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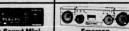
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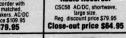


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# This is



By Joe Applegate that

ence walked up and down the aisles was just four dollars at the door, or between the rows of folding chairs, three dollars for a ticket bought begreeting friends, chatting with forehand at Dean's Record City, the neighbors. The rental hall, which was next to a church on Franklin Avenue in Drive Thru Bar-b-cue. The price had Southeast San Diego. looked more like been lowered from five dollars in hope a gym than an auditorium. On the of attracting more people. This afterhardwood floor, two basketball courts noon's turnout looked to be about 150, were outlined in red, and on the walls two sets of backboards and rims were formers who sat with the audience gowns.

The concert, to quote from the flier

More than church, don't think we're funny when we ciap and shout," said Ann Murray just prayer to us who had come to hear an affection of gospel music. "Cause when to we get to claping and shouting and so on, all we're doing is what the Lord wants us to do."

Two or three voices said "Amen" to Laveea, Of these not two months to more than a least that. ettes, from Los Angeles; and the Mil-tenettes and the Imperials, both from Las Vegas. Of these, only two groups expected to be paid for the concert, and Murray went on to introduce the first act while some members of the audinot counting, however, all the per-

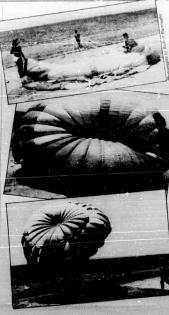
bolted to padded braces. From the windows high on one wall, bright yel-Mighty Gospel Revelators came out of low light slanted on part of the audience and brightened Sunday suits and set with "God Has Smiled On Me," a cut from their next album. Immedi-

City Lights

### Pie In The Sky Still On The Ground

David Ozgunduz had one of those business ideas that seem virtually guaranteed to make money: to being to San Diego the sport of para-sailing, tha pastime in which thrill-seekers rigged in parachutes are towed behind motorboats. Since his inspiration struck, Ozgunduz has acquired a \$10,000 motorboat, a thousand-dollar parachute, and an understanding of why no one has ever succeeded with such a business here before, and why he may not either.

Born and raised in Europe, the son of a Turkish father and French mother, Ozgunduz says he first tried para-sailing on the beach in Monte Carlo seven years ago, when he was seventeen. Three years before that he had been introduced to skydiving, a very similar sport "Both of them give you the same feeling of floating in the air and landing," he says. The air and landing," he says. The only difference is that the para-sailor accords gently from the ground as air pressure filia monorhout increase; that air pressure, including monorhout increase; that air pressure, in contrast, the skydiver experiences free fall. It was while vacationing (and para-sailing) in Puert Vallara last winter that Orgunduz decided there was no reason a para-sailing paintesses should not thrive here, with the likes of San Diego Bay, Mission Bay, pitus all the occasion Bay, pitus all the occasion grounds appointed in Bronting grounds. Orgundus that seamed, because a law was passed in 1975 to prohibit such activity after a man was killed while "kiting".



purposes only. Ozgunduz finally approached the city of Imperial Beach. There Mayor Brian Bilbray welcomed the para-sailing idea and helped Ozgunduz win a five-year exclusive franchise to run a para-sailing business on Imperial Beach's ocean front. But a few weeks ago, Ozgunduz received a phone call from the Federal Aviation Administration informing him that FAA regulations permit "no balloons or kites" to

he figured a para-sailing operation would flourish

scean in front of the Hotel Del

city land, the same response he

encountered when he looked into establishing his business

on one of the San Diego city

beaches. Ozgunduz ruled out Shelter and Harbor islands

because of their proximity to the North Island flight path:

however, he found a likely spot on San Diego Bay in Chula Vista, at an abandoned lot near G Street. But the port district.

which owns that land, told Ozgunduz the property was reserved for light industrial

Unfortunately, city officials there told him no private

that FAA regulations permi"no balloons or kites" to operate within five miles of any airport — and Imperial Beach contains the busy Navy helicopter airport, Ream Field. Not surprisingly, Orgundux is full of assertions about how America is no longer the land. Yet the selbracks haven't completely squelched his entrepreneural resolve. He's flighting some of the authorities who have thus far denied him permission to start the business, and he also has decided to start a nonprofit para-stalling "club." an organization he elieves should be able to operate without the government scrutiny.

— Ja

-J.D.

It jams up traffic in Mission Bay, attracts a 700-team line up, and merits a guest appearance by pro baseballer Lou Brock. But Mona Najimy and Johnna Heim are here to tell you that OMBAC's double weekend Over-the-Line (OTL) tournament on Fiesta Island is not the only game in town. More precisely, Najimy and Helm say OMBAC's nationally Helin say OMBAC's nationally renowned OTL World Championship is too much of a game and party, and not enough of a sport. So Najimy and Helm organized a womenonly pro tourney and convinced 180 female players to desert the OMBAC classic and instead play this Saturday and Sunday

at Mariners Point.

Najimy and Helm are serious

OTLers. They both play yearround and enter about twenty of the nearly one hundred tournaments throughout the beach area and in Baja. Helm beach area and in Baja. Helm first dived for fly balls on the Fiesta Island sand when she was eight years old. Taught the basics by her brother-in-law. OTL superstar Charlie Davidson, the twenty-eight-year-old Helm was a member of the 1981 OMBAC OTL

oca-old Helm was a member of the 1981 OMBAC OTL women's championship team. Najimy has for eight years organized the annual Women's Draw OTL courney, and has been swinging at softballs for the street of the street urvive the process." caucuse

informal OTL circles to contact 200 fcmale competitors, and found sixty teams (180 players) willing to forgo the attention and publicity showered on the OMBAC line-up. (They say only five top female teams remain with OMBAC. including two members of the top-ranked "Lay "Em Flat" team.) Though an initial interest in sponsorship by the John Hancock Life Insurance Company fell through, their Mariners Point tournament will still boast \$3000 in prize money, among the richest of any pro series. (OMBAC

### OTL

else if you don't like it, and Helm, convinced that ''OMBAC winners aren't always the best players, but just those [teams] who best with Najimy about an alternative tournament for serious female players. In May they used the





winners get trophies.)
The two women insist there's no bitterness between themselves and the OMBAC organizers, who have politely said that there are spectators and sand enough for both tournaments. (OMBAC may be unconcerned about the drain on female talent, but the organization did use posters to solicit new female teams and offered free clinics on OTL basics for neophyte players.) Najimy says she's had 'lots of support from serious male OTL players," twenty-five of whom told her they d rather play a serious game of OTL on Mariners Point than continue

1984 Mariners Point alternative, which may be expanded to two weekends in head-to-head against OMBAC's OTL matches,

### Cop Coups To Cap Clairemont Coke Capers?

Peter Murdock (not his real name) has been selling cocaine from his Clairemont home since his junior high school days back in the early Seventies. He started pushing quarter- and half-grams at twenty-five and fifty dollars each to his school chums and neighborhood friends, but as

the business increasingly incretive. By the early months of this year, he was selling up to haif a pound of coke per week, worth about \$12,000 on

the streets.
But two major law enforcement crackdowns in the last eight months have made him reconsider his ''career.'' First came the FBI's breakup last fall of the multimillion-dollar "Corporation" cocaine ring, which smuggled cocaine from

Colombia and Venezuela to Colombia and Venezuela to Florida, New York, New Jersey, Connecticut, and San Diego. The ring was centered here in Clairemont, and twenty-four dealers have already been indicted. Next come an investigation of came an investigation of Clairemont dealers by the San Diego Police Department's Narcotics Task Force, which began in spring and is still in progress. As a result of all this crutiny, Murdock says, he's quit the business and, for the first time in more than a decade has taken on a regular

But Murdock is not inwilling to discuss the booming cocaine trafficking that has been going on in Clairemont for the last seven years. "It's definitely the main distribution center for coke in all of San Diego, and maybe even Southern California," he says. Up until the two recent busts, he says, Clairemont was home to more than one hundred cocaine dealers, seventy-five of whom sold only about a half ounce (\$700) per week but twenty-five who, like him.

went through a half pound o more in that same amount of time. Most of the dealers wer going on here."

After the Corporation breakup last fall, however in their late twenties and had been raised in predominantly middle-class homes. 'The proportion of kids to adults has cocaine traffic in Clairemont always been higher in moving into the house next to always been higher in Clairement than in most other neighborhoods," Murdock says. "And as the neighborhood began to get more randown in the last few years, a lot of the kids who had oreviously moved claims bear. you, and across the street wer some undercover cops," Murdock says, "They started hassling everybody in the neighborhood and threatening them with long jail sentences, and everybody started singing. previously moved elsewhere started to move back into Kids you grew up with, kids you went to school with, kids

houses of their own. The rents were relatively cheap [as low as \$425 per month for a

two-bedroom house and garage] and besides, they knew the neighborhood better than areas where the rents are

similarly low, like North Park and East San Diego. Many of their friends and former

Clairemont, so they also found

a ready market for business." Murdock adds that most of the

dealers were confined to the

central portion of Clairemont

Clairemont Drive on the west. Route \$2 on the north. Interstate 805 on the east, and

Linda Vista Road on the south

The area around Madison

around the area to get money for coke, and that's how I think

High and Clairemont Mesa Eigh and Clairemont Mesa Boulevard where it runs into Diane Street especially got pretty bad there," Murdock says. "A lot of the younger kids who bought from us started robbing the AM/PM mini-markets and homes

schoolmates still live in

you thought you could trust — everybody's turning each other As a result. Murdock says. the last few months have seen a mass exodus of Clairemont drug dealers into outlying eighborhoods like Pacific Beach and Mira Mesa, with as many as half the dealers having already either moved or guit getting too close to home. Murdock laments.

Police spokesman Dennis Johnson would only offer a "no comment" when asked hether there is currently an used confirmed that "right now Clairemont is one number-one target. Arrests have been made and warrants have been issued, and there will be more in the very nea futere. And that's all I can

- T.K.A

### A Book That Will Be Beat. Can Be Beat

ombacon Fiesta Island. That has Najimy and Helm thinking about a men's division for their

In 1967 a local judge phoned





agreement and was in danger of being sent back to jail. The judge, seeking to change the young man's environment, wondered if Valverde might have a place for him at the store. Valverde did, and within a matter of weeks the young man worked his way from stock clerk to one of the principal buyers for the store.

During the three years he worked for Wahrenbrock's, he created an extensive collection of experimental poetry and prose, and translations of recently published avant-garde works from Europe. The local graduate programs in literature at UCSD and SDSU took notice, and their students bought many of the books. And although this Algeresque young man nas long since left the store. Wahrenbrock's ties with beat and other experimental works still

After suffering through nearly a year and a half of floodings, clouds of dust, and other nuisances attributed to the recent remodeling of the new Home Federal Building the old Bank of America Building on Broadway between Sixth and Seventh avenues — Vahrenbrock's former home) Wahrenbrock's decided it was

AFEE SERVERS OF THE PERSON OF Source of the Control of the Control

### Take A Bough Herewith an illustration of

Herewith an intustration of the dangers of asking permission, provided by Joe Greeno. Greeno is a man who cares a great deal about sprucing up Adams Azenue in Normal

Heights. He owns two large pieces of property in the block just east of the Normal Height sign, and he thinks that block sign, and he thinks that block would look immeasurably better with the addition of trees (currently the only thing spreuting from the pavement is the row of unsightly power poles, scheduled to be removed later this year).

Almost everyone apparently agrees with Greeno about the value of trees. In fact, the city has selected the block next to Greeno's (just west of the sign) to be a demonstration of the value of rehabilitation, and the plant some trees along it; the holes for that greenery are being cut now. Inspired by that example, Greeno in January used his own money to plant five carrot wood trees around one of his buildings (the large structure that contains the Taoist Sanctuary, Greeno's own Corner Liquor store, and

heard nothing but positive comment about that addition, and so he decided to add trees to the perimeter of his other building across the street (also building across the street (also newly renovated to accommodate a natural foods store). This time, however, Greeno thought to ask the city building department is the tree additions were acceptable. Greeno says the request triogened ergat constrenation

triggered great consternation and confusion. The bureaucrats dithered over what kind of tree would go in and over who would be responsible for their care. Finally they said regulations would only permit Greeno to plant two trees (instead of the five he wanted to install). Greeno says other city officials working on Adams Avenue revitalization were appalled by the building department's balking, and finally Greeno succeeded in getting a building department supervisor to allow as how five trees would be okay. Nonetheless on the day the new sidewalk containing the holes for the new trees was



scheduled to be poured, Greeno still had not received the permits promised him. He warned the bureaucrats he was going to proceed regardless and got no response. So the concrete went in about three weeks ago, complete with the tree holes.

Greeno has heard nothing from the building departmen since then. Furthermore, he plans to cut holes for several more trees along his block, and this time he plans simply to by-pass the building department altogether. And should he encounter any

official criticism for his unsanctioned actions, Green could counter by pointing out the fiscal savings generated by his private initiative. While the city is spending \$750 to install each of its twenty trees in the block west of the sign. Greeno figures his costs for installing the same kind of tree in the block east of the sign will run no more than sixty to seventy dollars per sapling.



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MAILING ADDRESS Reader, P.O. Box 8080 San Diego, CA 92138 635 State Street (619) 231-7821

### Wants To Be A Comic Booked

Cheers to Gordon Smith for his interesting and specific story. 
"Local Comics," July 7.

It was particularly informative to read Pat Gores's experiences of writing comic material for Rodney Dangerfield, his attempts at performing, and currently his successful collaboration with Russ. 
T. Saile and U.V. monomerable.

T. Nailz on 91X's morning show After reading the accounts of Gorse and McGee breaking into Gorse and McGee breaking into Cornedy. Fin not too sorry I changed my vocational objective twenty years ago. I am, however, still a frustrated fifty-four-year-old comic who hav sisions some day of putting together a routine for the Cornedy Store and getting a call for the Tonight Show.

Hugh C. Hyde
C. Mad Vista

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ind an excuse to treat performer

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and customers badly. She turns a deaf ear to most everyone and that's unfair. Running a business requires strict management, but requires strict management, but there is a limit to how tight to pull the reins.
Pat Remington San Diego

Two For The Show

As a new resident of San Diego I was amused to discover your John Simon in residence. Duncan John Simon in residence. Duncan Shepherd. His equisite evegesis of Jamie Lee Curtis's Freats in the Illim Trading Places was pointed, to say the least ("Anatomy of a Movie," July 7). His subtle command over the subject forced upon me the cealization that there remain few articulate breast critical left in this work. July 10, was startled by what Shepherd rightly perceives as the

Shepherd rightly perceives as the most salient feature of this pictu. A friend had given me advance notice that Curtis's breasts had stolen the show. I had forgotten spilled onto the screen in a scen that rivals the hyper-space effects of the first Star Wars installment. If there is one movie this summer will remember, it is this one and for this reason: I think Curtis has become a well-rounded actress who fills out a role and lifts an otherwise sagging production. Bill Becker

We Certainly Wouldn't Rule It Out

It was with great trepidation that, after reading the German text. I went to the La Jolla Playhouse production of Bertoli Brecht's The Visions of Simone Machard. The play had struck me as extremely weak, both in language and in dramatic immediates.

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Know Thy Lines

Jonathan Saville's article in the Reader of July 7 ("A Pocket of Resistance") seems to confirm this evaluation. Notwithstanding the really heroic efforts by everybody to dramatize and Americanize this

the end result was far from

however, another possibility, admittedly a most far fetched one

when applied to a writer like Brecht. Could is be that this play in

its original form had a very nal and emotional meaning for Brecht and a very limited

audience?
Could it be the supreme iron

Could it be the supreme irrory that the protagonals, or rather the propagandist, of "cipic the propagandist, of "cipic the activation of the propagandist, of "cipic the activation of the activ

Mourning Night
My wife and I saw The Visions
of Simone Machard and we surely
agree with Jonathan Saville's

agree with Johannan castile assessment. We are not students of Brecht and found ourselves unable to reconcile what was described on KFSD radio as a "hilarious" play This was surely the wrong adjective.

It seems to me that the avant-

scaffolding.
I'd like to see Brecht done by an acknowledged company. Maybe I could learn to appreciate him.

Noonan

etters

Tread the recent profile of paramedic Ed Guzman ("True Life and Grim Death." June 16) After reading some of the letters published regarding this article, I felt obligated to express some of the feelings that might be associated with being the

patient" or "victim."

I have found on the many There found on the many occasions i've been transported (due to a chronic medical condition) that incompetencies exist not only among paramedics, but also among emergency room

The emergency medical field The emergency medical field seems to require necessive amount of ego, self-confidence, and total command of the sutuation. Due to these requirements and the manning of the stranger of the st

In my past experiences with paramedies. I have found almost paramedies, I have found almost paramedies, I have found almost paramedies, I have found almost parameters and parameters. Although emergency room doctors are obviously more actemisely stimed. I've actemisely stimed, I've actemisely stimed, I've incompetence, disinterest, and omnipotence on their part.

What I've experienced from my side of the gumps, bus been a learning experience. Incompetence exists within sail, especially when we attempt to act out a part for which only God has the script. Pensing Shormaler Founds. in my past experiences with tramedics. I have found almost

911 To One
Although I missed the Medevac
article, I did read the letters written
two weeks later in response to that

wo week later in response to that arricle.

In the early morning business of sanday, May 1, 1983, received a call from my father indicating that flove and was been morninging seriously, I dialed 911 and parametics from Medewa. Inc., were dispatched to transport my arranged from Medewa, Inc., were dispatched to transport my Hospital. I also immediately left for the hospital and arrived shortly before my morther. Thanks to Medewa, the hospital had already been alretted that due was on the under the morning of the manner of the morning of the from the doctor, and other necessary care was ready when she arrived. Thanks to the quick response, transportation, and support services, my mother survived.

survived.

Dr. Jackson in his letter questions an apparent paramedic assumption that they know as much as described in the parameters of the prompt attention received from Medewa. Dr. Jackson indicates that he would call indicates that he would call Hartson's in an emergency and hopefully h, will receive the same hopefully h. will receive the same statisfactory response which we received. I was personally gratified that the '911' emergency number and the services of Medowac, Inc., worked so well, and we credit then both with saving my mother's life. Carl F. Ingwalson, Jr. San Diego

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# Straight from the Hip

Dear Matthew Alice

I work at University Hospital and because of the parking problem here and in the neighborhood, must look for affordable parking spaces elsewhere. A solution many of my co-workers and I have resorted to is to park our cars down below the hospital, near the hotels in Mission Valley and walk up the concrete stairs leading up the hill to the hospital parking lot. (The stairs begin at the end of the unnamed street between the Holiday Inn and the Circle 8 Motel on Hotel Circle South) Very convenient, but my question is, where did these stairs come from?

San Diego
I'm not sure exactly what the planners of

I'm not suic exactly what the planners of his staircase had in mind, but it definitely wasn't built for the benefit of commuters engaged in a search for parking space. In fact, the stairs were built long before there was ever a parking problem in Mission Hills. According to an article in the Sup-pley Onion of September 13, 1982, the Diego Union of September 13, 1982, the on the hills above Mission Valley, to a detention center for juvenites down in the valley. This was back in 1909, and the view of the valley from the top of the stries valley. This was back in 1909, and the view of the valley from the top of the stairs must have been superb. Today it's a lot less breathaking. Fereways and multistoried department stores and splashing, yelling fourtists in hotel swimming pools mar the scenery somewhat. Nevertheless, a climb up the 349 steps is rewarding, with some native chaparral plants livening the test, and a rather pleasant view of the San Lorent and the stair plant of the same plant of ing the dad-gummed thing again to make sure. I do know that the Union article says there are only 344 steps. If my count is not closer to the truth, I'll eat this column.)



One can only surmise as to why some one would have wanted to go from the detention center half to the hospital, or vice versa. The county hospital was quite a structure when it was built in 1904; ninety inhabitants of the county poor farm were brought to the new three-story facility as its first patients. The hospital survived. its first patients. The hospital survived, with various architectural emendations, until 1962 when the new eleven-story University Hospital was raised on the site. Down in the valley the juvenile hall (christened Anthony Home in 1939 for local do-gooder Sarah Antiony) served as a staging ground on which to launch 200 wayward kids along the straight and narrow. (There were plenty of escapes from the center, and no doubt the staircase made flight a lot easier — though the smart ones probably took a less obvious route to free-

dom.) Anthony Home was closed in 1954 dom.) Anthony Home was closed in 1954 and for several years afterward the center was used as an auxiliary jail. In 1971 it became the county headquarters for the presidential campaigns of Democrats Shir-ley Chisholm and George McGovern. Bulldozers put an end to the buildings two years later.

Dear Matthew Alice:

Dear Matthew Alice:

I've sens van enerspaper clipping about a
drank driver who was arrested with, according to poince tests, a blood at chols
level of 22, double the level indicating
drankenness. Well, if 22, that is to entrytwo one-hundredths tearly one-quarter;
of his blood had been replaced by alcohol,
he would have caused no deaths other than
his own - he could not have made it to his
car. (The idea of percentage is based on

the number one hundred, and one percent is one hundredth of one hundred, or one. In decimal notation it is .01.) Do you think the paper meant to say .22 of one percent, which is .0022? This needs to be cleared

up. Paul Palmer

You're absolutely correct, Paul (and thanks for the math lesson). Newspapers have simply dropped the "percent" following the figure, no doubt assuming that people would realize the meaning of the behavioral figure for else that people people would realize the meaning of the abbreviated figure (or else that people don't care — most newspaper readers are not as persnickety as you seem to be, Paul). The .22 level referred to in the clip-ping actually means that the police tests showed there was twenty-two hundredths. showed there was twenty-two hundredths of a gram of alcohol per one hundred mil-liliters of blood in the sample. Of course it would be physically impossible to drink enough to raise the alcohol content of ene-blood to twenty-two percent. That would translate to about one and one half quarts of alcohol in one's veins — a level at which we would further be rickford. For most of alcohol in one s veins.— a revet at which one would truly be pickivd. For most people, a blood alcohol level (BA) of .30 is one at which stupor begins; at .40 coma is induced, usually ending in death. But exceptions are possible, and here in San Diego there are cases of drunk drivers being hauled in with levels as high as .50. One lab analyst told me of hearing about a drunk being arrested with a BA of 1.17 (he didn't survive). By the way, .10 is one present legal guideline for driving while under the influence, not the legal level of drunkenness. You can be under the influ-ence at levels below .10 — and go to jail

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



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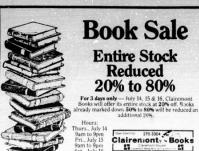
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# THE INSIDE STORY

THAT THE GREATER San Diego Chamber of Commerce last month endorses the idea of offshore gas and oil exploration as close as three miles to San Diego's beaches. The chamber of commerce's executive board made a similar endorsement in 1978, and three years ago the organization's energy committee called for "increased recovery of oil and gas from California sources," as necessary for ending the nation's dependence on foreign oil. That same energy committee forwarded a pro-drilling endorsement to the chamber of commerce's board of directors for confirmation on June 22

The seven-member committee is headed by John committee is headed by John Ford, a Solar Turbines executive and advocate of offshore oil drilling. (He recently appeared on KYXY radio to argue the "yea" side of a coastal oil exploration debate.) All seven committee members have backgrounds in members have backgrounds in energy or energy consulting, including San Diego Gas and Electric's Jerry Roemmelt and Nicki Hobson of General Atomic. The committee did ask spokesmen for the oil companies and environmentalists to appear at its June 15 breakfast meeting to disease the peace and exored discuss the pros and cons of nearshore oil drilling, but representatives of Congressman Bill Lowery and Senator Pete Wilson (both of

drilling recommendation should be passed on to the

whom fought oil exploration in 1978) were denied "observer" status at the meeting. The committee locked itself in the

room until 10:00 a.m., when it decided that a guardedly pro-drilling recommendation

the senator's stance is not being swayed by the large campaign chamber listened to our pitch. they may have done things differently." Herv Sweetwood, a founder of COOL, the antidrilling citizens' group, says the recently re-formed organization moved too late to influence the chamber of commerce debates and was foiled in its attempt to "find a chamber board member who would carry our viewpoint to But there were chamber of

commerce directors who strongly opposed the energy committee's recommendation when it was presented to the full board. The opponents, ind in part by Mel Katz, co-owner of the local Manpower of the local Manpower comployment agency, managed ten votes (including that of Cartton Lichty, president of the Botel de! Coronado) against the drilling recommendation, the drilling recommendation and the other dissenters also pushed unsuccessfully for a delay in the vote, and tiref to convince fellow directors that committee's recommendation onal endorsement of oil and gas drilling would be controversial, immediately controversial, immediately mapped a strategy on how best to present their position to the media. Chamber public relations director Ted Owen planned to meet with energy committee staffer Doug Byrns committee staffer Doug Byrns and write a press release emphasizing the chamber of commerce 's insistence that five concerns would have to be satisfied by the U.S. Department of the Interior before the chamber of commerce would endows any exportancy drilling. Those included the effect of drilling on New conceptions. delay in the vote, and tried to convince fellow directors that the proper tack was to call for a one-year moratorium on drilling pending environmental studies. (The opponents did add l'anguage to the endorsement calling for endorsement calling for guarantees that two fishing and commercial fishing fleet movements wouldn't be disrupted by the drillings. Most chamber of commerce votes are unanimous; few have more than one or two dissenters, and only a handful of issues have been more divisive, including the debates on Proposition 13 (which the chamber of more division of the commerce is exceeding the debate on the commerce is exceeding the debate and wet at large with the chamber of the commerce is executives. on Navy operations, the possible dangers of possible dangers of transporting the pumped oil, and the "economic impact" of a spill or derrick blowout. Chamber of commerce executive director Lee Grissom would then review the press release and call a Thursdaymorning press conference to explain the chamber's position and answer questions.

But chamber board member
Herb Klein, who is editor-inchief of the Copley Press, left
the Wednesday meeting and



returned to the newspapers'
Mission Valley office, where
he tipped Union environmental
reporter Steve LaRue about the
chamber's decision. Reporter chamber's decision. Reporter La Rue contacted Grissom, whose quotes were included in a story published Thursday morning, along with the chamber's environmental chamber's environmental concerns, Stall, the Union story made chamber staffers blanch. The headline read "S. D. Chamber Endorses Offshore Oil-Gas Drilling," and the story told how the chamber was "breaking with the view of most local governments and members of Congress" by most local governments and members of Congress' by defining off the county's constitution.

of irate phone calls from both the public and chamber members, called the *Union* members, called the Union news desk to complain about the headline. Chamber director Grissom, who personally favors a one-year drilling moratorium, spent the morning restating the chamber's position on both television and in print. (Grissom caught the Tribune in time; its lead paragraph noted that drilling would be backed "if a series of impact studies . . . show the drilling won't have any adverse effects on the economy and

chamber's stance — and specifically his call for a new series of federal environmental studies dealing with potent studies dealing with potential problems unique to San Diego's coastline — would get the attention of Interior Secretary James Watt. Grissom got Watt's attention, but not in the way he hoped. Instead of acknowledging the chamber's caveats on drilling. Watt's office immediately issued a press release lauding the chamber's endowsement of oil press release lauding the chamber's candrosement of iddilling, and members of the Republican delegation in Washington, D.C. — all of Washington, D.C

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ately the audience began clapping along to the heavy beat, which managed to be solemn and lively at the ame time "God has smiled on me/ He has set me free/ God has smiled on me/ He's been good to me/ A lamp unto my path is He/ Without Him I would fall/ I don't know what He is to you/ Oh, but He is my all and all."

The Revelators perform in a style which many people would characterize as Motown, with the lead singer accompanied by tight harmonies from the back-up group, who stand to one side. The Revelators would characterize their style as gos-pel. The back-up singers, all of whom wore almond-colored three-piece suits with pink shirts and brown ties, were Lester Logan, Sr., who is the founder of the group; Clifford Robinson, who also plays rhythm guitar; and Millard Stacy, the utility man who can sing baritone, tenor, or a slightly higher tenor called fifth voice. Stacy came to the group of late when one of the origiand members. Sammy Graham, be-came the pastor of a small church in Arizona. Graham sings with the Revelators on special occasions and intended to join them today, but had called to say that his van had broken down in El Centro. Standing behind the back-up trio was the band, which consisted of a lead guitarist, bass gui-

traist, and drummer.

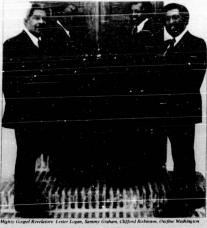
The lead singer. Osefine Washington, is a tall, full-bodied baritone with a gold-capped tooth, and was wearing a brown plaid business suit. As he sang, looking sometimes

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down at his feet, he held one hand on down at his feet, he held one hand on high and opened it, palm out, when-ever he gave more expression to his voice. By the time they d'finished the number, a woman in the second row who was wearing a historiac white dress was also standing with hands raised high, swaying and singing along. Cynically, it flought he was vaiting her charges to not on any was waiting her chance to go on, and was out in front to support the opening act so that they would support her when her time came, but I was wrong. She never got on stage; she was only one of

us.
"People ask me," said Washington when the song was over, his hand held up to stop the applause. "People ask me, How come you go on singin" after twenty-six years? Don't you get tired? How can you do it?" And I say, No question about bein' tired — I just can't stop. I can't stop singin' and praisin' the Lord.'"

Washington came to San Diego twenty-six years ago and has been singing with gospel groups ever since, not for strut or trade, but because he and his fellow singers see themselves as performing a ministry through their music. A group like the Revelators is the bedrock of gospel. The members' common interest is church. "You go to common interest is church. "You go to church and you sing, and afterward you talk to people about singin', and then people get together on their own and sing, and that's how a group gets formed." said Logan, explaining how he formed the Revelators. Even when it charges for performances, the groun it charges for performances, the group makes, at best, only gas money. Neither have the two albums recorded Neither have the two albums recorded by the Revelotors made them rich or famous. The singers have daytime jobs to support their families: Logan super-vises the laundry at the naval base ex-change in National City; Robinson in-spects alveral groundwork at North Island Naval Air Station; Stacy is a postal worker, Washington is a fore-man with the city's Parks and Recrea-tion Department. Over the years, the singers have performed in Oakland. Los Angeies, and Las Vegas; in Los Angeles, and Las Vegas; in Arizona, in Texas, and in their home states of Florida, West Virginia, and Mississippi, where singing and preaching have traditionally been one

on the night before this recent con-cert in Southeast San Diego, the Revelators had played at the Marine prison on Camp Pendleton. They played outdoors on wrestling mats laid down for them in the prison's court-yard, with a few dozen inmates seated in front. During a break in the music, the inmates heard the chaplain's obligatory sermon, but from the elators' point of view, the music

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The Spiritual Kings e. 1949; Edward Graves, Willie Ross, Exton. Mars in C. Hine, Willie Pitts (bottom row).

was itself the message. "We sing gos-pel because we love it." Washington had fold me a few days before going up to Camp Pendleton. "We love it, and that comes through to the people who hear it, and then they start listenin' to the message, and they let the music guide them away from the way they been goin' and into the right road from then on."

A paradox, on the other hand, is that the bear and bump of gospel music have been known to take the performers from the "right road" and put them in the fast lane of stardom. The young musicians who play behind the Revelators, for instance, don't sound as though they've learned all their tunes from Broadman's or the New National Baptist hymnals. "All these guys tryin to sound like George Benson and Wes Montgomery," said Robinson, the Revelator who plays thythm guitar. He cocked his head tomusicians who were tuning up one Monday evening at the Revelators' regular rehearsal, which takes place in the Friendship Hall next to the New Hope Friendship Baptist Church

on Harrison Street, near the Coronado called the Soul Stirrers. They were one

"I don't blame these guys for want in' to sound contemporary." said Robinson. "I use a lot of jazz chords myself; I like a kind of jazzy sound, but we draw the like a but we draw the line at guys who try to play our style of gospel and make it sound like the blues. The bluesy sound don't go with gospel; it's just no way

Washington stepped over to hear what Robinson was saying. "Now, this guy," said Robinson, teasing, "this guy don't even go for a little jazz. He's a pretty hard person to swing with. You could be going along, thinking you doing great, and he's got his nose turned up."

Washington, who was smiling, just kept on smiling. He said that a number of rock and roll musicians have gotten their training behind the Revelators, and nodded toward the first time. The country of th

out, and we take another guy in. It don't matter if he's not too good. 'cause we can teach him to play our

"The thing is," added Robinson, our music. That's how gospel is. A lot of it don't take that much training; if you can feel it, you can play it. But to play in rock and roll, you got to be good, and so the kids go to gospel nusic for training."

That was a generous thing to say, given the feeling among bedrock gospel folk that performers who leave gospel to play in nightelubs are cutting selves off from their religious as well as their musical training. Washwell as their musical training. Washington remembers sharing a bill in San Diego in the late 1950s with a group

of several big-time gospel groups among them, the Pilgrim Travelers and the Dixie Hummingbirds — who came through town in the Forties and Fifties. The Soul Stirrers' lead singer was Sam Cooke, who later became a rock and roll crooner ("You Send Me''), and who came to no good. "The way I heard it," said Washing-

ton, was he was killed by his lady-friend in a motel in Los Angeles. He was outside her door, in the hallway, trying to get in, and she shot him through the door."

Washington stopped and seemed to look hard at something in the distance.

I was offered a chance to leave gos. pel and go into rock, but to tell the truth, I never could sing it. Somebody else maybe thought I could, but I knew better, 'cause I knew I didn't feel it. Now, Jesus I can sing about because I know Him, personally."

With all sincerity, Washington be-

lieves the music he sings has given him a better life. "The songs do something to you where you are better able to endure," he said. "Whatever people condure," he said. "Whatever people say to you, whatever they may do, you can meet them with a smile, take things as they come — look around and take a joke."

He said that not long after he'd come to San Diego from the South, in 1958, with his wife and two children, he was out of work, and was determined not to go home to his mother, who had warned him against coming West and had as much as told him that he was not going to establish himself.

I'd get up in the morning, see my wife and kids waitin on me," he said. "and I'd go out, no jobs to be had, and come home and lay out listenin' to songs on records. I remember one night the name of it was, "Through the



Years I Keep on Toiling," and it says:
"Through the years I keep on toiling/
Through the storms and the rain/ Pa-tently waiting on my savior/ To come again/ I am waiting on You, Lord/ I am trusting on Your worl/ And when the gates swing onen/ I will waite in."

trusting on Your word/ And when the gates swing open! I will walk in:

"And the next morning! I have an idea to go to the civic center. And when I get down there they have already taken all the applications for the day. But I say to the person there. May I see the supervisor?" And out she comes: Miss Moore.
"And I say, "I know you're not supposed to take more applications, but posed to take more applications, but

posed to take more applications, but would it be so bad to stretch it some for me this time?"

"And she said, "Surely not."
"And from that application I started
my twenty-two years with the city, for
which I'm now up for senior supervisor. And whatever people may say, I
know I couldn't have done it but the way I did, through these songs that I have come to know all my life."

The acquaintance began when Washington was a boy in West Point, Mississippi, a rail junction serving cotton lands on the state's eastern plain. Four missionary sisters — that is, local women doing good works for the church — asked young Washington to help them with the services they conducted to the hell of the services they conducted to the services they can be serviced to the services they conducted to the services they can be serviced to the serviced to the services they can be serviced to the ser ducted on the hill farms round about. One of his first memories is that of setting off along the red dirt roads at dusk, to round up other boys for a makeshift choir. Later he had some instruction in singing with the glee club of Northside High, in West Point, but never learned to read music.

Church music was practically all he knew, and all one needed to know in West Point to be an entertainer. When the choir met at church to practice, ar

ton and friends got together to sing at his house, neighbors came to sit on the porch, and neighbors up and down the hoad sat out on their porches, until the music was over and everyone went to bed. It wasn't until later years, when Washington had moved to San Diego and had begun to sing with various small groups, that he came to think of himself as a gospel singer. Before that he'd been a singer, period, whose training and repertoire had come from his Baptist church. During Washington's childhood and youth (he was born in 1934), the term 'gospel'' was just beginning to repre-'gospel' was just beginning to repreton and friends got together to sing af

youth the was born in 1934), the term "gospel" was just beginning to represent a style of interpretation brought to hlace church with the form the

captain trading in slaves.)
In the late 1800s, spirituals achieved wide attention from white audiences in the United States and Europe, largely on account of the celebrated chorus of Fisk University, an all-black school in Nashville, Tennessee. Otherwise, spirituals and the more conventional church music of American blacks was confined to the camp meeting and the Sunday service.

Gospel came about when country folk — with their field hollers, their sorrow songs, and their manner of responsive singing between preacher and congregation - moved north to cities and were influenced by the already secular sounds of blues and jazz.

"We sing gospel music because we love it, and that comes through to the people who hear it, and then they start listenin' to the message, and they let the music quide them into the right road."





church. Gospel was the holy equivalent of city jazz. Both were marked by sophisticated harmonies, improvisation, jubilation, and emotionalism, sometimes brought about by strict con-trol of the music and technique, some-times by abandon.

But jazz was not looked up to by But jazz was not looked up to by many proper, churchgoing black people, so its counterpart gospel was shunned along with it. Aithough it flourished in a few established churches, notably Pilgrim Baptist Church in Chicago, this new gospel evangelists — the holy roller who sang in the storefront churches of cities and the brush-arbor meetings of the countryside.

As with spirituals, gospel music reached wider audiences in America as more people discovered that this church music was original, heartfelt, and above all, entertaining. Soon it was on the radio, and by the 1940s small gospel groups were traveling around the country, singing in churches as well as halls, and motivat-

churches as well as halls, and motivating the liceal talent.

In own groups in San Diego was the Spiritual Kings, who were together between 1947 and 1960, and of whom only two survive; they are Exton Hullaby and C. W. Dean, both of whom sing with the sanctuary



Avenue in Southeast San Diego. Dean. Avenue in Southeast San Diego. Dean, who owns the city's premier gospel record shop, Record City, on Churchward Street near imperial and Euclid avenues, remembers listening all the avenues, remembers listening all the time to the new gospel sounds on the radio when he was a young man in Anderson, Texas, and late in San Di-ego. It happened in 1947 that two pa-trons of the Groves Brothers' Barber Shop, Willie Pitts and Rev. Edward Shop, Willie Pitts and Rev. Edward Graves, got to talking one day about forming a group. "They didn't sing in the shop." said Ervia Groves, siaming by his barber's chair the other day, his retired brother Harman seated nearby, dressed like a country mayor, in dark suit and suspenders, looking out the slidewalk window onto Imperial Av-cenue. "No, nobody sang in here, but we did have a big radio and we'd listen

to music, gospel and all types."

Pitts and Graves got in touch with a baritone they knew. Willie Ross, and together they held their first rehearsal at Ross's house on Dells Drive. Ross at Ross's house on Dells Drive. Ross had invited his neighbor across the way. Exton Hullaby, a tenor, to come and see what was going on, and beginning that night they were a group, with Hullaby as encee and manager. A few years later C. W. Dean was invited into the group to sing bartione and help Hullaby with the bookings and other arrangements.

Hullaby with the bookings and other arrangements.

They played a few concerts in Los Angeles and Las Vegas, one in Carlsbad, several in El Centro, and sometimes traveled as far as Arizona and New Mexico. They took turns traveling in their own cars, usually leaving on Friday night and returning late Sun-

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day. Working only for a percentage of the gate receipts, never for a guaran-teed amount, the Spiritual Kings did not make enough money for its mem-bers to quit their regular jobs, but they took pride in their musicianship. "We sang a cappella," said Dean last month in his record shop. "We' da dake tumns rehearsing in each other's house, and when we worked on a new some the gury singing lead would ar-

song, the guy singing lead would arrange the other voices behind him

either in his own way or in the way it sounded on a record. We sang and sang and sang. The only time we used inand sang. The only time we used in-struments was when we recorded, of which we did two songs, both on orty-five. Actually we did four songs, but I don't remember the flip sides. We did 'I Have a Dream' and 'Amazing Grace.''

If the Spiritual Kings themselves If the Spiritual Kings themselves made little money, they were willing to make money for churches in town. They song at the building fauld concert for the Mt. Zion Baptist Church Greely Avenue, at a benefit concert for the Missionary Sisters of the Methodist Church, and at dozens of similar functions. Said Hullaby, who are now a deacon at Bethel Baptist. High, where the audience was expected to number 1000.

The Mighty Gospel Revelators were not so fortunate; by the time they formed, in 1969, the heydays were over - even though gospel was and continues to be the most popular form of church music. The national groups became much too expensive to bring in for a church-hall concert to headline over the local talent, and besides, by 1969 the church choirs were all singing gospel in the style that, twenty years before, would have been considered too avant-garde for proper church singing. Why hear a local, independent quartet sing gospel when you had it every Sunday from the youth choir in your own church?

When was the last time we played up at Calvary?" said Robinson to Washington that night at their rewasnington that hight a their te-hearsal. He was speaking about Cal-vary Baptist Church, on Crosby Street just east of Interstate 5, near the Coronado Bay Bridge. Calvary has one of the largest and richest congrega-tions in the community.

tions in the community.
"I don't know," said Washington.
"Scems it was a wedding about a year

ago."
"That long?" said Robinson. "I'll

"Oh, we don't play at Calvary no more," said Washington. "Them and all these other churches — they don't need us, now they got their building funds all completed." funds all completed."
"That's the truth," said Ro

"They don't want to hear that, but that's the way it is."

that's the way it is."
Whatever the reason, most of gospel
music today is performed by church
choirs whose style may range from
raucous to refined. Most gospel music
in San Diego is the opposite of what
good churchgoers held it to be fifty
years ago. They saw it then as brash

entertainment; today it is a regular part of the Sunday service.
"I feel that gospel music is as sacred

to the black church as the Gregorian chant and the anthem are to the white church," said Rev. Glenn L. Jones, who directs the youth and young adult choirs at Calvary Baptist Church.
"Therefore I don't feel that gospel music should be taken out of a sacred On a typical Sunday morning, at

Calvary's eleven o'clock service, the choir composed of youths and adults files into the sanctuary where the con-gregation of 900 or more fills the long pews, while Jones waits alone in the middle of the choir box behind the pulpit. The choir wears blue-and white robes with the initials "CBC monogrammed on the left shoulder; the crowd of richly dressed people, the ashers with their spotless white gloves, the dominant, carnation-pink color of the church and the faint odor of bread baking at the Sunshine plant

the proceedings an air of abundance and well-being.

After the processional, Jones leads the choir and congregation in a hymn. calling out the words for those who with a movement of his right hand that switches back and forth as neatly as the escapement of a watch. Throughout the service, the singing is expressive but tightly controlled, with emphasis on the lyrics and their message. To gospel music Jones gives a form of his

highest affection — respect.

On the other hand, he takes gospel on the other hand, he takes gospet out of the church by teaching a class at UCSD in the performance of gospet music. The student choir meets on Tuesday evenings in the main lecture hall at Mandeville Center, 150 voices strong. Beginning next year, students must audition to take the class, but even so the grading will continue to be based on attendance, which makes the class "a GPA booster," Jones said. No matter: Jones's purpose, apart from teaching vocal technique, is to make

he students realize that cosnel music is more than bump-tempo and rhythm; it is music with a message.

Indeed, it is by the message of gospel music that Jones explains his reapet inusic that Jones explains his rea-son for teaching outside the church. "If you're going to be effective in singing this type of music," he said, "the message has to reach your heart; it has to be part of your life. You're singing about Jesus, about Him whose story is the gospel — the good news of all time. Your talk has to match your walk, is what I'm saying, or else gospel wili just be another style of music to you, personally, and that's just how it will sound coming out of your

I asked Jones how he felt about evangelizing — if that was the right word for it — in a public university. "I feel I could justify it," he said. "If I am going to teach the class the nature of this singing, people will have to recognize that the songs are Biblical;

As is done in many black churches.

Jones teaches his UCSD choir the gos pel tunes orally, without sheet music working out the soprano part first and following with the alto and tenor, and adding a bass line if necessary. Although about half of the students are white, they tend to dominate the bass and soprano sections, which by and large are weaker than the alto and tenor sections, according to Kenneth Anderson, who accompanies the choir on the piano. They are weaker — that is, until the choir performs in a church, as it did last May 15 at Calvary Baptist, before a very supportive audience.

"The spirit of gospel music helps nonsingers open up." said Anderson, who, in addition to being a senior at UCSD, is the music director at Mt. Olive Church of God in Christ on Federal Boulevard. "The singers need energy from the audience, and in gos-pel, they get it." He said the UCSD choir sounds its best in its climax num-ber, "I Really Love the Lord," which is simple but fervent, and which, at

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would tell people that we were not out to entertain them, but to spread the gospel. And I think we spread a lot of

it, too."

The Spiritual Kings were fortunate to have performed during the heyday of gospel music in San Diego, when the form was still new and appealing, but not so commercial that ministers turned against it. The Spiritual Kings went as far as anybody could go with-

went as far as anyocoy coung to windout turning professional or leaving town; they were a draw in their own right, and they shared the stage when the national groups came through. In 1954 the Kings performed with the Spirit of Memphis and the Dixie Hummingbirds at Memorial Junior

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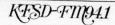
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Gospel

'that wasn't afraid to be moved."

Not that moving the audience is ever the purpose of the music, Jones notes primly in a paper he wrote for the Na-tional Association of Negro Musi-cians, and which he reads aloud to his class. 'I am not saying that an emo-

Nor should it come from the bit Nor should it come from the bit where everyone claps and sways in time to the music. "All that choreography." said Jones, "is extraneous to gospel music. I tell my choirs, 'if an individual feels moved to clap his hands in time to the music, fine, but I won't impose that on all the members of the choir, because I can't tell them

what to feel in their hearts."

Jones acknowledged, however, that each denomination, each church, and each congregation has its individual style of worship, and that gospel music serves all of them. The Methodists and Baptists, he generalized, are more or less alike, somewhat restrained, while the Pentecostals and the Church of God in Christ are more "charismatic with more rocking, swaying, and im-provisation. "The Catholics," he mused, "are all over the place – sometimes very subdued, sometimes going in for foot stomping and every-

thing in between."

A t eight o'clock on a recent
Sunday morning at St.
Stephen's Church of God in Stephen's Church of God in Christ, on Imperial Avenue near Fifty-third Street, the sanctuary was crowded with 400 people or more, not counting the twenty-six-voice choir behind the publit. Another 400 were expected for the eleven o'clock service. Where the singers at Calvary Baptist were accompanied by piano and organ, here in addition were drums, an electric bass guitar, a lead guitar, a saxophonist who doubled on the flute, and a few tambourines in the audience. In the racks behind the pews were no hymnals, only donation envelopes.

At the beginning of the service the minister greeted the congregation and

made a few announcements while the choir, in blue-and-gray robes, filed in behind and the musicians finished tuning their instruments. It was like the beginning of a concert where the an-nouncer comes out to address the audience, while behind him the stage is distractingly alive with performers The service lasted two hours and twenty-six minutes, of which a little under two hours was given to music. The sermon, which occurred toward the end, took twenty-five minutes and

was accompanied by the organ.

Part way through the opening song,
the congregation was on its feet. We
rose and sat down eleven times during six times spontaneously, in addition to the time that we were ushered, rowthe time that we were ushered, row-by-row, past the offering baskets at the front of the church. Choreography was not much apparent: the choir swayed together a bit, but otherwise everyone went his own way. When someone felt especially moved, he or she raised up arms in a wide V. By far the most active person was the woman in the back row of the choir who was con-

municating the words of the songs in sign language for the deaf.

The musical climax was "I Just Can't Stop Praising the Name of Jesus," which had us on our feet for a Jesus, which had us on our feet for a seven-minute stretch of repeating the phrase "I just can't stop." The emotional climax, though, was quieter: the christening of an infant girl, Stephanie Marie, to whom the congregation sang a simple, unaccompanied tune, "Jesus Loves the Little Children of the Weed!" World," against the counterpoint of a watery snore from a pew toward the back "lesus loves the little children of the world/ Be they yellow, black, or white/ They are precious in His sight/ Jesus loves the little children of the

I noticed three or four whites in the congregation; they seemed a part of it, seemed comfortable. In a remark a few days before the service, the pastor at St. Stephen's, Rev. George McKinney, had wondered how comfortable blacks are in white churches where there is little or none of the responsive, exubernat style that has been the black tradition. McKinney, who is trim as a captain, and who carries himself with a captain, and who carries himself with a military-ercet bearing, cited free Black Bourgeoiste, by E. Frankin Frazier, to say that blacks, as they make more money, tend to disassociate themselves from the old-time preaching and join white churches, but not fully as-

This is where gospel music is so im-ortant," he said, carefully, "Its pure has been and continues to be as an tution of healing - a kind of urch in itself, a ministry in itself -thelps to energize, and focus, and otivate the black people, wherever

St. Stephen's has formed its own cording company, Stephanos, which is produced an album of songs by the St. Stephen's youth choir, and another by Rev. Clarence Agard, Jr., who is an ociate minister at Greater Jackson morial Church of God in Christ. We established Stephanos to pronote the local talent," said McKinney, "and secondarily to extend the church's ministry through song." He

church's ministry through song." He smiled. "I'm not very musical myself though all of my five sons are." I asked McKinney what stopped tal-ented young people from leaving the church and cashing in their musical training on commercial music. He gave the expected response — that's "s' tragic to see how most of the time." the young musicians get caught in pressures they can't handle; how dif-ficult it must be for young blacks to adapt to having so much money and temptation; what a tragedy, for exam-ple, for Natalie Cole, with five hit alns behind her, to stumble into emo-

I said, "Natalie Cole? How could not handle the pressure? Her father

"Nat King Cole's father was a Bapst preacher," said Rev. McKinney. meone knocked at the office door, then began to push it open, slid-ing away the attaché case that McKin-ney had set in front of it to discourage intruders. It was his son Gregory, who is twenty years old and a student at Grossmont College. He was wearing a T-shirt, track shues, and warm-up pants. "What did you want me to do today, Dad?" he said.

today, Dad?" he said.
"Sit down for a minute, son."
McKinney explained that Gregory
was on the verge of becoming a professional musician. D. J. Rogers, the
ock-gospel artist with five albums to
his credit, hires Gregory on occasion
to play base guitar in his back-up
group, at one hundred dollars per concert. Rogers comes to San Diego regu-larly to look after his ranch in East County and thus is a member of the St.
Stephen's congregation, but spends
most of his time near his recording
studio in San Jose. Gregory hopes to transfer from Grossmont to San Jose State, where he'll major in music and where he'll also be near Rogers's

his living someday with the music he'd learned in church. He looked over at his father, who was tilted back in his chair, hands folded across his belt. "I would prefer some day to be paid for performing, since, you know, I've been playing all this time for the church; so being professional is some-thing I do think about." His father nodded but said nothing Gregory took that in, then said, "But on the other hand, I'm a realist. I'm not going to drop out of college or anything to become a musician, 'cause I'd rather stick with what I got right now."

I said something about nothing ven-tured, nothing gained.

"Well." he said, "money can't buy happiness, and I'm happy what I'm doing right now," which must have which must have sounded too pat, because he added, "And anyway, I already played in a club, so I know a little what it's like." "Oh?" his father said. "You never

told me that." Gregory said some friends asked him once to fill in for a bass player at a teen club in El Cajon.

"That's the first I heard of it," said

"I really didn't sneak out - I just didn't say where I was going that

"I see," his father said.

I thought of the remark by Martin Luther, who was not only the first Protestant, but, in a sense, the Protestant, but, in a sense, the originator of gospel music, when with his own pen he adapted popular songs to sacred meanings. "The Devil," he said, "has no right to all the good

Gregory stood up. "I got to get go-ing, Dad. What did you want me to do?"

McKinney wanted him to clean up

McKinney wanted him to clean up around the church, and added, "It's really getting to be a mess; I appreciate your help this morning." Before he left, Gregory told me about D. J. Rogers's latest cassette tape, A Legend, on which Gregory's

name appears in the credits — his debut in recording.

A moment later he was walking down the sidewalk with a push broom across his shoulders, being about his

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LA MESA

# Say Ahoy, Somebody Adrift aboard the Shangri La

# By Leslie Robard

n Sunday, May 29, 1983, two San Diego men purchased a sailboat in Newport Beach and set out to sail the eighty miles home to Mission Bay, what they were told was a day's trip under normal circumstances. Their journey took three incredible days. Only the names have been changed to protect the would-be sailors from

further embarrassment.
As they drove to Newport Beach
with a friend, Rusty Fox and his
nephew Albert Graves were
delighted that the sun was shining
after the preceding gray days so
prevalent in Southern California in
the late spring. When they arrived,
Rusty quickly completed the
purchase of the boat, a
twenty-time-foot San Clemente with purchase of the boat, a twenty-three-foot San Clemente with a single mast and outfitted with a mainsail and jib. They bought some cold cuts, fruit, beer, and wine, and boarded the craft with great anticipation. The dealer who had just sold Russy the boat took the two on a

trial run around the harbor, demonstrating the basics of sailing. Rusty had never sailed before. Rusty had never sailed before. The forty-eight-year-old novice was confident, though, that Albert, who had spent much of his thirty-one years near the water and who had often navigated motorboats, could sail competently. They embarked on the journey with no compass, no radio, and without checking weather reports. The boat's motor got them out into the harbor in the brilliant afternoon sunshine just after 1:00, and they were in high spirits as they joined other graceful vessels whose fluffy sails dotted the bluest of skies. The boat, the Shangri La, was a single man's dream, guaranteed to provide the two bachelors many relaxed hours of weekend pleasure fun-loving women. A slight breeze prevailed over the calm water, and

Rusty and Albert soon stripped to

Rapidly gaining confidence in their sailing ability, they headed south, leaving the harbor behind. Things were going without a hitch and they started guzzling their beer, feeling exuberant. "This is a piece of cake. Next week Hawaii," Rusty

of calke. Next week Hawaii. Russysaid. At the tiller, Albert nodded agreement. He was already making plans to take his girl salling the following weekend.

As the afternoon progressed, the clouds accumulated and the two adventurers donned their shirts, then pants and jackets as the wind picked up. The skics were drakrening fast now, and they felt real apprehension when it started to rain. The sea began to churn and they realized they could no longer see land. The boat pitched wildly in the swells, and the two amateurs and their provisions got voaked. Never once did it occur to them to take down the sails or put on life jackets.

"Want a sandwich? You have a choice of green choese or wei

choice of green cheese or wet bologna," Rusty called to Albert over the howl of the wind.

"I'll pass," Albert answered without smiling. "What are we going to do? We may be going in the

going to do? we may be going in the wrong direction."

Rusty took inventory of the situation and recognized that they could well be headed out to sea now, as the wind and waves tossed the boat around like a toy. To wait to determine the proper course could be disastrous, he thought. Only two people back in San Diego — his girlfriend Dinah and Albert's roommate - knew of their plans By the time either of them realized the men were still at sea, it could well be too late. "Let's make an educated guess and go for it." he said. Hoping they hadn't been blown off course, they fought on through

the turbulence. Rusty was sure that if they survived the storm and the cold, wet night, they'd be able to get their bearings when the sun rose in the

bearings when the sun rose in the morning.

Buffeted by wind and rain, they plodded on through the choppy black water. Better progress could be made, they thought, if they used the boat's motor. But that soon rain out of gas — they had checked the fuel level back in Newport and assumed. level back in Newport and assumed there was enough for their needs to get in and out of the two harbors on get in and out of the two harbors or their itinerary. The sea gradually grew calmer, but the men were drenched and bone-weary. Rusty thought of his kids who live out of thought of his kids who have out of state, then of the Mission Valley bar he frequents. He wished desperately that he were there. "Do you pray?" Albert asked at

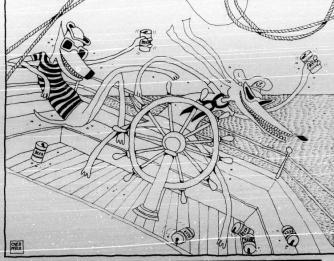
one point.
"Only in a pinch. I'm an atheist."

"Only is a pinch. I'm an atheist."
"Are you praying now?"
"Nah, this is an adventure. No sweat." Rusty answered gibly.
He only took the tiller to relieve Albert for brief intervals when the rold made it necessary for Albert to change positions. The Shangri Lahad a sumptious cabin, but they were afraid to leave the tiller, each feeling it was his responsibility to keep the it was his responsibility to keep the

other company.

In the early hours of the morning,
Albert began to shake from the cold.
They decided to huddle together for warmth. "If you kiss me, we're through," Rusty deadpanned. The darkness dissipated and

gradually became a somber gray The sky grew lighter, but to their dismay, the sun never became visible. As the glare increased, bouncing off the low clouds and fog. Rusty and Albert still couldn't see the shoreline. Rusty's heart sank. He'd been so sure that with morning they'd be able to locate east by the position of the sun. "Let's just keep



going in this direction," he said, hoping they weren't headed to

Late in the morning, he spotted the ominous triangular fins of sharks following them. "I think we've just had an invitation to lunch.

Albert glanced at the sinister eatures. "No, thanks. I've seen

e menu."
The sun cutting through the fog The sun cutting through the fog created eerie patterns on the clouds and they followed one dark line thinking it was the shore. After an hour, they saw that it was part of a cloud formation. oud formation.
"This is Memorial Day," Alber

observed.
"I'm sure we'll remember it."

Toward afternoon, they spotted a tuna boat in the distance, the only una boat in the distance, the only vessel they had seen so far during the trip. Albert had brought a pistol along on a whim, and they new fred it to attract attention. The fishing boat sailed out of sight. Rusty turned to his companion. "Maybe they thought we were printers." On Monday afternoon the sun emerged at last. Miraculously, they sighted shore." "2 were going in the right direction! Blistered and exhausted from their exposure to the elements, they felt almost invincible for having survived the ordeal.

for having survived the ordeal.

A passing boat supplied them with gas for the motor, and at 4:00 p.m. they cruised jauntily into Oceanside Harbor. Disembarking, they found a store and bought candy bars, Cokes. and two pieces of carrot cake. They wolfed down the repast, relishing the sweets in comparison to the mustard sandwiches and warm beer they'd survived on for a day and a half With their fear eliminated, fatigue disappeared. They walked back into the sunshine, drawing curious stares from passers-by because of their disheveled appearance. Rusty laughed and clapped his

hand on Albert's shoulder. "We're not far from home now and the weather's beautiful. What do you say? Shall we try it?" And so, ecstatic about being alive and basking in the warm sun, the pair left Oceanside as soon as they purchased gas for the motor. They were certain only a few more hours of sailing remained (four hours, said the man remained (four hours, said the man at the gas pump — who assumed they were traveling by motorboat) and they would be home early that evening and at their respective jobs Tuesday morning, ready to regale their co-workers with the story of

spirits sinking with the sun. The cold they had briefly forgotten returned, and with it a deadly exhaustion. and with it a deadly exhaustion.
They hadn't slept since Saturday
night, and kept nodding off. The
lights on shore assured them they
were still near land, but they had no idea how close to San Diego they were. They kept on sailing. The wind picked up again and the night dragged on as they silently cursed themselves for leaving Oceanside. Finally day broke, another gray morning which did little to alleviate the cold. They could see the shore.

however, and that gave them hope. A drastic shift of the wind kept taking them farther away from it. and they maneuvered frantically to sail into the safety of the shoreline. Back in San Diego, Rusty's friend Dinah was irate. He'd promised to call her when he returned to town, and she hadn't heard a word all weekend. She called his office on Tuesday morning. "He's not here, Dinah," she was told by Mark, his old friend and employer. "He wasn't due in the office this morning. He's making a business trip to Del Mar for me and had all the paperwork at home, so he went directly there."

Dinah thought a moment. "Mark, he went to Newport Beach over the weekend to pick up his boat. He was going to call me when he got back and I haven't heard from him.

Maybe I'm just paranoid, but could you check and see if they got back?

You know how crazy he is."

'Oh, my God. Rusty doesn't

"Oh; my God. Rusty doesn't know how to sail." The revelation did nothing to calm Dinah. "Of course I'll check, Dinah. I'll call our Del Mar client." Mark hung up. The hair on his neck bristled with apprehension. The irritated Del Mar client confirmed his fears that Rusty had never shown up. Dinah had told Mark that Albert was accommanying Rusty, se Mark was accompanying Rusty, se Mark called Albert's employer. He was told Albert hadn't arrived either, and they'd heard nothing from him. The third call Mark made was to the third call Mark made was to the Coast Guard. The search would present a problem, he was told, since they didn't have a description of the craft or even its name. They out aircraft and a cutter to look for two men in a small boat on a big

The last call Mark made was to Rusty's son in Las Vegas, who seemed undaunted. 'Don't count Dad out, Mark,' he said. 'When we see him in his coffin, we'd better sit on it and nail it shut." Mark was less

Several times on Tuesday Rusty and Albert heard low-flying planes. but the clouds obscured them. The wind made navigating more and more difficult for the inexperienced sailors. They found themselves fighting it every inch of the way and irritable.

Albert looked at Rusty. His fair skin was burned lobster-red and his lips were painfully blistered. "You

herpes. No lady in her right mind will go near you for weeks," he said.

You don't look so hot yourself. Twenty-five hours after they left the safety of Oceanside, they approached Mission Bay. They shouted with delight as they sighted the harbor and the few late-afternoon sailors drifting lazily around the area. Albert tried to bring the craft into the harbor, but found he couldn't tack against the tricky wind. Frustrated, they shouted to every boat that came near. Those aboard waved back gaily and sailed

Throughout the journey, the

Shangri La's aging motor had plagued them. Now it was impossible to start. They made another attempt, pulling the rope over and over. In Rusty's desperation, he pulled it right off.

Their inability to tack against the wind cost the novices three agonizing hours from the time they reached Mission Bay until they landed. Somewhere in the bay there was a slip Rusty had rented at which to dock his boat, but he wasn't sure where it was. At 8:00 p.m. Tuesday evening, Rusty and Albert finally brought the Shangri La in, running her aground near Campland, north of Fiesta Island. They had spent fifty-six hours at sea.

Going to a nearby phone in the recreational vehicle park. Albert called his roommate. He spoke for a few moments, then his eyes widened. He put his hand over the

receiver and spoke to Rusty. "The Coast Guard's looking for us. Mark called them. And my dad's on his way from Chicago."
"Oh, God. We'd better call your

mother," Rusty answered. He put his hands over his eyes and shook his head, knowing how worried Albert's mother, his own sister, must be. Albert's roommate picked them up within minutes. Racing to Rusty's apartment, they quickly called his sister in Chicago. "Annette? Rusty. Yeah, we're okay." Annette laughed and wept as she realized her vigil was over. Rusty spoke to her for a few moments, then turned the phone over to Albert and sank into his reclining chair.

After they had notified the Coast Guard of their safe return and Albert and his roommate left, Rusty dropped his weary body into a hot tub and fell asleep. He awoke as the

water cooled some time later, and hoisted his aching bones out of the tub. He remembered he hadn't called Dinah and did so. sprawling across the bed

Why didn't you call me?" Dinah nearly cried when she heard his voice.

"I wasn't near a phone." He briefly related the story, fighting to keep awake.
"Are you sure you're okay? Do

you want me to come over? "No, no, I'm going to sleep." As she protested, he added, "Listen, honey. If Raquel Welch were here, I'd kick her out."

Six weeks later. Rusty and Albert still sail the Shangri La, still take it out on the ocean. Albert is the navigator, Rusty is only a passenger. Neither has taken sailing lessons, but now they do have a compass

# On Doing Your Part



### JONATHAN SAVILLE

Last week I wrote about The Visions of Smoor Machael Bretch play with which the new Last. He Bretch play with which the new Last. He Bretch play with which the new Last play to the play the pl Last week I wrote about The Visions of

Jolla High School auditorium included Eve Arden, Tallulah Bankhead, Joseph Cotten, Olivia de Havilland, Dame May Whitty, Groucho Marx, and dozens of Cotten, Olivia de Havilland, Dame May Whitty, Grouche Marx, and dozens of others, and their vehicles were the usual face of aummer stock: comedies, mystematical commerces, Broadwag mass, sentimental romances, Broadwag mass, some tears, and some wise, old-fashioned moralizing, with a style of acting, direction, and language with makes the action seem pretty match like real, everyday life. In 1964 the theater closed in borrowed doors, but by the different manner of the state closed in borrowed doors, but by the state closed of the properties of the state of the state of the state of the state of the properties of the pr

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in the building of the splendid Mandell in the building of the splendid Mandell Weiss Center, the Theater and Art Found dation chose an artists clienty (the young Canadian director, composers, wright Des McAnuff), and suddenly the Louiss of the Canadian director, composers the Louiss of the Canadian director, composers the Louiss of the Canadian director, composers the Louiss of the Canadian director, with the Canadian director and the Canadian

real uckets — and real audions; real actors; real uckets — and real audions; real uckets — and real uckets — the real uckets — and real uc

tion, the even younger Peter Sellars: another work of Brecht, not often per-formed, and not — if the truth be told — terribly nord about formed, and not — if the truth be told— terribly good, about the German invasion of France in 1940 and a young patriotic Frenchwoman's ioentification with Joan of Arc. In the meantime, a gala social cele-bration was being arranged, a black-tie affair at \$150 per ticket, which would serve at once to reise feet. affair at \$150 per ticker; which would affair at \$150 per ticker; which would serve at once to raise funds, to attract future supporters among the wealthier class-seri San Diego, and to enhance the public extraction that this was an event of great signification that this was an event of great significant that the series of the support of the series of the support of the series of the series

p.m. in the Mandell Weiss lobbles, with champagen, hors d'oeuvres, and a "silent auction" of memorabilia donated by members of the enternament industry. This would be followed by the show itself. a '200 p.m. And a '9.00, the audience a '100 p.m. And a '9.00, the audience to a bolla Garev and dancing to the La Jolla Garev and dancing to the La Jolla Garev for the supplementation of University Jowne. Coronical convents of the properties had converted a large space into a banquet and p.m. in the Mandell Weiss lobbies, with converted a large space into a banquet and dance hall, just for this occasion.

dance hall, just for this occasion.

The champagne reception was highspirited and elegant. The wine was good,
the crowd, dressed to the nines, was in an
expansive mood, and to lend glamor to the
occasion, two of the original founders the crows are seen to the times, was it an expansive mood, and to lend glamor to the control of the control of

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# On Doing Your Part

highest bid by the end of the champagne highest bid by the end of the champagne reception would be awarded the memento. As the guests were filing into the au-ditorium to see the play, about twenty minutes later than scheduled. I noticed that most of the objects on display had received not a single bid; the only one for which there seemed to be considerable competi-tion was an autographed first edition of Jacob Bronowski's *The Ascent of Man*, a book only remotely connected with show

And then there was Simone Machard.

And then there was Simone Machard.

As the moments went by (and there were a lot of them, for the show turned out to be lot of them, for the show turned out to be three hours long underne began to be aware that something had gone dreaffully wrong. Most of these playgeers, understandshy, most despected Orivia de Haviland, Grouche Marx, Bus Stop, and Blithe Spirit — easy, pleasant stuff, in a realissic style, with movie stars. What they got was a grim Marxist tract by an author who a grim Marxist tract by an author who decised the moneyed middle class and decised the moneyed middle class and the stars of the stars. toast bodd sog, and the something had gone freadfully with the something had gone freadfully with the something had gone freadfully with the source of the s

seen in summer stock circa 1950. Peter Sellars belongs to the current international avant-garde of the theater, and he deploys (with notable brilliance but with no sense at all of what an audience can take) the characteristic devices of that school: lights flashing in the spectators' eyes, subsonics, erotic gestures, confusing anachronisms, strange distortions of the voice, chanting, crotic gestures, contusing anachronisms, strange distortions of the voice, chanting, styluced movements, shocking distora-tions, grotesque mixtures of seriousness and furce, and actors clambering all over and furce, and actors clambering all over the control of the contr

Williams Orchestra. In the idle milling about of the next three-quarters of an hour (for dinner did not get under way until after 1:00), I made it my business to ask ran 1130). I made it my business to ask ran-dom partygors what they had thought of Simone Machard. The answers had a strik-ing unaninity. "Pretty heavy stuff." "I thought I was going to drop dead." "That was the worst thing I ever saw in my life." Mayor Hedgecock, more judicious (as be-comes a politician), summed up this wide-spread negative attitude by spread negative attitude by commenting.

It sure ain't Pal Jory.' A latter-day
Diogenes in reverse, I swore to myself that
I would search and search until I found one person at the gala who had something pos-itive to say about the show. I found him: The purpose of the play was to make people feel uncomfortable, and it did make them feel uncomfortable. Very uncomfortable. So it did just what it set out

fortable. So it did just what it set out to do."

Meanwhile, dinner was beginning. At beautifully appointed circular tables, stretching out to a great distance beyond the central dance floor, the famished diners at down to a delicious dollop of avocado soup, served inventively on the half shell. There was then what seemed like an endless interval before the main course arrived: weal in mustard and caper sauce, tepid but serumptious, surrounded by other delicacies. But no sooner had we plunged into this first solid nourshment in many hours (it was now close to midnight) than a voice resounded horrendously than a voice resounded horrendously than a voice resounded horrendously them.

clap of doom. It was Chip Goodwin, president of the Playhouse's board of direcident of the Playnouse's board of direc-tors, determined to make his celebratory speech right now, whether people were trying to eat or not. For a while he kept shouting for quiet, though without notice able effect. The diners, having been dread-fully deprived of all normal human ac-tivities during a lengthy play which all of them hated, and so hungry they could have eaten Bertolt Brecht alive, leather jacket and all, were in the midst of animated conversation and even more enthusiastic and all, were in the most of ammateu conversation and even more enhusiastic conversation and even more enhusiastic mode to listen to speeches. Who is, during a dinner? But Mr. Goodwin had the electronics on his side, and soon his voice was booming through the hall in the first cantos booming through the hall in the first cantos of his discourse. The diners, in order to order side of his discourse. The diners, in order to roice, resorted to screaming into each roice, resorted to screaming into each order, while (\$2.99 per bottle in supermarkers). It white (\$2.99 per bottle in supermarkers). It while (\$2.99 per bottle in supermarkers). It was, allogether, like one of those effects was, allogether, like one of those effects and his school like to create on Mrs. Seelars and his school like to crea

bility, and furious conflict, to symbolite the free/cious anarchy of modern middle-class life, or something like that. Mr. Goodwin began with some words of praise for the wonderful play and brilliam production everybody had just seen. He experience with the production everybody and just seen. He will be the furious of the furious project from that is a seen that the subject in a hurry and went on to thank in the usual

alistic way all those who had worked so and to make this day possible. Marian gstreth was introduced, to dete nce indifference. When Mr. Goodence indifference. When Mr. Good-prevailed upon Gregory Peck to give a a speech, as an interlude in his own, e were a few moments of relative attenness (the screaming at the tables went on a bit in pitch); but as Mr. Peck otly dying of embarrassment duckily carrying on, stated the obvious by ommenting that the new La Jolla layhouse was very different from the old one, then went on to praise the production for its "boldness," and finally (with less of sense of discomfort) expressed his admi-ation for the actors, rather like a D.D.S. ration for the actors, rather like a D.D.S. patting a patient on the back for having come courageously through some ordeal of the dental chair, the guests at the gala returned rapidly to their eating, drinking, and chantile.

nd shouting.

The end of Mr. Goodwin's talk coinided pretty much with the end of the main ourse. But along with the dessert (a meringue filled with luscious lemon cream and a Grand Marnier-soaked strawberry), the highly original organizers of the gala had another surprise in store. An imposing slonde lady came to the microphone and

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shouted into it the following astonishing shouted into it the following astonishing announcement: "We know we told you that the auction would be a silent one. Well, we lied." Evidently, the bidding sheets left pitiably blank next to Ol' Blue Eyes's wine and Burt Reynolds' best buckle rankled with these assidoous funditiers. and the new grounded by the property of the proper Eyes's wine and Burt Reynolds' beit buckle rankled with thea essidous funitariators, and they now proceeded to auction off the neglected memorabilia in the usual way, with nonstop super-swift carbattering nerve-shredding pater of the "I but a super-shredding a production of the processor of the super-shredding a production of the super-shredding and the super-shredding a production of the super-shredding way as a forbit of seven to carry on their conversations over it), but the bidding was as slow as tar. We super-shredding a super-shredding way as shown as the super-shredding way as shown as tar. More than the super-shredding way as shown as tar. More than the super-shredding way as shown as tar. More shredding way as shown as the super-shredding way as shown as the super-sh

a majority of the people who might have wanted to bid. In any case, the ambient noise level was so high that even people

close up could not make themselves heard. close up could not make themselves neard. And then, did these gala celebrators want to bid at all for T-shirts and golf shoes still redolent of the stars? Had they not done their daty by the art of theater in forking out 150 smackers, and were they now not to be permitted to chew their meringue in peace? And — as many of them were mut-tering in stentorian voices to each other at various tables — did people who made various tables — did people who made their money as businessmen, profession-als, and officials reality want to support a theater whose inaugural offering, among all the possible plays in the world, was one

all the possible plays in dividing and one declaring that businessime, in existing a declaring that businessime, in the sum of the declaring that businessime, in the declaring that businessime, and officials are interested in measurement of their own wealth, power, and president of the declaring the sum of the declaring th omously anticapitalist playwright the pro-duction of whose play had been financed by the cash of respectable, generous, public-spirited capitalists, the clash — in

expectation and fulfillment - of decent. middling, well-crafted, unadventurous audience-pleasing art (the old La Jolla Playhouse) and ambinious, brazen, outoftending, and sometimes dowaright bad art (the new La Jolla Playhouse, so far), and in the background the band tuning up for more fox trots and rumbas — it could not have been more theatrical. As a piece of theater, all in all, it was a lot more of theater, all in all, it was a lot more effective than The Visions of Simone Machard, in both form and meaning-freeth would doubtless have found some Marsist moral in it, as he counted up his royalties. And Peter Sellars could probably increase his already sensational reputation as the enfant terrible of theatrical disordion he untime it accents for scream. tation as the enfant terrible of theatrical direction by putting it, scream for scream, in his next show — for example, as an unmotivated entracts in HAS. Pina-fore. But it remains anybody's guess what the effect of this piece of unintentional awant-garde theater will be on the artistically first-rate, financially viable theater we all hope the La folia Playhouse bound can build un in the San Dieson community. can build up in the San Diego community. For to build a theater also means to build an audience — which is not exactly what the gala opening can be said to have done

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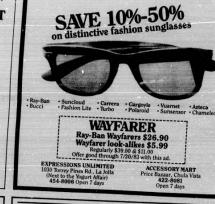
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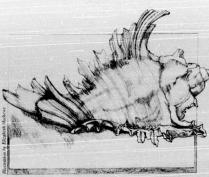


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During the years that I resided in Wind-ansea, almost directly on the beach, no one was more ardent than I in assuming the

ing, I would don my beach attire, which I rarely took off unless I had to go into town. I would scrutinize the surf, comment on Twodid scrumize the surf, comment on the height and depth of the waves, talk about "swells," "sets," and "white wa-uer." In the first hours of daylight I would note the early risers who were bobbing like seals in the sea, and I rarely missed a

More often than not my sheets were More often than not my sheets were gritty with sand, as was the bathtub and the floor of the showers. In those days I didn't worry about the ill effects of ultraviolet rays, and I would be for hours on the sand - lirst as a young mother, then as one who watched her children develop into surfers. The troops was the rone professions were worked. The irony was that one glorious year would melt into another without any need to sub-merge myself into the ocean. In fact, I

feared it Still, in terms of my behavior.

In the late Sixties, an unprecedented harshness overtook the once itsyllic lifet police cars provided the beach for users of marijuana, a furtiveness should rdugs pervaded the area, and the turning point came when my seven-year-old on was rounded up along with some teen-agers and destined and questioned about drug possession. This was followed shortly thereafter the sight of a policeman giving chase to by the sight of a policeman giving chase to a youth who zigzagged across our rented property in an attempted escape. We had bought a house in a fairly posh area a few years before, which we had been reluctant to live in because we loved the beach life. When things got rough at the beach, we

The actual distance was only root miles. The actual distance was only root miles. From our old remied beauty psychologically, it was light years a wal, a man cally, it was light years and, a favourd in a bathing suit and you told the time of day no. We have a war with a bathing suit and you told the time of day not be a way to the suit of the way of the suit of the way The actual distance was only two miles of beach life. In moving two miles I had become a suburbanite, living in a tree house that kept me landlocked and away

from the gritter experiences of the sea.

I thought of this the other week when I visited Hsu's Szechwan restaurant in its visited Hsu's Szechwan restaurant in its new location on Clairemont Mesa Boulward. When I had visited Hsu's less than a year ago at its old location in Col-lege Grove, my friends and I were the only Caucasians present. The physical quarters were small and intimate, and though the menu described itself as Szechwan, the dishes that we ordered wore closer to dishes that we ordered were closer to dishes that we ordered were closer to Hunan in terms of spiciness. I had one of the hottest meals I had ever experienced in San Diego, a result of my friend's en-thusiasm rather than my own. But for what it did, the meal was excellent. If you like spicy Chinese food, you couldn't do better than eating at Hsu's. Yet the moment I necked inside the new

Yet the moment I peeked inside the new dining room while standing in the line waiting for a table, I perceived a change far

greater than the one of physical distance. It greater than the one of physical distance. It was evident from the very large dining room and the special section devoted to obtaining Mongolian barbecue that Hsu's obtaining Mongolian barbecue that Hsu's was now catering to more popular taste. All the hot and spicy dishes that I had sampled before were still available, but judging from the line of people queued up to the production of the still available. When you order the barbecue, you first

when you order the babecute, you has select from a large counter (similar to a salad bar) the raw meats that you want. These include beef, pork, lamb, turkey, all diced wafer thin. To these you add vegeta bles — spinach mushrooms, carrots, sprouts — and a variety of sauces. The whole is then cooked to individual order by a chef who presides over a large black cooking unit similar to a Japanese teppan table. The barbecue costs \$3.95 for lunch and \$8.55 at dinner and the price includes soup, rice, assorted appetizers, and sesame pocket biscuits. My friend and I sesame pocket biscuits. My friend and I did not read he men too carefully and did not realize that for the price of the barbecue dinner we were also entitled to a choice of an additional dish, nor did the waiter in-form us about it. The Mongolian barbecue was highly disappointing because the in-gredients had been sitting around for hours. The meat was sliced so thin that it had no distinctive flavor, and despite the addition of sauces, the whole tended to be rather flat and uninteresting. You may re-turn as many times as you like, but you wouldn't want to because the results offer so little stimulation.

so little stimulation.

In point of fact, after my friend and I had In point of fact, after my friend and had assed the barbaceu, we found in not only lackhaste but poor in quality. We called a core the waiter out of the limit about it. to which he replied that we could have another dish of the same prepared for us. We explained that we dish't wam it, that we would glady pay for the soup and appetizers which had come with the dimer. To no avail. He said it want y possible to change, nor was he aware that for the riche we could have had a second dish, such as walnut chicken, shredded pork, or bef with vegetables.

This raises one of the major problems at Hus's. It's vey difficult to communicate

Instalses one of the major protection at Heav's. It's very difficult to communicate with the waiters or waitresses, whose Eng-lish seems to exist at a minimal level. I was there twice and twice had problems in making myself understood as well as understanding what was being said. There

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should be at least one person at Hsu's whose English is good enough to deal with the diners, particularly since the service is slow and distracted. The first time, I slow and distracted. The first time, I artibuted the slow service to the fact that it was Friday night. But during the second visit, on a Thursday, I realized that the lack of service coordination and communication existed even on a slow night.

From my experiences on two nights, I would recommend the hot and sizzling rice soup (34-95) with chicken, pork, mush-comm, and rice. It serves two penerously,

enjoyed the shrimp with snow peas (\$7.95), but little could be said in praise of the lemon chicken — the batter was too heavy and it fell away from the hicken

One of the best dishes is the small shrimp basket, though it is terribly costly: \$14.95 for a small basket. Ordinarily, bas-\$14.95 for a small basket. Ordinarily, oas-ket or bird's nest dishes are prepared from wafer-thin potatoes that are placed into a mold and deep fried so that they form a basket. At Hsu's the basket is prepared from dried noodles (which are gorgeous to behold), filled with shrimp and vegeta-bles, and surrounded by orange slices. But

even when shared between two people, \$7.50 each for some shrimp, vegetables, and dried noodles is both woefully expen-sive and not any more satisfying than shr.mp with snow peas.

Ever since I had my initial hot meal at Ever since I had my initial hot meal at Hou's, I was very curious to try its less spiry dishes. Alas, while I must praise the sourp and the shring dishes, none of these milder dishes would bring me back there. Moreover, the difficulty in halling a wait-er, the problems in communication, the uncent service are additional to the ments. We tried very beak to the context a woman, but we gave up midway;

she didn't comprehend what we were say-ing. Her husband still does all the cooking, as he did at the old location. Therefore I would be inclined to go with the spit ydishes. At least they had the distinction of dishes. At least they had the distinction of authenticity and originality. The tea duck, the gartic shrimp, the whole fish in hot bean sauce had been very fine and the vegetable dishes tegghant and country the Monagolan baption. We continue the Monagolan baption of the model basic, the other dishes could be duplicated at any. Chinese restaurant, and with better service.



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# Over the Weekend



JEFF SMITH

and George are happily married, but not to each other. And their affair, which began

Bernard Slade's light, untaxing sex comedy, Same Time, Next Year, is a sort of Brigadown, Sep du pninety-nine years. In the play — currently receiving handsome treatment at the Gaslamp Quarter Theatre — Doris and George are ordinary people. Their quivalent to the somnolent town in Scotland that reawakens once per century to the control of the contro

in 1951, has lasted twenty-five such en-counters by play's end. Rather than depict every liaison. Slade has subdivided his every lision. Slade has subdivided his with play into as scenes, each set five years apart. These intervals allow the playwright to exhibit the changes in his characters and in the times. During the play, Doris, George, and the world around them alter considerably, and about the only permanent feature of their lives its the affair itself, which began in fumbling innocence and may continue on indefinites in the affair itself, which began in fumbling innocence and may continue on indefinites of the play. The intervals also give Slade's play the Cive-year gatherings of former classmates—in which people usually avoid the pre-

sent and boast about what they'll be doing five years hence — Doris and George are neither future-oriented nor, except for their unique relationship, at the vanguard of their age. They are actually about a year or two behind the times, auhering to popular trends that have trickled down to the micdie class. And while George escalates financially upward, becoming ultra-conservative, and then mellows down-ward, Doris begins unlettered, goes to ward. Dors begins unfertered, goes to Berkeley, gets hip, takes consciousness-raising seminars, and evolves — more gracefully than her lover — into an inde-pendent middle age. One of the delights of Shade's play is that his two characters are never on the same wavelength, be it per-sonal or cultural. George will arrive one weekerd with a case of impotence — and Doris is pregnant. Or, in the mid-Sixties, he's a flaming hawk in a three-piece suit, and she's a shaggy-maned flower child with an avid revulsion for the Establishment. Products of a throwaway society, both Doris and George adopt and discard fads with remarkable facility, and part of the fun of the comedy is that they always stand at the opposing extremes of each new

funny one-liners and comic situations that, on occasion, can be quite moving. Be-cause of the frequent differences between George and Doris, each episode works like a mini-drama. They begin with the threat of conflict and progress to a comical resol-ution. This latter often occurs in the last line of a scene, buttoning it tight with an unexpected twist. The play offers its characters and its audience the chance to escape both the cares of the day and the strictures of conventional morality. All that it requires is a suspension of disbelief — without which one could punch holes

through Sales's formulaic script with ease. The play leads with its chiin, in East. The play leads with the larger impact the annual, the larger impact the annual, commitment-feer fling has on the lives of mates and children. His slippery morality, which randomly condones and condemns the relationship, is more obligatory (and quickly dismissed) than heartfell. And his lure, a vicarious peck at likeable though annually naughty people, has a built-in guarantee for audience participation. It offers spectators the chance to plug in a few fantasies of their own. They can envision a wind-seared little metel on a creggy north-arm California coastline. Onto this clandes-tie mook they can transpose their own. through Slade's formulaic script with ease rin chairorini coastine. Onto this clandes-tine nook they can transpose their own images of passionate, no-strings-attached lovers. They can fill in personal details as the play unfolds and can live happily— onc weekend per year— in a rosy

ever-after.

Or until the curtain comes down. One of the strengths of Slade's writing, however,

is that it never perm'ts its audience to glance away and return to the world of responsible adultinood. Iwo features seal the observers' attention on the scene and prevent an onslaught of latent disbelief. The first is the use of nostaleia. The critic Jack Kroll once defined nostalgia as ''na-ture's way of telling you the road to Utopia is blocked straight ahead, so swing around and try the back road through the past." Stade understands nostalgia. As Doris and George move successively toward the present (they conclude in 1975), we move sent (they conclude in 1973), we move backward into a pass Slade has tinged with pleasant associations. Somehow, amid gray hair and all, George and Doris manage to keep their youth (if only once a year), and Slade has a knack of capturing that quality in ways that make us homesick for bygone, and simpler, days.

Same Time, Next Year also offers an element that is singularly absent from most

recent drama, especially (and ironically) in plays about contemporary relationships. It has romance. Doris and George are never very far away from soft candlelight, green nagnums of champagne nestled in ice, and cozy intimacy. Their yearly tête-à-têtes are banquets and they are delightfully unafraid to be openly enthusiastic about each other. It is this quality of romance — al-most forsaken by our post-modern theater — that director Will Simpson has used that director Will Simpson has used effectively in the Gaslamp Quarter Theatre's production of Slade's comedy. Seen in broad daylight, the play has a few holes, but Simpson's subtle focus keeps the lights dim, the champagne sparkling, and the lovers' expectations forever poised on a heightened, though never giddy.

Adept at making a threadbare script look stylish, Simpson has directed the produc-tion in a clear, unhurried fashion. He has tion in a clear, unburied faithion. He has wheely omitteds since a metalluses, news-reellite updates that dabble in the historical particulars of the upcoming period (though the soundarack that replaces them makes little sense after the 1956 episode). He has also cleaned up the playwright's other leanings toward the baroque, most of which make the play a smattering of discrete moments rather than a unified piece of theseir. Shade's abundant, fumy lines of the contrast of th each scene, on its playability, and on the fact that, in each, the expectations of ro-mance are thwarted consistently by new differences between the two characters. Be differences between the two characters. Be in pregnancy, politics, or the jargon of the Me decade, something always disrupts the Me decade, something always disrupts the comedy is that George and Doris's long-waited encounters never go according to plan, and Simpson has crafted his scenes with this is mind.

At first glance, the Gaslamp's production appears to miss opportunities for humor. It behaves, in fact, as if it were

unaware of the inherent comedy in the script. Some of the play's funniest lines ceive little or no emphasis, and the actors fuse to pause — for a rim-shot pah-doop and allow time for the audience to savor the joke before moving on to the next one impson's direction steers away from the characters becoming Neil Simon joke machines, eager to quip and eager to picase. In toning down the comic impulses of Same Time, Next Year, the production achieves a balance between humor and outhos (after all, a lot happens to the two characters in the space of twenty-five years), and between romance and the snafus that plague it. It presents us with opic who, among other things, also hap-

pen to be witty. As a result, Doris and George become more complex than Slade may have imagined them. And performed by Barbara Murphy and Bill Maass, they also become likable, believable, and

Initially Bill Maass plays George like a finding that mass plays theorige has a child who is turned loose in a toy store, all the while expecting the security guards to show up and ship him off to the slammer. As his character ages, however, Maass gains credibility through restraint. In the movie version of the play. Alan Alda's movie version of the play. Alan Asia's one-dimensional portrayal of George made much of his harried anxieties. Maass's character is equally guilt-ridden and neurotic but, unlike Alda's, he doesn't

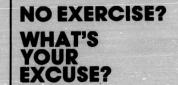
parade the fact, and he certainly doesn't enjoy being so. This shift of emphasts is refreshing. It allows Maass to indicate emotional depths to his character. They linger just below the surface and slowly emerge, once a year, when he's with Doris. Maass also suggests that only she

It is a pleasure simply to hear actress Barbara Murray enunciate a line: the pitch, delivery, and phrasing are always precise and appropriate for its meaning. Even in supporting roles, in which she is usually cast. Murray's gifted voice and acting skills are always evident. Given this lead ing role, Murray makes full use of her talent. She turns Doris into a fully rounded, sympathetic person, one who evolves from awkwardness through experimentation to a secure identity in mid dle age (it is worth recalling that this same die age (it is worth recatting that this same actress has played the other side of Doris, the detestable — though understandably so — mother in the Gaslamp's hit production

of Nuts). Janet Nichols's period costumes and a pageant of faddish hairdos help re-flect Doris's aging process. But I suspect that Murray could effect these changes without the aid of props. When you see this production — and I recommend that you do — keep an eye on the early Doris. Somehow Murray maintains the basics of that character while giving her a complete







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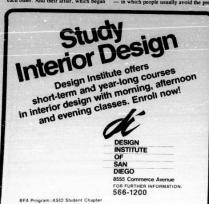
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# City Lights

January of this year, the store and its 250,000 volumes began the arduous process of moving to a new location, one half block east on Broadway — a building Valverde's wife had bought for investment purposes a year before. Valverde had extra room, so he invited Deborah Cook, a collector of

rare and first editions of beat liferature to join him at the nex location and set up her own shop on the third floor. Friends warned her that San Diego was a "cultural armpit and that a specialized store such as hers would fail here Cook decided, however, to

give Atticus Books a try and opened in November of 1982. Cook claims that the store's

selections range from a first edition of James Joyce's mes Penny Each to a review tition of Thomas Pynchon's to back issues of The Neu Anvil — does steady business, but also admits that the low rent Wahrenbrock's charges (about \$400, almost half the going rate) helps the store to stay fiscally sound. In addition to stocking hard-to-find editions of well-known beat authors, Cook also carries the works published by Atticus Press, a

joint venture of her husband

Ralph and local experimenta writer Harry Polkinhorn. In its short history. Afficus Presa has published nine books of poetry and recently attracted national attention through its publication of Harold Norse's Beat Hotel, as well as local attention from its newest release, a pachaco slang dictionary, El Libro de Calo. Since opening the store, Cook has kept busy padding her collection at local book sales. At a recent Friends of the La Jolla Library sale, Cook

found and bought a first edition of Clellon Holmes's Go for

twenty-five cents, and a recopy of Gertrude Stein's ca for fifty cents (the two about the store's namesake, Deborah Cook laughed. knocked on the top of her wooden desk, and replied that he was a patron of the arts who starved to death in republican Rome. -R.O.

> Paul Krueger, Jeannette DeWyze, Thomas K. Arnold, and Randy Opincar

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OCary Behle, D.D.S.

# Off the Cuff

What have you eaten that other people have found odd?



It was December 23, 1941 when I was captured in Japan. We were POWs until the war We were POWs until the war was over. They digive us a small box of food aiready prepared, divided up into compartments. I'm not kiddin'—grasshoppers with sauce on them. A little bit of rice. You as it because you didn't have a choice. Pickied ants—they'd be a little compartment of them. At that time you were luckly to get anything, so *anything* tasted good. When we were out workin in the water, we'd turn over a rock and hope to gab crawdack. We'd eas them just like that, they'd be bittin' our lip and everything.



Jodic Cormier
High School Student
East County
Cottage cheese and
chocolate. You buy a can of
Hershey's chocolate and pour it
all over a couple of scoops of
cottage cheese is it's really
thick with more chocolate than
cheese, and then you just eat it. thick with more cheeciast than cheese, and then you just cut it. My friends watch me and say. "Oh, gross!" like cheeciast and pineapple shakes. Cheeciates is also good on therefor that has three fravors. Itselfine, since they will be supposed to the control of the control of



Bob Seveland
Antique Shop Owner
Downtown
I was catting a smoky link
strange wiggly verin mit
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this strange wiggly verin
this strange wiggly
the mit should be the rest of it. She couldn't finish
ther dinner and she never
bought them again. People try
to get me to eat weird things,
but I don't. I was down in
Tijmana with a good rinend. We
passed a vendor selling cow
brains in torillia shells. While
my friend went to get one. I
just went the other way looking
for a McDonald's or
something.



I eat a lot of hot sauce and jalapeño peppers with things that I'm told it doesn't go with. thal I'm told it doesn't go with "I'll put it on anything but ice cream and cake. No matter how spicy the food already is, from meat to sausage to fish to postuces, I just like to make it hotter. I've sat at the table early in the morning and other on the morning and other to the morning and other to the morning and other but should be a supported to almost get up and leave because the smell of so much hot sauce was getting to them. I love raw clams and raw oysters. That bothers some people. I've had French-fried grasshoppers — that bothered me a little. The closes the control of the close is the control of me a little. The

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Whole or 1/2 Brain?



Lisa Cuadras
Medical Student
College Area
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- Lin Jakar



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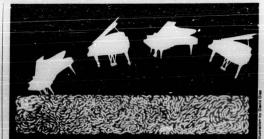
### Eighty-Eight Times Four

The wonder of the piano for juzz musicians (indeed, all sections musicians) its breadth, its power and control. This well-tempered keybourd has an almost dictatorial command over its practitioners. It has been called the "total" instrument: sideal for composing, arranging, and possibly the finest vehicle for temporosation. Of course, adopting it as a signature vehicle for temporosation. Of course, adopting it as a signature vehicle for temporosation. Of course, adopting it as a signature vehicle to the control of the control

examples, but is, and is a guilty).
Over the next two weekends the San Diego Jazz Festival is a section will be presenting

most intriguing series called 
"Jazz Piano — Four 
Approaches." The ostensible Approaches." The ostensible purpose its to showcase the widely divergent roads and inmode that gar plano players can traverse. Regardless of the tis a unique, bold, and most logical method of presenting the various ways this most crucial of instruments can be used to forge the art of Jaz. If such a method carries with it the air of some of the control of the contr

we!
These presentations cover the gamust of jazz styles. That in treelf is no cause for celebration. What is exciting is that the performers scheduled to play are, if not of equal caliber, certainly well-achooled, well-gr-moded exponents of their own adopted styles.
On Friday, July 15, Dorothy Donegan commences the series.



This remarkable player, a virtual unknown until George Wein presented her at one of his Kool pre-Columbian cultures practiced human sacrifices and used drugs as part of religious used drugs as part of religious part of religious part of religious and the columbian part of religious and a ledle if had deep sense of the cyclical rhythm of nature, and a belle if not the transformation of the world through death and rebirth was at the center of their explanation of the meaning of life. Following Mayan cosmology, art historian Mark Oraham speculates in the execulent catalogue which was not the companion of the columbian products in the catalogue that the present the daytime sun; jaguars and other fellines are the nighttime sun in the underworld; dogs and copotes are the nighttime sun's companion; crocodile, alligotron, carpunas, jagoana,

companion; crocodiles, alligators, caymans, iguanas, and frogs are the fertile surface of the earth, human heads were equated with seeds or fertility;

underside and human heads carved on the rim. Thus the animal symbolizing the fertility of the soil is joined with seeds (human heads) in an implement for preparing food. As Graham writes in the catalogue, "The metate as an implement of food transformation was the basis for

metate as an implement of food transformation was the basis for its function as a symbol of transformation in the human life cycle... the juxtaposition of decapitated human heads with the grinding plate equates the heads with the completion of the agricultural scale, since

heads with the completion of the agricultural cycle, since human heads were represented as the seeds or fruits of the human life process." This point is made again by two small gold alligators displayed side by side. One holds were in bit is rough; the other

maize in his mouth; the other holds the body of a man. And in

definite find, if that is not a

the San Dievo Union's Robert



### Mute & Mysterious

In the past, animals were the first circle that surrounded men and women. Both predators and prey, animals were feared and desired. They so provoked man's intense curiosity and imagination that it is probable that the first painting was not of a man or a woman, but of an animal. Moreover, in searching for wasts to explain the world to animal. Moreover, in searching for ways to explain the world to himself, man included animals in the explanation. Those images of animals became not mere representations of nature, but representations of a system of beliefs. Animals stood not just of beliefs. Animals stood not just for themselves, but for something beyond themselves. What that something was among pre-Columbian cultures

in Costa Rica is what archeologists are trying to figure out. It is detective work played out against the vast silence of the Costa Rican past. As archeologist Michael Snarkis states, "We do not know, and the produced no writing, no monumental architecture, no calendar. What survives is some very remarkable pottery, jud and a convenig, and gold and a convenig, and gold documented, and skillfully installed exhibition of Costa Rican pre-Columbian art is now on view at the San Dego.

Museum of Art.
These art objects came from the three archeological regions in Costa Rica: Guanacaste-Nicoya, the Central Highlands-Atlantic Watershed, and Diquis. These

another gold piece, the themes of fertility and seed are joined

### Far Out!

It looks like space is with us again. For years after our first moon landing in 1969, public interest was decidedly on the wance; that landing was the goal of the space program throughout the Sixties, and its achievement, as with that of any of the space program throughout the Staties, and its achievement, as with that of any goal, left behind feelings of both emptiness and complacency. A general law-lating feelings of both emptiness and complacency. A general law-lating feelings of both emptiness and complacency. A general law-lating on Mars. But slowly over the past several years we've witnessed various events and movements that have brought the proxibilities of space exploration into sharp public exploration of the proxibilities of space exploration into sharp public and are the technological feat of the two Mynager spacecraft in their close the byte of justices and Senum and of the continuing series of space shuttle flights, albringing an availanche of new feet of the specific public the spacecraft in their close the proxibility of the continuing series of space shuttle flights, albringing an availanche of new feet of the continuing series of space shuttle flights, albringing an availanche of new areas of the continuing series of space shuttle flights, albringing an availanche of new areas of the continuing series of space shuttle flights, albringing an availanche of new areas of the continuing series of space shuttle flights, albringing an availanche of new areas of the continuing series of space shuttle flights, albringing and subject to the continuing series of space spacecraft in their close the section of the continuing series of space spacecraft in their close the section of the continuing series of spacecraft from the section of the sect mass population shift to huge, earth-orbiting space colonies, with their own environments

and energy resources. And lastly but still importantly, cop startonemers like Dr. Carl Sugan, as well as the flurry of Hollywood pace funtasies in the wake of Star Wars, have spread space consciousness, both scientific and imaginative, to a wider audience than ever before world-famous Reubent H. Fleet Space Theater and Science Center in Ballya Dark. Beginning next Welnesday, in conjunction with National Conjunction with National Conjunction with National Conjunction with Patrional Conjunction with Carlos and Carlos Carlos and Carlos Ca

Now!" — five days of lectures, panel discussions, films, workshops, multimedia shows, workshops, multimedia shows, and demonstrations. The lectures and panels feature many nationally prominent scientists — techniques of the promise. — the least of the promise of the authority on pace developed. Dr. Kraff Ehricke — and almost Dr. Krafff Ehricke — and alm all aspects of space exploration will be discussed. But the symposium is far from an esote insiders' function: the general public — and especially children are urged to attend.

Kicking off the event on We-Inseady will be lectures by astronomical artist Michael



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### Film

"Queen — We Will Rock You" undsubtedly will as the filmed con-cert performance is projected on a screen eighty feet wide and five stories high with 100,000 water of twenty-four-track Dolby sound to keep your mind from wandering. Thursday, Joh M through Stur-dey, John Jo. Sym. San Dogo Sym. San Dogo Sym. San Dogo 224-4170.

"Silent Films for Summer" series continues with an outdoor screen-ing of Juse Versus Fantamas starring Rene Navarre and Renec Carl, Thursday, July 14, 8 p.m., MiraCosta College Del Mar Shores Center, Ninth Street and Stratford Court, Del Mar. 942-1352.

"Monkeys, Apes and Man," studies in primate social organiza-tion, will be screened along with a film about shrees, Saturdas, July 16 and Sunday, July 17, 2 p.m., Natural History Museum, Balboa Park, 232-3821.

Political Murals in Latin America, a slide show presentation by Alan Barnett, author of Community Murals: The People's Art, will fea-ture photos from a recent trip to

Central and South America and the Caribbean, Monday, July 18, 7 p.m., Centro Cultural de la Raza, Pepper Grove, Park Boulevard, Bullsoa Park, Free, 235-6135.

"The Thief of Bagdad," Raoul Waish's 1924 silent starring Doug-las Fairbanks will be shown with las Fairbanks will be shown with prano accompaniment by Harry Jenkins, Tuesday, July 19, 6:30 p.m., Coronado Public Library, 640 Orange Avenue, Coronado, Free, 435-4187.

"Kon-Tiki," Thor Heyerdahl's film about his voyage from South America to Polynesia on a raft, will be sceened Wednesday, July 20, 1 p.m., National City Public Library, 200 East Tuelfth Street, National City, Free, 474-8211.

Care, Free, 474-8211.

Children's Rims, a Doncy tim, The Hond That Thought fee Was A Reacons, will be screened Thursday, July 21; 3 pm., Coronado Public Lideavy 600 Corage Accurate, Canonados Free (43° 4087), eccape form on a Juge screen TV, Mordedy, July 18; and as short film including Donce's Hone Tai-Paint, will be screened Thouden, July 21.

Licears, AO East Twelfth Street, National City, Free, 474-8211.

### Dance

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

"Freeform Delight," an evening of improvisational individual dance for adventurous participants will be held Saturday, July 16, 8 p.m., Peninsula Dance Arts, 2195 Chatsworth, Ocean Beach. 273-2461.

### Music

"Jazz Piano: Four Approaches," "Jazz Pianos Four Approaches," solo piano concerts sponsored by the San Diego Jazz Festival, will feature Dorothy Daisgain (Eridas, July 15), Denny Zeitlin (Saturdas, July 15), Denny Zeitlin (Saturdas, July 22), and Horace Tapscott Scaturdas, July 23), 720 p.m., Shewood Auditorium, La July Mascumich Contemporary Art, 720
Prospect Street, La Jolla, 534-164 or 434-3341.

or 494-3941.

Pops Concerts, the San Diego Pops Orchestra's season continues with an evening of muses from the movies, Fridas, July 15, Sanudra, Thursday, joly 21, 7-80 p.m., Hospitality Point, Mussion Bayes (29)-9721), a special Pops concert will be presented Sunday, July 17, 30 p.m., Embarcadero Fark, Scaport Village, Weet Harbor Direc, Jamunon, Free, 235-404.

Classical Recital, flaurist Carol Rosen will perform Friday, July 15, 7:30 p.m., Habitat Book Shop, 4711 Third Street, La Mesa, 697-7922.

Bagpipe Band and Scottish Dancers, the Camenon Highlanders will appear Saturday, July 16, 1 and 2 p.m., Clairemont Square Shopping Center, Clairemont Dive at Clairemont Mesa Boulevard, Clairemont, Free, 452-1831.

Pipe Organ Concert and Film, Tommy Stark will perform at the Wurlitzer to accompany slent films of Laurel and Hardy, Satunday, July 16, 7:30 p.m., California Theatre, Fourth Avenue and C Street, downtown, 279-2867 or 561-2269.

"Classic Cars and All That Jazz," a day-long performance, will fea-ture the Bobby Shew Quintet, the Hall Crook Big Band, Charles

McPherson, and the Bill Kyle Quirner, along with a classic car show, Sunday, July 17, 10 a.m., (broadcast live on KSDS-FM 88, 1), Marina Village, Quivira Way, Mission Bay, Reservations 455,5463.

Intercon 83 quovered by the Cen-ter for World Masic continues its series with a program of flamenco music and dance, and the Rubayat Dance Company performing music of North Africa and the Middle East, Sunday, July 17, 3-30 p.m., Spanish Village courtyard, Bulbon Park, Free, 265-4243.

### Special

Renaissance Festival, a re-creation of a sixteenth-century market and pleasure fair will open Thursday, July 14, 10 a.m., and continue thraugh Sunday, July 17, and repeat each week through the month. 231-1937.

Sandcastle Competition, the third armual, will take place Saturday, July 16, 9 a.m., Seacoast Drive at the pier, Imperial Beach. Free viewing. 424-3151.

Mission Fleets, the birthday cele-bration gets under way with the Blessing of the Animals. Saturday, July 16. 10 a.m., and continues with a variety of events through Sunday, July 17, Mission San Luis Rey, Highway 76 four miles east of Oceanside. Tree: 757-3651.

Gem and Mineral Show, German gemstone-carving expert Gerhard Becker and Smithsonian curator Paul Desautels head the list of Paul Desautels head the list of speakers at this multifaceted weekend of demonstrations, slide shows, and mine tours. Saturday, July 15 and Sunday, July 17, 10 am. The Collector, 912 South Live Oak Park Road, Fullbrook; and La Valencia Hotel, Veanda Rosm, 1132 Prospect Street, La Julla. Reservations 728-9121 or 454-9763.

Book Sale, Friends of the East San Diego Library will sponsor a benefit sale, Saturday, July 16, 10 a.m., 4089 Fairmount Avenue. 283-3632.

283-3632.

R/V "Melville" Open House, Scripps Institution of Oceanog-capts will sponsor tours of the research vessel Saturday, July 16, course to 5 p. m., and Sunday, July 17, 10 a.m. to 5 p.m., Broadway, July 18, the second of the second o

Twilight Hike through the east portion of Los Peñasquitos Canyon Preserve will be held Saturday, July 16, 5 pm., Peñasquitos Ranch. 234-2093 or 235-0066.

Circus, Ringling Brothers and Barnum and Bailey Circus will fea-ture the first black circus aerailst, a stunnt motorcycle troupe, plus the usual favoittes in twelve perform-ances beginning Thursday, July 19 though July 24, San Diego Sports Arena. Show times and ticket in-formation 224-4171 or 224-3601.

### Sports

TO LOCAL EVENTS

raires Baceball, the home stand comes to an end with fe-yr against Pittsburgh, Thursday, July 14, 1:05 p.m.; Friday, July 15 and Saturday, July 16, 7:05 p.m.; and Sunday, July 16, 7:05 p.m., San Diego Stadium. 283:4494.

Ramona Rodeo, the third annual, Ramona Rodeo, the third annual, features three days of events, plus a dance and chili cookoff, Friday, July 15 7:30 p.m., Saturday, July 17, 4 p.m., and Sunday, July 17, 4 p.m. (cookoff at 9 a.m.), Fred Grand Arena, Ramona, 789-0516.

San Diego Women's Open Pro Over-the-Line Tournament, (not Over-the-Line Tournament, (not to be confused with the goings-on at Fiesta Island) will feature womat Fiesta Island) will feature wom-en's teams in a purely sports compe-tation. Saturday, July 16 and Sun-day, July 17, 9 a.m., Mariners Point, Mission Beach. 223-9272 or 488-0818.

Frisbee Clinics for players of all skill levels are offered each Satur-day, noon, East Mission Bay Park. Free. 273-7441.

Demolition Perby, the last regular mash-up event of the season will be held Satu.day, July 16, 8 p.m. (qualifying 6 p.m.), Cajon Speed-way, Bradley Avenue at Gillespie Airport, El Cajon. 448-8900.

Bullfights, the season continues Sunday. July 17, 2 p.m., Downtown Bulling, Avenida Re-volucion, Tijuana. 239-4112.

### Radio/TV

"American Prose Series" con-tinues with Mary Lee Settle reading from her novel The Scapegout and discussing her writing career, Sun-day, July 17. 6 p.m., KPBS-FM (89.5).

"The Bob and Ray Public Radio "The Bob and Ray Public Radio Show," the comedy duo revives classic characters like reporter Wally Ballou and introduces their own nighttime soap "Garish Sum-mit," brought to you by Rudolph and Irma's Dance Studios, in four programs airing consecutive Mon-days beginning July 18, 7:30 p.m. KPBS-FM (89.5).

Padre Baseball, the Pads play St. Louis, broadcast live, Tuesday, July 19 through Thursday, July 21, 5:30 p.m., KCST, Channel 39.

"Potemkin." Serge Eisenstein's 1925 silent film based on the 1905 Russian uprising, will be televised Wednesday, July 20 and repeated Friday, July 22, 7:10 p.m., South-western Cable TV, Channel 15.

"Playboy of the Western World,"
John Synge's Irish comedy per-formed by the Great Lakes Shake-speare Festival players, will be broadcast Wednesday, July 20, 9 p.m., repeating Saturday, July 23, 9,30 p.m., KPBS, Channel 15.

### Lectures

"Grenada: The Peaceful Revolution," political and social situation on this Caribbean island will be the subject for loseph Burke, Consul General to the U.S. from Grenada, Thursday, July 14, 7 p. m., Golden Hill Community Centrer, 2222 Broadway, Golden Hill. 283-8819.

Poetry Reading, Esther Evans will read from her work. Thursday, July 14, 7 p.m., Multicultural Arts In-stitute, 425 Market Street, downtown. Free, 236-1521.

"People and Information: News-papers of the Future" will be the subject for San Diego Union editor Peter F. Kaye in the continuing

"Telecommunications and Society" series, Thursday, July 14, 7:30 p.m., room 100, Social Sciences Building, SDSU, Free, 265-5152.

Tarascan Indian Potiery, still made in Mexico in the pre-Columbian style, will be discussed by ceramist Jens Mortison, Friday, July 15, 7 p.m., Museum of Man, Bulboa Park, 239-2001

Black Writers Conference, a half-day meeting, will feature Dr. Anniennette McFarlin and

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on the problems and respon-sibilities of black writers. Saturday, July 16, 8:30 a.m., Jackie Robin-son YMCA, 151 45th Street, Last San Diego. 448-6179 or 236-1033.

"The Politics of Medicare: Issues and Actions," Jeoffrey Gordon, M.D., will speak at a meeting of the Grey Pamhers, Saruday, July 10, 10 a.m., First Unitarian Church, 4190 Front Street, Mission Hills, Free, 234-6493.

oetry duet by Guillermo Gomes ena and Sarah Jo Berman, mem

Poetry Reading, Kan Elliott will read from her work, and an open reading will follow, Sunday, July 17, 3 p.m., Friends of Jung Center,





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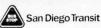


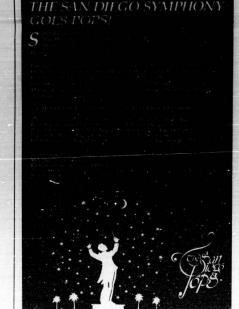
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14:43

# READER'S GUIDE TO LOCAL EVENTS

"Humanistic Economics and Socialism," Ben Dobbs, long-time socialist activist, will speak Mon-day, July 18, 730 p.m., room 100, Social Sciences Building, SDSU, Free, 265-5152.

Nikki Orimes (Something On My Mind, Grossin') will read from her work, Monday July 18, 73 dp.m., D. G. Wills Rooks, 7527 La Jolla Boulevard, La Jolla, 456-1800.

Poetry Reading, Sam Bruno will read from his work, Tuesday, July 19, 7:30 p.m., Habitat Book Shop, 4711 Third Street, La Mesa.

Offshore Oil Drilling will be the topic of a panel discussion by Constal Commission chairman Mel Nutter, Jim Bell from the Center for Appropriate Technology, and for Appropriate Technology, and others concerned with the issue, sponsored by the Sierra Club, Wednesday, July 20, 730 p.m., Liebow Auditorium, Basic Sciences Bulking, USSI School of Medicine, 233-7144.

"Space Now," a program of speak-ers, demonstrations, and films con-cerning man's future in space will begin Wednesday, July 20 through Sunday, July 24, various times and locations, Reuben H. Fieet Space Theater, Balboa Park, Free. 238-1233.

### Galleries

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IN PRIZES

"Boxes" will feature nine artists incorporating various materials in-cluding clay, paper, wood, and metal into forms utilizing a box theme, running through July 23. Gallery Eight, 7464 Girard Av-enue, La Jolla. 454-9781.

"Deja Vu," drawings and paintings by Hasse Woryla, will be on dis-play from Tuesday, July 19 through August 13, with a reception for the artist Friday, July 22, 6p n., Spec-trum Callery, 726 Seventh Av-enue, downtown, 232-9743.

"Camera Work," a selection of photographs from this magazine, published by Alfred Streglitz from 1903 to 1917, will be displayed through July 23. The Photography Gallery, 7468 Girard Avenue, La Jolla, 459-1800.

used records

Paintings by Wick Alexander will be exhibited through July 16, Pawn Shop 2, 660 Ninth Avenue, downtown, 233-9242. recent works of seven artists will be on display drough July 26, Walter Library, USIU, 10455 Pomerado Road, San Diego (271-4300); large works by four of the artists will be on view through July 26, Wenger Gallery, 4681 Cass Street, Pacific Beach, 454-4414. "Imogen Cunningham: A Cen-tennial Selection" features works from the photographer through July 17. Museum of Photographic Arts, Ballsea Park. 239-5262.

"The Logo Show," an exhibition of logo designs by local graphic art ists will remain on display through July 28, Cygnus Gallery, 656 Ninth

the San Diego landscape by Joann England Woo will be on display through July 29. San Diego Art In-stitute, Balboa Park, 234-5946.

"The Artist and the Fable," a survey of story illustrations by William Blake, Gustave Dore, Thomas Nast, Marc Chagall, and others will be on display through July 30, San Diego Print Club, 320 G Street, downtown, 232-4884.

Vitreous Enamel, a juried show of work from throughout the United States will be on display through July 31, A.R.T./Beasley Gallery, 2802 Juan Street, Old Town, 295-0075.

"Warhol's Animals: Species At Risk," a series of ten serigraphs of endangered animals, the first ani-mal works by Warhol, will be on display through July 31, Natural History Museum, Balboa Park, 232-282.

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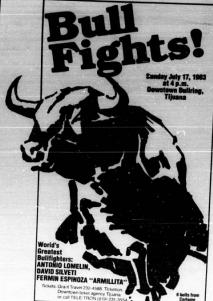
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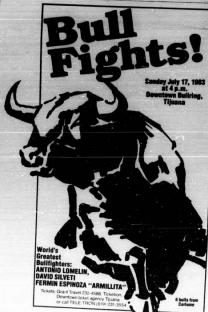
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# READER'S GUIDE TO LOCAL EVENTS

Diego Avenue, Old Town. 296-2596.

"Archimedes' Troubles," new drawings and mixed media sculptures by Italo Scanga will re-main on view through August 3. La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

"Santa Monica Beach," a series of drawings and paintings by Marra-haftee, will be on display through August 12, Riggs Galleries, 2550 Fifth Avenue, Hillerest, 235-9065.

International Weavings from Lesotho, Egypt, Oaxaca, Morocco, and South America will be on dis-play through August 20, Harare Gallery, Mission Boulevard and Gemet, Pacific Beach. 273-4419.

### Far Out!

10000

Carroll on the task of visualizing the unseen environments of the second of the left Projustion Laboratory on the upcoming (May, 1986) launch of the Gailleo spacecraft, which will make a detailed examination of jupiter. Lectures examination of jupiter Lectures examination of jupiter and continuity of the second of the seco Carroll on the rask of visualizing

and include model rocket



series of special hands-on workshops for kids five to twelve in the Discovery Corner of the Science Center. The "Space Now!"

symposium runs from Wednesday, July 20 through Sunday, July 24. The lectures and discussions will take place primarily in the Space Theater's Grayson Boehm Lecture Hall, Grayson Boehm Lecture Hall, with a few select programs in the Cass del Prado Theatre adjacent to the Natural History Museum. Admission to everything is free, though seating is limited and will be on a first come, first served basis. For further information about scheduling or any other aspect of the symposium, call I synge. scheduling or any other aspect of the symposium, call Lynne Kennedy or Pam Crooks at 238-1233; for the Laserium and film screening schedule, call 238-1168.

- Rick Geary

Eighty-Eight

(continued from page 1)
piano, she pumnels it and
travels into the vapors. Her
capacity at handling bop, blues,
and goopel styles is incredible for
its sheer audacity. She is an
energetic performer, to say the
least. Although the

methodology is breakneck, the imagination doesn't waver into meaningless pyrotechnics. The taste she displays in material — chestruts such as "Lover" and "The Man Love" — indicates what strong roots she has in tradition.

On the other end of the

tradition.

On the other end of the spectrum is Horace Tapscott. As well appear the find inght of the series on the find inght of the series of the find inght of the series of a catalyst than as star. Since the early Sixtee he has been more of a catalyst than as star. Since the early Sixtee he has led the Pan early Sixtee has led to the part of the pan early Sixtee he should from these parts, such as Arthur Blythe and James Newton, he is looked upon as a viewed as an "unknown black composer" is probably due to a combination of sponance on the part of the public and personal diffidence. Espectre does not seem to be a particularly public.

used to describe them) performs. On Friday, July 22, Judy Carmichael, a capable but unspectacular upholder of the stride piano tradition, has her turn. Regardless of one's order of preferences, this is a balanced set of styles from which to take your stak. All performances begins at or styles from which to take your pick. All performances begin at 8:00 p.m. in Sherwood Auditorium of the La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. For further information call 459-1404 or 454-3541. - Steve Esmedina

### Mysterious

(continued from page 1) together as an alligator man. Animals are, of course, not Animals are, of course, not the only subject of this art. There is pottery, jade, and, most intriguingly, stone spheres of less than a foot to over six feet in diameter. They were found by the thousands in the Diquis region, usually near cemeteries, sometimes lined up. There is one at the museum that weighs two tons. Nob.dy knows what they were for or what they

perfectly mute and sure to arouse our curiosity.
The exhibition "Between Continents Between Seas: Pre-Columbian Art of Costa Rica" runs through September Art in Balboa Park. The museum is open Tuesday through Sunday from 10:00 a.m. to 5:00 p.m. For more information call 232-7931.

Alberto Lau

and he is not the somber, self

involved meditator, although his

and he is not the somber, self-involved meditator, although his recent albums. The Tapacott Seasons, reveal that his reflective side carries more depth of feeling side carries more depth of feeling since early Keith Jarrett. If readily available comparisons must be made, his work sounds much like Jarrett circa Facing You (before his ruminations became masturbatory) and Thelonius Monit. Tapacott has the same odd, off-kitler style of dimaratifing and rebuilding his own themes). Since he travels so with themes). Since he travels so with themes). Since he travels that breather. If the other two performers slated for the event do not quite match the expectations generated by Tapacott and Donegan, that is not to denigrate them. As always, one's perferences are personal.

preferences are personal, arbitrary, and left open to further discussion. On Saturday, July 16, Denny Zeitlin, a musician who plays very much in the style of Bill Evans (contemplative and

two tons. Noto-dy knows what they were for or what they meant. Perhaps they represented the sun or the moon, perhaps they served an astronomical function. They are an eloquent metaphor for the state of our knowledge about the people who made them. for the spheres are perfectly mute and sure to arouse our critishies.

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### Jazz Piano — 4 approaches

Dorothy Donegan - July 15

Denny Zeitlin - July 16

Judy Carmichael

Horace Tapscott - July 23

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### READER'S GUIDE TO

Information is accurate according to material gibon us, but it is always uses to phone the theater for any lest-minute changes and to inquire about ticket availability. Many theaters offer discounts to students, senior citizens, and the military ask at the box office.

ANTHING GOES

Theatre East, a professional educational theater excessional education disease volume, opens to Survives season with the musical survives season with the survives season with ANYTHING GOES director and David Massay is tive choreographer. (Sm.) East County Performing Arts Center, 210 East Main Street, El Cajon, through July 17; Thursdy through Sunday at 8:00 pm. Matinee Saturday and Sunday at 8:230 pm. For information call 440-2277.

BRIGADON
The Lawrence Wells Village Theatre is staging the maked fleating——make staging the maked fleating——make staging the maked fleating——maked store in Social and the staging the staging that is sometimes for one day only fine year, certainly, On this day, in which is sometimes for one day only fine year, certainly the staging the staging that is the mitter that bears the sector file is not. The his bears the sector borns. Then he has second flowgies within in 1947, the muscal features such sough as "The Heather on the Three But for low Cot" and 1"From Tais Day One: Clam). Lewrence Well Village Theatre.

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

FOX THEATRE 720 B Street, dow

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Tuesday, July 19 through September 4: Thursday through Seturday at 8:00 p.m. Matinee Tuesday, Wednesday, and Sunday at 1:45 p.m.

and Sanday at 145 p.m.

PET EVE Bassed States Assistant Theore Process the 1600 mascal — massistant by Christon Ecology Julies Theore Process the 1600 mascal — massistant by Christon Streams, bytes by Lee Addems, book by Michael Streams — these Books of the early career of our chard and is, a should to be inducted die to the millians and his anappeting spars. About 1 Decision, or not promotional scheme. If the doesn't, he might lee his business and his sweethess the Dudy Anthronic directs include Bernard K. Ropatos, Bob Boylino, Michael A. Spiro, Mand Brighten, Listey Promesen, Kan Strikten Migell Erm Reiber is vocal coach and cheerographer, Girol July 1000 massiness and cheerographer, Listey Theore, Tuesdoy London, 1700 million and cheerographer, Girol July 100 million process and che

7:00 p.m.

CABABET
The Lyst Citror Theatre is staging
the musical — music by John Kander,
brick by Fred Ebb, and book by John
Marchael — the bit based on the
Marchael — the bit based on the
Schmidt — the bit based on the
Islammon — th

Theater Directory

749-3448 LEMON GROVE PLAYERS Lemon Grove Junior High School 3146 School Lane, Lemon Grove 466-3579, 466-1445

LYRIC D'NNER THEATRE 7578 El Cajon Boulevard, La Mess

MARQUIS PUBLIC THEATER MARQUIS GALLERY THEATER 3717 India Street, San Diego 298-8) 11

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THE COMEDY OF ERRORS

Orad One Productions is singing, as is shift annual Sheepearean production. The first independent production by the sleet, "white may be the first comedy per face; part of the cest bricked Sealing Medicage and Capital Sealing Medicage. James Woods, all Dougs Debry Medicage. John Sealing Medicage. James Woods, all Dougs Debry Medicage. John Page, Army Sealing Medicage. Jern Medicage. John Page, Army Sealing Medicage. Jern Medicage. Jern Jern Sealing Medicage. Jern Jern House, Jern Sealing, Jern House, Jer

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UNIVERSITY OF SAN DIEGO Carriere Theater: Alertia Para, Landa Vista Road San Diego Ver Carlos

drama tells the story of a witch-boy drama tela De story of a veta hoby who is allowed to become human and war who is allowed to become human and war who level because Allem—on condition that is a resum leading to him for one year if also desents the mountain without several leading to the control of the control

Information cal 222-4236.

The Land's Riyers Thester's production of the Henry Schmidt and Ton Jones musical—about the Henry Schmidt and Ton Jones musical—about the Henry Schmidt and Ton Jones musical—about the Henry Schmidt and Henry Schmidt and Henry Henry

of day The first act is comic, ending Reas in the marriage (end by the control of the co

HENRY IV. PART I The Old Globe's production of Shakespeare's great history play is at

"Red Ryder is back at his best" Welton Iones, S.D. Union

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"Potent drama" - Bill Hagen, Tribune

"Flawless cast"

Kevin Mullin, Update

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### READER'S GUIDE TO THE THEATER :

lavern and, in many ways, the ess of comedy. Unlike most Falstaffs, which are played to the theatrical hilt which are played to the heartrial his blemes in a brand-dam, controlled benefit in a brand-dam, controlled benefit in a brand-dam, controlled benefit in a brand-dam, and the second dam and the second dam

Precolumbian Art

San Diego Museum of Art July 9-September 25, 1983

of Costa Rica

conscal than rogal. And me son the An Provider. An American Company of the king is in doubt, and elections abound throughout the realism political rebellion in the camp of the king is in doubt, and elections abound throughout the realism political rebellion. It would be remain the king's son. The central issue of the july is unification, and Prince Halfs function is to reform each locale. At least is in thereby in a program rode. Others have is an example of the content program of director James Dunn sees Hal (as others have) as an example of the "golden mean" of Anistotie's Nichomaniam Ethics, with Hal treading a virtuous path between two forms of vice. But Mark Moses's Hal is neither virtuous nor vicious. Instead. forms of Ince But Plank Moons 'Nat is nember virtuscen not victous. Instead nember virtuscen not victous. Instead nember virtuscen not victous. Instead nember virtuscen not virtuscen not virtuscen not virtuscen notation and virtuscen notation "As educational and likable as it in ing.

regin, triu was an automaton. He demonstrated no clear sense of how to phrase his lines, and he would punctuate each with stiff, robotike gestures that, after a while, were more comical than regal. And his son Halfared no better.

HOT FLASHES
And that they are. This women's improvisational cornesty group, made up of Maucern Gaffrey, Magole Claffee, then Glase and before and before and seriousness, other providing fresh new daries on contemporary issues. Recently returned from a burn of californit, the group combines and company that the contemporary issues. Recently returned from a burn of californit, the group combines and company that the company that

OUGHT TO BE IN PICTURES daughter shows up ofter an absence of sideon years. Although Libby says sho wards her failter to help her get into "jetteres." her real reasons are to foot to be a sideon years and to foot foot foo along the way. Raph Jopes directs the production. Members of the cast are Patrick Hoarns as Herb, Marthy Clothar at Libby and Liases as Serfler (Sm). Predete, Morth Coast Reportings and Statuday at 8:00 pm. Matines Sunday at 2:00 pm.

LIFE WITH FATHER.

The Coronado Playhouse presents
Howard Linday and Rousel Crouse's
family correctly, adopted from
Careroe Day's autoblography to Careroe
Large Standay (Linday Standay)

Set in the 1890s, the cormedy is about
a prosperous Pleve Viola family, it
encounters the generation gap,
validing relatives, budget troubles, and
late-Victorian east. Thormas J. McCory
directs the production. Members of the commonant and of the insert visition are in Thomas. J McCory issue visition are in Thomas. J McCory issue of the Control of the the cast are had Modes. Sally courrent. Supplem Metr. Christian Holf. Gay Sation. Galen Duke, Parrelat Moon. Jupis Branding, and Mertin Zpadrinski. The set design is by Mary Burnett, and the counters are by Burnett, and the counters are by Connado Playerus Friday. July 15 through Nayau 26 Thursdey Brandy Sanday of 600 pm. Dennet bester performances Satiolog. July 30 pm. custain at 800 pm.

pm. curtain at 800 pm.
MRS. WAREPTS PROPESSION
The San Diego Repertory Theater
presents George Bennard Shaw's
classic corned; which was banned in
Statin for thirty-free years because of
prostitution and white slaveny. Through
the practice of I've world's older
profession. Mrs. Warren has
transformed hereal from a chall of the
stating of the stating

portunity, and coming of age in the Sue Strain, Kary Lynn Vail, Robert Paneco, Don R. McManus, and Rober Panneco, Don R, McManus, and Robert McKenna. Stephen: Zhore is the scritic designer, felis Martin the lighting designer, and Carolyn Stiter the costume designer. (Sm.) San Diego Repentory Theatre, Sisth Avenue Phythouse. Thursday, July 14 through August 14, Tuesday through Sunday at 8:00 pm. Mainee Sunday at 2:30 pm.

PATIO PLAYHOUSE ONE-ACTS
The Patio Playhouse is staging two
one-act plays in a program designed

Theatre is staging the Neil Simon tryptich, there episodes in the life of Suta 70 of 40 Perus Meetin Press (1998). The stage of the Suta Neil Press (1998) and the stage of the Suta Neil Press (1998) and the stage of the stage



to attend new direction, actions, and playages to the Excondion beater community. A disapproon White, a seconding the seconding of the secondi

PETER AND THE WOLF
The Magic Plactime Children's
Regenting Company begins in second
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the Wolf and — the new Peter, the
Big Bad Wolf and — the new American
second to be provided to the property of the regenting
the place of the production, directed
by Kent Bishty, Bernde puppers
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PLAZA SUITE
The North County Community

1800 p.m.
THE RAINMAKER
THE PAIN INSURED Proyers present
the Pari Isla Lodge Players present
the transactic committy, by Richard
Nath, about a Dust Bowl town in the
Southwest, a brisky eventum, and the
promises not only rain for the
promises to the promises the promovabution. Can emmerbe as a Acta
Andy Hall and Richel Culdus A
bashecus disnot of his steek or
vegetarian entere — cooked outdoors in
the monutain and Culdus —
The Fillis Lodge, through August 6
Findly and Saultage dinner at 6.00
p.m. custom at 6.00 p.m.

LAIN TIME (NRICH YIME)

SAME TIME, NEXT YEAR
Reviewed this issue.
Gaslamp Quarter Theatre, through
August 27: Wednesday through
Saturday at 8:00 p.m. Sunday at
2007

THE SEAHORSE
The Marquis Gallery Theater is hosting a production by the Seahorse
Company, which was co-founded by Julian Schembri and Nancy Howry.
Written by Edward J. Moore, the play is set in a seacoast bar, its owner.

### **Master Acting** Workshop

Mrs. Warren's

Profession

by George Bernard Shaw

### John Sarno

Actor, director, Golden Globe nominee, and protege of Lee Strasberg, is teaching a two-day master acting workshop in San Diego, July 30 - 31.

On July 23, beginning at 1:00 pm, John Sarno will begin registration and interviews for the July 30-31 workshops (ice \$175) in the pentitione of the Holiday Inn, 1516 feat Ave. Jul San Diego actors who want to work in relevation, motion pictures, and commercials.

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### READER'S GUIDE TO THE THEATER

Certrude Blam, is a realist. When he's in port, Harry Bales also works in the part Harry Bales also works in the part and direases of a better file.—one in the part of the pa

6 RMS RIV VIII
The Heartfand Community Theatre is offering the Bok Randall cornedy about a New York spartment having about a New York spartment having ask rooms and a view of the river. Among the apartment seckers are a men and as women, each married to someone else, who are accidentally supported to the section of the spartment of the properties of the period of the standard adiates, contrasting the elidity feeling of allars, contrasting the elidity feeling of and the members. He plus equives, and a fairs contrassing the edity, feeling of falling in love against the backdore of a falling in love against the backdore of a bostiling— Howelph relovably directs the production. James Paccardia and Carly Mener play the leads. Other cast members are Time Elect. Kalahoe Billings, Juyn 148. Elect. Kalahoe Billings, Juyn 149. Elect. Kalahoe Billings, Juyn 149. Elect. Kalahoe Billings, Juyn 149. Erifoly, July 159 troop (August 7). Friday yand Saturday at 80.0 pm. Mattere Surday, July 24 and Surday Attente Surday, July 24 and Surday at 80.00 pm. Por information call 464-640.

SWEET CHARITY
As part of its Summer Showcase
Theatre, San Diego State University is
staging the musical — music by Cy
Coleman, lyrics by Dorothy Fields,
book by Nell Simon — that is based
on the film Nights of Cabbris by
Federico Feliani, Tullio Pinelli, and
Ennio Fisiano. The musical details the
misadventures of sentimentals. recent of health, last press, and services on health last press, and services of health last press, and health last press, a

Brough Saudays 48 GOD pm Mathews Sounday at 200 pm.

The LTP'S FOLLY
The CdG Gode Theasen has added to the CdG Gode Theasen has added production of Landed Wilson's delightful hose-character play With good work of the CdG Gode Theasen started by Robert Demel and Monlayer Fouler, the commely about an unifiety reduction thing has one of the bright species and by Robert Demel and Monlayer Fouler, the commely about an unifiety reduction thing has one of the bright species and the play takes piace on a started by Robert Demel and Monlayer Friedman, an accountable of Friedman, and a Friedman, and accountable of Friedman, and Friedm and Fowler, and the technical efforts of set designer Kent Dossey, costume designer Robert Mongan, and sound designer Michael Winston. All combine to craft, as Mat promises, a water, a wonderful one at that (Sm.) Cassius Carter Centre Stage through August 27: Tuesday through Sunday at 8:00 p.m. Matines Saturday and Sunday at 8:00 p.m. Matines Sturday and Sunday at 8:00 p.m. Matines (Sturday and Sunday at 8:00 m.) Sunday at 2:00 p.m.

TWELFTH NIGHT
"If music be the food of love, play on, says Duke Orsino to his court musicians, in Shakespeares Twelfth

Night. "That strain again!" he goes on.
"It had a dying fail. . . " And finally,
having commented that no music, no
experience whatever, can match or
satisfy the imagination of the lover, he
concludes his initial speech: "So full of shapes is fancy/That it alone is high

Intrasticació

So Shaberpeare respediencially and economically alesta su to the thermes of the control of the c

THE UNEXPECTED GUEST

THE (MENDECTED OURS)
The Flests Dirent Hoster presents the Agains Christien mystery striller. Set begins when a stranger valies into a house and finds the copies of a musclered man.—and the man is will be compared to the stranger than a suffernity of the stranger. The stranger the "unexpected guest Christian Stranger," the "unexpected guest," decides to help ber Frank Wayned directs, Rosana Widdowson Neynodas is the stranger, other crast members are Dennis Rees, Howard A. Machinema, In a Februs. Jane Spored, and Franc Ross. The set is designed by Robert Earl (ISM)
Flests Denner Theater (ISM)
Flests Denner Theater (Start Aguage)
T, Lundon Strongh Start day driver.

at 6:30 p.m., curtain at 8:15 p.m. Sunday, dinner at 5:30 p.m., curtain at 7:15 p.m. Matinee Wednesday and Sunday, buffet luncheon at noor curtain at 1:15 p.m.

Sunday buffer hardware at onon-cutan at 1.19 p. MAONE MACHARD

THE VISIONS OF SIMONE
MACHARD
Bento Brech's nearly performed
Bento Brech's nearly performed
Bento Brech's nearly performed
France in 1940, at the time of the
German invasion. Officials and
properly owners, eager to protect
inclined to come to terms with the
Naci mwden. These classes are
represented by the town mayor the
Naci mwden. These classes are
represented by the town mayor the
Brech Brech Brech Brech Brech

And a wealthy landowner and army
stands a young put has mother)
and a wealthy landowner and army
stands a young girl armord Strome
Machard, who recognizes that the
Hass must be reasoned by the
Hass must be reasoned by the
Hass must be recognized to the
Hass must exclement in this production to compensate for the relative weakness of the script. Mr. Sellars stempts to update the material and make it relevant to modern life are less successful, however, lacking the political clarity of the original. The production is etchnically brilliam, with an especially complex and expressive lighting design (see also the related article in section one). (Sa.)

dell Weiss Center for the Mandell Weiss Center for the Performing Arts, UCSD campus, through July 17; Thursday through Sunday at 8:00 p.m. Matinee Saturday and Sunday at 2:00 p.m. For information call 452-3960.

For information cal 452-3560.
WEST SILES TOTALY
The San Diego Civic Light Opera
Association presents the Tony Awardvariety mealed by Averore
Association presents the Tony Awardvariety mealed by Averore
Association presents the Tony Awardvariety mealed by Averore
Averore
Tony Civic Civic

WHEN YOU COMIN' BACK, RED RYDER?
Like Robert Sherwood's The Petrified Forest, Mark Medolf's drama is set in a greaty apon of a diner in a forlorn region of the Southwest. The plays share other similarities an outlaw comes to similarities: an outlas comes to seach diner and terrorizes the people gathered there; lives are altered, some ended some given new purpose. In lesser hands, a discount of the seach discount of the seach of the se punct, tiere are no opportunities, once the evening gets rolling, to ease off the road and wax comparative. Like Teddy — Medoffs intellectual ape who brusalizes his hostages at the diner — director Bush has builted his way through Medoff's literary façades and has struck at the core of the play — at Teddy's instinctive ability to pinpoi

a person's deepest fears. The Bowery's explosive production progressively shifts its dramatic gears, from a lazy first, to a quicker second, and suddenly into fourth and overdrive, in an unpredictable escalation of classrophobic superiors. By the second act, anything appears possible on the small bovery stage because Fedy, thanked, and the small bovery stage because Fedy, character, also has more than a dash of Charles Manson in his secting payche. Kim McCallum Stedie, the converts Arthur Henderson's relative set—a richly detailed direr with the Edward Henderson's relative set—a richly detailed direr with the Edward Henderson's relative set—a richly detailed direr with the Edward Henderson's relative set—a richly detailed direr with the Edward Henderson's relative set—a richly detailed direr with the Edward Henderson's relative set—a richly detailed direct with the Edward Henderson's relative set—a richly detailed and relative set. and overdrive, in an unpredictable

THEATRE EAST '83

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raging aggression, McCallum's Teddy is a vulture who scave iges off the illusions of others, all of whom are played well at the Bowery, Red Rigidor is actually an ensemble piece. Without fine performances by Without fine performances by Pamela Gorman, Brain Salmon, Laurel Johnson, Caradoc Rhys, Bill Brinsfeld, Jim Harene, and especially Beldol Vallin (who is McCallum as fearn singular performance would be out of place Thanks to solid ensemble acting, it is int. The Bowery Theatre is offering a powerful-offerin were glostarting production. (Sm.) Sweety Theatre brough July 31: Thurst bring its Sweety at 250 pm. Molline Sunday at 250 pm. Moll

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READER'S GUIDE TO THE MUSIC SCENE

Music commentary is by John D'Agostino. Please send concert information and photographs to Reader Music Scene, P.O. Box 90803, San Diego 32128, or cail 231-7821 Friday before 5:00 p.m.

If they'd been around when the original Saturday Night Live was in full swing, Burning Sensations would have been, in some ways, the perfect guest band. They are new awaish enough to meet the requirements of a show that wanted desperately to appear progressive. Third World enough to appear to the show's New York Charlest C Sensations would have been. of state, crow, used sustainers, whose members were almost invariably over thirty, But more often than not, SW, went out of its way to find the rentertaining musical "novelty" act, and that is where Burning pass muster. Because this airly no novelty act, Mailda — Burning Sensainous is a band that cooks on all four burners at once, and the kind of heat they generate proposed to the generate pro

A 44.



he was axed from the Motels), but until he put together a band composed of former members of L.A.'s Andy and the Rattlesnakes, McGovern's efforts were mostly of the closet variety, Bullding from the ground up, McGovern took the steady drumning of Barry "The Halchet" Wisdom, the spirited mercestion of Michael

own quasi-psychedelic, Hendrix-like guitar fills would make some sort of crazy logic. Truer to his Third World influences than to his more recent new wave background, McGovern has aerated the pop song form, stretching it and letting it breathe to allow for interplay. Sometimes this results in nothing more or less than a nicely cut groove, but when he gives the green light to either Temple or reedist Jeff Hollie (as he frequently does). Rurning Sensations comes as close to sounding like a new wave version of Weather Report as any band you're likely to

hear.
The truest synthesis is one that achieves a coherent whole by combining disparate elements, and in that new wave pop, and late Sixties psychedelia, and stirred them into a kinetic soup in which n

single ingredient seems to dominate. It is a heady brew that makes Burning Sensations one of the more exciting bands now making the rounds. For a taste of what all the fuss is taste of what all the fuss is about, pick up the band's eponymously titled EP, play it a dozen times or so, and then catch the band live when they join Boil Congress for a show Saturday night at the Spirit. In his work with the Crussalers and other joint and the spirit. In his work with the Crussalers and other joint with the spirit with the spirit

adjectives that describe the perennial sideman, not the handleader that Carlton is trying to become. To be a leader of musicians, a guitaris must either be a soloist capab of taking the listener's breath away, a gifted writer, or both. Carlton is neither. In listening to his own recorded works



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Who is your favorite band?			
First choice:			
Second choice:			
Third sholes:	manus de la company		9 2 3
Bring in or mail to: Lehr's Gre 2828 Camino del Rio South, S (Must be received by 12 noon	San Diego, CA 921	08	

Preliminary week 1: Aug. 1 & Aug. 2

Preliminary week 4: Aug. 22 & Aug. 23

Preliminary week 2: Aug. 8 & Aug. 9

Semifinal week: Aug. 29 & Aug. 30

Preliminary week 3: Aug. 15 & Aug. 16 Final Sunday, Sept. 4

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contact Talavisions

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25° HAPPY HOUR Mon. -Fri. 3-8 pm





Styx, Eddle Money, and Motley Crue: San Diego Stadium, Sunday, July 24, 3 p.m., Mission

San Diego City College Janx Band: Performing Arts Theatre of the Educational Cultural Complex, Sunday, July 24, 4 p.m., 4343 Ocean View Boulevard. 230-2827.

The Pat Metheny Group: Humphreys, Monday, July 25, 6:30 and 9 p.m., 2303 Shelter Island Drive. 224-3577.

The Robben Ford Quartet and Summer Breeze: Lehr's: Monday July 25, 9 p.m., 2828 Camino del Rio South, Mission Valley. 299-2828.

"Jazz Live" featuring Bill Cantos and the Media: San Diego City College Theatre, Tuesday, July 26, 8 p.m., 14th and C streets. 234-1062.

The Jimmy Dorsey Orchestra: San Diego Zoo's Wegeforth Bowl, Tuesday and Wednesday, July 26 and 27, 4 and 7 p.m. 231-1515.

John Cale and the Bytes: Belly Up Tavern, Wednesday, July 27, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Michael Hedges: Old Time Cafe. Wednesday and Thursday, July 27 and 28, 7 and 9 p.m., 1464 North Highway 101, Leucadia, 436-4030,

Blackfoot and Krokus: Fox Theatre

Thursday, July 28 Rodeo The 1st Annual Artists & Models Ball.

Complimentary hors d'oeuvres, soothing drink specials and entertainment. 7:00pm-2:00am, dress white.

Sunday, July 24 The Producers
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Sunday, July 31 Men Without Hats

Monday, August 1 Edgar Winter Tuesday, August 2 The Divinyls

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Street, downtown, 235-4203

McCoy Tyner and Seawind: Humphrey's, Friday, July 29, 6:30 and 9 p.m., 2303 Shelter Island Drive, 224-3577.

Rank and File, Joey Harris and the Speedsters, and Lone Justice: Delh Up Tavern, Friday, July 29, call for times, 143 South Cedros Avenue, Solana Beach. 481-9022.

Don McLean: San Diego Wild Animal Park's Mahala Amphitheatre, Friday, July 29, 7:30 pm.; and Saturday and Sunday, July 30 and 31, 3:30 and 7:30 p.m., 15500 San Pasqual Valley Road, Escondido, 747-8702.

Amphitheatre, Saturday, July 30, 8

Club listings are compiled by Linda Nevin. If you wish to be included, please call 234-2508 Thursday

Sunday, July 31, 6:30 and 9 p.m., 2303 Shelter Island Drive.

July 31, time to be announced, La Jolla Village Drive and Villa La Jolla Drive, La Jolla. 457-5590.

**North County** 

Barr-X Ranch House, 119 East Broadway, Vista. 724-0510: Kanyon country and contemporary, Thursday through Saturday; jam session. Sunday

Beily Up Tavern, 143 South Cedro Aweriue, Solana Beach, 481-9022. Etta James and the Etta James Band, rhythm and blues, "Blonde Bruce" Thorpe, blues, Thursday; Bratz, rock and roll, Friday and Saturday, the Chicago Fifteen, big band swing, Stone's Throw, vintage jozz, swing, and rock, Sunday, Dirk Debonaire, rock and roll, Monday,

Belly Up Tavern, 143 South Cedros

Wholly Cats, '40s swing, Sunday,

Bobby C'c. 125 First Street, Encinitas. 436-7397: Network, rock and roli, Thursday through Saturday; Radio Romance, rock and roll, Sunday through Tuesday; Illusion, rock and roll, Wednesday.



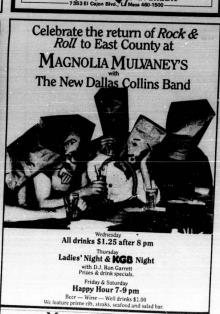
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July 27-Belly Up 145 South Cedros Ave. Solana Beach 481-9022 opening for John Cale (from Velvet Underground)









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C.W.'s Saloon, Carmel Valley Road at Via Cortina, Del Mar. 275-6556: The Savery Brothers, country, Thursday through Saturday; Stampede, country, Wednesday.

Distillery Nightelub, 140 South Sierra Boulevard, Solana Beach, 755 6733: Dance to recorded video rock, Thursday through Saturday, Incognito Rockers, rock and roll, Sunday through Tuesday, the Reflectors, rock of the '80s,

the nomads

Duck Soup, 2747 Carlsbad

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19 1

Boulevard, Cartsbad, 434-4361: Slim Mackin and the Descanso Kid, country, Saturday,

The Flying Bridge, 1103 North Hill Street, Oceanside. 722-1151: Denny Tymer, contemporary, Tuesday through Saturday; Don Tennison, contemporary, Sunday and Monday

Fish House West, 2633 South Highway 101, Cardiff, 753-6438: Bob Long, jazz, Thursday through

Gizmo's, 380 North El Camino Real, Encinitas. 942-1676: Robyn Banx, rock and roll, Thursday through Saturday, Tony Ortega and the North Coast Jazz Society, jazz.

Sunday; the Rhythm Kings, rock and rhythm and blues, Monday through Wednesday.

Hill House, 2730 Via de la Varle, Del Mar. 755-6614: The Mar Dels, vintage rock. Thursday through saturday, Barrie Cunningham, rockabilly and ballads, Sunday, the Echoes, vintage rock, Monday and Tuesday, the Belair Boys, vintage rock. Weetnesday.

Hungry Hunter, 1221 Vista Way, Oceanside, 433-2633: Rapture, featuring Gina Robles, contemporary, Wednesday through Saturday: Zuma, contemporary, Sunday through Tuesday.

Jolly Roger, 1900 North Harbor Drive, Oceanside. 722-1831: Stephen and Tonya, contemporary Wednesday through Saturday; Bil Baumgarten, sea chanteys and folk songs, Friday; Children's Concert with Dave Baumgarten, Saturday noon; Siamsa Gael Ceili Band, traditional Irish music, Saturday; Tobacco Road, "riverboat jazz" and Kirknatrick, country and contemporary, Sunday. Tobacco Road, "Invertous jazz" and swing, Sunday afternoon; Dave Van Ronk, blues and folk songs, Sunday Old Time Hoot Night, Tuesday; Tom Cahoon and Jeff Twigg, original songs, Wednesday. Monterey Jack's, 11940 Bernardo Monterey Jack's, 11940 Bernardo, Plaza Drive, Rancho Bernardo, 566-2400: The Slim Peru Band, rock and rhythm and blues, Thursday through Saturday; Double Dose, contemporary and oldies, Monday and Tuesday; the Breakers, rock and pop, Wednesday

Pancho's, 1309 Camino Del Mar. 481-0414: Stone's Throw, vintage jazz, swing, and rock, Thursday through Saturday.



Tonight only **ALL THAT JAZZ JOE MARILLO** RETURNS

July 14th 5-7 pm

This happy hour performance will benefit the Center for Neurologic Study (CNS). Guest MCs from KYXY 96.5 FM.

Donation of \$2.00 per person at the door.



Jim Hawley

Wednesday - Saturday 9:30 p.m. - 1:30 a.m.

Sunday Night JAZZ 9:00 p.m. - 1:00 a.m.

**Bruce Cameron**/ **Hollis Gentry Ensemble Mar Dels** 

Monday is

Ladies' Night \$1.00 drinks

Tuesday is

**Restaurant Employee Night** Wear your T-shirt. \$1.00 drinks.

4287 Mission Blvd. Pacific Beach, California 270-7522

THERE'S LOTS HAPPENING AT THE

HOTEL & RESTAURANT 998 W. MISSION BAY DRIVE 488-0551

Tuesday - Saturday, 9:00 pm - 1:30 am

JAZZ JAM

THE CHEATAM'S JAZZ OUARTET

Happy hours: Monday—Saturday 4.00—8.00 pm Sunday 4.00—6.00 pm Enjoy ali Padre Games & other sports events on our big screen TV. Lounge opens at 11.00 am daily, No cover - I.D. requir.d.

**⚠MERCEDES LOUNGE ⚠** 





THE LONDON RECTHERS

Thursday is HEINEKEN NIGHT only \$1.35 Saturday is KPRI NIGHT with Damien Prizes - Giveaways

B.B.C.

KPRI'S GARY KELLEY NIGHT Tequila Drinks \$1.06

DR. PEPPER NIGHT Monday is

**DOLLAR DRINK NIGHT** Tuesday is

Wednesday is 9/ Kile Rock of the 80's! NIGHT and 2nd round of cur BIKINI CONTEST

THE WILD TURKEY SALOON now has live music 7 nights a week

BAHIA BELLE MOONLIGHT CRUISE Sailing nightly (except Monday) 7:30 pm

COCKTAILS DANCING LIVE MUSIC BY MAIN STREET

Passage: \$3.50 adults, \$2.50 children under 14. Board dockside at the Bahia Hotel, Mission Bay.

irday; the Carl Hoffman Band.

Vista 758-5740: San Diedo Nor County Bluegrass Club open stag fourth Tuesday of each month.

big band swing, Sunday afternoon; Wizard, rock and roll, Wednesday.

Pizza Chalet, 918 South Santa Fe

Pomerada Club, 12237 ?omerado Road, Poway. 748-1135: Telegraph Carryon, country, Wednesday through Saturday, with country dance lessons early evening

Ralph and Eddle's, 390 Grand Avenue, Carlsbad. 729-2989: CW Express, country rock, Friday and Saturday.

Ramada Inn. Scotty's Pub. 2500 South Escondido Buslevard. Escondido. 747-5000: Ted and Dave, contemporary, Tuesday through Saturday, Magic, contemporary, Sunday and Monday.

Red Dog Saloon/Valley Fort Steakhouse, 3757 South Mission Road, Pallbrook, 728-1998: Ray Sanders, country and pop, Friday and Saturday.

Reuben's, 2515 El Camino Real, Carlsbad. 434-1766: Whisper,

### The one and only ELLA RUTH PIGGEE

Every Friday and Saturday through August 6th. 9:30 pm-1:30 am



Newport Ave., Ocean Beach 222-5300 Entertainment by the Sea



Thursday, Friday & Saturday, July 14, 15 & 16

### VICTIM

Sunday & Monday, July 17 & 18



Tuesday & Wednesday, July 19 & 20

5046 Newport Ave. Ocean Beach

contemporary, Thursday through Saturday, Reel-to-Reel, contemporary, Tuesday and Wednesday.

Roxy, 517 East First Street, Encinitas, 436-5001; Future Primitive featuring Turiya, jazz, Friday and Saturday.

Rudy's Hidden Acres, 3700 Carmel Valley Road, Del Mar. 481-9656: Art Hall, piano bar, Friday and

The Shepherd Cafe, 1126 South Highway 101, Encinitas, 753-1124. Kent Horner, contemporary piano, Thursday, Michael Rhodes, contemporary electric piano, Friday; Adrean Jack, contempora piano, Saturday; Sue Jo Mitchell,

panio, sautrasy piano, Sunday, contermorary piano, Sunday, Maggie Wright, contemporary guitar, Monday, Gina Serio, original woral guitarist. Tuesday, David Beldock, contemporary guitar, Wednesday, live contemporary and classical music, lunch time, seven

Stage Coach Inn, 1865 Vista Way, Vista. 724-9990: Texas, country, Thursday through Saturday, Four Way Deal, country, Wednesday and Sunday.

Teguila Plats, 3296 Mission Avenue, Oceanside, 757-7757: Premonition, rock and roll, Thursday through Saturday; the Echoes, rock and roll, Sunday through Wednesday.

That Pizza Piace, 2622 El Camino Real, Carisbad. 434-3171: Tony Ortega and the North Coast Jazz Society, jazz, Friday.

Valley Center Inn Saloon, 27555 Valley Center Road, Valley Center. 749-1466: The Bluc Denim Express country rock, Friday and Saturday.

Valta Rotterialment Center, 435
West Vista Way, Vista, 941-1002.
Jockey Club. Destiny, nock and roll,
Thursday through Saturday.
Bandit, nock and roll, Tuesday and
Wednesday, Turf Room; Live
contemporary music, Priday and
Saturday, call club for information.
Derby Room: Recorded music with
DJ Lou Taverna, Priday and
Saturday.

Whishey Plats, 1260 West W-Very Parks up, Escondido, 745-8640: Bandit, rock and roll, Thursday through Saturday; the London Brothers, rock and roll, Sunday an Monday, Tremor, rock and roll, Tuesday and Wednesday.

Winner's Circle Lodge and Tennis Club, 550 Via de la Valle, Solana Beach, 755-6666: Tennis Club: The Curt Stan Band, big band swing, Friday, Lounge: Rick Michael, variety, Tuesday through Sunday.

The Wooden Nickel, 13303 Poway Road, Poway. 486-1169: Ron Morin, contemporary, Tuesday through Thursday, Almost Live, country rock, Friday and Saturday.

### Beaches

Anselmo's, 3750 Sports Arena Bouleward, Loma Portal, 224-2107: Debra Liv Johnson, contemporary and folk, Friday and Saturday.

Atlantis, 2595 Ingraham Street, Mission Bay, 224-2434; Roberta Linn, contemporary, Tuesday through Saturday.

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

Bahia Hotel, 998 West Mission Bay Bahia Hotel, 998 West Mission Isa, Drive, Mission Bay, 488-0655: Mercedes Room: Phantasy, contemporary, Thursday through Saturday, Piano Bar: Buddy Reed, Tuesday through Saturday; Bob MacLeod, Sunday and Monday.

Beach Club, 1921 Bacon Street, Oceau Beach, 222-6822: The Hurricanes, rhythm and blues Thursday through Saturday; live music, Sunday and Monday, call Heirs, rock and roll, Tuesday and

Cantina Zona Rosa, 5509 La Jolla Boulevard, La Jolla, 454-3288: The

Ted Picou Trio, jazz, Sunday.

Carlos Murphy's, 4303 La Jolla Village Drive, La Jolla, 457-4170: Rick Rockwell, comedy, Friday and



Ceili Band Superb traditional Iri

Paradise Street

Band Original and traditional music and song based on the Celtic style. Irish harp, tin



and Cameron Highlanders Bagpipe Band Sunday, July 24 2:00 and 7:00 pt

### La Paloma Theater

First & D Streets, Encinitas
Tickets \$6.50 in advance — \$8.50 at the door
Tickets available at La Paloma Box Office and all
Ticketron agencies.

140 South Sierra, Solana Beach 755-6733 NO COVER UNTIL 9PM Happy hour every night 50¢ well drinks

It happened in New York, then in L.A. and finally In San Diegol You are invited to discover

Rock n Video. Every Thursday, Friday & Saturday

00

00

Sunday, Monday and Tuesday





THE REFLECTORS



Dance Contest

Saturday, with Rich Faulkner, contemporary, Saturday, Robb Huff, contemporary, Morskay, magic shows, Wednesday.

Catamaran Hotel, 3999 Mission Boulevard, Mission Beach. 488-1081: Southwind, contemporary, Tuesday through Saturday.

Chuck's Steak House, 1250 Prospect Street, La Jolla. 454-5325; Tempest, jazz, Thursday turough

opening weekend with: the Bass Went Home featuring Ceila Lawle

Gary Lehman with Judy, contemporary, from early Thursday afternoon; Gary Lehman, George York with Vicki Lee and Vicki Lynn, York with Vicki Lee and Vicki Lynn, Delene, and Jamie Mehan, "vocal stylist," from Friday noon; Annie Levin, contemporary, George York featuring Vicki Lee and Vicki Lynn, Roger Belloni, blues guitar, from Saturday noon; Larry Rathburn, contemporary, George York, from Sunday noon.

The Comedy Store, 916 Pearl Street, La Jolla. 454-9176: Live comedy, Thursday through Sunday; amateur night, Monday.

Bunburys

**Hollis Gentry** 

**Ensemble** 

uesday, July 19th, 9:00 pm San Diego's Best Jazz

**Thunderbolt** 

the Wondercolt

e words, the music, I laughed, I cried . . . a flawless execution on a timeless concept . . . \*\*\*%."

—Shorty, O.B., pump attend

the Universe Orchestra featuring Peter Sprague, Jazz, Thursday through Sunday; Dave Mackay and Lori Bell, Jazz, Monday through

Firehouse Beach Cafe, 7222 Grand Avenue, Pacific Beach. 272-1999: Jeff Proctor, mellow music. Friday through Sunday.

Haleyon, 4258 West Point Loma Boulevard, Loma Portal, 225-9559: Taxi, rock and roll, Thursday through Saturday; Four Eyes, rock and roll, Sunday through Tuesday.

Headquarters Nighteaub, 4617 Mission Bay Drive, Pacific Beach. 270-ROCK, 270-788i: Live rock and roll, call club for information.

M's Club, 945 Garnet Avenue, Pacific Beach. 483-7737: Pocketful, rock and roll, Thursday through Islandia Hotel, 1441 Quivira Road, Mission Bay. 224-3541: Art Resnick Trio, jazz, Tuesday through Thursday; the Tom Barabas Trio, jazz and standards, Friday and Saturday.

"Mission Rose," Islamna Sportfishing dock, 1551 West Mission Bay Drive, Mission Bay. 224-9605: The Choice Revue, country variety for dancing, Tuesday through Saturday; Joey Chess, piano variety, Sunday and

Moby's Brotler, Adam's Rib Restaurant, 1403 Rosecrans Street,

Thursday through Saturday; Victim, rock and roll, Sunday and Monday; White Dwarf, rock and roll, Tuesday and Wednesday.

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach. 270-3220: Live rock and roll, call club for

Le Chalet, 5046 Newport Av Ocean Beach. 222-5300: Knucklehead, rock and roll,



**Bruce Cameron** 

TERRA



### BANDIT

91× The Rock of the 80's | NIGHT BANDIT

Tuesday 8-10 pm \$1 Drinks Kamikazes 2 for \$1 all night Thursday 8-10 pm Blowout 50c Drinks

KPRI Night drinks for \$1.06 8-10 pm

10

# JAČK COSTANZO Contemporary Music

Wednesday & Thursday 7:30-10:30 pm Friday 8:00-11:00 pm

Downtown Happy Hour Monday—Friday 4—7 pm Free Munchies

THE PAID'S

232-7588

WE'RE DEALING LIVE ROCK



SAN DIEGO'S NUMBER 1 ROCK BAND TUESDAY THRU SATURDAY FROM 8 PM NIGHTLY

TUESDAY IS T-SHIRT NIGHT WITH KPRI

WEDNESDAY IS MALE ROCK DANCER'S NIGHT

THURSDAY IS "A CHORUS LINE" NIGHT

ANY DRINK IN THE HOUSE 75c

344

BIG FUN ROCK WEEKEND! FRIDAY & SATURDAY .

3093 CLAIREMONT DRIVE . SAN DIEGO 276-3437

**Bodie's** ADULT PLAYER

Thursday, July 14

KCR RADIO presents URBAN UNDBELLA HE SEVENTH

> Seturday, July LUMA all lady band day, July 16

MITCH CORNISH & THE HELLHOUNDS with Chicago Fihythm & Blues \$1.00 cover

Sunday, July 17
THE SCRAMBLERS

Monday, July 18
Fun night with Connie & Dottie, Great 99c spaghetti dinner.
Best buy in town, Come early and avoid the line
(whatever you do, don't tell your friends).

Wednesday, July 20
THE LIZARDS THE ODDS

modern music no cover, plus drink specials

Corner of University & College

6149 UNIVERSITY AVENUE 583-5700

Loma, 226-1871: Johnny ont Loma. 226-1871: Johnny adillac and Ace, contemporar /ednesday and Thursday; the loody Dudes, contemporary, riday and Saturday.

ulvaney's, 1031 Orange Avenue, oronado. 435-4660: Brian Steven entemporary and originals, Frida d Saturdos

Id Pacific Beach Cafe, 4287 ission Boulevard, Pacific Beach. 70-7522: Jim Hawley, Intemporary, Wednesday through sturday, Bruce Cameron and billis Gentry Ensemble, Sunday;

457-5590: The Ron Bolton Band, rock and roll, Thursday through

Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay, 274-3314: Denny and Kristina, country and contemporary, Thursday through Saturday.

Silver Fox. 1833 Garnet Avenue, Pacific Beach. 273-9190: Stan and Jerry, oldies, country, and jazz for dancing, Friday and Saturday.

The Syndicate Night Club, 2176 Chatsworth (at Volatire), Point Loma. 226-4578: Fish and the Seaweeds, rock and rhythm and blues, Thursday, Heavy Metal Night with Emerald, Suspicion, and First

Degree, Friday; the Paladins, rockabilly, the Evasions, surf rock, the Cause, rock and roll, Saturday

Vacation Village Hotel, Bay Lounge, Vacation Isle, Mission Bay, 274-4630: Shine-It-On, contemporary, Tuesday through Saturday; musical entertainment Sunday and Monday, call club for

Windrose, 1935 Quivira Road, Marina Village, Mission Bay Park. 223-2355: Tremor, rock and roll. Thursday through Saturbay, the Siers Brothers, rock and Beatles music, Sunday through Thueday; the London Brothers, rock and roll, Wednesday.

San Diego North

The Abilene Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley. 291-7131: Elton J.R. and the Country Golds, country, Tuesday through Saturday.

The Alamo, 3093 Clairemont Drive, Clairemont. 276-2240: Flyweil, rock and roll, Tuesday through Saturday. Black Angus, 5247 Kearny Villa Road, Kearny Mesa. 279-3100: Ambition, contemporary, Tuesday through Sunday.

Male, rock and roll, Tuesday through Sunday; "Bumper Bunny' the Magical Rabbit, magic, early evening Sunday.

Blarney Stone Pub, 5617 Balboa Avenue, Clairemont. 279-2033: Brian Cont.elly, Irish music, Wednesday through Saturday.

Bunbury's, 9906 Mira Mesa Boulevard, Mira Mesa. 578-8666: Thunderbolt the Wondercolt, rock and roll. Wednesday through

Cryst/a's Frat House, 5404 Balboa Avenue, Clairemont. 279-2390: Ohl Ridge, comedy and music, Tuesday through Saturday, Jim Hawley, contemporary, Monday.

THURSDAY 1.00 DRINKS ALL NIGHT



BEAT THE CLOCK AT FLANIGAN'S HAPPY HOUR 6:00-6:30 pm

MISS CALIFORNIA GIRLS LEGS CONTEST

GRAND PRIZE—\$250 cash, Stubbles sh 50c Coors draft \$1,00 well drinks Live music by DNDLINE

Tuesday, July 19 LADIES' NIGHT AT FLANIGAN'S

11.00 WELL DRINKS

**3** DOC MASTERS

**Harvey & the 52nd Street Jive** 

Harvey & the 52nd Street Jive is San Diego's premier swing-jazz group. Featuring dynamic lead singer Harvey Williams, the group plays knock 'em-dead medleys from the '30s and '40s.

Playing Thursday, Friday, and Saturday nights under the neon lights of Fat City.

For dinner reservations phone 232-0686 Pacific Highway & Hawthorn

day-Saturday, July 14-16



Thursday, July 14-50' draughts 8 pm-close

Sunday & Monday, July 17-18 MOODY DUDES

Tuesday, July 19 THE REFLECTORS

Wednesday-Saturday, July 20-23







**CRAIG RICE TALENT** 

proudly presents



Tonight is Finlandia Night All Finlandia Vodka Drinks 95°

Wednesdays are for ladies 95° well drinks for ladies and kamikazes 2 for a dollar for all

Thursdays are hot at Monk's-Happy Hour all night long

> Live entertainment & dancing every night

Craig Rice Talent Agency 3435 Camino del Rio South San Diego, CA 92108 281 9502

Monk's 10475 San Diego Mission Rd 563 0060



TUESDAYSI WEDNESDAYSI THURSDAYSI
nge Crush \$1.10 Kazis \$1.10 Margantas \$1.10

io del Rio South, Mission Valley 209-2828

rock and roll, Sheba, rock and roll, Saturday; Rhythm and Blues Night featuring the Spirit All-Star Blues Band, plus guests, Tuesday; dance to recorded new music, Wednesday Flanigan's, 5373 Mission Center Road, Mission Valley, 291-8635; Wheels, rock and roll, Thursday through Saturday. Gold Coast Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-781: Dave Rodgers, piano bar, Thesday through Saturday; Gary Narramo jazz, Sunxlay and Monday. Springfield Wagon Works, 3255

Hajji Baba, 104 Mission Valley

298-2010: Live Arabic music and

entertainment, Tuesday through Saturday, with open stage belly dancing Tuesday; live Greek music

Holiday Inn/Mission Valley, Cricket's, 595 Hotel Circle South, Mission Valley, 291-5720; Chain

Reaction, contemporary, Tuesday through Saturday; live

entertainment, Sunday and Monday, call club for information.

Hungry Hunter, 2245 Hotel Circle Place, Mission Valley, 291-8074: The Billy and Annette Duet, contemporary, Friday and Saturday.

Islands Lounge, Hanalei Hetel, 2270 Hotel Circle North, Mission Valley, 297-1101, Signed, Scaled, an Delivered, contemporary, Tuesday through Saturday, Travis with Delene and Al, contemporary, Sunday and Monday.

Clairemont Mesa Boulevard, Kearny Mesa. 279-1501: Third Degree, top 40, Thursday through

La Hacieuda Cantina, 878 Hotel Circle South, Mission Valley. 298-8281: Jesse Davis, contemporary, Tuesday through Saturday.

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley, 299-2828: Heroes, tock and roll, Tuesday through Saturday, with Dirk Debonaire, rock and roll, Friday and Saturday, the Fatures, rock and roll, Sunday and Monday.

Monk's, 10475 San Diego Mission Road, Mission Valley. 563-0060: Trix, top 40, seven nights.

Monterey Whaling Company, 887 Camino del Rio South, Mission Valley. 291-1638: The Spud Brothers. '50s and '60s rock, Tuesday through Saturday, the Breakers, rock and pop, Sunday and Monday.

The Moonglow, 4615 Clairemont Drive, Clairemont, 273-1022; Justice, top 40, Tuesday through Saturday; Lanny Prewitt and Cinnamon Ridge, country, Sunday and Monday.

Navajo Inn, 8515 Navajo Road, San Carlos, 465-1730: Diamond, rock and roll, Tuesday through Saturday; Spectra, rock and roll, Sunday and Monday.

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

Pavillon Lounge, Town and Country Hotel, 500 Hotel Circle North, 291-7131: Larry Keys Trio, contemporary dance music and swing, Tuesday through Saturday.

P.J.'s Lounge, 10789 Tierrasanta Boulevard, Tierrasanta, 292-5338: Jimmy Nixon and Downhome, country, Thursday through Sunday,

Valley, Fashion Valley East. 291-7170: Edison Riggs, casy listening, Tuesday through

Spirit, 1130 Buenos Avenue, Bas

Kearny Mesa Bowl, 7585

Center West, Mission Valley

565-2272: Piano Bar: Dick Johnson Thursday through Saturday: Jo Treanor, Sunday through Tio Leo's/Mira Mesa, 10787 Camino Ruiz, Mira Mesa, 695-1461: Joe Stewart, contemporary, Tuesday

Wrangler's Roost, 6608 Mission Wrangler's Roost, 6608 Mission Gorge Road, Mission Gorge, 280-6263: Steer Crazy, country, Tuesday through Saturday, live country music, Sunday and Monday, call club for information

through Thursday; Espresso, contemporary, Friday and Saturday.

Tio Leo's/Mission Gorge, 6333

Ha Leo s/mission Gorge, 0333 Mission Gorge Road, Mission Gorge, 280-9944: Espresso, contemporary, Riesday through Thursday; Joe Stewart,

contemporary, Friday and Saturday





### San Diego South

Anthony's Harborside, 1355 North Harbor Drive, downtown. 232-6358: Live music, Tuesday through Saturday, call club for

Drive, Harbor Island, 297-1673; Ed-lie Preston, contemporary, Wednesday through Saturday.

Boat House, 2040 Harbor Island Drive, Harbor Island, 291-8010; ve Hudson, comedy and music the Twotones, rock and roll day through Saturday: Rich

Cafe del Rey Moro, 1549 El Prado, Balboa Park. 234-8511: William right, piano bar, Tuesday through aturday; Benji, jazz, Sunday.

au Lounge, 3623 College ae, College Grove, 582-5820 de, Lop 40, Friday and

**NAVAIO INN** 

HOT LEGS CONTEST

8pm-10pm beer, wine, and well drinks \$1.00 if you wear shorts

DIAMOND

PAJAMA PARTY

DANCE CONTEST

8515 Navajo Road 465-1730

Doc Masters, 265! Shelter Island Drive, Shelter Island, 233-2572 Automatics, rock and roll. Thursday through Saturday: Barker and Or comedy and music, Sunday and Monday, Dirk Debonaire, rock and roll, Tuesday and Wednesday.

Dookie's, 4225 El Cajon Boulevard. East San Diego, 283-6581; Paul Gregg, piano bar, Wednesday through Monday.

Drowsy Maggie's, 31st Street and University Avenue, North Park. 298-8584: Tom and Judy Carlstrom. hammered dulcimer and guitar. Thursday: Fyne Companions, traditional music, Friday and traditional music, Friday and Saturday, Rags, Brazilian and Latin music, Sunday, Old Time Hoot Night, Monday, Dancing Bears, folk music, early evening Tuesday, Siamsa Gael Celi Band, traditional Irish music, Tuesday, Bluegrass Jamboree, Wednesday.

Fat City/China Camp, 2137 Pacific Highway, downtown. 232-0686: Harvey and 52nd Street Jive, jazz, swing, standards, and show tunes, Thursday through Saturday.

Grass Roots Cultural Center, 1947

Thirtieth Street, Golden Hill. 232-5009; Peggy Watson and Rick Erlien with Roger Bellom, tolk, blues, and ragtime, Friday, Cocharcas, Latin American music on traditional instruments, Saturday,

Hamburguesa, 4016 West Wallace Street, Old Town, 295 0584; Robb Huff, contemporary, Thursday, with open stage talent night Thursday, jam nights Friday and Saturday.

Harmoon Henry's 2725 Shulter Island Drive, Shelter Island, 224-8242, J.J. Frank and Zargon, new jazz wave, Friday and Saturday

Holiday Inn/Embarcadero. Porthole Lounge, 1355 North Harbor Drive, downtown, 232-3861: Jim Moore, country and contemporary. Tuesday through Saturday.

Drive, Seaport Village. 233-4290: Barker and Orr, comedy and music Wednesday through Saturday.

Kung Food, 2949 Fifth Avenue, Hillcrest. 298-7302: Llama, classical guitar. Tuesday and Wednesday;

Julio Aguirre, classical guitar. Thursday, Doug Hewett, origina and soft folk music, Friday, Walter, classical guitar. Saturday and Sunday.

Mandolin Wind, 308 Univ Mandolia Wind, 308 University Avenue, Hillcrest, 297-3017. The Breakers, rock and pop, Tuesday, Statifre, soul, funk, and rhythm and blues. Wednesday, King Biscuit Blues, blues and rhythm and blues. Thursday through Saturday.

No. 1 Fifth Avenue, 3845 Fifth Accnue, Hillcrest. 299-191i: Kirby Bible, contemporary, Monday, and Thursday through Saturday.

Old Town Saloon, 2495 San Diego Avenue, Old Town, 298-2209: Power Tools, rock and roll, Friday through Sunday; dance to recorded music, Wednesday and Thursday.

Our Place, 2424 Fifth Avenue, Hillcrest. 232-1773: Paul Yatchi jazz, Thursday, the Art Resnick Trio, jazz, Friday and Saturday.

Pacific Wine Bar and Bistro, 480 239-9839; Bob Morss, jazz, early vening Thursday through Saturday.

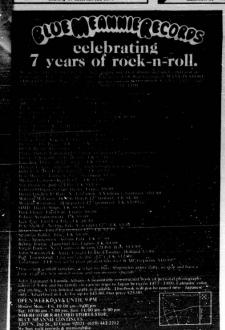
Papagayo, West Harbor Drive, Seaport Village, downtown. 232-7581: Barry Cragt, contemporary and jazz, Toesday through Saturday: Joseph Hoey, classical guitar, Sunday brunch.

Patrick's II, 428 F Street, Patricks II, 428 F Street, downtown, 233-3077. The Sy Rainey Trio, sazz, Wednesday, Fro Brighams Preservation fazz Band, sazz, early evening Thursday, Nitetrain, 50s and 50s light rock

Prophet Restaurant, 4461 University Avenue, East San Diego 283-7448: Walter Clark, classical and flamenco guitar, early evening Wednesday and Saturday, Lori Bell and Friends, jazz, early evening Thursday; Lori Bell and Shep Meyers, jazz, early evening Sunday

Reuben E. Lee, 880 Harbor Island Drive, Harbor Island. 291-1880: Flyte, contemporary, Tuesday









through Saturday.

Sheraton Harbor Island, 1380 Harbor Island Drive, Harbor Island 291-2900: Reflections: The Newports, variety, Monday through Saturday, Ducktail Revue, vintage rock, Friday happy hour.

Soledad's, 425 West B Street. downtown. 232-7588: The Jaime Moran Trio, Latin, jazz. contemporary, Thursday and Friday,

Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island, 291 9116: Dusiy and Mchssa, contemporary, Wednesday through Sunday; Donna Cote, contemporary, Monday and Tuesday.

Triton, 60:1 El Cajon Boulevard. East San Diego, 583-3240: The Bruce Cameron and Hollis Gentry Ensemble, jazz, Thursday through Saturday.

Trojan Horse, 6179 University Avenue, East San Diego, 582-1070: The Blitz Brothers, rock and roll, Wednesday through Saturday.

**POWER TOOLS** 

75¢ WELL DRINKS

D.J. TIM REED

dnesday & Thursday night 9:00pm-1:00am Drink spacials every night & day

Old Town Saloon
5 San Diego Avenue 298-2209

Tuba Man's, 2551 University Avenue, North Park, 295-9426: Sunny Nites, "goodtime variety."

Upstart Crow and Co. Coffeehous and Bookstore, Scaport Village, Harbor Drive, downtown. 232-4855: Rebecca Roberts, classical guitar, late morning Sunday.

Villa Rosalie, 3928 Twiggs Street, Old Town, 295-2343: Walter Clark classical and flamenco guitar, early evening Friday.

The Voyager, 1901 Shelter Island Drive, Shelter Island, 222-0421: Jinnah, contemporary, Friday and Saturday.

### **East County**

Alpine RV Resort, 5635 Willows Road, Alpine. 445-3162: Lonestar, country, Saturday and Sunday.

Antonio's Hacienda, 700 North Johnson, El Cajon. 442-9827:

Black Angus, 1000 Graves Avenue, El Cajon. 440-5055; Quest, rock

The Boondocks Restaurant, 8320 Parkway Drive, La Mesa. 465-3660: Plano har featuring Dale Pearson Tuesday through Thursday, and Tony Payne, Friday and Saturday. Bruce Robbins, "goodtime variety" sing-along, Sunday.

Bull and Bear, 690 North Second Street, El Cajon. 440-5757: Steve Mouzas and Finest Action, contemporary and oldies, Tuesday through Saturday.

OUR PLACE

THE JOE MARILLO

QUARTET

2424 FIFTH AVE • 232-1773

sday, July 14, 9 pm & 11 pm PAUL YATCHI,

The Calypso Lounge, 975

Greenfield Avenue, El Cajon. 440-9526: Ron Morin, country, Thursday through Saturday. Baxter's, 1025 Fletcher Parkway, El Cajon, 442-9271: Wizard, rock and roll, Thursday through Saturday; Kicks, rock and roll, Tuesday and Wichendery Circle D Corral, 1013 Broadway, El through Saturday; Sundown,

Lonnie Hutson and Dusty Best, contemporary, Friday and Saturday.

Driftwood Lounge, 5286 Baltimore Drive, La Mesa. 462-0533: Carl and roll. Tuesday through Saturday. Simmons and Southern Comfort, country, Tuesday through Saturday Biarney Stone, Too, 7059 El Cajon Boulevard, La Mesa. 463-2263. Sean McVicker, Irish music. Wednesday through Sunday. Country Justice, country, Sunday and Monday.

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

Cajon. 444-7443: Country Casanova, country, Tuesday

country, Sunday and Monday.

Horseshoe Tavern, 7664 Broadway, Lemon Grove, 469-6344: The Smith Brothers, country rock, Friday and Saturday.

Hungry Hunter, 402 Fletcher Parkway, El Cajon. 442-0517: Ed Cunningham, contemporary, Tuesday through Thursday; Mike Edwards, contemporary, Friday and Kentucky Stud, 11377 Woodside Averue, Santee. 448-3402: Country Justice, country. Thursday through Saturday; Rawhide, country

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

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

La Pizza House, 566 Paraiso Avenue, Spring Valley, 475-0912: Just Practicing, music and comedy, Wednesday through Friday.

Lorenzo's, 596 Broadway, El Cajon. 442-9696: Jack Pollack and Coast to

Magnolia Mulvaney's, 8861 Magnolia Avenue, Santee. 448-8550: The New Dallas Collins Band, rock and roll, Wednesday

O YOU THINK YOU'RE READY FOR



### Elton J.R.& the **Country Golds**

Weeknight Happy Hour 4 - 9 p.m.

Munchies 4 - 7 p.m.
Ladies' Nite Wednesday \$1 Margaritas
Free Dance Lessons
Tuesday - Thursday 7 - 9 p.m.

Sunday Country Brunch 10 a.m. - 2 p.m.



Country Saloon

Town and Country Hotel 500 Hotel Circle North, Mission Valley 291-7131

### The Jabulous Spud Brothers



Mama's Mink, 533 East Main Street, El Cajon, 442-5573; Gran Camyon, country rock, Tuesday through Saturday.

Mickey D's, 9563 Mission Gorge Road, Santee, 448-9934; Victim, rock and roll, Thursday through

Mr. Bill's Backroom Saloon, 399 North Magnolia, El Cajon. 447-4500: Live music, call club for

The Olympic Flame, 8629 Mission Gorge Road, Santze. 449-1366. The Athens Express, Greek and American contemporary music, with belly dancing, Tuesday through Sunday.

Organ Power Pizza, 3459 Imperial Avenue, Lemon Grove. 463-6977; Tommy Stark, family musical entertainment, sing-alongs, seven nights, with puppet shows by Retha, Friday and Saturday.

The Outpost, 652 Grand Avenue, Spring Valley, 464-9067; Billy Thomas and the Ambush Gang, country rock, Friday and Saturda the Smith Brothers, country rock

The Ox Bow Inn, 9816 Campo Road, Spring Valley, 469-9616; Dan Rivers and Terry, country, Thursday, Leather and Lace, country, Friday and Saturday.

Park Place, 1280 Fletcher Parkway El Cajon. 448-4111: Spectra, rock and roll, Tuesday through Saturday Ms. D'Meanors, contemporary, Sunday and Monday.

Pelikan Pub, 7828 Broadway, Lemon Grove. 464-9284: Fortune, country rock, Friday and Saturday.

Reuben's, 5455 Grossmont Center Drive, La Mesa. 465-3464: Charlie Hewitt, contemporary, Tuesday through Saturday.

Santee Lakes Regional Park and Campground, 9040 Carlton Oaks Drive, Santee 562-1052: The Rose Hips String Band, bluegrass; the Golden State Bluegrass Boys, bluegrass; John Walker and Carl Giese, folk music; Tom Cahoon folk music, Sunday afternoon.

Sexton's, 733 El Cajon Boulevard, La Mesa, 460-1500: Clutch Cargo, contemporay, Thursday through Saturday, the Del Bybee Big Band, big band swing, Monday; Miss D'Meanors, contemporary, Tuesday and Wednesday.

The Turquoise Lounge, 5975 Severin Drive, La Mesa, 465-1525: Status, rock and roll, Tuesday through Saturday

Van Winkle's, 10055 Mission Gorge Road, Santee. 449-0060: The Brand X Band, country, Thursday through

V.F.W. Hall, 12650 Lindo Lane Lakeside, 443-9543, California

### South Bay

Baloots at the Beach, 717 Seacrost Drive, Imperial Beach, 575-0889 The C Street Band, country rock Thursday, the Transactions, rock and roll, Friday and Saturday.

Black Angus, 707 F Street, Chul-Vista, 426-9200; RPM, rock and roll. Tuesday through Sunday.

Country Bumpkin, 1862 Pal Avenue, Imperial Beach, 429-1161. Cottorwood, country, Thursday through Saturdy, the Sav. y Brothers, country, Tuesday and Wednesday.

Dance Machine, 1862 Palm Avenue Imperial Beach, 429-H61: The Press, rock and roll, Tuesday through Saturday, Kicks, rock and roll, Sunday and Monday.

Hutch's, 1463 Palm Avenue, Imperial Beach, 423-3479; Dehesa, country, Thursday through

# **Fabian's** Revue

Fabian, Little Anthony, The Diamonds and The Monte Carlos

Fri. – 7:30 p.m. Sat. & Sun. – 3:30 and 7:30 p.m.

The San Diego WILD ANIMAL PARK Theres no place like it on earth



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Tuesday thru Saturday, Beginning at 9 p.m.



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## **C.W.'s SALOON**

Carmel Valley Rd. exit. Del Mar. formerly Little Bayaria.

Wednesday-Saturday Dance to the live country music of

### **Savery Brothers**

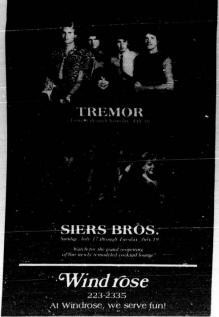


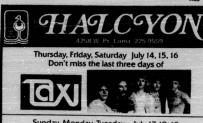
Tuesday: Wine coolers \$1.00 Wednesday: Ladies' Night bar well \$1.00 Thursday: Domestic beer \$1.00

Coming soon. Stampede wed-Sun

Clogging lessons Tuesday 7:00-8:30 pm Couples & line dance lessons Wednesday 7:30-9:00 pm with Borden & Mary

Lunch & dinner 10:00 am-9:00 pm. Now open Mondays.





Starting next Friday (22) Club i-D (Saigon Palace) presents reggae and culture

Friday and Saturday, Club i-D at 560 5th Ave.
For those bored sic of new wave

Sunday, Monday, Tuesday July 17, 18, 19



Every Wednesday night is Dollar Night All well drinks, draft beer, and house wine for just a buck

Thursday night is Ladies' Night Ladies admitted free plus special drink prices

### **HAPPY HOUR \* HAPPY HOUR**

Rock and Roll Happy Hour Every Friday Doors open at 5:00 p.m. Hot and cold hors d'oeuvres Well drinks 75¢ Draft beer and wine 50¢ July 15, 5:30-8:30 p.m. 9:00 p.m. - 1:30 a.m.





TICKETS: \$15.00-\$12.50 ON SALE NOW AT ITRE BOX OFFICE, SRARS AND ALL TICKETRON OF E TICKETS NOW: CHARGELINE 21-4658 (NC/YSA) E-A-SEAT 235-926. IMPORMATION PHONE 211-4098







Old Benita Store Restaurant, 4014 Bonita Road, Bonita. 479-3537: Wayne Gire, contemporary and country rock, Thursday through Saturday.

Palomino Star, 3008 Main Street, Chula Vista. 427-5889: Branded, country, Friday and Saturday.

Royal Vista Inn, 632 E Street, Chula Vista. 426-2500: Double Vision, contemporary, Tuesday through Saturday.

Teapot Inn, 1060 Broadway, Chula Vista. 427-1304: Bach-a-la Trio, contemporary, Wednesday through Sunday.

Trophy Inn., 999 National Avenue, National City. 477-5753: Frank Dixon and Nightlife, country, Tuesday through Saturday.

Wild Turkey, 5080 Bonita Road, Bonita. 267-2550: The London Brothers, rock and roll, Thursday through Saturday; BBC, rock and roll, Sunday through Wednesday.

### Rock & Roll

Bandit: Whiskey Flets, Vista Entertainment Center, Red Coat Inn BBC: Wild Turkey!! House The Bleis Boys: Hill House The Bleis Boys: Hill House The Ros Bolton Band: Rodeo Fratt: Belly by Tavern The Breakers: Monterey Jock's, Monterey Walling Co., Mandolin Wind Burning Sensitions: Victis

Ciub

Tony Creed and the Squad: Spirit

The New Dallas Collins Band:
Magnolia Mulwarey's
Dakota: The Chopping Block
Destiny: Visto Entertainment
Center

Dirk Debonaire: Belly Up Tuvern.
Doc Masters, Lehr's
Greenhouse

Diamond: Navajo Inn
Doll Congress: Spirit
Ducktail Revue: Sheraton Harbor
Island The Echoes: Tequila Plats Hill

Emerald: The Syndicate Night The Evasions: The Syndicate The Evasions: The Syndicate Night Club The Features: Lehr's Greenhou. First Dagree: The Syndicate Night Club

Night Club
Fish and the Seaweeds: The
Syndicate Night Club
Flyweil: The Alamo
Four Eyes: Halcyon
Joey Harris and the Speedster



photos by Wanda Tritten-Robin



Sunday through Wednesday night Come dence to our popular D.J. Pancho with Susan McCray The newest & oldest sounds in music.

Happy hour 3:00 to 6:00 pm Monday through Saturday All well drinks & margaritas \$1.00, glass of wine 75c, pitchers of margaritas \$4.25, party pitchers \$7.50, nachos 95c OPEN FOR BREAKFAST 7:00 AM, STARTING JULY 20.

1309 Camino del Mar, Del Mar 481-0414



11.00 Toquila Night

75' well drinks & draft

Dance to Axis

Sunday 8-Wear a Trojan Horse T-shirt and get 50° off all drinks, all night.

Heroes: Lehr's Greenhouse Illusion: Bobby G's Incognito Rockers: Distillery

nucklehead: Le Chalet London Brothers: Whiskey Flats. Wild Turkey, Windrose na: Bodie's, Spirit Mar Dels: Hill House, Old

Pacific Beach Cafe

Pacific Beach Cale
The Modern Heirs: Beach Club
Gary Myrick: Spirit
Network: Bobby G's
The Nomads: Jose Murphy's
The Paladins: The Syndicate

he Paladins: The Syndicate
Night Club
ocketful: M's Club
ower Tools: Old Town Saloo
remonition: Tequila Flats
he Press: Dunce Machine
ropher: My Rich Uncle's
he Pump House Rockers: Sp
uest: Black Angus! El Cajon
adio Bandits: Spirit

Nightclub
The Rhythm Kings: Gizmo's
Robyn Banx: Gizmo's
RPM: Black Angus/Chula Vista
Sheba: Spirit

Spectra: Navajo Inn, Park Place The Spud Brothers: Monterey

TOP CA\$H

WE WANT

**NEW WAVE** 

ENCORE RECORDS

296-9277

10:01: The Lantern Thunderbolt the Wondercolt:

Wheels: Flanigan's White Dwarf: Le Chalet Wizard: Baxter's, Pea Soup

Contemporary/ Top 40

Ambition: Black Angus/Kearny Mesa Bach-a-la Trio: Teapot Inn David Beldock: The Shepherd Cafe Kirby Bible: No. 1 Fifth Avenue The Billy and Annette Duet: MCP's, Hungry Hunter/Mission Valley Mile Broward: McDini's Dourntous

Downtown
Chain Reaction: Holiday
Inn/Mission Valley
Chime: Pea Soup Andersen's
Clutch Cargo: Sexton's
Doris Cole: Hotel del Coronado

THE DISCO

REGINE

Bunbury's The Transactions: Baloots at the Kicks: Baxter's, Dance Machine Beach Tremor: Windrose, Whiskey Flats The Twotones: Boat House U.S. Male: Black Angus/Mission

Valley Victim: Le Chalet, Mickey D's

Hunter/El Cajon Jesse Davis: La Hacienda

Hunter/El Cajon
Espresso: Tio Leo's/Mission
Gorge and Mira Mesa
Rich Psullener: Boat House
Flyte: Reuben E. Lee
Skip Garcia: The Escape
Wayne Gire: Old Bonita Store
Restaurant
Leslie Gold: Sheraton Harbor

Leslie Gold: Sheraton Harpor Island Jim Hawley: Old Pacific Beach Cafe, Crystal's Frat House Charlie Hewitt: Reuben's/La Mess, Baxter's Kent Homer: Shepherd Cafe Robb Huff: Hamburguesa, Carlos Murahu's

Lounge
Double Dose: Monterey Jack's
Double Vision: Royal Vista Inn
Dusty and Melissa: Tom Ham's
Mike Edwards: Hungry

People Movers: Hilton Hotel Phantasy: Bahia Hotel Jack Pollack and Coast to Coast

Cafe
Rapture: Hungry
Hunter/Oceanside
Larry Rathburn: Coaster Saloon
Reel-to-Reel: Reuben's/Carisbad
Edison Riggs: Smuogler's Im
Michael Rhodes: Shepherd Cafe
Wilto Sanders Bound Viet have Mike Sanders: Royal Vista Inn Ray Sanders: Red Dog Saloon Gina Serio: Shepherd Cafe

Siline is On: Vacation Village
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Hold el
Signed-and Palivered:
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Signed-and Lumge
Southwish: Citamaran
Stephen and Topys: Juliy
Stephen and Topys: Juliy
Brian Stevens:
Multurney: Coronado
Joe Stewart: To Loo Si Mra Mesa
and Mission Gorge
Hand Stevens: The Dears Kenry Mesa
and Mission Gorge
Hand Econolish
Don Tennison: The Flying Bridge
Thried Dagars: Kenry Mesa down
Trevis: Islamds Lounge
Trevis: Islamds Lounge
Trevis: Islamds Lounge
Trevis: Home's
Denny Tymer: The Flying Bridge
Thisty Months
Denny Tymer: The Flying Bridge
Mission Home Home Home
Mission Home Home
Mission Home
Mission



Robh Helf: Homburguese, Carlos Murphy's Lonnie Hutson and Dusty Best: Antonio's Hacleride Adrean Jock: Shopherd Cale Jinnah: The Vogad pee: Moby's Broiler, Mulemey Ly Coronado Justices: The Monogloss Kanyon: Barr & Ranch House Larry Keys Teb: Paetlin Lonnye Bill Kirkpatrics (Joly Vicki Lee and Vicki Lynn: Coaster Saloon

Vield Lee and Vicki Lynn: Coaste Saloon Gary Lehman: Coaster Saloon Annie Levin: Coaster Saloon Roberta Linn: Allantis Magic: Ramade mrifscondiido Main Street: "Edniu Belle" Vickie McMaster: Shoraton Harbor Islamd See Jo Mitchell: Shepherd Cafe The Noody Dudes: Moby's Broller Jim Moorn: Holiday Jim Moorn: Holiday Jim Moorn: Holiday

Inn/Embarcadero
Jaime Moran Trio: Soledad's
Ron Morin: Calypso Lounge, The
Wooden Nickel
Steve Mouzas and Finest Action:

Bull and Bear Ms. D'Meanors: Park Place Nitetrain: Patrick's II One + One + Doris: Hotel del

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July 19 and 20

His arrangements have delighted jazz lovers. Breadway, classical and contemporary audiences for over 40 years. He appears with his orchestra Tuesday and Wednesday at 4 and 7 p.m. Free with admission. Come early — scatting is limited.

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### **Country Rock** Almost Live: Wooden Nickel Big Sky Mudflaps: Belly Up

Country/

Tavern
Blue Denim Express: Valley
Center Inn Saloon, Charlie's

Center Irin Saloon, Charles Nightelub Brand X Bandi Van Winkles Salfornia Country: Lakeside V.F.W.
The Choice Revue: "Mission Rose" Cottonwood: Country Bampkin Country Casanova: Circle D Corral Country Justice: Kentucky Stud, Drithwood Lounce

Driftwood Lounge The C Street Band: Baloots at the

CW Express: Raiph and Eddie's Dehesa: Hutch's Frank Dixon and Nightlife: Trophy Inn
Elton J.R. and the Country Golds:

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39.9



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The Normadis. San Murphy's
Ells Ruth Plages: Crossroads
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The Silms Peru Bands. Monitory
Jack's
Starfiers Theore. Belly Lip Tasern.
Janch's
"Blands Bruse" Theore. Belly Lip
Tasern
Trousers: Spirit
Trou Rawhite: Kentucky Stud
Wes Rea and the Countrymen:
Charle's Night-club
Dan Rivers and Terry: The Ox
Bow Int
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Bow Int
Bow Internation of Terry: The Ox
Bow Int
Ray Sanders: Red Doy
Sadoon-Voiligh port Seakhouse
Lake Park
Ray Sanders: Red Doy
Sadoon-Voiligh port Seakhouse
The Sewy Brethers: CVF
Sadoon: Causafter Driving Bumphin
Carl Stimmous and Southers
Counters: Driving Bumphin
Carl Stimmous and Southers
Town: Outroot
Southbound: Pfilm Springs Int
Stampole: CVF Sadoon
Stam and Jerry: Sidor Fax
Steer Crasy: Wrmpfier's Root
Joe Stewart: Too Lee's Minn About
Suddoons: Crebe D' Corrad
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Suddoons: Promotals
Columb Jazz Tom Barabas Trio: Islandia Hotel Lori Bell: Prophet Restaurant. Lord Bell: Prophet Nestaurant.
Elario's
Benji: Cale del Rey Moro
Pro Brigham's Preservation Band:
Pal Josejs, Lorenzo's, Patrick's II
The Del Bybee Big Band: Section's
The Bruce Cameron and Hollis
Gentry Ensemble: Triton'San
Diego, Old Pacific Beach Cale
The Birdis Carter Trito: Our Place
The Birdis Carter Trito: Our Place Club
Don Tennison: The Flying Bridge
Texas: Stagecoach Irm
Fonds Turner and the Silver
Spurs: Landmark Cocktail
Lounge
Whiskey River: Oasis Bar Jeannie and Jimmy Cheatham: Bahia Hotel The Chicago Fifteen: Belly Up Tavern
Barry Craig: Papagayo
Dance of the Universe Orchestre Elario's in Ford and Lole Wheeler

Henry's Future Primitive: Roxy Harvey and 52nd St. Jive: Fat City/China Camp The Carl Hoffman Band: Pea Soup **★ TICKET EMPORIUM ★** Chuck Mangione 7/14 Rick James 8/18 Marshall Tucker 7/16 Styx/Skyshow 7/24 Simon & Garfunkel David Bowic Sept. Supertramp Sept Humperdinck 8/11

George Benson 9/21

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REGORD

If you don't see it listed, call and as

Bosch Chih

Blackfoot 7/28

Aerosmith 8/10

Journey 8/11

Peter Gabriel 8/14

Christopher Cross 8/15

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Cary Nerramore: Con-Lounge Tony Ortega and the North Coast Society: Gizmo's, That Pizza

Rosa
Ella Ruth Piggee: Crossroads
The Sy Rainey Trio: Patrick's II
The Art Resnick Trio: Islandia
The Curt Stan Band: Winner's

The Curt Stan Band: Wirmer's Circle
Stan and Jerry: Silver Fox
Stone's Throw: Belly Up Towern,
Puncho's
Tempest: Chuck's Steak House
Tobacco Road: Old Time Cufe
Wholly Cats: Belly Up Towern
Paul Yatchi: Our Place

### Folk/Ethnic

The Athens Express: Olympic The Athena Express: Olympic Flame Dave Baumgarten: Old Time Cafe Tom Cahon: Old Time Cafe. Samtee Lakes Park Tom and Judy Castrorm: Drossy Magajei to Cachareas: Grass Roots Cultural Centre Brisa Connelly: Blarray Stone Pub Dancing Bears: Drossy Magajei Mark Eagle and Socit Yeagen Old Time Cafe Physa Companions: Drossy Magajei Mark Eagle and Socit Yeagen Old Time Cafe Physa Companions: Drossy

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### **Everything Else**

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Biot House with the March Shark Sharks or Shark Shark

Benedeck Retaurant Bruce Robbis: "Goodline variety" sing-along, Boundock Nestaurant Rebece Roberts: classical guitar, Upstart Crow and Co. Collectouse Deve Rodgers: piano bar, Gold Cost Lourge Tomay State (unity antertainment, Oryan Pswer Tulan Men) Sumay Nisas: "Goodline variety," Tulan Men) D Treasons ysiano bar, Springfield

Jo Treanor: piano bar, Springfield Wagon Works

Rob Ward and Term Paitt: light classical, Bookworks/Pannikin Coffeehouse William Wright: piano variety, Cafe

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1963

# **CURRENT MOVIES**

directed by Ridley Scott. 1982. \* (Escondido Drive In, from 7/15)

All reviews are by Duncan Shepherd. Priorities are indicated by one to five stars and antipathies by the black spot. Unrated movies are for now unreviewed.

Airplane II: The Sequel — People Alrahare II: The Sequel — Poople who enjoyed the prodecessor seem to be disappointed in the sequel. People who enjoyed the prodecessor seem to be disappointed in the sequel. People when the pool this timely much difference. But because fidelity, not originately, is the goal this timel game when the area over for the Kentucky Fried Theater learn), there may be a bit more disample of the series of Mejsion Accomplated. The chamber of the series of Mejsion Accomplated. The presses more by industry than by wit With Robert Hays, Julia Haganry, Peter Crawse, Lutyo forges, and Walley Drive In).

Angelo, My Love — Robert Duvall's first directorie! effort, a cinéma vérité portrait of a young New York gypsy. (Fine A:ts)

L'Argent des Autres (Other People's Money) — Little Man against The Big-Shots. This unthrilling trillier makes an obvious play for popular sympathy, but it appears to

have caught a chill from the environ-ment of high finance, and is nothing to be snuggled up to Wth Jean-Louis Trintignant, Catherine Deneuve, Michel Serraut, and Claude Brasseur, directed by Christian de Chalonge. 1976.

1978.

Bidde Runner — Two of the more so-cially consolous of orientatic genres story — have been marked personal story — have been marked to produce a future generation Los Angeles A.O. 2019; that looks like Tokyo or Hong work is tormarkati scamped, except for a good scene (echoing Antonion's BLOW-LP) working a computerzed phote scanner and enlarger. And BLOW-LP) working a computerzed phote scanner and enlarger. And BLOW-LP) working a computerzed phote scanner and enlarger. And BLOW-LP) working a computerzed phote scanner and enlarger. And blow and the scanner and the larger of the scanner and the hard-boiled, first-person narratur, in the Venetan-blord shadows the Joan Crawford hardow set the board Crawford hardows the board Crawford hardows the board of the displaces often seems as flat ways sure-fire either: the topography of the displaces often seems as flat even the tightest of shorts is age to be busied by with reflections, moving lights, colored mist. With Harrison

done with the Jean-Luc Godard origi-

SPAC

THEATER

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**NIGHTLY: TWO** EXCITING LASER

LIGHT SHOWS!

LASERIUM JOHN WILLIAMS

PREMIERE THURSDA JULY 14 6:25 PM

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THE BREATHTAKING NEW

Cousin, Cousine — Jean-Charles Tacchella's overpraised love story is a profusion of casual, cursory observa-tions of family life; and in the abun-dance there are plenty of amusing

"A HIGH-SPIRITED LARK OF A MOVIE..."

magic."

"A small miracle."

'A work of art... It's a knockout."

An amazing ... achievement

"A one-of-a-kind movie."



THE FINE ARTS

Dewn of the Dead — George A. Romero s companion piece to his NIGH1 OF THE LUNING DEAD, sale that the property of the Dead of t

"(Tower, from 7:16)

The Dark Cystal— Tokken-rescue
ther for singular by Brinn Invariance
than for singular by Brinn Invariance
than Front Cockercal by Jim Henson (creator of the Muppels) and
Frank Oct (sold of Mis Progy, hods,
and Oct (sold of Mis Progy), hods,
and the State of the Missing of the Missing of Missing
puppel for which there is a yet no
convenient balle if the major designing about has gover tower misor reprovenient balle film major designing about has gover tower misor receasures that load not guite like anything you have ever seen before, all
mough scorewards has some things
ties, tool dots, Oile the Chaggon. Mis
Farrow (as a the would appear on a
cavere by Walter Keare), and so on.
Bread, murded exteures identify the
forces of Good, narrow, pointy ones
the locate of Earl and our settled not conties to the control of the Control
and the slow, bobbing movements of
the more of the college.

"Pacific to the more of State
"(Pacific to Demon of the Bad — George A.

Dawn of the Dead - George A

The Decline of Western Civilization

PACIFIC THEATRES METION

1990: THE BRONX WARRIORS

DARK CRYSTAL

8879 Villa La Jolla Drive (North of La Jolla Village Square) THE SURVIVORS Now Playing!

CHARIOTS OF FIRE Starts Tomorrow 1:00, 3:40, 6:15, 8:45, 11:00 (PG)

RETURN OF THE JEDI Now Playing!

PORKY'S II; \$ 100, 2:46, 6:30, 6:16, 10:50 PG)
PORKY'S II; \$ 100 NATIONAL LAMPOON'S
THE NEXT DAY
12:20, 4:30, 7:40 (II)
2:10, 5:50, 6:30 (II)

Playing RETURN OF THE JEDI

Starts PORKY'S II: THE NEXT DAY

Starts Tomorrow! BLUE THUNDER

1.00, 3:00, 4:55, 7:05, 9:15, 11:15 (R)

lusive Engagement! 6th Week Roger Moore - Maud Adams OCTOPUSSY

ive Engagement! 7th Week! ew Broderick - Ally Sheedy

YELLOWBEARD STROKER ACE

no / 12:30, 3:00, 5:30, 8:00, 10:30 (PG) 4140 Clairemont Mesa Blvd.

1990: THE BRONX

WARRIORS

WARGAMES

Bargain Metiness at all Pacific Theatres Mon.—Fri, for all performances befor 5:30., Set., 1st performance only, subj. to sest availability. No Bargain for Social Enguerments or Holidays.

PORKY'S II: NATIONAL LAMPOON'S THE NEXT DAY CLASS REUNION to Tomorrow! 1:15, 5:00, 8:15 (R) 2:15, 6:85, 10:30 (R)

BLUE THUNDER Starts Tomorrow! 12:05, 2:15, 4:30, 6:40, 9:00, 11:10 (R)

RETURN OF THE JEDI

TOOTSIE

PSYCHO II

Starts Tomorrow! 12:00, 3:55, 7:45 (R)

YELLOWBEARD

Starts Tomorrow! 12:55, 4:40, 8:30 (PG)

Biue Thunder Lacily plotted control of the property of the pro Rive Thunder - Lazily plotted

nal, whether by conscious choice or by native temperament, is to translate it back into the *film noir* idiom from which. Godard first snatched it. It is a smug, lazy-minded, and banal. It seems a nic dee to "o a move whose ones, large r-systalisms seed where the seems and cides to "o a move whose ones, large r-systalisms seed where the seems and see it back rich mis tem helf believe the service of the mis tem helf believe the pretty straight Americanization, in other words, of what was a Frenchillobogin with. In essence, it aways study compositions, strenuous action scenes, including the love stuff but while it is always well-bable, it is study compositions, strenuous action scenes, including the love stuff but while it is always well-bable, it is marks the Godard film as a poor candidate for a remake it is that is losehold in chema history has nothing too with reproduceable transitive in which well are the study of the product of the study of the study

moments, and inany more that are

\* (Sports Arena 6)

Charlets of Fire - Angiophilla on the rampage. The factual story concentration of the factual story concentration of the factual story concentration (and a charlets) and the charlets of the charlets as owned a shown creates a somewhat diluted double creates a somewhat diluted double creates as ownewhat diluted double would expect to be strong, that is not vicualizing the sports action (somethow apports movies almost always to expert a movies almost always to expert and the sport of the fare place), it is strong the sport to such an extent that you can no longer tell why they were atractice to not sport to such an extent that you can no longer tell why they were atractice to make the sport to the fare place), it is strong the sport to such a characteris fortured rationalizations for what they do, the unique of the characters fourtied rationalizations for what they do, the unique of the characters fourtied rationalizations for what they do, the unique of the characters fourtied rationalizations for what they do, the unique of the characters fourtied rationalizations for what they do, the unique of the characters of the cha "(few, 7/18)
Demmattion Alley — Although the
story comes from a confilled science,
fiction author, floger Zelazry, and has
been adapted by a couple of good
hands, Alan Sharp and Luss Heller,
unplotted sight-seeing four through
streectyped nuclear wastelands (i.e.,
the struceable Southwest desert,
covered nuclear wastelands (i.e.,
the struceable Southwest desert,
covered nuclear wastelands (i.e.,
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covered nuclear wastelands (i.e.,
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problems of the structure of the structure
point of the promise process shots
ever turned out of Hobywood George
across in what he doesn't seem to
realize is a second-barnar tole, the
propipal normander of a group of
Wrinnebago to Albary, NY, and, on
route, pick up a Law Segas showgiff
and a teenage boy who a dead shot
with solor ear distance of filey yards.
Sands, Paul Wrinfield; directed by
Jacks Simple, 1977
"(flower, from 7/16)

1981.
"" (La Jolla Village, from 7/15)

'Duvali has made



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# **CURRENT MOVIES**

on the pure lock phenomenon in Los Angeles, or all relat those aspects of a sharked case if combrotably under her chosen title. "It's the only form of revolution held in the Eightes, sales of the puris organ. Stark. But no sales of the puris organ. Stark. But no the control of the control of the the control of the control of the the control of the control of the the sales of the control of the the sales of the control of the sales and the sales of the control of the sales of sales sales of sales s

\* (Km. 715)
Deras Uzata — Alongside Akira
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move is agit to be seen all the more
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and the solid respective to a solid respective to a term attempt
and the solid respective to a solid respective to a term attempt
and the solid respective to a solid respective to name governed outdoor location hopologies since the beginnings of cinema—that it, he never attempts to look in the terrain by weny of artificial devices of training or peespeches could be a second or second or location of the second of a contract to the second of a tapeaty avanised for the perheter of the movies of the perheter of the movies of the an occupied point of a spider the perheter of the movies in the an occupied point of a spider the perheter of the movies in the an occupied point of a spider the perheter of the movies in the an occupied point of a tild and the second of the an occupied point of the anameter of the the anameter of the an

Dodes'ks-den — Kurosawa, working br the first time in color (not counting he single d. th of pink in the other-wise black-and-white HIGH AND LOW), constructs an audeclously col-bred mosaic of a Japanese shanty-lown — a basically muddy gray

lands, tipe brightened here and here by the gaudy huse of he stem devel-ers? costumes, home decorations, and experience of the stem of the con-order of the stem of the con-order of the stem of the con-tral stem of the stem of the con-tral stem of the stem of the con-tral stem of the stem of the clark of the stem of the stem of the clark of the stem of the stem of the clark of the stem of the stem of the clark of the stem of the locus on the chear of her ligne-stope shift, where concentric back crises are not but is eyes over her ripoles, could be supposed to the supposed to the supposed to the supposed to termind you of Kurosawe's famous tonchess for 10th century Russian tion; but with the first character anti-outed—a retarded boy with our as imaginary streetch or up and down the condition to the supposed to the suppos

The Family — in the profusion of European-produced Charles Bronson whiches, this one, from Sergio Scienza, about a Malle hit man, ments with, all related, a charles the man, the profusion of the sergio Scienza, about a Malle hit man, ments and the sergio Scienza, about a Scienza Charles of the sergio Scie

Plashdance — Jennifor Beals stars as a construction worker who aspires to be a professional dencer, directed by Adrian Lyne. (Fashion Valley, Frontier Drive In, Occanside 8; Parkway 3, Plaza Bonita, Rancho Bernardo 6, from 7/15; Sports Arena 6, University Towne Centre, Wegand Plaza 6)

45 Hrs. — After the pastoral interludes of THE LONG RIDERS and SOUTH-ERN COMFORT, Walter Hill returns to the urban milieu of THE DRIVER and THE WARRIORS, but his decline since



between them and the present work is the abandomisent of an imaginary and imaginative urban world in prefer note for a retiremiseary realistic one — if, by realistic, nothing more is meant than close or manneatisms which include such things as the shot of Scotch in the moming coffee, the battered and nuted rattering of a car. The geyests of blood produced upon bullet-impact, and a system of human con-mission and control of them of manor and nuderiess. Thus, with re-mander and underess. Thus, with remunication based almost wholly or reacor and rudeness. Thus, with re-gard to the last-cited convention, we reconstruct the special convention, we to call until it has spail; we get spets between boyfriend and girlfriend, spats between fellow law officers, spats between fellow law officers, spats, of course, between level officers, spats, of course, between level officers challwelp, phrased in proferrities. The monotonousness of all this is perhaps not all that realistic after all. Nick Nolte, Eddie Murphy, James Remar, Annette O'Toole: 1982. \*\*Camino Cinema 4; New Valley Drive In, Irom 7/15; Parkway 3; Plaza Bonita;

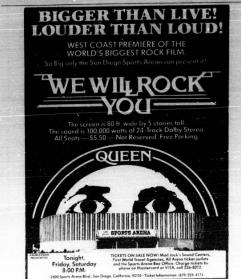
High Road to China — By way of Turbey, Arghanistan, India and Nepal Turbey, Arghanistan, India and Nepal Turbey, Arghanistan, India construction of geography, costumes, explosions, serial photography, and looth, will be perceived as High Ad-ton has directed the thing with all the care and proteion of a second-class lour guids securing sizes. It patterns taked after 1930-model activation tisself after 1930-model activation movies, even down to the miliorites of adject without med conviction or com-prohereion. It not carry. — post class say that for it. But its not much of

anything else, either. With Tom Sel leck, Bess Armstrong, Jack 1 and Robert Morley 1983 \*(College; Village, from 7/15)

Kentucky Fried Movie — The Los Angeies-based Frantucky Fried Thea Fried Frie TONNECVISION — is serise of multi-is collegiste (i.e., barbaric) and it qual-ities as a movie only by technicality. Carneo appearances by Bill Bixby, Donald Sutherland, and George Lazenby; directed by John Landis. 1977 • (UA Glasshouse 6, 7/15 and 16 midrioth).

King of Nearts — One of Philippe De Broca's sticky confections. Music box melodies, fary-tale costiumes, and prance-y performances are anisted to demonstrate that war is not nice and that the inmates of a furny farm are sainer than the people wheeling and dealing in the real world. With Alan Battes. 1966. \* (Ken. 7/16)







HELL'S ANGELS

ow! FOREVER

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Per con

MAY 14 1983 31

# **CURRENT MOVIES**

point of overreliance on short tracking point of overrelance on enfort facilities shorts and quick dissolvers, makes this futuristic BORNLOSERS worth weetship, it is sent order in the future as to a single short of the future as the future of the future as the president of civilization as we know it. Made in Australia and some future of the future as the future of the future

be appecific) and their falls in love with armind that have no body at all, but only a glass jar. This cheey, cliemma, the solution to which suggests sale fit, the solution to which suggests sale fit, the has a fit of miseage in it, even if the firm railers take it only once around the brick. Over that distance, the flow of convictions is steady and sale if it is not solve Martin Kathleen Turner, di-rected to V.caf Remi: 1983. \*\*(College, Crest, from 7/15, Pacific of, from 7/15.

Max Dugan Returns — This could be lumped together with ONLY WHEN LAUGH and LOUGHT TO BE IN PIC

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hupnor A day you'll never lorget!

TURES, to form a sort of Generational Estrangement trilogy by Nei Simon. The surface is sick enough, but the aligitable storping— a drop-out father drops back in after twenty-eight years, bearing a briefcase filled with six-hundred-thousand-some dollars, —makes tharder than usual to detect any real emotion underneath. And if sepress unsees for auditor tiles Simon to. seems unwise for a writer like Simon to seems unweet for a writer like Smont to fabricate a character whose literary idol is William Nakepeace Thackeray Tike an author whomakes you work a little - With Marsha Mason, Jason Robards, and Donald Sutherland, di-rected by Netbert Ross 1983. "(Flower him Clinema 3, from 7/15. Frontier Drive in)

Frontier Drive Int)
Money Python 2 The Meaning of Life
— The furnised Tori has to do with a restaurant that serves conventations to its customers (leved menu with daily specials) and an modified agent and the specials and a modified agent and the specials of the special specials of the special special

Gilliam. 1983. \* (Century Twin 2. from 7/15)

Locality version and received to the control of the

"Cove, from 715)
"Cove, from 715)
"Cotopusage - I fine rie any findexict visitally in the thinkenth installment in the James Bond series, the credit must go to the sharpened airmostly in the James Bond series, the most arrived the state of the sharpened the sharpened airmostly in the sharpened the sharpened the sharpened the sharpened the sharpened to the saver as an argument is favor of the sharpened to the sharpened the sharpened to the sharp

espionage film of Sixtles vintage Roger Moore, Maud Adams, Louis Jourdan, directed by John Glen 1983.

Outland — The big idea here eas to create an outer space coloring to create an outer space coloring to the create an outer space coloring to the create and counted down, to the terminal and search and counted down, to the terminal and the counted and the counted

Plank Floyd, the Wall — A sort of Video Juleston's selection but on a very large and very lavish scale, even allowing to the vast amount of foot-age run through moter than once pig-faced masts, more blood, vomi-uous animation sequences, fenzied camenework and cutting, more blood, and so on, are meant to communicate more sequences, fenzied camenework and cutting, more blood, which was to see the communication of the plant of the sequence was a sequence of the communication foot sets and so not a Bellood World War casually immaturity mus riot. With Bob Geldot, directed by Alan Partner. 1882.

(UA Glasshouse 6, 7/15 and 16 michight)

Porky's II: The Next Day — More, high-school highks, same cast and same director Bob Clark (Bjou; Carrino Cinema 4; Ceriter 3 Cinema 2; Frontier Drive In; La Jolla Viltage, New Valley Drive In; Pacific 6; Settlee Drive In; South Bay Drive In; UA Cinema 3; UA Glasshouse 6; Weig\_...cl Plaza 6)

Weg.-cf Plaza 6)

Psychild B. - Unauthorized follows to what might be Histocock it most owntalest Britise. The project inspire Australian Britimaker Richard Frankin to tradest three project inspire Australian Britimaker Richard Frankin to the project of the second to an accident moment of two. 8 habant inspired him own great Platifish, surless you court was already outdated themselves when the surless of the platifish of the platifish of the surless auspense-building every, kitchia-niel modes him, beckons him. We Vers Milles, Mag. Tilly, and Robert inchief modes him, beckons him. We Vers Milles, Mag. Tilly, and Robert (College, Crest, from 71:5, Pacific 6. (A) diseasous 6. Linversity Iowne Centre).

Ouerelle Homoerolicism in sailor suite, in hardhats, in motorcyclist inather, and in the sort of artificial collection of the sort of artificial collection of the sort of a muscle and the sort of a muscle is of the sort of a muscle is of an artificial sort of a muscle is of an artificial sort of a muscle is of an artificial sort of a muscle is of a muscle in the sort of a muscle is of a muscle in the sort of a muscle in the sort of a muscle is of a muscle in the sort of a muscl

Recurs of the Jedi - Another genealogical revelation, very much in the same line as the sole revelation in THE EMPIRE STRIKES BACK. Numerous other pursuits and skir-

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# **CURRENT MOVIES**

mishes and creatures and contrap-tions — again in the same line as those that came before. The third and final chapter in the adventures of Luke inal chapter in the adventures of Luke Sywalker and his pals less up all loose ends. but the initial chapter, STAR WARS, remains the only one of the three that can stand on its own. Mark Hamil, Harrison Ford, Carrie Fisher, Billy Dee Williams; co-written (with Lawrence Kasdan) and exec-utive produced by George Lucas, di-rected by Reihard Marquand, 1983.

The Road Warrior - Self-

The Road Warrior Self-consciourness must surely be the layorice of the MAD MAX sequel, which would appear to have been made in adonished response to the which would appear to have been made in adonished response to the on the unassuring foreumer, and which, as a result, appears to be much more scripting of returner, and which, as a result, appears to be much more scripting foreumer, and of the uppening interation pus montage soon settles down to a tolerable level, and the movie (dilected, as was its foreumer.) Decough Milet joes on of voormot that so distinguished the ret women that so distinguished the ret was a soft of the lives of the fest-hard-singuished the soft of the fest-hard-postication for all this violence is harder put life given here, and ready is a bilidation for all this violence is hardon to put a finger on here, and really it is no use trotting out Carl Jung, universal myth, and the collective unconscious (as the publicity notes (b) in an alternative publicity in the collective unconscious (as the publicity notes (b) in an alternative collection of a couple of bases Western-movie motilistic collections of a couple of bases Western-movie motilistic bases wheetern-movie motilistic bases wheetern-movie motilistic bases of the publicity of the collection of the collection of the publicity of the collection of th

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Scanners — What starts out giving every indication of being intelligent science fiction very soon settles down to being a fanciful sub-Bond spy mind-reading and spell-casting and mountain-morping capabilities of scanner power, never very well de-ined or delimento, are less at home in of witches and wizards and mest-merists and other velders of invisible forces. And, invisible as they are, they are also not much at home no scene. With Stephen Lack, Jennete Ohlest, and Patics McGochan; wetten and and Patics McGochan; wetten and "(Towne, Inm "7/15)."

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lies for elemity with an arm stretched through the bar's toward an un-reachable pilcher of waterly, her cannot be seen to be a seen of the seen of the

Staying Alive — Sequet to SATUR-DAY NIGHT FEVER, starring John Travolta, and directed by Sylvester Stalicne. (Cinema 21; New Valley Drive In; Oceanside 8, Vineyard Twin 1; from

Stroker Ace — Action-comedy on the stock-car circuit, with Burt Reynolds and Loni Anderson, directed by Hal Needham.
(Aero Drive In; Clairemont, from 7/15,

superman iii — the first superman move is made up of three Superman plots, plus a flichard Pryor plot that converges eventually with the Superman ones. None of the separate plot strands — Clark Kent's reunion with his high-school heart-hirob Lana Lang, the permicious effects on superman of a clath of computer. his high-school heart-five Lana Systeman of a glob of computer formulated synthetic kryptonite, a controlation with an invokulcie controlation with an invokulcie controlation of the original come books. Each of them is very much the sort of loc craits out a new issue month after month, year after year. No morthly comic book cut the other hand, in deal month, year after year. No morthly comic book, or the other hand, in deal control, year after year. No morthly control book, or the other hand, in deal control, year after year. No morthly control book, or the other hand, in deal control, year and year year. No morthly control book, or the other hand, in deal control with the year of years and a mense approximent eness at that. With Christopher Reew. Robert Vaught.

\* (Actor Dino In, Arsoc, from 7/15.

Fashion Valley, Flower Hill Cinema 2: Oceanside 8, Plaza Bonita, Rancho Bernardo 6: Sports Arena 6, UA Cinema 2, from 7/15; University Towne Centre, Village, from 7/15)

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# **CURRENT MOVIES**

Time Bandits - The imaginative child of torpid, TV-mesmerized parents is delighted one night to have a Medieval knight come crashing out of a clothes closet on horseback, gallop

across the bedroom, and disappear through the far wail. The rest right is even better six midgets pop up, armed with a secret map to all the 'lime holes' in the universe, and take the little here along on a merry chase through hatory. This promising idea doesn't produce much of value, apart

MISSION VALLEY

Center 3 Cinemas, 2120 Carrino del Rio North (297-1888) Theater 1 Bue Flunder, from 7:15 Theater 2 Porky's II The Nest Day Theater 3 Return of the Jecli

Cinema 21, 1140 Hotel Circle North (291-2121) Staying Alive, from 7/15

STATE UNIVERSITY

Century Twin, Seth and El Capon Blvd. (S62-769) Theater 1: Call heater for program information. Theater 2: Verifine-bears and Aking Python a Trie Meaning of Life. Inom 7/15 Clinerans, 5689 University Ave. (563-6201) Wat Carried

College, GOZE E. Caon Bind. (286-1455)
Theater 1. Heirs Angels Forever
Theater 2. Stroke Artie and High Read to Chris
Theater 2. Stroke Artie and High Read to Chris
Theater 4. To core
Theater 4. To core

of Robin Geese's Finally portely a of Robin Hood, until the arrival at the Invisible Wall and the Fortress of Ulti-mate Evil (residence of the Evil One, zestfully incarnated by David Warner). Several Monty Python alumni had hands in this, most notably Michael Palin and Terry Gilliam in the writing,

and the second of those in the direct-ing. The style, as with certain Python projects, is too frenefic, too chaotic, too girtly and grunty, to sustain a level of whimsy. With Sean Connery, Shel-ley Duvall, and Raigh Richardson 1981.

\* (Mira Mesa Cinemas)

Canon as background music — and use it and u

To Have and Have Not — The legend is that Howard Hawks wagered Wilisam Faulknet that he could make a good film out of Herningway's worst novel (or some such wager), and this was the chosen project. Hawks lets with the state formula of CASABLANCA. There's Bogart, there's some dufful wartime patriotism; and there's a

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### MOVIE DIRECTORY

Autec, 665 5m (239-9239) Superman III, Outland, and The Last Chase, from 7:15

Baltos, 4th and E (233-3326) 1990: The Bronx Werriors, Hell's Angels Forever, and The Family Bijou, 5th and G (235-6084) Porky's II: The Next Day, Revenge of the Cheerleaders, and Pickup Summer

Casino, 643 5th (232-8878) Casi theater for program information Guild, 3827 5m. Hillorest (226-2000) The Ruling Class. from 7/15

BEACHES Cove, 7730 Girard, La Jolla (459-5404) To Begin Again and La Nuit de Varennes, from 7115

Fine Arts, 1818 Garnet, Pacific Beach (274-4000) Angelo, My Love

Pronter Drive in 3001 Micheay Dr. (223-5535)
Theater 1, Snow White and the Serven Dwarfs and Dru. from 715
Theater 2, Portry at 7the Next Day and Flashelmone
Theater 2, Research of the vesti and Mas Dugan
Restures

Lorne, 3150 Rosecrans (224-3344) Trading Places

Wating Maces
Sports Areas Bayles, 3350 Sports Areas Bivd
(2275-5339)
Theater 1: Bive Thurson, from 7:15.
Theater 2: The Survivors
Theater 4: Sports White and the Seven Dwarfs.

from 7:15 Theater 5: Flashdance Theater 6: 46 Hz. and Breathless

Brand, 4950 Newport, Ocean Beach (223-3141) New Adventures in Paracise, through 7/19

Theater 4, Tootpe
Theater 4, Tootpe
Then, 605 Adams Are (280-5009)
App, Street and Alexe 9 Place, 7-14.
Delice Clases and the Decirior of Western
Area of the Technical Classes, 7-15.
And the Technical Classes, 7-15.
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7-19
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EL CAJON-LA MESA Ace Drive In, 8000 Broadway, Lamon Grove (469-5325) Helfs Angels Forever and 1990: The Bronx Warriors Warriors
Aseo Drive In, 3rd and Broadway, El Cegon
(444-8800)
Superment III and Stroter Ace
Grossmont, 5500 Grossmont Center Dr., La Mesa

(3-7831)
Theater 1: The Survivors
Theater 2: Charlots of Fire, from 7/15
Theater 3: Return of the Jed!
Theater 4: Portry 8: The Next Day and Next
Lampoon's Class Reunion

Was Steam Cleaning and Allemon Was Steam Cleaning, 81th Mine Mone Blad. (550-1912)
Theater 1: 1900: The Steam Warriors and Helf's Angale Foreits, 1900: The Steam Steam of Helf's Angale Foreits, 1900: The Steam Steam (1900: 1900:

University Towns Center 6, 4525 La Jolla Village Dr. (452-7766) Theater 1: Psychol II Theater 2: Notice Theater 3: Show White and the Seven Dwarfs. from 7/15. Santee Orive In. 10990 Woodside Ave., Santee (448-7447) Theater 1: Blue Thunder and Silent Rege, from 7/15. Theater 2: 1990: The Brown Waynors and Porky's II: The Next Day, from 7/15.

Spring Valley, 1057 Elkeron Blvd. Spring Valley (466-4633) Call theater for program information

UA Cinemea, Interstate 6 at Magnola, El Cajon (440-0306) Theater 1: Return of the Jedi Theater 2: Superman 6I, from 7:15 Theater 2: Superman 6I, from 7:15 Theater 2: Super Truncker and Porky's II: The Next Day, from 7:15

SOUTH BAY

Fashion haling 4. In Pashon Valley (291-4404)
Theater 1: Superman III
Theater 2: Stow White and the Seven Dwarfs.
Theater 3: Plashdance
Theater 4: The Survivors Fleets Twin, 475 5th, Chule Vista (422-5287) Call theater for program information Harbor Drive In, 32nd and D, National City (477-1992) Hel's Angels Forever and 1990: The Bronx Warners, from 7:15

Warrant, hom 715

Warrant, Nom 116

Assional City (214-7946)

Theater 1: Toots and The Man with Two
Theater 1: Toots and The Man with Two
Theater 2: Psychol if and 1900. The Brows
Theater 2: Psychol if and 1900. The Brows
Theater 2: Psychol if and 1900. The Brows
Theater 3: Psychol if and 1900. The Brows
Theater 4: Psychol if the Next Cape and
Tailonel Lampoon's Class Reviews
Theater 5: Black Thurshoe, born 715
Theater 6: Black Thurshoe, born 715
Theater 6: Theater of the Jeen

Theater 6. Return of the Jean
Jack Bookle, 500 Freedy et the South Bay
Freeder 11. Stoken Ace and 48 Pts.
Thoater 12. Stoken Ace and 48 Pts.
Thoater 2. Show White and the Seven Owards.
Note: T15.
Thosair 4. Superman III
Theater 5. High-Lance
Theater 6. High-Lance
Theater 6. High-Lance

Theater 6: The Sunners
South Bay three B, 170 Coronaco, Imperial Beach
(422-2727)
Theater 1. Sowe White and the Seven Owarte
Theater 2: 5000 The Stress Westers and
Policy In The Heat Day
Theater 2: Call theater to program information
Bracks 3: Call theater to program information
Beach (426-1087)
Call Treasure for program information
Call Treasure for program information

ritiage, 820 Orange Ave., Coronado (435-6161) Supermen III and High Road to China, from 7/15

Fogue, 226 3rd, Chula Vista (425-1436) Call theater for program information MORTH COUNTY

Avo, Vista Way (735-3040)
Cati Sweller for program information
Bijou, 509 East Grand Ave., Escondido (74
Spanish movies

Camino Cinema 4, 2253 El Camino Real, Oceanido (433-9144) Trester 1: Bite Trumder and 48 Hrs. Trester 2: Portoy's It The Heat Day Thester 3: 1902: The Brons Hiericas Thester 4: War Camer

Cinema Plaza Theatre S, 2565 El Camino Real. Caribbad (725-7147) Theatre 11 Feature of the Jedi Theatre 2. Feature of the Jedi Theatre 4. Feature of the Jedi Theatre 4. The Summors Theatre 5. Tooles The Born (Feature De

Crest, 102 N. Freeman, Oceanside (722-6561)
Psycho II and The Man with Two Strains, from 7115 Escondido Drive In, 635 West Mission Are. (745-2331) Twiight Zone and Slade Runner, from 7/15

Flower Hit Cinemae, 2630 Via de la Valle, Del Mar (755-5511) Theater 1: Blue Thunder, nom 7/15 Theater 2: Superman III Theater 3: Max Dugen Returns, from 7/15 La Paloma, 471 First St., Encintas (436-7469) Follow the Sun, through 7/19

-more me aux. BNOMD. 7-19

New Yalley, Drive In, 3860 Mission Ave. Oceanside (787-5569)

Theater I Porky's Ethe Next Dey and The Survivos

Theater 2, 1990: The Bronx Warriors and Hell's Vester 3, Return of the Joint and Ampiene II: The State 4: Staying Alex and 48 Prix. Sen 7/15

Chessiste A: Staying Alex and 48 Prix. Sen 7/15

Censalde A: Staying Alex and 48 Prix. Sen 7/15

Pleza Terin, 346 N. Escondido Blvd., Escondido (745-5087) Theater 1: War Garnes Theater 2: Octopusay Poway Theater, 12845 Poway Rd. Poway (748-710) Octopussy

Octopusy
Rencho Bernardo B, 11740 Bernardo Plaza Court
(465-684)
Sono 7115
Theater 1: Sonor White and the Sevien Dwarts,
Tonor 115
Theater 2: Petern of the Jed
Theater 3: Reschairce, Irom 715
Theater 4: The Survivors and Stroker Ace
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Theater 6: Superman III
Theater 6: Superman III

Can invasion for program information Revene, 217 N. Hill, Oceanaide (722-2155) Scenners, Demnation Afley, and Road Games from 7115 Pineyard Twin Cinemas, 1529-22 East Valley Partway, Escondido (743-1222) Theater 1: Staying Alive, from 7/15 Theater 2: Trading Places

Wisspand Place 8, 200 North El Cervino Real, Encircles (642-6644) Othe Job Thesian 2: Show Wilter and the Seven Dwarfs, North 711, Teachers Thesian 3: Flashderce Thesian 6: The Survivos Thesian 6: Should Are Thesian 6: Should Are

To Begin Again - A late-comer in the line of movies to use the Pachelbel Spanish-born Nobel Prize-winner, liv-ing in exis eince the ascendancy of Franco, and now dying gracefully of a ununamed illness. The movie is for the most part embarrassingly sincere, but at least once fucibility sincere. That's when King Juan Carlos turns up-at the other end of the telephone line, and the movie makes an unsolicited political endorsement the likes of which it is almost impossible to im-sagine any other contemporary head of which it is almost impossible to impagine any other contemporary head of state being able to inspire. With Antonio Ferrandis; directed by Jose Luis Garci. 1982.

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xed-in, stage-bound look to the creation of exotic Mozambique However, there's also some fresh and sportaneous — albeit adolescent — mischief, melodrama, and prurient interest (Lauren Bacall, straight from the pages of Vogue, shows in her movie debut a sophisticated understanding of the angles and planes of her face, shoulders, hips). And there her face, shoulders, hips), And here are some occentric secondary characters. Dan Seymour's obese, efferminate policeman and Walter Brennan's toothless, slap-happy lumeits (ins acid test for anybody he meets is the question, "Was you ever bit by a clead bee?", Screenplay by Faulkner and Jules Furthman. 1944.

"(Nan, 7117)

Totate — Rather more fun than turny. Unemployed New York actor with the Charles of the Charles before the Charles of the Charles the Charles of the Charles the Charles of the Charles the Charles the Charles of the Charles the

marred, the entire series. They do not re-evoke the cumulative inchness of it, however. The third and fourth epicodes, denderf drespectively by Josephan and the series of the series as good case (partly through its own bad example, unfortunately) for meany misrues of animation. Number Four offers a fast and fundus plane of the series of

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Then — Disney's leap into the artistic future is also into an artistic void. Computer-generated movie images way or another, outwards if not forwards, broadtness of not depthwise) from the 1900s awant parde abstractions of the Walmay brothers. Jurnary of the computer programments of pie-computer process like Lot Liye and Normain McLaren. And writer-director Sevent Lise and American and American

narrated by Burgess Meredith 1983 \* (Escondido Drive In, from 7/15; Oceanside 8, Valley Circle)

gent problems may not suggest an interest incompatibility, but rather just interest incompatibility, but rather just interest incompatibility, but rather just other to pitter in all the proposal superior and people of the proposal superior incompatibility of the proposal superior interest incompatibility of the proposal superior interest in the proposal superior in the proposal superio Occurred # Valley Credit)

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throughout (is com-buttering technique, for instance, that fees to dar in
memory for all lime). There is also of Twillight Zone — Four twenty-minute opisiodes (plus a prologue), three of which are adapted from episodes of the same-named Rod Serling TV show, and the other an original. Together, they re-evoke the heavy moralizing and ironizing and sentimentalizing that marked, and marred, the entire series. They on ord

director John Badham seems dete

director John Sagnam seems need-mined to make the movie as visually unattractive as possible, with lots of large, lily-part heads afloat in soupy gray space, and with a fundamental belief that anything, to have any im-STATS

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1979 CUTLAS CAVIS, suggesty 1 owner. Tops,
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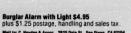
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U.C. RASHOCK 3 Indicators, 1-1/2 Basin, parts hallow; parts (April 167 Gene only, 17, 499-7520).

U.C. RASHOCK 3 Indicators, 1-1/2 Basin, parts hallow; parts (April 167 Gene only, 17, 499-7520).

U.C. RASHOCK 3 Indicators, 1-1/2 Basin, parts hallow; parts (April 167 Gene only, 17, 499-7520).

U.C. RASHOCK 3 Indicators, 1-1/2 Basin, parts hallow; parts (April 167 Gene only, 17, 499-7520).

U.C. RASHOCK 3 Indicators, 1-1/2 Basin, parts (April 167 Gene only, 17, 499-7520).

U.C. RASHOCK 3 Indicators, 1-1/2 Basin, 1

TUCKO — UNFILMENDED. With to Matthox Park
ABRA ABEA 4 dedoxum, 2 twith Issue 2 car garage
with opener. Resplace, delivables, tervery year, park
front Street 260-8111, leave message.

some uniformed to 150 months of the park hoster for the park
and the park 2-12 agraing, capits, drape, large front
front Street 260-8111, leave message.

HEACEST JAMESTERS 1 S 272-286

HEACEST JAMESTERS 1 S 1 S 200-286

HEACEST JAMESTERS 1 S 1 S 200-286

HEACEST JAMESTERS 1 S 2

4 BIODICAL SATH-Laury home, secladed acre. Mit.
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JAJAN RENTALS now available apartments studio 1200, 2 bedroom 12°5, Also trailer space, 8x30 maximum 100 morthly 460-0646. Space, 8x30 maximum 100 morthly 460-0646.

Principles of the control of the con ANNAL - IEEE/COMMANTAIN Jook in court arous froi la Frein Fair & Colf Court former 3 BEDDOOM MULTI- Condenses Tripers or 4 - 3 BEDDOOM 1 BATH dates. Coon Res. 1 Bit Tripers of 1 Bath dates. Coon Res. 1 Bit Seek, port 9 Jacob Available August 1 543-272 Annal Format Seek 1 Bit NORTHCOMES SANCTUME Wide blackmins of 1 Bit Seek, port 9 Jacob Available August 1 Bit Seek, port 9 Jacob Bit Seek 1 Bit Seek, port 9 Jacob Bit Seek 1 Bit Seek 1 Bit Seek, port 9 Jacob Bit Seek 1 Bit

GARAGE - SNIGEE centorage, 135 month, a Emonth measure 47th Street Service (by Street 155, 1159) 297-0129

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1450 2 BEDRICKM. I but condo for rest Spanious with waster and dryer, dotwaster, infogerator, slove, garbage compaction, an conditioning. Very convenient Acations 279-3508 revenues.

SUPER EXECUTIVE country estate, enormous Sparish-home. Plots jacuza, etc. Only \$1500 month, inquire about adjacent ELC agon and cottages, 444-4020. I MILE TO MISSION Bay Condo, 2 bedroom, 2 bath, phish-carpeting dispes appliances, pater pool, accept Pacific Seach area near Price Club, carport, 1495.

SAN CAROS Beautiful I bedroom terrace, post all engineers x375, 459-8333

OFFICE SPACE available for provide theraped in coun-select center Near SDSU mixelp Centerbuilding, 1125, ero 35, 592-1286. PACSFIC BLACH-large 1 bedroom apartment in security building. Close to onach and shops: 10 to Loring Street. 5425. No pets. 273-0970 1600 MONTH. 2 bedroom. I bath house, gardener excluded, water and garbage ;;aid, moreti to moreti rental 4897 Saratoga, Ocean Beach. 236-0621.

LARGE 3 BEDROOM, 2 bath-condominum, pool, grass-aria, off-street parking, quet, near Collier park in La Mesa, 5650 per monte, 463-5142 5260 1 BEDROOM apartment unturnshed, water, gas, anti-electric part Ready August 1, 1983-131 West 12th Street, National City 583-2417 MISSION BEACH small 2 bedroom. I bath unfurnished apartment with single garage. Year round No pets. 819 Island Court. 428-0517, keep trying.

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NETW AS FINE BENEF, 2 bedroom house orbigously & stove Mature couple, \$100 References required Available August San Dego, Call Urbaniac, 4107 Cstradou Dine, Sonra Valley, CA, 72077.

1400 SQUARE FEET levoed & comented yard storage. Southeast San Diego: 427-9621.

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101	GP(	GUARANTEED
BEACHES	226-8566	3304 MIDWAY DRIVE
\$250 Ocean Beach, pet possible! \$310 Mission Beach dplx, appls! \$325 Pacific Beach home & yard! \$350 Msn. Bch. dp'x & fncd yd! \$460 Pac. Beach 2 bdrm & pool! \$515 Pvt. 2 bdrm house & gar!	No. 4838R No. 2724R No. 4867R No. 2704R	\$250 Pc. Loma dpix & appis! No. 2251R \$320 Beach, petis, petis! Yes! No. 2322R \$340 Semic beach cotrage! No. 2245R \$350 Larger P. 8. duptex! No. 2242R \$475 Semic beach 2 bdrm! No. 2242R \$650 P. 8. 3 bdrm house & gar! No. 2849R

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STUDIO APARTMENT in Golden Hill. \$225 per moren-includes all utilities and furniture. Deposit is \$200. No pers. 295 8263 or see 945 20th Street.

\$545 MONTH plus utilities: 3 between house at 8238 Redorest Place, San Diogo, 92114 (south of Lemon Grovet, Drive by then call 281-485).

3 BEDROOM, 2 buth ocean front 2-story house. Watch the sun set into the beautiful blue Pacific. 1(300 per month. No pets. 452-8555 or 231-4127.

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\$69,900 to \$92,900 **BAY CREST** 

3 BEDROOM, 2 BATH, utility room on 10 acres with creek fruit, pine times, garden spots, all electric, 4 years new. Story, Arkenser, 579,500, 286-6294.

SULANA BLACH & Tenns Club. 2 bedroom town-house. \$147,500. Great terms. Lowest price on built Sandra 942-7148, 436-4149. LA MESA CONDO. Rose Hedge, 2 bedroom, 2 bath, upgraded, a great buy at only 199,800. Tems to suit, easy to buy, 10.5% interest, Owner 455-0915.

3 BEDROOM, 2-1/2 BATH 1600 sq. ft. Mission Valley, with 2-car garage, 1114,400. Assume 9-1/4 or 7 Plush.

COUNTRY COTTAGE in Lakeside. 1 bedroom, 1 bath. View, fruit trees. 155,000. Wayne 270-2991.

HAAT 2 CN 1. Live in one, note the other Reduced for GLAB New 40 179,900. Owner 445-5467.

 Prizes for solving the
Reader Puzzle will be Reader T-shirts.

2. All entries in the Reader

THEE ACRE nussey with three green houses and a few room house. August, 291 8656 or 235-1141. Best year three son, are subject to the common subject to the

DHLKA VISTA condominium for sale by owner. Two edroom, I bath, 2 car carport, High assumable 925 ercent loan, \$40,500,421,1549 eventures.

RROWHEAD AREA Four investment lots.

CONTRACTOR'S SPECIAL 3 building sites with specialist for site or exchange as down for tacular view and country living 2 at 35,000 and ) at spirit fold price 112000 Equal 91500 Temp. 453-1708. CONDO, 561,950, 2 BEDROOM, bath and 1/2, Mission Valley area. Up to 95% financing available. 287-556 purpose.

LEASE/OFFICON to buy, new office condo 275 E. Doug-las Ave. Nintr new El Cajon Civic Center. Easy terms. 292-4586 owner.

income 2 buts large 2 are garage, pool spa, low mainte-nance yard, many amenities. 1295,000. Owner 436-0627.

BY OWNER IN North Pacific Brach, 3 bedroom, 2 bath, view, huge 1st. Assumable 10-3/4 OWC, \$149,500 270-3044

2. All entries in the Reade Puzzle contest must be received by the Reader (addressed to Reader Puzzle, P.O. Box 80803, San Diego,

P.O. Box 80803, San Diego, CA 92138) by 9:00 a.m. Friday, eight days following the issue date.

3. All entries must be accompanied by your name, address, and shirt size (S, M, L, XL).

L, XL).

4. Employees of the Reader and their immediate families are not eligible.

5. In the event of disputes or ties, decisions of the judges will be final, and arbitrary.
We've only got five T-shirts a week to nive away so if there

By Don Rubin Each of the characters at the right represents a number in a simple long-division problem. (In fact, we considered calling this puzzle "Figure Heads.") See if you can figure it out.

Rules of the Game

We've only got Tive 1-sinits week to give away, so if there are more than five winners, we'll have a lottery.

6. All answers must be entered in the space allotted on the puzzle page. And please, no phone calls or trips to our office.

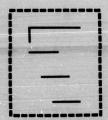
7. One entry per person.

# THE READER PUZZLE

No. 265 Head Count









1983 United Feature Fyndicate, Inc.

Work
The correct number of bomb The correct numb-bursts in Fire Work: 1) 6 2) 3 3) 5 4) 6 5) 5 6) 4

Exactly one-third of the thirty-three entrants submitted

The T-shirt winners are:
1. Stephanie Gaughen, San Diego 2. Rod Anderson, San

Diego
3. Ken David, Spring
Valley
4. Richard Lotz, San Diego
5. Ken Sullivan, San Diego



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