# City Lights

# Gays Across The Border

Local gay activist Fred Scholl found himself in a away to the Tijuana police away to the 1 juana ponce station after being stopped for "reckless driving" on Sixth Street and Niños Heroes. Scholl refused to pay the suggested 1100-peso fine, and the police wouldn't free him. suggested 1000-peos fine, and the police wouldn't free hum. After a fifteen-minute stand-off, the matter was settled when a young Fine, and the fine, and has Scholl stands of the stands of the fine and fine a

Scholl's rusific fine, human, a Scholl's rusific fine, human, three greated have lately depended on an entire from a finity, three year-old gay activite name Bailing. Owner of two Tipama entire from a finity, three year-old gay activite famel Bailing. Owner of two Tipama entire for the finite former of two Tipama entire for the homoceanal-rights proup, Emilio has premoulty paid a least twenty-five of the 500-peop fines to fine homoceanal-rights, proup, Emilio has premoulty paid a least twenty-five of the 500-peop fines to fine his finite for the finite for the finite for the finite finite for the finite finite for the finite finite for the finite finit

group, has managed to keep his gay patrons out of the police "I just met with some officials and explained to them that my place would cater to both gays and nongays, but there would be no dancing and no noise, and they've never been by to bother me." (The other discos are more susceptible to police harassment because they also serve as meeting places for poor, young Tijunna gay prostitutes and their wealthy, north-of-the-border customers.) 'I just met with some officials

sorth-of-the-torus-customers.) Emilio's negotiating has led to events even San Diego's gay community has yet to accomplish. The Tijuma gays last Saturday played a

volleyball match against the volleyball match against the city's municipal fire fighters and will soon challenge a youth team at Tijuana's La Mesa prison. Members of San Diego's gay community have traveled south to attend weekly meetings of FIGHT, and on Sunday night Emilio screened a movie sponsored by the gay San Diego Democratic Club

San Diego Democratic Club about the treatment of European gays by Hitler during World War II.

The major fear of Tijuana's homoscrush intoically rests on this side of the honder. Any Mexican who admits under questioning of a U. S. Castoms agent that he is gay can automatically lose his much valued border-crossing card. For this reason Emilio

refuses to use his last name in print, fearing that border agents could build a case against him and deny him access to California and the restaurant cattornia and the restautant supplies upon which he depends to keep his café open. Other gays, fearful of harassment from U.S. Customs officers, choose to cross the border illegally, even though border illegally, even though they have the crossing cards. And once safely in the United States, they must remain alert: one Tijuana gay says three of his more effeminate gay friends tout their border-crossing cards and passports to San Diego police at Horton Plaza when they made an unrequested confession of their sexual surference.

-P.K.



Chart House Vestionates bounts that it built bui

Seaport vitage.

Last summer Chart Bosse
Last summer Chart Bosse
Rowing Club. which, fough it is
a national historic
monument, would have been
demoished by the Port
District. In November of last
year, the company began
year, the company began
for its treatly year renevable
learn on the deserted, settering
bouthouse and promised to
begin construction in April.
But the taugled building permit
process to gogd down with the
Actor (Copp of Beginner).

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Actor (Copp of Beginner).



ntinually soaked by the high tide and at low tide its waterlogged rafters would sink deeper into the bay.

All this has added to the cost

All this has added to the cos of rebuilding. Last year Goddard announced a liberal renovation estimate of \$1.6 million (\$300,000 for kitchen million (\$300,000 for kinchen cquipment and furnishing, the rest for construction), though to expected the total to be substantially less. He now asys the rebuilding efforts will easily the construction beginn the construction beginn this work, as Godden smully. Even if construction beginn this work, as Godden stummer before the restaurant opens for the construction beginn the well into next summer before the restaurant opens for the construction of the construc

to With man man amounts
before the restreament opens for
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The Chart House chain
bouts that its restreament on't
depend on tourist business and
are instead "destination
points" for local disners. That
Rowing Chip upports, since
there are no shops or diversions
to rival nearby separet vilege.
The Embarcatero Park is
colounted from devastown traffic and frequented by fishermen,
visit the USO across the
street. The best view from the
boundouse currently looks out
to the magninity steel builts
flooding in the Campbell
Supposs. But Goodinal in a
hateroconfirmath Heat, avebeing built on Harbor Drive,
visil help ISI the restaurant',
tables. -P.K.

1979; "Amount Cambridge of the Los Angeles-based T.R.E. Cooperation, a passificate of the Los Angeles-based T.R.E. Cooperation, a manufacturing concern specializing in door bocks, his salway was well over \$100,000 per year, and the alos mode handsome profits in L.A. condomination property. Now condomination property. Now the last of the Los Angeles Condomination property. Now condomination of the Condomination of the Condomination of the Condomination of the North Condomination of the North

City Lights

#### The Bridge Is Out

In November of 1979, the Metropolitan Transit Development Board purchase the San Diego & Arisona Eastern Railway from the Southern Pacific Company, The 450 million deal, which opened the way for trolley service from downstown San Diego to Tijusna over SD&AE's old tracks, also promised to reastor regular freight service mon forth of the service mon for the service mon form of the service mon from downstown San Diego, through portions of Meascon, to the imperial Valley, and then to points east, indeed, local business interests that had not been particularly impressed by the trolley's menters—especially the San Diego Poert expectable of the service would make the service would make the service would make all records the service would make the service would be serviced through Los Augeles but which could be aligned directly (and less expensively) to San Diego of the dist SDA Alle line were working.

can the American side of the books, a fixer wither storm sweet should, a fixer wither storm sweet should, a fixer without a fixer of the books, a fixer with the fixer of the books of the books, the books of the books of the books, the books of the books of the books, the books o

factories and warehouses in National City, Chuia Vista, and San Ysidro. Cecil also has been obligated by an agreement with Mexico to maintain freight service from Tijuana to Plaster City, the eastern terminus of the SD&AE. "We run one the SD&AE. "We run one train through Mexico six days a week," says Cecil. "We carry various commodities, including corn, scrap paper, and cement." In Plaster City, the rathroad ties in with the Southern Pacific, which picks on the Tipsans freight cars. The line from Plaster City goes south to Mexical, where it with the contrained the contrained on the work of the contrained on the work of the contrained on the Mexican interfor; it also continues cast and back into the U.S.

Tipsamas have not lot train a

continues cast and back into the U.S.

Tipmans have not lost train service to other Mexican cities as a result of the washed-our bridge, and then so the service to other Mexican into the property of the services of the ser

This "coming out" of the vagants has been heightened by a regular flow of new servicia, many of whom have been approted by dos naturn redevelopment, and Hamel apports a writery of problems he wan 't faced with when the transients transients transient inside their Belmout Pak "colony." He

and other local shopowners are now regularly bothered by each other over spare change and petty drug deals, and even rummaging through trash cans for food. And despite several

momentum to the control of the contr ends up with a Buck knife in the back."

-T.K.A.





EDITOR

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City Lights, Feature
Stephen Heffner
Sports
Lin Jakary
Off the Cuff Gordon Smith Features

#### Sale Ends Tomorrow

Diego's century-old gractice of segundacing the public s pueblo hadd.

Leading the public specification of the public segundacing the public specification of the public segundacing the public segundacing segund

tomorrow.
Mike Gotch
San Diego City Councilman.
Sixth District

#### But It Did Get By The People

What shall we do to end this dispraceful pillering of the City of San Diego's property? It is not a democracy of or for the people but more like what the Shah of Iran did to his people. Our thieves even put their names on their buildings. Mr. and Mrs. Arthur Weiss San Diego.

Hogan's Hero

Hogan's Herro
John D'Agottino is absolutely
right ("Music Scene," July 22), the is very much like a vegetarian
restaurant critic sent to review a
steal-and-rish boson. Regarding
his perview of the Elvis Constellu
O'Agottino visit, to vyegert and
tofu white he spins his Paul
McCarneya and Michair
McDonald albums. Leave the
measter subjects to more quadride
critics. Where is Steve Exmedian
when you really need him?

Kensingion

Critic Wasted Breath

Letters

artists like Michael McDonald, et cetera, in the same article? Their russic is so bland and uninspired or the same article? Their russic is so bland and uninspired or the same article? Their russic is so bland and uninspired or the same article. The same article is so the same article is so the same article is the same article in the same article is not then down. If we consider the same article is so the same article is same article is same article in the concert at SDSU, he would have concert at SDSU, he wo

Gall Or Nothing At All

I guess it's only par for the course that John D' Agostino would describe the best rock songwriter of the past five years—namely, Elvis Costello—as a "Chihushua yapping into a megaphone." After all, here is the man who a few weeks ago exalted

Toto, a bunch of wimpy ex-studio musicians who know as much olumn we read that the guitaris on the level of Jeff Bock and Eric Clapton! Incredible. Maybe it's about time the Render got smart, took Chuck Berry's advice, and said "Bye-Bye, Johnny." Michael Packard

Abba And Costello

San Diego

So John D'Agostino doesn't li Elvis Costello. Coming from someone who has favorably

Tease Not Fortuitous

So Peggy Trentini ("City Lights." July 27) is supposed to tease, but she's not supposed to tease, but she's not supposed to come through or the's dispution catough to frue her job? I no long listen to KPHI.

Dean Smith Ocean Beach





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**Pacific Beach** 

Bonita

# Straight from the Hip

Who approved the minting of the Susan B Anthony dollar? Are they still on the U.S. payroll? Was NOW, of EFA fame, in back

Raphael T. Bourrie

In 1979 the federal bureau of the mint in 1777 the federal sureau of the mint oiled their coin presses, girded themselves with great fanfare and anticipation, and pumped out 749,813,744 of the new Susan pumped out (49,315,744) if the new Sussain, B. Anthony dollars. The result was any-thing but what officials expected. The coin pleased no one, and people refused to use it. Production of the coin was halted in 1980 after only 89 million had been pressed that year, no Anthony dollars were made for general circulation in 1981, the only ones bearing that date being made for coin collectors; and this year none were struck at all. Of the 850 million minted for circulation, about 520 million are still stockpiled in Federal Reserve banks and

the three mints.

Actually the basic idea behind the coir was quite logical. In August of 1976 the U.S. Treasury Department issued a report O.S. Treasury Department issued a report on the feasibility of a sman dollar coin. The one in production at that time, bearing the likeness of Dwight D. Eisenhower, did not circulate well because its size and weight made it unwieldy. Studies showed weight made it unwieldy. Studies showed; however, that the aetro-gelife of a coin was about fifteen years, whereas a dollar bill could be expected to wear out within eighteen months. The savings in production costs are obsous. Several further studies in 1970 supported the idea of a small con-and treasury secretaries Simon (1976) and Blumenthal (1977) advocated the mining of a smaller oldar coin. And this is where

things get complicated.

Frank Gasparro, chief engraver of the mint, had produced a beautiful pattern for the proposed coin. The design echoed the

als and Gasparo's design became moot when \$5.006 was signed by President Carter on October 10, 1978, becoming Public harder on October 10, 1978, becoming Public harder on October 10, 1978, becoming Public harder on the Carter of the Promine's bill). Gasparro was chosen to Promine's bill). Gasparro was chosen to Promine's bill). Gasparro was chosen to Promine's bill. Gasparro was chosen to Promine's bill, Gasparro was chosen to Promine's bill, Gasparro was chosen to Promine's bill, Gasparro was consulted and proposal promines and the Carter of the Carter of

first coins produced in this country, porfirst coins produced in this country, por-traying the head of a female representing liberty, along with a liberty cap and pole. The coin was aesthetically and symbolicalby pleasing, but met with much vocal op-position. Gasparro understated the situa-tion when he said. "This new dollar is more than a coin; it's an issue." Many feminist organizations and special-interest ferminist organizations and special-interest groups, angered at the rejection of their suggestion for placing Susan B. Anthony on the newly authorized two-dollar bill in 1976, missed that it was time a coin hon-1978 Senate Bills 3-308 was introduced by William Proximite of Wisconsin that au-thorized aperturial of Archinoy on the newly-proposed small dollar. Two weeks later Many Rose Oakar (D-Oho) and Patricia Schroeder (D-Colorado) introduced a bills were introduced advocating other Bills were introduced advocating other Will its modern relative, the Anthony dol-lar, follow this pattern as well? Probably not, though a certain variety of the dollar is already worth well over one hundred

Oh ves. Proxmire. Oakar, and Schroeder are still in office.

Dear Matthew Alice.
In the movie The Helen Morgan Story, the actress who plays Helen Morgan (I believe it's Ann Blyth doesn't do her own singing. I would like very much to know who actu-ally is singing, and where I can obtain a soundtrack of this movie. Leslie Gold

San Diego Since Ann Blyth's voice is about as au-Since Ann byin's voice is about a au-thentic a version of Morgan's as is Donald Duck's, Gogi Grant does the singing in the film. Morgan, for whom the phrase "torch singer" was reputedly coined, led a turbu-lent enough life, the Hollywood treatment lent enough life, the Hollywood treatment moverthstanding. Supposedly she was told at the ripe age of six that she would some day be a great star and make millions. Her reply, "I'll spend it all and give it away, "was certainly prophetic. She was quite generous with her fortune — gifts of fur coats to scrabbonen, hundred dollar tips to cabbies — and died penniless in a Cheago hospital in 1941.

The soundtrack for The Helen Morphian Store is out of print in the United States.

The soundtrack for The Helen Morgan Story is out of print in the United States, but Classic Encounters at 1153 Sinth Av-enue (telephone 322-3456) keeps an Aus-tralian copy of the RCA release in stock because of the continuing demand for the

HAVE A LEGAL PROBLEM?

REFERRAL SERVICE

AWYER

In conversation with a Rudford Girl

(continued from page 1) from working up front. The first thing I do is go to the iceboxes and see what I have to bring up from the back. That is very important. I do the trays of tartar sauce and get out all the butters. We put an orange slice on each breakfast plate, so you have to have enough of those out front, and have the sweet rolls ready and bring those out. We bring up the cold cere-als and make sure there's half and half. The front has the pies to cut; the back does the syrups. That's my hour before I even work it's all set up. Then all I have to do is devote myself to my customers.

My first job was in a confectionary in the old Union-Tribune building. One side was all candy, the other side had a soda fountain and kitchen. It was carty '41, be-fore the war started. I was fourteen and going to San Diego High at the time. My mother took me down, she said, You don't have to now here, inst train her. I started at have to pay her, just train her. I started at twelve dollars a week, full time. I gave all



worked eight and a half hours. The extra of dollars a week to go to the movies. I'd rather have had my throat cut, but later ! was grateful because I was trained right. ! thirty minutes was for your break, and you could eat certain items on the menu. But if could eat certain items on the menu. But if it was too busy out dish't take your break, and you can't serve people with your mouth full. Many nights If go home hungry, really hungry. I worked six days a week, we all did. They were closed Sundays. Every Thursday I would give out. I couldn't make it to school. I was just too tired. After nine months of working with that woman being on my heine — wou it of school at 3:00 and hit the floor got out of school as 3:00 and hit the floor is 3:30, grabbed a ng and stated wiping or cleaning the counter and didn't look be-hind me. I scrubbed shelves, sweet the floor, cleaned mirrors, whipped cream by hand with a large whip in a great big bow! — and in between waited on the custom-ers. At mindight, after we cloosed, we had and woman, stood there and watched is: "I hat in he scudies before we left." that woman being on my heinie – you neve: did anything right – I quit. I went back to get my check and she asked if I was coming back and I said, I'm never com back. But she lit a fire under me and I aven't stopped yet. ...

We have a joke here: we'll say. Oh, she's been a waitress since the Last Sup-per, and she trained me; and she'll say, Yeah, and it took a hundard years to do it. I've worked at Rudford's since 1965

Twelve years altogether — I left three times. I used to get mad at something and I'd go back and quit. Some of the girls have worked here twenty years, thirty years. It's a pleasure to work here - you know your relief is going to be there. It's not like some places, where they're always short. We're all conscientious, we start fifteen minutes ahead of time. I'd rather shoot myself than be late. After you've been here so long, when you come in and get behind the counter, you just know you're home.

A long, low building on the north side of

El Cajon Boulevard in a restaurant-rich section of North Park, Rudford's Restausection of North Park, Ruajora's ressuu-rant has large, curved, ocean-liner win-dows, white metal awnings with blue trim, and a tall sign with a kuje and fork and a clockface that is framed by the motto, Always/Open Always/Good. Always/Good.
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# Straight from the Hip

Dear Matthew Alice Dear Matthew Afree:
Who approved the minting of the Susan B.
Anthony dollar? Are they still on the U.S.
payroll? Was NOW, of ERA fame, in back

Ranhael T. Rourrie

La Jolla In 1979 the federal bureau of the mint oiled their coin presses, girded themselves with great fanfare and anticipation, and with great fanfare and anticipation, and pumped out 749,813,744 of the new Susan B. Anthony dollars. The result was any-thing but what officials expected. The coin pleased no one, and people refused to use it. Production of the coin was halted in 1980 after only 89 million had been pressed that year; no Anthony dollars were made for general circulation in 1981, the only ones bearing that date being made for only ones cearing that date being made for come collectors; and this year none were struck at all. Of the 850 million minted for circulation, about 520 million are still stockpiled in Federal Reserve banks and

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moogular coin is worth at least \$1000 unpopular coin is worm at least \$1000.
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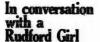
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Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Render, P.O. Bux 80003, San Diego, California 92136.

HAVE A LEGAL PROBLEM?

AWYER



continued from page 1)

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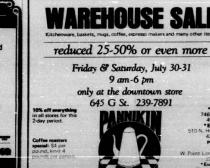
worked eight and a half hours. The extra thirty minutes was for your break, and you could eat certain items on the meau. But if it was too busy you didn't take your break, got out of schoot at 3:30 and under signing or descring the counter and didn't look beit was too busy you didn't take your break, and you can't serve people with your anouth itil. Many nights I'd go home hungy, really hungry. I worked six days a week, we all did. They were closed Sundays. Every Thurday! would give out, I couldn't make it to school. I was just too tired. After nine months of working with that woman being on my heinite — you never did anything right — I quit. I went back to get my check and she asked if I was 3-30, grabbed a rag and statted wiping or cleaning the counter and duft 1 look be-hind me. I scrubbed shelves, swept foot floor, cleaned mirros, whipped cream by hand with a large whip in a great big bowl — and in between waited on the custom-crs. At midn! 3ht. after we closed, we had all the cleanup to do. The owners, a man and woman, stood there and watched us— it had to be spotless before we left. I

coming back and I said, I'm never coming back. But she lit a fire under me and I haven't stopped yet.

We have a joke here: we'll say, Oh, she's been a waitress since the Last Supper, and she trained me; and she'll say. Yeah, and it took a hundred years to do it. Yeah, and it took a hundred years to do it. I've worked at Rudford's since 1965. Twelve years altogether — I left three times 1 inset to get mad it something and I'd go back and quit. Some of the girls have worked here twenty years, lit's a pleasure to work here — you know your relief in going to be there. It's not like some places, where they're vlways to the places, where they're vlways to the places. short. We're all conscientious, we start fifteen minutes ahead of time. I'd rather shoot myself than be late. After you've been here so long, when you come in and

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—d a tall sign with a knife and fork and a
clockface that is framed by the motto,
Always/Open Always/Good. Always/Open Always/Good. Twenty-four hours a day, seven days a week, 365 days, a year, Inside, past the cash register, is a long counter lined with swivel stools that makes a short left turn down by the control of the control of the control





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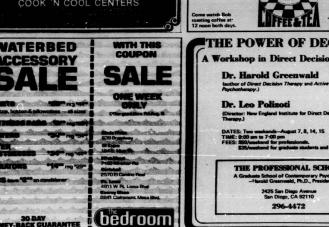
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Pt. Lome 3944

#### In conversation with a Rudford Girl

continued from page 7)
ide of a narrow aisle separating them, a row of booths runs parallel to the co Beyond is another room of tables, where people stand and wait when all the stools and booths are full. The original, dinerstyle building dates from 1936; the extra

room was added in the Fifties.

The phone rings by the cash register.

The caller wants to know when they have Yankee pot roast. Unsure, the young woman, who looks like a new cashier, woes woman, who looks like a new cashier, goes back to the kitchen to ask. Meanwhile, a diner at the counter says, Yankee pot roast is Monday, Another diner, waiting to pay, adds, Monday is always Yankee pot roast

It was Harvey's Eat Shop before Tommy took it over after the war. Tommy was the bread man, and had a drive-in up in Linda Vista. He was a red-headed Irishman. When he came in, everyone knew it. If you when he came in everyone knew it. If you asked him, How are you, he'd say, Better than nothing. But I've seen him throw customers out, saying they couldn't talk to his waitresses that way. I was lucky, I got along with him. One time after I had quit, I

When be came in, everyone knew it. If you should have all the way, I was have a you, he d'exp. Bester than nothing. But I've seen him throw cut waitersees the tway. I was have held the way has have held the way have a think of a sunday that a saring her and he said to me. Come back. And I said, When I come back I'll come in the back door. Another time he took my hand and said. I need you. Baby. Tommy used to could, I was perty lossy the back of the said of the took my hand and said. I need you. Baby. Tommy used to could, I was perty lossy the back of the said of the could be said. New years ago. August 50 here in the afternoons, he brings her baby her in the affect.

Never early in the morning is there about 1 here is the said of the order are. I always give water and a menu immediately. Then, even if a menu im



Move it. You get used to it, you don't even think about it, unless there's somebody new or if they're talking — then I say, Can

graps a nanatur of nag-anu-may contun-ers from a bucket, opens the cooler for orange juice, walks by with three plates of fried chicken on her arm, She brings a ers from a most operation of the explaint of the control of the co

ness. No dangle earrings. I don't wear perfume. It's out of respect. I'm not the customer— they're the ones who preen themselves. I don't approve of jogging shoes— it's a little gross. I learned to always wear white shoes, and proper ones. You have to, to be on your feet. My feet and legs don't bother ne but a lot of girth do. I worry about my feet. I never go barefoot. You can get hard so bad, just by drupping a cupy et coffee. If you burn your Cope, a home. I ripport and ran into one of the iron tables in my living rooms, broke aroe. I still worked but it was all black for a long time.

a tor. I still worked but it was all black for a long time.

I never smoke in front. If you get a puff in the back, you're luckly.

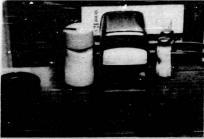
Service has changed. Now they throw the food at you — and the customers take it. I have the guillies about that. It's happened to me. I drop the ball and they still leave me a tip. I feet that's not right.

They're punje for courtey. If they send you back to the kitchen four different trips, you shouldn't let them hear you

Iney to paying the Courtey. It may be send you back to the kitchen four different trips, you shouldn't let them hear you compain. No entersocial a different trips, you shouldn't let them hear you compain. No entersocial a different heart you can be says he ordered basson. The worst kind of customer is when you go up and you re all happy with younelf and they're just a grump. You can't do anything right to please them. They slam stuff. "You call this food?" Finally I tell them. Well, hay don't you go up the street. But if I let them get to me, it's going to hurt my day. A lot of waitresses think they can do they bob the they can't do it, they're and policies to the control of the control

older waitresses.
Some would say the great old we ZAZEN





are already just a memory, that they and , the grand old hotels where they surd to serve from trays have gone out of style. Others would point out that restaurants with any perinne to digiting always hired men and not women, for one thing, the funcier restaurants used more crockery and the trays were hornive. In any event, which is the server of the

don't mit. But on the other hand, some propie never did like ritz.

I could go down to a big hotel where they throw live-dollar bills on the table, but I'd be no better off. I'd spend more. It's always been arm service at Rudford's. It takes year to learn to be an arm values. Tray service is much sincer, when you take a plate off a tray and present it to the contoner. For worder day but It don't take contoner. The worder day but It don't have plate on any arm, especially at breakfast. You have the toost on

those little plates, you can serve six without any problem.

Every day you can learn something new
in a restaurant. I thought I'd been a waitress for many years but when you'r just
slinging hash you don't think about certain
things, when you won't in a nice place
you'r made aware of it. Just by chance I noticed, the entire should face the person.
I saw people turn their plates around. Now
— in a mixed group, I always serve the
ages to the left, and I present it that way so
she gets the ment facing her.

You name it, I've worked there. I had to
support myself.

We all had to work. My brother went into the army when the was sarred, he was eighteen. My sister three years older worked at Convair. When I was seventeen everyone in town needed a waiters and I could have gotten a job anywhere. Men were being shipped in and out and the older girls went with their men. I went to Ray

Smith Drug at Park and University. His brother was a judge. We had to do our own sandwiches. It's still there but I don't think there's a soda fountain anymore. I worked at Ferris & Ferris at their soda fountain, at there's a sola lountain anymore. I worker at that time it was an all-night drug store, that time it was an all-night drug store. Be a solar to the solar that time it was an all-night drug store. Be Cajon, It used to be, El Cajon had drive, insu up and down. I can't remember the name of that place. There, you had to fry the shrimp. I worked downtown in what is now the Ball Char on Sixth, at the time it was called Gregory's. I worked the night shift, all sight. I worked downtown at Woolworth's. I worked at Krees's in the light shift, all sight. I worked downtown at Woolworth's. I worked at Krees's in the Countain. When I went to New York I worked in Bell Telephone Laboratories in the Countain when I went were the contain. So the store that wairies at Café del Rey Mono. That's a heautiful place. I loved the atmosphere. You only had to walk fifty miles to get to the kitchen. Propie were nice, a different class of people, but it'd get so dead there class of people, but it'd get so dead there

worked the risolady into a the Emancian cheen and the old Brouze Room in La Mesa cheen and the old Brouze Room in La Mesa the La Mesa cheen La



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#### In conversation with a Rudford Girl

(continued from page 9) food back if it's cold. Over here you do, you just tell them if something's wrong and they fix it. Or we can go to management, if the cooks are doing the orders wrong and you've talked to them and they still do it, if the food is bad, or if we're short of anything — and it's there the next

we worked places, some of the food they put out for the help is absolutely spoiled, left over from banquets or what-ever. You just lose your appetite. I wouldn't eat it. Over here, we can have prime beef, breakfast ham, ground round, veal cutlet, the fish. You can't have oysters or mahi mahi or the specials, we're not allowed to have those because the help would eat all the specials and there

wouldn't be enough for the people.

For fourteen years I didn't work. That's when I was married. I was a burn. I took care of the yard. He was a body-and-fender care of the yard. He was a body-and-fender man, had now abop, We went fishing whenever we felt like it. We just haunted the river. We fished from Yumai fithe way up to Vegas. When we'd run Iow on money, then be could get a job. I had to learn to sand cars. You'd have no skin lot on your hands. We worked in Bustow and in Vegas and in Indio. He lives just up the state from my doughter. Tery! still see

worked in a Chinese restaurant. I guess it was just what I needed. It was a workwas just what I needed. It was a work-house. Just me and three little girls, the daughters of the owners. I didn't know anything about Chinese food but I loved those people. The first night when I i worked there those little girls washed the cash register, but after the first week I had it all. I don't blame them, in a stown like lindio there's so many people flouring by, I never felt any resentment. Then on night

a drunk came in. The wife would cook in the evening and Johnny would go home and get some rest and then he'd come back before they'd close. This drunk came in efore they'd close. This drunk came in and wanted to cash a check and I wouldn't and wanted to cash a check and I wouldn't let him in the kinchen and hexpt insisting and I said No. you're not getting through me. You know, those people took care of me from then on. Whatever they had. I had. And she'd make me give back some of my paycheck every week and she started a banta account for me so I could save some money. Bank of America. Anytime I get over there I try to see them. I always go through the back door

I worked for a few years as a colorist in a photographer's studio, got quite interested in it, even went to New York City and took in it, even went to new fork City and took, up retouching. I liked it, you see a picture come to life. I still have my paints. I also worked for an engraving company. I made the nameplate above my door [Menopause Manor]. But I always come back to food. I missed serving the people.

Rudford's is in a class of its own.

missed serving the people.
Rudford's is in a class of its own.
There's no place like it. 2's home cooking.
It's how I clock a home, but I don't think.
It's how I clock a home, but I don't think.
Swiss steak, or sittin ings, or boiled beef
like we have for the special today, with
horseradish. The business has changed,
but not here — portion control, microwaves, we don't have any of that. Other
restatariats opy if all the little brosses. Our
restatariates of yet if all the little brosses. Our
hams that come from the East. Our turkeys
we do ourselves, our stewing cluckens are
not frozen. Our potatoes, we cut and boil
them. It's as it's supposed to be. People
want the homemade safet. That's what
the homemade safet. That's what
coming in, dry't regula.

Each girl has her own special customers. I get a lot of thickage and all the dry
ones. I like them with a sense of humor.
They bring needs— the women, no.
There's fifteen million jokes and they're
the vest weare, the defigition of Jello?

all rotten.

Do you know the definition of Jello?

Kool-Aid with a hard-on.

Did you hear about the Polish woman

orge Rd. & Cuy

Santee, CA 562-6220

who had an abortion? She didn't think it

as her baby.

I think that people in prison chittychatty and one thing leads to another and then they [the jokes] get out. Some are errible. And you have to give it right back. I can be very shy on the other side of the counter, but once I'm behind that counter and I'm working, I'll say anything to those guys, and they know it. I always talk to people. But I keep it short and snappy, as I to by. You don't stand and talk.

Many years ago a little old lady came in and looked around and asked, Is this just a men's restaurant? I said No, you sit right here by the coffee where I can watch you and where you can watch all the action.

One lady came in and sat in a booth for six months. Then all of a sudden she sat at the counter with the men. They're married, counter with the men. They're married, most of them, but they teas her and she has a great time, where before she read a book. And I have these two sisters that come in, they're about my age. One of them works in a bank and the other one, she stays home. They still live in their folks have. Their folks have lift and both their husbands have passed away. They won't sit in a booth, they'd rather sit at the counter and heekle me, make little end they have a sit of the counter and heekle me, make little end they have a former to the counter and heekle me. They're so that they are. They're so the sit of the counter and heekle me. They're so that they are.

marks. "We come in just to give you a bod inne today." And they try. They're so good to me.

Early mornings it's the construction workers and gardeners. Later on we get doctors, attempts, and slobes, naries, pharmacists, you same it. There's a lot of older people in the neighborhood come in. We get people off the freeway, tourists, coming from the motels. They spend their whole vacation, as fa as eating, at Rudford's. Because you like to make them feel at home and they do. They become a part of ms.

of us.

My job is to keep them coming back, keep them happy. The main obligation is to take care of the people. They like to be coddled, recognized. They need some-body, especially the older people—their kids are grown and gone. For instance, people who come in and like cream in their

coffee, I put it in for them. It always tickles coffee, I put it in for them. It always tickles them because those little creamers can splatter the cream on them. They ap-preciate that and it's no more trouble to me. They thank me for remembering. It's the little things.

Since they're rebuilding downtown, we have had some different people come in.

One fellow just stared at himself in the mirror, no expression. Another woman came in — hallelujah and we're being atom bombed and everything — I just turned her around and I walked her out the door, I said, You can't do that in here.
Today a drunk was standing outside, isousing in the window. He didn't know there
was a window. A lot of policemen eat here, there're four or five cars early in the moming. They took him away. He didn't know what town he was in. I don't get downtown anymore but there

was an article in the paper about the people with the shopping carts. There've been several of them around. They leave their shopping carts outside. I feel sorry for them, you can't communicate with them, them, you can't communicate with them, them, you can't communicate with them, them, or on dope, you just don't understand them. It's hard for me to cope with that — I don't know what they're going to do. A drunk, at least you can predict — you humor them. I say, sit here, drink your coffee, perend you're reading this newspaper. It's funny during the bar rush at two clock, when this place and every place fills up: they come in, they've been drink; and they will be the war ough of coffee. It's like they've been drink; and they will be a been of and coffee. It's like they've dehydnaud.

"a waitness. At the Brouze Room we greved booze all night, and then we'd go to a likthe ard own the street to have a beer or a cocktail. We called it our office. I never drank when I got up or at work, on the job. them, you can't communicate with them

But as soon as I got off work. It was untim-nited. You don't even know you're getting into trouble. You're just a body. Dull'eyes, anyone who drinks, you can tell, they have a glazed look. Then it becomes no fun. I joined AA. You go back so find the person you hoped you were. Now. I don't go out

much. Around here, everyone knows us from the restaurant, and they buy us beers. Even those who don't tip at the restaurant buy us a beer when they see us. I'm good but I can't drink that much. One beer is enough. So I just go home

There's so much to do in a restaurant You're never through. Most people think a restaurant is just what they see in the front, they don't see the part in the back. That's where most of it is. We 're got a chef, two fry cooks, two dishwashers, and a kitchen helper peeling pot loes. We don't have a large area to store food. Every day we have to call the meat man and the milkman. Joe.

the chef, brings everything up from scratch. He buys hig pieces of meat. He custs he stesks, the pote chops, Fridgys-he'll lidee fish for a couple of hours. Every-shing is slowed usility. He makes all the pud-dings, and then on Sandays he makes apple betty and peach cobbler, that's aside from the puddings. On Saturday we have three cooks. As soon as the chef brings up the dinner, then he does all the fry cook-ings, the main in the middle keeps the postitose going and does the hoteales, and makes the warfiles. They cock all their eggs in the paus. Joe'll have four or five different egg pars going at the same time, besides French fries and a hamburger and

fried or sters or chicken or whatever. It's so small back in the kitchen, they've got to work together. And if one gets overweight, it's too bad -- especially the guy in the middle, because he's got no place to

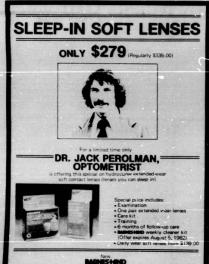
Wing worked in the kitchen for thirty Wing worked in the kitchen for lint'ly years. A maryelous man. I always said to him, Hi Wing, what's Wong? and he al-ways laughed. He played on an old wood-en flute, and every nigeon in the neighbor-hood knew him. When Tommy came in Le'd have a fit to see all those pigeons outside the back door, but he never said anothin to. Wing. He always worked the anything to Wing. He always worked the afternoon shift, his friends came in, and if it was quiet they played cards. We gave

him lollipops and he used to sneak them to the kids. He finally retired but he had to come back because he missed the girls. Then he went up to San Francisco, his son lived there. He visited the Chinese ceme there there. He visited the Chinese owner-tery where he was going to be buried, and he died soon after, of a heart attack, about three years ago. I think he knew he was going to die, he was ready. It really shakes the people who ask about him to know he's gone — people as kids who remembered

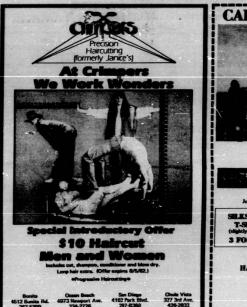
they have to come and see us girls. Some of them can hardly stand, but they say, I



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#### In conversation with a Rudford Girl

icontinued from page 11)
wanted to stop and say hello. One man
called me early yesterday and he said he
was in the hospital. Well, he hadn't been in was in the hospital. Well, he hadn't been in for the last two days, and he gets here about 4:30 or just when we're starting, and I just put the note on the register that he was in the hospital. He was going to call today but he didn't so now we'll just have to wait and see until I heart from him or somebody goes down to see him. He's one of the may shat comes in in the morning. of the guys that comes in in the morning. and he'll sit here for two hours talking to the other guys before he goes to work. There's just a lot of good people. Slowly, you get to know them.

I've waited on some people for years

without knowing their names. Every year we put the Christmas cards up. Then you find out, So-and-So is the man who comes in the aftermoon. . . Somebody goes on a trip and we'll get cards from around the world. We'll get cards that just say, to the Rudford girls. It's quite a compliment.

There are some who don't order the same thing bytes in a now, but not many. People are creatures of habit. You can just run down and say, Same thing? and they always say yes. One man has hotcakes and susseges, hotchacks and susseges, never comple and that's all to eather in what one day a week, and I don't even have to set them up if I have the coffee in my hand. They drink it black, they can sip their coffee and implin not get back to them but their order's numed in. Sometimes I reserving they left ——who beautiful fight in the complete and they are the summed in the sometimes of the complete and they are they do not some the control of the co

once every two weeks, maybe a month they always have the two number-fours over easy, whole wheat toast, one is dry, and a side order of a short stack. I gave then scambled eggs that stack. I gave them scambled eggs the last time. Every-thing else was perfect. "You know, it's over easy." "I do now." They went ahead and ate it, but I'll never do that again. Then there's some that you've known for so mere's some time you've known for so many years, sometimes they want to change. If I've put the order in already and they say, I'm not having that today, I say, You can't change today, you've got to make an appointment, You can have what you want tomorrow but the order's already you want tomorrow but the order's already
in. And they'll always take it. Hose them
for that. Or one guy comes in and has two
scrambled eggs, but he'll change that to a
short stack or once in a great while a waffle. If I'm really rushed and be comes in. I

tell him. You're getting two scrambleds, and he'll eat it, he doesn't say anything. There's one man, he comes in, he tips me first, he hands me a dollar and I'll just say. The same thing? Yeah. I tell the cook. this is for that guy, the ham and scrambled and he wants the whole wheat. They know it now so I get it right away. The other day I didn't even wait on him and he gave me a dollar. That one shook me up. I said, Do you want the usual? "No, no, I already

Everything I have has to go to a specific place. I haven't been out of town in years. My car is a 1970 and it's been to Vegas twice. I can't afford to go out of town. But I'm going to Reno with my daughter for an Arabian horse show in August. She raics and trains Arabian horses. I'm looking forward to it.

These eight hours at work, everything I've got in my gut is over here. But when I serve, that 'si. I go home to my fiz. Sun-day is my Friday. Mondays, I'm at the laundromat when it opens at 52:30. Sometimes I'll see some of the people on their way to Rudford's. Here comes whole wheat toust. When I'm in the restaurant, I never know what direction they come from. Then I shop for groceries with my dueghter and get ready for the week. These days in greater that the seed of the seed of

so keyed up working, I have to sleep. On my day off, sometimes I can't get out of bed.

bed.

Live just across the street. I go to bed between 6:30 and 7:30 [p.m.], even on my high off. It's better that way, so I'm alert in the morning. You have to be. If I'm not, the customers notice it. I get up at 2:00 [a.m.] — not because I have to . I enjoy reading the evening paper and having a cup of coffee before I go to the restaurant. I let Sam, my dog, out. Then he's cooped up all day, when I'm at work.

In the restaurant you can't feel intimidated. We get a lot of ronners [who eat and leave without poping], usually at night. I've chased two of them, young kind, down the street I almost broke my legs. The next time they come in, I remember them, I go up to them and say, Hey, you owe me. Sooner of later they come back, because the flood's good.

People can order anything that's on the mean asytime. Do man indered cherry pie with brown gray on it. Honestly, Another man likes hoteakes with cream gray on it, or another one-II have hot-cakes with brown gray. Den anotaer one comes in, he orders French toxast with ketchup. You don't say anything, you just shring and go get it. That's what they want and that's your job, to provide it. The cocke'l give you a look. — but they'll do. It. Then one man has orange juste, I wan you have been a formation of the cocke'll give you a look. — but they'll do. It. Then one man has orange juste, I wan share they have been a compared to the cocket give you a look. — but they'll do. I want a fork. I don't know how be does it.

Every none in a while, you have a cer-People can order anything that's on the

Every once in a while, you hear a cer-tain question at Rudford's – asked by men and women, the young, old, and middle-aged. "Have you got anything going" The answer is usually, "Not today, early I wasn't going to mention the baseball pool. We have two pools, with different people in each pool. When they fill up.

hat's it, you have to wait till tomorrow



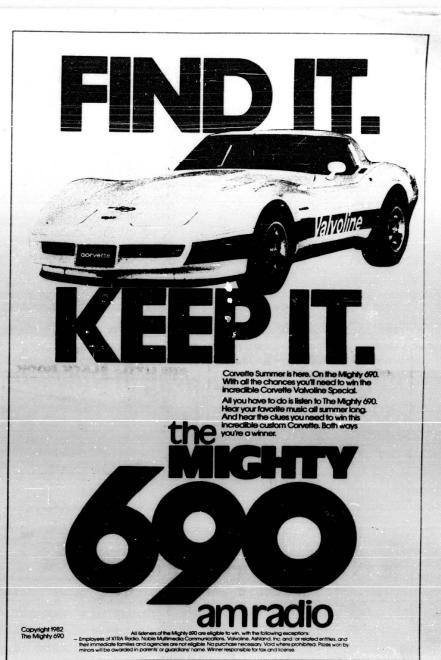


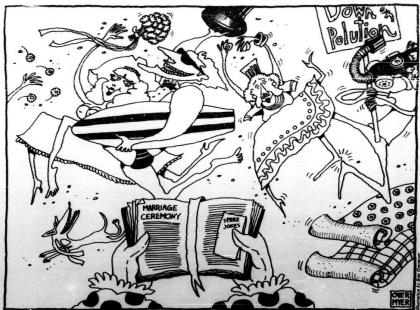




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# A Wedding and Other Ridiculous Things on a Spring Day in the Park Before an Audience of Nervous Relatives and a Few People UNDO Hand Wallpaper Wallpaper Manual Wallpaper A Wedding and Other Ridiculous Things on a Spring Day in the Park the family room, a muted plaid textured view in measuraline quality, and earth-outview in the master bulkroom, critisson velocit puts a greenily-posit field in in the master bulkroom, critisson velocit puts a greenily-posit field in in the master bulkroom, critisson velocit upsetsy if a bulkroom benefit decorate position of the master bulkroom, critisson velocit upsetsy if a bulkroom benefit occupation soud since districtly sound. Promisposition of the master bulkroom, critisson velocit upsetsy if a bulkroom benefit occupation sound since velocity and some rather sophisticated velocity and some rather sophisticated velocity and some rather sophisticated velocity and the rapid aquisition of hundrols of houseplants encouraged conversation velocity and the rapid aquisition of hundrols of non-way conversation, to be sure, but better than attophied vocal conds. So what is the connection between wall-

Who Hang Wallpaper.

By Sue Garson

Five years ago, late one night. I tred to hang pregasted wallpaper in the kitchen training the state of training to the pregasted and pregasted wallpaper in the kitchen training prograsted wallpaper in the kitchen training to pregasted wallpaper in the kitchen training to the pregasted wall was preaching the interest to support the part of training that to training the pregasted wall was preaching the interest to support the acceptance to want to a content to training the present the

Five years ago, late one night, I tried to hang prepasted wallpaper in the kitchen using only a straight-edge razor, a tweeveinch ruler, and a small kitchen sponge, while I stood on a rickery chair that tottered precariously on a sloshing-wer floor. The last thing I remember doing before I woke up in Scripps Hospital emergency room

surfboard, is my ambitious new Sowhat's the connection between wall-sowhat's the connection between wall-paper and my daughter Lisa's wedding last mouth? Well, for one thing, there's my mother, who just a few years ago was a new widow living in a charmless second floor apartment right off El Cajon Boulevand, instead of following the Doublevand, instead of following the Capture Line of the Capture of th

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months. Not only did my mother have Pete around the house for two months, and not only did she get art nouveau daisies in the kitchen, she also got a new mode of life running an informal rooming house for wallcovering students (and "relatives" of wallcovering students) from throughout the United States and Canada. They would stay for two months at a time, after which stay for two months at a time, after which they would receive hand-lettered certifi-cates of membership in mother's alumni association, thereafter sending periodic postcards and making occasional in-person visits just to say helio. About a year and a half ago mother called to say what a nice votage soon Beau-

Fitzgerald, a New Zealander, for two

called to say what a nice young man Bruno is (Bruno being the current wallcovering student), how he volunteers to mow the lawn and carry out the trash, how he (charmingly) likes to surf and place large bets on football games, and, being from Zurich only since 1979, what an adorable accent he has.

accent he has.

Bruno quickly becomes a mystical experience for my mother: he happens to
have the very same initials my grandfather
had—and the very same trade. Not only that, shortly after my grandfather's arrival in the United States from Poland's Grodno in the United States from Poland's Grodino Gubernya, he too began covering the walls and ceilings of America with paste, paper, and paint, and with fine European craftsmanship — also charming the na-tives with his Old World manners and accent. My grandfather, however, was not a surfer. His two hobbies were playing pinochle and leading heated street argu-ments in favor of anarchism.

ments in favor of sanchism.

Ten days after this Swiss surfer arrives in San Diego and makes a big splash with the landialy, Lian returns to town, having spent a morth visiting former college roomies and relatives in Boston, New York, and New Hampshire. Her bouzouls-layer bopfriend meets the plane at LAX, deposits her with me, and I drive her to Grandians', where her nost of her books and clothes see, yelling at her on the way for woring a ski jacket over shorts, which I think looks ridiculous.

Lisa and the Swiss surfer are smitten instantly and perhaps terminally. But after he absorbs all he needs to know about covering walls, Bruno packs his paute and surfing gear and drives back to the Bay Area to "make a fortune" covering walls in the employ of San Francisco decorators — back to his father, Bruno, Sr., a top-

notch plumber whose favorite phrase in English is "You better believe it!", back to Uncle Frank, who is a brilliant butcher, back to Rene and Joe and other bachelor pals, all native Swiss. Bruno drives straight through, making

Bruno drives straight through, making the 600-mile rp in eight hours without even stopping for coffee. When the Gold-net conductive stopping for coffee. When the Gold-net Bridge is in sight, the first thing he does is call Lisa, who's been moping around all day looking miserable. He's decided to move back to San Diego the next day, he says, Eight hours is too long to be apart, he tells her. "I love you to the man soluting" he adds comments of the conduction may be supported to the same soluting the sales.

next day, he says. Eight hours is too long to be apart, he tells her. "How you to the max, schatzi," he adds, reducing my daughter to such a mass of fibrillating sighs and quivering gibles that she can't wat even until morning. So she struggles with implace just long enough to succumb the state of the succession of t

ter's ring finger. Later that evening she presents him with a secondhand but high-quality surfboard.

quality surfboard.

Putting together a wedding is not at all like hanging wallpaper, but it's very much like staging a major theatrical production — what with producers, directors, casting — what with producers, directors, casting agents, stars and co-stars, plus a large sup-porting cast, some of whom are imported great distances by air. There are set design-ers, costume and hair designers, script writers and editors, cainera crew, stage members, public relations staff, choreographers and prop personnel, and food and beverage coordinators.

There's no dress rehearsal, however,

and no out-of-town previews, no retakes. It's Saturday Night Live run by amateurs with absolutely no previous experience— on a tight budget and without government grants. Not only that, there are some very emotional people to deal with, and there is

Around the turn of the century, when Around the furn of the century, when romantic marriage was a fairly new notion. Grodno Gubernya weddings were week-long shindigs to which guests traveled by long shindigs to which guests traveled by droschly, which was a horse-drawn cart. The highlight of the public celebration of staggering quantities of schraupyin and staggering quantities of schraupyin and of the napital sheets by the grown's relatives immediately after the marriage was consummated. Across an ocean fifty vears later came the much publicized Philip Roth-type weddings, which took place in those Flatbush Avenue catering establishments characterized by black tusedos, carved-lie e sculptures, and ninety-five-pound celible warsa constructed of which the subject of the subjec droschky, which was a horse-drawn carr

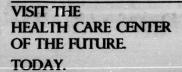
clergy. The tossup between an experi-enced Unitarian ministerial couple and my mother (who had been ordained years ago for five dollars as a minister in the Church of World Peace but had never conducted a ceremony) is settled when the Unitarian couple is scheduled for an out-of-town performance the weekend of June 12. The bride-to-be is useasy about the prospect of being married by her grandma. "I'd feel more 'legal' being married by a man," she

demurs.

So Harvey, who calls himself my soulmate, volunteers to perform the ceremony Since he's considered to be an expert of lecture circuits, and since he moonlights as a stand-up comic billing himself as the Wizard of Stress, and since he is of the male gender, he qualifies. His recent ordi-nation into the Universal Life Church ministry was obtained for ten dollars. For another twenty dollars he could've been a another twenty dottars he could be been a bishop, he laments, so Bruno suggests we all chip in and make him Pope. The problem is that Harvey wants to

wear his hooded velour wizard robe and tall pointy hat, the get-up he uses at the Comedy Store on Sunday right. And he wants to appear mysteriously from within the Cafe del Rey Moro's wishing well, he

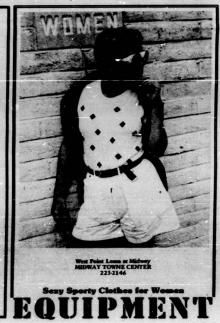
the Cate del Rey Motor's wishing well, he says. The bride-to-be balks, insisting he take his blue suit to the cleaners. "No herring stainst" she warns the clergy. The whole thing feels like a costume party. Grandma dyes a dozen-year-old white Mexican wedding dress orchid to co-exist with the bride's color scheme of



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whose own shy bride of two months is hinging on his arm and is smiling all the time, but is saying nothing because she speaks mostly Spanish. The del Rey Moro's wedding director is

A Wedding...

avolving principals and supporting layers. Both clergy and son Mark push

for come relief for the sake of preventing boredom. Their attitude upsets the future bride. "Let'em fall asleep!" she shricks.

Lisa loves cliches from Forties movies

Lisa lowes cliches from Fornes-mosses, e.g., "To have and to hold from this day forward." Grandma suggests a passage from "Song of Songs." ... they comely checks are like pomegranates." But not not of us understands what it means. If the Beatles lyrics but clergy is unwilling to recite, "She lowes you, yeah, yeah, yeah, yeah, "The groom insists that all V's and W's be deleted from the portion of the ceremony he is obliged to recite. "If not, schatz: that day ly go surfing," he warns.

schatzi, that day I go surfing," he warns. So we combine a little Robert Browning, an Apache benediction, a Newsweek ex-

an Apache benediction, a Newsweck ex-cept explaining to the audience the san-tity of marriage. Into the brew goes a dash of Gibran, a few Forties Hollywood lines, and an original paragraph of mine about my grandfather's silver wine goblet bear-ing Bruno's initials. There is not a dry eye around the conference table.

around the conference table.

Forty-eight hours before the wedding, the principal players (cameras included) assemble in jeans at the Cafe del Rey Moro terrace to rehearse. Lisa is tearful. She announces she feels faint and nauseated,

izzically.
"You better believe it!" says his father,

The del Rey Moro's weathing director's a cutie pie with a diamond stud installed in an ear lobe. He gives us cues and addresses Harvey as "Reverend," which sends the crowd into peals of hysterics. I express my concern for the peace rally/picnic and gay-rights march scheduled also for that Saturday afternoon in the park. I wonder if police plan to rope off the entire park and it so, could the wedding party get special parking passes? Orandma mentions it might rain on Saturday. On the morning of the wedding, the

groom and best man discover a vest mix groom and best man discover a vest mix-up, so they arrange to meet in the park two hours early to make the exchange, which takes less than a minute! Hose down and slergy scrapes off with a palette knife the bird floopings that have accumulated on the windshield of my ten-year-old Ford. Then we all head for the park, arriving an hour and a half early. Several wedding guests arrive early, too, costumed in jeans because they are also attending the bread-to-hombs falls and sourceine in an hour not-bombs rally and squeezing in an hour of split-roll ballot registration before changing into their wedding guest garb in the public facilities.

An antipollation protester in a gas mask at the Laurel Street entrance to the park acts as harbinger of the cosmic screenplay about to unfold. We drive slowly past a colorful costume parade — skaters, cy-clists, joggers, jugglers, and young men in white tuxedos (the residue of an earlier wedding, no doubt) — all playing dress-up

wedding, no doubt) — all playing dress-up just as we are. While the Reverend and the Swiss con-tingency adjourn to the Cafe del Rey Moro-bar on the proceeds of bets made on the Holmes-Conou Agint the interference in the dressing room admiring the bride, who looks, breathtakingly beautiful. Sur-rounted by ciking cameras, 1 apply layer upon layer of thick black mascara to my upper and lower lashes — all for the pho-tographen's benefit. amounces she feels faint and nauscated, having consumed no solid food for three days in order to slip into her size-five wed-ing gown without straining the zipper. "Whatever you do, scharzi, don't pass away." advises the groom. "Pass out, Branolein, Not pass away." shouts Brano. Set, who's been living in this county five years longer than his son. "You sure?" the groom asks

Lisa and I are eventually positioned at the head of the staircase that leads onto the terrace. Airplanes roar overhead, and while the hired harpist delicately plucks Beethoven, two cafe employees in black butler aprons and sneakers staple white butler aprons and sneakers staple white butler paper onto concerte to create an asist. The blocking is perfect. Everyone is on cue. The moment the last staple enters the ground we hear Lohengrin and we begin descending the staircase past hun-dreds of dollars' worth of the wrong color satin ribbon left behind by weddings, which are scheduled every hour on the half hour during the season.

hour during the season.

The final take is a blurry ten-minute collage - faces, voices, kisses, Bruno's father's tears. We have little recall of the

father's tears. We have little recall of the main event but that's okay because we'll watch it all later on film.

At the reception, which is being held at my friend JoAnn's University City condominum clubbouse, garter and bouquet tossing, tostarting, ceremonial cake-cutting, and the couple's first dence as Mr. and Mrs. are all amonumous by the fise. and Mrs. are all announced by the disc and Mrs. are all announced by the disc jockey, who plays lots of punk rock re-quested by son Mark, until I order up "Sunrise, Sunset." Four cameras record the action while the crew continually trips over wires and over each other. Grandma over wires and over each other. Grandma grabs the disc jockey's microphone with just enough force not to rip his arm from its socket. Her topic is regeneration. She introduces our octogenarian cousin Marcia, who is here all the way from Fort Lauderdale. The groom lifts Grandma up in the air (caught by all cameras) with the flair of a Baryshnikov. (The next day Grandma ar-rives at Kaiser Hospital with a sprained

rives at Raiser re-neck muscle.)

After the disc jockey and most of the guests and cameras have departed and only a few soggy strawberries are left in the ladlowed-out watermelon shell, the hard-

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Opening seen:

back. Fuii of brandy and champagne, we gather at one large table and sing chorus upon chorus of "Du Du Liegst Mir fin Herzen" and "Lilli Markene." Then Grandma, who by this time is a tonier Emma Goldman, leads the troops in the Red Army Chorus rendition of "Meadowlands," after which she introduces the topic of the Equal Rights Amendment to the Swiss contingency. Women should be staying home cleaning the apartment," says Rene.

"You better believe it!" nods Bruno, Sr. as he squeezes his own bride, who is

still smiling,
"Bullshit!" screams Grandma, accent-

returns to the second syllable.

Rene, Uncle Frank, and Joe, the three stalwart Swiss bachelors, spend hours saying Auf Wiedersehen, and in an uproarious commingling of spirits, hearts, and ac-cents, they nearly miss their plane back to

San Francisco.

When the newlyweds return from their Puerto Vallarta honeymoon two weeks la-ter, my new son-in-law checks late the ter, my new son-in-law checks: also the hospital with such a high fever that malaria is suspected. After the mysterious 104-degree temperature subsides, the production's principals (stars, co-stars, pro-ducers, directors, clergy, and camera-crew) gather in the family room, the one with the Korean grass cloth, to view enough film to cover the walls of the White House

After we've seen the sills and slides and are on the fourth reed of celluloid. Grandma announces that she's leaving carby before Safeway closes in order to buy enough raisin rolls to serve the next day's paying breadkarg users. It 'all huppening so quickly, by word of mouth, she says. And now, in addition to accommodating wallupper beginners, my mother is starting another new career running a bed-and-breadfast cutablishment from her Golden into San Diego enouse to the Grand Cambridge and the safety of After we've seen the stills and slides and

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# Software Wars



#### DUNCAN SHEPHERD

from, the movie that was to restore Dis ney to prominence on the bas-relief Hollywood map, undoubtedly has its uses as a promo film. What it promotes, apart from the Disney people's newfound desire to "relate" (in the current vernacular) to a to "relate" (in the current vertacular to a slightly older age group than that which believes in the Tooth Fairy, is primarily computer graphics, and secondarily video games. It would be allogether too taxing as well as requiring a second trip to the movie, and a better-lept travel position form wonders, which, as has regularly been remarked, look like nothing on God's earth, although some of them occasionally look like something on Max Flescher's earth (in his Superman curtoons), or on consensing painer Yes Taggy's earth, or on various other people's carths. Suffice to say that I was quiet taken with much that I saw, and quite left alone by much clos.

breadthwise if not depthwise) from the 1900s avant-garde abstractions of the Whitney brothers, John and James, and on the John of the Lee of th

due care taken to ascertain whether the two parties possess similar interests and goals, and without working out an equitable division of tasks. The emergent problems may not suggest an inherent incompatibility, but rather just an unreadiness on one side of the other to possess in and do in fair abare. A support of the property of t

begin in earnest. The geography in Tron. inflike that in a somewhat similar sci-fi adventure. Fantastic Voyage — the one about the submarine being reduced to about the submarine bring reduced to microbe-size and injected into a human bloodstream — doesn't match up very well with any prior concept of mue. I breeby admit to having a lesser familiarity with and curiosity about, computers than human bodies — perhaps a transmite iffect of the directing-down I took from my eleventh-grade math teacher when, upon completion of some essential computer. roblem such as figuring pi to the usandth digit, I threw the off-switch and sent the computer into an electronic equivalent of cardiac arrest. (All I had actually done was follow the instruction back let to the letter, and to the last entry on booklet to the letter, and to the last entry on the last page, and I couldn't help but feel that the charges of sabotage were a bit harsh.) I have made no attempt since to make friends with any conquter. But uness Tron is meant solely for people who keep less From is meant solerly for people wino acep an Apple as a domestic pet (assuming, as I am guessing would be unsafe to do, that all friends of computer share Lisberger's concept of computer innards), it is up to Lisberger to brief the rest of us on what we

What will this incriminating piece of cividence look like and what are the procedures for locating if? What are the pathways through an individual computer program and what sorts of passages are arrable from one program to another? And who are all those linfe men running around in there and why are they directed like something out of an old Buck Rogers.

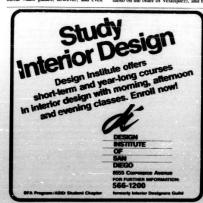
The Idea has each conquier program is a fine of the program of the control of the co

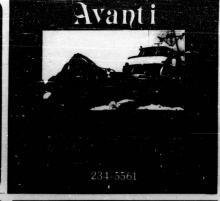
mercial in which stomach acid or car-buretor sludge is given form as a human miscreant (or perhaps better yet, nothing inscreant (or perhaps better yet, nothing so much as the concluding episode of Everything You Always Wanted to Know about Sex, with Woody Allen impersonat-ing a drop of semen). It is, of course, no less possible to fantasize in this way about video games than it is with, say, Monopoly video games than it is with, say, Monopoly or Chinese checkers, and there is a certain poetic rightness (and sound basis for an old-fashioned dream scene) in a videoona-rasinshed uteral scene; in a vioco-game designer being projected into life-and-death combat against his own un-leashed monsters and surviving by means of a sort of Creator's omniscience. Not all the programs that Flynn encounters are literal video games, however, and even those that are are not made familiar to us

those that are not made familiar to use beforchand; as would have been casy enough to do, by demonstrating how they operate from the vastage point of a penny-arcade patron. The lack of estab-ished rules, and the consequent drift to-wards total abstraction, militates against any possible suspense in the movie. But this complaint is not entirely re-stricted to plotting. The drift towards abstraction, even with clearer plot con-straction, even with clearer plot con-ble in Lisberger's computer-generated im-agery, it is hard to drum up many thrills from the interplay of mere colors and geometric forms (to drum up any thrills at all from such things would require a vir-tuous on the order of Veläzquez), and the

presence of some sort of sympathetic human is obviously a helpful ingredient. But it remains for me to question whether But it remains for me to question whether the geography in Tron can reasonably be populable by human actors or whether good sense would dictate that its practical uses might be limited to TV ads or art-film abstractions in the Whitney-brothers tradi-tion. The hard truth about this software tion. The hard truth about this software landscape is that it doesn't look as though it could support a real, solid human. It looks instead quite like a cartoon, albeit with a plasticky. Pop-art surface to it, and the intrusion of leff Bridges, David Warner, et al., into this domain gives the movie its strongest tie to an established Disney tradition: the Mary Poppins-ish union of live actors and animated cows,

Disney is the sparkling, twittering happiness that spreads over the computer kingdom when the resident evil is extirpated.) It seems to me possible, in other words, that far from having too little plot, the movie might have done better to liberate its whatsoever. And far from being too de-humanized, it might have done better, if it was going to insist on some semblance of plot, to own up to being essentially a cartoon, and ask the computer to spit out some two-dimensional humans who might look somewhat more at home in the available landscape. I don't pretend to know. I only wonder. Disney's leap into the artistic future is also into an artistic void.







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# **Old Radicals and New Jokes**



JONATHAN SAVILLE

Steen Tesch 'Obvious Street, which opposed to uprevation sudince teaching it the San Diego Rep Ites week, it just quite a funny play, and the Rep Ites traditionally achieved some of its greatest successes with its summer comedy series. It is, what's more, a farce, giving the actions and director Sam Woodhouse the opportunity to display the bounding physical may be used to be a facility of the Rep Style. It is a work about contemporary Americans—the human leftovers of the radical movement of the Sixtes— and chowthe relevance of their pass and current experience our understanding of what if tenans to love in America, and the Rep Ites always be to our understanding of what if tenans to love in America, and the Culturally velvant. It is also a play that makes modest demands on a beater's physical resources—there is a single set. Ron Ranson's inventively Steven Tesich's Division Street, which

room in a Chicago rooming house — and the characters and their tribulations gain immeasely in vividness from the intimacy of the little converted chapel on Sixth Av-

initialistic in viviliness from the initialistic of the little converted cappel on Sixth Avenue that is the Righ's borne.

The third is the Right is the third is the beautiful pets his picture published in a newspaper. Thirty-seven-year-old Chris (played by Rie Barr with a nice mixture of basic decency and way rucfulness) has thrown up outside a Yugoslavian restaurent affer having catentheir suffield cabbage—and that an event of such a nature becomes the cause of his notoriety in 1980 shows just how much the radicals and their world have thanged from the Sixties, when they used to get international their sufficient of the Right Right

estranged wife Diana, a dreamy-eyed ascended with a bullborn, whose conversation tends to lapse into quotations from the typics of sentimental songs (the tained upor a bit out of her element in this role, lacking the largeness of gesture, loudness of voice, and exaggeration of footishness which characterize the other performances in this energetically farcical production). Other characters drift in ado and in the more or less random manner of farce, or the senting of the senting of

black policewoman named Betty, a tall black potterwortan named betty, a tain-jivy character who used to be a guy but has had a sev-change operation — a charac-terization which E. Michael Kilpatrick III carries off with aptomb, in the extreme, large-scale manner of the entire produc-tion. There is a young slut ("I am not a prostitute, I'm a slut!") named Nadja, who wants to hear inspiring tales of the old radical days that were over before she radical days that were over before she reached adolescence (a nity, sassy, gum-chewing piece of acting by Danielle Philippa-Harris). And there is a quintes-sential nerd named Sal, someone whose personality is so insignificant that no one ever notices his presence, as though he were a soundless and invisible waith (the talented actor here is Stephen Papaleo.) whose comically expressive voice and whose comeany expressive voice and nerdish gestures give the role a surprising impact). Finally, and most impressive of all, there is Navarre T. Perry's grand characterization of the Yugoslavian restau-rant owner, Yovan, with his murderous rages, weepy sentimentality, and systematic mangling of the English

anguage.
The butchering of the English language is in fact the central glory of this play, if so raucous a romp may be said to have any glory. The playwright, himself a Yugosla-vian, did not reach Chicago and its demotic idiom until the age of fourteen, but it is clear that he is madly in love with the tricities of American English and that, as someone born to another native language, he can hear and reproduce popular American speech with an outside? Stells for its courie possibilities. Voran's Yugoshar-reddied English has a mad poetry redish for jist courie possibilities. Voran's Yugoshar-reddied English has a mad poetry Poslish English, and Chris and Sal, in ordinary American accents, have speeches wonderfully rich with the sounds, rhythms, and piled-up images of concrete American talls. — Chris in his encyclopedic and contemptoous listing of the Left's multi-farious causes, from boat poople to buly scals, and Sal is a magnificent monologue (magnificently delivered by Mr. Popaleot) about what it is like to be a need. From ine coint of view of language, this is a very good script, and the Rep's production actors, makes the most of the humor and pleasure inherent in that language.

But of courne fare is cheffly physical maybem, and Tesich's script has a rich share of that as well. Here the Rep and director Woodhouse are in their element. The stagging of all the houry, cony, irresistable devices of rough physical action —

the window that falls shut when the door bangs, the doors opening into a narrow corridor that repeatedly smash the murder-minded Yugoslav in the kisser, the comical misunderstandings that occur when someone comes into the room at just the wrong moment - all this is done with the wrong moment — all this is done with such vitality, such precision of timing, and such a sense of spontaneous fun that not all the certainty in the world that we have seen each of these devices a thousand times each of these devices a thousand times before can keep the laughter from welling up and bursting out, like compulsive belches of the spirit. If you want farce, and if you want it exuberantly performed, and if you are tired of Feydeau and I Love Lucy and want something more contemporary, then Division Street is bound to give you a

There remains the question of the play's meaning, of its "philosophy" (a repulsive word, but the fact is that several of these characters are much given to philosophiz-ing about the movement, the American dream, and the like). Mr. Tesich tells us that the radicals of the Sixties were foolish, ridiculous, and ineffectual, but that they reactions, and inertectual, but that they nevertheless possessed a love of country and a seriousness of purpose that were of great value. The loss of that perhaps serewed-up and misdirected idealism, especially during the egotistical self-indulgences of the Seventies, is to be regretted; what is needed now is a reinfusion of the spiritual intensity and public-mindedness of that now dissipated and de-

cayed radical movement into the passive, routine materialism of today. The tone throughout is one of both tender mockery

and indulgent admiration.

There are other ways of looking at the radical movement of the Sixties, both positive and negative. Out of that radicalism grew the atmerous advances in civil rights, the concern for the environment, the suspicion of military adventures in lands whose culture we do not understand. Out of it also grew a pervasive anti-intellectualism, a distrust of reason, a decay of family relations, the decline of serious education, and an inclination to serious education, and an inclination to resort to violence when the process of ar-gumentation seems too slow or too indeci-sive. *Division Street* in no way offers an

objective historical assessment of the radical movement, its origins, nature, and consequences. It does not teach us anything worth learning about the reality of thing worth learning about the reality of the movement or of the people who were involved in it. No matter. The sociological studies and the analytical novels will take care of all that. Instead, playwright Tesich care of air that, instead, paywright resicn uses this interesting contemporary situa-tion, embroidering it here and there with a few shallow bits of interpretation that no one pays much attention to, and shaping it into the age-old structures of successful farce. The Rep, in turn, knows just what to do with this material. There is nothing profound about Division Street, but it pro-vides a large amount of fun for a summer's



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# Less than Shrewd



The Old Globe Theatre can rightfully est that its Summer Festival '82 schedule is "the most extensive ever pre-sented by a San Diego theater organizasenied by a Sain Dego meant or organiza-tion." With six plays running in repertory on three different stages — the Old Globe, the Festival Stage, and the Cassius Carter Centre Stage — the Festival is indeed an ambitious enterprise. Between June 10 and September 19, the Old Globe will offer a September 19, the Old Globe will offer a total of 289 performances in Balboa Park, a hethy figure indicating a renaissance of theatrical energy in San Diego, And sev-eral productions — in particular. The Tem-perat (denected by Jack O'Brien) and The Miser (directed by Jack D'Brien) and The Splendal. Its opening night presentation of Shakespeare's Jaming of the Shrew, box Control and Control and Control and Control and Control Control and Control and Control and Control and Control Control and Control and Control and Control and Control Control and Control and Control and Control and Control Control and Control and Control and Control and Control and Control Control and Control and Control and Control and Control and Control Control and arrassment, a skeleton of a show that un-abtly honored a skeleton in the Bard's sually humane closet. Diffuse, sprawling, and unfocused, Shrew had all the imptoms of levere energy leak, which symptoms of severe energy leak, which suggests that the Globe's ambitious ac-vities may have begun to intrude on the reverence for their subject. Would that the production had done likewise with the

sty wood and iron monkey bars, looks ore like a rickety platform inherited from consensely crafted for this one. And Ru-bin's costumes seem to have been picked up in a random search through the Globe's costume shop for anything left over from its other five productions. The only crite-rion seems to be that each garment is mul-ticolored. That the clothes fit, or that they reflect the place and period of Sirve — Padus, Islay, in the Sixteenth Century— appears not to have been a serious con-sideration. Thus Petruckin wears cowboy chaos to his wedfine, another wears is consciously crafted for this one. And Ru sideration. Thus Petuchin wears cowboy chaps to his wedding, another wears a sleeveless, black leather biker's vest and designer tights, thooking new ware, save for a missing safety pin), another dresses like a magnified leprecham. When the same state of the company safety of the analysis of the period. Thirt and contemporary safety cap. The arterises of contemporary safety to provide the period, but at least they fit. The combined ostumes do create colorier, if confusing, labelians on stage. And they also convey a squarks in stage. And they also convey a squarks in

hand-me-down, misogynistic garbage that abounds in the play itself.

The Taming of the Shrew (c. 1596) follows the courtships of Baptista of Padua's two eligible daughters, Katherine

and Bianca. While the younger Bianca has many suitors, Katherine's reputation as a "shrew" precedes her like a curse. Bapista has decided that Bianca will not marry until Kate has been matched with a hus-band. Enter Petruchio, a wealthy noble-man from Verona on the lookout for an equally wealthy wife. What follows is a 'tamine' of Kate's spirit, a battle as much of wit as of cruel force, in which Petruchio successfully breaks Kate's will, marries her, and then continues an onslaught of "kindness" that includes denying his bride sleep and food. Bianca also weds, but since her husband Lucentio had no such schemes, she remains less obedient to the will of her husband than Kate who, by contrast, allows Petruchio to convince her that the moon is the sun and that an old man is a woman. The comedy concludes with Kate dutifully voicing the proper position of a woman in a marriage: "Duch duty as the subject owes the prince," she says, 'even such a woman oweth to her husband." Kate goes on to say that a woman's temperament should be like her body, "soft and weak." She has finally become Petruchio's "goods," his "household

has puzzling program note, which dis-regards the whopping imbalance in Kate's and Petruchio's relationship, director Joseph Hardy claims that Shakespeare wrote The Taming of the Mirec to show 'how to have a perfect marriage,' an 'equal partnership' based on mutal respect. "By reating Kate with kindness, 'Hardy seys, overlooking star axion, denial which was a start of the programment of the of the programm

pay, Perficients shows her him with assessment of the control of t the Renaissance ideal. And in the hands of the dominant gender (Petruchio is a good example), this "ideal" gave men the lib-erty to claim that cruelties were, in actual-

that "Shakespeare's universal vision of wit and understanding — to make mar-riage an equal partnership — should reach us today as emphatically as it did those who lived in 1597. "These comments help to explain why the production contains such a hodgepodge of costumes - almost such a hodgepedge of costumes — amost a mini-history of fashior. — periods, and accents (Christopher Brown, terrific as Ariel in *The Tempest*, here plays the servant Grumio as if he were a sweathog or Welcome Back, Kotter, for example). The stated aim is universality. But the result is an unfocused staging that seems determined to avoid the play's obviously spe mineu to avoid the play so to easy spe-cific message about female submission to the male. Instead, the emphasis is largely visual, with much scurrying about among the leads and the ensemble cast, as if all the motion would arrest the eye and numb the motion would arrest the eye and numb rule car to the blatantly unequal partnership that emerges between Kate and Petruchio on stage. Most Old Globe productions of Shakespeare's plays are rightfully hyper-sensitive to the nuances, shades of mean-

sensitive to the nuances, shades of meaning, and beauties of the language of the Bard. Hardy's staging of Shrew, by contrast, appears either to wish that the words would somehow go away or to pretend that they meant quite other than they do.

All of which is most evident at the contains on the play. Tamed by her"printer." of a husband. Kate says, "I am asham'd that women are so simple! To offer war where they should kneel for peace." Or seek for rule, supremacy, and waar.\[
\] where they should kneel for peace. Or seek for rule, supremacy, and sway./ When they are bound to serve, love, and obey." Actress Amanda McBroom, who plays an indifferent Kate, reads these lines about ultimate submission without an

plays at indirection cate, closed since man-plays at indirection cate, and a since man-ier of manier of times. The support of the sightest suggestion that the scales of her charac-ter's marriage to Pertuchio played by Tony-Musanier are more than a taid askew— and the entire ennemble cast on stage gives a knowing nod, assenting to her words as if they were googe. An equal particiship? Like Machiavelli's cynical The Prince in the political arens, Shakespear's The Taming of the Strew is an important play has played women for thousands of years. An assertive woman, the play con-tends, is a "shrew" in need of frenetic (and cruel) deprogramming. But the Old Globe's production prefers to treat the play as if this were not the case. Where Kate learns to see the moon as the sun and an old learns to see the moon as the sun and an old man as a woman, the production regards the play not as a problem but rather as its solution, not as a hand-me-down but as a new suit of clothes. And the absence of any irony, indicating a modern awareness of the archaic nature of the play, creates a the archaic nature of the play, creates a huge disjunction between what is said and the cenfident tone with which it is untered. Winessing the Old Globe's production of Shrew is like hearing someone read an obituary, all the while pretending it's the proud announcement of a newborn child.

It's the Berries



**ELEANOR WIDMER** 

The Restaurant: Mairre D'
The Losstion: 5521 La Jolla Boulevard,
La Jolla (55211)
Type of Fund: French
Price Range: All items à la carte: entries,
ten to fourteen dollars
Honne: Closed Sanday, Open Menday
throngs Saturday, 6:00 p.m. to

The artist/writer Ludwig Bernelmans and I have one thing in common — our love for the Plaza Hotel in New York. When I was a child I regarded this hotel with awe: the elegant lobby, the large urns of fresh flowers, the wood paneling of the dining rooms, and the pain fronds sway-town of the control of the c

week expiring in the arms of my beloved, it seemed to be the opportunity for every relative and friend past and present to visit me. Still. I loved room service and the me. Still. I loved room service and the me. Still. I loved room service and the loved room service. The loved room service and loved room service and loved room service discharge the loved room service and loved room service and loved room service and loved room service discharge the loved on Lea the loved room service discharged room s

smokers, and the larger of the two rooms for nonsmokers. The nonsmoking concept for nonsmokers. The nonshoking concept alone is worth three cheers, because it means that you have the assurance of a prime dining experience without having our palate contaminated by smoke. The tables are large and set far apart, the dishes are impeccable, and no detail has been overlooked by the man from the Plaza, including a raised platform that holds a baby grand piano.

It goes without saying that to eat in such

an atmosphere is not inexpensive. All items on the menu are à la carte and you would have to count on at least a minimum of twenty-five dollars per person — almost double if you had appetizer, soup, salad, entrée, dessert. For example, the goose liver pâté is fîfteen dollars, spinach salad \$4.25, onion soup three dollars. The entrées, however, range in price from ten dollars to fourteen dollars and include two vegetables. But unless you are a very small eater, you need at least a salad with the entrée, and the desserts are superb. You really shouldn't leave Maitre D' without

trying at least one of them.

The best advice that I can offer is for you the best advice that I can offer is for you to select the nightly specials. The menu is extremely ambitious in its offerings, which includes about thirty entrees. No which includes about thirty entries. No cheft, no matter how adroit, can prepare all of these with equal skill, and the nightly specials are bound to be given every care and consideration. This is especially true of the fish dishes, of which Monsieur Louis is justifiably proud. On both occa-sions that I visitied, the specials of the eve-ning were very fine indeed; their prices ranged between twelve and fourtien do the cases saled — which is pre-pared for two records at only 3.7 Great—

I had the caesar salad — which is pre-pared for two people at only \$3.50 each— and the Pacific Breeze salad. The latter cross \$4.50, but my friend and I divided it, and I recommend it over the caesar. Pacific Breeze salad consists of Boston lettuce and shrimp. The outstanding fea-ture was the homemade mayonanise, which was a treat — light and delicate as precied and the salad proved quite delight-ful. However, Tve had better caesar salads elsewhere. While the Pacific Breeze is costly at \$4.50, it becomes reasonable if two people share it.

second by a 14.59, while the a little street is a consistent of the little street. Actually, on my second occasion my friend and 1 shared every item and our waiter was kind enough to divide everything for us in the litchen so that we dish't have to cal from each other's plates. We filled the street of the little street of the little street was kind to be street as a street with the little street was kind to be street with the little street when the little street was the solid first, divided it in two, and it was a knock. The fish was tender, the sacce delicate, and I regretted when the last mouth I was done. The veal was also very fire all was done. The veal was also very fire

and could not be faulted, but the fish was

On my first visit I had salmon in puff pastry, a gorgeous looking dish because the puff pastry was arranged to resemble a whole fish: the head and fire were a work of art. If you are a fancier of puff pastry dishes, this is one to try, though the fish dishes prepared with a variety of sauces enable you to taste more of the fish and less of the pastry.

A word should be said about the vegetables. They are well prepared but too scant in variety as well as quantity. On my initial occasion several vegetables were offered. but the total amount equaled only a few mouthfuls. If I were a restaurateur, I would be very generous with the lettuce in the salad as well as with the vegetables be-cause these are the items that are the least

cause these are the items that are the least sepensive both to purchase and to prepare. I always find it disconcerting to gaze upon my plate and discover the equivalent of one-statemith of a racchini and a fourth of one-statemith of a racchini and a fourth of 10° can use a more generous hand.

Last, the desserts finatsic. Without a doubt this is one of the best desser places in twen. I had a simply beautiful chocolate south, prepared for two at four dollars per person. This is served with a ravishing checolate soute. I was being very ladylike the control of the server of the server of the control of just do that — eat the souffle for two by myself. In the summerime, however, I recommend the frozen raspberry souffle, which is served with a crime nagius and pured raspberries. The latter two ingra-dients are poured around the frozen raspberry souffle to form a star-shaped pat-tern. Very aesthetic to both the eye and the palate. The checolate mouse is also not to be missed. Desserbs as 42.52 50 to four

I hope that Maire D' enjoys a long life. A built-in hazard resides in the extensiveness of the menu and whether the ingredients for so many dishes can always be at the peak of freshness. A second risk lies with a la carte menus. Diener feet that they are getting their money's worth if the discretified in the prices of the entriess are not inordinate, but expenditude to the contract of the contra

man from the Plaza Hotel is not aiming at a clientele that has to count its permise. Even so, it would be more satisfying if a choice of small stade or soup were included with the price of the entries. Maitre D'has a fine chef, excellent serv-ice, and superior surroundings. If it can maintain its consistency, it will surely make a worthwhile contribution to the San Diego cultinary scene. Please note that Maitre D'is open until 11:00 p.m., a boom for many who cannot get away for an early



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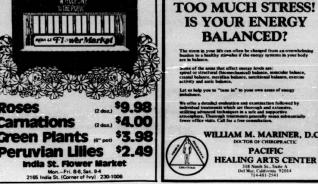






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#### etters

#### Just A Second

should have had a second review of the play. Oh' Calcutta' is a work worthy of the literary skills of Duncan Shepherd.

#### Return To Dust

Congratulations to Maggie Locke and the Reader for writing and printing an article about a personal experience with a very public problem ( "A Fine White public problem ("A Fine White Deadly Dust," July 1). The news media continue to be castigated for "blowing the whole thing out of proportion" while between eight million and eleven million workers have been exposed to asbestos since World War II and unknown sorres of citizens have been

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consumer products such as hair dyers. How can the deaths of 170,000 to 240,000 per soms be blown our of proportion? Locke is criticated for an "emotional" response to her problem. However, she has probably documented more homestry and realistically the process that arryon would go more an emotional result of the most important points that she made repeatedly, and one that continues to cloud the roses around most cloud to the continues to cloud the roses around most continues to cloud the roses around most.

oscur directly from exposure to the dust.

Tosic substances produced and used by industry after not only workers but community existents as well. The Hazardon Materials was the substantial of the substantial s

D.S. On E.T. -The Final Countdown:

After seeing E.T. tonight, I

Shepherd's review of the film, as well as the first and second rounds of letters it inspired. The film, the review, and the letters have given me much food for thought, and have inspired me to add my own words to the multitude of those

words to the multitude of those already written.

I was surprised to find that many of Shepherd's criticisms of the movie were well targeted and quite thought provoking. He presented another side to the film that I would exherwise have missed had I not read the review. Yet I was dismayed that he was not able to suspend his critical judgments long enough to be carried away by the film's enchantment and

opefulness As for the ensuing fray, his detractors responded for the most part with flustered, blindly emotional attacks that were often misdirected at trivia (for want of a clearly defined argument — though several consistent and accurate themes coursed throughout (hose letters), and his supporters lauded the triumph through Shepherd of intellectualism and high art over childish sentimentalism, which they scorned mercilessly. I found E.T to be a beautifully

oplifting, satisfying, and provocative film, and I comsider myself a champion of intellect of the interpreted kind, not the superficula), high at (which I we always found emetional), and up the superficial of the superfici

"aliens from outer space" movies I can recall seeing featured hostile, destructive creatures bent on taking over the world. As these were creations of human fantasy, they seem to me to have been projections of our own fears and greed — a portrait of what we would want to do were we to land on another planet and find (continued on page 25)

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# Letters

nurselves the more advanced civilization. Spielberg, rather than being the manipulative villain and emotional panderer Shepherd and his supporters make him out to be ground by creating the first ompletely positive extraterrestrial experience.

A film critic's vision of film is

A time tritle s'vision of tim is imited by his personal vision of the world. I believe Shepherd's detractors expressed it well in the common thread that coursed through their letters: Shepherd is a man too much a stranger to his. feelings. His criticisms are intellectually perceptive and satisfying — not always, but often. His distance from his emotions, His distance from his emotions, however, creates in him the inability to transcend a movie's critical flaws and completely los himself to its enchantment and childish wonder. Intellect withou childish wonder. Intellect without monitor, to me, exhibits a kind of decay that is dismal and depressing. And interestingly enough, the Render isself seems to have taken on the exact same tone across the board, from its attitude toward the world, to its, photography exhibitions, to the articles that grace its pages. (This sate buffles me somewhat, so the

emotionally charged pieces in the

Upon leaving the theater after eeing E.T. my companion made triking remark to me that perhap hope so. I hope the extraterrestrat visit us in my lifetime. And if they do, I'm sorry Duncan, but I hope they are more like E.T. than like

Hillcrest

I have been reading Duncan Shepherd's movie reviews for the past five years and it never ceases

After reading his typical recent review on E.T., I can only conclude that he is: a) over ninety years old. b) not in control of his mental capacities, or c) just a plain

old stick in the mud.

He ends his article with the
attempt at cuteness which I would
like to amend to read, "D.S. point
finger to nead and shoot."

Jeanne Hanson
Pacific Beach

1, for one, would rather be manipulated by Steven Speciberg than by, one of D.S., is four-star mosterpieces, "such as Davin of the Dead," Maybe if E.T. had worr a David Bowie orange wag, D.S. would have enjoyed it. In short, D.S., — grow down! (And they were Reese's Pieces, not M&M's).

Alas, poor Duncan. He has the readers right where he wants them — reading his column! So maligned, so hated, so well-read. History is filled with controversial figures. Step aside William Buckley and Abbie Hoffman, FDR and Richard Nixon, Ali and McEnroe. A star is

What a shame that the price is

I give up! I used to read film reviews in the *Reader* because, at first glance, the length indicated

reviews containing lots of mostly and a shaller criticals or of mostly and a shaller criticals or of notice with filling. Instead, we get useful indigent digressions by this pseudo-intellectual called Donard Stephend I don't read those pseudo-intellectual called Donard Card Donard Card Donard Card Otten but the based along the state of the s

I feel that I must respond to those who would defend Mr. Shepherd's generally negative and obscure tastes in film as being somehow pure-minded, idealistic, and uncompromising in standard as compared to the ground as compared to the sentimentality and cheap commercialism of others who

fillin was Lingtholie, pathers, thinky plotted, and povely, setted with the most incredibly incept perturnal of a copposedly. Recogniting a composed by Recogniting and a copy and a first secretary of the shorter Sociality Republic say: "OK"." That D. S. would not the Sint over Hadae would not be short secretary of the bits over the movie, or (2) that his reviews are only meant to generate only meant to generate only meant to generate public. He for the public, He for forcer is true, then his position as film critic is a joke. If he was a journalist in a joke. In any case, I bead firmly wedged on the subject of films, I resent the waste of my money, and I resolve never to beaf furnty wedged on the subject of films, I resent the waste of my money, and I resolve never to be furnty.

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#### etters

Seeing the predictable flood of etters on E.T., and the letter of leaf affout on all that abysma the countertide of Duncan Shepherd defenders. But thinking about these several subjects together, I've wondered if there sn't an issue more important than the personalities involved, something like the relation between sentiment and literacy.

On the past: I was a student of Theobald's in the late Sixties. I would read Russian poetry for him because he loved the sound though because he loved the sound though to didn't know the language. I wrote my first poetry while in his class. I have heard him recitie Shelley's "Ode to the West Wind." and over the years the remembrance of that has brought tears, imagining Theobald to be the poet, chained by time, yet a prophet of rebrith. The man ball was there, but it was saft to think of him sanderine lost among the current. James Mack Golden Hill

wandering lost among the current students, my students, amiable enough, but alien to him.

On Duncan Shepherd and the present: Of course Theobald appreciates Shepheid — they are brothers in literacy, even if Duncan is a rather snotty younger brother. Many are excluded from this fraternity. Those who insist that films are just entertainment probably would not share. Theobald's interest in epiphanics have trouble understanding why they would want to read the

predictable, but I really though. D.S. was moderate, even tactful

On E.T. I also obserted to the ogic of the film was geared only to liciting a response, so there was effecting a response, so there was no internal logic, not even the logic of fantasy. "Brutality" may be a bit strong. Dune, but the emotions are clearly deranged when they attach so strongly to some plastic gnome, displaced from bumankind by such crude means as the flashlights and clinking keys.

means as the flashlights and clinking keys.

For the record, since I've already confessed my tearfal nature, my tear ducts did dilate for E.T. but I squeezed them shut, realizing I was being taken too cheaply. We don't need aliens to keep us company; we need to stop the false manipulations that make is alien to one another. And we need teachers like John Theobald who can stand up and show what it is to be human. Thank you for

I have just recovered from reading for the first time the July movies. This will also be my last time. Are you knodling me? You really should hire a qualified professional to perform this function. The pseudo-reviewer you are every last in its left of a property of the property of the

tars: we know what Dawn of the Dead got. This person (I'm assuming he is flesh and blood) has sence fection to fill the space left story, "Who Goes There?" or Duck's Do Androids Dream of Electric Sheep, he's forgotten

Please, in the future, use your publication to publish good information on the San Diego area (such as your "Zaxxon" article) and not insult our intelligence with Bradley Walker

rightly, that D. S.'s rating system is without rhyme or reason.
Sewell calls Shepherd's E.T. cssay "the wittiest and most piercing debunking of Hollywood pretension." Winty? This gay must watch Wall Siree, Week just to checkle at the nerry arties of Mr. Louis Rukeyser, Mr. Sewell goes on to state that D. S. "is the best film critic for any mobilication" Spring Valley Well, it was as predictable as the Well, it was as predictable as the weather I write, of course, of the denunciation of the Master of B.S., Mr. D.S. Many cruel and callous things were said about San Diego's favorite antihero. Christine Jacoby ("Letters," July 15) accused him of never being a child. Rubbish! He had a childhood, not unfike that of the film critic for any publication" that he receives regularly. Silly me. I didn't even know that the Reader's Digest and the Nationa

the absurdity of spending mill of dollars to feel sorry for a of dollars to feel sorry for a fictional character while so many real ones erist around us. What he seems to forget is that if no one saw E.T., that wouldn't solve the problems of the Lebauses refugees or any other worthy cause. Simply throwing large sums of money at such problems will not necessarily when the problems will not necessarily when the man dit can create even creature from Alien, ripping out the guts of some poor helpless producer who made films on such a flimsy pretext as mass appeal and a times present as mass appear and enjoyment.

Many people feel that his reviews serve no purpose other than to release the bilge water than has built up in his pen. Unitrue! Do you people have any idea how much more advertising space the Reader would have to fill?

Duncan's reviews, not unlike such problems will not necessari solve them, and it can create eve solve them, and it can create even more problems, e.g., the welfare system. Perhaps the reason why the public seems so apathetic toward the plights of refugees and illegal aliens is because it is overwhelmed by them via the mass media. We are asked to sympathize with one alien in the movie, while Duncan's reviews, not unlike television shows, keep the ads from running together.

A. Maler was under the impression that D.S. was a major stockholder of the Reader or that

rumor has it that he may possess a videotape of the 1979 Reader New Year's Eve party, which would explain his longevity and why the

Reader made a donation to the Home for Unwed Sheep shortly

that leapt to the defense of the much-maligned D.S. Leading the way with little thought to logic was David Sewell, followed by John

Theobald who whines, quite rightly, that D.S.'s rating system is

hundreds of thousands of refugees and illegal aliens; thus the average American is confronted with such mher, that it is easier to ignore it all rather than solve it. This is imply the unfortunate truth. However, if one reads the

ments of Sandra Britton, who workland a thirteen year old say he feit the movie had taught him that year because people don't look man had because people don't look man had had because people don't look man had year in wonderful, then the usefulness of the movie becomes more apparent. If a thirteen year-old can pick up on work and the people of the people of the next time they encounters owncome who is "different". It may be a small step but at least it's a step in Finally, to briess type hear 's step in Finally, to briess type hear 's started a" Dump Doncam' club, man had because to receive, there is a vast untapped market. Think of the necessarily man had be seems to receive, there is a vast untapped market. Think of the necessarily man had because the procession with the purchashing possibilities have. "Nathe Doncam Slepherd!" not to mention voodoo olds, punching-hag clowns, and darb baunca Slepherd! Master of B.S. Crust Leinhachter he feit the movie had taught him

Craig Leimkuehler

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Render, particularly why they would read D.S. a second time



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his brother-in-law was the

in life we are told there are

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For being a student. Employers treat part-time help differently than they do those that work full-time. They expect you to work just as hard, if not harder, for less pay and no benefits. Basically I and no benefits. Basically I think they imagine that someone clse is supporting you, that you must need the money for odds and ends. I wouldn't be able to go to school if I didn't work. There are many students in this category. I've worked in a produce zince, doughnut slop, sewing, and the attitudes are pretty much the same. It's more difficult finding an apartment because some people apartments because some people apartment because some people just won't rent to students. Even friends who are not in school have less respect for you. They say you're not out in the "real" world until you have a full-time job.



Photographer
Sen Marcos
In the eleventh grade Father
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Pat Mahr
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About five or six of the wives
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Bob Young Retired La Mesa It was 1966 and I had just moved to Las Vegas from Connecticut, where I had been moved to Las vegas from Connecticut, where I had been to pot that I had years of to experience in the military, the Navy Reserves and the merchant maria-se. I applied for an assistant manager's position with a national bus company. I took their test, cante out first I have been to be to the sid I was well qualified, had passed the test with flying colors, but there was one little thing — I was one year older than their cut-off age. He wanted to hire me so he waived wanted to hire me so he wanted to hire me so he wanted to hire me so he passed the cut off age. He passed the passed p



High School Student
San Diego
People act different toward Togge and different toward year people and the second of t







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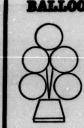
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## **Events, Theater, Music, Film**

#### Master Look

The exhibition that opened at the San Diego Museum of Art last weekend is like a walk-in textbook of twentieth-century art that might have been written about 1960 — or, more precisely, like illustrations for such a text. There are some oases incomplete or missing. pages incomplete or missing, many artists left out, but much of it is here — and we need only turn a few corners to follow the events of one of the most exciting periods in Western art istory. Modern Masters: 20th Century

Modern Masters: 20th Century Paintings from the Collection of the Museum of Modern Art consists of fifty paintings by thirty-eight artists, ranging from 1907 to 1959. The earliest works are by Georges Braque and Georges
Rouault; the latest is by Max
Ernst. Braque's Landscape at
La Ciotat typifies one of the
transitional stages between
nineteenth-century opments of the Twentieth ury. With its use of color to

and its interrupted outlines, it shows the influence of Cézanne and also looks ahead to the analytical forms of cubism. Rouault's Clown, on the other Rousult's Clown, on the other hand, is an early example of a far more idiosyncratic and consistent artist, with all the elements already there: the tragic icon, the melancholy morality, the dark, stained-glass colors within thick black borders. Max Ernat's Mundais est Fobials (The World 1s a Fable) is been called the first substance called the called the first substance called the called t been called the first surrealist painter. This painting, made nearly two decades after the decline of surrealism, is like a holocaust of energy, suggesting a mythology of the subconscious. The exhibition, or pictorial survey, focuses on three movements cubism.

survey, focuses on three movements: cubism, expressionism, and surrealism. In addition, there are chapters on fauvism, futurism, neoplasticism, suprematism, and purism. Among the artists exhibited are Picasso, Chagall, Matisse, Kirchner, Léger, Klee, Miro, Tangur, Hopper, and Shahn. A number of the works

not necessarily as masterpieces

but as representative pieces. This, indeed, is how Richard Oldenburg, director of the Museum of Modern Art (MOMA), characterizes the (MOMA), characterizes the exhibition: representative works of the major twentieth-century movemens by its most important artists, works that represent the most important contributions of those artists. Museums in New York are featured to more a resistance of the most of the second of the second

frequently summer repositories for privately owned works of art that are loaned for public view while the owner vacations in a cooler clime. It is due to a variation on this theme that the San Diego Museum of Art will be, for the remainder of this summer, the temporary home of these paintings from the Museum of Modern Art — because of the MOMA's radical expansion program. During the two years of construction which began last year, and which will double the museum's exhibition space under a new, fifty-story (continued on page 4, cot. 3)





#### A Night In Vienna

At the San Diego Youth Symphony's former Nights in Vienna. as I whirled and whirled around the great wooden dance floor of the Lalbus Park Club

cream of my homeland.

There, too, just as at these
San Diego Nights in Vienna, I
would dress up in a formal ball
gown, my escort would be inform the musically rich 1860s of
Johann Strauss, Jr. we would
cover the ballmon floor with
our cycloids, spirals,
accelerations, withartions, and our cycloids, spirals, societarions, and paroxyms. Oh what extrawagart ones we were with extrawagart ones we were with the comparison of t



#### Button, Button

James Cox, the 1920
Democratic Parry candidate for president, might be surprised, if he were alive today, to have carried to the control of the series of the control of th

spent mooths before each campaign trying to increase their name recognision with tokens, pins, subtrays, dolls, posters, mechanical rows, and an army of other items. Since at least 1945, the posters of the pins, and the pins,

crossing out the literates of the control of the Campus in laws' yer gape the way of the wooden token, the campuign button does were depended to the campuign button does were depended and campus in the campuign button does were depended and the campuign items, and more time and money on television aports. Few buttons are seen before primary campuign, and buttons that are printed seem to be larger than in the past. Jurge enough so the campuign items, and buttons that are printed seem to be larger than in the past. Jurge enough so work the campus in the camp

Almost never seen now are the inventive topy produced in earlier campaigns. During Harding's 1920 campaign a popular item was a little toy man with a sign saying "Harding No Nose Thumber." When a button on the man was pressed, his hand would lift up and thumb his now.

hard would life up and thumb his nore.

The convention's memorabilis displays by collectors and dealers will be open to the public on Saruday, July 31, 1000 a.m. to 1000 p.m.; and Smiday, August 1. C.C. a.m. to 200 p.m.; and Smiday, August 1. C.C. a.m. to 200 p.m.; and Smiday, August 1. C.C. a.m. to 200 p.m.; and Smiday, August 1. C.C. a.m. to 200 p.m.; and Smiday, August 1. C.C. a.m. to 200 p.m.; and Smiday, August 1. C.C. a.m. to 200 p.m.; and Smiday, August 1. C.C. a.m. to 200 p.m.; and 400 p.m.; and 500 p.m.; a

# **Events, Theater, Music, Film**

#### Master Look

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define a shallow pictorial space and its interrupted outlines, it shows the influence of Céranne and also looks ahead to the shows the influence of Gename and also looks shead to the analytical forms of cubsm. Rosaulis' Cabust, on the other forms of cubsm. The consistent arisis, with all the elements already there: the tragic icon, the melancholy and consistent arisis, with all the elements already there: the tragic icon, the melancholy and consistent arisis, with all the benders of the melancholy and consistent arisis, with a consistent arisis, with a consistent arisis, with a consistent arisis, with a consistent arisis, and the elements of the consistent arisis, and the consistent arisis, and a later work by the artist who has been called the first surealist meanly two decades after the decline of surrealism, is like a holocaust of energy, suggesting a mythology of the subconscious. The exhibition, or pictorial movements cubism.

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have been reproduced in various textbooks, and most of the others could just as well be not necessarily as masterpieces

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#### A Night In Vienna

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There, too, just as at these
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would dress up in a formal hall
gown, my escort would be in
from the musically rich 1860s of
Johann Strauss, Jr. we would
cover the hallmom floor with
our cycloids, spirals,
accelerations, wibrations, and



#### Button, Button

# READER'S GUIDE

Contributions to READER EVENTS must be received by must no later than the Friday preceding the Tharsday issue in order to be considered for publication. Please do not phone. The Events Editor serves the right to edit all materials.

3's Company & Dancers "Remember



featuring works by local choreographers

3's Company Studio 526 Market Street Gaslamp Quarter For information phone 296-9523 or 232-1331

Send complete information and photos to: READER EVENTS EDITOR, P.O. Box 80803, Sun Diego, CA 92138. Dance

Remember the Future," an evening of dance by San Diego horeographers, featuring dances by M.M. Jiocoletti, Pat Sandback

Paul Masaguy, Mike Littlefield Keith Glassman, Mary Peresson

Keith Glassman, Mary Peterson, and Joyce Johnson, will be per-formed Saturday, July 31, 6 and 8 p.m., Three's Company and Danc-ers Studio, 526 Market Street, downtown. 296-9523.

American dance competition sponsored by the Dance Club of San Diego, open to amateur danc-ers of all skull levels, and including competition in the fox trot, cha

San Diego's Mystery Book Store

in the Old Town Mercado 2707 Congress St., San Diego 11 a.m. - 6 p.m. daily

204-0407 Grands for Harder

"Get Up and Go," an at

#### Film

"The New Deal for Artists," an art documentary examining the WPA Arts Project that lasted from

"Tola'abl David," a 1921 silent film starring Gladys Hulette and Richard Marrhelemus, will be shown with piano-accompaniment by Philip Carli, Thursday, July 29, 8 p.m., Palomar College, 1140 Wort Mission Road, San Marcos. 744-1150.

cha, waltz, and other dances, will be held Sunday, August 1, 5:30 p.m., El Amigo Plaza, 1340 Broadway, El Cajon, 582-6153.

Jazz, Tap, and Ballet will be per-formed by dancers from the Ballet Society of San Diego, Sunday, Au-gust 1, 8 p.m., Three's Company and Dancers Studio, 520 Market Street, downtown, 299-9001.

WPA Arts Project that lasted from 1935 to 1942 and provided support for thousands of people involved in the arts and thetater, will be shown Thursday, July 29, 7:32 p.m. Sherawood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-5541.

244-1150. CPristian Mysticism and Buddhiam will be the topics of two films. Cheman Mysticm and the Monante Life and Buddhiam. The Plat to Endptrements, to be shown Thrusday, July 29, Friday, July 30, and Satuday, July 31, 8 p.m. The Lughing Man Institute. 280 Aventida de la Playa, La Jolla. 453-0190.



PAUL KLEE

AND PICASSO, MATISSE, CHAGALL, RIVERA, BECKMANN, MIRÓ, DUBUFFET, BRAQUE, ERNST, MODIGLIANI and MONDRIAN, just a few of the artists in a MAJOR EXHIBITION FROM MOMA IN NEW YORK.

The San Diego Museum of Art in Balboa Park is hosting this only California show-ing. 50 of the world's most significant masterworks produced between 1907

masterworks produced between 1907 and 1959. The exhibition is sponsored locally by Wells Fargo Bank, N.A. and The Wells Fargo Foundation and focuses on three major movements: CUBISM, EXPRES-SIONISM AND SURREALISM.

**MODERN MASTERS** 20TH CENTURY PAINTINGS FROM THE COLLECTION OF THE MUSEUM OF MODERN ART

THE MODERN MASTERS will be open to the outlic from t0 a.m. to 5 p.m. Tuesday through Sunday. Admission 52 50 for adults with discounts for senior charges, students, charges and mistary personnel free to charges 5 and under FOR MORE INFORMATION, CALL 232-7931.

havior," a documentary that focuses on gorillas, grizily bears, golden eagles, and other animals, will be shown Saturday, July 31, and Sunday, August 1, 1 and 2.30 p.m., Natural History Museum, Bulbou Park, 232-3821.

Ocean Film Series continues with

"Life with Father," a 1947 film set in the 1880s in New York City, and starting William Fowell, Irene Dunne, and a young Elizabeth Taylor, will be shown Tuesday, August 3, 7 p.m., Coronado Public Library, 640 Orange Avenue, Coronado, Free, 435-4187.

Coronado Free. 435-4187.

"The Apprenticionity of Duddy Karwitz," the fourth and final film of the sense. The Jewish Image in Film," sponsored by the Jewish Community Center, will be shown and followed by a discussion led by psychiatrist Neal A. Kline, Tuesday, August 3, 730 p.m., Jewish Lander, Stevenson, Jewish Courth Street, East San Diego, 583-1300.

781-330.

"Cinema 55." a film series for arm-chair travelers, continues with a showing of Hausai Resisted, a tour of the islands narrated by James Michener, Wednesday, August 4, to 2.30 J.m., National City Pub-lic Library, 200 East Twelfth Street, National City. Free-474-8211.

"La Bobense," a silent film starring Lillian Gish and John Gilbert, will be shown with piano accompaniement by Philip Caris, Wednesday, August 4, 8 p.m., MirnCosta Col-jeg, Ninth Stereet and Strasford Court, Del Mar. 757-2121.

Court. Del Mar. 197-1213.
Filius for Chifdren, including
Clever Hilachi, an animated story
from Japan about a child with solves
there tricks problems with applied
science and personal plach, will be
shown next Thumdey. August 5,
3-32 to 4-30 pm. National City
Public Liberary. 200 Feat Twelfth
Street. National City. Free.
474-6211.

Choir Concest, firstering the City of Sheffield Youth Choir and Ochestra from Sheffield, England, will be presented Standay, July 31, 7-10 pm. 1a folls: Presbycarian Church, 7715 Draper Avenues, La Jolla. 434–1605.

"Night in Vienna," an evening of waltring to the music of Johann Strauss played by the San Dicgo Youth Symphony, will be held Saturday, July 31, 8 p.m., Bulboa Park Club, Bulboa Park. 233-3232.

Chamber Music will be performed by the San Dego Chamber Brass Players, Sunday, August 1, 3 p. m., Serra Museum, Presidio Park. 239-2211.

"Mank for Strings," a concert featuring compositions by Rossael, Holot, and Tchaldowly, will be presented by the San Diego Chamber Orthestra, Surday, As-gust 1,7:50 p.m., sculpure guaden, San Diego Mucuno of Art, Ballon Park, Free. 234-0865.

Middle Eastern and Indian Music will be performed by Paul and Carla Roberts on ethnic instruments, Wednesday, August 4, 7230 p.m., Old Time Cafe, 1464 North High-way 101, Leucadia, 436-4030.

# Special

Military Aircraft will be on display with exhibits of Navy missionary projects and the Antarctic De-velopment Squadron, Friday, July 30, 8 am. to noon and 132 to 5 p.m., Sheraton Harbor Island Hotel, 1890 Harbor Island Drive, San Diego, 437-7432.

Walking Tours of the Gaslamp Quarter downtown are held every Friday at acon and every Saturday. 10 a.m. and 1 p.m., beginning at 652 Fifth Avenue, downtown. 233-5227.

Italian Cultural Festival, featuring Italian foods, drink, and enter-tainment, will be held Friday, luly 30. 7 p.m. to midnight: Saturday, July 31. 10 a.m. to 2 a.m.; and Sunday, August 1, 10 a.m. to midnight, conference building, Bulbou Park. 275-3519.

Sandzatle Competition, the sec-ord annual U.S. Open Sandzatle Competition in which teams will compete for \$10,000 in prize money, will be held Satunday, July 31,9 a.m. Seacoust Drive by the Impetial Beach pier, Imperial Beach. 423-8300.

Behind-the-Scenes Tour of the re-cently rebuilt Old Globe Theatre will be led each Thursday, Satur-day, and Sunday, through Sep-tember 19, 10 a.m., Old Globe Theatre, Bulbou Park. 231-1941.

Inestre, Battou Para. 231-1941.
Didrif Fair, hoodshills, camaries, twebtinh, and other per binh will be on display as an educational bind fair where, among other things, winfers where, among other things, winfers where among other properties of the state of the sta

Mea. 403-0,90 or 301-23/1.

Kickashon, a kicking competition pitting city and county cheerleaders against each other to raise money for the Museular Distructly. Association and their own schools, will be held Staturday, July 31, 10 a.m. to 5 p.m., La Jolla Village Square, Villa La Jolla Drive, La Jolla St4-2484.

Air Show, featuring a stoot kite demonstration, a model airplane demonstration, Chipmank biplane stonts, serial demonstrations of a P-51 Mustang and a Sheike Commander, and performances biplane stonts, and performance will be held Saruday, July 31, and Sanday, August 1, 10 a. m., Miramar Naval Air Station. 271-3511.

453-1974.

Political Memorahilia Convention, button, riderus, postera, and other measures of political campaigns, some desing back to 1709, will be on display at the summer regional convention of the American C

Begonia and Shade Plant Show, sponsored by the San Miguel branch of the American Begonia Society, will be held Suruhaly, July 31, 1 to 5 p.m.; and Sunday, Au-sust 1, 182 m. to 5 p.m., roon 101. Cass del Prado, Bulbou Park, Free. 130, 1304.

# TO LOCAL EVENTS

"Multimedia Party," a fundraising event to benefit the San Diego Committee for Occupational Safety and Health, featuring jazz Safety and Health, featuring jazz music by the Cybon Boys Chour, Frish ballada by Brendan Fannigan, folk music by Low Anne Gurney and Peggy Watson, and a Mexican dinner, will be held Saturday, July 31, 6 p.m., 1533 Vinginia Way, La Jolla, 235-6537.

Art Auction, featuring arts objects from the Hang Ups Gallery in Orange, California, will benefit the San Diego Junior Woman's Club, Saturday, July 31, 63 Np.m., Forum Hall, San Diego Federal Savings, University Towne Centre. 292-7709.

Birdwatching Outing in Sun Diego County' newest wetland preserve, Sun Eli, Jagoon, sporsoored by the Setrar Club, will be held Sunday, August 1, 9 a.m., Interstate 5 and Manchester Avenue, Cardiff. 295-8767.

"Concours d'Elegance," the eighteenth annual car show sponsored by the San Diego Jaguar Cub, will be held Sunday, August 1, 10 a.m. to 4 p.m., Heritage Park, Old Town. 481-0199 or 444-4076.

Clown Show, novice clowns will perform as part of their clown school graduation ceremonies. Sunday, August I. 2 p.m., Zoro Garden, Balboa Park. Free. 223-1138.

Team Tennis, the San Diego Friars will compete against the Phoenix Sunsets in the local team's last home game of the season, Friday.

July 30, 7 p.m., Maureen Connelly Stadium, Morley Field, Balboa Park. 299-7666.

Handball Tournament, an outdoor handball tournamen: expected to han-fbull tournamen: expected to attract thirty teams will be held Soturday, July 31, and Sunday, August 1, 8 a.m. to 6 p.m., Robb Field, 2525 Buson Street, Ocean Beach. 224-7581.

Succer, the San Diego Sockers will meet the Edmonton Drillers in an outdoor match, Saturday, July 31, 7 p.m.; and then face the Portland Timbers, Wednesday, August 4, 7 p.m., San Diego Stadium. 280-GOAL.

Bullfights will be held in a 22,000-seat seaside arena, Sunday, August I, 4p.m., Plaza Monumen-ral de Tipuna, Tipuana. 232-4588 or 239-4112.

# Radio TV

"Parsell," the life of Charles Stewart Parsell, leader of the lish. Party in the last Mineteenth Cer-tory, and his impact on Irish his-tory will be explored in the starth explode of the thirteen-part stries "Ireland. A Television History," Thursday, July 29, 10 p. m.; espess-Sunday, August 1, 7 p. m.; Chas-nel 15.

Classical Concert, featuring works by Vivaldi, Wagner, and Tchaikovsky, performed by the New York Philharmonic, will be presented Sunday, August 1, 2

"Mime Rhythms," a performance by Olga Flora and Romon, the principal performers of the Pan-tomine Theatre of Cuba, will be presented Sunday, August 1, 5:30 p.m., Channel 15.

"The Medical Aspect of Running: Separating Fact from Fiction," the second in a series of lectures about

about the disintegration of the American Mafia family, starring Kirk Douglas and Alex Cord, will be broakeast Sunday night, August 1, 12 a.m., Channel 10. Hall, San Diego Federal Savings and Loan, University Centre. 277-3901.

"Violation of Human Rights in "Violation of Human Rights in South Africa," a lecture by Eroch Duma, a journalist formerly of South Africa and currently in exile in the United States, will be pre-sented. Tuesday, August 3, 7:30 p.m., Forum Hall, San Diego Fed-eral Sxings and Loan, University Towne Centre, 231-0111. "Portrait of an American Zealot," "Portrait of an American Zealot," a profile of a leading figure in the new Christian Right, ourrated by former congresswoman Burbara-Jondan, is presented as the second port in the series "Crisis to Crisis with Barbara Jondan," Tuesday, August 5, 10:10 p. m.; repeats Friday, August 6, Channel 15.

The Future of Learning will be discussed by Steven L. Snyder, Los Angeles futuris' and educational consultant, Tuesday, August 3, 2:30 p.m., Center of Holistic Living, 74(3) Frincess View Drive, San Diego. 284-1113. Surviving the Atom Bomb, the emotional and physical difficulties emotional 2nd physical difficulties Japanese-American survivors of the atom bomb still face will be explored on "Horizons," Wednes-day, August 4, 6:30 p.m., KPBS-FM 89.

"The Care and Preservation of Works of Art" will be the topic of a lecture by air consultant Andrea Lawrence, the fourth in the "Art in San Diego" series, Wednesday, August 4, 7 p.m., Jewish Commu-nity Center, 4079 Fifty-Gourth Street, East San Diego, 583-3300. "Of Magic and Mephistopheles," a radio drama about a young magi-cian who sells his soul to perform real magic and acquires a menacing amount of power, will be aired Wedneslay, August 4, 7:30 p.m., KPBS-FM 89.

"Art and You," a lecture series by art critic David Lewinson, con-tinues with a talk entitled "Art and Nature, Art and Human Nature," Wednesday, August 4, 7:30 p.m., Lieb Amphitheater, 505 Scuth Coast Boulevard, La Jolla. 755-7705. "Survivors," the first English-language film to document the stories of the hardships of Japanese-American survivors of the Hiroshima and Nagasaki bomb-ings, will be broadcast Wednesday, August 4, 9 p.m., Channel 15.

#### Galleries

Animals in Art will be the focal theme of a multimedia show featur-

"Falkland Road: Prostitutes of Bombay," an exhibition of color photographs by New York photo-journalist Mary Ellen Mark, will open with a reciprion Friday globy 30, 8 to 10 p.m., and continue. Die through Spetember I, Gallery

Graphics, 3847 Fifth Aveni Hillcrest, 295-3538.

Watercolors, an exhibit of ninet Watercolors, an exhibit of ninety watercolor puntring selected from more than 1000 entries to the San Diego Watercolor Society 1982. National Watercolor Fainting Exhibition will open with a reception. Sunday, August 1, 2 to 4 pm., and continue through August 29, Bard Hall, First Unitarian Chunch, 4100. Front Street, Hillcrest. 435-3555.

"Watercolors and Pastels on Formed Paper," an exhibit of works by Leo Rabkin, will open with a reception Tuesday, August 3, 6 to 9 pm; and remain on view through September 22, Deicas Art Gullery, 1224 Prospect Street, La Jolla, 456-1555.

Abstract Oil Paintings by Alice Baber will be on view from Sunday, August I through August 31; open-ing reception will be held next Thursday, August 5, 5:30 to 7:30, Art Collector, 4151 Taylor Street, Old Town. 299-3232.

Homeless Women are the subjects of a photo exhibit sponsored by the House of Rachel, Travelers Aid, and the YWCA that will be on view Tuesday, August 3, through August 6, YWCA, Tenth Avenue and C Street, downtown. 231-2828.

"Convergence," a touring show of works by four artists, Françoise Gilor, Cornelia von Mengers-hauen, Patricia Clark, and Priya Mookerjee, will be on view though August 7, Riggs Gallery, 2550 Fifth Avenue, Hillcrest. 235-9065.

Paintings and Collages by Paul Marrides will be on view through August 7, Installation Gallery, 447 Fifth Avenue, downtown

Geometric Abstract Expression: Paintings by Patrice Breteau will on view through August 13, Viss Dimensions, 415 Market Stree Gountains, 232-0396.

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#### SAN DIEGO JUNIOR THEATRE

"Dealing With the Media" will be discussed by Shelley Saven, coor-dinator of publicity for the Gene-ter of the Company of the Con-cept of the Company of the Con-August 2, 11 a.m., Center for Women's Studies and Services, 908 E Street, downtown, 233-8984.



CASA DEL PRADO THEATRE CALL 239-8355

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WEDNESDAY, AUGUST 4, 7:00 PM

San Diego Public Library, Downtown 820 E Street, 3rd floor lecture room For more information, call 459-2002 ADMISSION FREE

#### Never Again! Jest Service August 6 7-9 pm Embarcadero Park behind August 9, 6:30 pm Scaport Village PEACE DINNER Camillalish with music 3.00 donation vigil to follow. Center for Appropriate

Community Energy Action Network 275-1162

liring candles.

Technology 5863 Hardy Ave.

# READER'S GUIDE TO LOCAL EVENTS

and texture, created by artist Figgs, will be on view th August 14, Quint Gallery, La John Foulevard, La Jolla.

Multimedia Group Show, the nard annual, continues through August 14, Wenger Gallers, 4683 Cass Street, Pacific Beach, 454,4414.

NEW BAVARIA

**Curt Stan Swing Band Authentic Polka Dance** Dinner for Two \$1095 with this coupon

U.S. choice \( \mathbb{h} \) ib. top sirion steak or fresh catch of the 
ty served with homemade soup or green salad, rice pilaf 
or baked potato & warm bread. Introductory offer good thru August 15
Your host Vince, former Chef, Alpine Inn
Happy Hour 4-7 with hors d'ocurres. Largest dance fin
North County. Lunch 11-2, Dinner 5-9. Closed Tuen

Carmel Valley Rd., Del Mar 755-1383

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Throw

Pastel Drawings, Formica and Wood Wall Pieces, and Painted Wood Wall Constructions by Johnson will be on view through August 18. Thomas Neumaier Gal-lery. 271 Eighth Avenue, downtown, 233-1308.

"Archetypal Images," recent pantings by Margie Lee, will run through August 20, Friends of Jung Center, 3525 Front Street, Hill-crest, 291-5864.

"Modern Masters: 20th Century Paintings from the Collection of the Museum of Modern Art," an exhibit of fifty paintings from New York's Museum of Modern Art, in-



Masters

continues from nose 13 aprament building, more than 500 of the museum's paintings and sculptures will be no tour in a total of inferen exhibitons. Madem Museus: 20th Century Paintings from the Colicium of the Museum of Modem Art will continue, September 19 at the San Degas Museum of Art in Bullson Fatt. Museum hours are 10:00 a.m. to 500 p.m. Tuesdy through Sunday; closed Museulass. In conjunction with the exhibitions. Measing in will be a continuously during expensive and the continues of the

American paintings in the exhibition; and on Wednesday September 8, also at 7:30 a.m. SDSU's Ida Rigby-Sturla will discuss the expressionist puntings in the exhibition. For further information, call 232-7931.

Vienna

woods! It seemed like a thousand and one nights that we danced there, surrounded by wine, women, and song, and murmuring to each other the mottos of the artist's life, "One

montane of the artist's life. 'One only lives once,' and 'Enjoy life.'' And so we would come home at dawn, dury with snakent's pleasure, and glancing ally and happly at the morning leaves of the Vennese Chromid-to think that the waltr as such has only been with us since about 1775, the waltr as such has only been with us since about 1775, the waltr as such has only been with us since about 1775, the waltr as such has only been with us since a such a such a such as a such has only been with us since a such a such a such as a power of the such as a such as a such a such a such as a such as a such a Shostakovich, a... in. But it is the younger an who perfected the form, in the footsteps of his where

the characteristic steps of the dance became established: the dance became established: the smooth, gliding circles, dizzyingly ruming to the left; the hesitations, buck and forth for an instant to stop the head from spinning, the mittro-time spinning, the mittro-time spinning, the mittro-time circles to the right; more hesitations; and so on rhoughout the night, as the

rhroughout the night, as the elegant, carefree couple circles and circles the dance floor.

Ja. ja. Vienna, you only will always be the city of my dreams. But here in San Diego I can pretend I am back home, thanks to this lovely fundraising activity of the sixty-nineer wouth. to this lovely fundraising activity at the sixty-piece youth orchestra that made such a sensation when they performed in Shanghai lat August, in the first cultural event relevised live by satellite from China. There will be wine, women, and hors Joeuvers galore. And although formal dress to optional, I will be in full regalfa as I join in the formal promands of the in full regalia as I join in the formal promenade of the Emperor's Walte, before I and we scort move off together for our evening of revolutionary blus (for I remember from my youth that the name "walter comes from the German "walteen," which in turn goes back to the Latin "volvere" from which we derive such conds as "revolve" and "revolution").

BILLY RISHOP GOES TO WAR

READER S GUIDE

GOOD EVENING The Progressive Sta

# AUGUST **DANCE SYMPOSIUM**

Classes start Monday, August 2



Closing in-theatre performance August 8-25

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8:55 a.m. Monday-Friday

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#### Theater Directoru

#### THEATER GUIDE TO THEREADER'S

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THE MISER

Agentoes Monocrieff, his friend and confident, with whose cousins. Overhedding Faster, John is deeply in love Lathough she thicks his career a account for mismacker, John is of the name and tables drin at the Victorian prediction for excessive examination predictions for excessive examination predictions for excessive examinations predictions for excessive examinations. Directed by Torn Moore, the content examination of the properties and tables and the properties are designed by Soft-Moore, and Sales Willeamson. The sets are designed by Schard Seger, content to Mohitter, and Sales Willeamson. The sets are designed by Schard Seger, content in Schard Seger, conten

IMPROVISATIONAL COMEDY

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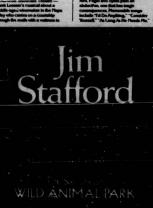
THE LION IN WINTER THE LION IN WINTER
The Scripps Ranch Community
Theatre offers James Goldman's
semihiationical account of Ning Henry II
of England's troubles of choosing a
successor from among his three scrin
— Richard Gater the Lion-Hearted,
Goldfiny, and John. Also on Hand is
Henry is estimaged wife Eleanor of
Henry is estimaged wife Eleanor
Appliation. Whom the Ning has been Agatisine, whom the king has very locked up in prison but who has been granted a Christmas Bernation. Gale Sean directs. Members of the cast include Arthur Pelleties, Seive Tuttin. John Masserson, Scott Flobel, Senten Rinner, Else Hegyat, and Manin. Dorson, (Sm.). Scripps Ranch Swim and Racquet Cub. 9873-Many Direct. Scripps Ranch strongth. July Jir Hally and Soundley at 800 p.m.

Sanday et 800 p.m.
THE LOTH THE WITCH AND THE WIDDROBE
The San Depty-June Theater stages to the sand t

LOOT
The North Coast Repertory Theatre







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Thursing though Standay at AOD prin. MY APRL ADV. The Patenter College Theater offers Learner and Loves's varietated about Learner and Loves's varietated about Learner and Loves's varietated about Learner and L

August 14 at 200 p.m.
OILLAHEMME
The San Diego Community Callego
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and "Where is Love?" Placingle
members of the cast, under the
direction of Past Bassoli, see Jeans
Soeye, Brhand Garbarn, Charley
where, Dash Stown, Rousener Cassol,
where the Cast Bassoli, see Jean
be mainted director, Rousener Cassoli
be mainted director, and Platfere
Laughen is the continue
designer. (Sm).
La Mess, Brough August 2: Fiship
and Standays and 800 pm. For
seferration call 568-0005.

SPONTANEOUS COMBUSTION SPONTANEOUS COMBUSTION
The improvalsional cornedy troupe
continues its tradition of lunchtime
the manner in the continues of Inuracy and Principal Indianal Adherent material.
San Diego Mercantie Busicing, 818
Fifth Avenue, San Diego, through
September 11: Thumday and Friday at
noon. For information call 283-9972.

THE TAMENG OF THE SHIREW Reviewed this is use. Old Globe Theatre. Festival Stage, through September 19; Thursday, July 29, Sunday, August 1, and Tureday, August 3 at 8:00 p.m.

THE TEMPEST
Old Globe director Jack O'Biten ha
chosen to focus his staging of
Shalespeere's final direns on the
figure of Prospero. This decision,
though it tends to reduce other
characterisations to
one-dimensionality, enables O'Bite
to roward this ride with disension of

#### READER'S GUIDE TO THE THEATER

Sandario, et 100 p.m. For information and 429-500.

In Constitution of the Sandario and Activities and Activiti

City College Theatre 15th and C Streets
July 30, 31

Aug. 5, 6, 7,8 p.m. Aug. 1 & 8, 3 p.m.

Denver's "Country Roads" is portectly apt, though at first 8-seems whoppingly out of piace. But to understand the logic behind why this is no, or a should see the play— which I recommend that you do. (Sm.) Marquis Pré-Mc Theater. Thursday through Saunday at 800 p.m.

at 800 pm.

WEST SIDE STORY
The Lack Draver Theater present the floor, head-winning mescal by James Robbins and Leonard Bernstein feld his and as often of the floor, head-winning mescal by James Robbins and Leonard Leonard

\*5.00

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8am - 9pm. 286-8040 or 583-2853

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Presented by the students of San Diego Community College Navajo Campus and by the Office of Community Services in cooperation with Covenant Arix Theatre.

Patrick Henry High Amphitheatre 6696 Wandermere. San Diego Aug. 13, 14, 15 20, 21, 22 8 p.m.

8 p.m.

3717 India 208-8111

WOMEN'S OPEN THEATRE SHOWCASE The Wing Cale offers an evening of open theater, enneed by Kathy Najirny, for women interested in

Marquis Public Theater THE BUILT Special Summer Inflation Fighter ALL SEATS UNSEEN HAND ALL NIGHTS

Lyric Dinner Theatre, through September 5; Wednesday through Saturday, dinner at 6:30 p.m., curtain at 8:00 p.m. Matinee Sunday, lunch at 12:30 p.m., curtain at 2:00 p.m.

12-29 pm. custem at 2:00 pm.
THE WAZARD OF OZ
The Sam Parcon Worth Treatment
presents about coveryon's floorate
story about Doorling, a scarceron, a sin
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performing cornedy, improvisation, masks, labs, mirms, dance, postey, masks, labs, mirms, dance, postey, which is a second performed the direct related atmosphere of the Wing Cafe, women are encouraged to perform routines of up to the mirms of the performence are scheduley to the performence of the performence are scheduley to the performence of up to the performence of the performence withing Cafe, 273.1 B Steet San Diego. Priday evenings at 7.30 p.m. Per selections and 2.30–9006 or 2000–4046.

WONDERFUL TOWN
Theatre East stages the musical based on the play My Sister Eileon by



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Joseph Fields and Jerome Chodorov, and the stories of Ruth McKerney. Two girls leave Ohio and head for the big city, where their adventures involve an editor, an ex-athlete, an amorous as editor, an ex-stillete, an amorous newspaperman, and several members of the Beadlian rany. Music is composed by Loonard Bernatein, and lytics are by Adolph Geren and Betty German (1998). The Control of Control of





## **JULY 23-AUGUST 1** BALBOA PARK ORGAN PAVILION

one experience the third artifal San Diego Renaissance Festival.

Enjry foods, crafts, olde world games and entertainment. See mines,
renaissance, sharces, juggless, jusates, artifass and craftsenen. Other
activities include a renaissance consume consess, graps camp and pagesantry.

Admission is 427 for adults, 247 for seniors, and \$200 for challeen under

12. This festival benefits the San Diego Junior Theatre.



Tickets available at Box Office—Organ Pavilion. For additional ticket call the Renaissance Festival Office (714) 234-5355.

# READER'S GUIDE TO THE MUSIC SCENE

Music commentary is by John D'Agostino. Please send concert information and photographs to Reader Music Scene, P.O. Box 80803, San Diego 92138, or call 231-7821 Friday before 5:00 p.m.

Thank God the more Thank God the more responsible critics have given up their sacred quest for the Next. Big Thing, Ever since the Beatles roared into view in 1964, the pop world's sages have been craning their necks to see what other rare and beauteous musical diff, inight be musical gifc .night be careening down that same road. Hungry for messiahs, critics rave laid the victor's laurels at have faid the vector's laurels at the feet of many deserving artists, and a great many more pretenders and oafs. Smarting from the embarrassment of promising novices. The latest recipient of the Saving Rock and Roll for Mankind Award is a Roll for Mankind Award is a beenty-eight-year-old guitarist/singer/songseriter from Detroit, Marshall Creashau, whom one internationally recognized rock journal has described as "possibly the next necessary thing." A feeble attempt, that, at hedging a bet should Crenshaws flop miserably, but also a remark intended to convince rock fars that Crenshaw is protectfully important artists are protectfully important artists.

potentially important artist even if he doesn't do all that well in



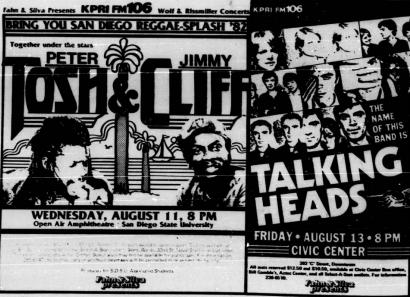
the marketplace Whether you should consider whether you should consider Crenshaw any more necessary than a solar-powered cigarette lighter or an electric lettuce dryer will depend on your acceptance of the claim by various critics that Crenshaw is various critics that Crenshaw is a master of pop songwriting on a par with Gerry Goffin and Carole King, Centhia Weil and Barry Mann, Phil Spector, Buddy Holly, John Lennon and Paul McCartney, and almost anyone else who has merited more than a brief paragraph in the encyclopedia of rock and roll. Generally I am prone to check IDs perhaps more carefully than other critics when it comes to comparing untested talents to such top-seeded players. Specifically, I cannot place Creishaw in their company, at least not yet, although I do see some potential there that is

tutors in this style include at the legends mentioned above His highly touted, self-titled debut album brims with the sort of lively strumming and buoyant melodies that made Holly and the Beatles heroes encouraging.
Crenshaw's specialty is the good-natured pop romp, the

innocent yet assertive two-and-a-half-minute song wherein the guitars and drums bash away in youthful exuberance while the byrics identify the ever-clusive faithful girffrend as the Holy Grail. Crenshaw's many absentee tutors in this style include all the idendis mentioned above.

those teen-agers who found themselves rooted socially somewhere between the rowdy juvenile delinquents and the short-shorn, freshly pressed members of the Kiwanis Key Club. There is rebellion in this street, but it is a now. music, but it is a naive, pardon-me rebellion that is not pardon-me rebellion that is no so much a direct challenge to the world of adult responsibilit and staidness as it is a declaration of independence from that world, at least for the time being. That sort of celebration of

adolescence as its own reward molded not only the attitude of late Fifties/early Sixties rock and roll, but its sound as well, and Crenshaw has capably captured its essence. The famous "wall of sound" of producer/songwriter Spector ("Be My Baby," "Da Doo Ron "Be Ny Saly," "To Dos Ren Kon", the nervous Western boy of Holdy ("That'll Be the Day," "Peggs Suc"). The gritty, urhan bounce of Coffin King ("One Fine Day," Loco-motion", Jall created an aural sanctuary for restless youth through the use of boiling friythms, almost northy contained vocal southitness, and large dollops of slap-back echo. Cremhaw re-creates some of these devices on his album, developing unusual and interesting hybrids in some cases (e.g., on "Cyrical Carl." he tops of the holdy training and the company of the training sound of a glockerspale, one of Spector's trademarks).





Thursday (TONIGHT) & Chrysotic RECORD SHOWCASE GLEAMING SPIRES DFX2
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the Country Club, plus CHAINS
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TRANSLATOR .... MNEMONIC DEVICES

THE FLAMES

THE EXILES

THE JOYCE ROOTS BAND

Tucsday, Wednesday, Thursday

Aug. 3, 4 & 5 KCR's Bill Glan BEST OF THE BATTLE OF THE BANDS

Aug. 3 starts with
VITAL SIGNS and HIGH BEAMS

LEGEND ... PROWLER

EVASIONS, FLEXIES - NE-ONE

Ath. THE PENETRATORS with the hottest patter player in L.A. Weekly, IAN & THE PENELY KINGS They've unquered to a funktion, having root to the Profess The Policies The From L.A. THE LY BRIDG met BEACHIE & THE BEACHINUTS, oh boy what fun, and

# READER'S GUIDE TO THE MUSIC SCENE

Music commentary is by John D'Agostino. Please send concert information and photographs to Reader Fusic Scene PO. Box 80803. San Diego 92128. or call 231-7821 Friday before 5:00 p.m.

Thank God the more responsible critics have given up their sacred quest for the Next Big Thing. Ever since the Beatles roared into view in 1964, the pop world's sages have seed is claimed, user illeges to see seed in control to the massical gifts might be careening down that same road. Hungary for messiah, critics have laid the victor's burrels at the feet of many deserving artists, and a great many more promoder and only. Smarting mornels are all only. Smarting mornels are all only. Smarting mornels are all controls to the critica more content themselves with passing out cautious leades to selected newcomers and promising novices. The latest recipient of the Swing Rock and Roll for Shankind Award is a Roll for Shankind Award is a guitariat Singue, troubertifer from Detroit. Marshall what other rare and beauteous from Detroit, Manshall
Cressham, whom one
internationally recognized rock
journal has described as
"possibly the next necessary
thing." A feeble attempt, that, at
hedging a bet should Crenshaw
flop miserable, but also a
remark internded to convince
any open that it is not a construction of the conpotentially important artist even
if he doesn't do all that well in

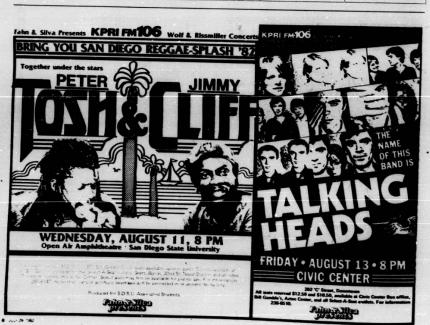


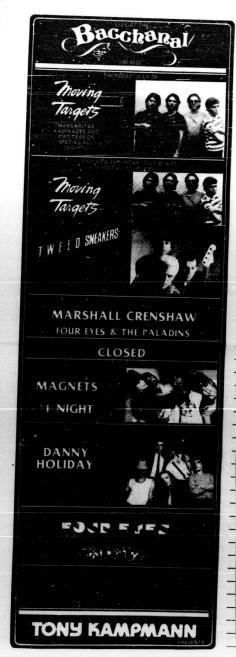
the marketplace.
Whether you should consider
Crenshaw any more necessary
than a solar-powered cigarette
lighter or an electric lettuce lighter or an electric lettuce dryer will depend on your acceptance of the claim by various critics that Crenshaw is a master of pop songwriting on a par with Gerry Coffin and Carole King, Cynthia Weil and Barry Mann, Phil Spector, Buddy Holly, John Lennon and Paul McCarrier, and almost anyone else who has merited

more than a brief paragraph in more than a brief jaragraph in the encyclopedia of rock and roll. Generally I am prone to check IDs perhaps more carefully than other critics when it comes to comparing untested latents to such top-seeded players. Specifically, I cannot place Grenshaw in their company, at least not yet, although if do see some potential there that is encouraging. innocent yet assertive towards-ball minute song wherein the guarts and drums bash away in youthful exturements with the hyridam of the source of the source

those teen-agers who found themselves rooted socially somewhere between the rowdy juvenile delinquents and the short-shorn, freshly pressed members of the Kiwanis Key Club. There is rebellion in this music, but it is a naive, sortion-me rehellion that is not pardon-me rebellion that is not so much a direct challenge to the world of adult responsibility the world of adult responsibility and staidness as it is a declaration of independence from that world, at least for the time being. That sort of celebration of

adolescence as its own reward molded not only the attitude of and crenshaw has capably captured its essence. The famous "wall of sound" of producer/songwriter Spector ("Be My Baby," "Da Doo Ron produce a sougetter Da Doo Ron (Son 1), this Page 200 (Son 1), the Son Ron (Son 1), this Page 300 (Son 1), the gritty, urhan bounce of Goffin/King ("One Fine Day," Loco motion"), all created an aural sanctuary for resides youth through the use of solid produced an aural sanctuary for resides youth through the use of solid produced and sanctuary for the self-solid produced s





Thursday (TONIGHT)

& Chrysdie RECORD SHOWCASE

GLEAMING SPIRES

OPT 22

OPT 22

OPT 25

CHAINS

TWISTED ROOTS

TRANSLATOR plus. MNEMONIC DEVICES

Saturday THE FLAMES

THE EXILES

THE JOYCE ROOTS BAND

Tuesday, Wednesday, Thursday Aug. 3, 4 & 5

BEST OF THE BATTLE OF THE BANDS

Aug. 3 starts with
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Aug. 4 Bettle continues with LEGEND and PROWLER

EVASIONS, FLEXIES - NE-ONE

6th. THE PENETRATORS with the hottest gainer player in L.A.,
while LY BERNS THE TRANSPORT WITH PEARLY KINGS They be
WHIRLY BERNS meet REACHE & THE BEACHNUTS, oh boy what has, and
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And for the most part. Crenshaw manages to poke a spirit superceded ical proficiency and one needn't have earned a samma cum laude from MIT in order to get the tapes rolling. But there is a vast difference

between poking a nerve and striking one. Listening to Crenshaw's tunes is more likely to elicit a response such as "Oh, yeah, that reminds me of \_\_ ." than to perk up one's

"than to perk up one's cars to the man's originality. If Crenshaw aspires to the level of his obvious slobs (and, let's be fair, maybe he doesn'?), he'll need to develop an ability to make this music his own to look objectively at his songs (especially while in the process of writing them) and determine which musical devices are tripe. which musical devices are true inspirations and which are mere cops. As it stands. Marshall Crashaw attests to the fact that he has done his homework, and

he has done his homework, and little more.

If one uses early Beatles music as a model (and every serious student of pop tunesmithing slavuld), the delineation between pop art and pop artifice becomes unavoidably clear. Lennon's, McCartnew's, and even George 

saturnauc cruse control. The same cannot be said of Another point at which I diverge from other critics in discussing Crensbaw is in the identification of ins tausical reference. If Crensbaw owes debts to Holy, King, Weil, and the others, his songle indicate the company of the company of protopunk hands of the mid-Staties. An autopsical study of Marshall Crensbaw would. I think, show strong traces of influence by the San Jose school of that era, which gave us such Five I "Pachotic Reaction", the Syndicate of Sound' Fley, Little Girl", and the Gillwogs (who later changed their name to Creedence Cleanged The Syndicate of Sound' Fley, Little Girl", and the Gillwogs (who later changed their name to Creedence Cleanged The Syndicate of Sound' Fley, Little Girl", and the Gillwogs (who later changed their name to Creedence Cleanged The Syndicate word about these apparent

s. Hmmm. law is indeed an artist Commission is indeed an artist worth watching, not just because the critics say he is, but because the first his deficiency of the same of all spings, he is about the and roll adjungs, he is about the same of the same is a same of the same in the



MONDAYS'-ST Kasis
TUESDAYS'-Free T-Shirt to the first 25 people
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THURSDAYS'-Mergerises \$'.06

(continued from preceding page)

television show Those Amazin television show Those Amazing Animals who had a hit years ago with "Spiders and Snakes" (a dubious distinction, to be sure), will open a three-day stand at San Diego Wild Animal Park's Mahala Amphitheatre Friday night.
Third World, possibly the

Third World, possibly the most adventurous regige hand extant, will provide the only notable entertainment Sturtudy night. The band's malleability results not only from lead singer William "Rugs" Clarke's versatility (the's a fine electric/acoustic guitarist as well as a dynamic vocalist who had a multifaceted solo career going before he replaced Third World's Nitton Hamilton in 1976, but also from the fact 1976), but also from the fact that in their travels they have crossed creative paths with some of the world best rock and rhythm and blues artists. Consequent meetings of the long-discussed collaborative effort, their latest album, Boxte Got the Power, with one of their biggest bootstren, Stevie Wonder. Regigne purists may wince at the album's inclusion of box which, the opening track, "By which, the opening track, "By

IAH Love," with its kinetic almost disco-ish dance beat, could have fit comfortably onto could have fit comfortably onto either Wonder's last studio album or Michael Jackson's Off the Wall), and especially at an old Burt Bacharach/Hal Davis horse, "I Wake Up Cryin'," but no objective listener could deny that You've Got the Power is

the control of the co College's Theatre. Wednesday's agenda is full, as Chaire Pischer and Salsa Picante perform two shows at Humphrey's; Heart and John Cougar play the Sports Arenz and Cecilio and Priends (Cecilio is formerly half of Cecilio and Kapono) play one show at the Bacchanal.

Jim Stafford: San Diego Wild Animal Park's Mahaia Amphitheatre, Friday, July 30, 7:30 p.m.; and Saturday and Sunday, July 31 and August 1, 3:30 and 7:30

The Dick Braun Big Band and Endangered Species: Penasquitos Conference Center, Priday, July 30, 8 p.m., Penasquitos Country Club, 14655 Penasquitos Drive, Rancho Penasquitos. 462-6538.

The Drifters: San Diego Stadium Swapmeet, Saturday, July 31, 2 p.m., 9449 Friars Road. 283-5906.

Third World: SDSU Open-Air Amphitheatre, Saturday, 4:Jy 31, 8:30 p.m. 233-4271 or 283-1566.

The Chicago 15: Humphrey's, Sundays, August 1 and 8, 1990n, 2303 Shelter Island Drive. 224-3411. Marshall Crenshaw, Four Eyes, and the Pahdins: Bacchanal, Sunday, August 1, 9 p.m., 8022 Clairemont Mesa Boulevard. 560-8069.

Bo Diddley: San Diego Stadium Swapmeet, Sunday, August 1, 3 p.m., 9449 Friars Road, 283-5906.

Tall Cotton, Mel McDaniele, the Footloose Cloggers, plus guests: Felicita Park, Sunday, August 1, 11

. . arriving soon

... appearing at 7

a.m., Felicita Road, Escondido. 755-5384.

"Jam Live" featuring the Kevin "Jazz Live" leaturing the Revin Quail Quintet: San Diego City College Theatre, Tuesday, August 3, 8 p.m., 14th and C streets. 234-1062 or 230-2481.

Chaire Fischer and Salsa Picante with 2+2: Humphrey's, Wednesday, August 4, 7 and 9:30 p.m., 2303 Shelter Island Drive. 224-3411.

Heart and John Cougar: Sports Arena, Wednesday, August 4, 8 p.m., Sports Arena Boulevard. 224-4176.

Cecilia: Bacchanal, Wednesday

August 4, 9 p.m., 8022 Clairemo Mesa Boulevard. 560-8069.

George Benson: SDSU Open-Air Amphitheatre, Thursday, August 5, 7 and 10 p.m.

Fear, Code of Honor, and Moral Majority: Fairmount Hall, Thursday, August 5, 8 p.m., 3760 Fairmount Avenue. 281-3657.

Mark Murphy: Humphrey's, Friday August 6, 7 and 9:30 p.m., 2303 Shelter Island Drive, 224-3411.

Kingsten Trio: San Diego Wild Animal Park's Mahala Animal Park's Mahala Amphitheatre, Friday, August 6. 7:30 p.m.; and Saturday and

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Seturday, July 31 DEAD OR ALIVE

**TWISTED ROOTS** DREAM SYNDICATE

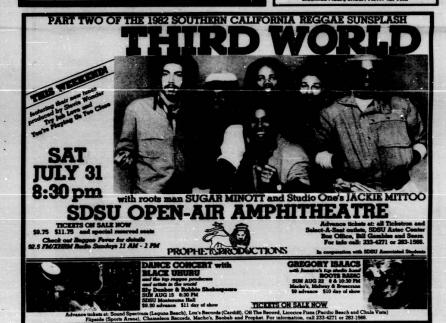
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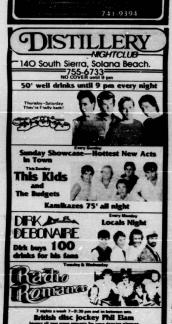
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Belly Up Toevers. 143 South Cedros Soreuse Solania Beach. 481-9022: Catfish Hodge and the Wiser Coast All Stars, frightm and blues, the Hurricanes, blues and Hydrin and Jamuslan nick and noll, the Sans Jamuslan nick and noll, Her Sans Jamuslan nick and noll, Horse Jamuslan Ley McCaren, nick and nick stars and Sansan and the Gigolos, nock and roll, Bonday and Toesday, the Forks, nick and roll. Store's Throw, Wintelly Sansan and Theody, the Forks, nick and roll. Store's Throw, Wintelly Sansan and Theody, the Hurriag Saza, Hydrin and blues, and neing. Thurnsky, the Hull-Hughes Swing Band, bly burd Guartet with Bob Long, Jazz, blues, and benchy toris, Sunday, Tall Cotton, country brosily toris, Cotton, country brosily foris, Sunday, Tall Cotton, country brosily toris, Cotton, country brosily foris, Sunday, Tall Cotton, country brosily toris, Cotton, country brosily foris, Cotton, coun Sunday, August 7 and 8, 3:30 and 7:30 p.m Tony Orlando: Civic Theatre. Saturday, August 7, 8:30 p.m., 202 C Street. Stanley Turrentine: Humphrey Wednesday, August 11, 7 and 9:30 p.m., 2303 Shelter Island Drive. 224-3411 Peter Tosh and Jimmy Cliff: SDSU Open-Air Amphitheatre, Wednesday, August 11, 8 p.m. 265-6947. Bill Monroe: San Diego Wild Animal Park's Mahala Amphitheatre, Friday, August 13, 7:30 p.m.; and Saturday and Sunday, August 14 and 15, 3:30 and 7:30 Wednesday. Bobby G's, 485 First Street. Encinitas. 436-7397: Turbos, rock Talking Heads: Civic Theatre, Friday, August 13, 8 p.m., 202 C Street, downtown, 236-6510. and roll, Thursday through Saturday; Size 6, rock and roll. Sunday through Tuesday; Wit's End, rock and roll, Wednesday.

Charlie's Country, San Marcos Boulevard at Highway 78, San Marcos, 744-4120; Dallas Express

country, Wednesday through Sunday.

The Chopping Block, 1740 East Vista Way, Vista. 726-8770; Mayhem, rock and roll, Thursday through Saturday; Space Awaiable, rock and roll, Sunday and Monday; Romeo, rock and roll, Tuesday and Wednesday.

Country Creek, North Rancho Santa Fe Road and Highway 78, San Marcos. 744-9730: The Duane Wall Show, country and oldies, Thursday

The Country Side Restaurani and Lounge, 450 Douglas Drive, Occarside, 757-0860: New Country, country rock, Wednesday through Sunday, the Lone Star Country Band, country, Monday and luesday.

Distillery East, 755 Metcalf Street, Escondido. 741-9393: Tweed Sneakers, rock and roll, Thursday: dance with Rockin' Stevie W., Friday and Saturday, live rock and roll, Wednesday, call club for information.

Distillery Nightchub, 140 South Sierra Boulevard, Solana Beach, 755-6733: Bratz, rock and roll.



Dave Mason and the Beckett Band: Old Globe Festival Stage, Monday, August 16, 7 and 10 p.m., Balboa Park. TONIGHT 75° well & draft all night Flora Purim, Airto, and Joe Farrell: Humphrey's, Wednesday, August 18, 7 and 9:30 p.m., 2303 Shelter Island Drive, 224-3411. 9:00 pm July 29-30 DEVOCEÁN The Limeliters, John Stewart, and the Brothers Four: San Diego Wild Animal Park's Mahala Amphitheatre, Friday, August 20, 7:30 p.m.; and Saturday and Sunday, August 21 and 22, 3:30 and

Gregory Isaacs: Macho's, Sunday, August 22, 8 and 10:30 p.m.. Midway and Rosecrans. 233-4271 or 283-1566. Chuck Mangione: SDSU Open-Air Amphitheatre, Tuesday, August 24.

Robin Williams and John Sebastian: SDSU Open-Air Amphitheatre, Friday, August 13,

Richie Havens: Macho's, Friday, August 13, 8 and 10:30 p.m., Midway and Rosecrans. 224-2401.

Black Uhuru: California Theatre, Sunday, August 15, 8:30 p.m., Fourth and C streets, downtown. 233-4271 or 283-1566.

Bobby Hutcherson: Humphrey's, Wednesday, August 25, 7 and 9:30 p.m., 2303 Shelter Island Drive. 224-3411.

Roger Miller: San Diego Wild Animal Park's Mahala Amphitheatre, Friday, August 27, 7:30 p.m.; and Saturday and Sunday, August 28 and 29, 3:30 and 7:30 p.m.

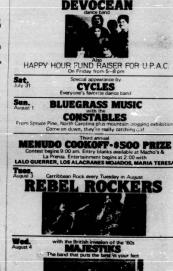
James Taylor and Karls Bonoff: SDSU Open-Air Amphitheatre, Friday, August 27, 8 p.m.

Sha Na Nac SDSU Open-Air Amphitheatre, Saturday, August 28

Chick Cores and Gary Burton: Old Globe Festival Stage, Monday, August 30, 7 and 10 p.m.

**North County** 

The Archorage, 3145 Carlsbad Boulevard, Carlsbad, 729-3170: Lynn Cherry and Zazz, jusz and contemporary, T., salay through



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Washington, Escondido. 745-1931: Radio Romance, rock and roll. Thursday through Saturday: Planet, rock and roll, Tuesday and Hidhway 101 Cardiff 753-6438

Fogcutter, 2858 Carlsbad Boulevard, Carlsbad, 729-3189: Tremor, rock and roll, Wednesday

Gentleman's Choice, 1020 West San

Marcos Boulevard, San Marcos.

744-5215: Delene, contemporary

Gizma's, 380 North El Camin Real, Encinitas. 942-lo76: Juice, rock and roll, Thursday through Saturday; the Bob Long Trio, jazz

blues, and honky tonk, Sunday Johnny Almond Rhythm Revue

Tuesday: the Cylon Boys Choir

Henry's Steak House, 264 Elm Street, Carisbad. 729-9244: Tony Ortega and Chico Cocinero Octet, jazz, Monday.

Hill House, 2730 Via de la Valle, Del Mar. 755-6614: Bob Long Trio, jazz, blues, and honky-tonk, Tuesday through Saturday, Purl, jazz, Sunday and Monday.

Hungry Hunter, 1221 Vista Way. Oceanside. 433-2633: Mr. Peet and the Wandering Boys, rock and roll, Tuesday through Saturday; the Fran Loskota Tria, contemporary, Sunday and Monday.

Jolly Roger, 1900 North Harbor Drive, Oceanside. 722-1831:

Forecast, rock and jazz, Thursday through Saturday, the Mix, rock and roll, Wednesday.

The Last Ark, 2591 South Highway 101, Cardiff. 753-0188: The Beckett Bard featuring Peter Beckett, rock and roll. Thrussley through Sunday, the Pat Fitzpatrick Quartet with Doris Cole and Ron Satterfield, jazz, Monday through Wednesday.

Meeterey Jack's, 11940 Bernardo Plasa Drive, Rancho Bernardo. 566-2400: Fran Loskota Trio, contemporary, Thursday through

Muhamay's, 340 East Grand Avenue, Escondido. 741-0935: Richie Huni, contemporary, Priday and Saturday; Nick of Time, contemporary, Tuesday and

rock and jazz. Wednesda

Friday and Saturday

through Saturday; Incognito Rockers, new wave, Sunday through Tuesday.

Fish House West, 2633 South

JOE JACKSON 9/5 C.S.N. 9/6

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New Bovaria, Carmel Valley Road at Via Cortina, Dei Mar. 275-6556: Stone's Throw, vincage jazz, blues, and swing, Friday and Saturday. Normandy, 215 North Hill Street, Oceanside, 722-4724: Romeo, rock and roll, Thursday through Saturday; Rocco, rock and roll, Sunday and Monday; No Doubt, rock and roll, Tuesday and Oulvale Resort, Lake Wohlford. 749-3193: Kurtis Fargo and the Spurs, country, Sunday afternoo Off Time Cale, 1645 North
Highway 101, Lexadia, 436-400;
Him and Theresa Hinton, traditional
and original Celtic music,
Thurship, Tim Ball and Kenny
Sultan, country blues and ragtime,
Friday, Guy, Carasan, foll music for children, Saturday, coon, Cay and
Candle Carrison, foll music,
Saturday over light of the State of the Time Hoot Nite, Heading Paul and Carls Roberts, Eastern music,
Wednesday. Pancho's, 1309 Camino Del Mar, Del Mar. 481-0414: Purl, jazz, Thursday through Saturday; 'ack Johnson, country, early evening For more information, call 457-5590.
You must be 21 or older to enter and picture I.D. is required. Dress Code. Pomerada Club, 12237 Pomerado Road, Poway, 748-1135: The Big Stone Blazers with the Savery Brothers, country rock, Wednesda

Call 755-6734 for further o

Poseidon, 1690 Coast Boulevard. Del Mar. 755-9345: Dirk Deboniare, rock and roll, Thansday through Saturday: Hulia Hoop and the Bomb Shelters, vintage rock and roll, Wednesday.

Poway Mine Company, 12375 Poway Road, Poway, 748-7296, 566-2070: The Other Brothers, rock and roll. Thursday through Saturday: the Johnny Almond Rhythm Revue, rock and blues. Wednesday.

Ramada Inn. Scotts/s Pob. 2500 Escondido, 747-5000: Eriendshin variety dance mu ic. Tuesday through Saturday; Dale Vernon-variety, Sunday and Monday.

Red Coach Inn. 125 North Pine (corner of Centre City and Valley Parkways), Escondido, 743-9796; Midnight Delight, contemporary,

LESTALLANT

BLUE DADDOT

Thurs. Miss Jan Tober Mike Wofford

sun. Bill Kyle & Shep Meyers

Mon. New Tuxedo Jazz Band

Tues. Peter Sprague Trio

Wed. Joe Marillo Quartet

Charles Owens

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Wednesday through Saturday; Rick Backus and Harmony, progressive country rock, Sunday through Tuesday.

Red Dog Saloon/Valley Fort Steakhouse, 3757 South Mission Road, Fallbrook, 728-1998; Don Tennison and Country Plus. country and contemporary dance music. Wednesday through Saturday

Rogue Stills, 9850 Carmel Rogue Stills, 9850 Carmer Mountain Road, Penasquitos. 578-2144: The Duane Wall Show, country and oldies, Monday and

The Shepherd Cafe, 1126 South Highway 101, Encinitas, 753-1124: Lisa Kanny, classical piano, Thursday, Adriene Jackson, classica piano, Friday and Saturday, Peter, Paul, and Mille, contemporary, Sunday, Jeff Gregory, folk guitar,

Monday: Rick Erlien, blues. Tuesday: Jeff Proctor. contemporary, Wednesday; live classical and folk guitar during lunch seven days, including Lau Jackson, Wednesday.

Stage Coach Inn, 1865 Vista Way. Vista, 724-9090: Cactus Jack. country, Wednesday through Saturday and Sunday afternoon.

Tequila Flats, 3296 Mission Avenue. Oceanside. 757-7757: Dakota. country rock, Tuesday through Saturday; rock and roll. Sunday and Monday, call club for information.

Triton, 2530 South Highway 101. Cardiff, 578-6440: Automatics, rock and roll. Tuesday through Saturday the Bruce Cameron and Hollis Gentry Ensemble, jazz, Sunday and

**BEACH CLUB** 

Winner's Circle, 550 Via de la Valle.

BLITZ BROS.

Del Mar. 755-6666: Rick "Sinatra" Michel, variety, Tuesday through Valley Center Road, Valley Center. 749-1466; Rick Backus and Harmony, progressive country rock, Thursday through Saturda

Vista Entertainment Center, 435

Vista Eatertainment Center, 438 West Vista Way, Vista, 941-1032: Foreign Affairs, rock and roll, Thursday through Saturday, the Blitz Brothers, rock and roll, Sunday and Tuesday.

Whiskey Creek, 14240 Poway Road

Poway, 748-7531: Coyote, country western, Wednesday through

Sunday White Lightnin' Expres

intry western. Monday and

Whiskey Flats, 1260 West Vailey Parkway, Escondido, 745-8640; Es-rie Cunningham and the Black Slacks Band, rockabilly, Thursday through Saturday.

#### Beaches

All The Way Inn, 4240 West Point Loma Boulevard, Loma Portal. 224-8282: The Ram Band, rock and roll, Wednesday through Sunday; rock and roll, Monday and Tuesday,

Mission Ray. 224-2434: Roberta Linn and the Gamblers, country

Atlantis, 2595 Ingraham Street

Bahia Belle, at the dock, Bahia Hotel, 998 West Mission Bay Drive, Mission Bay. 488-0551: Main Street,

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**August 3, 4, 5** 

#### SPIKE & THE CITY BOYS

POP ROCK, professionally played, has been nailed down by POP ROCK AND THE CITY BOYS. The best of Tom Petty, Cars, Quarter Flash, Pat Benatar, Stones and Heart. Beautiful Michele Poolsy is feature on vocals. Leader in Dennis Lombard who afternates on guitze and base. The drummer is Bill Seely and Goorge Comes plays guitzer.

Le Old Grand-Dad Happy Hour

To introduce Old Grand-Dod's 114 proof premium bourbon to OB, Le Chalet is giving away Old Grand-Dad T-Shirts and cigarette lighters as prizes during Happy Hour 4 to 7 p.m. Tuesday, Aug. 3. It's the most expensive bourbon in the world. And worth it. But only \$2 for a double shor Tuesday at Le Chalet.



July 29, 30, 31



#### LAST CHANCE August 1-2

Right off the transistor comes the music of LAST CHANCE and it's the first chance for OBceans to hear Sam Walters on guitar; Sever Gouthro, piano; Tony Cruz, drums; and Sal Martinez, bass. They play the top 40 interpor



#### **Midsummer Clearance**

To celebrate Dog Days, the heliacal rising of the Dog Star, Sirius, Le Chalet is selling T-Shirts for only \$4 and Le Chalet caps for \$2.50 The T-Shirts are does not hely

5046 Newport Ave. Ocean Beach 222-5300

Tuesday through Sunday.

Fahia Hotel, 998 West Mission Bay Orive, Mission Bay. 488-0551: Ionathon Von Brana and Yesterdays, Elvis impersociator, Tuesday through Saturday.

The Beach Club. 1921 Bacon eet, Ocean Beach, 222-6822: The Blitz Brothers, rock and roll, Friday and Saturday; Jim Edmunds, jazz, Sunday through Wednesday; Tom Crowley, variety piano, late afternoon, Friday through Sunday

Blue Pared, 1288 Prospect Street, La Jolla, 454-9131: Jan Tober with Mile Welford, Jazz, Thursday, the Charles Owens Quartet, Jazz, Frida and Saturday, Bill Kyle and Shep Meyers, Jazz, Sunday, the New Tuxedo Jazz Band, Jazz, Monday, the Peter Spraige Irio, Jazz, Tucsday, the Joe Marillo Quartet, Jazz, Welnackay.

LOUNGE

488-1081: Linda Parra, contemporary. Tuesday through Saturday.

Chuck's Steak House, 1250 Prospect Street, La Jolla. 454-5325: Freefall, jazz, Thursday through Sunday; the Bill Coleman Jazz Quartet, jazz, Monday through

Corsaro's Strictly Jazz, 4204 Voltaire Street, Point Loma. 224-3695: The Jimmy Corsaro Ensemble with vocalist Susan Mosher, Jazz, Tuesday through Structor

Dooley's, 2901 Nimitz Boulevard, Point Loma. 224-6628: P. F. Flyers, jazz and contemporary, Thursday through Saturday.

Elario's, 7955 La Jolla Shores Drive, La Jolla. 459-0541: The Bill Coleman Jazz Quartet, jazz, Thursday through Saturday; the Keyn Lettau Quartet, jazz, Sunday through Wednesday.

Hakyon, 4258 West Point Loma Boulevard, Loma Portal. 225-9559: The Movies, rock and roll, Thursday

through Saturday; Moving Targets rock and roll, Sunday and Monday with Danny Holiday, rock and roll Sunday; Heroes, rock and roll, Tuesday and Wednesday.

messay and Wednesday.

Readequaters, Mightfush, 4617

Mission Bay Drive, Pacific Beach,
270-ROCK Ensore to recorded
notable; rexk and ska, Thursday, the
finese, rock and roll, Josepy Ski,
the House, rock and roll, Josepy Ski,
and roll, Crastedday, ritythim and
blates, the Shadows, rock and roll,
sharthey, done, or seconday,
thythm and blates, Similay and
Wednesday, the rock and roll
Monkay and Tuesday, call club for
information.

Hilton Hotel, Cargo Bar, 1775 East Mission Bay Drive, Mission Bay. 276-4010: People Movers,

contemporary, Tuesday through Saturday; Triple Play. contemporary, Sunday and Monday.

Hotel del Coronado, 1500 Orange Avenue, Coronado, 435-6611: The Merrill Moore Trio, contemporary dance music, Tuesday through Saturday.

Islandia Hotel, 1441 Quivira Road, Mission Bay. 224-3541: Doug Ulrich plays piano, Tuesday through Thursday; the Richard James Trio, variety — contemporary to classical, Friday and Saturday.

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach. 270-3220: David Bradley, cornedy and originals, Thursday through Saturday; the Nornads, rock and blues, Sunday through Wednesday

Key Largo, 711 Pacific Beach Drive, Pacific Beach. 270-6223: The Critters, contemporary, Friday and Saturday; the Nylons, rock and roll,

Wednesday.

Le Chalet 5046 Neumort Avenue Le Chalet, 5046 Newport Avenue.
Ocean Beach. 222-5300: Push, rock
and roll, Thursday through
Saturday: Last Chance, rock and
roll, Sunday and Monday: Spike and
the City Boys, rock and roll,
Tuesday and Wednesday.

Macho's, 2966 Midway Drive, Loma Portal. 224-2401: Richie Havens, blues and pop, Thursday; Devocean, contemporary, Friday; Cycles, top 40, Saturday; Colour, Latino, 40; saureay; Colour, Latino, Sunday afternoon, the Constables, bluegrass, Sunday night; the Rebel Rockers, rock and reggae, Tuesday; the Majestiks, rock and roll.

Mexican Village, 120 Orange Avenue, Coronado 435-1822: The Third Degree, contemporary. Friday through Sunday through Sunday

Moby's Broiler, Adam's Rib Restaurant, 1403 Rosecrans Street, Point Loma. 226-1871: Mike









FRIDAY STORTS ARENA AUG 27-7:30PM

TICKETS RESERVED \$10.75 & 9.75 at SPORTS ARENA BOX OFFICE 32NO STREET NAVAL MAD JACKS, AZTEC BOX OFFICE and ARENA QUTLETS SELECT TOOSTS MAY NOT BE AND ARENA QUTLETS. SELECT TOOSTS MAY NOT BE AND ARENA QUTLETS.



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KING CRUMSON

FOX THEATRE - TUES. AUG. 10 8 P.M.

Tickets \$1075 SEARS and TICKETRON outlets





El Cortez Convention Center

Raphael's

702 Ash, San Diego

"La Jolla Night"
Anyone who can
prove they're from
La Jolla or UCSD\$1 admission

Mom's Saloon, 945 Garnet Avenue, Pacific Beach, 483-7737: Pocketful, rock and roll, Tuesday through Saturday; Metro, rock and roll, Sunday and Monday.

Mulvaney's, 1031 Orange Avenue Coronado. 435-4660: John G.

Mustang Club, 3595 Sports Arena Boulevard, Lorna Portal, 222-5596: Country Casanova, country, Thursday through Saturday; Country Jamboree featuring Lanny Presett and Cinnamon Ridge, Tall Cotton, the Constables and a clogiges durie team, Monday; Tall Cotton, country honk; Tuesday and Wednesday.

Old Pacific Beach Cafe, 4287 Old Pacific Beach Cafe, 4287
Mission Boulevard, Pacific Beach.
270-7822: Jim Hawley,
contemporary, Wednesday through
Saturday; the Critters, country and
contemporary, Sunday through
Tuesday.

Rodeo, 8980 Via La Julla, La Jolla, 457-5590: Ron Bolton Band, rock and roll, Tuesday through Saturday Tweed Sneakers, rock and roll, Sunday and Monday.

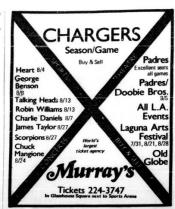
Sandtrap Leange, 2702 North Mission Bay Drive, Mission Bay. 274-3314: Billy Fender Trio, jazz, Thursday through Saturday.

Su Casa, 6738 La Jolla Boulevard, La Jolla. 454-0369: Esteban and Kristina, Latin sounds, Wednesday through Sunday.

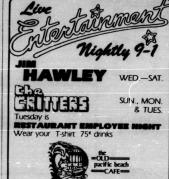
#### San Diego North

Bacchanal, 8022 Clairemont Mesa Boulevard, Clairemont. 560-8022: Moving Targets, rock and roll. Frieday and Saturday: Four Eyes, rock and roll, Sunday; Cecilio and Friends, rock and roll, Wednesday.

Black Angus, 5247 Kearny Villa Road, Kearny Mesa. 279-3100; Paradise, contemporary. Tuesday through Saturday.







fic Beach, California 270,7522

4287 Mission Blvd. Pac

Black Angos, 10370 Priars Road, Mission Valley. 563-5862: Forward Motion, top 40, Thursday through Sunday; RPM, top 40, Monday through Wednesday.

Blarney Stone Pub, 5617 Balboa Avenue, Clairemont. 279-2033: Brian Connelly, Irish music.

Bunbury's, 9906 Mira Mesa Boulevard, Mira Mesa. 5/8-8666 The Amber Band, rock and roll, Thursday through Saturday.

Gold Coast Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131: Bill Kyle Quartet, jazz, Thursday through Saturday; Stephen Coe, contemporary, Sunday and Monday the Mike Wofford Trio, jazz, Tuesday

Hajji Baba, 824 Camino de la Reina Mission Valley West. 296-2010: Middle Eastern music and belly dancing featuring Gizalah, Thursday through Saturday.

Holiday Inn/Mission Valley, Cricket's, 595 Hotel Circle South, Mission Valley. 291-5720: Summe

Hungry Hunter, 2245 Hotel Circle Place, Mission Valley, 291-8074: Sarah and the Owl, contemporary and bluegrass, Friday and Saturda

IN

contemporary, Thursday through Saturday; James Lee, country and pop, Tursday and Wednesday.

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley. 299-2828: The Siers Brothers, 66s rock and Beatles music, Thursday through Saturday, with Four Eyes, rock and roll, Friday and Saturday.

ON THE BEACH

PACIFIC BEACH

The Loading Zone, 7888 Othello Street, Kearny Mesa, 277-9869: Heroes, rock and roll, Thursday and Friday; the High Beams, rock and roll, Saturday; the Beckett Band featuring Peter Beckett, rock and roll, Tuesday, Dark Ryder, Southern rock, Wednesday. London Opera House, 5404 Balboa Avenue, Clairemont. 279-2390: The Missing Oldies Band, '50s and '60s rock and rhythm and blues, Thursday through Saturday.

Marquis Lounge, 7559 Mission Gorge Road, Mission Gorge, 583-0116: John G. Lewis, jazz, Saturday.

Mission Restaurant, 6225 Mis Gorge Road, Mission Gorge. 284-3262: Gary Sherwood, contemporary, Wednesday thro

Monterey Whaling Company, 887 Carnino del Rio South, Mission Valley. 291-1638: Portland Makai, rock and roll. Tuesday through Saturday. Jim Hawley, contemporary. Sunday and Monday.

July 29, August 4 8 5

THE TWO TONES

Friday & Saturday, July 30 & 31 Dance to the music of

Sunday & Monday, August 1 & 2

THE FEATURES

HAPPY HOUR MON.-FRI. 5-7

Well drinks 75° Hors d'oeuvres · Beachfront Dancing Patio Dining Inside Dining Beachfront patio open for breakfast, lunch & dinner

Every Sunday Margaritas \$1.00 after 4 p.m.

Tuesday through Saturday; Jimmy Nixon and Downhome, country, Sunday and Monday.

Navajo Imn, 8515 Navajo Road, San Carlos, 465-1730: Battle of the groups, new rock and roll hand each evening, Thursday through Saturday, Sky High, rock and roll, Tuesday and Wednesday.

Pal Joey's, 5147 Waring Road, Allied Gardens. 286-7873: Fro Brigham's Preservation Band, Dixieland, swing, and oldies, Friday and Saturday.

The Patriot Game, 5353 Mission Center Road, Mission Valley. 296-8714: Donnybrook Fair, Irish music, Wednesday through Saturday, Jim and Theresa Hinton, Irish music, Tuesday.

The Pavillion Lounge, Town and Country Hotel, 500 Hotel Circle North. 291-733: The Naki Ataman Trio, contemporary international dance music, Tuesday through Saturday.

Sanuggier's Inn, 402 Fashion Valley. 291-7170: Stephen Coe, contemporary, Tuesday through Saturday, with Tonya Mantooth, contemporary, Friday and Saturda

Spilet, 110 Burro, Nerme, Bar Spilet, 110 Burro, Nerme, Bur Park, 276-3990: Glearning Spires, rock and roll, DPSZ, rock and roll, the Chains, rock and roll. Thursday heated Roots, rock and roll. Memoric Devices, rock and roll. Memoric Devices, rock and roll. Phalaps, rock and roll, the Eules, rock and roll, the Planes, rock and roll. Spire Robots Berst., rock and roll, the High Beams, rock and roll, Lept Gouthy rock and rock, Prowler, rock and roll, Webbessday.

Springfield Wagon Works, 5255 Kearny Villa Road, Kearny Mesa. 565-2272: The Dan Luevano Trio, jazz and contemporary music for dancing. Thursday through Saturday.

Tio Leo's/Mira Mesa, 10787 Camino Ruir, Mira Mesa. 695-1461: Joe Stewart, country and contemporary, Wednesday through Saturday.

Wrangler's Roost, 6608 Mission Gorge Road, Mission Gorge. 280-6263: E. Zane Wood and

#### San Diego South

Anthony's Harborside, 1355 North Harbor Drive, downtown. 232-6358: Signed, Sealed, and Delivered, contemporary, Tuesday through Saturday.

Black Frog Restaurant, 4672 Federal Boulevard, East San Diego. 264-3797: Jasmine, jazz, Friday and Saturday; jazz jam session, Sunday

Best House, 2040 Harbor Island Drive, Harbor Island, 291-8010: The

Spud Brothers, '50s and '60s roc and roll, Tuesday through Satur Aubrey Fay, '60s and '70s rock an roll, Sunday and Monday.

Calliope's, 2927 Meade Avenue, North Park. 281-2610: Plamenco music and dancing, Thursday

Crossroads, 345 Market Street, downtown, 233-7856: The Daniel Jackson Quartet, jazz, Friday and Saturday; jazz jam session, Sunda

Doc Masters, 2051 Shelter Island Drive, Shelter Island. 223-2572: Oh! Ridge, contemporary and comedy. Tuesday through Saturday; live music, Sunday and Monday, call club for information.

club for information.

Drowny Magin's 311 Street and
University Avenue. North Park.
298-8364. Silo, Guentry, and
blues. Thurnday the Jackstraen.

Thurnday the Jackstraen.

Thurnday the Jackstraen.

Thurnday the Jackstraen.

Hinton, traditional and original
Cellte massic. Sharing: Git irred.

Floot Ingils, Honolay, Starona Cell

Tanachay, Yikekodon, vininga and
condemporary classics, Wichnedoy.

Earth Deering Hows. Im Spero.

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Strandbray Busing glatte, Friday an



Aug. 21 HEARTSPACE DANCE PARTY Chuck Mangione

nes Taylor/Karla Bonol Sha Na Na Chick Corea Joe Jackson

Croeby, Stills & Nash Doobies/Padres Manhattan Transfer Emmy Lou Harris

CHARGERS

Season Tickets Chargers vs. Chicago

El Cajon 141 Florebo fertung fortung from East 442-5553

DINER'S CARTE AMERICAN MASTER
CLUB BLANCHE EXPRESS CHARGE









The Fairmount, 3695 Fairmount Avenue, East San Diego, 281-6347 Escape, rock and roll, Saturday

Fat City/China Camp, 2137 Pacific Highway, downtown: 232-0666: Harvey and the West 52nd Street Jive Band, 30s and '40s music, Broadway hits, Friday and Saturday

Hamburguesa, 4016 Wallace Street Old Town. 295-0584: Donny Rose, country and contemporary. Enday

Harpoon Henry's, 2725 Shelter 224-8242: Tailwind, contemporary and Latin, Friday and Saturday.

Holiday Inn/Embarcadero, Porthole Lounge. 1355 North Harbor Drive, downtown. 232-3861: Larry Page. contemporary, Tuesday through Saturday.

Jolly Roger, 807 West Harbor Drive, Seaport Village, 233-4300: The Russ Kirkpatrick Band, rock and country rock, Wednesday through Saturday.

Ning's Road Cafe, 4034 30th Street. North Park, 464-1081; 284-3603 (after 6 p.m.): An event of alternative music with Unclaimed. Salvation Army, the Bangs, Friday, Alternative music with Neisted Roots, Dream Syndicate, and Black Tango. Saturaby, dance to recorded mass Wednesday.

Kung Food, 2949 Fifth Avenue, Hillcrest. 298-7302: Llame, classica guitar, early evening Tuesday and Wednesday: Julio Aguirre, classical guitar, early evening Thursday and Friday, Doug Hewett, folk guitar, early evening Sahunbar.

Mandolin Wind, 308 University Avenue, Hillcrest, 297-3017: King Biscuit Blues, blues and rhythm and blues, Thursday through Saturday, live music, Tuesday and Wednesday, call club for

My Rich Unde's - 6205 El Cajon Boulevard, East San Diego. 287-7332: Sky High, rock and roll, Thursday through Monday, rock and roll, Tuesday and Wednesday, call club for information

Our Place/Mild San's, 2424 Fifth Avenue (at Laurel), Hillcrest. 232-1773: The Ray Briz Trio, jazz,

The Pipeline, 3325 Adams Avenu Normal Heights. 563-0576: The Untouchables, rock and roll, the Crawdaddys, rhythm and blues,

Red Cost Inn. 5933 University Avenue. East San Diego. 583-6670: Illusion, rock and roll, Thursday through Sottrudge, Quick, top 40. Sunday and Monday; Emergency Exit, rock and roll, Buesday and Wednesday.

Royal Affairs, 1021 Scott Street, Shelter Island. 223-5200: Rex Paris

Sharatan Harbur Island, 1380
Harbor Island Drive, Harbor Islan
991-2006 Sundowner Louige
Cusideline, jazz. Ruesday through
Saturday, Leslie Gold,
contemporary and standards,
Sunday and Monday, Butterfield's
Carneo, with Jeannie Cheatharu,
Harry Smith, and Patty Padden,
jazz. Ruesday through Saturday.

sore, needily invogin Saturday, Sheratan Inn Airpuet, Sandpiper Lounge, 1590 Harbor Island Drive, Harbor Island, 291-6400; Th. Johnson Twins Trio, contemporary and variety, Monday through Saturday, jazz jam session with Jeannie and Jimmy Cheatham, early evening Sunday.

Sidney's Cafe, 3753 India Street,



DORIS COLE & RON SATTERFIELD

> PETER BECKETT Friday - Sunday, August 6-8

> > MOJAI

LARRY MOORE QUARTET

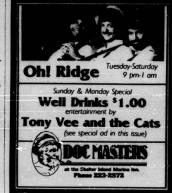
Featuring BILL COLEMAN Monday-Thursday, August 9-12 On Restaurant Row 2591 S. Hwy. 101 Cardiff-by-the-Sea 753-0188

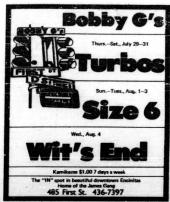


**Bob Long** Trio











CRASH KALIBER

Sunday & Monday BAND AUDITIONS

50° OFF ON ANY COCKTAIL

NEVER A COVER CHARGE



Coleman, folk and blues, Thursday; the Shrieve Brothers, jazz,

Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island 291-9110: Dusty and Melissa, contemporary, Wednesday through Saturday.

Triton, 6011 El Cajon Boulevard, East San Diego, 58G-3240: Bruce Cameron and Holis Gentry Ensemble, jazz, Wednesday through Saturday.

Trojan Horse, 6179 University Avenue, East San Diego. 582-1070: Crash Kaliber, rock and roli, Tuesday through Saturday, rock and roll, Sunday and Monday, call

Tuba Man's, 2551 University Avenue, North Park. 295-9426: Hardtimes Bluegrass Band, bluegrass, Thursday; Ira Cobb's Jazzbo Dixieland Band, Deselan

Wing Cafe, 2753 B Street, Colden Hill. 239-9906: Karen Mullally and Company, rock and roll, Saturday; Catherine Schieve, folk music, Sunday brunch.

#### South Bay

Black Angus, 707 E Street, Chula Vista. 426-9200: Oasis, top 40, Thursday through Sunday, Devocean, contemporary, Tuesday

Country Bumphin, 1862 Palm Avenue, Imperial Beach, 429-1161: Lanny Prewitt and Cinnamon Ridge, country, Tuesday through Saturday, Ducktail Revue, 50s roc and roll, Sunday and Monday.

Psek's Cocktails, 317 Third Avenue, Chula Vista. 422-1566: The Garry D. Show, pop and oldies, Thursday through Saturday, Rex Paris, centemporary, Sunday

#### **East County**

Antonio's Placiends, 700 North Johnson, El Cajon. 442-9827: Appaloosa, country, Friday and







Big Oak Ranch, 1723 Harbison arryon Road, Dehesa, 445-3047; country music, Sunday afternoon. call club for information.

Black Angus, 1000 Graves Avenue El Cajon, 440-5055: RPM, top 40. top 40. Baesday and Wednesday

Blarney Stone II, 7059 El Caion Boulevard, La Mesa. 463-2263 Sean McVicker, Irish music Wednesday through Saturday, with Torn McMaster, Friday and Saturday: Brian Connelly, Irish

Blue Jay Lodge, Sunrise Highway, Mount Laguna, 473-8844: Electric

Horseman, contemporary country. Saturday.

The Boondocks Restaurant, 8320 Parkway Drive, La Mesa, 465-3660: Dale Pearson, piano bar, Tuesday through Saturday, Jay Star, contemporary guitar, Sunday and Monday.

Boss Bill's, 9325 Mission Gorge Road, Santee, 448-9983: Nightrunner, country and country rock, Thursday through Saturday.

Bull and Bear, 690 North Second Street, El Cajon, 440-5757: Chain Reaction, contemporary, Tuesday through Saturday. Holiday Trails, 1951 Carrizo Gorge

Lakeland Resort, Highway 79, Cuyamaca. 765-0736: Country music, Friday and Saturday, call club for information.

Lakeside Hotel, 9940 River Street. Lakeside. 443-9591: Dehesa, country, Thursday through Sunday

La Posada del Sol, 1221 Broadway, El Cajon. 447-5665: East Coast: Bruce Robbins and Mark Hellman, casy listening and top 40. Wednesday through Saturday.

AUTOMATICS

223-4401

Castaways, 10757 Woodside

THE PONY EXPRESS

Country rock & oldies Thursday through Sunday

Sunday Jam Session 7:00 p.m. 'til 11:30 p.m.

Monday: Spacehetti Dinner 99°

Put a little

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TERRY

CAMARRO

Happy Hour 3:30 to 6:00 p.m.
Well drinks 75c, Bottle beer 90c, Pitcher draft \$1.50

Complimentary chips & salsa!

6149 University Avenue 583-5700 We have a liquor catering license for private parties

Avenue, Santee, 449-6700; Rock and roll, Tuesday through Saturday, call club for information.

La Posado del Sol, 8236 Parloway Drive, La Mesa. 462-2640: East Coast: Bruce Robbins and Mark Hellman, easy listening and top 40, Sunday and Monda; The Diamond Lounge/Aunt Emma's, 1532 East Main Street, El Cajon. 442-7288: California Country Band, country, Friday and Live Oak Springs Resort, Highway 80, Boulevard. 766-4288: The Grand River Band, country rock, Friday and Saturday.

Driftwood Lounge, 5286 Baltimore Drive, La Mesa. 462-0533: Carl Simmons and Southern Comfort, country, Tuesday through Saturday; Country Justice, country, Sunday and Monday. Lorenzo's, 596 Broadway, El Cajon. 442-9696: Jack Pollack and Coast & Coast, contemporary dance music, Tuesday through Saturday

Magnolia Mulvaney's, 8861 Magnolia Avenue, Santee. 118 8550: Bramble, country, Wednesday through Soturday. Road, Jacumba. 766-4383: Almost Live, country. Friday and Saturday. Kentucky Stud, 11377 Woodside Avenue, Santee. 448-3402: Country Justice, country, Thursday through Saturday.

Mamo's Mink, 533 East Main Street, El Cajon. 442-5573: Jimmy Nixon and Downhome, country rock, Tuesday through Saturday; the Grand River Band, country rock, Sunday and Monday.

Miclary D's, 9563 Mission Gorge Road, Santee. 448-9934: Super Colt. country and rock 2nd roll, Friday and Saturday.

Nite Owl East, 667 North Mollison Avenue, El Cajon, 447-3854: Fever top 40, Tuesday through Saturday, the Brown Sugar Show, top 40,

The Office, 14110 Old Highway 80, El Cajon, 561-8762: Bitter Creek, country rock, Friday and Saturday.

Park Place, 1280 Fletcher Parkway. El Cajon. 448-4111: Prophet, rock and roll, Tuesday through Saturday; rock and roll, Sunday and Monday, call club for information.

Severin Drive, La Mesa, 465-1525: Artisan, rock and roll, Tuesday through Saturday.

Van Winkle's, 10055 Mission Corge Van Winkle's, 10055 Mission Gorg Road, Santee. 549-0060: Johnny West and the Chaparrals, country, Thursday through Saturday.

Win Cody's, 240 West Main Street, El Caion, 440-9247; Stargaze, rock and roll. Thursday through Sunday



Performers listings are compiled by Linda Nevin. If you wish to be included, please call 234-2508 Thursday afternoon or Friday before 5:00 p.m. The listings are free.

#### Rock & Roll

Johnny Almond Rhythm Revue: Gizmo's, Poung Mine Co. The Amber Band: Bunhury's Automatics: Trinor Cardiff The Bangs: King's Road Cafe The Beckett Band: Louding Zone:

The Lost Ark
Black Sheeks Band: Whiskey Flats
Black Tango: King's Road Cafe
Blitz Brothers: Vista Entertainment Center, Beach Club

Escape: The Fairmount
The Exil-s: Spirit
Aubrey Fay: Boat House
The Flames: Spirit
Forecast: Jolly Royer/Occurside
Foreign Affairs: Vista

Entertainment Center
The Forks: Belly Up Tavern
Four Eyes: Bocchanal. Lehr's
Greenhouse
Cleaning Spires: Spirit
The Heroes: Loading Zone,

The Heroes: Loading Zone, Haicgorn
Haich Beams: Leading Zone, Spirit
Danny Holiday, Haicgorn
Huln Hoop and the Bomb Shelters:
Poseidorn
Husins: Red Coat Inn
Incognito Rockers: Fogutiter
Insc:: Headquarters Nightclub
Jonny Rat: Headquarters Nightclub
Joney Rat: Headquarters Nightclub

Co.
Panic: Texas Teahouse
The Penetrators: Headquarters
Nightclub
Perfect Strangers: Texas Teahouse
Planet: Fireside Lounge Juice: Gizmo's The Russ Kirkpatrick Band: Jolly Roger (Seaport Village Legend: Westerner, Spirit The Majestiks: Macho's

Mayhem: Chopping Block Jerry McCann and the Gigolos: Belly Up Timem Metro: Mom's Saloon Tony Mills and Crosscut: Prophet: Park Place Prowler: Spirit Push: Le Chalet Mr. Peet and the Wandering Roys:

Push: Le Chance Radio Romance: Fireside Lourage The Ram Band: All The Way Inn Rebel Rockers: Belly Up Taxern Rocco: Normandy Romeo: Chapping Block, Hungry Hunter/Oceanside
The Missing Oldies Band: London Opera House The Mix: Jolly Roger/Oceanside

The Mix: Jolly Roger (Occurside Macmonic Devices: Spirit The Movies: Haleyon Moving Pargiets: Bisccharal, Haleyon Karen Mullilly and Co.: Winy Cale The Nomads: Jose Marphy's No Doubt: Normandy The Nylons: Key Largo The Other Brothers: Poway Mine Joyce Rooks Band: Spirit Nightclub
The Shadows: Headquarters

Nightclub Shuffle: Wild Turkey The Siere Brothers: Lehr's Greenhouse Size 6: Bobby G's Sky High: My Rich Uncle's, Navajo

The Spud Brothers: Boat House Stargaze: Wir Cody's Super-Colt: Mickey D's Thumper: Cancer Machine Tansblare: Spiriter Tremor: Fuguatier Tremor: Fuguatier Turbos: Esboby G's New Mickey Colt. Bacchand, Bestillery East Mickey Route: Spirit, King's Roud (Mickey)

Cafe
Unclaimed: King's Road Cafe
The Untouchables: The Pipeline
Vital Signs: Spirit
Wit's End: Bobby G's

#### Country/ **Country Rock**

Almost Live: Holiday Trails Appaloosa: Antonio's Hacienda Rick Backus and Harmony: Valley Center Inn Saloon, Red Coach Inn

Club Bitter Creek: The Office Bramble: Magnolia Muleuwy's Cactos Jack: Staye Coach Inn The California Country Band:

The California Guntry Band:
Diamonal Gunge/Anni Emmis
California Express: bisliner Learney
California Express: bisliner Learney
The Country Casamona: Michary California
Livithoud Learney
Country Whickey Crock
Dashota: Toquita Plates
Caymen: Whickey Crock
Dashota: Toquita Plates
Learney
Electric Horremon: Blase Aug Ledge
Kurtla Pargo and the Spurs:
Calcide Resonance.

Odinale Resort
Richard Freeman: Drowsy Maggie's
Joe Crotto: The Catignso Lourge
The Grand River Band: Marna's
Mink, Liwe Oak Springs Resort
Hardtimes Bluegrass Band: Tuba



OUR PLACE



Christina & Chartie

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# WILD TURKEY BULLETIN

#### ATGUST 1982



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5080 BONITA ROAD

267-2550

# FEAR

Live at the Fairmount Hall, August 5

meet the band at

OFF THE RECORD 6136 El Cajon Blvd. 265-0507

**AUGUST 5. 3 PM** 

"THE RECORD"

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**SLASH RECORDS** 

COUNTRY TALL CASANOVA COTTON Emceed by Las Vegas comedian Tomy Andera

Thursday, July 29

Saturday, July 31 THE DRIFTERS

es: 11 am & 2 pm The Boardwalk," "On y," "Up On The Roof,"



BO DIDDLEY

FREE LIVE ENTERTAINMENT WITH 75' SWAPMEET ADMISSION

ing: August 19 THE FLYING BURRITO BROTHERS August 22 THE GUESS WHO August 26 TOWER OF POWER

Stadium, 9449 Friars Rd. 283-5906 FREE PARKING Thurs. noon—10 pm, Sat. & Sun. 8 am—5 pm

CLIP & SAVE

Jack Johnson: Parachus Gene Karolisyn and Crosswind: Patomino Star
The Russ Kirkpatrick Band: Jolla

Leather and Lace: Hutchs James Lee; La Hacterida Cantin Roberta Linn and the Gamblers:

The Lone Star Country Band: The

Countryside Lourage
New Country: Country Side Lourage
Nightrunner: Boss Bill's
Jimmy Nixon and Downhome:
Marria's Mirik, the Mooraglow

Lanny Prewitt and Cinnamon Ridge: Country Bumpkin, Mastany Club Donny Roze: Hamburguesa Rural Delivery: Strate Hat

Sarah and the Owl: Hungry

Hunter Mission Valley
Carl Simmons and Southern
Comfort: Driftwood Lounge Joe Stewart: Tio Leo s. Mira Mesa Super Colt: Mickey D's Tall Cotton: Belly Up Timern, Mustang Club, Felicita Park/Escondido Don Tennison and Country Plus The Duane Wall Show:

Top 40

West Coast: Cafe del Sign Man Johnny West and the Chaparrals

The Naki Ataman Trio: Parillion

Bach-a-la: Tougot live Brown Sugar Show: Night Oud

Chain Reaction: Bull and Boar Lynn Cherry and Zazz: The

Anchorage Stephen Coe: Smuggler's Inn. Gold

Coast Lounge The Critters: Old Pacific Beach

White Lightnin' Express: (408-404) E. Zane Wood and Blazing Saddles:

Ingus Mission Valley
The Garry D. Show: Dock's Leslie Gold: Sharaton Flathor Contemporary/

Mulrariey's Escondido
The Johnson Twins Trio: Sharaton

Doug Dover: Montere Act & Doug Dover: Montere Act & Dusty and Melissa: For Hems East Coast: Le Posade del Sol El Vest La Posade del Sol El

Irm Airport Kyle and Co.: Islands Lounge

The Fran Loskota Trio: Hungry

The Dan Luevano Trio: Springfield Wagon Works Main Street: Bahia Belle Tonya Mantooth: Smuggler's Inn

Midnight Delight: Red Couch Irm Jim Moore: Old Bordta Store Merrill Moore Trio: Hotel de

Paradise: Black Angus Kearny Mesa

Rex Paris: Royal Affairs, Dock's Cocktails
Linda Parra: Catamaran Hotel
Pelikan Alley-Saska's Sports Arona
People Movers: Hilton Hotel
P. F. Flyers: Doolay 5
Peter, Paul, and Millie: Shephord

Jack Pollack and Coast to Coast:

Larenzo s. Royal Vista Irm Jell Preston: Shepherd Cale Quicke: Red Coat Irm. Black Anguss El Cajon Donny Rose: Hamburguesa RPM: Black Anguss El Cajon. Black Anguss Mission Valley Rampuss: Arbo: Boarl

Sarah and the Owl: Humana Hunter Mission Valley Gary Sherwood: Mission

Shine-It-Ou: Vacation Village

Signed, Sealed, and Delivered: Anthony's Harborside Spring Fever, Holiday

Jay Star: The Spot. The Boondocks Restaurant Joe Stewart: Tio Leo's: Mina Mesa Sandy Stewart and Co.: The

Moorigiou: Summer Breeze: Holiday Dun Tennison and Country Plus:

Red Dog Saloon
The Third Degree: Mexican Village
Triple Play: Hilton Hotel
Doug Ulrich: Islandia Hotel

lazz

Lori Bell and Shep Neyers: Prophet Vegetarian Restaurant The Dick Braun Big Band:







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> \$100 WELL DRINKS all night long! plus . . .



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Sunday, August 1 Come rock the Halcyon from 6 pm till closing



DANNY HOLIDAY 69 pm

Draft beer & house wine 50° from 6-8 pm Dance under the skylights & blowing fans

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Moving Tangets

**Every Wednesday** Dollar Drink Night All well drinks, draft beer & house wine-one buck

Camero Secretion Francoi Island
The Bruce Cameron and Holls
Gentry Ensemble: Priton/San
Diego, Triton/Cardif
Jeannie and Ammy Cheatham:
Sheraton Inn Airport
Lynn Cherry and Zazz: The

Jynn Cherry and Zutz: The Anchorage Chicago Six: Belly Up Rusem The Bill Coleman Juzz Quartet: Chuck's Steak House, Elario's Emmy Corsaro Ensemble:

Duende: Fish House West Jim Edmunds: Beach Club The Billy Fender Trio: Sandtrap

Lounge Pat Fitzputrick Quartet: The Lost

Ark
Forecast: Jolly Roger/Occarside
Freefall: Chuck's Steuk House
Frick and Frack: Reupot Inv
Guideline: Sheraton Harbor Islan
The Hall-Hughes Swing Band:
Rolls in Towan

Belly Up Tavern

Belly Up Tavern

Harvey and the S2nd Street Ree
Band: Fat City/China Camp

Daniel Jackson Quartet:

Crussmals
Jasmine: Black Frag

Bill Kyle Quartet: Gold Coast
Lounce

Bill Kyle and Shep Meyers: Blue

Coronado, Marquis Lounge The Bob Long Trio: Hill House,

Gizmo's

The Dan Luevano Trio: Springfield Wagon Works
Joe Marillo Quartet: Blue Parrot
Susan Mosher: Corsaro's Strictly

Auze Band: Blue Parrot Tony Original States Parrot Tony Ortega and Chico Cocinero Octe: Henry Steak House Charles Owens Quartet: Blue Parrot P.F. Flyers: Dooley's Pellian Alley: Suska's/Sports Arena

Parrot
The Kevyn Lettau Quartet: Elario's

Cale
Jim Spero: Drowsy Maggie's
Peter Sprague Trio: Blue Purrot
Stone's Throw: Belly Up Tavern.

New Bawaria Jan Tober: Blue Parrot West Coast: Cafe del Rey Moro Mike Wolford: Blue Parrot, Gold

Blues/R&B/ Reggae

Purk Puncho's, Hill House Red Point Quartet: Belly Up Taxon The Shrieve Brothers: Sidney's

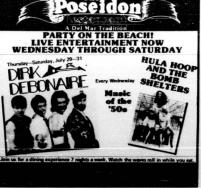
Iom IsaB and Benny Sutrain: Out Time Cale Preston Coleman: Sidney's Cale "Tomcat" Courtney and the Blues Dusters: Rexas Fuchorise The Crawdaddys: Headquarters Nightclub, The Pipeline Rick Erlien: Shepherd Cale

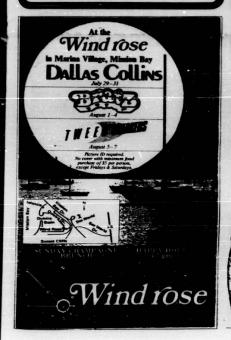
Cathsh Hodge and the West Coast All Stars: Belly Up Tavern The Hurricanes: Belly Up Taxem King Biscuit Blues: Mandolm Wind Bob Long Trio: Hill House.

Gizmo's, Poway Mine Co. Tom Ball and Kenny Sultan: Old

Midnight Robbery: Salmon House The Missing Oldies Band: London









Rebel Rockers: Belly Up Tavern. Red Point Quartet: Belly Up Tavern San Diego Steel Band: Belly Up Tavern

Pub, Blarney Stone II Dennis Dobler and Gary Grissom: Dennis Dobler and Gary Grissom: Drousy Maggie's Dennyhrock Fahr, Parriet Game Esteban and Kristina: Su Gasa Richard Freeman: Drousy Maggie's Jeff Gregory: Shopherd Gafe Doug Hewith: Kang Flood Jim and Theresa Hinton: Patriot Dennis Maggie's Did Raterri Silo: Drowsy Maggie's Don Strandberg: Drowsy Maggie's Stone's Throw: Belly Up Revers. New Banaria New Dationa Word Coast: Cafe del Reu Moro

Folk/Ethnic

The Big Jewish Band: Old Time Guy and Candie Carawan: Old Time Preston Coleman: Sidney's Cale Colour: Macho's Brian Connelly: Blarney Stone

Baron Moran: Retibert's La Mesa Paco: Ramacie Bill's Raegle Taggle: Cafe del Rey Moro Paul and Carla Roberts: Old Time Cate San Diego Steel Band: Belly Up Taxorn Catherine Schieve: Wing Cafe Siaresa Gael Celli Band: Drowsy Maggie's Silo: Drowsy Maggie's Jim and Theresa Hinton: Putroit Garne, Draway Maggie's, Old Time Cafe Laura Jackson: Shepherd Cafe The Jackstraws: Drossy Maggie's Les Tray Shelles: Drawsy Maggie's Iom McMaster: Blarmay Stone II Sean McVictor: Blarmay Stone II

#### **Everything Else**

Julio Aguirre: Classical guitar. Kung Food David Bradley: comedy and

originals, José Murphy's Tom Crowley, variety piano, Beach Club Friendship: variety, Ramada Innt Escondido

Term Extraction

Extraction

Editic Colds reviety — pop to light
clearcied, The Press Room
Salvor

Art Balls piano bar, La Mars
Adriene Jacksone
Shephard Cold

The Richard James Britz variety—
contemporary to classical,
blasmide Iribac

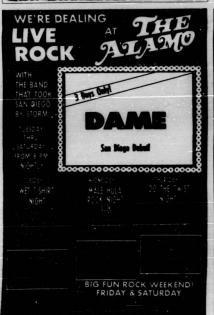
Lian Kamper classical p. 1910.
Shephard Cold in the Cold of the Cold

Winner's Circle Nickelodeon: vintage and

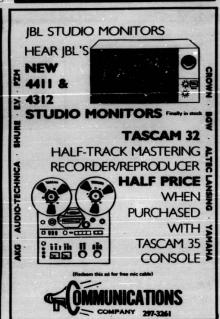
contemporary classics, Drowsy Maggie's

Contemporary automatical contemporary automati









# **CURRENT MOVIES**

All reviews are by Duncan Shippherd. Priorities are indicated by one to five stars and arepathies by the blisch spot. Linrated movies are for now unseviewed.

Antiplement — A takeoff (peculiarly appropriate form in this context, although the implication of getting off the ground makes, it a miscenser after the country and an appropriate form in this context, although the implication of getting off the ground makes, it a miscenser after the country of the countr

Down In: South Bay Crive In)
Anales — Gong's Privage hite motions finning of the Broadway At. On past evidence, nor one mout invayer in an acceptability of the Broadway At. On past evidence, have been desirable to the state of the Broadway At. On the Broadway At. On

shape to the mass of foutbles business, and a good-nested boadway play-ang pood-nested boadway play-ength: Doubles with he unleishful wisk, models with he may play move, which the play to the play to the play to the play of the pla

Smalle. — In the story less and humanists and annies were seen as the seed of the seed of

Blade Planear — Two of the more so-cially consciour, of cinematic genres — science liction and the detective story — have been mated to produce a future-generation Los Angeles (A.D. 2019) that Irools Itic Tokyo or Hong Kong gone to seed. The detective

several nostalgic throwbacks to Bogarts heyday simply mistire: the hard-boiled, first-person narration; the Venetian-bind shadows; the Joan Crawford hairdo and fashions on the female lead. The sci-fi elaments are more fully elaborated, but aren't al-

of that sympathetic Hellywood portrail of the embittered, weary, but still cun-ning. U-boat commander. THE ENEMY BELOW. The main idea of how to rise above the war-movie clickle is to push biological awar-ness to new heights of realism, and hence the lavish attention paid to excretory.

loading washer at the laundromat-There is some good work done with wind machines and wave inschines in horst of some rather obsulus rear-scient projection. And there is some good ministrie work of the by-boat-ns-battab type. with many manual cus surfacings and submergings. Stairing Jurger Prochook directed by Wolfgang Preissen. 1932.

culture is a crazy-guilt of cliches, sticned together with more care than it calls but One tother of originally, and maybe if agentus, as the stokes, in her to social structure, and it is a structure, to her toe partners is benefit use of his took, in her to social visuality social contents. The surfers way of apologoring for throwing around peeces of his to ow with the basistense of surface. One surfers way of apologoring for throwing around peeces of his in the content of the con

Clear Meta Commas, from 7/30;
Charleton Files — Angiophila on the ramping. The factual story concerns on well difficult moments, on a Charleton, and the other a Jase, who appear to be heading toward a show down in the 1034 Opingoc, still Fale way for both of them to see and creates a somewhat dislated double climas. If the moves a somewhat dislated double climas, the moves a see whether power shows a somewhat dislated double climas. If the moves a seed whether power shows a most always for both of them to see and with the power shows a most always for both of them to see and seed on the power shows a most always a somewhat the seed of the seed of

Collected Breaming — A young jazz bull flow Chicago entress by bus in a Calabrere beach town to "check out the scene." and he process to make a spectacle of himself by speaking in the leight and descene, in the selection of the part of the selection of the part of the selection of the part of the selection of the part buffs of heaviery years ago, or to Marian invader injuring to milete the jazz buffs of heaviery years ago, or its difficult to lest which. John Hancocki potential Calabram beach

Clash of the Titles — The titans in question are the Kraken and the Gorgon, or rather the Gorgon's de-

#### **MOVIE DIRECTORY**

ction, sweet, snot, vomit, body w, beends, vencreet disease, mi-n, and the file. Vet, for all its dog-pursuit of a kind of wincing, th-griting, nose-holding realism, movie takes a better turn when-re it approaches the frou-frou and us-pocus of Old Hollywood studio us-pocus of Old Hollywood studio

# **CURRENT MOVIES**

capitated head, brandished as a waser only Persiaus. Keeping up your interest and you syelds until their as a series of any own of their as a series of their as a series of their as a series of their assets their as the series of their assets of their as

Conda the Serenates—The Course commander to come along in quite some sime. The reverging of a peacetal comes repic to come along in quite some sime. The reverging of a peacetal some sime to the command of the come six of the size in order to the come with to warm yourself by my ser?—I the command wisted, the evil despot, again snake the impregnable moun-tion forties, the demong girls, the vi-and such SM accountements as annual-six the best and such SM accountements as annual-six the body and such SM accountements.

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Starts Friday Henry Winkler

1 30 1 30 3 45 6 00 8 15 10 15 (P)

MANN THEATRES

HOTEL CIRCLE 291-2121

Garp

the closest thing to an Italian muscle-man epic doesn't necessarily mean being right need door. The thing that particularly creater is chaim between epics, the thing that till st do of the old neighborhood and re-locates it in a spanking-hew high-rise conforminum several streets away is the preten-tionaries. This attribute, which tands lousness. This attribute, which lands to rub out the Camp element (so strong in any 1960s muscleman movie) and replace it with a pomp element, would be less bothersome if the movie were better made. There is good reason to be suspicious of a move that is buttered together with as many slow dissolves as this one is. The ones clustered in a firett loversals. many side dissolves as irvs one a-The ones clustered in a fivel towersh-ing scene are no more than a scene are no more than a the construction of the construction of the theory of the construction of the straphforward and unmagnative re-venge stoying are endications of and very solidly connected chain of very solidly connected chain of very solidly connected chain of the action, when it comes, tends to use overy content towards sturts and special effects, in makinship of the content of the content of the explosions of thool, and other such staples, locking in clarify as much as

A Steven Spielberg Film

Madroes Daby 10:00 at 12:15, 2:45, 5:15, 8:00, 10:30 (PG) Midnight Shows Fri. & Sat. 12:45 a

12 20. 2 50. 5 20. 7 50. 10.15 (PG)

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Jeff Bridges TRANS 12:00, 2:00, 4:00, 6:00, 8:00, 10:00 (PC

Starts Friday Henry Winkler WEST SMFT 12:00, 2:00, 4:00, 6:00, 8:15, 10:20

MINO NEAL AT HISTY 78 - 435-7688

Starts Wednesday, July 28 Renard Gen OFFICER AND A CENTLEMAN 12 15, 245, 515, 745, 1015 (R)

3:00, 5:30, 8:00, 10:30 (PC Ueff Bridges TROM 1:45, 1:45, 3:45, 5:45, 7:45, 9:45 (PG

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LITTLE MODELHANCE IN TEXAS

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About From Circ 15 75 15 15 99

Dawn of the Dead — George A. Romero's companion piece to his NIGHT OF THE LUNING DEAD, set largely (and inspirationally) in a sub-urban Pittsburgh shooping center, less a sequel than a remake, a new and improved version with sticker technique and guider special feets, and postively guaranteed not fall. disappoint even the most hysterical tans of the earlier film. It is gratuitousy, scandalously, nose-thumbingly gory But it also offers the wickedest laughs of any American movie since BEYOND THE VALLEY OF THE DOLLS — unless, of course, you are one of those persons who under no circumstances can admit the possibilcircumstances can admit the possibli-ly of there bring anything humofous about, for example, a flesh-eating comble having the top of his head sliced off, very thin the Oscar Mayer's huncheon meats, by a helicopter propeller, and then going into a nubber-lineed wobble as frough he hold pright hand. 1979. "(Parkway, UA Glasshouse 6, 7/30 and 31 midnight)

and 31 microgist)

Dead Blass Dea's Wiley Falid — The basic idea — namely, to intervenew or logs from cause in 1940, sims nors into a periody of that genera, so that the star.

Period MacAdamy, Alan Ladd, et al. — and with the star.

Fred MacAdamy, Alan Ladd, et al. — and with the star of the start, and the start of the start of



STEDWALKER (G) 12 mm THE HOLY GRAIL FG Ft. & Se. Midnight CUST 4-10 Dandon the Run (SPECIAL EVENT No passes or bargain paces) (Q 7:30 & 9:30 pm
"An Old Man reflects back on
his younger days as he watches
the point ... the point he surfar
with his three friends ... long

Sargain hour! Setween 5:00 \$ 7:00 pm. all seats are only \$2! All matrinees are only \$2 to

ingly episodic and non-sequifur plot flow. If the potential for humor in this germack remains deeply buried, the germack remains deeply buried, the properties of the properties of the properties of the produce boday's move audience to yesterday's stars is a minor consideration here, much overstandaned the movegoers siye to the intricate bethincial work of editing and constitutily. That's a trickly business in any haying to make the hat, deeps, larger and properties of the produce of the properties of the proper movie, but it becomes trickier when having to match the hat, dress, lamp, and camera angle of a scene shot forty years previous. On this score, the movie is often well done, shows good attention to detail, and deserves a kind of cold, mirthless admiration, with Pachel Ward, directed by Carl St. (Century Win 2, from 7/30).

Contury Twin 2, from 7/30)

There - Barry Lenneon's uny Topiconia, "let very deviative, portra of young markood on Baltmore, 1999. The production is underling in as collection of pendic are and hancula section of pendic and are those pink have-you (and are those pink have you (and are those pink have you

\* (Guest)
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\* Usuald appear to be an extremely difficult assignment to laif a diagon, and, more to the crementic point, an equally critical to laif a diagon, and, more to the crementic point, an equally critical to laif and the control of the contro

employing Ian Fleming's James Bond. Agent OZ: Her Maserly's Service Service Perhaps a time swiffer one Service. Perhaps a time swiffer outline to the subsequent ones: but fairly well developed, muscled, principled, seven at this stage. Usuals out fairly well developed, muscled, principled, seven at this stage. Usuals of the swife swife swifer should be subsequent ones: Dr. No. a half-case mad scientist with artificial hands and a scheme to take over the world from his missib base over the world from his missib base over the world from his missib base specified in the swife sw

E.T., the Extra-Terrestrial — Nothing more ought to be required to dismiss Steven Spielberg's pretense of sweetness and innocence, or to dis-miss the movie in tool from respectful miss the movie in loto from respectful consideration, then a glance at the death-scene of the monogrammatic spaceman. This sicknown spectacle is miked for all it is worth, with the normally cigar-colored creature hav-ing turned to the color of ash, his fullyoung markood in stantonet. 1904 in make of all of the other care and hards and toggle-bullon jackets and what hards and toggle-bullon jackets and

Finalise — One of the minor side effects of the Soviet Union's continued bad behavior in public is that, despite the moral chaos introduced into spy licition by John le Carré and old-ers, it is still possible to paint Cold War tenthe moral chaos recolucied etto syy liciator by Juline Carte and ord-mit, its et possible to part Capifforward melodurans. It perhaps requires someone as Right-teaming as Cited Eastwood, who directed this movie as well as stars in it, to went to undertake such an effection, or to do hall pastice to it. And yet the perhaps de to the such an effection, or to do hall pastice to it. And yet the posticular focat of the systematic microseriment of Jews — ought to endear Eastwood even to persons, or especially to persons. Souist bashess centered on here— the systematic mistreatment of Jews— ought to endeer Eastwood even to persons, or especially to persons, very much on his Left. The spy mission itself, vital to Balance-of-Power

"BAND ON THE RUN" THE MOVIE

California Premiere

Y, AUGUST 4 THRU TUESDAY, AUGUST 10
fans wask only)

La Paloma Theatre

First Street, Encioles, 4257469
Two shown anglyty—28 10 p.m.
T-Shirtson sale at theatre only \$7 each.



# **CURRENT MOVIES**

preservation, cults for an American fly-grap and to fixed a Rasson Mid-phy and to fixed a Rasson Mid-can fly at six times the speed of sound-ning and can fill him. Invisible for radar screens, it has a clair-cut, fee-pair spechologically shally pilot fineaks berind the iron Curtan, rind a brighter by the self-certainly that for almost four tess referencing that for almost four tess referencing that for almost full can be self-certainly that for almost hipsched plane. 1982.

For Your Eyes Only — A collection of lan Fleming short stories supplies the title for Roger Moore's fifth outing as James Bond. After the outer-space excesses of MOONFAKER, there ap-

"(ken, 7/39)" the Wind.—The most be-loved movie ever made from a book by Manguare Microel, covering the object of the control of the control days to post-bellum days, BRTHO CF ANTECHE 2 and Southern belies first bless down a Right of steer, Affectie am act remark from the ruly light of Souriet C Plater, "Fiddle-dase-deer velocities of the control of the control of the control of the control of the Plantas Microel directed by Victor Plantas Microel directed by Victor Figers, 1530

Harreld and Blasde — The fale-suicide jokes are predictable and the zamy-old-lady jokes are typical, but this unmagnable romance between adolescent Bud Cort and septua-genarian Ruth Gordon has a sick-secet tolerance for private perversity hat is quite beguling. And the many Cat Stevens songs at intervals grin-tangs at It. Directled by Hell Arbby.

microgist)

Liners the Effe III Associ — Dissistance story, heaver on the "discision and the plan on selline for the" of the "days" of the "days of the existence continued to the heaving with plant of the existence continued to the heaving with "days of the "days of the



I Love You

to have been discarded as useless or used-up are: body-pairing (blowed-by roling around-an blank canwag) as an expression of sexual abandon-nest; a pitoli fred into a more, and the Fellin-esque song-and-danced the Fellin-esque song-and-danced Coast-Revence 1881.

The basedate Strickles Strickles Strickles Comedy remake of a classic Fillers sci-li-findler, with a KING KONG motificated on toward the end. and a listinguage intimation of ATTACK OF THE SP-FOT WOMAN. Any good base sambited in the choice of source marrial is evident movierse eats. Except for the passable special effects and

the flunkable powdery pholography, the whole thing is about on the level of a TV visinely-hore stelecth, though on a TV visinely-hore stelecth, though on the level has a bit smutter than that, and cervine the stelecth of t

The Legand of the Lone Ranger— And a hearty ho-ho-ho. Or a feeble one anywey. The intended tone, as a matter of fact, is the major question mark hanging over this project. It takes a full hour to get to the mask and

the William Tet Overture, and up to that point, and for most of the time thereafter, the intention seems to be to bring plausibility and reality to this kiddle classic. The old TV show was much too slify to have survived anymuch too sily to have survived any-where outside is delightful environ-ment of paper-match boolders and have been also as the survival of the survival such an allowaters of dust and blood and sally olikelyae that you are watching to the survival of the survival of the believe at limbs that you are watching. This effect is undermend by, among other things, it he risped male-mode types chosen to play the Line flanger of the survival of the survival of the clear, are absorbed equals, and not another Chusce and Finday Even if a could be decided with certainly how goings-on, it would be an additional problem actually to comply, Kinton Spiktory, Michael Horre, and Jason 1981.

Idea of Fee. — For single or Art relative with memorias of the eithy, burstleger of the eithy, burstleefforts of Polish fillermaker Andrzei 
Megda — KAMAL, and ASHES AND 
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Med Man of Iron - For anyone who retains

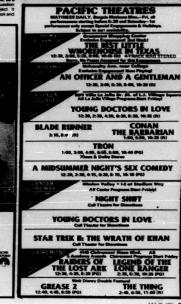
 Amorous pursuits at the turn of the century, starring and directed by Woody Allen, with Mia Farrow and Mary Steenburgen. (College: Fashion Valley: La Jolla VII-lage: Oceanside 8: Sports Arena 6)

National Lampoon's Animal House — Surprisingly coherent and polished piece of work, considering it's from the writers of the National Lampoon and from the director of KENTUCKY FRIED MOVIE; not as raunchy as you FRIED MOVIE: not as raunchy as you might expect, held in check perhaps by the tighter morals of the 1962 period setting, and not all hump either. This frati-house comedy has good rapport it maintains through the cried in start congretulations and newards it hands out to its undesirancy good characters. With John Selvati. Tim characters. With John Selvati. Tim Matheson, directed by John Landis

**Night Shift** — Black comedy starring Henry Winkler and Michael Keaton, directed by Ron Howard.







# **CURRENT MOVIES**

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• (Casan) the Markaria — The closest fring to a Steve Reharkia — The closest fring to a Steve Reharkia — In quies some time. The reversing of a patiental control of the control of the control of the steve of the control of the control of the steve of the state of patients achool, on the state of patients achool, of with to warm yourself by my fer?", the comical visitant, the evil despot, the statulous treasure guarded by a hand forters. The descript gift, the vir-gin sacrifice, the ory, the crucificon, and such S-M accourtements as annual skin bedictines and metal-ment, or any wood of its. But being here, or anyway most of its. But being

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latinees Daily 12:15. 5:15. 8:00. 10:30 (PI

12:00 2:10 5:00 7:30 10:00 (PG)

12:00. 2:30. 5:00. 7:45. 10:15 (PG)

SWINER LOVERS 230 230, 430, 630, 830, 1030 (R)

Starts Friday
PREFOX 315, 800 (PG) BANDERS
THE LOST ARK 100, 545, 1030 (P

Hamson Ford

MANN THEATRES

10161 CHC11 291-2121

Garp

Matrices Daly 11:30, 2:15 5:00, 8:00, 10:30 (R)

the closest thing to an Italian muscle-man epic doesn't necessarily mean being right next door. The thing that particularly creates a chasm between CONAN and the earlier muscleman patricularly creates a charm between CONNN and the earlier muscleman space, the hospital results and the space of the control and the cont

3150 1056 C ANS 224-3344 A Steven Spettern Film

E.T. Mathees Dely 10:00 and 12:15, 2:45, 5:15, 8:00, 10:30 (PG) Midright Shows Fri. & Set. 12:45 and

00 CENTER CT 485-8641)

12:00: 2:00. 4:00, 6:00. 8:15. 10:20 (R)

STAR THEN I

ueff Bridges **TRIGN** 11:45, 1:45, 3:45, 5:45, 7:45, 9:45 (PG

An Unforgettable Summer SUMMER LOVERS 12:30: 2:30, 4:30, 6:30, 8:30, 10:30 (F

LITTLE W

Bergan Prior Seles S 50 for shore that start before 3.00 p.m.

MEAL AT HERY 75 - 400-7000

in originality. With Arnold Schwarz-enegger and James Earl Jones; di-rected by John Milius. 1982. " (La Jolla Village)

Claudia Willippia

Dawn of the Dead — George A

Romons, county of the Dead — George A

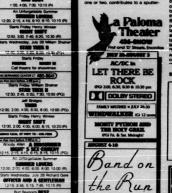
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and 31 inching(s). Dated this bear 1 titler (Paid — The basic clase — namely, to intervene to logic clase — namely, to intervene to clase from actual 1950s films and service a parody of that genes, so that the star. As the service of the service



(SPECIAL EVENT! No passes or burgain prices)

GG 7:30 & 9:30 pm
"An Old Man reflects back on his younger days as he watches the point ... the point he surfer with his three friends ... long

\$2 Bargain hour! Between 6 00 \$ 7 00 pm. all seats are only \$21 All matinees are only \$2 to.

ingly episodic and non-sequitur plot flow if the potential for humor in this gimmick remains deeply buried, the potential for education frequently peeks through. The opportunity to in-troduce today's movie audience to peeks introduct not construct the yesterday's stars is a minor con-sciention fere, much overshadowed by the education value of drawing technical rank of dealing and con-technical rank of editing and con-tinuity. That is a tricly business in any movie, but it becomes incher when and camera angle of a scene shot forty years previous. On the scene shot forty years years when the scene shot when the scene shot forty years years when the scene shot forty years when the scene shot when the scene shot forty years when the scene shot when the scene shot forty years when the scene shot when the scene shot scene scene shot scene shot scene scene scene shot scene

\*(Cestury Nien 2, hom 700)

\*Diser\* Barry Lewinson's very "personal," yet very derivative, portrait of 
young markood in Batimore, 1959. 
The production is untering in as coand toggle bottom sichest and whathave-you (and are those princharmog lisen decorations as by thitermog lisen decoration in the probtiem with all these cultural supports,
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employing Ian Fleming's James Boxd, Agent OD: Her Miserly's Se-boxd, Agent OD: Her Miserly's Se-and Islane (Sean Covinery completio-cuty law) than the subsequent ones; but faily well of electroped in diselec-ted faily well of electroped in diselectric and the con-trol of the completion of the completion of the con-trol of the completion of the completion of the con-trol of the completion of the control of the con-trol of the completion of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the control of the con-trol of the control of the control of the control of the con-trol of the control of the control of the control of the con-trol of the control of the control of the control of the con-trol of the control of the control of the control of the con-trol of the control of the control of the control of the con-trol of the control of the control of the control of the con-trol of the control of

E.T., the Extra-Termestrial — Nothing more ought to be required to dismiss streven Spielberg's pretense of sweetness and innocence, or to dismiss the move a floto from respectful consideration, than a glaince at the death-scene of the innocyparimisation of the consignation of the consi spaceman. This sicknoon specticuse is milled to 34 it is worth, with the six milled to 34 it is worth, with the six milled to 34 it is worth, with the register of the six milled to 34 it is worth and only perform on eyes marrowing to reme clescents, and the son-year-old by who has bettered thm, and who is synthesis and the six milled the six milled to 34 it is sufficient strength to wait in protest when the softens stote alone servers and increase there are some some six milled the six milled the

Drive In: Writigate Teen 17.
Feetbles — One of the minor side effects of the Sonet Lieson's continued based baseds on public in that, despite based baseds on public in that, despite faction by John is Carrie and others, it is faction by John is Carrie and others, it is still possible to paire Cook What tendence in terms of straightforward coverence as fingle-teering as Circl Eastwood, who described this movie as well as size in it, to work to unificate to the continued on the c

#### "BAND ON THE RUN" THE MOVIE

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Two them nightly- & 8 10 yr. m., T. Obits to side at themse only 57 men.



# **CURRENT MOVIES**

preservation, calls for an American fly-ing ace to steel a Russian MIG that can fly at so times the speed of sound, and can thus turn "invisible" on radar screens. It has a clear-cut, two-part structure, a dark half in which the psychologically shaley joils oneaks behind the fron Curtain, and a brighter fold less viewestimon half for stimost cernitorie ren' cursain, and a ungraer (but less interesting) half (or almost railf) in which he takes flight in the highrided plane 1982. \*\*\*\* (College, from 7/30; Fiesta Twin; Oceanside 8; Sports Arena 6; Uni-versity Towne Centre)

For Your Eyes Only — A collection of lan Fleming short stories supplies the Fee Your Spea Only — A collection of lan Pleming short sixone supplies the ties for Roger Moore's firm outing as excessed of MOORAMACR, there appears to lose a desire to return to an earlier stage. The spoil is not far beno-note with period flavor about free of the bild opys them plantly iden-tified as Ressain. Cubat, and East stage. The stage of the return only from into bold relef the note with period flavor about free of the bild opys them plantly iden-tified as Ressain. Cubat, and East stage to the stage of the return only from into bold relef the normal precompanies with pulgaries SALIFICAN NOGET LIVE-tweet carina-tize of Margaret Thatcher in her hardwards. Fand from her culture for the stage of the delivery out of blooch this move is with either the forces. Carinb Booquet receibly Julian Booquet properties of properties properties

(Men. 2-ray)

Gene With the Wind — The most belowed movie ever made from a book

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Named and Blassie — The fale-nicide pites are predictable and the ramy-old study lotes are typical, which the unimagnatie romano between additioned Bud Cort and septia-genian Ruth Gordon has a size-timent foliarone to private previous tweet foliarone to private previous that is quite beguiling. And the many Cat Stevens sorgs at referrable pite from the contraction of the contraction of the results of the contraction of the contraction of the properties of the contraction of the co

I Leve We (fix 'le Ama) — Diciscic love story, heavier on the "didactic" han on-either fire 'love' or the short or the 'love' or the 'love' or the socion sensing polarisics, and the nonlinear namalies bedonesse, afford or the action is continued to the heav's with LZOD surphis bosen or "fisched" with LZOD surphis bosen or "fisched" brassierer, manighe vidoo screens, with 1,200 surplus bowes of "Nickless" brassieres, multiple video screens, "environmental sculpture." a male mannaquin, a dich-shoped bed with a sort of scraggly, macramé canopy, and a sold wall of windows giving orto a sosticard view of Sugarioat Mountain. A very phitosperic hole-man source is a superior sold with the source of the source later. The source is an other susant later. The source as other size later. The source as other size later.



I Love You

To have been discarded as useless or used-up are body-painting followed by rolling abound on blamic carried as an expression of sexual abandon-ment: a pistol fred into a meror; and the Fellini-esque song-and-dance incide. With Sovie Braga, and Paulo Ceaar Person. 1981.

The lisconditive Shrinking Woman.
Cornedy remake of a classic Fillers
sci-list hitely, with a KING KONG most
facked on toward the end, and a last-gasp intrinsion of ATTACK OF THE 59-FOOT WOMAN. Any good tasks
whibsted in the choice of source ma-terial is evident nowhere else. Except
to the passable special effects and

the flunkable powdery photography, the shold thing is about on the level of a 1Y warely-host ablot. Though pohosps a bit smulber than that, and central part of the should be sh

The Legand of the Lone Ranger— And a hearty ho-ho-ho. Or a feeble one anyway. The intended tone, as a matter of fact, is the major question mark hanging over this project. It takes a full hour to get to the mask and

A Midwesser Night's Sex Comody
— Amorous pursuits at the turn of the
century, starning and directed by
Woody Allen, with Ma Farrow and
Mary Steenburgen.
(College, Fashion Valley, La Jolia Vil-lage: Oceanside 8; Sports Arena 6)

and Tonto (who, it is made abundantly clear, are abnotize equals; and not another Crusoe and Friday). Even if it could be decided with certainty how one is supposed to respond to the gings-on; it would be an additional problem actually to comply. Klinton Spilsbury, Michael Horse, and Jason Robards; directed by William Fraker. 1981.

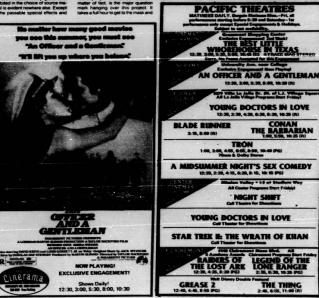
\*(Claremont)

\*(Claremont)
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National Lampoon's Animal House pace of exit, considering 5.5 from the writers of the National Lampson and from the diffector of KENTLOCK PRED MONE; for an standfly say so by the lighter morals of the 1982 period seeing, and or a sub-very law point of the 1982 period seeing, and or all survey when the fact that the survey of the 1982 period seeing, and or all survey when the survey of the survey midnight)

Might Shift — Black comedy starring Henry Winkler and Michael Keaton,





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and undersupervised special-effects, department. If the terror tractics are poorly catculated, though, the humo tactics are even more so, as the referiless satincal pless effectively remove the suburban family from sympathy. With Oray T. Netson, Jobeth Williams, and Beatines Straight, co-written and co-produced by Steven Spetibery, directed by Tobe Hooper (though

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Raiders of the Lost Ark — Director Steven Spielberg and executive producerico-writer George Lucas pay homisige to the clithanger senats of the Thritise and Forbes — and they pay handsomely, pumping the project to full of money, production values, and sechnical reazzle-dazzle that it no consideration for the programment of the sey seroporney company the project consideration and control and the control of guest on fine Miscolar force etc. etc. the technique swage with a three-piece hardo, who dismantles the subjects the etc. and the subjects to the subjects and the subjects to the subject to the

# **CURRENT MOVIES**

veiing of the new susts and hardware. With those formsities out of the way, the follow-up can just get on with business. Its storyline, bringing back processes, as perhaps too much in the shoot-em-up mode winch the 1973 movie seemed such a welcome backlash against. But it still has the other move as not hereas of character risk Kirk is celebrating an unspecified brindlay, and his menopausal ansral Kirk is celebrating an unspecified birthday, and his menopausal anxieties seem to seep into every corner eties seem to seep into every corner of the movie. Indeed, the flous of at-tention is anyuably too musch on him to do justice to Spock's musch-publicized demise (and strongly suggested Directual-style resurrection from a flag-diaped coffin), in this, the move relates overmuch on our past

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sions. With Kurt Russell, Richard Dysart, A. Wilford Brimley, 1962. \*(Camino Cinema 4; Clairemont, from 7/30; Mrs Mesa Cinemas; Spring Val-ley, from 7/30; UA Glasshouse 6; Vogue, from 7/30)

Tron — Reviewed this issue. With Jett Bridges. Bruce Bovietner, and David Worner. without officeted by Steven Laberger. "Campus Brue In Campus Plaza S. Fashon Valley: La Jola Village: Plaza Bonila: Rancho Bernardo 6. UA Cinema 2. LM Glasshouse B.

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The Warriors — Walter Hill survealstic, or ant-resisted, street plang move
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The World According to Garp— Robin Williams stars as the hero of John Irving's best-seller, directed by George Roy Hill (Camino Cinema 4; Cinema 21)



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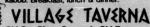
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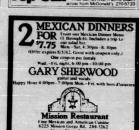
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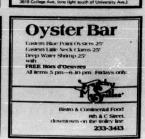
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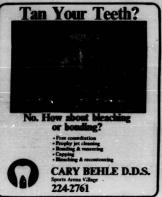
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196 VOLVOIDS, 2 door surricht er chabbinning die rose AM, PM, CB, white 25,000 run, receilent cond-cin, MOUC 279-9057

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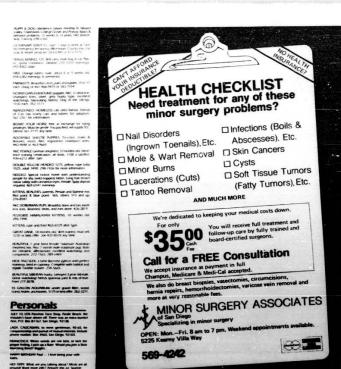
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FALL SMCLE, and trowing for someone on your man ever? Tall Singles Club Laddes 5'10", men 6.2" renomen. 18 years and up. 673-1ALL or 272-2215.

ALL COTTON FUTONS. Historically Japan's premier bedding. We make ours with the finest quality cotton batting. We use thirty tuffs rather than the usual twelve to twenty-four to insure that the batting does not shift under you during the night. Sleep in health on the floor or mate the cotton futor to our beautiful Futor bedframe.



The innovative Zen bed is more supportive and comfortable than conventional bedding, but it's the creative genius of the Zen bed design that guarantees its acceptance in our homes. Lightweight, washable, fully warranteed and available in a variety of sizes and attractive element fabrics.



Familiar with the three-fold sleeping mat? By splitting the third fold in two, our sleeping mat has an aesthetically pleasing as well as practical back for use as a couch when it's not being used as a comfortable, yet firm bod. Clever, eh? Zippered cotton punels, of course!



#### \$5.00 off coupon

any futon, zen bed or 4-way roomette. Expires August 5, 1982.

Bob's Waterbeds 1453 Garnet Ave 270-3680

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Oceanside Larsons 615 Mission Ave. 722-3712

San Diego Larsons 4756 University Ave. 280-1433

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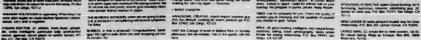
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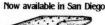
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communication, positive attitudes, seeks same, placoric Pacific Beach, large room, 4 blocks from ocean, 3250 272-3379. ROCHMATE TO SHARE 2 begroom house in Mira Mesa. Noromoker, no gays. 5217.50 morehly & 1/2 unitides, 1st & last, 125 dupose. Carl 578-7858. from \$75

NICE 2 BEDROOM apartment in North Fark, Must be responsible, neut & employes, 1200 a moren & 1/2 utilities, Call 260-1098 ask for Mark, leave message if

muzioanDKING ROCAMMATE wasted in 4 personn house in La Mesa. Pool washer HBO: I room available now. 2 incer in mio-August. 1220 monthly & 1/4 usted. 918-2440.

ROCAMATE WANTED male or female, great place in Pacific Beach. I block from beach. 1205 per month. Corport Hanni Sannan 401-July 9

PACIFIC BEACH white male share my apartment, bedroom large, with same 18-30 years old. Clean, re sponsible, 1130 monenty, 1325 Grand Avenue 483-3077.

PEMALE ROCHMATE wanted for large 3 bedroom house in Normal Heights. 1150 per morth plus 1/3 utilities. Small deposit, Phone 281–3657, leave mescalar. ROCHMATE WANTED, someone to share nice beach costage house. Prefer mellow, mature person into spiritual path, hidelik massage, raw vergie, gantening, music, melloatenin Cal 224-0405.

LA JOLLA ocean wew, 5 protoces, 3 path home. Share with 2 professionals. 1295 per moreh & 1/3 ubbles. Microwave. fireplace, wetbar, laundry. Call 488-040s. BOOLMATE TO SHARE house in University City with professional. 1270 plus 1/2 utilities. Available now. MALE PROFESSIONAL nonsmoker, to share Pacific Brach home, 1195 pas utilities, 483-4240 evenings. SOUTH MISSION Beach room open to clean, norsember, August I Nopes, 1265 Marco 486-3373 ROCHMATE WANTED to share nice oid house near Hillings: area, own room, nicely furnished, great registerhood, easy parking, quert. 1285 and share utbern, No senders, 211–2913.

WANTED MATURE male to share 3 bedroom town-house, i-commoker \$785 plus 1/3 utilities, 560-7285. ROCHMATE WANTED by August 1 North Park area. Private bedoom, bath & phone: 1183 month plus: 1/2 udities. David 574-12% ACCHMATE WANTED, 2 begroom dugter, Customore, 1193 per month, first and last plus 1100 deposit by August 1 FA 692-7079 work, 274-2085 name.

MALE TO SHARE 2 bedroom apartment in North Park Male be estremely neal, nonamoler and open-minor of \$150 plus 1/2 utilizes, 298-3417 after (gm. ROCHMATE BY August 1. 3 bestroom, 2 bish histor. Letten Grove, \$167 plus 1/3 utilities. Rayer after 7pm or anutine werends, \$52,2048.

UCSD/UTC AREA recommen revoke to share 2 bird-room, 2-1/2 bath compo with freplace, past and all amenday, 1250 points pag. 1/3 ubition, 453-9504

HOLGEMATE, FEMALE, age 20 plus, recreamoning, near, 2 bestroom Plusife Brach apartment, 1-1/2 blocks from corpus, 5145 & 1/2 unities, Ed 270-6216.

22 JULY 29 1982

HIGUSE MATE TO SHARE 2 persoon house with large year in dust was of Lin Mess. Close to as & SCSU 1250 pag. 7, 2 states, 464-2307 or 284-1751

11.36.da, CLAREAGONT to there 3 bedroom apartment. Ottoe to base & shopping floor pursuly turnered, Auditor August 1 Female preferred, Placy or Claud 463-h254. (Care 2pm & after ago.) OCIAN BEACH, 1225, 4 blocks to brach, new, ke-main, microwave, drck, barbecue, laundry, 223-0390 new missage.

FEMALE ROOMMATE waited in well kept El Capin house, furnished room washer, dryer. No pets or since ers. Must be clean, responsible. 3135 & 1/2 ubities. Dennis 447-660s.

MICROWAVE OVEN with Colombium gentleman Come notine to 2 another who appreciate you let one horses, up from anyly glad friends. Microsie's suicase Callinghi or day.

ENERGETIC RESPONSIBLE easy-going, 36 year oz-lady who shows wants to share your abode in Pucific Brinch Own bedoom & oath a migst Lakane 452-2500

ROCMMATE WANTED who works evening to share 3 beatons townhouse floot, pulso, waters days 525 mentity & /3 utations 574-4715 days or 271-5876 evening.

SEENING FRENDLY energets ferroir nousenates 22-35, nonemberg to share during house near Win-arress us Allie Communicative, supportine housenal notion Mesque seconds tow miss great apportune 459-7902

PACIFIC BEACH, furnished near ocean security de-pose. Possible work exchange for information call 465-4846 percapt smoke.

ROOMMATE NEEDED for 2-3 works starting August 5. Beauthal hally furnished 2 Dedroom townhouse. Aug. 2 Docks hall the Jeach Sevie 274-4762. TEMALE ROOMMATE for beautiful Mission Histonine Gurden setting freplace, washer, dryer, microwave Must be clear importable: \$275 morehly & 1/2 uspore, \$24, 2002.

POCHMATE WANTED to 2 begrown hearest apart ment August 1 1195 monthly & 1/2 utables 252-3040 Minstey, Windonstry, & Friday or 245-7732

MISSION HILLS Women needed to share furnished duples 1225. first & unit & 1/2 utakers. No smokers. 295-2988 after hom.

NEED PERSON, rest, consmoker, for beautiful fully furnished note in Crest, El Capin Pandranic view, sur-arci, garden sectusion frendano, 1185, 444-2636.

SERIOUS, PROFESSIONAL, non-smoking man wanted to source a deautiful nome in University City dose to La total 1300 duty statems, 453-1967 after 5. FEMALE ROOMMATE mature, wanted to share a 4 bearoom house in Mrs Mesa, not & friendly atmos-ment foreign print, profesed 271, 392 pag 271, 8029 ROOMMATE FOR 2 bedroom condo. Parking, pools, weigh, room, la-undry, more: 1285 plus utilities. Artist perferred. Available intendiately. Marci 463-4281. FEMALE ROOMMATE WANTED Rancho Perusquitos condo: 1150 plus 1/3 ucitors. 485-9076. FEMALE, consisteing, share very ritte 3 bedroom 2 bath condo with 3 gifts Near State. Own room, \$200 includes lidates, First, last, cleaving, 255-1821. FEMALE ROOMMATE wanted to share furnished apartment in large complex with pools, capie, air conditioning. Fine rans and mean, 298-2982. 3 MILES TO SOSIL Roomnate wanted immediately, furnished 4 bedroom house. Large latchers and yard \$165 plus usilisms. Tim or to \$400-1148. FEMALE ROOMMATE NEEDED to share 4 bedroom house in San Carlos area. \$120 plus 1/4 usillies. Stu-dent preferred. off8-8628 SLAMES RENTAL Pacific Breath, August/Sirptember, professional female unit, share cottage 100 feet from onixh, 515U-veet, 352U-ficiells, references, Luanne, 511-7040 days, 483-607 Evenings. RESPONSIBLE FEMALE to share large new condo. 2 bodroom 2 bath, pook jacuza, 1225 plus 1/2 utilities 578-5592 albei 4. MALE TO SHARE with same. Must be next, clean and compatible: off7-2151, AL

forcegived and pets. No tobacco \$200 and 1/4 utilities, 436-0120

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3a30 HOUSE, 1524 Pacific bruch Drive gardence, beduster, 7 bath, no garage, unfarmities, sove in fragelator, Carpeta, pales, feminel yand, no peta Fumby perferred, 282-8779.

OLDEN HILLS, I bedricon cottage, hardwood floors on small yand. No dogs, smokers, 1235. Call Arthu J. 3733 nooe to dam. DNOINTAS CONDIO 5630, 2 large bedrooms, 2-172 baths, double garage, freplace, pubs, 1500 square frest Root, tennes, No gets, Available now, 272-5151

CARDIFF 4 bedroom, 2 bath with Sreplace, yard close to beach, 5775 lease, 756-1214, 1837 Pariva Dr.

LA JOLLA VILLAGE TOWNHOLDE: Large 2 britroom, 2-1/2 bath, den, daving room, freplace, pook terrino, sacketball, garage, patter, 237-4312 wereldays, 8-5 045 per govern. CASIN ING BEAR LAKE, 2 bedroom, freplace, coor TV near and conductable, near all the fun places, protos Australia full time furnished 426-5266.

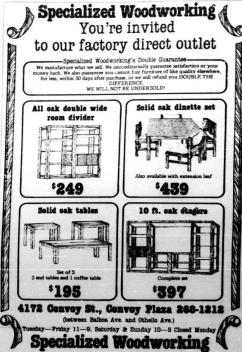
Unifullnets+EDHOME, good location on cui-de-sac in El Capon, 1 bedisson, 1-1/2 bath, ferced yard 2 car garage 1575 moren, 465-7347. PACIFIC BEACH, room for rent in 3 bedroom house. \$150.per month, \$75 security-deposit, \$25 utilities. Call CLASSEMONE. Boom for next in next 3 bedroom rouse responsible working people only. \$150 per month. \$25 utilities. \$75 security deposit. \$277.8522 or \$277.8564.

RACIFIC BEACH, room for rent in 3-berdroom house. 1150 per moreh, 325 utilities, 175 security deposit.

SALSDA PARK vaulon, 1220 to 1255. Convenient Soth Avenue tocation, Surery, clean apartments. Furnitiest, all utilities included, single actust only, person. Call 232-2297 or 299 4993 to see.

1950, 1 MEDROOM unturished house fevers yard. Facilit death. No pets. 270-1097

2 BEORDOM, 1-1/2 BATH condominum, new carpet. her/by-paintent carpon view, 1500 monthly, 279-0450.



MIRA MESA, roomfuse for beautiful 4 begroom none, 3225 month glus utilities plus 1225 depose. Ware softeore clean and responsible. Full use: No.7814. MIFTO SHARE Sentered I pedroom house in Naponal City. Must be clean, trust sworthy, increamobie-employed. 1150 monthly plan 175 deposit pag. 1/3 station. Lot 267-2769 monthlys. 827-2791 monthlys.

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SHARE CONDO IN Mission Visings with 27 year date impriess. Post partials on the control of the c

SERIOUS STUDENT wanted to share 3 bedroom house in Poulis Brach. \$208 month plus 1/3 utakties & depose, hunkatier August 1, 270-7762. CHRISTIAN FEMALE ID SHARE 2 bedoom townsouse, pool jacuus (UFC anal. 1245, 1/2 utilities. Mijas be normolein, health/weight conscisus, Susan 243, cas-c-e-65, 182-c Streicher's Eleven Locations FEMALE WITH CHILD would like to meet same to find house together in Classmont, 584-4525. HOUSEMATE TO share lovely floway home. Own room, large pool. Meture adult, nonsmoker. 748-8945 Gegs. 92128

SINGLE MOM. 3 & 9 year old boys seek mair house-mate. Good influence for kids, desire braich area. Sep-tember 1. No windon, 200-1986.

CAUCN, responsible person to share rice large droom apartment, Many exical, Rent 1225 includin lices. Open-missed professed, 444-6707 after 4on

AM HOMEOWNER, would consider renting part of my home to worthwise cause for small amount of renc. P.O. Box 14414, San Diego, CA 92114.

PROFESSIONAL woman seeks same to share lovely limithed 3 bedroom, 2 bath Kenangton home. Garage, replace. Islandry. 1300 a month plus ublictes. 12-3308.

EMALE ROOMMATE to share 3 bearcoon, 2-1/2 but r-winhouse in Carolft, 1225 a month plus 1/3 utilities to children, pets, or smoking, 436-2665 everyings an weekends.

RODAMAZE, FEMALS, für large 4 bedroom condo Nended August 1 through October 1 or longer (7 Minutes from SISU, \$186.25/usitios. 6/9-2104 53-3-127, Erny 279-0810.

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Creative'

PEOPLE MOVERS

Rental Agencies

FULLY FURNISHED 2 degrees. I but to hat 1475 nonethy fire \$186.6.73 committing deposit 256-6673. 1300, ONE BICHDOM uniturished apartment solve, refrigerator will to wall claimers, laundry facilities, pool off-screet parking. Normal Heights area: 281-2010. SOUTH MISSION BEACH, shall unfurnished 1 decision apartment new jets, year round, parking no zero, 1330 mosalong utilities, 259-7153 were-alon

NORMAL HEIGHTS, 2 bearoom, 2 aath condominum, cathedral colling, finglace, upper quest, surry unit rinage, slove, no pres. 1465; 1150 arcurey, 563-2813 ann or 563-4604 evening.

ENCINTAS 2 BEDROOM, 1-1/2 bath oceanwew du-ples to lease. Garage yard: covered paro. 1900 monthly. No pits piese. Available September 1 or looses 94,5743.

105U AREA, condo for rene, jacuzze, microwave, distri-waterie, waterij dryer, etc. \$150 to share room. Have a fun summer fall. Gen ZoS-2238 CHARMING OLDER I bedroom cottage, north of these or nice complex near Park & Adams, Ideal for per your. No pris. 442-3195.

15 UPC KARY FURNISHED room for rens in Missions house: Norsmoken, available August 15 Novembe 1225: Clure, procedul Sieges 296-6490 evenings.

Curry pure 6 built in burbecur, fully fenced yard on a purer street, kids 6 pers Ok. 1925 morenly, 566-5238. HILLCREST \$150, Florercom, freshly painting carpeter unturnished. Austrian August 1: 435-8550.

STUDIO DUREIX unturnates, 1725 monthly, no pets, auet person, great area of North Park, Mostly Field. Mr. Brown 297 9974 seesangs or currious.

2 REDROOM DUPLER NINTH Fail. Best acre. Nicely legs & sends apest very quest. No pets. Walls to shape & transport from 1335 4384-1/2 minor. 293-205.

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BROADWAY CHARLIE'S

230 1156 **Grand Opening** 

Yew Bargains Weekly			
Italia Olive Oil	.88	Mott > Prune Juice	99
Van Camp's Chunk Light Tuna	95°	Contadina Tumato Paste	59
Men's Crew Socks	39°	Hi-drox Creme filled : S Chocolate Cookies	1.19
Mott's Apple Sauce C	9	feed les 2 for	89
Parmont: Variational 1	14		99

2-MINAS IT Limited National 1225 for both Listens includes. New carpeting and paint 224-3441, approximately support to SOSU, since infiguration deposit capital, approximately recommendate on Court select on pain. 325-The Number of the Control of the Con

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2 bedworn. 1 BEDICOM ANATHERY. West Normal Heights, to come that close to Sons. Sons. reference, gathery deposal and facility recommens. 1275 464-1632, 248-959. MAIL SHAFTS Considere conductors counts are a second counts and part of the conductors are a second counts and part of the conductors are a second counts and part of the conductors are a second counts and part of the conductors are a second counts and part of the conductors are a second counts and counts are a second count and counts are a second counts are a second count and counts are a second count and counts are a second counts are a second count and counts are a seco Supported treatment recommending to BERNOOUS 2 limb house Garage, yand, days to test cagg, guidt in the Cage and the Cage

1255 FOR CONFORTABLE furnished. I bedruom at 1534 Frost Street, downtown Distate, water included 234-5450 fro.n.5-7-30pm or 282-7891 any time. 2 STUDIOS LINFURINISHED, for senso, lades, private both included. 3 means, cleaning, beautiful view, extra pleasure. Casa de Oro, 466-5745.

OCEAN BEACH unge garage Storage only Avalable August 1, 5025 Longbranch Avenue, 150, Mett 222-4311.

SPECIAL OCCASION or company coming? Rest a yakte on the harbor by the day or week. 256-4482

2 BEDROOM TOWNSHOULE, block to brack, 1-1/2 bills, 2 car garage, bull-ins, freglace, last, washer, dyer, 1361 Facilit Beach Drive, No. 3. Diese by Sau-day, Synday, 1274.

Real Estate

THE READER PUZZLE

No. 217 Dag Tags

By Don Rubin
Each of the canines in the pound at the right is somehow associated with a name below. We'd like you to match them nbers in the spaces B. Brown Sgt. Preston Gen. Sarnoff The bus company The truck company Ouaker Oats (careful) Julie and Tricia Romalus and Remu-Jack, Sam, Harry, and Annie Dorothy Buchanan Distillers Stapleton
Phil and Dottie Rules of the Game Prizes for solving the leader Puzzle will be Reader T-shirts.

2. All entries in the Reader Puzzle contest must be received by the Reader (addressed to Reader Puzzle, P.O. Box 80003, San Diego, CA 92138) by 9:00 a.m. Friday, eight days following the issue date.

3. All entries must be secondarially to your same

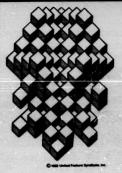
6. All answers must be entered in the space allotted of the puzzle page. And please, in phone calls or trips to our

Reader Puzzle # 215.
Blockbuster
There are 139 blocks in the
pile — at least that's what
forty-seven percent of our
sample saw. "Too casy," one
of them wrote. "A joke."
Oh really Well, maybe
you'd like to explain your
solution to one of the
fifty-three percent who, with
resunt certainty, saw: 90. Ith

equal certainty, saw: 90, 111, 114, 120, 122, 127, 128, 129,

114, 120, 122, 127, 128, 129,
 130, 131, 134, 135, 136, 137,
 138, 140, 142, 143, 145, 149,
 150, 165, or 174.
 The T-shirt winners are:
 Oliver Vallee, La Jolla
 Kernen Gee, San Diego
 Don Ransbury, San Diego

Cajon 5. Gregg Singer, La Jolla



26 JULY 29, 1982

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nestion P.AYMOR CONDO. Epidoosi. 1-1-2 bars. 2 sorp, wen freplace: large pass, bakony, servis, cruets, poob, and pouzz. 170,000 assumable stan. 310s,000 284-8785.

60x24 WCBILEHOME, 2 bedroom 2 bath, washer, dryer, carpets, drupes. Would like to trade for a single-wide. 10x500, 443-1803.

SEAUTIFUL CANION LOT on Babos Faix carryon Zone i/1. Only one left. 291-5034. BY CHANER mobile home 17x65 with Expandit, en-closed pours, carport, sorrage building, roof cooler. Spring Villey, 172,500, 461-8121.

27 - CS1 (agr 12% mounted core on 5 agr. 4 12 agr 12% mounted core on 5 agr. 4 12 agr 12% mounted core on 5 agr. 4 12 agr 12% mounted core on 5 agr. 4 12 agr 12% mounted core on 5 agr. 4 12 agr 12% mounted core on 5 agr. 4 12 agr 12% mounted core on 5 agr. 4 12 agr 12% mounted core on 5 agr. 4 12 agr 12% mounted core on 5 agr. 4 12 agr 12% mounted core on 5 agr. 4 12 agr 12% mounted core on 5 agr. 4 12% mounted core of 6 agr. 4 12% mounted core of

PLUMERIA (Frangipanii) 2 feet tall Red \* Yellow Blooming \* Fragrant Regular \$9 each 2 for \$9

#### PARLOR PALM

1-2 feet tall Regular \$9 each

2 for \$9

Good with this ad through August 4

3rd & Washington In Hillcrest Open 9-7 7 Days a Week 291-0215

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Valley 641-0700.

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