



José Rodríguez at the Tijuana bullring

**WHEN THE MATADOR FALLS,
JOSÉ RODRÍGUEZ STEPS IN.**

BULLFIGHT SURGEON

BY JEANNETTE DeWYZE

MANY PEOPLE LOVE BULLFIGHTING, BUT JOSÉ RODRÍGUEZ OLIVAS'S love of bullfighting is extraordinary. For almost forty years, Rodríguez has been Tijuana's chief bullfight doctor, and in that role, he has studied the myriad ways in which enraged fighting bulls can rip apart the human body. These wounds sicken him. Rodríguez says the work has caused him untold anguish over the years. He suffers perhaps the most in those moments, during a bullfight, when he sees that a given matador is incompetent or misjudging a bull. When this happens, when all of the doctor's experience and knowledge tell him a goring is imminent, he leaves the ring and heads for the bullfight infirmary. He can't bear to wait and watch the human bloodletting. And yet each time he repairs one of the bull's victims, he always returns to the next corrida, he says, because he so loves this *fiesta brava*.

Rodríguez hasn't missed a single bullfight in Tijuana's downtown Plaza el Torero in the last thirty-nine years, although he says, in Spanish, "I've had setbacks, many setbacks, but I've continued ahead, ahead, ahead." Today, he says, the bullfighters of the world have come to love him. His son José, who is also a surgeon and his chief assistant at the bullfights, elaborates, "When you ask bullfighters where they want to be horned, they say they want to be horned in Tijuana or Guadalajara [which also has a renowned team of specialists in bullfighting injuries]. We are considered the best medical bullfighting team in the world."

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CITY LIGHTS

SENSITIVITY REDEFINED

BY NEAL MATTHEWS

"I guess this is the death knell for Los Peñasquitos," mumbled Ebertha Fleming. She was standing beside what used to be a large thicket of yucca cactus, which has grown for more than one hundred years beside what used to be a little stream emptying into Peñasquitos Canyon. Anthropologists have determined that the cactus was brought up from Mexico and planted by local Indians as a source of food. Now all that's left of it is crushed cactus pads, lying ignominiously amid the bulldozer tracks.

Fleming has fought against development in Peñasquitos Canyon for years, and she has taught nature classes for children there. She had twenty-two children with her in such a class on Friday, July 17, when the bulldozers finally came and ripped out the cactus patch. The stream was treated as if it didn't exist; Brancisco Street will soon cover it over, and almost 2000 homes will eventually be built into the hillsides on the northern edge of the canyon, just west of Black Mountain Road.



LET'S HEAR IT FOR OLLIE

BY BOB McPHEAL

Late one Wednesday afternoon two weeks ago, a group of around a dozen people protesting American foreign policy in Central America gathered on the Broadway side of Horton Plaza. As had become their custom, the



Ebertha Fleming (third from right) and students: After the bulldozers at Los Peñasquitos Canyon

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NOTES FROM THE CAMPAIGN TRAIL

BY KARL KEATING

Mike Acquire wasted no time while eight other candidates for city council crowded their heels, waiting for the audience to grow, he walked up to everyone who appeared to be over fifty and stretched out his hand. "Hi, there! I'm Mike Acquire. Nice to know you." After a quick handshake, he moved to the next person and repeated the comment. He did not bother to introduce himself to people who appeared to be too young to belong to the Gray Panthers, who were sponsoring the July 25 forum at Hillside Hospital in North Park.

Paul Blaustein, president of the Gray Panthers, greeted the meeting to order. The candidates straightened their ties and checked their notes, but he was not yet ready for them. He had his own story to tell first. "You might notice I'm in a wheelchair today," he began. He explained he had gone to

People started lining up at 6:45 a.m. this past Monday outside the San Diego Zoo. They came to look at two pandas who are visiting from China. The first two in line were a fourteen-year-old paper boy and his eleven-year-old sister. Neither was especially fond of pandas. "We're just going with the crowd," said the paper boy, adding that he had to get up early anyway. The line behind him stretched to several thousand people by the time the pandas exhibit opened to the public at 9:00 a.m.

The National City Zoo opened a few minutes past ten o'clock this past Monday. Two people were waiting at the gate. The young man with the plaid shirt had been working on his car, which was parked a few yards away. He looked at the monkeys for five minutes, spent another minute in front of the bird enclosure, and returned to his engine. The second visitor, a little boy named José, a capuchin named Junior soaked his

Third to visit the National City Zoo on Monday was a group of small children from the YMCA summer camp. They clustered in front of the first cage, where José, a capuchin monkey (the organ grinder variety) was throwing all of her barley biscuits on to the floor of her cage. After the last one hit the ground, she began banging the biscuits against her metal door to break them in two. In the cage next door, a capuchin named Junior soaked his

Sixty-seven-year-old Cecilia Reiss is a widow who "gets lonely from time to time." So in April she went to see Andrea Brae, who runs a service that matches potential friends. Reiss had seen Brae's publication, *What 'Cha Doing Saturday Night?*, a compendium of personal ads and articles about relationships, which incorporates Brae's previous publication, *Swart & Sexy Seniors*. Reiss paid Brae one hundred dollars for a "computer matching" service that was to supply her with at least ten "matches" within a year. But instead of dates, Reiss has received an unwanted education in why there are so few dating services catering to older singles. She has filed suit against Brae in small-claims court, asking for her hundred dollars back.

Brae and Reiss are so divided that they don't even agree on what the problem is. Brae says she delivered on what she promised: single men in Reiss's age bracket. But Reiss discovered, with one exception, the five men she was referred to all wanted to go out with younger women, those between forty-five and sixty, and their personality profiles weren't of any special interest to her. When informed that none of the men wanted to go out with Reiss, Brae replied, "Well,

the arbitration board that judged Casinelli's claim. Top Ford executives never answered his inquiries about the arbitration system, and Casinelli ultimately got a new van only because he doggedly pursued the matter and was smart enough to demand that the Ford arbitration board give him detailed paperwork on his case. On March 8, 1986, Casinelli picked up his new \$25,000 Aerostar van from Drew Ford in La Mesa. Three weeks later, his wife and young daughter were cruising down a freeway when the van's wheels suddenly locked up and it skidded off the road. Casinelli considered the incident a fluke, but when it happened again two weeks later — this time witnessed by a sheriff's deputy who was driving behind the van — Casinelli drove the Aerostar

Consumer advocates cheered in 1982 when state lawmakers approved tough new legislation requiring car manufacturers to buy back new vehicles that are "fundamentally defective." Armed with the so-called lemon law, new car buyers who document a history of serious, intractable problems with a new vehicle can get it replaced without hiring a lawyer or resorting to publicity stunts such as picketing the car dealership. So much for consumers' fairy tales. Michael Casinelli has been through the system, and his year-long odyssey didn't work that way. The special "arbitration" program that's an integral part of the lemon-law Ford dealership that sold him his 1986 Aerostar minivan didn't back him up in the arbitration as it had promised and that an employee of Ford's national parts and service division submitted false information to

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CITY LIGHTS

BETWEEN A SUBPOENA & A HARD PLACE

BY BOB McPHEAL

A half-dozen OceanSide residents who backed a successful April growth-control initiative called Proposition A have become trapped in legal crossfire between the city and a developer who is suing OceanSide over implementation of Proposition A. Despite strong misgivings about what is happening to them, two of the embattled residents already have waived the white flag of surrender, agreeing to obey sweeping subpoenas that require them to produce information about the conduct of their successful political campaign.

The subpoenas ask these political activists to produce at a deposition "all flyers, brochures, pamphlets, booklets, press releases, speeches, including all drafts and final versions" that were used, "directly or indirectly," in the Proposition A campaign. In addition, the subpoenas seek "all writings" dealing with police response times, strains on fire and paramedic services, street safety, school overcrowding, and dwindling park and open space as a result of uncontrolled growth. Former city councilwoman Melba Bishop and community activist Dixie Bales, each very active in the Yes on A campaign, initially resisted the subpoenas. They retained an

attorney who sought last Friday to have a judge in Vista nullify the subpoenas and cancel the depositions. The two women maintained that the requests violated their First Amendment rights to freedom of speech and free political association. But Judge J. Thomas Magallon, whom they had retained to represent them, said he could not make that determination until he knew what questions the women would be asked at the depositions. He refused to upset the scheduled depositions or to grant a temporary delay pending an appeal. After some initial consideration of filing an appeal, both women say they came to the conclusion that they had neither the time nor the money for such a fight. They also feared that refusal to cooperate — even though they are not themselves parties to the lawsuit — could give the information to the public that they were trying to hide something.

"I am going to cooperate," says Bales. "As a group, we did nothing shady, we did nothing unlawful, we did nothing untruthful." Even though Bales believes she has truth on her side, her cooperation is, nonetheless, reluctant. Long a community activist from her home in OceanSide's Oceana retirement complex, Bales worries that what is happening

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Joe Long Lines of friends at the National City Zoo

TWO ZOOS

BY BRAE CALEN

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Capuchin monkey, National City Zoo

THE OLD MATCH GAME

BY NEAL MATTHEWS

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Cecilia Reiss: We all get lonely

that's too bad! That's the breaks, folks. We're just providing the computer match."

Reiss says Brae misinformed her about the death of men her own age. "She said she had three men who were just right for me, and she gave me the impression that if I didn't pay the money that day, the men would be gone," Reiss recalls.

Brae's publication promises that the computer matches are "carefully selected." Reiss had lunch with just one of the five

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She failed to make contact with any of the three.

Andrea Brae claims that for every available man in his sixties, there are ten or twenty available women. "There's no foot like an old foot," Brae says. "Those men all like to be matched with women in their forties. But unfortunately, the ladies in their forties and fifties don't want these sweet old guys, so we try to divert them to their sisters." Reiss says Brae never told her this; Brae says she did.

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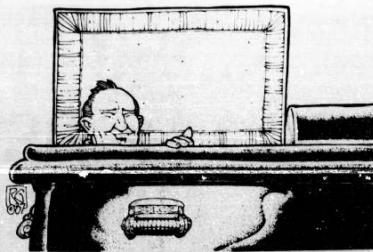
STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice:
"I thought I would like laughing." When something makes you laugh so hard you can't breathe, is there a chance you'll never stop? It seems that once you get started and you're begging to stop, you start to laugh even harder and uncontrollably. Is this unhealthy?
Merv Schwartz
San Diego

In the last ten years, there's hardly anything that's had better press than the subject of laughter. Former *Sunday Review* editor Norman Cousins brought it to wide public attention in 1979 with his book *Anatomy of an Illness*, in which he helped him recover from a serious disease. Some hospitals even have laughter-therapy programs for patients experiencing problems with chronic pain or sleeplessness. Laughing seems to be both a psychological and a physical benefit to all of us. Maybe one day, doctors will begin telling us to take two jokes and call them in the morning.

When you reduce laughter to its visceral components, it doesn't sound much like a cure-all. Chortles and guffaws start in your diaphragm, which goes into spasms. Your abdominal and chest muscles contract and relax, expanding the lungs and rib cage to take in large volumes of oxygen and expel large volumes of carbon dioxide. Your heart beats harder to keep up with the increased metabolism, your blood pressure rises, your pupils dilate, and adrenaline is pumped into your system. Physiologically, there's little difference between the effects of laughter and the effects of stress.

But even stress has its benefits, at least when it's in the form of laughter. The increased flow of oxygenated blood; the isometric benefits of the muscle contractions in the body, face, and extremities; and the release of anti-inflammatory cortisol and pleasure-inducing endorphins into your system bring about that wonderful feeling of relaxation and well-being that you have



when you are recovering from a sincere belly laugh. One physician compared the stressfulness of laughter to that of a passionate kiss.

Is there a chance you'll literally laugh yourself to death? To read the popular literature on the subject of laughter, you wouldn't think so. But the diligent and far-flung Matthew Alice staff has come up with two unusual anecdotes that would indicate otherwise. One contributor to a national magazine, in a confidential article, told of how, when he laughs, his diaphragm occasionally "locks" (as he put it) and he is unable to inhale. Eventually, he experiences something akin to a painful paralysis. The whole incident passes within two or three minutes. (He attributes it to a form of hysteria.) The only connection here between laughter and death is the fact that he had one of these seizures while driving, and in the resulting accident, he was saved only by his seat belt.

Anecdote number two concerns the late Alexander Mitchell of King's Lynn, England. On the fateful evening, Alexander and his wife Nesse settled in to watch his favorite TV show, *The Goodies*. One of the comedy sketches, about a Scotsman fighting his bagpipes in a takeoff of the Oriental martial arts, struck him as so funny that he laughed nonstop for twenty-five minutes, keeled over, and died. His wife, good sport that she is, said later that she would write to the creators of the show and thank them for making Alexander's last moments so happy. In spite of Mr. Mitchell's singular demise, it's unlikely that laughter will do anything except improve your mental and physical condition. If you laugh so hard you can't catch your breath, at worst, you'll faint, which will help your body recover its equilibrium.

Dear Matthew Alice:
Recently I got tired of feeding batteries into

my Sony Walkman, so I went out and bought a recharger and a set of nickel-rechargeable batteries. I charged them up and put them into the Walkman. No go. But they worked okay in another radio. And I have a Mini-Mag flashlight that says "use alkaline batteries only." What's going on here? Are there different kinds of electricity?

Margaret Johnson
La Mesa

There are a zillion different kinds of batteries made of everything from lead to plastic to nuclear materials, but virtually all of them work the same way and produce exactly the same thing. All batteries (except solar and nuclear) generate electricity (only one kind) through the chemical reaction between two different metals immersed in an electrolyte solution. Your Walkman doesn't know whether the juice is being generated by nickel and cadmium in the rechargeable battery or carbon and zinc in the alkaline battery. From everything Matthew Alice has heard about the subject, the two should be fully interchangeable.

Your flashlight manufacturer may recommend alkalines because they are better suited to applications where there is a long, steady drain of power. Operating your Walkman would also be less bothersome with alkalines. You may find that you're more irritated by constantly recharging the nickel-cadmium batteries than you are by replacing alkaline batteries. Ni-cads are useful for camera flash attachments and other applications that require short bursts of power. The likely explanation for the total silence from your radio is the dreaded O.E. (operator error), wherein the only faulty device is the human being. □

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

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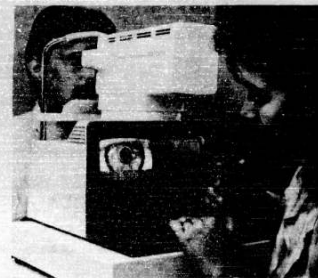
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THE INSIDE STORY

BY PAUL KRUGER

ENVIRONMENTALISTS WHO SUPPORTED TOUGH

new rules that make big industry pay \$400,000 in local air-pollution control fees are now campaigning to minimize the political clout those industry representatives have with county government. Sixteen business representatives, including General Dynamics, National Steel and Shipbuilding, SDG&E, and Solar Turbines, have seats on the county Air Pollution Control District's community resources panel, which debates the major air-pollution control measures before they're voted on by the county board of supervisors. Fourteen "citizens' groups," ranging from CALPIRG to the Ecology Centre and the League of Women Voters, also serve on the advisory panel, but critics say industry members often vote as a "block," assuring that the panel's recommendations carry a pro-industry mark.

Ruth Duemler, chairman of the Clean Air Coalition and a member of the community resource panel, has spent the past year lobbying county supervisors to strip industry representatives of their voting

power on the advisory panel. The people who are regulated by the Air Pollution Control District shouldn't be voting, because they're always trying to see that the rules and regulations are as light as possible," says Duemler. Although the panel's membership is about evenly split between industry members and civic groups, Duemler says that industry's self-interest guarantees that business representatives will turn out in bigger numbers for important advisory votes. For example, Duemler points out that the panel's ten-to-four vote in March of 1986 to oppose a recommendation that local industry pay an additional \$400,000 in air-pollution permit fees. Only one nonindustry panel member, representing the League of Women Voters, sided with the industry majority against the fees. All four dissenting votes were cast by civic groups. Four other panel members abstained, but even if they and the League of Women Voters' representative had sided with the civic groups, the industry representatives would have defeated the vote, nine-to-nine. (County supervisors later overruled the panel's position and approved the

AIR POLLUTION CONTROL DISTRICT



Ruth Duemler

permit fees.) Duemler had a similar experience with one of the community resource panel's committees, which studied ways to minimize the pollution emitted by electrical cogeneration machines. "Every time I tried to put in an environmental concern, I was outvoted," Duemler recalls. She was especially miffed when the committee majority rejected suggestions that small cogenerators be equipped with a pollution-control device that she says would cost just a hundred dollars. "There was no point

in my even showing up for those meetings, because I wasn't even listened to," she says. If self-interest prompts business representatives to participate regularly in the board activities, the lack of it has caused a marked fall-off in attendance by "civic" groups. Five such groups, including CALPIRG, Common Cause, and the Lung Association, have lost their voting privileges because of excessive absences. And the advisory panel's pro-business majority not only endorses or rejects the Air Pollution Control

District's recommendations but also decides what new members will be appointed to the panel. That power to choose new panel members was originally delegated to an independent oversight agency, but that agency was abolished several years ago. Duemler's solution to the panel's perceived imbalance is to ban any representatives who work for companies that hold air-pollution permits, have all panel members sign a "no-conflict" pledge, and give the county board of supervisors more power to appoint panel members. Those ideas will be

considered by the Air Pollution Control District staff, who will make recommendations to county supervisors, perhaps this fall. The business members obviously disagree with Duemler's ideas. Christopher Garrett, a lawyer who works for many of the panel's industry members and who until recently represented the San Diego Chamber of Commerce on the panel, says Duemler is oversteering the panel's influence. Garrett stresses that the panel only makes recommendations to the supervisors, who then vote to overrule its suggestions. Garrett notes, for example, that supervisors ignored the panel's opposition to the air-pollution permit fees. SDG&E tried unsuccessfully to overturn the permit fees in court, Garrett says; industry leaders will appeal that ruling. And while Garrett

acknowledges that "Ruth [Duemler] has a valid concern that the panel shouldn't be dominated by industry and should be 'balanced' between civic and industry representatives, he doesn't agree that the 'self-interest' Duemler decries is necessarily bad. "Everybody, including environmentalists, the Automobile Club of Southern California, government agencies, even taxpayers has their different interests," he says. "Nobody is really completely objective in this process."

CITY COUNCIL CANDIDATE BOB Otilie's strong showing in the Sixth District race owes much to Republican Councilwoman Gloria McColi's help. McColi has been an active Otilie fundraiser; her assistant, Jeff Marxson, chairs Otilie's

election drive, and political consultant Sara Katz, who helped McColi get elected, is Otilie's political strategist. Otilie is getting that support because he's paid his political dues to the McColi family clan. He raised money for Gloria McColi's council races, and when McColi's relative, Bill McColi, ran for U.S. Congress in 1982, Otilie helped handle campaign donations. But his dedication to Bill McColi's political future also landed Otilie smack in the middle of one of the city's most contentious political fights. Every vote counted in that '82 congressional campaign; the victorious Republican, Johnnie Crean, won the primary by just a handful of votes. (Crean lost the run-off to write-in candidate Ron Pickard.) In an apparent attempt to boost the McColi

vote count, eleven people who registered to vote all gave as their address the small Carlsbad condominium rented by the McColis. Nine of the registered voters were members of the McColi family. Bob Otilie also listed his voting address as the Carlsbad condo. McColi opponent Crean capitalized on that apparent effort to stuff the congressional ballot box by distributing an infamous mailer headlined "MCCOLIS CHARGED WITH 30 COUNTS OF PERJURY, LIES, FRAUD AND VOTER FRAUD!" (It was actually Crean himself, not the district attorney, who did the "charging.") And Crean mentioned Otilie's name at a pre-election press conference called to hype the "charges." Candidate Otilie, though, notes that he'd re-registered at

a West Point Loma address prior to the mailing of Crean's hit piece. County records show that Otilie indeed voided his controversial voter registration form just two days after he signed it. Although Crean had earlier hired private eyes to investigate the condo caper, Otilie says his move wasn't prompted by fear that the mass registration would be disclosed. "If I'd known Crean was investigating it, wouldn't I have warned the McColis?" he asks. Otilie says he actually intended to live at the Carlsbad condo and work full time on the McColi campaign when he registered at the Carlsbad address. The decision to re-register at the San Diego address, he says, came after a phone call from his then-employer, advising him to spend more time on the job and less on the campaign.

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This is agony, the old doctor says, to wait passively, helplessly for the bull to seize his vengeance. "The bull is the best surgeon, but how he destroys!"

BULLFIGHT

(Continued from page 1)
"I'm content with this part of my life," the father emphasizes. A short, compact figure, he has steely gray hair, a penetrating gaze, and at sixty-eight, he carries himself with the easy self-assurance of one who has proven himself, in his own eyes and those of others.

HE BEGAN DEMONSTRATING his bullfighting expertise almost immediately after coming to Tijuana in the fall of 1948. Born in the state of Durango, Rodriguez had left his hometown a decade earlier to study medicine at the University of Mexico. While in the capital, he attended bullfights as a fan and eventually met the doctors in charge of the Plaza México infirmary there. They gave him his first introduction to the

medical treatment of horn wounds, a specialty that Rodriguez says to this day isn't taught in any book or medical classroom. Here's why: take a kitchen knife, and plunge it into someone's body, and—unless a vital organ is damaged or a major blood vessel is severed—you've got a fairly simple, straightforward repair job for a surgeon. You wind up with something very different indeed when you take a filly, irregularly shaped bull's horn, jam it into someone's body, and then rotate it unpredictably, at terrific force. Rodriguez says untrained surgeons often have no idea how many separate trajectories can be created in the instant or two in which the goring takes place. For the victim to recover, each trajectory must be fully explored and cleaned, the broken blood vessels mended, and drainage tubes inserted to clear the infection that even the strongest antiseptics and antibiotics can't always completely forestall. "Every horn is different," says

Rodriguez's son. "It's like a fingerprint."

That's why the training has to take place at the plaza. The senior Rodriguez says that before his arrival, two other doctors were attending the weekly bullfights at Tijuana's downtown plaza, but when they heard about the instructor Rodriguez had received in Mexico City, they eagerly invited his assistance during the 1949 bullfighting season. Within two years, the two other doctors had stopped coming. "They didn't like it. And they were afraid," Rodriguez recalls. He then was appointed "plaza doctor" for the downtown facility.

That was Tijuana's only bullring until the opening of Plaza Monumental (the city's "bullring by the sea") in 1960. Rodriguez says that at first, another medical team was installed at the seaside plaza but that the team never really won the confidence of the bullfighters. ("The doctor and nurse were crazy!" Rodriguez confides.)

Things came to a head one summer about twenty-five years ago, when the season at the downtown bullring had just drawn to a close. Rodriguez had departed for a vacation in Mexico City, so he wasn't present, even as a spectator, at the seaside bullring when a bull there tore into the abdomen of a bullfighter named Jaime Bravo. The reigning physician took the wounded man away from the bullring to operate on him, leaving no doctor present when, fifteen or twenty minutes later, a bull charged up to a banderillero (one of the men whose job it is to weaken the bull by jabbing long, decorated darts into the animal's neck and shoulders).

The bull sliced through the femoral artery in this man's leg, one of the most dangerous injuries possible, due to the risk of death from blood loss. Rodriguez says a veterinarian in the crowd stemmed the blood flow and thus kept the victim from dying immediately. But hours passed before the first

(Continued on page 12)

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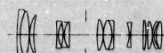
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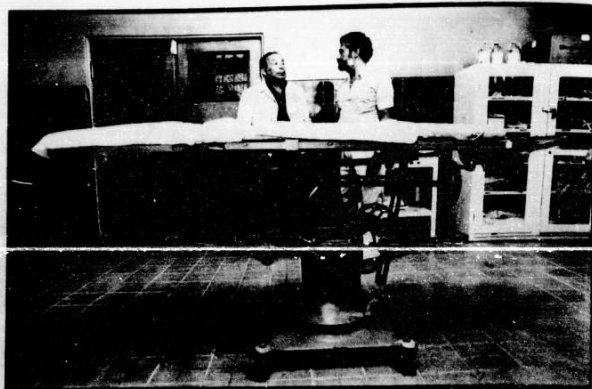
BULLFIGHT

(continued from page 33)

doctor returned and decided that the man should be transported to Scripps Hospital in San Diego. "They operated on him in the emergency room there at four in the morning," Rodriguez says.

Though the man survived, he suffered a lot. "He never fought again," according to Rodriguez, who learned about what had happened days later, when he received a call in Mexico City asking him to fly back immediately. "The emergency room was there six to eight in his absence. 'Because I didn't have a plane reservation, I didn't arrive until 2:00 on Sunday afternoon. My doctors [assistants] were waiting for me at the airport.' They rushed Rodriguez to the hotels where the bullfighters, still undressed, were awaiting word of his arrival. Rodriguez says he went from hotel to hotel, finally heading for the seaside bullring with the bullfighters in tow. Eventually, he says, the toreros refused to allow the other medical team even to enter the infirmary, and Rodriguez was officially placed in charge of it too.

To this day, he makes it clear that the seaside bullring has never won his affection. For one thing, the infirmary there is shameful, he says. The owner never has cared about upgrading it, and Rodriguez also blames the bullfighters themselves for not demanding a better facility. Though the downtown ring is older, the doctor pronounces it "my sorens [very bullfighting], very happy and very pretty." He says, "The other plaza is cold. It's beautiful, but it doesn't have the soul."



The Rodriguez father and son, at the bullring infirmary.

WHEN HE FIRST ARRIVED, the downtown bullring also lacked decent medical quarters; a tiny room with a dirt floor served as the infirmary. But around 1960, a distinguished matador named Jesus Guerra ("Guerrita") had the doctor design a set of plans and from them constructed a solid little building located underneath the high stands near one of the doors leading into the ring. The inside of this building offers a cool, well-scrubbed respite from the arena outside, and it includes a spacious green

operating room, a recovery room, and storage space. By American hospital standards, the operating room has a barren, old-fashioned look: there's a grim metal table in the center of the painted and tiled room, a single movable lamp, some storage cabinets, and little else. Banks of glass blocks on three sides of the room let in light that seems to possess a filtered, dreamy quality. Rodriguez grouses about the dearth of equipment here. The room ought to have a full supply of instruments, but once again, the bullring management doesn't care enough to pay for them, Rodriguez states. Instead,

every week Rodriguez's team of volunteer doctors must cart along with them everything from oxygen and respiratory equipment to the specialized tools that might be needed for any given wound.

Rodriguez figures that over the years, he's dealt with at least seventy goring. Most commonly, the horns have slashed into leg muscles, but the doctor has seen bullfighters wounded from face to foot. Rodriguez asserts that some of the worst gorings in bullfight history have occurred in the Tijuana bullrings; one was the August 1971 goring of the

(continued on page 34)

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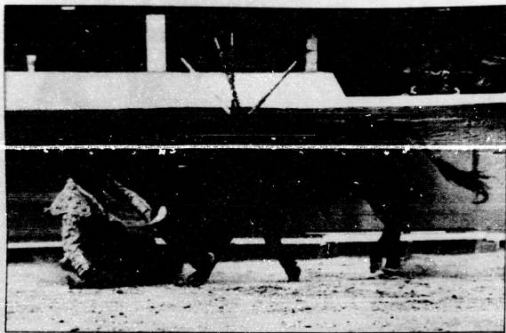
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The matador bull, and bulls escape, Bando, July 26, 1987

BULLFIGHT

(Continued from page 12)

renowned Antonio Lomelin. The famous matador had just placed the banderillas in the bull's neck and turned, when the animal drove one horn through Lomelin's abdomen, just below the bottommost rib. In the infirmary, Rodriguez scrubbed up frantically, then cut open the site of the damage, revealing a liver that had been "shattered the way a rock shatters the glass window of a car," he recalls. Today Rodriguez pantomimes the way he gingerly sewed the damaged organ, drawing a special needle in broad strokes, working from inside out. He says he then applied hot compresses to the liver and announced to his assistants, "Everybody relax. Now we can tell jokes." When he removed the compresses after ten or fifteen minutes, the bleeding had stopped, and Rodriguez completed the surgery. Lomelin's recovery from that wound led to him presenting Rodriguez with a scalpel made of gold, in recognition of his surgical expertise.

In 1977 Lomelin was again gored in Tijuana in a chilling incident in which the bull tossed him into the air, then waited to spike the bullfighter's face as he fell downward. That blow cracked the man's cheekbone and narrowly missed plunging through his eye and into his brain. The incidents demonstrate that even established matadors usually don't escape the bulls' wrath. In most cases, the bullfight doctor says, the matador commits some fateful error. "The bull warns them once," Rodriguez says gravely. "He warns them again. And the third time, he gets them. Terribly."

Sometimes the errors are blatant. Certainly one of the most ironic gorings that Rodriguez has witnessed could have easily been avoided. With fresh wonder, he tells the story of a torero named Andres Blando. Throughout his thirty-year career, he shouldered a reputation for bringing bad luck; the very afternoon Blando was confirmed as a full-fledged matador in Mexico City, a bull there killed a bullfighter named Alberto Balderas (with a horn

through the liver). The phenomenal Spanish matador Manolete, upon his arrival in Mexico, refused to fight on the same program as Blando because of the latter's sinister reputation, the doctor says. Despite this, Blando himself was never once gored and eventually gained wide acclaim for his artistry. Rodriguez says years passed, and toward the end of the 1960s, Blando finally announced his final fight in Tijuana. That day he wore a splendid new green-and-gold suit of lites. He fought well, killed his final bull. He'd taken his ceremonial turn around the ring as the bullring band played "Las Golondrinas," the traditional Mexican song of farewell. He'd bid good-bye to the public. And with the sixth bull—which wasn't his—Blando was standing in the outdoor corridor that surrounds the central bullring, chatting with the bullfighting doctor. Suddenly, Rodriguez recalls, Blando got a strange look on his face and announced, "Doctor, I'm going to make him give me that bull." "Why?" Rodriguez yelled. "He's mine!" retorted the newly retired bullfighter. "Don't go. You'll hurt yourself," Rodriguez implored. But Blando jumped over the fence crying, "Si, doctor. Si!" and Rodriguez says on the first pass, the bull got him. "An enormous cornada [horn wound], with three trajectories, in his upper thigh," Rodriguez says. As he rushed out to operate, he says he told the man, "I told you so!"

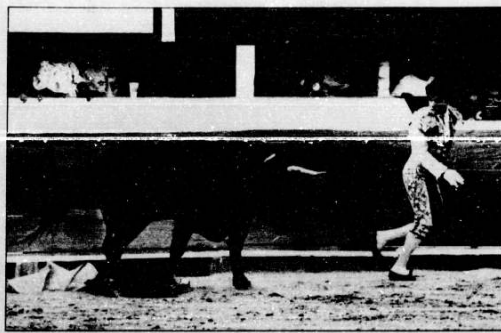
The cornadas are so unpredictable, Rodriguez says, he's seen bullfighters gored even after they've delivered the final sword thrust and the bull has sunk to its knees, writhing in its death throes. The doctor remembers one Spanish matador who got too close to the flailing horns and fell victim that way, as well as a hapless American bullfighter who was injured the same way. (That same American on another occasion was gored when he lost his contact lenses in the middle of a bullfight and suddenly couldn't see anything, including the bull, Rodriguez recalls with a chuckle.)

But throughout all the years, only one bullfighter gored in Tijuana has died. That happened maybe half a dozen

years ago, to an elderly banderillero who suffered a neck goring that cut his jugular vein and severed pulmonary arteries. The medical team performed three surgeries, and the man seemed to do well, even recovering sufficiently to appear before the press and other well-wishers about two weeks after the goring. But he developed an acute pulmonary edema in which his lungs filled up with blood, and he died suddenly, the doctor's son recalls. "Sometimes you fix things, and they break," he says.

Luck plays a major role in the bullfighting. That's the only way the Rodriguezes, father and son, can explain how it is that there've been seasons without one single goring and other bloody summers when mishap follows mishap; in the worst year, nine men were gored. Just this past Fourth of July, the bad luck was flowing. That day one banderillero was gored, and freak accidents wounded two other men. In one case, a young bullfighter knelt down to make a pass at the bull, and the bull kicked a banderilla that was lying on the ground, lodging it into the man's knee—irony that was not lost on the aficionados. Another man, who was running with a banderilla, cut himself with the deadly stick.

TWO WEEKS LATER, THE senior Rodriguez confided misgivings about the program scheduled for that afternoon. He had arrived a full hour before the ceremonies would begin and took refuge in the cool green interior of the operating room. Although he respected one of the matadors on the card, Mariano Ramos, Rodriguez was dreading the appearance of the other two, particularly a Tijuana bullfighter named Gabriel Gonzalez. "They're clumsy louts," he said bluntly. "They don't know how to bullfight. And they get mad when I tell them that, but I always say it." Rodriguez's son chimed in, explaining that Gonzalez was known for indulging in showy, dangerous stunts, like kneeling in front of the bull and swaggering around it, rather than executing the disciplined, purely



Bullfighting medical team watches from behind protective barrier

classical moves of a true master. "He doesn't know how to fight, so he does the other stuff. It's the only way he can get applause. You just watch. Mariano Ramos is going to be out there, and everybody's going to be very calm, and then the other will be fighting, and two or three times, people are going to jump or scream." The old doctor predicted gloomily, "We're going to suffer."

The son bustled around the operating room, pulling in a large tank of oxygen and other equipment, then adjusting knobs and checking hose connections. Every week the room must be brought to a state of perfect readiness, since there's no time for further preparations once a goring has occurred. The Rodriguezes say the bullfighters individually make some of their own preparations for disaster. For one thing, they customarily refrain from eating on the day of a fight because if they're wounded and must be operated on, they're much safer with an empty stomach, vomiting while under general anesthesia can be fatal. The senior Rodriguez says some of the toreros also wear medals specifying their blood type, though not enough do. He's lobbied to make this mandatory but with no success. The medical team every Sunday brings blood of all types to the bullfighting infirmary, though supplies are sometimes a problem. The old doctor says one time about ten years



The bullfighting infirmary

ago, his team used up all the blood stored in Tijuana while operating on a severely wounded banderillero. Hours later, someone showed up with blood brought from San Diego; Rodriguez isn't sure who arranged that, but he says by that point it wasn't necessary. Although that particular surgery had to be stopped four times when the banderillero lost all blood pressure, the man managed to survive. "He drives a taxi today," the younger Rodriguez says.

Working in this infirmary operating

room differs dramatically from surgery in a hospital, the junior surgeon contends. He says the atmosphere is far more emotional, more charged with anxiety. "We know all these guys, and when one of them is horned, it's like a member of our family has been hurt." Adding to the tension is the intensely public nature of a surgery on a horn wound. "Normally, if the greatest doctor in the world does a surgery, no one knows except the family and the patient. But if a bullfight doctor operates on the bullfighter, in every corner of every house, everyone knows that a bullfighter was horned and that the doctor worked. That creates a lot of pressure." Finally, the surgical procedures at the bullring are far more rough and ready than in a normal

hospital-based surgery. "There the patient is premedicated," the younger Rodriguez says. "He doesn't have any saliva in his mouth. He's half out. Here they have to knock him out as soon as possible. Just put a tube down the throat and put him to sleep."

By 3:15 p.m., the other members of Rodriguez's team begin to trickle in. Over the years, the veteran bullfight doctor has assembled an astonishing group of medical colleagues dedicated to the bullfighters, and today he counts

(Continued on page 16)

BULLFIGHT

(Continued from page 1)

on his "team" some twenty physicians, including four anesthesiologists, and a passel of surgeons — thoracic, orthopedic, vascular, gastroenterological, plastic — plus three nurses from the Primavera Clinic, which the senior Rodriguez founded and his son now runs in downtown Tijuana. Some ten or twelve physicians normally show up each Sunday, more if a really brilliant bullfighter is scheduled to perform. The senior Rodriguez says the

bullfighting management has complained over the years about the size of the local medical ensemble. (The doctors do get free admission to the plaza, though most of them receive no salary for their presence.) The younger Rodriguez does get about twenty-five dollars for renting his medical equipment to the bullfighting, and he pays the nurses about eight dollars each for attending. The doctors also charge a fee after operating on a stricken bullfighter.) Most bullfighting rings in Mexico have only two doctors "who want to do everything," says Rodriguez. He says that in contrast, the level of specialization his team has

developed is a key reason so few bullfighters have died in Tijuana. "The management doesn't understand how things go in an emergency," Rodriguez says, he's fond of recalling the one Sunday when a bull successfully gored two matadors and a banderillero. Some team members worked on one victim in the operating room, while others created a makeshift operating platform in the adjoining recovery room. Still other team members worked on the third wounded man in an ambulance as it sped toward the downtown clinic. On this particular Sunday, about ten doctors have arrived by the time the

elder Rodriguez exits the infirmary to take his place beside the bullring. At the downtown ring, a low wooden fence surrounds the inner circle of the plaza, then maybe eight feet beyond begins the circle of concrete rooms in which the most privileged patrons sit. Rodriguez's team commands an even better viewing spot than any of the private boxes. The doctors stand within the outer ring or alleyway, alongside the managers, assistant bullfighters, sword handlers, and other official personnel. Panicked bulls sometimes jump the inner fence and rampage through this corridor, triggering a frantic scramble for safety.

(The physicians duck behind a wooden barrier marked *Servicio Medico*.) Rodriguez is proud of his team's proximity to the action; he says he's drilled all the newer physicians on the imperative of jumping into the ring the moment a fighter is injured. Run from the bull if he comes too close, Rodriguez teaches, but return to the victim as soon as you can. Otherwise some wounds can cause a man to bleed to death within moments. There even have been times when the doctors have jumped in to prevent an injury. Rodriguez's son says that just a few weeks ago, he was closest to a bull that

was about to charge an offguard banderillero, so he hopped the fence and tossed his Panama hat at the animal, creating enough distraction to allow the exposed man (and himself) to escape.

WHEN THE FIRST BULL of this afternoon — a cyclone of galloping muscle and slashing horn — bursts into the ring, the elder Rodriguez stands impassive, calculating. Other members of his team crowd into the space behind the medical team's special protective

barrier, but the veteran surgeon watches the drama from behind a smaller wooden shield nearby. He's close enough to taste the sand kicked up by the bellowing beast; close enough to count the sequins on the matadors' beautiful clothing. The horseback picadors jab the bull; the banderilleros stab it with their ribbed sticks, and from Rodriguez's spot, one can practically see the bull's heart beating, pumping a thick stream of blood from the animal's wounds. The surgeon's face remains impassive until Mariano Ramos, the first matador, begins the final series of passes that precedes the

bull's death. The passes are controlled, graceful, and Rodriguez's stern face softens with admiration. "De maestro," he murmurs with respect. "Un maestro." The ritualized dramas move swiftly. In less than twenty minutes, the first bull is dragged away. The second bull, a smaller animal with short curved horns, rushes out, charges, bleeds, dies. A third bull and the strutting Gonzalez make their entry. Rodriguez watches for some moments, his features growing still and tense, his conviction hardening that this animal will rip into this

(Continued on page 10)

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BULLFIGHT

(Continued from page 17)

man. Finally, the senior surgeon mutters tensely, "I'm going," and strides out of the ring.

But he's wrong. The matador escapes any injury (though he kills ineptly, twice failing to drive his sword into the bull's neck). So Rodriguez returns to watch Mariano Ramos fight his second bull of the day, a disappointing animal. Minutes after it enters the ring, the veteran bullfight doctor notes that this bull can't see well out of one eye, a factor that makes the animal less predictable and possibly more dangerous. Ramos manages to fight it without injury, however, if also without distinction. Before the other two less skilled youngsters even begin their second performances, the old doctor exits the ring again.

He waits outside, within steps of the infirmary, and by the time the ill-esteemed Gonzalez again enters the ring, two of the other doctors have joined him. "My palms are wet," one of them says ruefully. "Yeah, no one likes this torero, Gabriel," says Rodriguez. "When they see him, all of them, they get very nervous." Their edginess is palpable, and when a scream rises from the spectators, Rodriguez cries out, "What happened? Did he get him?" It turns out that the matador was knocked down but escaped injury. "The bull is really good," Rodriguez harrumphs. "He got very good bulls, that guy [Gonzalez]. If he'd gotten the second bull that Mariano got, he'd have gotten it. He's had some luck with the bulls."

This is wrong, the old doctor says, to wait passively, helplessly for the bull to seize his vengeance. "The bull is the best surgeon," Rodriguez says. "But

how he destroys! Terribly..." He says the years have brought him "many problems, many agonies, *muchas incomprendiones*." The bullfight owners don't understand me." But he knows this spectacle, and that's why he's stuck with it.

Only now is that long devotion drawing to an end, Rodriguez says he's already informed the bullfighters that he's ready to retire, and they've told him they don't want him to go. "But we've really formed a team!" the old doctor protests. "It's taken me many years, but now we have a team. I'm not indispensable. No one is indispensable in the world." Rodriguez says his son will take over as surgical chief; the younger Rodriguez hasn't missed a single bullfight in fourteen years, and the father says he's almost sure he'll make his formal farewell at the Golden Sword competition, an event

held every September in which six bullfighters vie to give the best performance of the afternoon. Though he'll continue to attend the bullfights, the great responsibility will be lifted.

ALREADY THE OLD SURGEON has substantially retired from his medical practice, though he puts in a few hours a week at his son's clinic. He likes to golf, and he says another task also beckons to him: he's going to write a book about his career as a bullfight doctor; he's already started taping his memoirs.

He will write about how the spectacle first thrilled him as a young boy in Durango, where every Sunday he accompanied his father to the plaza. Years later, when he was a student in Mexico City, it was a splendid epoch for bullfighting, he says, and his enthusiasm grew; he particularly loved the

legendary matador named Armilla. "I was an *Armillista*!" he says proudly. In those days, there were groups of fans: *Armillistas*, *Garcistas*, *Arucistas*. It was very beautiful; very different from today. Today it's just shouts from drinks. But then - no, no! One used to go and fight for one's torero, applaud one's torero. I saw many great toreros, the best toreros in the world. There was more grace, then, more class."

Great matadors over the years also came to Tijuana, he says, and he wants to write "beautiful things" about them. He has other stories, too, about these wild, eccentric figures. Rodriguez remembers, for example, the Spanish matador who suffered a terrible goring near his armpit. Rodriguez operated, then transported the man to his clinic, and left just as the man was beginning to recover from the anesthesia. The surgeon then went with some friends to a local nightclub to listen to some

music and unwind. "We were sitting around a table, drinking, when suddenly I heard, 'Hey doctor! Doctor!'" Dumbfounded, the doctor looked up to see the newly injured matador clutching a young woman on the dance floor. "I had left him just an hour before, and here he was dancing - blood running out from the area I had just operated on. He was just crazy! We got rid of the girl and took him back. I was really mad!"

That story reminds him of Alfredo Leal, a matador who went on to star in Mexican movies. Back in his bullfighting days, he was married to Lola Beltrán, a famous folkloric singer. "I knew Lola Beltrán," Rodriguez says. "And she drove him crazy!" She happened to be in Spain when Leal was gored one afternoon in Tijuana, and the matador spent \$400 on long-distance calls. "They talked all day and all night," the doctor says. Two days after

the goring, Rodriguez's nurses suddenly discovered that the matador had disappeared. Only later did the doctor learn that his patient took a plane from San Diego to New York, then from New York to Spain. "To see Lola! And the wound opened. There [in Spain] they sewed him up again."

He says Lola's first husband was another very famous matador of the day, José Ramón Tirado. In Tijuana he also received a wound that sliced through all the muscles in his right leg down to the bone. "Everything was broken - everything. And he was also driven crazy by Lola," says the doctor. "On Thursday I arrived to attend to him, and no one knew where he had gone." Only days later was it discovered that he had gone to a nearby steam bath. "With the wound that he had, the drainage tubes still in it. Crazy!" bellows Rodriguez. When he finally turned up, the man declared that he'd

also gone to see Lola. "Lola Beltrán Terrible!" Rodriguez unlooses a deep belly laugh.

It's a colorful world, and he's been right near the heart of it for so long. Rodriguez says he hears those people who say bullfighting shouldn't continue, and he knows that the spectacle has its pros and its cons. "Sure the bull can suffer - as the torero can suffer." Rodriguez knows the suffering well. Like many aficionados, he points out that the best, bravest of bulls can be "forgiven" by the crowd, led out of the ring alive, then nursed back to health and used to breed more champions. Sure, this happens rarely, the doctor concedes. "But a valiant bull, a beautiful bull, a fine bull, a good bull, he has his prize. No one touches him ever again. And I believe that the bull and the man, in the moment of using these beautiful things, are a fiesta, a ballet."

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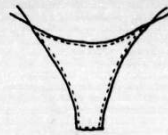
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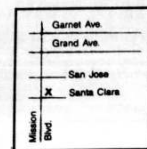
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BY BRAE CANLEN

It's 8:30 on a Sunday morning, and most of Scripps Ranch is still asleep. Newspapers lie in the driveways, and pedigree dogs roam the streets of housing developments. Over at Jerabek Elementary School, people are praying. About 200 Catholics are gathered in the school auditorium. This is their church. The parishioners sit on metal folding chairs, some of them wearing jeans and T-shirts. Babies wail, and two boys trade secretive punches as their mother sings. Following this service will be two more masses, and then the chairs will be folded up and the altar dismantled.

Jim Leary, an architect during the week and a lector on Sundays, assists with the readings at the early mass this morning. Like most of the other parishioners, he is in a hurry to leave when it's over. But the pastor is on vacation, so he stops briefly to explain why St. Gregory the Great's 600 families are meeting in a school auditorium, why they are unable to build a church even though the Catholic diocese will buy the land, and how they are in the same unmoored boat as the Episcopalian, Baptist, Lutheran, Methodist, and all other congregations trying to establish themselves in Scripps Ranch.

"A month-to-month lease is not a comfortable sort of feeling," says Leary, explaining St. Gregory's situation since the parish formed two years ago. He recalls last September, when St. Gregory's got booted out of the school auditorium because Jerabek needed the space for its students. St. Gregory's was given one month to find other accommodations. Masses were held in a nearby office building until January, when Jerabek got some portable classrooms.

And now St. Gregory's is getting ready to leave Jerabek school — to move into an office park. The parish has negotiated a five-year lease on a building they can remodel to their liking. Stained-glass windows may be

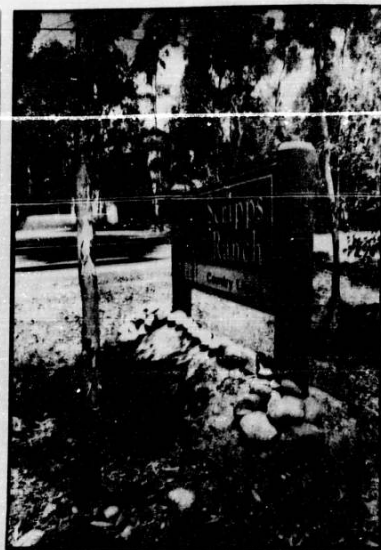
out of reach, but at least there will be enough room for the parish's projected congregation of 200 families. After looking at about twenty pieces of land, St. Gregory's joined all the other area churches that have been unsuccessful at finding a property foothold in Scripps Ranch, a well-to-do development located fifteen miles north of downtown San Diego.

The problem is not exclusive to Scripps Ranch, but this community is a notable example of what has happened to churches in the newer areas of San Diego. Of the approximate 4000 acres in Scripps Ranch proper, not one belongs to a church. The various denominations have been meeting for years in schools, office buildings, and other makeshift facilities.

The reality of the situation is simple: all the land has been taken up (usually by houses), and what remains is too expensive for any church to buy. The blame, of course, is not as clear. Ministers accuse the developers, and developers throw the responsibility on the homeowners. Some fault lies with the city's planning department, which won't incriminate anyone because it refuses even to discuss the problem.

Few people will deny that churches serve a good purpose in any community. They provide a meeting place, a spiritual focus, maybe even a moral fiber. Churchgoers, as a rule, do not break into cars and rip up the stereos. But should the government, and the community as a whole, make an effort to assure the presence of churches, especially when more and more people seem to prefer tennis or champagne brunch over Sunday services?

Ministers in Scripps Ranch and neighboring communities have cynical answers to these questions. Few will tell you that it's God's will at work. Their theories have more to do with market forces, the shortsightedness of city planners, and the "I Got Me, Go Screw Off" philosophy of modern



homeowners. Regardless of the etiology, it seems that greed, or negligence, or apathy, or something distinctly human overpowered religion when Scripps Ranch was born.

San Diego expands like an amoeba, sending out fingers of growth along its major roads. Interstate 15, the inland freeway to points north, is the fastest-moving pseudopod. Construction takes place on both sides of the road, and housing projects rise in clusters on the defoliated landscape. The houses tend toward the brown-roof, white stucco, ranch-style architecture that seems ubiquitous in newer developments.

Stand in the middle of Mira Mesa and look around: you could be in North City West, University City, Tierrasanta, or Bonita.

Scripps Ranch is a little different. Tall groves of eucalyptus trees, planted by Chaucer Jerabek in 1900, hide the housing developments from each other and give the roads a country feeling. Jerabek planted the trees for landowner E.W. Scripps, who had hoped to sell the lumber for railroad ties and mine timbers. Unfortunately for E.W. Scripps, eucalyptus wood has a tendency to warp. The community plan, approved by the city council in 1978, was considered a model for future communities at the time — godless communities, perhaps, because the plan forgot about churches.

"It was an oversight," says Richard Davis, president of the Scripps Ranch Civic Association. "Unfortunately, there was no designation of areas for churches to acquire land." While a church is allowed to go into any zoning area, "it's difficult if the developer doesn't make land available at economical prices," explains Davis.

Church leaders take issue with the word "oversight" — they claim that developers were guided by the Almighty Dollar — and they agree with Davis's assessment of the resulting predicament. Churches in Scripps Ranch have been forced into the renters' market. They can't buy property in the commercial, industrial, or residential zones because this land is either nonexistent, prohibitively expensive, or occupied by hostile natives.

In the olden days of San Diego, the Houses of God were built along with the houses of man. People of the same faith would settle an area together and erect a church. Communities were built gradually, and churches moved in when enough parishioners were found. But all of that changed with the advent of cookie-cutter houses, zoning laws, and a number of modern challenges to religious influence.

These days, communities are planned and built all at once. By the time a pastor sees a potential flock, it's too late to find a pasture. In



Scripps Mesa United Methodist congregation in school auditorium



Sunday morning at Scripps Mesa Baptist Church

Scripps Ranch, the land that might have held churches was instead zoned for other uses. Shopping centers were plotted, commercial projects planned, housing developments built. (Some land was reserved for "community use," but these parcels became parks and ball fields.) Real-estate firms entered into the formula, and the price of land took flight.

Religious leaders claim that the remaining land now costs too much for any church to buy. In the commercial or industrial areas of town, churches must now bid for the same property sought by the business sector. It's not much of a contest when charitable donations and bake-sale proceeds are pitted against the capital influx of a retail store or computer software company. Land can easily go for \$300,000 an acre, and most churches need a minimum of two acres.

Constructing a modest building can cost another half-million. Land is cheaper in the residentially zoned areas that aren't already built on. The catch here is a special-use permit (technically called a conditional-use permit) from the city, which requires a public hearing. This kind of public hearing usually means that the surrounding homeowners come out and fight against having a church in their neighborhood. They worry about noise, traffic, and parking, and some groups persuade the city to deny the permit.

how they couldn't have midweek services, vacation Bible school, or programs for the teen-agers. When the church asked to use a classroom or the teacher's lounge for nursery care on Sundays, the school said no. "We begged them to do it, but they wouldn't," recalls Zolla.

Zolla and the others began seeking funding from the Southwest Baptist Conference and set about looking for a church site in Scripps Ranch. They looked for two years. All the residential land was already built on. The parcels on the market were zoned commercial or industrial and priced for that sector. "There was nothing available."

Nothing," says Zolla. Scripps Mesa Baptist was bulging out of Jerabek at this point, so they opted to find a long-term lease somewhere. The congregation almost rented space in a business park on Scripps Ranch Boulevard, but at the last minute, the park management tried to switch them from a corner building to an inside

building, according to Zolla. "They didn't want anyone to see us," he claims.

In 1985 the Baptists found a five-year lease across the street, in the nearly empty Scripps Terrace Business Park. The congregation couldn't afford a corner building, so they rented a place toward the center, in the middle of a driveway maze. A blue-and-white wooden sign with the church's name and services was put at the entrance to the business park, but another tenant complained and the Baptists had to take it down. They now have a portable easel sign that is put out on the street before the service and taken in when it's over.

But for all the hassle, the Baptists now have a suite of offices. They built the sanctuary part themselves, from the slab up. The ceiling forms a high peak, and the lighting is inset, subdued, holy. A white grand piano is next to the altar, and a big wooden cross hangs on the front wall. Worshipers sit in chairs bought at Gemco. The church pays approximately \$3300 per month for 6000 square feet.

Scripps Mesa Baptist about lost half its congregation when it moved (some falling to internal dissension) and is awaiting the arrival of a new pastor. There are now forty members, but more are needed to fill and financially support their new home. The Baptists

(continued on page 22)

HOUSE

(Continued from page 21)

are renting an office to the Chapel of the Rock, a small Pentecostal church of about fifteen families. The Pentecostals have rented space in four other churches during the last eleven years, which usually meant packing up their 700 a.m. service before their

The Pentecostals are moving into Mira Mesa, where a builder is now constructing a small church and school facility for them. The congregation will lease the structure with a five-year option to buy. Their activities will be

drainage channel running through the middle of the property. Chapel of the Rock agreed to the easement — which takes up one-third of the property — because it was essentially all they could get.

Scripps Ranch was primarily built by Corky McMillin, a major developer in San Diego County. The original boundaries of the community (newer developments have attached themselves, some built by McMillin and some not) were put down in the late Seventies. It was a seller's market for single-family detached neighborhoods. New houses in Scripps Ranch sold for about \$250,000. Today their worth is in the \$325,000 to \$350,000 range. (The newer deluxe homes cost \$300,000.)

Opinions of developers rarely run high in the communities they build. Neighbor chats around the cul-de-sacs often center on newly discovered faults in the house's foundation or garage-door opener. The relationship between Scripps Ranch and the McMillin company has a two-way animosity: the developer dislikes the community. Or at least part of it.

"It was the selfish elements in the community that prevailed at the expense of the rest," says Steve McGill, a senior vice president for the McMillin company. He is summarizing what happened when McMillin attempted to put its church site in Scripps Ranch in 1965. According to McGill, the residents rebuffed the Corky McMillin company's belated but well-intentioned effort to provide property for a church. The developer decided to offer a three-acre parcel of land that had been earmarked for houses to one of several interested congregations at a reasonable price.

Some church leaders claimed it was still too expensive, as well as being difficult to build on because of its triangular shape. But the Catholics, the Episcopalians, the Baptists, and several

because it was the only thing around. Nobody got the site, however. "The community was opposed to it," says McGill. "They said, 'I love churches in the community, but don't build them next to my home.'"

The McMillin company thought it had picked a lot with natural sound barriers (a canyon wall) and tree camouflage, but the neighbors on Scripps Lake Drive disagreed. A survey was taken by the local citizens' planning group about what should go on the site. "Churches were not a big winner in that election," says McGill. "They preferred houses."

McMillin quickly dropped the church idea and plans to build twelve single-family dwellings on that site. "We were recently bloodied by a battle to include a day-care site, so we backed off," recalls McGill. A year before and a block away, a more vituperative dispute came about over a day-care center. The developer tried to sell a one-acre piece of residential land to a day-care center, claiming there was a shortage of these facilities in the community. The surrounding homeowners disagreed; they believed it was a business venture.

pure and simple. They approved the project for the same basic reasons as the church: noise, traffic, not enough parking. This time people put big signs on their houses and the television crews came into the neighborhoods. The residents threatened a battle royal at the city council when the site was for use permit. McMillin plans to build three houses on that site this year.

"We spent a lot of effort and money to provide for the community. And it generated a lot of ill will among the people who had just bought houses," says McGill. "Some of them were quite ugly about it." McMillin is not planning any more patch-up work on the community plan, according to McGill. "We decided that discretion is the better part of valor, and we would not fight for more church sites," he says. McMillin points out that his company will make a lot more money on those two sites now than houses are being built.

Ministers claim that the McMillin company was thinking along these same lines when it first drew up the community plan. They see greed in the developer's heart and blame it for the exclusion of church and day-care sites. McGill denies this. "Economics didn't enter into it," he says. "It just didn't occur to us. Quasi-public uses are not provided for unless someone comes forward and says we need this in our community plan." McGill says there were 2000 occupied homes in Scripps Ranch when the plan went before the city council. No one said anything about churches. "Today we do provide church sites and day-care sites [in community plans] because of an increased consciousness," he says.

"Ten years ago, that wasn't the case," Bill Rick agrees. Rick, whose engineering company drew up the plan for Scripps Ranch (and a number of other communities in San Diego County), says, "It was a different day in planning. Community plans hadn't advanced to that point." Anyone who

did think about churches assumed that they could go into residential areas, he says. No one anticipated the shift in public sentiment. "It's now a better practice to specify [church sites] in the plan," says Rick, whose company is now working on a development just north of Scripps Ranch. The developer, a Canadian company called BCE Development, has agreed to set aside a six-acre site that can be purchased, at a reasonable price, by two future churches. While the parcels won't be marked "church only" on the community plan, the purchasing option is an understanding between the developer and the local citizens' planning group. A similar arrangement was made with the developer of a small parcel within Scripps Ranch. Two lots have been recently set aside in this project, which is scheduled for commercial development. One has been donated for a library, and the other will be sold to a church.

Many of the congregations that can't find land in Scripps Ranch have turned to Mira Mesa. The communities sit across the freeway from each other, looking like two buds that have grown from the stalk of Interstate 15. If community plans count as birthdays, Mira Mesa is thirteen years younger than Scripps Ranch. By the year 1995, it will have an estimated 78,461 people, as compared to the projected 16,300 in Scripps.

Eucalyptus trees do not flow through Mira Mesa, where the houses are cheaper and closer to the street than in Scripps. Mira Mesa is about twice the size of Scripps Ranch and has more than twice the problems. Much of it was built by the Purdue Construction Company in the early Seventies, before developers were required to help pay for the construction of schools and parks. This was also a time when voters refused to fund these facilities through bond acts.

With houses selling for as little as

\$260,000, Mira Mesa filled up faster than anyone anticipated. But the young homeowners soon discovered the value of a bargain when they had to drive their kids to schools in Claremont or Kearny Mesa, seven or eight miles down the freeway. There was also a shortage of parks, playing fields, and other recreational facilities. (The City of San Diego is currently rezoning the community plan area to rectify these mistakes.) Toward the bottom of the forgotten list were churches.

The language in the Mira Mesa community plan is very specific about the ideal spot for a church, although it doesn't specify exactly where churches should go. "New religious facilities should be situated so as to be readily accessible to their congregations," reads the plan. It goes on to suggest a

at an intersection, but not with enough parking, at a corner, etc. There are now six laid-out churches in Mira Mesa, serving a community of approximately 53,000 people. At least nine congregations of fifty families (or more) are in the market for a piece of real estate. In the interim, they rent space in schools and business complexes. Commercial lots are either priced too high or have undesirable features. The pastor of Maranatha Chapel, a Christian congregation of 1500 that meets in Wagonwheel Junior High School, remembers the Mira Mesa site that was too expensive and had power lines running across it. Maranatha Chapel just bought land in Rancho Pajarito, after searching through Mira Mesa for nearly three years.

Douglas Riddle also looked at the site with the power lines, but with Scripps Mesa Baptist. Riddle's congregation is also young, a gathering of about a hundred families, some of them Filipino, with lots of kids. Their

Sunday service is held at the Hickman Elementary School in Mira Mesa. People come early and trade hangers across the backs of metal folding chairs. The only statue in sight is a six-foot high rendition of the Statue of Liberty, made by a local Cub Scout troop. It bears a curious resemblance to Elsa Lanchester in *Bride of Frankenstein*.

Members of Riddle's congregation have pledged \$73,000 toward their own church (19000 have been actually donated) after meeting in homes and schools for their first seven years. Financial help has been promised by the Methodist hierarchy. Riddle's broker searched through Mira Mesa, looking at the same sorry sites that other churches have rejected. Anything worthwhile cost between \$250,000 and \$300,000 per acre. The Methodists are now looking at business parks for an immediate solution.

"In the mind of the developer, the church has the same thing to offer that every other purchaser has — and that is money," says Riddle. "Developers respond to two things: market forces and the political realities of the planning department." He puts part of the blame on the latter, which did not force developers to provide public facilities in Mira Mesa. Toward the bottom of the forgotten list were churches.

The city has de facto opposed putting churches in residential areas by virtue of the [permit] restrictions. Riddle claims: "In the residential neighborhoods, churches must up with the 'Last Person In' attitude. He describes the thinking as 'I want to see lots of houses built until I want to buy one. And then just get me a [municipal] pool and a library, but not too close to my house.'"

The solution, in Riddle's view, is for churches to reserve land in what the city calls "future urbanizing areas" — areas that will be developed five or ten years from now. Before the land is sold

to a development firm, churches could select a site (which involves some guesswork as to where the roads will be), plunk down some money, and begin making the payments. The future developer will then have to work around the church.

The most commonly mentioned solution — and the easiest one — is for the city's planning staff to require church sites in new community plans. While this question has been addressed in the planning department (most recently in a 385-acre development on the east border of Scripps Ranch), the city apparently has no comment on it. All questions are referred to Allen Jones, deputy director of long-range planning in San Diego. Jones refused to discuss how the planning department is handling the problem "because there's a significant question here." Nor would he provide any information on, or current requirements for, church sites in new community plans. Jones referred all questions to Fred Conrad, head of land-use planning in the city attorney's office. Conrad said that the issue is an interesting one — especially in light of the church-state separation — but could not cite policy because no official opinion has been issued from his office. He deferred questions to the long-range planning department.

But at least Paula Ogata was willing to talk. She is the chairwoman of the city's planning commission, which is second only to the city council in authority over local development. (The council appoints the commission to make land-use recommendations and give direction to the planning department.) Ogata helped organize the Scripps Ranch citizens' planning group in the community's early days. Her appraisal of the church problem: "If you don't have some places in the community where people get together and know each other, you won't develop that sense of neighborhood. But how to go about activating that

with the laws that affect private ownership is not easy."

One of Ogata's suggestions — that new churches build facilities together and then share them — is as popular with ministers as it would be with newlyweds. Another alternative, the "institutional overlay zone" that would permanently designate church sites in older areas, was loudly opposed in La Jolla last year. According to Ogata, the existing churches "blew off their roofs" at the proposal because a single-use designation would diminish their property values. The more-established pastors claimed that they couldn't get church improvement loans with devalued property as collateral.

Ogata does not advocate requirements that would force developers to set aside land for churches. "To do so, you'd have to hold land for the possibility that a church operating in the free market might want it," she says. The problems faced by ministers in Scripps Ranch or Mira Mesa are not unique to those communities, Ogata says. "This is the reality that all the churches in the city have dealt with," she claims. "Any church that tries to start a building project would run into the same problem." Ogata doesn't think that things are much worse now for San Diego church leaders than they were fifty years ago. "I suspect that if you went back historically, they thought it was a real problem," she says. "I doubt that any church thought it was a real crisis."

Local church leaders see different difficulties, urgent threats. To them, a community without church buildings has an apocalyptic design. Who will comfort the Girl Scouts and the teen dances? Free Thanksgiving dinners for the poor? Church weddings for the betrothed? Look to the land around Interstate 15 — identified as a main "growth corridor" by the City of San Diego — for some mandated answers.

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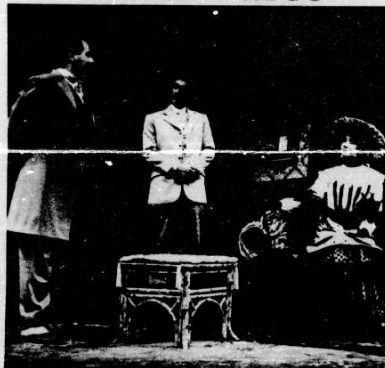
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Artful Farce



There's One in Every Marriage

JONATHAN SAVILLE

In the development of French farce, Georges Feydeau (1862-1921) comes as the ripe culmination. By the time he began practicing his exquisite, frivolous art, the form had assumed the rigidity of a classicalism, like the paintings on Chinese porcelain, what was required was not originality of invention or freshness of vi-

sion, but a perfect command of technique. In fact, Feydeau's technical mastery greatly surpassed that of his predecessors in the genre, and it has not been equaled since. As he weaves his web of multiple simultaneous adulteries and schedules the intricate sequence of precisely timed entrances and exits in his hotel bedrooms, Feydeau surrounds and delights with his skill. Of course, he has no humor. But one cannot demand everything of an author.

A few weeks ago, I reviewed the Guthrie Theater's production of *The Piggy Bank* by Labiche and Delacour, a farce belonging to the generation preceding Feydeau's career (it was first performed when he was two years old). That is a play about a bunch of silly provincials getting into trouble during a visit to Paris. Its plot devices are of the following sort: a man's watch falls by accident into someone else's rolled-up umbrella, and this leads to the umbrella's owner being temporarily jailed for theft; or a young man on the town enters a restaurant and is charged to be discovered there by his father; or a fat man buys a corset and makes himself look even more ridiculous. Its characters are thoroughly respectable; its atmosphere is innocent and childish; its voice is not even alluded to, and the world the play portrays has a charming, unpretentious quality.

In contrast, the plot devices of Feydeau's *There's One in Every Marriage* (currently in a zesty and stylish production at the Old Globe) are exclusively those of adulterous deception. Characters make sexual assignments with persons they are not married to; their spouses spy on them; they stumble their way into the wrong hotel room, the wrong bed; a wife hides behind one door, a mistress behind another—that kind of thing. The characters themselves are a bit more sophisticated and on a slightly higher social level than their predecessors in *The Piggy Bank*: they are Parisians, or even foreigners (Swedes). Sexual fidelity, along with attempts to undermine it, is a pervasive issue with them; indeed, they think of nothing else. In Labiche and Delacour, the characters eat, play cards, go shopping; in *There's One in Every Marriage* they do nothing but attempt to get each other into bed. Occasionally they succeed—but if they do not, it is only rarely virtue that is responsible for warding off the illicit relationship. The promiscuous bachelor in this Feydeau play, whose extreme sexual fatigue provides one of the chief sources of hilarity in the last act, is, so to speak, the central symbol of Feydeau's world: in his empty system of values, in the compulsive repetitiveness of

his behavior, and in his frenetic activity leading to exhaustion.

There's One in Every Marriage obviously does not offer any useful advice about living. Nor does it engage one's emotions: although the driving force behind every action is sexual desire, the actions themselves are utterly unheroic in their effort. All the characters are equally amusing, engaging, and morally neutral, so that one does not take sides in their conflicts; one does not care whether they achieve their adulterous pleasures or not. No illuminating picture of society is given; not an idea is broached. All we have is form—but the form is so artful that in a good production (such as that at the Globe) we scarcely notice the absence of all those other traditional components of drama. I am not speaking only of Feydeau's famous virtuosity in plotting.

His timing is so perfect that he knows exactly how to withdraw one stream of plot for a while and then to spring it upon us again at exactly the moment when we have forgotten about it and are ready to be thrown into convulsions of laughter by its abrupt reappearance. He has the boldness to bring on new characters late in the play, just when their unpredictable presence will supply the comic economy with a needed freshness of tone. His scene construction is never again so brilliant. His dialogue ripples with the rhythm of wit and pseudo-cynical repartee. No action or conversation is ever allowed to lose its momentum; no word or gesture is wasted. Yet at the same time, Feydeau has a sure instinct for those occasions when some extraneous randomness will infuse an additional vitality into the antics of plot knotting and denouement; the idiosyncratic conversations between a man and his deaf wife, the obsessive tenderness of an old servant, the sudden anxiety of a lover, at a romantic moment, that he get string beans rather than potatoes for dinner. Whenever one begins to fear that the door tricks and bed tricks and screen tricks and mistaken room tricks and mistaken luggage tricks and mistaken identity tricks are becoming mechanical, the playwright introduces one of these unexpected inventions and makes us aware, in our aesthetic

detection, that the French bedroom farce is a true—by a minor—art, and that Feydeau is in Shakespeare, in Chekhov, in Sophocles.

Of the Globe's production, the most relevant thing one can say is that it is worthy of the script. Director Stan Wojnowski, Jr., and his absolutely splendid cast show an unexceptionable mastery of the requisite style. The pacing is fast, the timing precise, the characterization vivid, the physical action rehearsed to a total smoothness, the energy level high and unflagging. Each of the actors, without exception, makes a strong and colorful impression, and each rises fully to the occasion when the script demands some special nimbleness or dexterity. I think of elegant Deborah May

pacing around her potential lover's haremslike salon, frenziedly anticipating her jealous husband's arrival; ardent woman-chaser William Anton losing his poppin' smugness along with his pants, as the police explode upon his low neck; amiable, worried Jennis Jennings, speeding with the silent, gazelle-like efficiency across the stage to block the doorway behind which his potential mistress is hiding; the sensualist Carolyn McCormick, as that mistress, deploying her lush physical and vocal apparatus to make the audience understand the melodramatic emotions of every word in a letter she is reading aloud, even though the letter is in Swedish; dashing George Deloy dragging himself from couch to couch in an effort to keep

his end up in the various amorous dalliances offered him, even though he is so tired from a night of hectic lovemaking that he can barely keep his eyes open; Lynne Griffin vigorously resisting the mistaken efforts of her hosts to treat her as an immobile arthritic; Roderick Horn completely boasting to his attorney about how he is going to trap his faithless wife, not realizing that the wife is about to join the attorney in bed; Kandi Chappell, as a lady of easy virtue, languidly allowing herself to be persuaded to abandon one anonymous appointment for another; John Walcott as a seventeen-year-old bellboy, undergoing a sexual meltdown; Jonathan McMurtry as an aggressive military man conspicuously minding the plot of Carmen

for his deaf wife; Janice Fuller as the wife, rising like a whale out of the bedclothes when her hotel room is invaded by the whole population of the hotel; Archie Smith as the randy bachelor's ancient servant, with absurd nobility confessing himself the perpetrator of his young master's sexual misdeeds; and Kate Frank, James R. Whittle, Henry J. Jordan, and Stephen Godwin similarly lively in smaller roles.

Also deserving of praise are the costumes (set by Douglas W. Schmidt, designed by Lewis Brown, lighting by David Segal), the composer (Larry Delinger), and the translators (Suzanne Grossmann and Paxton Whitehead). This is the best show in town.

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When Joe Vecchio laughs, people listen. People have to listen, because Vecchio's ear piercing, insistent laughter is the sort that rattles windows and startles snoring pets. It is the irritating cackle of Woody Woodpecker in Super Dohy, the thunder of a Godfather giggle fit. Joe Vecchio has a serious laugh.

He'll put it to good use over the course of the next several hours on this night in early July, because tonight is the night the Laughmasters meet. On the first Wednesday of every month, the Laughmasters group gathers in the spacious Clairemont home of two of its members, where they all swap jokes and crack wise and share funny stories and laugh their collective ass off from seven to nine o'clock and beyond.

Laughmasters is more than just a comedic offshoot of Toastmasters International, a global network of public-speaking groups. And though Laughmasters is an officially chartered Toastmasters chapter, it is the only one of 6000 worldwide—including nine-hour in San Diego County—with a thick accent on humor. As a specialty club, Laughmasters deviates from standard Toastmasters procedures, but its meetings maintain the supportive, we're-all-here-to-learn atmosphere of the larger organization. At 6:45 on a clear July evening, Vecchio, vice president of the club, stands by the front door of the house and welcomes arriving members and their guests. A buoyant, balding thirty-two-year-old, Vecchio pumps hands, slaps backs, and whoops it up like a Vegas casino greeter on nitrous oxide. Arriving members and guests stick paper name tags to their shirts or sweaters, toss off a preliminary quip or two, and step inside.

The comfortable couches and long rows of chairs in the living room fill quickly. A carpeted stairway becomes balcony seating, and by 7:10 it's SRO.

What has 112 legs and jokes?

BY BILL OWENS
ILLUSTRATION BY JOE SHODACK

as latecomers are routed to a pair of open doorways leading to the den. Everyone in the place is laughing, or so it seems. An anticipatory din of chuckles, chortles, and guffaws spills from the house to the quiet street outside. This crowd of sixty or so is its own warm-up act.

Rita, the club president, makes her way to the front of the noisy room, and the Laughmasters settle down. She steps behind a makeshift lectern with a matched set of orange smile faces affixed to its front, and the meeting of the comedy-minded is formally under way. President Rita is a large, Brooklyn-born woman with fringed hair brushed skyward on one side in a short, dramatic sweep. In addition to being the Laughmasters' leader, she is also a columnist, motivational speaker, giver of workshops, cable TV show hostess,

and Delta Airlines employee. In her introductory remarks, Rita encourages members and guests to "feel free to laugh and just really have a good time." The format of the meeting, Rita explains, will include the club's traditional joke-telling session, a break, and a guest speaker followed by a brief question-and-answer period. Her directions to the bathroom draw a few tittering toilet jokes, which Rita graciously ignores.

She opens the floor to any new business. The motion for a club-sponsored picnic is proposed, seconded, discussed, and tabled. A visiting Toastmasters' official awards the chapter a white button for retaining more than forty members for a full year (there are currently fifty-five Laughmasters). As the well-spoken man from Toastmasters acknowledges the group, comical snipers zing him.

"Do you have anything in a mouse?" whines Vecchio. A woman up front asks, "Can we have one more for a cross-your-heart?" It is obvious that these people came here to joke. Impoverished puns get big laughs, and euphemistic as-secracks trigger explosions of mirth. The walls resound with giddy banter. But before the roof flies off, Rita lays out ground rules for the upcoming laugh exchange. She warns that a one-dollar fine will be levied against those who deliver "blue, dirty, or sleazy material"; those who interrupt the speaker, and those who would dare to shout out a punch line ahead of the joke teller. Having invoked the gag rules, the president yields the lectern to the vice president and strides to her seat.

Vecchio takes charge of the proceedings and announces that this evening's speaker, Ed Quinn, new vice president and general manager of KCTV Channel 10, is apparently late but is expected soon. "Anyway," he says, "this is the portion of the program where we like to tell a joke." Vecchio requests that in the interest of limited time, only members tell jokes but that everyone at least give his or her name and occupation. The ball of comedy will begin on Vecchio's immediate left, roll around the room, and finish on his right. It's showtime.

For openers, a Laughmaster named Sol recounts a droll story of drag-queen envy about actors Alfred Lunt and Lynn Fontanne. Jean shares a joke she claims her hair stylist told her. "Why," she wonders, "did cave men pull their women by the hair?" "Why?" bellow several dozen straight men and women. "Because if you pull 'em by the feet," answers Jean, "they fill up with dirt." Her light-blue offering prompts a loud chorus of laughs, moans, and genital boos, but no line.

After a lady Laughmaster delivers a

tame traveling-salesman joke, Art stands up with one about "Luigi" on a quiz show. But he almost blows it. Nearing the payoff, Art suddenly realizes he's omitted a piece of information essential to the joke. "Oh, my God," he says in horror, "I forgot to tell you what the question was!" He includes the question in his retelling and gets a respectable laugh for his effort.

In the parlance of the standup comedian, this is not a tough room. The sympathetic crowd is more responsive than most, and Joe Vecchio is even more responsive than the sympathetic crowd. Standing at the lectern, he not only howls at the punch lines, he howls at the setups. "Let's move it along," says Vecchio, catching a breath. "Our guest speaker

And so the gags keep coming. One by one, club members confidently rise and present their best bits. The mood here is so receptive and convivial that an upright spaghetti mop could get killer yaks.

A financial analyst named Heidi uses her moment in the spotlight to recall the apocryphal occasion on which the Rogans, Carters, Richard Nixon, and Gary Hart were together on a ship. "They hit an iceberg," she says, "and the ship began to sink. There was only room for two people in the lifeboat. Reagan thought he and Nancy should get the lifeboat. Carter said, 'I think we should save the ladies.' So Nixon yells, 'Screw the women,' and Gary Hart says, 'It's time!' " Heidi's timely political gag nearly brings down the house.

It takes a self-described "indigent chiropractor" to cross the blue line indisputably. "There was this granddaddy who had her little grandson with her," he notes, "and the little boy had to go to the bathroom. Well, there weren't any bathrooms around, so she takes him over to the

side of the curb, pulls it out for him, and says, 'This is worth a million dollars!' The drunk walks over, pulls his out, and says, 'Hey, lady, you got an estimate on this one?' The club's fine line is passed to the chiropractor, who, chided by derisive hoots, drops a dollar into it.

"My husband threatened to divorce me," announces Betty the book seller. "If I ever tell this line in mixed company. Anyway," she says, not missing a beat, "I used to have pet fish, but their can rusted." And then in quick succession: An "eye-salim" joke, a circumlocution joke ("But I do take tips"), and landlord, good news/bad news, and Stamen-twin gags. A man on the stairs asks: "Why don't blind people skydive?" Answer? "It scares the hell out of the dog."

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The teen-age son of a lady club member has brought along his own prop for a slapstick bit about his mother's advice regarding certain undertakings these days. "I guess this is what she meant," suggests the young man, deftly pulling a rubber surgical glove down over his head. "He's been practicing that all week."



says the mother. A towering joker named Frank wants to know "what do you get when you cross a vampire bat with a pygmy?" The Laughmasters give up. "A little sucker about this high," states Frank, holding his hand three feet from the floor.

The boffo baton has circled the room so Leo, who sits just to the right of vice president Vecchio, Leo is a bespectacled eighty-one-year-old retiree, late of the furniture-rental business. In his prime, he was a boomer who was once billed as "the world's fastest tap dancer." He claims to have introduced Ginger Rogers to the waltz and fox trot in 1920 at the Wintergarden in Modesto, Nowadays, Leo is a professional standup comic working the Improv, Rotary Club functions, and the odd conference gig.

The Laughmasters' elder statesman has adopted a trademark opening line: "I'm very happy to be here. Of course, at my age, I'm happy to be anywhere." Leo sprinkles the assemblage with a couple of salty ad libs and an even saltier joke. "That was worth a buck," booms Frank as the laughter subsides.

The meeting breaks at a quarter after eight, and rank and file as the laughter subsides. Coffee, soft drinks, brownies, and watermelon are available in the den. The joke session took just over an hour, and the material ranged from bridge-club cutesy to just this side of poker-party lewd. Some jokes were fresh, while

others no doubt attended the wake when vaudeville died. Nobody telling them lacked for boldness, and nobody got the heck or was pelted with an overripe avocado.

"Bom!" says Vecchio. "So what if you do? You say, well, I lived through it. I survived. Anyway, it's only one joke. It's not like they have to try to keep going for five minutes and dig themselves out of a hole. One of the values of Laughmasters is that you can fall flat on your butt here and still survive. It teaches you to risk failure and rejection and to learn to deal with it."

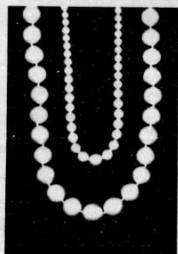
One thing Vecchio doesn't deal with very well is seriousness. He and others now in the humor club found the rigid formalities of Toastmasters to be too somber and confining. "I guess we prefer the craziness and spontaneity," he says. "Our club was started as a sort of maverick or renegade club by people who were tired of the tedium of regular meetings. So our meetings are just sheer fun. Evenings of pure, unadulterated, pristine fun."

"My mother says I was born with a smile," he says. "Been laughing ever since. But as much as I'm predisposed to laughter, my father is predisposed to the opposite. On very rare occasions did I ever see him laugh." Vecchio takes a noncommittal pause. "Maybe that explains my affinity for humor. A sort of rebellion."

But whatever the explanation, Vecchio is a person for whom, as Steinbeck wrote, "nonsense wears a crown of meaning." Vecchio maintains that humor is his foundation in life, his bedrock. He describes himself as a "born-again agnostic" who believes "we're all groping for meaning. That's why we have so many sects and cults and PTL Clubs and Jim Joneses. Everybody thinks they have the pathway to salvation. I happen to think

(continued on page 28)

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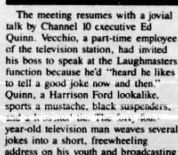
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Bob, a white-haired gentleman who earlier told an ethnic joke, is a counselor in a pretty humorless place: county jail. Sipping coffee in the darkened den, he asserts that his participation in Laughmasters helps him to cope with job-related stress. "I'm involved in a lot of crisis-type stuff," he says gravely. "Like a prisoner who just found out that his wife died of an overdose and left three orphans. What do you tell him?" Bob shakes his head. "After all the grimness that goes on there day after day, I need something like this. I had to do something to take my mind off it."



background. Mentioning that his Polish ancestry (on his mother's side) allows him to tell Polish jokes, Quinn playfully poses the following question: "What does a Polish girl get on her wedding night that's long and hard?" The only audience response is the disquieting *Vecchio staccato*. "A new last name," blurts Quinn to a burst of *congratulations*.

The Laughmasters group takes warmly to the affable Quinn. He smoothly fields questions on the

Vecchio looks at his watch and reluctantly draws the Q&A — and the meeting — to a close. "What a great way to end your day," says Quinn, shaking the hand of his beaming employee.

It is a few minutes after ten o'clock, and the Clairemont street is dark and quiet. Joe Vecchio places a thick folder of papers in the trunk of his car and slams it shut. "Sometimes," he says, "I come out of these meetings and I don't get to sleep until two. I've been laughing for two straight hours, and I'm exhausted." He says this without a care. "It's therapy," he says. "Now what was that joke about the poem?"

Lawrence Pressman, Michael Coats

Theatre Critics Association, the drama is as noteworthy for what it doesn't do as for what it does. There are no distributors in

what it does. There are no diatribes in *A Walk in the Woods*. It refuses to proselytize. It is practically statistic-free, and its tone is devoid of the sanctimonious probity that makes Jonathan Schell's very important book, *The Fate of the Earth*, such a pain in the patoot to read. Instead, the play takes a behind-the-scenes, personal look at the two men. We learn about the nature of the negotiations (and the barriers against either side's coming to an agreement), we watch a friendship grow and trust evolve, and we come to understand what life must be like for two mortals who have the responsibility — but not the authority — for preventing our extinction.

Another surprising feature of the play is that Blessing has reversed the expected stereotypes of the two characters. The Russian, Andrey Botvinnik, hasn't sprung from the pages of a Maxim Gorky novel — in which everybody soff-erz. He isn't a big, gruff, seething bear swacked on pepper vodka and pounding shoes on tabletops. To

the contrary, Andrey, who wears Italian shoes and suits, is both cosmopolitan and childlike, a Chekhovian combination that makes him literally disarming (so disarming, in fact, that it takes a while for both John Honeyman, the American, and the audience to believe he isn't up to some manipulative trick). Andrey is also nearing negotiator burn-out, a phenomenon many claim is more endemic to this occupation than to any other, and he chooses

to spend the little free time he has talking of frivolous things. This preference gives him not only relief from the strain of the meetings but also from a dark pessimism that has become his constant companion.

While Andre is in his cramped, likeable room, John Honeyman is an acquired taste. The American negotiator, as opposed to one's expectations, is a stuffy, uptight, uptight prig, so wedded to formality that he believes "all conversation should have a purpose." He has done his job well before, albeit at lower levels, and now like a rookie entering the Bigs, his dreams precede him. He's the new man with the new plan, yes sir, and he's gonna force one great agreement that's fair to both sides, you bet. Demonstrating a species of blinding idealism quite rare at this late date, Honeyman also believes that "governments can learn to be rational." He has made

himself that way, so why not? When we first see Honeyman, he refuses to be other than his function. He claims he's a tough negotiator and more persistent than his predecessor, but before he ever gets to the table, someone's going to have to thaw this diplomatic zealot into a human being.

A Walk in the Woods is about survival, but only secondarily about the capital S variety. Like the cold white walls that threaten to engulf the hillside of Bill Clarke's set in the Playhouse production, the life-and-death issues of world survival are ever-present. But the play's primary emphasis is much more immediate. Honeyman has never failed before. His reservoir of enthusiasm is brimming. Bo-vinnik's, however, is dry, metaphorically

These come largely in the form of questions: How much influence does a negotiator actually have? Can a proposal be too good? Does anyone honestly want to abandon superpower status? And can you even trust your own side? In effect, Botvinnik teaches Honeyman how to survive in a task as seemingly futile as waiting for Godot.

Among Andrey's first lesson for Honeyman is to learn to "see the woods." And one of the most vitally important elements of the La Jolla Playhouse's production of *A Walk in the Woods* is Bill Clarke's set, which is at once very realistic and very symbolic. A whole living hillside practically spews into the audience. Stately trees provide unseen canopies above, and twigs crunch in the rich loam beneath the actors' feet. Beautifully lit by Richard Rid-

dell's clan designs — the smog-free, alpine light of Switzerland — the set captures all four seasons, from a shower of yellow linden leaves in the fall to the magical appearance of flowers in the spring. On Clarke's set, nature is so alive, it is almost a third companion of the two men. At the same time, though, the set is also harrowingly symbolic: The man-made wants to infect the natural. Those white walls are a severe intrusion, as is a painting of trees. Both have bullied themselves onto the scene and are part of the landscape, whether we want them there or not. And after a while, even the trees look erect as missiles, and those lights, the ones shining on the ground, look like the final scene change — they signal the end. Clarke's outstanding scenic design, realism and symbolism, beauty and horror, are intertwined.

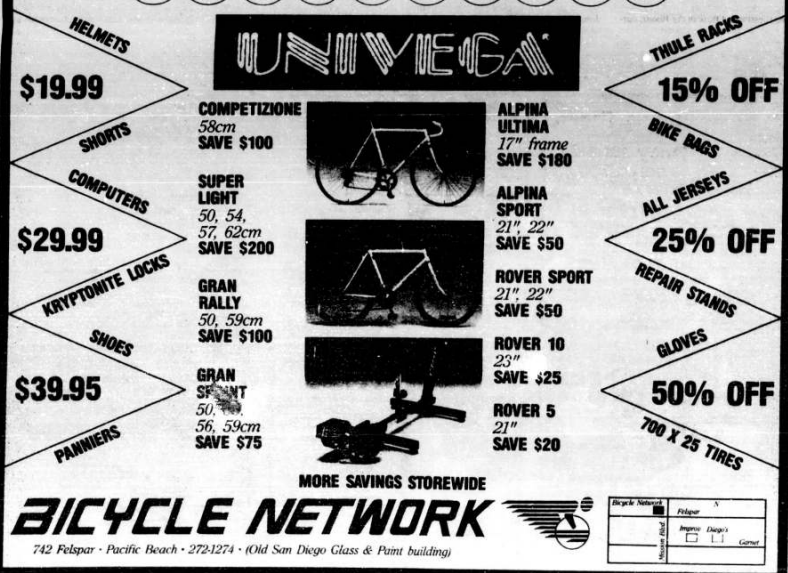
Clarke's set also offers effective playing spaces, and director Des McNuff has used them well. McNuff, whose most recent work at the Playhouse has been with large casts (almost a whole city, seemingly, in last season's *Shout Up a Morning*), is here excellent with but a cast of two. There isn't

wasted move on the stage, everything serves the storyline, and — to his credit — one is never made aware that the show has been directed at all. It moves as seamlessly as Blessing's dialogue. Among McNuff and the designers' most impressive achievements is that they have brought the intimacy of the Warren Theatre to the large Mandell Weiss Center for the Performing Arts. We are up there with Andrey and John, even from the back row.

As Botvinnik and Honeyman, actors Michael Constantine and Lawrence Pressman are both splendid. Pressman (he played the scientist in the movie *The Helstrom Chronicle* years ago, who argued rather convincingly that insects would inherit the Earth), slowly builds warmth into Honeyman. What first sounds like the insecure bluff of a newcomer comes to be believed in the end. A thorough professional played by same. Constantine (obviously underutilized on the TV show *Room 222* years ago) makes Andrey pro-

from 222 years ago) makes Andrey profoundly likeable, which is no mean feat since the character is essentially a vehicle of disillusionment. Andrey treats light things seriously, and vice versa, and yet Constantine is able to underscore these quirks with absolutely correct amounts of levity and weight. Combined, the two actors have achieved a synergy that makes this very important and, surprisingly, very funny play not only sobering, but completely captivating as well. □

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Full Circle



Emmylou Harris

JOHN D'AGOSTINO

What the fans of some artists lack in numbers, they more than make up for in zeal. I learned that fact the hard way a couple of years ago when I wrote a preview

of an upcoming Emmylou Harris concert in which I used the term "plaintive" to describe her singing. The following week, a letter to the editor tattooed me up one cheek and down the other for my use of the descriptive, which, the respondent claimed in no uncertain terms, was insufficient to convey the emotional range of Harris's

voice. Stopping short of attributing the writer's feisty overreaction to an unchecked consumption of caffeine, I considered his objection and concluded that he was right. Harris's singing does cover more emotional ground than is readily apparent, as she again proved last week in the second of two sold-out shows at Humphrey's.

I doubt that I've been alone in my decade-old inability to shake the image of Harris as a shy, "sweetheart of the rodeo" type who is more suited to melancholic ballads than to cauterizing country. For one thing, her thin frame and delicate facial features impart a maidenly fragility, an impression that has not been diminished by time (Harris is forty). Also, several of the songs that faced Harris's voice in the public's mind during her early recording years were gentle pop and country ballads, including in 1976 lovely covers of the

recent Here, I am, and I'm yours and Buck Owens's oft-recorded "Together Again." Further, Harris's voice somehow seems guarded in character when compared with those of her country and country-rock peers. It lacks the ironic sass of a Juice Newton, the assertive, career-woman toughness of a Reba McEntire, the rock and roll bravura of a Linda Ronstadt, or the survivalist spunk of even so Kevpie-doll a songbird as Dolly Parton. It's as though Harris had consciously distilled those impurities from her voice in order to avoid sullying her interpretations, the result being a clear soprano that lovingly wraps around a lyric like creek water around a smooth stone. It didn't surprise me, then, that on *Trio*, her long-planned, recently completed collaboration with Ronstadt and Parton, Harris seems hard-pressed to hold her own among the others' strong voices and personalities.

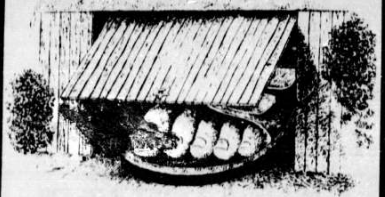
What Harris's camp followers know, of course, is that in performance the singer assumes a control over her material that doesn't always come across on vinyl. That's not to say that she is a commanding presence. Thanks in part to the bygone breeze that on Wednesday night wafted

across the Humphrey's stage, the singer's dangle, spangly earrings moved more than did Harris, who for the most part stood rooted in a bent-kneed position as if better to loosen her voice from deep moorings. It worked; although she displayed little of the interpretive flair that can personalize a varied repertoire, she sang with the authority one expects from an artist who thoroughly understands and spiritually identifies with her material. At times, the power of Harris's singing seemed to tax the great sound system at Humphrey's.

Apparently, Harris and her backups — the Hot Band — haven't over the years discarded much material. I know of only two or three songs from the early-evening show that were repeated in the second, even though each program featured a similar, nuts-and-bolts assortment of classic-country and contemporary country-rock selections, actually, standards among one latter category were songs more identified with Fifties rock and roll than with more recent hybrids. In concert, Harris gave an even more engaging reading to Phil Spector's standard "To Know Him Is to Love Him" than she did on the *Trio* effort, and her spirited, countervailing versions of the Drifters' "Save the Last Dance for Me" and Chick Berry's "(C'est La Vie) You Never Can Tell" (the last a hit for Harris in 1977) exposed nuances that demonstrated the musical genetics linking country, rhythm and blues, and rock.

If one were to go solely by the conviction of her vocalizing, then Harris did nothing to dispel the misconception of her as simply a balladeer. On such choruses as "Together Again" and "Wayfaring Stranger," she reached for reserves of emotion that largely remain unapposed on her records, and a rapt audience responded in kind. Her own "Sweetheart of the Pines" from last year's *Thirteen* was a high point in the show, due in no small measure to her tone-setting introduction of the song. "I was forced to write this one," she declared, "when I realized that there weren't many love songs written from the viewpoint of a mature woman."

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But guys like me who persist in thinking of Harris as a backwoods ingenue with a wisp of a voice got frequent reminders of her tougher side. During such tunes as "Two More Bottles of Wine" and "Oh, Las Vegas," she not only substituted a guttural attack for her usually sorghum-throated vocals but also took the reins of her crack band by conducting them with aggressive movements both of her body and of her ever-present acoustic guitar. Not that they needed motivation. The Hot Band is so aptly named a musical aggregate as

you're likely to find, and it's to Harris's credit that their splendid musicianship didn't overshadow her own performance. Consisting of "the original" Don Johnson on grand piano and keyboards; Barry Tashian on electric and acoustic guitars; Steve Turner on drums; Michael Bowden on bass; Frank Reckard on electric and acoustic guitars and mandolin; and Steve Ershell on pedal steel guitar, dobro, and Kona Hawaiian guitar, the Hot Band served up a seemingly endless smorgasbord of inspired solos and imaginative fills. But

of these, Reckard was by far the outstanding performer. A middle-aged musician whose short, stocky frame, receding hairline, and bemused expression made him seem a cross between Phil Collins and actor Michael J. Pollard, Reckard contributed high-voltage licks that ignited several of the evening's tunes and elicited the loudest and most frequent bursts of applause with his improvisations. Whether mimicking the pedal-steel's double-string slurs and quick-picking flourishes, fashioning poignant statements from

linear runs, or simply letting fly in the tradition of the best blues-rock virtuosi, Reckard burned hot every time the spotlight hit him. Since he never repeated himself and seemed to have a plenitude of ideas on hand whenever it came his turn to solo, listening to Reckard was like rapidly flipping through a manual on advanced guitar technique. The long-time Hot Band picker also was its most amusing character, albeit unintentionally. Reckard chortled throughout

(Continued on page 52)

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(continued from page 31)

the ninety-minute show, and on several occasions, he even took puffs during his solos without missing a beat. A nimbus of cigarette smoke that would dwarf the effluence of a heavy-metal band's fog machine was Reckard's constant shroud and perhaps served as the inspiration for Harris's introduction of Reckard as the one performing on "lead guitar and lead cigarette."

If there was one aspect of the show that I found odd, it was the audience's seeming

reluctance — or inability — to identify tunes from Harris's repertoire. A favorite like "Born to Run" (not the Springsteen song) got tarry a whisper of recognition, and while the capacity crowd applauded and howled at the conclusion of each piece, one got the feeling that few present were terribly conversant with Harris's oeuvre. Whatever the reason for the crowd's reserve at the beginning of nearly every song, it was a welcome relief from the usual audience practice of waiting several measures into a tune before recognizing it and run-

ing the mood with hoots, whistles, and clapping. An apparent lack of familiarity was understandable when Harris introduced "Angel Band," the title track from her new album of traditional music (Angel Band was also the name of her backup group in the early Seventies). "I found out today that my new record just entered the pop charts at number 195," she joked to scattered laughter and supportive applause. "Actually, that's not bad for an LP of traditional acoustic music," she added. "I'm sorta proud of it." With

backing vocals by Johnson and Tashian — who provided close and solid harmony support throughout the set — Harris lifted her scintillating soprano toward the dark skins over Humphrey's and with eyes closed intoned the hymn's chorus: "Oh, come, angel band, come, and around me stand/oh bear me away on your snow-white wings to my immortal home." The sound she produced was not unlike that which had caressed other pastoral tunes throughout the concert and could best be described as being, well...plautive.



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Aunt Bertha is having an identity
 crisis—she wants to change her name. As
 we get into our car to go to dinner, she asks,
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 fashioned, out of fashion." With her usual
 tendency for overstatement, she adds, "I bet
 there isn't one female child born in
 America today whose parents name her
 Bertha."

Once she gets started, her voice rises like
 a siren, high-pitched, insistent. "And how
 about my last name! Silvestri. That's what
 they call a drink in Poland, a liquor that
 packs a punch." She eyes me slyly. "Sup-
 pose I call myself Beebees Punch, like a
 lady wrestler?" Aunt Bertha lapses into
 brooding silence. Then she straightens up.
 "Lots of women who were named Bertha

The physical plant has not been altered.
 The display case with its salads, plates, and
 pastries look exactly as it did when the
 Mungers pioneered the concept. The
 windows on the entrance side have shelves
 bearing glass objects. The floor is still
 black-and-white tile. Memory may not be
 serving us correctly, but there seem to be
 more tables in the room than ever, no more
 than two feet apart.

"Concomitant dining!" cries Aunt Bertha.
 "You tell a joke in this restaurant, the
 person at the next table laughs."

Soon we are seated in the nonsmoking
 section. The menu has resonances of the
 old: plate, charcuterie salad, pasta salads,
 and pasta, ranging in price from \$3.95 to
 \$9.95. Entrees cost \$8.75 to \$13.25 and in-
 clude one of the original Piret's signature
 dishes, *boudin blanc*, or white sausage,
 named after the Piret's son, Boudin.

Old Piret's logo on the menu are the words
 "Jeanne Driscoll's Patisserie, Bistro,
 Charcuterie."
 I am still studying the offerings when
 Aunt Bertha glances up and smiles at our
 lovely waitress. "Hello, Lori," Aunt Ber-
 tha sings out. "Didn't you go to school with
 my nephews?"

Lori beams at us. "You remembered! Only
 I'm not Lori anymore. I'm studying
 acting, and I've appeared in a few plays.
 I call myself Katherine now." She looks
 quickly. "But you can still call me Lori,
 if you want to."

All around us, people are eating one of
 the nightly specials—fresh ahi with
 cellophane noodles and vegetables
 (\$12.25). Aunt Bertha decides on the ahi,
 and our waitress suggests that I have fresh
 scallops with pesto pasta (\$9.50). We
 splurge on one à la carte dinner salad for
 an additional \$1.75. But neither of us has
 wine; instead, we will down the hot
 bugette and soft whipped butter. The
 bread is from Soltano's, as it always was.

"Just like old times," laughs Aunt Bertha.
 The salad is quite fine and is sprinkled
 with feta, Parmesan, and Swiss cheeses.
 And our waitress suggests that I have fresh
 scallops with pesto pasta (\$9.50). We
 splurge on one à la carte dinner salad for
 an additional \$1.75. But neither of us has
 wine; instead, we will down the hot
 bugette and soft whipped butter. The
 bread is from Soltano's, as it always was.

whispers Aunt Bertha. "Raw fish has too
 many parasites. Did you read that the Food
 and Drug Administration is trying hard to
 put out the word that people should not only
 cooked fish? With her chubby hand, she
 beats her overflowing breasts. "What a nar-
 row escape. For once I wasn't talking. I was
 looking at my food. I never put the raw ahi
 into my mouth."

We fall to with my scallops, which are
 indeed fresh and fork tender. The pasta is
 a bit overcooked, but the pesto sauce has
 fine flavor, and pine nuts provide a much-
 needed contrast to the soft pasta and
 scallops.

However, when the ahi dish arrives,
 cooked through this time, it carries the day.
 The Japanese-style cellophane noodles are
 wonderful, the fish superior to any ahi
 we've had lately, and the red and yellow
 sauce, peppered, is just as the restaurant
 onions, make this dish memorable. In a
 burst of enthusiasm—and it takes a bit of
 doing for Aunt Bertha to maneuver the
 small space between tables—she jumps
 up and kisses our waitress as if she were
 the chef.

Though we don't have coffee, we try one
 Russian cream night and a white cooled
 custard topped with fresh berries (\$3.75).
 Since it's Saturday night and crowded, we
 don't linger. Once we are outside, I ask
 Lori and myself Katherine not. She looks
 quickly. "But you can still call me Lori,
 if you want to."

"For the food, yes," she answers. "I'd
 like to try the Sunday brunch or even the
 breakfast. But I'd never come here for a
 romantic evening. I mean, our service was
 wonderful, the food was pleasant and fresh,
 but I felt hemmed in, restrained by the
 closeness of the tables. Suppose I were
 having an enchanted evening and my loved
 one wanted to place a morsel of food into
 my mouth? If he missed by one inch, the
 woman at the next table would be saying,
 'Thank you' and making goo-goo eyes at
 him."

"Goo-goo eyes?"
 "That's an old saying, maybe from the
 Twenties, old-fashioned but evocative. Like
 me. You know what?" she sighs. "I don't
 think I'll change my name after all. Right
 now in America, there's probably not a
 single female infant being named Bertha!"
 She lets out a sigh of relief. "And I think
 Jeanne Driscoll should not call this place
 Piret's. She should call it Jeanne's Bistro
 or Driscoll's Charcuterie. She should stand
 up for her own name or any name she
 chooses and allow Piret's to be the Piret's."
 That said, Aunt Bertha laughs all the way
 home.

TWO PUCCHINI

The Merola Opera program
 is a ten-week summer
 residency sponsored by the
 San Francisco Opera for the
 training of young professional
 singers. The program results
 in a number of public
 performances, one of which I
 attended last Sunday afternoon
 during a visit to San
 Francisco. This was a fully
 staged performance of the two
 short Puccini operas, *Suor
 Angelica* and *Gianni Schicchi*.
 The venue was Stern Grove,
 a magnificent park in the south
 part of the city, where a large
 audience, on benches and at
 picnic tables, overlooked the
 stage against its background of
 lofty trees and steep hillside.

The two Puccini operas
 were first performed in 1918,
 along with *Il Tabarro*, together
 with which they make up a
 triple bill (*Il Trovatore*).
 demonstrating the range of the
 composer's operatic styles:
 sentimental lyricism (*Suor
 Angelica*), realistic melodrama
 (*Il Tabarro*, a *Macbeth*-like
 story of jealousy and murder),
 and comedy (*Gianni
 Schicchi*). In a sense, they
 represent the culmination, in
 the concert, which gives
 nineteenth-century Italian
 opera, even though they were
 composed well into the
 Twentieth Century. All three
 exhibit the composer's
 remarkable dramatic sense: the
 program must be an excellent
 one, for one heard a
 considerable number of good
 voices, well trained and often
 of polished musicianship. The
 conditions of outdoor
 performance make
 amplification necessary, so
 that there was no way of
 discerning the strength or

power of penetration of these
 voices, but one could
 appreciate their tone color and
 the quality of the vocal lines.
 Only one singer was truly
 outstanding, however, and he
 was not a member of the
 program but a more advanced
 professional brought in for the
 demanding role of Gianni
 Schicchi himself. This was
 baritone Mark Delavan, whose

rich, lyrical voice and whose
 phrasing at times reminded me
 of Robert Merrill.
 With his dashing appearance
 and highly developed acting
 skills, Delavan is likely to have
 an impressive career.

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 discerning the strength or

QUARTER NOTES

BY JONATHAN SAVILLE



in many ways the most
 interesting of the three one-act
 operas, and it is a pity the
 Merola group could not have
 ventured it as well as the other
 two—though after more than
 two hours in the unusually hot
 San Francisco sun, the
 audience would probably not
 have taken kindly to a third
 "act."

gave one an oppor-
 tunity to compare the two better-known
 operas. *Suor Angelica*, much
 criticized for its sentimentality
 (it is the story of an unmarried
 mother who, dying, is
 vouchsafed a vision of her
 dead child by the Virgin
 Mary), is a rather bold and
 experimental work, although
 whether the experiment works
 is a matter of legitimate
 dispute. The only essential
 dramatic actions are
 Angelica's touching statement
 of her grief and longing for
 the child (in the aria "Senza
 mamma") and the miraculous
 appearance of the child at the
 very end. Much of the text
 of the opera is taken up with
 local color—the daily life of
 the convent, which gives
 Puccini the occasion for some
 charming ensembles for
 female voices but which does
 not naturally make for much
 dramatic tension. Even musically, the substance of the
 opera is in that one aria,
 which is continually
 foreboded in fragmentary
 motifs. In a traditional staging
 such as the one in Stern
 Grove, one finds oneself
 waiting impatiently for the
 composer to get to the point.
 This does not really mean the
Suor Angelica, for all the

musical setting are so strong
 that any vigorous staging will
 please the audience, and only
 three of the singers absolutely
 need musical skills going
 beyond the comic style of
 buffo singing. The director of
 the Merola production chose
 to play everything broadly,
 with gross, exaggerated,
 commedia dell'arte
 characterizations and gestures,
 an approach that worked well
 enough. Nevertheless, Gianni
 Schicchi is more absorbing,
 more touching, and funnier if
 it is played relatively straight,
 with realistic acting rather
 than comic stylization. The
 music, after all, is subtle and
 artful, not coarse and popular
 in manner, and the humor
 indicated by the score is
 deeper and richer than a romp
 of staggering comedians. What
 is needed is convincing,
 realistic characterization and
 atmosphere—something the
 otherwise entertaining Merola
 production intentionally
 avoided.

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CITY SENSITIVITY

Letters have come to be known as the "Rick letters." Penalties for violations have passed these letters from hand to hand, like talismans of doom. The letters were written in November of 1979 by William Rick, an engineer who is now a port commissioner, and they explain how yesterday's pristine canyon walls became today's graded subdivision. Rick's engineering company contracted with Genstar to lay out the grading plans for future roads in the wilderness area. The six letters are addressed to various city staffers and to other people involved in drawing up the development agreements between Genstar and the city. The letters request that the old

list of "park-sensitive guidelines" that limited development near park lands be expanded from planning maps and a new set of rewritten guidelines be substituted. The letters state that Rick, Bruce Warren (who worked for Genstar), and Mike Stepper (an assistant city planner who is now acting director of the planning department) rewrote the existing park-sensitive guidelines. These rules are a standard part of many community plans, but only two of the guidelines have any real power to protect the landscape. These two were the only decisions made by Rick, Warren, and Stepper, much to the developer's advantage. The

incorporated without debate onto the Park View Estates development maps by the city. Comments one city council aide familiar with the letters, "The council's wisdom is a total illusion. People shouldn't think that council members understand more than half of what they vote on." The detailed guidelines stated that the character of undeveloped valleys, canyons, and hillsides was to be protected and that development was to be confined to the mesas. Structures were to be kept back from the canyon rims. Valley sides were to be left to their natural vegetation, not to be permitted, and valleys and canyons were not to be considered rights-of-way for highways or transit lines. But by the time the developer's men and the assistant city planner

over, the stream that wouldn't die in now running muddy. This water will enter the sensitive Penasquitos. Lagones to the west, where preservationists fear impending intrusion. "This is the story of the Penasquitos," remarks Kathleen Zaworski-Barke, president of the Peninsula Homeowners Association and a friend of Fleming's. "Something happened. The guidelines got changed. And everybody shrugs their shoulders and says, 'Well, it's legal.' I wasn't an environmentalist until this happened."

Mike Stepper says that in the fall of 1979 the city council had directed the developer and the planning department to work on a set of park-sensitive guidelines. It isn't an oddity to Stepper that the developers were allowed to write their own land-use rules. Ordinarily, he says, developers are the ones who write first drafts of community plans. "We approved a map that wouldn't be approved today," he says solemnly. "They have the right to grade in ways that wouldn't be acceptable today." Stepper agrees with the preservationists that the canyon is an invaluable resource, loaded with wildlife and natural beauty, some of which will be forever lost because of the presence of housing tracts. "Sure it's a sad situation," he says. "But if you're going to point fingers, you have to point in all directions."

CAMPAIGN TRAIL
(Continued from page 4)
Amsterdam to attend a conference and while there had difficulty with a cab driver, who was unable to find an address Blaustein had given him. "I was thrown out of the cab. I was robbed and raped in Paris. I had my credit card taken in Bern. I suggest all seniors with money avoid traveling in France because people there think all Americans support Ronald Reagan." He went on in this vein for several minutes, then told Arthur Deutsch, vice president of the Gray Panthers and moderator for the forum, to "hurry up, since we're running out of time."

The first candidate up was Frank Gormile, founder of The O.R. Ros, "a grassroots community newspaper of alternative opinion," and of *The Whole Damn Pie Shop*, "a quarterly magazine which addresses political, social, and cultural issues." Gormile assured "we're on the verge of a Democratic era" in city government. San Diego was once known as a Republican town, but the tide is turning. "Developers have ruled San Diego for over a hundred years, but now it's time for the citizens of this great city to run it." Like the candidates who would speak after him, Gormile seemed to tailor his pitch for the activist seniors in the Gray Panthers. All the candidates were against development for moving Lindbergh Field, for saving Estero Ortega, for clean air and water, and for rent control. Gormile went further than others and said "the issue of war and peace must not be ignored." San Diego must support the Comprehensive Nuclear Test Ban. "His remarks ended at a loud ring from an egg timer."

Paul Johnson explained that "I have been hailed as the 'communities' candidate" — a phrase used in his campaign literature. He did not say who, other than himself, refers to him as "the communities' candidate." Johnson is a past president of the Poway Beach Town Council and now publishes *California* magazine. Smiling at the small audience, he said, "I have a vested interest in [issues of interest to the Gray Panthers], since I assume someday I'll be a senior citizen."

Mike Aguirre quoted from his campaign literature and emphasized a tripartite slogan: "opportunity, commitment, reform." He said he would not take contributions from developers. He spoke about his law practice, saying he had prevailed in a fraud case that had recovered "the lifetime savings of dozens of San Diego seniors." Perhaps the best-known of the candidates who attended the forum, Aguirre seemed ill at ease; he spoke rapidly, giving his background and saying little about his position on the issues addressed by the forum. When he ran for mayor four years ago, Paul Clark came in eleventh out of twenty contenders. "That wasn't bad," he said. He gave himself considerable credit for having trolley fares prepaid. "At first, San Diego had to pay a dollar, no matter how far we traveled, while businessmen and tourists downtown had to pay only twenty-five cents for short trips. I was instrumental in having a fairer system implemented."

Bruce Henderson never got off the subject of Proposition 13. The past president of the Association of Concerned Taxpayers, he said "the led fight in San Diego for Proposition 13," which lowered property taxes. "This was important for senior citizens, because it meant lower rents," he said. Heads shook. "Not for me it didn't," said an elderly woman. "Well, it was supposed to," said Henderson. "The theory is that savings to landlords can be passed on to tenants. Of course, not every landlord has passed them along."

Dressed in a tuxedo and sporting a ponytail was Loch David Crane, who may have had an advantage over other candidates since he is a board member of the Gray Panthers. (Paul Blaustein several times interrupted candidates who referred to "senior citizens" and asked that the Gray Panthers also accept younger people for membership.) "I'd like to curb the greedy developers," said Crane, who teaches at National University. If you took a drink from Mission Bay, your spoon would stand up. "To prove the point, he held up a coffee cup in which a spoon stood vertically. On the side, Crane is a professional magician. He said he is therefore able to "fool the public, visually instead of financially." He may be known best for his Star Trek, a parade vehicle in the shape of the *Enterprise*. "The Star Trek symbolizes [my] belief in a non-nuclear, nonviolent, nonsexist future," explained his campaign literature. He closed his comments by saying he supports a nuclear freeze, "so we can live long and prosper."

Neil Good, who took leave from his position as Supervisor Leon Williams's administrative assistant, founded the newspaper *Upfront*. He has been endorsed by the president of the San Diego Democratic Club and by several homosexual organizations. The issues he supported or opposed did not distinguish him from the other speakers. He said he is perhaps the most experienced candidate, having served on several local committees. The assessment was disputed by George Stevens, an associate pastor at Calvary Baptist Church who now serves as an assistant to Congressman Jim Bates. Stevens's campaign literature said "no other

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Parking in rear

(Continued from page 37)

Aerostar in the dealership's garage a total of sixteen days over six months.

But Casinelli kept his temper — until the van failed again one Saturday in October. "I was really mad," recalls Casinelli, the vice president of a local marketing firm. He called the dealership, ordered it to send a tow truck to his house, and demanded to talk with owner Joe Drew. When the receptionist refused Casinelli's request that he leave a message for Drew, who wasn't working that day, he exploded. "I just started yelling, and I looked through the telephone book white pages for his home phone number."

The receptionist finally took Casinelli's message, his van was towed free to the dealership, and Drew returned his phone call the following Monday.

Casinelli told Drew the awful history of the new Aerostar and said he planned to check out his legal rights next time the van broke down. Fifteen days later, it was back in the shop, and Casinelli telephoned the state attorney general's office, which sent him a pamphlet explaining the California "Song-Beverly Consumer Warranty Act." Also known as the "lemon law," the five-year-old program requires car manufacturers to replace their products or refund the purchase price if the vehicle has substantial defects that have kept it out of service for more than thirty days or if there were at least four attempts to fix the same problem within the vehicle's first year. Casinelli's Aerostar apparently qualified: it had been in the shop thirty-one days, and the transmission had been checked or repaired six times.

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But before he could use the lemon law, Casinelli had to present his problem to the Ford Consumer Appeals Board, a neutral arbitration panel that reviews evidence submitted by the car owner, the dealership, and an inspector who works for Ford. Casinelli asked the appeals board for a new van, but it instead ruled in February that he should keep the van, have it inspected free of charge by Ford mechanics, and have its 24-month/24,000-mile warranty extended to three years/36,000 miles at no charge. Casinelli protested the ruling and asked to review the reports filed by the dealership and the inspector assigned by Ford to his case. He didn't like what he saw.

Though Drew had told Casinelli that the dealership would ask the arbitration board to grant Casinelli's request for a new van, the dealership actually recommended that the appeals board "extend warranty to customer, for peace of mind. Do not replace vehicle." But the Ford technician's report was more shocking. In it, the Ford inspector:

- Claimed that he had contacted Casinelli "various" times to talk about the Aerostar's problems. Actually, Casinelli says he never met or spoke with the inspector.
- Said Casinelli was given a loaner car to drive every time his van was repaired by the dealer. But Casinelli says he only used a loan car on three of the nine occasions his van was repaired.
- Told how Casinelli had "accuse buyer's remorse" and had "repeatedly and vociferously stated he does not want the car." But Casinelli, again, says he never talked with the inspector.
- Reported that Casinelli "dislike Aerostar, [so] replacement [with] like vehicle will not resolve" the problem. Instead, the investigator recommended that the arbitrators give Casinelli a "carrot" by extending his warranty. In fact, Casinelli says he never hadmouthered the Aerostar line, and despite his problems with the van, had recommended that his secretary buy one. (She later purchased a different model Ford from the Drew dealership.)

When Casinelli phoned Joe Drew to express his dismay that

the dealership "hadn't backed me up" in his quest for a new van, Drew apologized profusely and said he would "do my best to communicate" with the arbitrator panel. "I feel fortunate to get out of what I felt was an unsafe car," he said. "But I wonder how many other unsafe cars are on the road" because of falsified or inaccurate arbitration proceedings.

TWO ZOOS

(Continued from page 5)

they can look at the panda videos and interpret graphic panels. A narrator, using a loudspeaker, will fill in the slow moments with panda trivia. A special video tape has been set up to give callers the latest information on feeding and exercise times, as well as any recent anecdotes about the panda's behavior. Panda pictures have been added to the freeways and city streets, directing the area 500,000 visitors expected by the zoo over the next seven months. The National City Zoo keeps no attendance figures. It is located in the middle of Kirtland Park, behind the police department and city hall. There are no signs that say "zoo." It covers half an acre and is tented by wire mesh. The zoo has been inside the park, in one form or another, for thirty years. It started as a petting zoo and has had, over the years, a barn, a raccoon, a pig, sheep, an albino porcupine, and white deer. Most of these animals either died of natural causes or were killed by vandals.

Now there are five monkeys, all of them donated like the rest of the animals. Jerry, one of the two spider monkeys, has been there since the beginning. Sure, the red-faced rhesus macaque, have been depressed ever since the other rhesus monkey died six months ago. In the bird enclosure are three peacocks, two roosters, doves, some spotted guinea hens, and a variety of unknown species that was found in the park. In the middle of the zoo are the rabbits, whose population fluctuates according to the number taken or dropped off when no one is looking. At present there are two rabbits; both of them take cover underground when the preschoolers arrive.

A million dollars on its panda exhibit, counting the cost of leasing two satellite parking lots. Its staff has been increased by ISC workers. The exhibit has received enough media attention that it's a must-see for many of the city's residents. Local newspaper photographers were waiting at the Los Angeles airport when the pandas were unloaded; journalists will follow the Chinese delegation as it tours San World and eats in four different Chinese restaurants. Negotiations that brought the pandas to the San Diego Zoo began eight years ago. The pandas will return to the Fuzhou Zoo in February of 1988.

The pandas are a pair of visiting giant last year, but they were sent back to their home in Lakeside when they got too big. The zoo is currently working on the acquisition of two pygmy goats. It is operated by the city's parks and recreation department, which budgets \$20,000 to \$25,000 a year for it. Once the zoo had a full-time keeper, but now the job is performed by a park maintenance worker. On holidays the zoo is closed to protect the animals from the crowds.

A total of 15,320 visitors came to the San Diego Zoo on Monday. It was 3000 more than the same day last year, but 2000 less than the rise in daily visitors anticipated because of the pandas. Business at the panda gift shop (across from the exhibit) far exceeded the zoo's expectations, however. More than \$33,000 of panda memories were purchased, and the zoo had to send for an emergency shipment of merchandise from its warehouse in Miramar.

Ten minutes into their zoo visit, the YMCA preschoolers got bored with the monkeys and began chasing pigeons. The counselor took a hand over their charges: sixteen out of twenty-one kids wanted to leave. The majority opted for the adjoining playground, where they swung from the monkey bars. The five remaining children quickly changed their minds. This left an elderly woman and a young engaged couple to look at the animals. The couple soon departed because the girl was cold, and the old woman gripped shut the front of her white cardigan

water. She sat on a bench for a couple of minutes, staring into the empty sheep pen. When she pushed through the exit gate, smiling to herself, the zoo was empty.

SUBPOENA

(Continued from page 5)

to her but discourage others from participating in the political process. "I feel that if, as a private citizen, we are going to be hauled into court because we supported something that our democratic system says we can do, that it is a ridiculous waste of time not picking up for what they believe in," she says.

Bishop describes being compelled to obey the subpoena and give a deposition as "being called before some kind of

tribunal to give an accounting of my political associations," which she says is foreign to American values. She believes the subpoenas are part of "a concerted effort to discourage the audacity to make law." And although she was not exactly a friendly witness for the developers at her Monday deposition, Bishop agonizes over the possible effect of her decision not to challenge the subpoena further. "Most people don't become involved in politics because they fear this very type of thing," she says.

The four others subpoenaed were not as vocal as Bishop. How they will respond "Some are out of town. At least one has avoided actual service of the subpoena up to this point by outsmarting process servers. For their part, the developers

who instituted the lawsuit argue through their lawyers that they are entitled to the information they have requested because it is relevant to their pending suit and "is reasonably calculated to lead to the discovery of admissible evidence."

and then Reiss became upset, too. "Her description of me was distorted. She created a person who doesn't exist," claims Reiss. When she filled out her computer match form, she had listed her religious orientation as both agnostic and Jewish, but the Jewish part was dropped from the profile sent out to male prospects. Also, there were a couple of additions inserted in her profile that Reiss was surprised to discover. "The profile said I like cocktail lounges. I don't want people thinking I frequent cocktail lounges. I don't like cocktail lounges."

Reiss says that the always sends a letter to her clients asking them to go over their profiles and make sure they're correct. She says she has a record of sending Reiss such a letter. Reiss says she never

received it. The two women were supposed to argue their cases in small-claims court last week, but the matter was rescheduled because Reiss says she was out of town on business. Both are adamant that they're fighting for principle, and both are confident that they'll win. "I didn't oversell her," Brae fumes. "I don't want to give her the money back, because I've done the work. We don't promise anything but a number of matches." She believes that Reiss gave up too early and that finding dates at her age requires more patience. *Continued on page 10*

"She didn't make any matches. The other four were nonexistent, and the one I met was disappointed and angry. She appeals to the basic loneliness we all have, and I fell for it."

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EVENTS THEATER MUSIC & FILM

MONSTER COLLABORATION

has proved to be one of the more enduring legends of modern culture. The popular image is of bow-headed Boris Karloff stomping straight-legged through some Hollywood back lot made to look like an Alpine village.

But that was Frankenstein's monster. In recent years, the good doctor has supplanted his creation as the object of creative speculation. To be exact, what we find fascinating just what makes a man think he's God? This question, given recent scientific advances—in particular, genetic engineering—addresses the ever-increasing gap between science and ethics.

(continued on page 16, col. 2)



Eril Deemer, Richard Butler, Paula Tico in "Monstrum"

WILD FOR CUMBIA

One of the hottest nightclubs in Mexico City is in Colonia San Rafael. When you call to make reservation at Antillanos, you are given a number, and you must arrive by 10:00 p.m., or you've got no claim to your table. For the optimists who neglect to call ahead, there are long lines that snake slowly up the wide, palm-lined entry stairs. Doormen check their own lists and select (by dress, demeanor, and palmed payment) who among the jostlers may cross the threshold. Once inside, patrons pass through two security checkpoints that include metal detectors and friskings. It's a hot spot, all right, with performers of international renown, and it bears no resemblance to Tijuana dance bars or Luser Club Club.

Antillanos is a salsa club, one of several well-financed operations that have recently opened in Mexico City in the wake of renewed interest there in la musica tropical. On any given night, two or three bands perform until 4:00 a.m. for several thousand people who pack two dance floors, as well as all the aisles between tables.

Yet while salsa's jazz elements and scorching rhythms have long been popular in Venezuela, Panama, Cuba, Puerto Rico, and Mexico's south-eastern states, they haven't been so readily embraced in the central and northern parts of Mexico. (For that matter, salsa is much more popular in Los Angeles than in Tijuana.) Cumbia, though, is another story. On some nights, Antillanos will book only cumbia bands, and when salsa combos do play there, and at other clubs in Mexico City and its environs, they

(continued on page 16, col. 2)

LIFE IN THE PAST LANE

now that Shirley MacLaine has finally brought past lives out of the metaphysical closet, I can admit it. In a previous incarnation, I was the Loch Ness Monster.

I know, I know. You think you were the Loch Ness Monster, but I have proof. The Ouija board confirmed it on the night of the summer solstice. And just to make sure I was getting an accurate reading, I wore a pyramid on my head and a crystal around my neck.

I also am free now to divulge another of my lives, the stature of limitations having run out (I hope). The guy who killed Jimmy Hoffa? You're reading him. I accessed this incarnation a few years ago when I was trying to remember my mantra. An image kept flashing in my mind. It was Jimmy, reaching for the lunch tab and yanking his hand back with a cns clamped onto his little finger. I'm a Cancer. 'Nuff said.

You know how I found out I was a Cancer? I was sitting at the bottom of the ninth, two out, two on, and I'm pitching for my beer-league softball team. Boom! The ball sails right for my head and donks me smack in the temple. Next thing I know,



I'm septa-colored and pacing off the distance from home to first in a big pasture. I'm wearing knickers and using cone chips for bats. And suddenly I understand the infield fly rule. By the time I come to, I've invented the suicide squeeze and the double play.

Want more proof of the reality of past lives? I take the

wife and kids to Sea World, and who do they pick out to kiss Shamu? That's right. So I get all set for the smacker, but the whale stops and just stares at me. Shamu! I'm transported back through space and time, and I see myself swallowing fish, jumping through rings of fire, and splashing the kids in the

(continued on page 16, col. 4)

A MATTER OF OPINION

"People visiting Beaubourg just go in a bowl, circulate through an intestine, and finally have digested nothing," scoffs one critic. Parisians are nothing if not colorfully opinionated.

"Museums are dead places, cemeteries for great works. What counts [at Beaubourg] is to come by and roam around," says another partisan with a broad smile. Parisians are especially fond of differences of opinion that fuel sharp and ongoing debates. Each faction considers the other to be mostly barbarians and imbeciles, but they are secretly grateful for the chance to argue philosophies with fellow Frenchmen. (The opinions of those unfortunate enough to be something other than French, of course, don't count at all.)

In 1977 Parisians were blessed with an institution that set debaters into high gear and had opinions flying. The Georges Pompidou Center of Art and Culture (known informally as Beaubourg, the neighborhood in which the center is located), brainchild of the late French president after whom it was named, galvanized opinions and had Parisians

and tourists alike flocking to see it, which was rather the idea to begin with. A lighthearted documentary on KPBS this week uses Beaubourg as the centerpiece for an informal survey of opinions about what art is and for whom it is intended. Of course, no consensus is reached, but anyone who has visited the center or simply

consider the French (incredibly wonderful or awful) will at least find the program entertaining.

To throw one more opinion into the already overflowing pot, the center is a wonderful idea housed in a singularly ugly building. To the dismay of the French, an English-and-Italian architectural team won

(continued on page 17, col. 1)



Giulio Meini: Movie Line

READER'S GUIDE TO LOCAL EVENTS MUSIC

"Monstrum," the premiere of this jazz opera based on Mary Shelley's Frankenstein is scheduled for tonight, Thursday, July 10. All performances will be held at the San Diego City College Theater, 1500 La Jolla Village Drive, San Diego. For information call the sponsor, the Center City Arts Association, 282-2481. To charge tickets by phone, call 268-8888. (See the article on page one of this section for more information.)

Cosmo Sene, Keith Deane, and Derya Pearson. Eight performances are scheduled: Friday, July 11, through Sunday, August 2, and next Thursday, August 9, 8 p.m. A special preview performance is scheduled for tonight, Thursday, July 10. All performances will be held at the San Diego City College Theater, 1500 La Jolla Village Drive, San Diego. For information call the sponsor, the Center City Arts Association, 282-2481. To charge tickets by phone, call 268-8888. (See the article on page one of this section for more information.)

Blues and Jazz, the Asanto Hubson Trio performs Friday, July 11, 8 p.m., the Backwoods, Power 1100 Mall, 2670 Via de la Valle, Del Mar. Free. 755-0735.

Renaissance Dance Music and works by Tarraga and Lasso will be performed by Classical guitarist George Stroud, Sunday, August 2, 8 p.m. Winds and Music, 1825 Fourth Avenue, Pittsburgh. For more information and ticket information, call 299-4011.

Music of the Nineteenth Century will be performed by the Novella Ensemble. The concert is one of a series presented in conjunction with the San Diego Museum of Art's "More Than Music: The Exhibition of Notated Works from its permanent collection." The concert will be held Sunday, August 2, 2 p.m., San Diego Museum of Art, Balboa Park. The concert is free with museum admission. (257-7931)

"Hollywood Spectacular" is the theme of the second concert in the new Batiquitos Festival. Pops 57, Donald Rios, co-manager, director with Michael Tardio, conducts the fifty-member San Diego Chamber Festival Orchestra in a program of music from the movies. The outdoor venue is a hillside with ocean views in the Batiquitos Lagoon Educational Park in Carlsbad. Families are encouraged to bring blankets and picnic supplies, chairs and special tables are available. The second of the festival's three concerts is scheduled for Sunday, August 2, 7 p.m. Gates open at 5 p.m. From 12 to 14 go west on Poway Road to Carlsbad to the parking area adjacent to the performance. The total concert will be on August 16. For information, call 298-7112.

Twilight in the Park Series, organ concerts are added to the weekly schedule every Monday night in August. The Monday, August 3, 8 p.m., former city organist Jarrod Jacobson performs

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READERS GUIDE TO LOCAL EVENTS

Zero Model. The supermodel drama, filmed on the streets of New Orleans, airs Wednesday, August 5, 9 p.m., KUSI, Channel 51.

"Sweet Bird of Youth," Paul Simon's new film, is a slightly sanitized version of the early Tennessee Williams play. Richard Brooks directed this film, which was released in 1962. The film will be broadcast Wednesday, August 5, 9:30 p.m., KPBS, Channel 15.

SPORTS

Handicapping Seminar. geared for the average racing fan, this seminar will give you some basic skills in decoding racing forms and background on betting strategies. You'll be taught by three veterans: Nick Ciavattini, Greg Okunoff, and Bill Murray. Friday, July 31, repeating next Friday, August 7, 7:30 p.m., Old Del Mar Cafe, 2730 Via de la Valle, Del Mar.

Synchronized Swim Show. The Woodland Park Synchronized Swim Club plans a special performance of Aminals, a tenet act by girls from seven to seventeen years old. Two

The World Police and Fire Games. 2000 athletes (police and firemen) from thirty countries compete in forty-six different events at locations throughout the country. Events begin Saturday, August 1, and come to a close next Sunday, August 9, and include everything from arm wrestling, track and field, boxing, and cable tennis to triathlon, rough-water swim, sharpshooting, and karate. This is the second such international event. Local host is the San Diego Police Athletic Federation. For additional information, call 231-9567.

Cross Skiing. Southern California members of the U.S. Cross Ski Team will be practicing for the world championships in Japan this September. The public is invited to watch this show-skiing without the snow event. Sunday, August 2, 11 a.m., Ponderosa Park, Mission Hills. Free. 272-9662.

Women's Pro Tennis. the Virginia Slims series comes to San Diego this week. Preliminary matches begin Monday, August 3,

with the quarterfinals scheduled to begin next Friday, August 7, 10 a.m. and 6 p.m. The semi-finals are next Saturday, August 8, 2 p.m., and the finals are next Sunday, August 9, 2 p.m., the San Diego Tennis and Racquet Club, 4948 Teelton Road, Bay Park.

Men's Volleyball. the U.S. Men's Volleyball Team makes its only 1987 San Diego appearance this week. The world champions square off against Canada, next Thursday, August 6, 7:30 p.m., Peterson Civic Center, 692-1162. The present team still has the nucleus of the team that won the 1984 Olympic gold medal, the 1985 World Cup, and the 1985 World Championships. Karch Kirby, Dave Sandberg, Steve Timmons, and

Thoroughbred Racing. this year's Del Mar season, the forty-eighth, continues daily except Tuesday, through September 16, with the first post time at 2 p.m. Del Mar Racetrack, Jimmy Dunne Boulevard, Del Mar. 481-1207. Among this week's

"curated races is the \$60,000 Bing Crosby Cup, six furlongs, for three-year-olds, Sunday, August 2. (If you can't go a day without a horse race, Caliente adds a Tuesday afternoon race card each week during Del Mar season. See the listing in this section for details.)

Jai Alai. the fronton is open nightly, except Thursday, featuring singles and doubles matches, with pari-mutuel betting permitted. Matches begin at 8 p.m. The jai alai palace is located at 201 Revolucion in downtown Tijuana. 260-0452.

IN PERSON

Comedians. J. J. Wall headlines tonight, Thursday, July 30, through Saturday, August 1. On Friday and Saturday, Gary Mule Deer is added to the bill. Brenda Ferrari, Dave Type, and Ollie Joe Pater begin a four-day stay on Wednesday, August 2, at the

Avenue. Pacific Beach. 483-4520. Show times are 7:30 p.m. and 9:30 p.m. Sunday, 4 p.m. and 10 p.m. Monday and Thursday, 8 p.m. Tuesday and Wednesday, 8 p.m., 10 p.m., and 11:45 p.m. Friday, and 7:30 p.m., 9:30 p.m., and 11:15 p.m. Saturday.

Comedy. Greg Hilbert, Brenda Ferrari, and Johnny Dark entertain tonight, Thursday, July 30, through Saturday, August 1. On Friday and Saturday, Gary Mule Deer is added to the bill. Brenda Ferrari, Dave Type, and Ollie Joe Pater begin a four-day stay on Wednesday, August 2, at the

SPECIAL

Latin American Culture. a notable artist from the San Blas Islands, a triceratops from Oaxaca, and other Latin American artists will demonstrate their skills throughout the weekend, Friday, July 31, and Saturday, August 1, 10 a.m. to 5 p.m. A musical quarter from Guadalajara performs folk songs at 1:30 p.m. and 3:30 p.m. Sunday. The Hispanic Mexican Ballet performs Sunday at 11 a.m., 1 p.m., and 3 p.m., the center courtyard, Bazar del Mundo, 2734 Calhoun Street, Old Town. Free. 296-3161.

Psychic Fair. practitioners of the psychic arts will delve into your past life, your future life, your aura or your palm or your astrological chart in two events scheduled for this weekend. On Friday, July 31, from 7 p.m. to 10 p.m., the Berkeley Psychic Institute offers a "Psychic Reading Jambo" at 3137 Nimrod Boulevard, Loma Portal.

Antiquarian Book Sale. the Friends of the La Jolla Public Library sponsor a fundraiser book sale, which offers editions of the classics, many books from the Eighteenth and Nineteenth centuries, old children's books, art books, and many titles of interest to collectors. A reception

and advance sale is scheduled for Friday, July 31, 4:30 p.m. to 7 p.m. Tickets will be available at the door. The free admission public sale begins Saturday, August 1, 10 a.m. to 4 p.m. Both events will be in the Scripps Drawing Room, the Bishop's School, 7607 La Jolla Boulevard, La Jolla. For information, call 459-5174.

"Fiesta de las Flores." St. John's Catholic Church celebrates its thirty-fifth annual fiesta fundraiser with folklorico dances, Mexican food and music, bands, arts-and-crafts exhibits, and other events. Friday, July 31, 5 p.m. to 10 p.m. (with a spaghetti dinner from 5 p.m. to 8 p.m.). Saturday, August 1, noon to 10 p.m. and Sunday, August 2, noon to 10 p.m. (with a Mexican-style dinner from 1 p.m. to 6 p.m.). The event honors Father Juan Crespi, who gave Encinitas its original name in 1776. La Puente del Valle de la Encinita, the Spring in the Valley of the Live Cactus. The fiesta is held on the grounds of the church, 300 Malibu Avenue, Encinitas. 751-6254.

Photographers' Informal Get-together. bring up to five interesting topics to share with the group, and join in the discussion and informal critique. Friday, July 31, 7 p.m. to 9:30 p.m., Writers' Bookstore and Haven, 1341 Adams Avenue, Normal Heights. Free. 282-1363.

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READER'S GUIDE TO LOCAL EVENTS

Need a Jeep? Or maybe a dump truck? Dell's new Power Truck! Minitruck! SD06E has opened up its use-vehicle and equipment sale to the general

public in an open-bid auction scheduled for Saturday, August 1, 10 a.m. SD06E main storage yard, 1102 Evans Street, under the San Diego entrance to the Coronado Bridge. All the gear will be open for inspection today, Thursday, July 30, Friday, July 31, 8 a.m. to 5 p.m., and from 8 a.m. to 10 a.m. the day of the auction. A substantial deposit (refundable in cash or by credit card) is required of all bidders. Purchases must be paid for by 6 p.m. the evening of the auction. For additional details, call the McCormack Auction Company at 460-4716.

Postcards and Paper Collectibles Show, three dealers

from California and the Southwest will display for sale postcards, baseball cards, trade cards, books, posters, movie memorabilia, children's books, calendars — just about anything that's old, collectible, and printed on paper. Saturday, August 1, and Sunday, August 2, 10 a.m. to 6 p.m., Al Bahr Shrine, 5440 Kearny Mesa Road, at the intersection of Highway 163 and Clairemont Mesa Boulevard. Kearny Mesa. There will be a free appraisal service available for the price of admission to the show, and attendees are encouraged to bring items for evaluation.

Restaurant Hopping. The Central City Association's annual "Taste of Downtown" progressive shackles lets racketeers guide their way through samples from at restaurants. This year's participating kitchens include the Arthen Market, the Boathouse Grill, three restaurants in the U.S. Grant Hotel, the Golden Lion Tavern, and the Mame. Callendar's on Horton Plaza. The restaurant tour is self-paced and takes place Saturday, August 1, 11 a.m. to 3 p.m. Tickets are limited; for information call 234-0331. If any tickets remain on Sunday, they can be purchased at the San Diego Transit Store, 440 Broadway, downtown.

Navy Ship. This week's ship open house is aboard the USS Makin S. Tule, a guided missile frigate. It's open for public tours Saturday, August 1, and Sunday, August 2, 1 p.m. to 4 p.m. B Street Pier, downtown. Free.

"C-Note Celebration." The San Diego Art Institute's annual fundraising C-note sale opens with a party and reception. Saturday, August 1, 6 p.m. to 9:30 p.m. The exhibition of works by San Diego artists, members of the art institute, runs through August 25, during which time each piece is available for purchase for one hundred dollars. (At that price, several of the pieces are probably bargains.) The reception will be held at the San Diego Art Institute, 1449 El Prado, Balboa Park. 234-9446.

Get up from 100. Typewriter, and take a coffee break with other writers published or acquiring in a strictly informal gathering. Sunday, August 2, 9:30 a.m. to noon. Writers Bookstore and Haven, 1341 Adams Avenue, Normal Heights. Free. 282-1363.

Marching Band Competition. The Pacific Beach Centennial Committee and the San Diego County Youth Band host a marching band competition for students from around California. Wednesday, August 5, Mission Bay High School football field, 2475 Grand Avenue, Pacific Beach. Tickets will be available at the gate. Call 286-2263 for information.

FOR KIDS

Puppetry. Sunbeam Productions presents Summer Funerals at 10:30 a.m., Friday, July 31, and Saturday, August 1, and Sunday, August 2, 11 a.m., 1 p.m., and 2:30 p.m. On Wednesday, August 5, and next Thursday, August 6, at 10:30 a.m., the Family Tree Puppets perform The

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LOCAL EVENTS

Story Time for Preschoolers, this week's program includes a film called *Let's Give Kira a Bath*, plus city stories and clown face painting. Wednesday, August 5, 10 a.m., National City Public Library, 200 East Twelfth Street, National City. Free. 336-4280.

Kids' Water Festival, the city of Oceanside is sponsoring a day of wet fun at North River Road Park. There is a giant water slide, mud-pie obstacle course, dunk tank, clowns, food, and other fun. Wednesday, August 5, 10 a.m. to 3 p.m., North River

Road Park, 5300 North River Road, Oceanside. Permittance is required. Call 439-7250.

Summer Sports Film, the Hall of Champions offers a program each Wednesday through August geared for children ages nine through twelve. Films and speakers will highlight various sports and physical fitness activities of interest to that age group. This week's theme is sports demonstrations. The Mission Valley YMCA's youth gymnastics team will perform, and there will be a demonstration

of the art of karate too. A film titled *Friendship First*. Competition Second uses the sport of karate to illustrate the idea of sportsmanship. A second film, *Overcome Your Fears*, concerns training and competing in gymnastics. All events are held in the Hall of Champions, Balboa Park, at 10 a.m. to noon, repeating between 1 p.m. and 3 p.m. Programs are free with admission to the museum. 234-2544.

"A Space Odyssey," Mike Carroll from the Reuben H. Fleet

Space Theater and Science Center takes kids on an audio-visual trip through the solar system. Wednesday, August 5, 3:30 p.m., National City Public Library, 200 East Twelfth Street, National City. Free. 336-4280.

"Once Upon a Mattress," a Broadway parody of the story of the princess and the pea will be presented by the El Cajon Youth Summerstock Theatre. Wednesday, August 5, through Sunday, August 8, 5 through Sunday, August 8, through Sunday, August 10, through Sunday, August 15, 7:30 p.m., the Little

Theatre, Granite Hills High School, 1719 East Madison Avenue, El Cajon. Tickets are available. 442-3463 x59.

GALLERIES

"Sculpture: Contemporary Ceramics and Basketry," the work of Thomas Kerrigan, who works in clay, and John Garrett, who creates mixed-media baskets, will be displayed through September 12. The show opens with a reception for the artists, Sunday, August 1, 1 p.m. to 4 p.m., Gallery Eight, 744 Grand Avenue, La Jolla. 454-9781.

"Vito Accardi: Domestic Trappings," this survey exhibition of twenty years of Vito Accardi's art examines the themes of architecture, the home, and domestic relationships that run through his work. The exhibition runs through Sunday, August 2. Originally a poet, the New York-based artist has worked in the areas of performance art, video, installations, large-scale public art, and participatory sculpture. This exhibit includes

synthesis of past and present movements in art. They will be displayed through Sunday, August 1, Nevada Gallery, 428 Broadway, San Francisco. 298-2413. The show is presented in association with Quint Gallery.

"Mousson Rothschilde Paintings for the Labels," the Smithsonian Institution has organized an exhibition of thirty-two paintings from the family's collection. These paintings are on the labels of the family's

estate-bottled wine between 1945 and 1981. The artist includes Picasso, Braque, Matisse, Motherwell, Warhol, Chagall, Henry Moore, and Kandinsky. The paintings remain on display through Sunday, August 2, San Diego Museum of Art, Balboa Park. Museum hours are Tuesday through Sunday, 10 a.m. to 4:30 p.m. 232-7931.

Exchange Exhibit, twenty-seven works by artists represented by the Orange County Center for Contemporary Art will be displayed through August 8. Spectrum Gallery, 744 G Street, downtown. Gallery hours are 11 a.m. to 5 p.m., Wednesday through Saturday. 232-9743.

Contemporary Clay Sculpture, ceramic sculpture and assemblages by Joanne Hasekawa will be exhibited through August 8. Wita

African Art, one hundred pieces of ancient and contemporary African art and artifacts are on exhibit. The exhibit was organized by New York's Center for African Art and represents fifty-five

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Friday, August 21
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8:00 p.m.

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Appearing July 30-August 2

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Also appearing with Wall

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• July 31, 7:00 pm
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SPECIAL EVENTS

- O.J. Eke mode July 31, 9:00 pm
- Scotty McCreery August 6, 7:30 pm
- USA vs. Canada Men's Volleyball August 6, 7:30 pm
- SOSU Peterson Gym
- Peter Alopes Children's Concert August 15, 11:00 am
- La Paloma Theater
- John Marshall August 15, 8:00 pm
- La Paloma Theater

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- Open for picnics at 5 p.m.
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TICKETS:
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READER'S GUIDE TO LOCAL EVENTS

ethnic traditions on the continent. Ten curators selected the works that are displayed. Among the curators are novelist James Baldwin, painter Komar, Brazilian art collector David Rockefeller, William Rubin from the Museum of Modern Art, and historian Robert Thompson, and a number of African artists and museum curators. The exhibit includes art works, ceremonial pieces, and everyday objects and can be seen at the San Diego Museum of Art in Balboa Park. Museum hours are 10 a.m. to 4:30 p.m. 232-7931.

"Supreme Instant," this largest retrospective display of the work of Edward Weston, a controversial figure, was organized by Beaumont Newhall and the Center for Creative Photography of the University of Arizona. The show includes rarely seen prints and examples of the best of his most familiar work supplemented with letters, journals, and other personal artifacts. The photographs on exhibit range from his earliest landscapes (1903), platinum figure studies (1914-1922), outdoor portraits from Mexico (1923-1926), to cryogenics and still life photographs taken between 1926 and 1952. The 237 Weston photographs will be on view through August 16. Museum of Art, Balboa Park, San Diego. Hours: 10 a.m. to 4:30 p.m. 232-7931.

through August 18. The Mexican artist's work is shown on social murals. They can be seen at Taerndt Gallery, 820 Prospect Street, La Jolla. 454-3691.

Three Installations. Bartun's "The Power of a Singular Vision, Leslie Ernst's 'Get Dressed,' and Erka Sudeberg's 'Top without Travel.' Irigation Channel will be on display through August 22. Bartun's photograph sound piece depicts, through photo mosaic and music, the turmoil of reconciling conflicting values, the attainable and the unattainable, youth and old age. Ernst's installation mimics a department store fitting room and questions some issues of women in the history of the garment industry and women as consumers. Sudeberg's designed space is a sort of natural history museum inhabited by the viewer who examines traces of societal institutions and how these institutions sanction meanings and values in people's lives. Installation, 930 E. Street, downtown. Gallery hours are 11 a.m. to 5 p.m. Wednesday through Saturday. 232-9915.

"The Next Wave," the final survey of the Quatt Gallery is a survey of upstarts from the days of Duke Kahanamoku through the most contemporary of high-tech design. In conjunction with the show, a selection of high-tech photography will be displayed at Java coffeehouse adjacent to the gallery. Quatt Gallery is located at 664 North Avenue, downtown. Gallery hours are Wednesday through Saturday, 10 a.m. to 5 p.m. The surfing show and the gallery close August 22.

"More Than Meets the Eye: History and the Permanent Collection," selected works from the museum's permanent collection will be exhibited in their present display. The exhibit includes: Daily programs of lectures, music, and hands-on demonstrations will highlight works from Asia, the Renaissance, the baroque style, European in transition, America through the Nineteenth Century, and the Twentieth Century. The exhibition runs through August 22.

August 23, San Diego Museum of Art, Balboa Park. Museum hours are 10 a.m. to 4:30 p.m. Tuesday through Sunday. 232-7931.

The gallery is open seven days.

"Nudes New Haven," an exhibition of photography by David Allen, Ruth Bernhard, Marion Acedo, and artists from Latin America through August 28. The gallery is open Tuesday through Saturday, 10 a.m. to 5 p.m. 4012 Goldfinch Street, Mission Hills. 266-8742.

"Two Views of Ireland: Recent Photographs," the work of Eric Blau and Roger Camp can be seen through August 31 at the Photographic Art Gallery, 1140 Twenty-eighth Street, Golden 400. Golden, seven days a week. 3 p.m., Wednesday through Saturday. 222-2787.

"Hugus Beasts" Fish Out of Water," animal imagery by contemporary artists working in clay, fiber, glass, and wood, will be displayed through September 4. Ellen Fager's clay exhibition runs through September 4.

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which in no-form shapes will be displayed concurrently.
International Gallery, 641 G Street, downtown. 235-4255.
The gallery is open seven days.

"Nudes New Haven," an exhibition of photography by David Allen, Ruth Bernhard, Marion Acedo, and artists from Latin America through August 28. The gallery is open Tuesday through Saturday, 10 a.m. to 5 p.m. 4012 Goldfinch Street, Mission Hills. 266-8742.

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"Hugus Beasts" Fish Out of Water," animal imagery by contemporary artists working in clay, fiber, glass, and wood, will be displayed through September 4. Ellen Fager's clay exhibition runs through September 4.

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company, the company that supplied the tile work for the building at Balboa Park and the Santa Fe Depot, and from the Valencian and the Maribian companies in National City. The exhibition is at the museum of the San Diego Historical Society, Casa de Balboa, Balboa Park. Museum hours are 10 a.m. to 4 p.m., Wednesday through Sunday. 232-6203.

Aero Art, a collection of aviation-oriented paintings, drawings, sculpture, and prints by seven local artists can be seen (by appointment only) through October 26. Among the artists exhibited are Amanda Farber, Margarete Nodeman, David Reutter, Joe Primann, David Quattrocchi, Fritz Huber, Morrison, and Bob Mathers. The Santos-Dumont Aeronaut of Aviation Artifacts is located at Juegar C-12, Sky Harbor Hangar, Gillette Field, 425 Kern Street, El Cajon. For an appointment, call 223-3745.

MUSEUMS
Centro Cultural Tijuana, a film, *The People of the Sun*, screens daily in English at 2 p.m.

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Weekend 2: Friday, July 31/ 6:30-9:30; Saturday, August 1/ 7:30-9:30; Sunday, August 2/ 4:30-7:30; Tuesday, August 4/ 7:45-9:45
Weekend 3: Friday, August 7/ 7:30-9:30; Saturday, August 8/ 7:30-9:30; Sunday, August 9/ 4:30-7:30
Spike & Mike are proud to present our second annual "Best of the Fest" representing retrospective highlights of some of the most requested animated short films including *Academy Award Winners: Charade, Tango, Special Delivery, Sundae in New York, The Fly*.
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Special: Sleep two Mark McGuire Baseball baseball cards for a pass to Sunday, August 2 matinee. (Rogers or Donnell only). Offer valid at the Box Office only.
CHARADE
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READER'S GUIDE TO THE THEATER

Lynum Space, through September 6; Sunday through September 8 at 8:00 p.m.; Sunday (August 9, August 23, and September 6) at 7:00 p.m.; Matinee Sunday (August 2, August 16, and August 30) at 2:00 p.m.

WHEN YOU COME BACK, RED RYDER

Four years have passed since Teddy the Thug last conducted his assertion-training seminar at groupings in Foster's Diner down New Mexico way. And four years have passed since Kim McCullum played Teddy in the Bowers Theatre's sold-out, 1982 production of the Mark Medall drama. Both are back. Older, much more precise as an actor, McCullum nonetheless plays Teddy with the same intensity as before. Today the manic depressive, dope-smuggling bully is much more an irritant in this new

version, though. He still torments the beleaguered denizens of the diner — a supper club, old Lyle Stephen (the local hood who pretends he's Red Ryder, the installable cowboy), and poor Angel the waitress — with all the delicacy of a lion tamer whipping his brood into working order. Now, however, he's a more sinister machine, often reacting the opposite to one's expectations. Teddy is one of the least likable characters in contemporary drama, but McCullum's performance is so spellbinding that one doesn't dare look away for fear of missing something incredible. The Bowers' 1983 production of Red Ryder was terrific. This version is better. Its intentions are greater, and its rhythms, from humor to horror and then to tragedy, are more masterfully

our midst, and to the cast, most of whom are new to their roles, though you'll never know it. The only repeat, Roger Salmon, as Jim, is improved on what seemed an unimpressive performance as Richard Broomer. Traci, Cheryl Haver, and Garret Brown, Dana Hickey, and Jim Dahm all contribute a great deal. And David Kowalski is special as Stephen, the deluded local on a collision course with reality. To its credit, the Bowers Theatre hasn't offered up a safe revival of its all-time to show instead, it has taken the play into new territory, thus converting the cast and the audience into edgewalkers all. (Sm.) Bowers Theatre, through August 9; Thursday through September 4; 7:00 p.m. and 2:00 p.m.

THE WIZARD OF OZ
The San Diego Junior Theater

present the children's classic by L. Frank Baum. Los Lobos has directed the production. Josh Kelley plays Dorothy. Other cast members include Jennifer Whelan, Jacqueline Miller, Liane Flores, Bill Daily, Sara Somerville, Lou Romano, Nicole Huntington, and Peter Fallon. N. Dixon F. is the scenic designer, and Dorian Webster the lighting designer. (Sm.) Casa Del Prado Theatre (on Village Place, off Park Boulevard, Balboa Park), through August 2; Friday at 7:00 p.m.; Matinee Saturday and Sunday at 2:00 p.m.; Matinee Tuesday, Wednesday, and Thursday at 10:00 a.m.

THE WIZARD OF OZ: A BABY BOOM MUSICAL REVUE
The Galspan Theatre Theatre Company is offering a musical

revue of the 'good old days. The fabulous '50s, sensational '60s, and colorful '70s — music and lyrics by David Levy, book by Levy, Steve Lieberman, David McGovern, and Terry Ladd, and based on an idea by Leslie Eberhart. James A. Strait has directed the production, which takes a 'tuneful romp through the baby boomers' formative years. Cast members are J.D. Burns, Richard Irving, Kim Kley, Linda Libby, Philip Charles Stone, and Pamela S. Tomasetti. Robert Earl is the scenic designer, Dorian Webster the lighting designer, and John Hauser the sound designer. Heidi Lynn is the musical director, and Dee Ann Johnston the choreographer. (Sm.) Galspan Theatre, through August 9; Saturday at 8:00 p.m.; Matinee Sunday at 2:00 p.m.

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READER'S GUIDE TO THE MUSIC SCENE

Please send concert information and photographs to Reader Music Scene, P.O. Box 8083, San Diego, CA 92138.

BY JOHN D'AGOSTINO

The general release of the film *La Bamba* on the heels of the second long-playing studio album by Los Lobos is both good and bad news for the band from East L.A. Obviously, the fact that Los Lobos perform the music of the bi-film's subject, Richie Valens, on



LOS LOBOS

appear in a cameo role will introduce thousands of the unaware to the band's talents. The only negative — and I'm sure it's one the guys can live with — is that the uninitiated might understandably pigeonhole Los Lobos on the basis of their ethnicity and their debt covers of the late Chicano rocker's music. On the other hand, those who act on their aroused interest by purchasing the band's *By the Light of the Moon* will discover a group capable of doing many, many things well.

There was an unavoidable element of novelty in Los Lobos' ascendancy a few years ago. Despite the oft-cited influence of the so-called "Tex-Mex" school of rock the Sir Douglas Quintet, Sam the Sham and the Pharaohs, and the Mysterians on many, many things well. As enjoyable as their earlier work, Los Lobos didn't fully realize the potency of their bilingual, multifaceted, and multi-instrumental approach to rock and roll until they

recorded *By the Light of the Moon*. From the opening chuga-chuga of the western-swing track, "One Time One Night," to the final organ swirls of the closer, "Ram of God," the album sparkles with an inspired diversity borne of Los Lobos' sincere love of and convergence with many musical styles. There isn't in the grooves of *By the Light of the Moon* a shred of evidence that the record resulted either from a blatant desire to capitalize on the band's reputation for variety or from a self-conscious need to prove that the band's touted universality was no fluke. Instead, the album seems a more deliberate, if refined, summation of Los Lobos'

musical affinities and strengths than was offered on previous efforts. The music of Los Lobos could be described (and will be in just a second) as "Mexicanistic rock and roll," in part because their down-home execution of a potpourri of influences frequently reminds one of a south-of-the-border version of the Band in its prime. That's as high a compliment as a long-time fan of that group can summon, but it's apt. From the frisky, fingered accordion fills of guitarist/vocalist David Hidalgo (which, like those of the Band's Garth Hudson, are most affecting when they serve as emotional counterpoint to the songs) occasionally sad-sack

premise), to the group's husky harmonies and uncanny ability to forge rhythms that simultaneously sound related and lost. Los Lobos recall the Band in its vintage, barn-dance rock and roll attack. As to that last point, initiates to Los Lobos' sound — and especially those who will hear them for the first time on the *La Bamba* soundtrack — should make no mistake about the outfit's classification. This is a rock and roll band, a fact underscored with indelible ink on the new album's second track, "Shakin' Shakin' Shakes."

An uptempo shuffle that winks at rockabilly from the perspective of jump blues, "Shakin' Shakin' Shakes" teints and turns like a rubber band, then releases its pent-up energy with short but sizzling guitar breaks the likes of which haven't been compacted into such dense packages since Peter Green used to spray hot blues bullets through the tunes of *Then Play Green* Fleetwood Mac. The next cut, "It's All There Is," is a subtle, blues-based finger-snapper in which a baritone sax quotes the main riff from the Booker T. Jones-William Bell classic, "Born under a Bad Sign." But before the hairs on one's arms can lie down in the aftermath of the static-charged blues-guitar solo that escorts the tune to a conclusion, Los Lobos smoothly slide into the lamented, Mexican love lullaby, "Shakin' Shakin' Shakes."

Continued on page 26

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Continued from page 25

"Prenas del Alma," which the band sings in Spanish. Side two opens with a cinder, "Set Me Free (Hisa Leo)," whose guitar intro and insistent rhythm sound like a hybrid of Van Morrison's "Domino" and the Supremes' "Come See About Me," as it might be played by the *Saturday Night Live* band.

Both musically and in its social tone, "The Hardest Time" recalls Obedience Clearwater Revival's "Who'll Stop the Rain?" The blues-funk of "My Baby's Gone" makes one think of a late-night jam featuring the unlikely duo of Rick James and Buddy Guy. The album's cover is from could fit inconspicuously into a no-folk album "The Moss We're In" is a young cousin of the Band's "The Shape I'm In." And "Tears of God" closes the album on a subdued, prayerful note. When it comes to discards, these guys on the patient. Possibly the only thing wrong with that is that the discards, these guys on the patient. Possibly the only thing wrong with that is that the discards, these guys on the patient. Possibly the only thing wrong with that is that the discards, these guys on the patient.

CONCERTS

Chuck Mangione Humphrey's tonight, Thursday, 7 p.m. and 9 p.m. 2303 Shelter Island Drive, 278-TXIS or 224-9438.

The Peter Spang Quartet, featuring Kevin Egan, tonight, Thursday through Sunday, August 2, 9 p.m. Summer House Inn, 2055 La Jolla Village Drive, La Jolla, 459-6541.

Los McGlassons Local: Billy Up tonight, Thursday, 9 p.m. 141 South Cedron Avenue, Solana Beach, 481-9022.

Suzanne Vega and the Williams Brothers North Park Theatre, Friday, July 31, 8 p.m. 2801 University Avenue, 278-TXIS or 224-9438.

Def Jam '87, featuring L.L. Cool J. Sports Arena, Friday, July 31, 8 p.m.

George Howard Humphrey's, Friday, July 31, 7 p.m. and 9 p.m. 2303 Shelter Island Drive, 278-TXIS or 224-9438.

O.J. Elemende and the Nigerian All-Stars Spirit, Friday, July 31, 9 p.m. 1130 Buena Avenue, 259-0803 or 481-1041.

Savage Republic and White Glow The Regency Plaza, Friday, July 31, 9 p.m. 560 17th Avenue, downtown, 465-9669.

Los Lobos and the Smithereens Spirit, Saturday, August 1, 8 p.m. San Diego State University campus, 278-TXIS.

The Cross Who and Refilio Springfield Revival: Bacchanal, Sunday, August 2, 8 p.m. 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

T'Pau and 221B Bacchanal, Monday, August 3, 8 p.m. 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

"Jazz Live" featuring the *New Fieraband Quintet*: San Diego City College Theatre, Tuesday, August 4, 9 p.m. Fourteenth and C streets, downtown, 230-1062.

Richard Marx Bacchanal, Tuesday, August 4, 8 p.m. 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

Huddy Brooks Bella Via, Thursday, August 6, 9 p.m. 2591 Highway 101, Cardiff, 942-1108.

Robyn Warrenton Spirit, Friday, August 7, 9 p.m. 1130 Buena Avenue, 259-0803 or 481-1041.

Ella Mae Morris Bella Via, Friday, August 7, 8 p.m. 2591 Highway 101, Cardiff, 942-1108.

Peppino D'Agostino Old Time Cafe, Sunday, August 9, 7 p.m. 1464 North Highway 101, Leucadia, 436-4030.

Maxon Buffers Bacchanal, Sunday, August 9, 8 p.m. 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

Waylon Jennings Humphrey's, Sunday, August 9, 7 p.m. and 9 p.m. 2303 Shelter Island Drive, 278-TXIS or 224-9438.

Andy Summers Bacchanal, Monday, August 10, 8 p.m. 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

Mark Dresser and Tim Berne: the Jazz Mine, Monday, August 10, 7:30 p.m. 5728 La Jolla Village Drive, La Jolla, 454-8832.

David Sanborn and the Nylonx Spirit, Sunday, August 11, 8 p.m. San Diego State University campus, 278-TXIS.

"Jazz Live" featuring *Holly Hoffman*: San Diego City College Theatre, Tuesday, August 11, 8 p.m. Fourteenth and C streets, downtown, 230-1062.

Jimmy Buffett and the Coral Reefer Band Spirit, Wednesday, August 12, 8 p.m. San Diego State University campus, 278-TXIS.

Hugh O'Leary Bella Via, Thursday, August 13, 9 p.m. 2591 Highway 101, Cardiff, 942-1108.

The Lords of the New Church Spirit, Thursday, August 13, 9 p.m. 1130 Buena Avenue, 259-0803 or 481-1041.

Santitas Spirit, Friday, August 14, 8 p.m. San Diego State University campus, 278-TXIS.

Friday, August 14, 7 p.m. and 9 p.m. 1464 North Highway 101, Leucadia, 436-4030.

Clara Bryant Bella Via, Friday, August 14, 8 p.m. and 10 p.m. 2591 Highway 101, Cardiff, 942-1108.

New Model Army Spirit, Friday, August 14, 9 p.m. 1130 Buena Avenue, 259-0803 or 481-1041.

Peter Alsop: La Palma Theatre, Saturday, August 15, 11 a.m. First and D streets, Encinitas, 436-4030.

John Hartford: La Palma Theatre, Saturday, August 15, 8 p.m. First and D streets, Encinitas, 436-4030.

Joanne Sommers Bella Via, Saturday, August 15, 8 p.m. and 10 p.m. 2591 Highway 101, Cardiff, 942-1108.

The Dead Milkmen Spirit, Saturday, August 15, 9 p.m. 1130 Buena Avenue, 259-0803 or 481-1041.

Sproy Gora Humphrey's, Saturday, August 15, and Sunday, August 16, 7 p.m. and 9 p.m. 2303 Shelter Island Drive, 278-TXIS or 224-9438.

Alvin Lee Bacchanal, Sunday, August 16, 8 p.m. 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

Concrete Blonde Bella Via Tavern, Sunday, August 16, 9 p.m. 1130 Buena Avenue, 259-0803 or 481-1041.

The Limeliters: Old Time Cafe, Wednesday, August 19, 6:30 p.m. and 8:30 p.m. 1464 North Highway 101, Leucadia, 436-4030.

The Dynasties: Bella Via Tavern, Wednesday, August 19, 9 p.m. 1130 Buena Avenue, 259-0803 or 481-1041.

Wynon Marsalis Humphrey's, Thursday, August 20, 8 p.m. and 9 p.m. 2303 Shelter Island Drive, 278-TXIS or 224-9438.

Berline, Cray, and Hickman: Old Time Cafe, Thursday, August 20, 6:30 p.m. and 8:30 p.m. 1464 North Highway 101, Leucadia, 436-4030.

Monica Lewis Bella Via, Thursday, August 20, 9 p.m. 2591 Highway 101, Cardiff, 942-1108.

The Toy Dolls Carpenters Hall, Friday, August 21, 8 p.m. 555 North Third Street, downtown, 239-9468.

The Chick Corea Elektric Band Humphrey's, Friday, August 21, 7 p.m. and 9 p.m. 2303 Shelter Island Drive, 278-TXIS or 224-9438.

Ruth Prentiss Bella Via, Friday, August 21, 8 p.m. and 10 p.m. 2591 Highway 101, Cardiff, 942-1108.



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GEORGE HOWARD Friday, July 31	THE CHICK COBRA ELKTRIC BAND Friday, August 21	FATE DOMINO Friday, August 26	CRYSTAL GAYLE Thursday, September 3	THE BROTHERS Friday, September 26	JEAN-LUC PONTY Thursday, October 8
WAYLON JENNINGS Sunday, August 9	SPYRO GYRA Saturday, August 25	BOCKY SKEGGS Thursday, August 27	THIRD WORLD Friday, September 11	PIECES OF A DREAM Friday, September 11	NYLONS Sunday, October 11
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at May Co., Tower Records, Mail Jack's, Civic Box Office, Perkins Book Worm, Arts & Acne Box Office. To charge by phone call (619) 278-7143. (714) 4740-2000 or (714) 480-5332. David Bowie tickets are also available at the Anaheim Stadium Box Office.


Budweiser
ROCK AND ROLL PRESENTS

Open Air Theatre
SAN DIEGO STATE UNIVERSITY



LOS LOBOS
WITH SPECIAL GUEST
THE SMITHEREENS

THIS SATURDAY!
8 PM
SATURDAY
AUGUST
1



DAVID SANBORN
WITH SPECIAL GUEST
THE NYLONS

8 PM
TUESDAY
AUGUST
11



SANTANA
IN ASSOCIATION WITH
BILL GRAHAM PRESENTS

8 PM
FRIDAY
AUGUST
14



PAT METHENY GROUP
WITH SPECIAL GUEST
MICHAEL HEDGES


8 PM
TUESDAY
SEPTEMBER
25



ANITA BAKER

8 PM
FRIDAY
SEPTEMBER
11

8 PM
SATURDAY
SEPTEMBER
12



PETER, PAUL & MARY

8 PM
THURSDAY
SEPTEMBER
17

AS SDO **THE LOBOS CONCERT BROADCAST FOR FRIDAY, JULY 31**
To charge by phone call (619) 278-7143. Produced by S.D.S.U. Associated Students by Asian Attractions. No tickets, cash or alcoholic beverages permitted on or around the facility. Students with I.D. are entitled to student discounts at the Box Office.

Budweiser **THIS BUD'S, FOR YOU!**

Avalon

78 JULY 30, 1987
12 1987 OF 123

SUN COUNTRY & WESTWOOD ONE
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HEART



BAD ANIMALS TOUR 1987

ON SALE SATURDAY!

8PM
TUESDAY
SEPTEMBER
8

SAN DIEGO SPORTS ARENA

PEPSI **THE LOBOS CONCERT BROADCAST FOR FRIDAY, JULY 31**
To charge by phone call (619) 278-7143. No lineup at the Sports Arena Box Office prior to 7:00 AM. Random priority numbers will be issued at that time.

Avalon

AUGUST 10, 1987 27

GRF '87, featuring Lee Ritenour and Dave Grusin. Humphrey's, Saturday, August 22, and Sunday, August 23, 7 p.m. and 9 p.m., 2303 Shelter Island Drive. 278-TXIS or 224-9438.

The Pat Metheny Group and Michael Hedges. SFSU's Open-Air Theatre, Tuesday, August 25, 8 p.m., San Diego State University campus. 278-TXIS.

Joan Baez. Humphrey's, Tuesday, August 25, 7 p.m. and 9 p.m., 2303 Shelter Island Drive. 278-TXIS or 224-9438.

Palo Dimezio and Jerry Lee Lewis. Humphrey's, Wednesday, August 26, 6:30 p.m. and 9 p.m., 2303 Shelter Island Drive. 278-TXIS or 224-9438.

Ricky Shaggs. Humphrey's, Thursday, August 27, 7 p.m. and 9 p.m., 2303 Shelter Island Drive. 278-TXIS or 224-9438.

Anita O'Day. Bella Via, Friday, August 28, and Saturday, August 29, 8 p.m. and 10 p.m., 2303 Highway 101, Cardiff. 942-1108.

Miles Davis. Humphrey's, Sunday, August 30, 7 p.m. and 9 p.m., 2303 Shelter Island Drive. 278-TXIS or 224-9438.

The Marshall Tucker Band. Barchanal, Monday, August 31, 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont. 560-8022.

"Jazz Line" featuring Cath Edwards. San Diego City College Theatre, Tuesday, September 1, 8 p.m., Fourteenth and C streets, downtown. 220-1062.

The Swirly Brothers. Humphrey's, Wednesday, September 2, 7 p.m. and 9 p.m., 2303 Shelter Island Drive. 278-TXIS or 224-9438.

Crystal Gayle. Humphrey's, Thursday, September 3, 7 p.m. and 9 p.m., 2303 Shelter Island Drive. 278-TXIS or 224-9438.

Molly Hatchet. Barchanal, Thursday, September 4, 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont. 560-8022.

Third World. Humphrey's, Friday, September 11, 7 p.m. and 9 p.m., 2303 Shelter Island Drive. 278-TXIS or 224-9438.

Anita Baker. SFSU's Open-Air Theatre, Friday, September 11, and Saturday, September 12, 8 p.m., San Diego State University campus. 278-TXIS.

Ray Charles. Humphrey's, Saturday, September 12, 7 p.m. and 9 p.m., 2303 Shelter Island Drive. 278-TXIS or 224-9438.

Peter, Paul, and Mary. SFSU's Open-Air Theatre, Thursday, September 17, 8 p.m., San Diego State University campus. 278-TXIS.

Bob James. Humphrey's, Saturday, September 19, 7 p.m. and 9 p.m., 2303 Shelter Island Drive. 278-TXIS or 224-9438.

The Righteous Brothers. Humphrey's, Sunday, September 20, 7 p.m. and 9 p.m., 2303 Shelter Island Drive. 278-TXIS or 224-9438.

Papa John Crusade. Elario's, Sunday, September 20, 9 p.m., Summer House Inn, 7955 La Jolla Shores Drive, La Jolla. 459-0541.

Pieces of a Dream. Humphrey's, Wednesday, September 23, 7 p.m. and 9 p.m., 2303 Shelter Island Drive. 278-TXIS or 224-9438.

Kenn G. Humphrey's, Saturday, September 26, and Sunday, September 27, 7 p.m. and 9 p.m., 2303 Shelter Island Drive. 278-TXIS or 224-9438.

CLUBS

Club listings are compiled by Ron Jennings. If you wish to be included, please call 265-5382. Thursday afternoon or Friday before 5:00 p.m. The listings are free.

North County

Anthony's, 11666 Avenida Place, Rancho Bernardo. 451-2070. Delano, contemporary singer and guitarist. 5:30 p.m., Tuesday through Saturday.

Bella Via Restaurant and Nightclub, 2591 Highway 101, Cardiff. 942-1108. Hollis Gentry's New jazz. Thursday, Barbara Morrison, jazz. Friday and Saturday, live jazz. Sunday through Wednesday, club for all ages, live music is featured during the Sunday brunch also.

Billy Jay Tavern, 143 South Cedron Avenue, Solana Beach. 451-0022. Ian McLaughlin's Local, rock. Thursday, the Rebel Rockers, rockin' ragtime. Friday, the James Harmon Band, rock and rhythm and blues, and the Pontiacs, rock and rhythm and blues. Saturday, Eddie and the Tide, rock, and the Rhythm Corps, rock. Sunday, the Mar Del, vintage rock. Monday, Pablo Moses, reggae. Tuesday, Tormento's Local, tropical rock. Wednesday, Afternoon Concerts: Tobacco Road, vintage jazz and blues. 5:30 p.m., Friday, the Bob Long band, pop and boogie. 5:40 p.m., Saturday.

The RockWorks/Panini Coffeehouse, Flower Hill, 2755 Via de la Valle, 1st fl., 755-3771. The Asana 141-1111. This jazz. 8 p.m., Friday.

Berrell's Back Room, 2677 Vista Way, Occidental. 721-5400. Midnight Delight, contemporary. Thursday through Saturday, Rick Warren, variety, Sunday and Monday.

Camelot Inn, 887 San Marcos Boulevard, San Marcos. 744-1332. The Paradise Street Band, Irish music. Friday, live music. Saturday, call club for information.

Carlos Murphy's, 240 East Via Rancho Parkway, Suite A-1, Escondido. 459-3922. Herbie Rios, saxophone. Thursday, Mike Malones, all-around entertainment. Friday and Saturday, bong rock.

audience participation recorded music and video presentation. Hosted by Mark Doone. Sunday through Wednesday.

Club Diego's, 425 South Highway 101, Solana Beach. 755-4813. Duke Groves and the Paisley People, featuring Woodstock. Debonaire, rock. Tuesday evening.

The Countryside Restaurant and Lounge, 450 Douglas Drive, Occidental. 757-6885. New Country, country. Wednesday through Saturday, Wednesday through Sunday, Lone Star Country, country. Monday and Tuesday.

El Comal, 523 Encinitas Boulevard, Encinitas. 944-1575. Latin Soul, Latin music. Friday evening, and 4:30 p.m., Sunday.

El Comal, 1244 Pomeroy Road, Poway. 466-0010. Ben Bell, contemporary and country. Thursday and Friday, live music. Saturday, call club for information.

The 50's, 945 West Valley Parkway, Escondido. 480-0420. Jaime Moran and Fred. Latin jazz and contemporary. Thursday through Friday. Ticket, contemporary. Friday and Saturday.

Fireade Lounge, 439 West Washington, Escondido. 745-1931. Bolus, top 40 and country and western music. 4:7 p.m., Monday through Saturday.

Fish House West, 2623 South Highway 101, Cardiff-by-the-Sea. 753-6438. In Slim Peru, contemporary. Thursday through Saturday. Tony Ortega hosts a jazz.

The Flying Bridge, 1103 North Hill Street, Occidental. 722-1004. Fowler and Cain, contemporary. Wednesday through Saturday. Susan Rex, contemporary. Monday and Tuesday.

Fogarty's, 245 West El Norte, Escondido. 743-9141. Gary Lehman, contemporary, country and oldies. Thursday through Saturday.

Gable's Nightclub, 2004 East Vista Way, Vista. 945-0709. Trade Secret, big-band music from the Forties. Thursday, Trade Secret, contemporary. Friday and Saturday, Midnight Delight, contemporary. Sunday and Monday.

Gentleman's Choice Restaurant, 1010 San Marcos Boulevard, California Markets, San Marcos. 744-5215. Denny Times, country and contemporary. Thursday through Saturday.

Tonight through Saturday

Fine Line
July 30-August 1

101 KGB FM TUESDAY
presents
Battle of the "Love Louies" and the Wild Thing, Lip Sync Contest with Sue Delaney

- 1st prize - Acoustic electric guitar compliments of Harpers' Guitar Shop
- Your KGB and gets you in FREE!
- 6:30 p.m. and 9 p.m. and giveaways including...burns, cassettes, posters and lots of...
- 11:01 a.m. special!

Puerto Nuevo' Lobster Night
Only \$9.95

Includes a whole 1-1 lb. lobster with beans, rice, tortillas, salsa & drawn butter.

Four Eyes
Aug. 2 & 3

Rockola
Aug. 4-8

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Happy Hour
Mon-Fri. 4-7 pm
Free buffet, drink specials

Fantasy Fashion Auction
Every Friday, 7 pm

THURSDAY, TOMORROW Doing the last two sets **THE ACCESSORIES' PAJAMA PARTY** at ADMISSION IF WEARING YOUR FAVORITE PJs. Plus **FALL OUT** and **TIN SOLDIERS**

FRIDAY, JULY 31 91X's **BROGAS MAKOSA** presents **THIRD WORLD RHYTHM BIG BEAT PARTY** featuring **OL EKEMODE & HIS NIGERIAN ALL-STARS** and **AFRICA DANCE PARTY** Advance tickets at all 1000s. Local, Thrill Room, Off The Record, and House Of Africa.

BOVING EYE MUSIC REPORTS Fri., the 17th. The White Dicks' last live was hurt in the shop... I couldn't play. The Accessories had an hour to set up and still started late playing some good pop jams music. Nimbus OBI had a bad night a crowd followed them in and enjoyed it too. Chivaldell & Elliot in the Fairfield who lost a guitar's rhythm... he was shouting and it just rained away while Erik's Charlie (manager) had so much fun out in the parking lot with Chuck (clear man), I and the flood who called some friends of her's to join her, they did and took her away. Sorry Charlie only the worst

SATURDAY, AUGUST 1 **BURNING BRIDGES** and **NIMBUS OBI**

WEDNESDAY, AUGUST 8 **THE HITTERS** with **MERCENARY** and **CLOUDZ** plus **BLACKOUT**

TOMORROW Aug. 6th. KRYVELINE, JACK HIPPO, HORRIFICS, and MAX PAULE. Aug. 7th. From L.A. recording artist **RAYLON WARRIORS**. Aug. 8th. VOICES and **SLINGSHOT** WILD returns from India, plus **THE RIDE** and **MERCY TRAIN**. Aug. 14th. **NEW MODEL ARMY**.

get accepted for that live downtown ride. See, the 18th Infantera Symposium doped us with shots of good metal - good idea get a cover later. Young Band were surprisingly good. Last time I had to smash them out the back, this night with one swift kick they got to use the front. If ever there were a friend of the 18th Infantera brotherhood Electric Bluehouse's Little Jini would be its true knight. Now get a head. The Powerline come down, the stand now disconnected it. What better way to close a night than to bear you a Baby. We're in trouble now. Thanks All!!

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CANNIBAL BAR

July 31
August 1 & 2
Cover \$5
Friday & Saturday

THE CONVERTIBLES

JAZZ DANCE NIGHT
with Mark Wilson
at Channel 9
Thursday, July 31
ZZAJ

THE WANDERERS
Wednesday, August 3

THE FABULOUS MAR DELS
Tuesday, August 4
Cover \$3

KIFM 98.1
Lives Out
JAZZ
with Alan Grant
Wednesday, August 4
UNCLE FESTIVE

AUGUST 6: UNCLE FESTIVE
AUGUST 7: PACIFIC

AUGUST 10: BORRACHO Y LOCO
AUGUST 11: MAR DELS

AUGUST 12: PATTBURGER BAND

Doors open at 4:00 pm • All shows begin at 9:00 pm

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MONK'S

10475 SAN DIEGO MISSION ROAD 563-0060
3 blocks east of the stadium

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Tomorrow - Friday, July 31 and Saturday, August 1
No cover until 9:00 pm
Devoccean will be at Monk's the entire month of August

BASEMENT BLUES BAND
Drink specials every set.

Every Friday Afternoon
THE SOUTH MARKET STREET JAZZ BAND
4:30 - 7:00 pm. Join us for a great Happy Hour

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Are you looking for live entertainment at it's very best? Well, look no more, because San Diego's finest dance band, DEVOCEAN, is looking for you. Sign up now! Be there when they're coming to your part of town. So send your name, and address to: **DEVOCEAN DANCE BAND**, 1011 25th Street, Suite A, San Diego, CA 92102. For more information call 659-252-3396.

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"NAPA/MORENA"
Mexican Restaurant & Cantina
5302 Napa Street, San Diego 542-1462
(Near the Morena Blvd. Home Furnishings district, the old Kinney's Shoe Store)
Thursday, Friday & Saturday



KICKS
Sunday & Monday
CLUB TL
Tuesday & Wednesday



TIO LEO'S
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Mira Mesa - 695-1451
Thursday, Friday & Saturday

SCORE
Sunday & Monday
FULL COVERAGE
Tuesday & Wednesday



KICKS
Thursday—Lead Team \$2.00
Sunday—Blondie Party \$1.00
Tuesday—Blondie Party \$1.00
Wednesday—Blondie Party \$1.00
Coming Soon
August 6-8 KICKS
August 11 & 12 FOOLISH PLEASURE

Harbor House, Highway 101 and La Costa Avenue on the ocean. Live music. 7:30-11:30 p.m. (From San Diego) 524-6495. (From North County) 524-7114. Mark Augustine, jazz. Sunday brunch 10 a.m.-2:30 p.m.

Henry's, 264 Elm Street. Caribbea. 729-9244. Tony Soraci and Co., contemporary, Tuesday through Saturday. The Belar Box. vintage rock. Sunday and Monday.

Ireland's Own, 656 First Street. Encinitas. 944-0323. Sean McVicker and Barbara McCarty. Irish music and contemporary songs. Thursday, Sean McVicker, Paul Dunn, and Mike Treci. Irish and contemporary. Friday and Saturday. Brian Whittaker. contemporary. 4-8 p.m. Sunday, followed by Brian Connolly. Irish folk music. Sunday.

The Jazz Factory, 125 West Grand, Escondido. 747-3163. Scott Joplin piano sing-along live music. Wednesday and Thursday. Jam session. Sunday afternoon and Tuesday evening live dance music. club for information.

Jolly Roger/Oceanside, 1900 North Harbor Drive, Oceanside. 722-1831. Denny and Wanda. contemporary. Wednesday through Saturday.

Kypings, 327 First Street on the Lumberland Shopping Mall. Encinitas. 942-8101. Doug Randall. pianist, performs Thursday through Sunday.

La Tapata, 340 West Grand, Escondido. 747-8282. Live Latin music. Friday through Sunday. call club for information; the Marachi La Tapata performs Friday through Sunday beginning at 7 p.m.

Leo's Little Bit of Country, 680 West San Marcos Boulevard. San Marcos. 744-4120. Crossover country. Wednesday through Sunday. Jam session. Sunday. live country music. Tuesday. call club for information.

La's, 1963 East Valley Parkway. Escondido. 746-7038. Dakota McBracken, live blues and contemporary. Tuesday through Saturday.

Miller Plaza, 6009 Paseo Delicias. Rancho Santa Fe. 756-3063. Joel Nash. piano show tunes. Wednesday through Saturday.

Mission Inn, 502 East Mission. San Marcos. 471-2639. The Belar Box. vintage rock. Thursday through Saturday. Dina Preston and Chaele country rock. Sunday. Tuesday and Wednesday evenings.

Monterey Bay Cantina, 1325 Harbor Drive, Oceanside. 722-3474. Folk Solid Aztec and the Mc Fun Band, contemporary. Thursday through Sunday.

Oakvale Lodge, 14900 Oakvale Road, Escondido. 749-2183. North Ports country. Friday and Saturday. 4-9 p.m. Sunday.

Old Del Mar Cafe, 2730 Via de la Valle, Del Mar. 755-6604. Notte to Appetite rock. Thursday through Saturday. Rio-Via. Beatles music and blues. Sunday. Country. Casonova, country. Monday. The Rhythm Method, rock. Tuesday and Wednesday.

Old Time Cafe, 1164 North Highway 101, Leucadia. 436-4030. The Palmer, folk-swinging, bonnie woogie piano music. 7:30 p.m. Thursday. Sam Hinton. folk. 7 and 9 p.m. Friday. The High Winds. Boys, blues and country. 7 and 9 p.m. Saturday. The Louisiana Cajun Trio. Cajun music. 7 p.m. Sunday. Old Time Hot Night. Tuesday. Jennifer Jeffries. folk. 7:30 p.m. Wednesday. Sunday. brunch concert. Melissa Morgan. harp music.

Pan Song Anderson's, 850 Palomar Airport Road, Carlsbad. 438-7880. Windmill Lounge. Shine It On, contemporary. Thursday through Sunday. Crossover country. Monday and Tuesday. The L.A. Riders. contemporary. Wednesday.

The Pomerado Club, 12237 Pomerado Road, Poway. 748-1135. The Savory Brothers, country. Thursday through Saturday. Tobacco Road. vintage jazz and swing. 6-9 p.m. Sunday.

Provision, 1670 Coast Boulevard, Del Mar. 755-9345. Gary Rayner. contemporary. Friday and Saturday.

Ralph and Eddie's, 390 Grand Avenue, Carlsbad. 729-2989. Danny and the Dags play rock and roll music. Friday and Saturday. call club for information.

The Red Coach Inn, 135 North Pine Street, Escondido. 741-9796. Justin Case, rock. Thursday through Saturday. live rock. Sunday through Wednesday. call club for information.

San Luis Rey Downs Golf Course Country Club, 31474 Golf Club Drive, Bonita. 756-3762. Live music. Friday through Sunday. call club for information.

Santitas Downtown, formerly the Harp & Ranch House. 119 East Broadway, Vista. 724-0510. Steppen Out, country and contemporary. Thursday through Sunday.

Stage Coach Inn, West 1865 Vista Way, Vista. 724-9960. CW Express, country. Friday and Saturday.

Tepper Room, 1270 Main Street, Ramona. 788-3725. Live music. Friday and Saturday. call club for information.

That Pizza Place, 2622 E. Lamo Road, Carlsbad. 434-1171. Bluesgrass Etc., bluesgrass. Saturday.

Time Machine/Chez Orleans, 302 Midway, Escondido. 743-1772. Puma, rock. Thursday and Friday. Midnite Express, rock. Sunday and Monday. Carles, rock. Tuesday and Wednesday.

The Top Spin, 205 Laurier Lane, Escondido. 746-7038. Live rock. Wednesday through Saturday. call club for information.

Valley Center Inn, 27555 Valley Center Road, Valley Center. 749-1466. Dina Preston and Chaele country. Friday and Saturday.

Vista Entertainment Center, 435 E. Vista Way, Bonita. 756-3762. Jockey Room. S.R.O., rock. Friday and Saturday.

Whiskey Creek, 11240 Poway Road, Poway. 724-2311. Country. Wednesday through Sunday. Sunday features a jam session beginning at 5 p.m.

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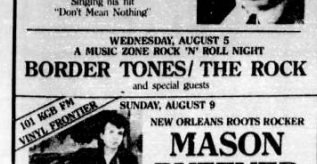
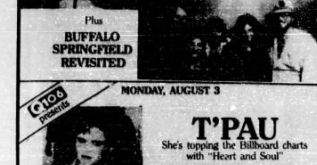
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SUNDAY, AUGUST 2
Magic 102 presents
THE GUESS WHO
Plus
BUFFALO SPRINGFIELD REVISITED
MONDAY, AUGUST 3
T'PAU
She's topping the Billboard charts with "Heart and Soul"
Plus special guest
211
TUESDAY, AUGUST 4
101 KGB VINYL FRONTIER PRESENTS
RICHARD MARX
Singing his hit "Don't Mean Nothing"
WEDNESDAY, AUGUST 5
A MUSIC ZONE ROCK 'N' ROLL NIGHT
BORDER TONES/ THE ROCK
and special guests
SUNDAY, AUGUST 9
NEW ORLEANS ROOTS ROCKER
MASON RUFFNER
"Gypsy Blood"
MONDAY, AUGUST 10
POLICE GUITARIST
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"Voted best guitarist three years running"
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TUESDAY, AUGUST 11
A 20TH ANNIVERSARY TRIBUTE TO
THE DOORS
WEDNESDAY, AUGUST 12
RITA COOLDIGE
UPCOMING CONCERTS
ALVIN LEE 8/16 ARLO GUTHRIE 8/23
MARSHALL TUCKER 8/31 MOLLY HATCHETT 9/6



with single Gail Lee. Friday and Saturday. live country music. Monday and Tuesday. call club for information. Juggling lessons. Monday and Tuesday. country and western dance lessons. Wednesday and Thursday.

Whiskey Flats, 1200 West Valley Parkway, Escondido. 745-8640. American Cafe, rock. Thursday through Monday. Doc Savage, rock. Tuesday and Wednesday.

Beaches
Anthony's, 4120 La Jolla Village Drive, La Jolla. 457-5008. Live Afria, contemporary. Thursday through Saturday. Perfect Balance, contemporary. Tuesday and Wednesday.

Anast's Restaurant, 875 Prospect Street, La Jolla. 454-4288. George Rone, pianist performing pop, jazz, blues, and boogie. 7 p.m. Tuesday through Saturday.

"Babie Belle", at the Jack. Babie Hotel, 988 West Mission Bay Drive, Mission Bay. 488-0551. The Rockaways, contemporary music for dancing. Friday and Saturday.

Babie Hotel, 988 West Mission Bay Drive, Mission Bay. 488-0551. The Rama Lama Rock and Roll Revue, vintage rock. Tuesday through Sunday. True Grit, contemporary. Monday.

Bay Lounge/San Diego Princess, 1004 West Vacation Village Road (off Ingraham Street), Mission Bay. 274-4830. Oni Ridge, comedy and music. Tuesday through Saturday.

Bullfrogs, 5046 Newport Avenue, Ocean Beach. 222-5300. The Imposters, vintage rock. Thursday and Friday. Strangers, rock. Saturday through Monday; the Fast, classic rock. Tuesday and Wednesday.

Carlos Murphy's, 4303 La Jolla Village Drive, La Jolla. 457-4170. Tom Collins and the Show, rock. Tuesday through Thursday; Herbie Ross, saxophonist. Friday and Saturday. David Osherson, contemporary. Sunday and Monday.

Carlos Murphy's, 1904 Quinta Buena, Mission Village. 223-0001. Ragtime night, live or recorded music. Thursday. The Sugar Trio, jazz. Sunday. Tom Collins and the Show, rock. Monday; David Osherson, contemporary. Tuesday and Wednesday.

Casey's Pub, 714 Garnet Avenue, Pacific Beach. 273-9555. Tim Price, rock favorites on acoustic guitar. Friday and Saturday; live music. Sunday through Thursday. call club for information.

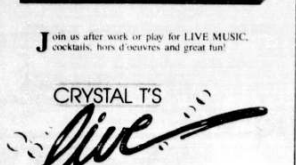
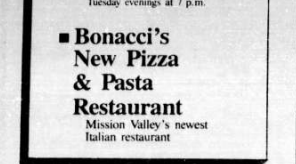
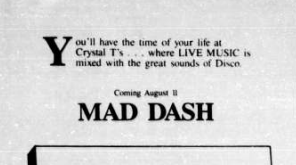
Catamaran Hotel, 3999 Mission Boulevard, Mission Beach. 488-1081. Cannibal Lounge. Jazz, jazz and rhythm and blues. Thursday. The Convertibles, vintage rock. Friday through Sunday. The Wanderers, vintage rock. Monday; the Mar Del, vintage rock. Tuesday. Uncle Fester, jazz. Wednesday.

Chuck's Steak House, 1250 Prospect Street, La Jolla. 454-5325. The Aubrey Fay Quartet, jazz. Thursday through Saturday; live jazz. Sunday. call club for information. Eclipse, jazz. Wednesday.

Diego's, 860 Garnet Avenue, Pacific Beach. 272-1241. Borracho y Loco, tropical rock. Monday.

Coaster Saloon, 744 Ventura Place, Mission Beach. 480-4438. The Young Urban Blues Band featuring saxophonist Don Black, rock and rhythm and blues. 5-9 p.m. Sunday.

CRYSTAL T'S
presents
MESSANGER
You'll have the time of your life at Crystal T's... where LIVE MUSIC is mixed with the great sounds of Disco.
Coming August 8
MAD DASH
There's always fun and folly at Crystal T's. Come and enjoy our special promotions:
■ Happy Hour
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The latest in town
■ Ballroom Dance Night
Tuesday evenings at 7 p.m.
■ Bonacci's
New Pizza & Pasta
Restaurant
Mission Valley's newest Italian restaurant



participative presentation. Thursday and Friday, the Belairs, vintage rock. Saturday, Sounds in Fumes, light rock and jazz, host. Sunday, Callahan and Callahan, country rock, Tuesday and Wednesday.

Wishnow's formerly McDick's Pub, 1921 Bacon Street, Ocean Beach, 222-6822. Jim session, a Wind for Sound production. Sunday, live music on all other nights of the week, call club for information.

BULLFROGS
LIVE ROCK-N-ROLL NIGHTLY
Thursday & Friday, July 30 & 31
Thursday: \$1.50 month
Friday: \$1.00 food bar
IMPOSTORS

Saturday-Monday, August 1-3
Saturday: \$1.25 Kamikaze
Sunday: \$1.50 with drink
Monday: \$1.00 drink
STRANGERS
Tuesday & Wednesday, August 4 & 5
THE FACT
NO COVER SUNDAY THROUGH THURSDAY
ONLY \$2.00 FRIDAYS & SATURDAYS
5046 NEWPORT AVE. • OCEAN BEACH • 222-5300

Mony Mony's
SUNDAY
Shorts, Shoes, Rock & Bull, 50 cent
draft beer till 9:00 PM, \$1.25 shots all night.
Wear shorts & no cover charge. Munchies
till 9:00 P.M.

91X Happy Hour 6:00-9:00 PM, 50 cent
beers, 91 cent shooters, free munchies, &
91X DJ's, with comics & great giveaways
Marlboro Round-Up Party,
sweepstakes contest, trivia & blind-draw
relay contest, with co-ed teams. Over 350
prizes will be given away, including
baseball bats & shirts, visors, & much
more. Free mugs to the 1st 100 customers.

THURSDAY
Pirate Night Out, wear skirt or tins, & no
cover charge. Margaritas all night \$1.25.
Ms. Margarita Contest continues
August 6, the 5 semi-finalists from the prior
contests will compete in the finals for the
title of Ms. Margarita. The Grand Prize is
a trip for 2 to Puerto Vallarta for 3 nights &
4 days. (Departing from TJ).
Courtesy of All Season Travel of Chula Vista

REFLECTORS
August 2-3
PRANK
August 4-10
August 11-17
August 18-22
CINEMA
August 23-24
August 25-29
August 30-31
Ricks

San Diego North

The Adeline Country Saloon,
Town and Country Hotel, 500
Hotel Circle North, Mission Valley
291-7131. Acoustic music, and
the Adeline Band, country, Tuesday
through Saturday, July 26-31.
country, Monday; country dance
lessons, Tuesday through Thursday.

The Backhaus, 8022 Claremont
Mesa Boulevard, Kearny Mesa.
560-8022. Flyswell, rock, Thursday
through Saturday; Buffalo
Springfield Revisited, rock,
Sunday; Richard Marx, rock,
Tuesday; the Bardenheims, rock,
and the Rock, rock, Wednesday.

Blarney Stone Pub, 5617 Halboa
Avenue, Claremont, 278-2033.
O'Donoghue, Irish folk singer,
Thursday through Sunday; Jim and
Theresa, Irish folk singer, and
contemporary, Wednesday.

Blue Bayou Lounge, 2537
Claremont Drive, Claremont.
278-0900. Callahan and Callahan,
country and country rock,
Thursday through Saturday.

Bumbers, 5906 Mira Mesa
Boulevard, Mira Mesa, 578-6666.
Who Cares, rock, Thursday
through Saturday; the Vandies,
rock, Tuesday and Wednesday.

Carriage House, 7945 Halboa
Avenue, Claremont, 278-2597. Jim
Moore, contemporary music
performed on the guitar, Friday
and Saturday.

Crystal T's Emporium, 500 Hotel
Circle North, Mission Valley.
294-9010. Messages, rock,
Tuesday through Saturday.

Del Rio Bar and Grill, 911
Camino Del Rio South, Mission
Valley, 692-0094. Lori Bell, jazz.

Blue Bayou Lounge, 2537
Claremont Drive, Claremont.
278-0900. Callahan and Callahan,
country and country rock,
Thursday through Saturday.

Bumbers, 5906 Mira Mesa
Boulevard, Mira Mesa, 578-6666.
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Claremont Drive, Claremont.
278-0900. Callahan and Callahan,
country and country rock,
Thursday through Saturday.

Bumbers, 5906 Mira Mesa
Boulevard, Mira Mesa, 578-6666.
Who Cares, rock, Thursday
through Saturday; the Vandies,
rock, Tuesday and Wednesday.

Thursday, New Shoot, jazz, Friday
and Saturday.

The Goldfish, 7878 Claremont
Mesa Boulevard, Kearny Mesa.
560-8022. Scott Simon, variety
music on the piano, Friday
through Sunday evening.

Gourmet Lounge/Bar and
Country Hotel, 500 Hotel Circle
North, Mission Valley 291-7131.
Sharon, singing with piano
accompaniment and hosting
requests, Monday through Friday;
Janell Rock, jazz pianist and
vocalist, performs Saturday evening
and during the Sunday brunch.

Haji Baba, 104 Mission Valley
Center West 824 Camino de La
Reina, Mission Valley 298-2010.
The Haji Baba Band, Arabic
music and dance, Thursday
through Sunday; the Flamenco
Choir, Arabic music, Wednesday.

Hindquarters, 7940 Highway
Road, Mira Mesa, 566-4292. Jo
Truiano, piano variety sing-along
music, Wednesday through
Saturday.

Holiday Inn, Cricket's Lounge,
505 Hotel Circle South, Mission
Valley 291-5778. Chan Reaction,
contemporary, Wednesday through
Saturday.

Islands Lounge, Harbort Hotel,
2270 Hotel Circle North, Mission
Valley 297-1101. The Deckard
Revue, string rock, Thursday
through Saturday; the Pioneers,
contemporary, Sunday and
Monday; Shire 11 On,
contemporary, Tuesday and
Wednesday.

Jalisco's Rock 'n' Roll, 10330
Pines Road (off Highway 163),
Mission Valley 584-7571. One
Day's Notice, rock, Thursday
through Saturday; Friends, rock,
Tuesday and Wednesday.

Kelly's Steak House, 284 Hotel
Circle North, Mission Valley.
296-2131. Piano Bar Wayne Steele
and Don Libbes, Monday through
Thursday 5-11 p.m.; Craig Jones,
sing-along favorites, jazz, ballads,
and a lot of country, Monday
through Thursday 6 p.m. on;
Marge Harrison, Friday and
Saturday; Don Libbes, Sunday.

King Let's Live, 5225 Linda Vista
Road, Linda Vista, 291-4279. The
Bobby Gordon Trio, jazz, Friday
and Saturday.

La Hacienda Cantina, Mission
Valley Inn, 878 Hotel Circle South,
Mission Valley 298-8281. Reggae,
contemporary, Tuesday through
Saturday.

Club Mirage, 104 Mission Valley
Center West 824 Camino de La
Reina, Mission Valley 298-1525.
Manual Scan, rock, and the
Telere, rhythm and blues.

Blue Bayou Lounge, 2537
Claremont Drive, Claremont.
278-0900. Callahan and Callahan,
country and country rock,
Thursday through Saturday.

Bumbers, 5906 Mira Mesa
Boulevard, Mira Mesa, 578-6666.
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294-9010. Messages, rock,
Tuesday through Saturday.

Del Rio Bar and Grill, 911
Camino Del Rio South, Mission
Valley, 692-0094. Lori Bell, jazz.

Blue Bayou Lounge, 2537
Claremont Drive, Claremont.
278-0900. Callahan and Callahan,
country and country rock,
Thursday through Saturday.

Bumbers, 5906 Mira Mesa
Boulevard, Mira Mesa, 578-6666.
Who Cares, rock, Thursday
through Saturday; the Vandies,
rock, Tuesday and Wednesday.

Thursday, progressive,
underground recorded dance
music, Wednesday.

Rock's, 10475 San Diego Mission
Road, Mission Valley 563-0060.
The Resonance Blues Band, blues
and rhythm and blues, Thursday;
Drevoan, The 40 dance music,
Friday, Saturday and Wednesday
the South Market Street Jazz
Band performs jazz from 4:30 to
7 p.m., Friday, about.

The House, 4625 Claremont
Drive, Claremont, 273-1022. The
Slim 'n' Joe Rock 'n' Soul Show,
contemporary rock music,
Thursday through Saturday; Don
Truiano, contemporary and
country, Sunday and Monday; live
music, Tuesday and Wednesday;
call club for information.

Emma Murphy's Cantina, 5179
La Jolla Village Drive, La Jolla.
524-4444. The House, 4625
Claremont Drive, Claremont, 273-1022.
The Slim 'n' Joe Rock 'n' Soul Show,
contemporary rock music,
Thursday through Saturday; Don
Truiano, contemporary and
country, Sunday and Monday; live
music, Tuesday and Wednesday;
call club for information.

Three Plaza, Mira Mesa, 566-0970.
Live music, Friday and Saturday;
call club for information.

Temple Inn, 6235 Camino Real,
San Carlos, 465-1730. Camera,
rock, Thursday through Saturday;
Cib, rock, Sunday and Monday;
the Heat Club, rock, Tuesday and
Wednesday.

Onie Lounge, Sands Hotel, 5550
Kearny Mesa Road at the corner of
Claremont Mesa Boulevard and
Highway 163, 277-7037.
Sharon, singing with piano, rock,
6:30-10:30 p.m., Tuesday through
Friday.

Phil Joey's, 5147 Waring Road,
Alhambra, 288-7873. Pro
Brighton's Preservation Band,
Sunday, jazz, swing, and other,
Friday and Saturday.

Pavilion Lounge, Town and
Country Hotel, 500 Hotel Circle
North, 291-7131. One Day's Notice,
contemporary, Tuesday through
Saturday.

Peter D's, 5149 Claremont Mesa
Boulevard, 277-2217. The Vardell,
rock, Friday and Saturday.

Ballroom Hotel, Intermex
Club, 1433 Camino Del Rio South,
Mission Valley 264-0111. Live
music, Tuesday through Saturday;
call club for information.

Eight, 1300 Barnes Avenue, Bar
Park, 278-3893. Pallas, rock, the
Accorations performing two sets,
rock, and the Tiddlers, rock,
Thursday; O.J. Henshade and the
Nigerian All Stars, African dance
rhythms, Friday; Burning Bridges,
rock, Old Girl Out, rock, Masters
of This rock, Alan Perry, rock,
Nimbus One, rock, and Side FX,
rock, Saturday; Baby, rock, Britton,
rock, and Valiant Alliance, rock,
Sunday; the Hitters, rock,
Mercurians, rock, Blackout, rock,
and Clouds, rock, Wednesday.

Stanford Hotel, 550 Hotel Circle
North, Mission Valley 298-0511.

BELLA VIA
ITALIAN RESTAURANT
A Z Z NIGHT CLUB
July 31-August 1, 8:00 & 10:00 pm • TicketMaster*
BARBARA MORRISON

"A joy,
At Carnegie Hall,
Barbara Morrison
delivered one song a la
Father Phillips and
another with Ella's
blatant scat-singing."
— New York Times

— AUGUST —
"A TRIBUTE TO THE WOMEN OF JAZZ & BLUES"
August 6 HADDA BROOKS • August 7 & 8 ELLA MAE MORSE
August 14 JANE SOMMERS • August 15 CLARA BRANT
August 20 RUTH O'LAY (Mike Willard) • August 21 RUTH PRICE
August 22 KEVIN LETHAL • August 28 & 29 ANITA OTWAY
*TicketMaster event
MAKE A NIGHT OF IT WITH YOUR SUMMER VISTORS
INCLUDE DINNER BEFORE THE SHOW
Dinner reservations, 941-1100
291 HIGHWAY 161, CARLEIFF • OCEAN VIEW • 942-1108
Open for brunch, lunch and dinner

PARK PLACE
LIVE
ROCK EVERY
NIGHT
IPSO FACTO
through
Aug. 1

• Every Thursday
Cinema 17 Night
JIM MCINNES
Spaghetti feed 1:45-3:30 pm
All you can eat \$1.01
• Aug 2 & 3
Beat Club
DR. DOWNS
Moderator
EARY EVENING AT PARK PLACE
4:00-7:30 pm Monday-Friday
Monday: 2 hot dogs and a drink \$1.00 Tuesday: 2 tacos and a Corona \$2.00
Wednesday: 2 slices of pizza \$1.00 Thursday: R&B spaghetti feed \$1.01
Friday: 3 finger sandwiches \$1.00
And free munchies too!
EVERY TUESDAY FASHION AUCTION 7:30 PM
FASHION EXCLUSIVE
Join the bidding frenzy
Win door prizes and
save a fortune on
exciting new fashions
1280 FLETCHER PARKWAY, EL CAJON • 448-7475

CLUB
Diego's
PACIFIC BEACH
808 Carmel Ave. • 222-1241

Friday, Thursday, July 31
7-11 PM BEACH AND SURF
CLUB SUMMER
CELEBRATION
Join Mike and Jane (owners of Club Diego's) for
a night of fun, games, and prizes. Make your money
count! Hosted by Mike and Jane. Prizes include a
trip to Hawaii, a new car, and much more. Free
\$1.00 beer and food. 7-11 PM. \$1.00 cover.

Sunday night, August
KGB NIGHT IAN LINE
CONTEST
Sponsored by Pacific Beach Post Office. Contestants
must wear pants, be 18 or over, and play a musical instrument.
Prizes include a trip to Hawaii, a new car, and much more.
FREE \$1.00 beer and food. 7-11 PM. \$1.00 cover.

Monday, August 1
Tuesday, August 2
BORRACHO Y LOCO
Join Mike and Jane (owners of Club Diego's) for
a night of fun, games, and prizes. Make your money
count! Hosted by Mike and Jane. Prizes include a
trip to Hawaii, a new car, and much more. Free
\$1.00 beer and food. 7-11 PM. \$1.00 cover.

Wednesday, August 3
Thursday, August 4
LADIES' NIGHT AT THE BEACH
Hosted by Mike and Jane. Prizes include a trip to Hawaii,
a new car, and much more. Free \$1.00 beer and food.
7-11 PM. \$1.00 cover.

Friday, August 5
Saturday, August 6
MEN'S BLUE JEANS CONTEST
Hosted by Mike and Jane. Prizes include a trip to Hawaii,
a new car, and much more. Free \$1.00 beer and food.
7-11 PM. \$1.00 cover.

Sunday, August 7
Monday, August 8
91X P.J. LEI/DEL MAR
TRACK NIGHT
With a special 91X DJ, live music, and prizes. Free \$1.00
beer and food. 7-11 PM. \$1.00 cover.

Tuesday, August 9
Wednesday, August 10
29 & HOLDING PARTY
Hosted by Mike and Jane. Prizes include a trip to Hawaii,
a new car, and much more. Free \$1.00 beer and food.
7-11 PM. \$1.00 cover.

Coral Room: Passion from San Diego, contemporary, Tuesday through Saturday; the Dick Lopez Trio, swing, contemporary, and vocal, Sunday and Monday; Crane Room: Bert Torres, contemporary, Tuesday through Saturday.

Steak Side Inn, 5520 Kearny Villa Road, 278-5332: Live music, Wednesday through Friday, call club for information; the Bob Long Band, pop and boogie, 1-5 p.m., Sunday.

Subi Bay, 6780 Miramar Road, Miramar, 530-1557: The Wild Cats, rock and Rollin', rock, Friday and Saturday.

Tiajuana Tilly's (formerly Le's Greenhouse), 2828 Camino del Rio South, Mission Valley, 299-2828: Circles, rock, Thursday through Saturday; Zaag, jazz, Friday, happy hour.

Tio Leo's/Mira Mesa, 10787 Camino Ruiz, Mira Mesa.

695-1462: The Score, rock, Thursday through Saturday; Full Coverage, contemporary, Sunday and Monday; Kicks, rock, Tuesday and Wednesday.

The Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge, 280-9944: Jonah Williams, contemporary, Tuesday through Thursday; First Ebert, contemporary, Friday and Saturday.

VFW Hall, 7785 Odessa Street, Carlsbad, 727-5530: The Circus, contemporary, Friday evening.

The Wellhouse, 10789 Terrasanta Boulevard, Terrasanta, 560-6677: Jose Chesa, pianist and guitarist, Wednesday and Thursday; Backstop, vintage rock, Friday and Saturday; Zaag, jazz, Friday, happy hour.

Sunday: Ray Correa, contemporary guitarist, Monday and Tuesday.

Wangler's Boats, 6608 Mission Gorge Road, Mission Gorge, 290-6263: Steve Craig, country, Tuesday through Saturday; Harwin, country, Sunday and Monday.

San Diego South

The Abbey Restaurant, 2825 Fifth Avenue (corner of Fifth and Olive), Hillcrest, 291-4779: Mike Lane, elegant dinner music and show tunes, Wednesday through Saturday; with Roberto Valdez, Wednesday through Friday; Mike hosts an open mike night, Wednesday; Roberto Valdez, Spanish guitar music on the violin, Wednesday; Roberto Valdez, piano and guitar, Wednesday and Thursday; Backstop, vintage rock, Friday and Saturday; Zaag, jazz, Friday, happy hour.

Sunday: Ray Correa, contemporary guitarist, Monday and Tuesday.

Anthony's Harborside, 1355 North Harbor Drive, downtown, 232-2572: Bruce MacLaren, pianist, Wednesday through Saturday; Tuesday through Sunday; Zaag, jazz, 7 p.m., Monday and Tuesday; Forward Motion, Top 40 dance music, Wednesday.

Aster Bowl, Teenage Room, 4356 Thirtieth Street, North Park, 283-3135: Sheri and the City Street Band, contemporary, Wednesday through Saturday.

The Bay Club, 2131 Shelter Island Drive, Shelter Island, 224-8888: Roger Carr, variety music, 7:11 p.m., Wednesday through Saturday.

B Street Cafe and Bar, 425 West B Street at Columbia Street, downtown, 236-7077: Dave Wallace, jazz, Friday and Saturday.

Live music is provided at various times during the day also.

George Emerson, keyboardist, performs 6:30-9:30 p.m., Wednesday through Saturday.

Cafe del Rey, 1549 E. Prado, Balboa Park, 234-8511: Piano Bar: Kristi Rickert, Tuesday and Thursday through Saturday evenings, and 2-8 p.m., Sunday; pianist Bob MacLaren performs 8 p.m.-midnight, Wednesday and Sunday evening.

Coconut's Restaurant, 1901 Shelter Island Drive, Shelter Island, 224-8888: The Baroque Warriors, reggae, Saturday and Sunday.

Croce's, 802 Fifth Avenue, downtown, 233-4355: The Daniel Jackson Trio, jazz, Wednesday through Friday; the Denise Act Quartet, 8 p.m., Saturday; jazz pianist Bryce James performs (except the women's hour, outside).

Live music is provided at various times during the day also.

Duck Masters, 2051 Shelter Island Drive, Shelter Island, performs 6:30-9:30 p.m., Wednesday through Saturday.

Cafe del Rey, 1549 E. Prado, Balboa Park, 234-8511: Piano Bar: Kristi Rickert, Tuesday and Thursday through Saturday evenings, and 2-8 p.m., Sunday; pianist Bob MacLaren performs 8 p.m.-midnight, Wednesday and Sunday evening.

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Live music is provided at various times during the day also.

Thursday: Raige Taglie, swing, jazz, and folk, Friday: Steve Knight, pop and folk, Saturday: Linda Chase and Roger Demsey perform jazz (classical and originals), 7-8 p.m., Saturday also; Pecos Flamenco (flamenco, guitar, Rumba, dances, flamenco, singer), 8 p.m., Saturday; Sunday: Delia Tovar, pop and dance, Sunday; Delia Tovar, pop and dance, Sunday; Delia Tovar, pop and dance, Sunday; Delia Tovar, pop and dance, Sunday.

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Live music is provided at various times during the day also.

Prestone, contemporary and canteen, Friday and Saturday; Barbara Caslet, contemporary, Tuesday.

Fat City/Chico Camp, 2137 Pacific Highway, downtown, 232-0686: Hollis Gentry's New, jazz, Thursday; Harvey and 52nd Street, jazz, Friday and Saturday; New Shows, jazz, 6-10 p.m., Sunday.

Frenchy's Marcellis, 801 C Street, downtown, 233-3413: Don Craker, pianist, performs Tuesday and Thursday, starting at 4:30 p.m.; Grace Case, contemporary, Wednesday and Friday.

Live music is provided at various times during the day also.

Hamburgers! 4016 Wallace Street, Old Town in the Bazaar del Mundo, 295-0584: Charlie Nore, contemporary, Friday and Saturday.

Holiday Inn/Embarradero, Port Hole Lounge, 1355 North Harbor Drive, downtown, 232-3861: Doris Cole and Countdown, contemporary, Thursday through Saturday.

Hotel San Diego, 330 West Broadway, downtown, 234-0221: Harry's Bar, Ray Vincent, contemporary, and show tunes, Friday and Saturday.

Humphrey's, Half Moon Inn, 2241 Shelter Island Drive, Shelter Island, 224-3577: Indoor stage: Hollis Gentry's New, jazz, Sunday and Monday; also performing vintage blues and jazz from 5-7:30 p.m., Monday, in the South Coast Blues and Jazz Band; Greg Glover, contemporary, Tuesday; Concerts by the Bay: Chuck Mangione, jazz, Thursday; George Henson, jazz, Friday.

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

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My neck still hurts from an old accident
That's me, Mike Valle, the television lawyer in the picture over there. About 15 years ago, before I became a lawyer, I was married. Even though my neck was a little sore, I decided it was too much of a hassle to do anything about it. Boy, was I stupid! Now, 15 years later, my neck still hurts. I spend a lot of my own money on doctor's bills and they tell me it will be a lifelong problem. If I knew then what I know now, I would have called a personal injury lawyer.

If you're in an accident, DO SOMETHING ABOUT IT! Call us for a free consultation.

Free initial consultation • Personal injury • Criminal law • Entertainment law

Law Offices of VALLEE & TUCKER
140 Marine View Ave., Suite 103
Solana Beach
259-1011

RICK GAZLEY & the SUPER BARRACUDAS
Thursday-Saturday, July 30-August 1
SUNDAY BEACH BOOGALOO
Sunday afternoon, August 2, 3:30-8:00 pm

VANDLES
Sunday-Wednesday, August 2-5
HAPPY HOUR
4:00-7:30 pm

Every Monday, 8:30 pm-1:30 am
FREE MOVIE PASSSES
Win FREE passes to "Dragons"
featuring Miller Genuine Draft 11.25

By the Pier
"The beach bar with a heart"
Live Entertainment
7 days a week
710 Garnet Avenue
Pacific Beach • 483-7844

FAT CITY TROPICAL CAFE

Harvey and the 52nd Street Jive
Playing 30s & 40s swing, 50s rock and country swing
Friday & Saturday, 9 pm-1 am

Neon
Every Thursday in August
6 pm-12 am

FAT CITY RESTAURANT
San Diego's stylish 50s pop art avant-garde neon restaurant featuring American cuisine from small grazing plates to fresh seafood to creative steaks... all at reasonable prices.

Outdoor Mexican BBQ
Every Wednesday on the patio, 5-9 pm
\$4.99 dinner & \$1.00 margarita

Fat Snacks
Outdoor bar doing every night on the patio

2137 Pacific Highway • Downtown by the bay 232-0686

"MURPHY'S MAYHEM"
This is the last chance for the mice to play while the cat's away!
The team returns from vacation tomorrow, so make plans to join us for the last (and biggest!) sing before the head hunter's hands loomed.
ICED TEAS, KAMIKAZES & SHOTS OF SCHNAPPS \$1.75
ALL DAY LONG - 11 am 'til closing

FOUR EYES
Thursday-Saturday

CIRCLES
Sunday & Monday

REFLECTORS
Tuesday & Wednesday

BLONDE BRUCE BAND
Sunday - Thursday, July 30!

Vics
COMMITTED TO THE FINEST IN LIVE ENTERTAINMENT
— PRESENTS —
FLORA PURIM & AIRTO
FEATURING
JOSE NETO ON GUITAR

SUNDAY, AUGUST 16TH
2 SHOWS — 8:00 & 10:30 P.M.
(DOORS OPEN AT 8:00 P.M.)

TICKETS: \$12.50 — AVAILABLE AT ALL LOCATIONS & VICS IN LA JOLLA

Music to rock a princess.
ENTERTAINMENT AND DANCING ON MISSION BAY

OH! RIDGE
At the Bay Lounge
Tues-Sat • 9 pm-1:30 am • Down home music

BORDERTOWN At the Barefoot Bar Patio
Wed-Sat 5 pm-9 pm • Sun 2:30 pm-6:30 pm • Up tempo rhythms

SAN DIEGO PRINCESS
A Princess Cruise Resort
(Formerly Vacation Village)
1804 West Vacation Road (Off Ingraham) • 274-4630

Saturday & Sunday, August 1 & 2
SHAKERS

Monday & Tuesday, August 3 & 4
ZZAJJ

Every Wednesday-Sunday
FORWARD MOTION

Monday-Friday the finest seafood Happy Hour in San Diego
Anthony's Harborside
Acoustically rated as one of the finest showrooms lounges
Larger dance floor • Wide screen TV • More room to dance & party
Free validated parking • Check it out! 232-6358

ANDERSEN'S ENTERTAINMENT CALENDAR

Wednesday-Sunday, Windmill Lounge
SHINE IT ON
Dance hits from the '50s to the '80s

Every Monday & Tuesday
COUNTRY WESTERN NIGHT
Appearing this week
CROSSOVER
FREE country dance lessons

Dinner & Dancing to the Big Band Sounds of
HIGH SOCIETY
Sunday, August 2, 6-10 pm
Juliette Room \$13.95 per person
Includes buffet and dancing. Call for reservations.

15 at Palomar Airport Road, Carlsbad
438-7880

"The Invaders" at the dock, 1066 North Harbor Drive, downtown. 234-8667. Pattiway jazz, 6 and 8:45 p.m. Thursday, the B Street Band, with Judy Ames.

Jim's Hickory Wood Barbecue, 5312 El Cajon Boulevard, 296-8229. Talent show and host night with Edson Hay performing everything from country to funk and contemporary, 7:30 p.m. Wednesday.

Jolly Roger, 807 West Harbor Drive, Seaport Village, 233-4300. Barker and O're north and music. Wednesday through Saturday. Prestone contemporary and country. Tuesday and Sunday.

Kennel Club, 4079 Adams Avenue, Kensington, 284-2848. Mike Korne and the Commotions, blues and rock, Saturday.

The Lighthouse, 1578 West Lewis Street, Mission Hills, 296-9882. Roger Belloni, classical guitar. Tuesday through Saturday.

Mandolin Wind, 308 University Avenue, Hillcrest, 297-3017. The

Sidewinders, rock and rhythm and blues, and Country Dick Montana, 234-8667. Pattiway jazz, 6 and 8:45 p.m. Thursday, the B Street Band, with Judy Ames.

Omni Club, 3184 Martin Luther King Jr. Way, Southeast San Diego, 237-9772. Fro Brigham's Preservation Band, Inland jazz, 4-9 p.m., Sunday.

O'Hangery's, 2547 San Diego Avenue, Old Town, 298-0133. Ron Wheeler, folk and contemporary. Thursday and Friday. Chris Peake, folk and contemporary. Saturday and Sunday. Ron Costa, folk and contemporary. Sunday and Wednesday. Ron Costa, folk and contemporary. Sunday and Wednesday.

Our Place Pub at Miki's, 2424 Fifth Avenue, Hillcrest, 232-7772. Holly Hofman and Ron Satterfield, jazz. Thursday live jazz. Friday through Sunday, call club for information.

Paragay Restaurant, 861 West Harbor Drive, Seaport Village, 232-7581. Barry Craig, variety piano music, Thunderbolt through Saturday.

Pasta La Vista, 808 West Washington, Mission Hills, 296-8070. Live classical guitar music. Friday through Sunday.

Patrick's II, 428 F Street, downtown, 233-3077. Fro Brigham's Preservation Band, Inland jazz, early evening. Wednesday and Thursday. The Blonde Bruce Band, blues and rhythm and blues. Friday and Saturday. The Roadrunners, vintage rock, Tuesday.

Reuben E. Lee's, 880 Harbor Island Drive, Harbor Island, 291-4770. Fortune, Top 40 dance music, Thursday through Saturday.

foot-stompin' boogie wogie piano. Tuesday happy hour, and Brian Barnes, folk and Irish music. Tuesday evening the Blue Tones, jazz, Wednesday.

San Diego Harbor Excursion, Harbor Drive and Broadway, downtown, 234-4111. The Aubrey Fay. This featuring vocalist Fran Lorikis, jazz, Sunday brunch.

Saloon Palace, 550 Fifth Avenue, downtown, 232-7966. Savage Republic, rock, and the White Glove Test, rock, Friday.

Sherraton Harbor Island East, Reflections, 1380 Harbor Island Drive, Harbor Island, 295-2900. The Hense from Las Vegas, contemporary. Tuesday through Saturday. The Wanderers, vintage rock. Friday happy hour. Sundowner Lounge. John Austin Butch, classical and contemporary piano. Tuesday through Saturday. Sheppard's Restaurant. Cal Dietrichs, classical harp, Tuesday.

Tio Leo's, 5302 Napa Street (at Morena Boulevard), 542-1462. Ricks, rock, Thursday through Saturday. Club TL, contemporary. Sunday and Monday. The Precaditioners, rock, Tuesday and Wednesday.

Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island, 291-9110. Dady and Melissa, contemporary. Wednesday through Sunday. Donna Cote, contemporary, Monday and Tuesday.

The Trojan Horse, 6179 University Avenue, East San Diego, 582-1070. Little Charles and the SG's, rock, Thursday through Saturday. Wild Fire, rock, Sunday and Wednesday.

Tuba Man's, 2551 University Avenue, North Park, 295-9426. The West Coast Band, rock. Friday. Some Girls, rock, Saturday. West Harbor Drive, Seaport Village, 232-4855. Sonny and Thina, contemporary. Monday through Wednesday.

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JAIME VALLE
Friday & Saturday, July 31 & August 1
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and
RON SATTERFIELD
Sunday, August 2
JAIME VALLE

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Dinner: 235-5132 • Music: 232-1773
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Sun. & Mon. August 2 & 3 - **C-YA**
Tues-Sat. August 4-8 - **BEAT CLUB**
Sun. & Mon. August 9 & 10 - **C-YA**
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Learn to dance to rock, country, ballroom, 40's & 50's Swing & Rockabilly music.
For class & Jitterbug Club information, call
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GABRIEL SUPER FASHION AUCTION
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TRUE GRIT
August 3
Complimentary horn duos beginning at 6:00 pm
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Tuesday-Saturday
July 28-August 1

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RAINBOW WARRIORS

Friday July 31
RHYTHM
with Abu Talib (Presley Robinson) has played with Ray Charles & John Mayall

Saturday August 1
FORBIDDEN PIGS
Opening act:
THE BARONS

Sunday, August 2, Live music 2-6 pm
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8 pm closing

Monday, August 4
DICK HIPPO

Tuesday, August 4
RHYTHM

Wednesday, August 5
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FRIDAY "Activity"
Assorted drink specials until 1:00 pm. No cover charge before 10:00 pm with this ad.

SATURDAY "Chaos"
Our V.I.P. Lounge is now operating. Ask for details. No \$6 cover before 10:00 pm with this ad.

TUESDAY "LADIES' NIGHT"
Starting at 9:00 pm, every 5th lady through the door receives a bottle of champagne. Door prize: \$50 gift certificate. Complimentary hors d'oeuvres, assorted drink specials throughout the evening. Bar & restaurant employees - bring your cash & get in free.

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We will feature the latest designs with a host show demonstration from Parthiva Hair & Beauty. Models in cooperation with Melrose from Richard's Monument and The Current. Come see the best of the season. 9:00-11:00 pm. Door prizes and other surprises all night.

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PARTY CRUISE**

with Pat Martin aboard and live
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Lots of prizes and giveaways!



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FRIDAY NIGHT, JULY 31

Board 10:30 pm • Cruise 11:00 pm

Special Saturday Night Cocktail Cruise August 1

Live rock and roll with Beat Club

Board 10:30 pm • Cruise 11:00 pm 1:00 am

\$10.00 admission • \$7.50 with your KGB card.

Must be at least 21 with valid I.D. Purchase your tickets early—
seating is limited. Advance tickets available at San Diego Harbor
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