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READER

VOLUME 12, NO. 31, AUG. 11, 1983 SAN DIEGO'S WEEKLY



Nothing Up My Sleeve

The confessions of a professional shoplifter.

The next time you spend fifty or sixty dollars at a Safeway or trudge from one shopping center to another comparing clothing prices, take my advice: don't think about Albert Nelson. If you work hard for your money and are honest, then thinking about Nelson will fill you with a deep disgust. He's a forty-two-year-old shoplifter (a self-titled "professional misdeemeanor thief"), and when he sees folks every day laying out all that money for items that he plucks like ripe pieces of fruit, he just has to laugh.

Does he think we're fools not to steal? I asked him. "No, no... I wouldn't say that," he replied, looking

troubled. "I think it just boils down to this: you do what you have to. And if somebody can't handle this [thievery], I'm not gonna tell 'em they're dumb for not doing it." He says that when he laughs at someone who's paying for merchandise, he's just figuring. "Well, they got plenty of money."

Nelson is a bluff, jovial man — graying, scruffy-bearded, a bit paunchy, quick to slap you on the back or greet you so loudly you'd think he couldn't be a crook; he's not sufficiently furtive.

And yet he's a masterly thief. He boasts that in fifteen years of stealing he's been arrested only twice, and has spent only three and a half days in jail.

"Once you get to the top baseball players and you start talking about who's the greatest — Willie Mays or

(continued on page 7)

By Jeannette DeWyze

Illustration by David Diaz

City Lights



The Camino Theory

"I know some people must be thinking, 'Oh, look at snooty Del Mar, trying to keep everyone out,'" says Del Mar city councilman Harvey Shapiro. What the complainers don't like, and what Shapiro defends, is the rather unorthodox use of stop signs along the city's Camino Del Mar thoroughfare: instead of being used to cut down on intersection accidents or to maintain an orderly traffic flow, the four new stop signs erected in May serve to discourage drivers from driving through Del Mar.

Shapiro and his fellow councilmembers have reason to worry that their coastal haven is being overrun. Before 1-5 was built in 1967, 30,000 cars traveled through town daily on Camino Del Mar. The freeway soon absorbed all but 5000 of these vehicles, but the traffic has now surged back up to 27,000 trips per day. Along with the sheer number of vehicles moving through the midtown Del Mar is the problem that north-south traffic poses for drivers, bike riders, and pedestrians trying to cross Camino Del Mar on their way to the beach. Stop lights at Fourth, Ninth, and Fifteenth streets were the only solace for the cross-traffic; now stop signs at Twenty-seventh, Nineteenth, Thirteenth, and Coast Boulevard offer other guarded crossing spots.

Whether the aggravation of frequent stops is pushing drivers back onto 1-5 won't be known until traffic counts are gathered this fall, but city hall secretaries have filed away twenty letters concerning the new stop signs. Nine praise the new stops, noting that speeders have been deterred and that crossing is easier. Eleven letter writers say traffic controls have made Camino Del Mar more congested by slowing traffic, and argue that the signs are being thwarted by those who run the shops and by motorists who pull out of traffic lanes and drive along the specially marked bike paths. Despite these concerns — and complaints that the new stop-and-go traffic along the thoroughfare has increased noise — the city council has approved a fifth sign, this one on Eleventh Street.

Stop signs are just one way that Del Mar's politicians are trying to control the traffic. The city this summer has

increased working hours for its three-man parking enforcement team. Ticket books in hand, these meter maids patrol Del Mar's beaches eight hours daily, up from the five to seven hours they worked last year. They're assisted by Del Mar's lifeguards, who also write up an occasional parking ticket while patrolling the beaches in one of three city-owned jeeps. In June, 1982, the meter

maids issued 545 parking tickets, averaging seven dollars each. This June, 631 citations were slipped under windshield wipers, and the city's traffic clerk expects August's total to run at least several hundred above last year's August figure of 1240.

But more stop signs and tickets may prove woefully ineffective when the real crunch comes later this decade with the construction of North City West and other communities east of Del Mar. Those weekend beachgoers, added to visitors who will be staying at two new hotels near 1-5 and Via de la Valle and another inn on Del Mar's Fourth Street, could make the current traffic problems look like a quiet night in downtown Jamul. Shapiro admits it's "easy to be pessimistic when you see Serrano Valley, North City West, and Fairbanks Ranch (being built)," but says he's hopeful that Del Mar "just won't sit around and let things happen to us."

—P.K.

Where Were You When The Rates Went Up?

Every politician loves to rail about "sky-high utility bills," but none of San Diego's elected officials did anything to help support a state Public Utilities Commission (PUC) decree that would have saved local SDG&E rates \$2.50 per month every month for at least two years. The PUC had recommended that as of June 15 SDG&E start making developers and home builders pay for the electrical line hook-ups that service their new shopping centers and subdivisions. SDG&E liked the plan, too, and in May asked the city council to support the hook-up fee switch. But there to oppose the utility was the Centre City Development Corporation, which argued that should Horton Plaza shopping center builder Ernest Hahn have to pay for the electric lines, the cost of the Plaza project would increase by more than \$31 million dollars. The council, which often takes positions on statewide issues affecting local SDG&E customers, this time yielded and stayed neutral.

Also uncharacteristically silent was the San Diego City Attorney's office, which has been outspoken for ratepayer relief. Deputy City Attorney Bill Shaffran, who often finds himself allied with SDG&E rate-bike opponents such as the local Community Energy Action Network, took no position on the developer hook-up issue. Shaffran says he didn't support the PUC measure because his boss, City Attorney John Witt, "didn't ask me to."

Supporters of the PUC

decision are also wondering where Mayor Roger Hedgecock has been. While a supervisor, Hedgecock sent out letters in support of the ratepayer savings plan, but he's done nothing to salvage it since being elected mayor this May. And unless someone moves fast, the potential savings will be gone forever. The state senate has passed a bill that would effectively kill the PUC decision, and a state assembly committee votes on that same bill next week.

—P.K.

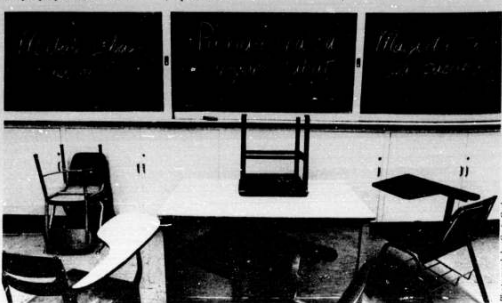
Let's Talk Tagalog

For Ponce de Leon, it was the Fountain of Youth; for King Arthur, it was the Holy Grail; and for Virginia Litionjua, it's 140 junior and senior high school students who want to learn to speak Tagalog. While her search may very well not be of epic proportions, it's no

mean task either. And if she's not successful, it's going to be painful for the Tagalog language courses (the only ones of their kind in the county) for Montgomery Junior and Senior High Schools in the Sweetwater District, where Litionjua is P.T.A. president. It's been a rough year for the district — teachers will have been without a contract for two years in September, and school board meetings frequently have been picketed by parents and teachers alike, most recently because the district's special education program was being housed in an industrial complex where the teachers couldn't hear each other over the roar coming from the factory next door. So it came as no surprise when a group of primarily Filipino parents showed up at the June 23 board meeting, demanding to know why the board was cutting the course from the curriculum and asking what they could do to prevent it.

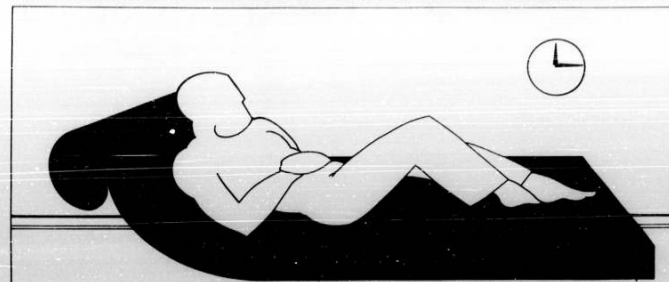
Superintendent William Paldeforth told the parents and their representative, Litionjua, that lack of student interest was to blame, and if they could come up with enough students to fill two classes at both schools, the board would reinstate the course. Litionjua has until August 15 to find the students. With the help of William Sheppard, a concerned parent, she's gradually been making her way through the rosters of incoming seventh graders and high school students, but with only forty students expressing an interest so far, things look grim. "It's not so much the language that's important, it's the customs and culture that are included as part of the course," she says. "Children born here should know how to communicate with their families, with their grandparents, that's what's important."

—R.O.



Photograph by Craig Carlson

City Lights



The idea of erecting the flagpole was nurtured by this sense of patriotism, and it turned out to be one of those ideas that consumes one like a cancer. Although Leaf at first thought of building a conventional seventy- or eighty-foot pole, he was intrigued by a notation in the Guinness Book of World Records that the tallest flagpole in the world was a 171-footer at an East Coast maritime academy. Later Leaf learned that the city of Calipatria, California owned the true record holder, towering at 164 feet. By then, Leaf's head was in the clouds, and when he finally planted his steely monument to America two years ago, it stood nearly 192 feet tall.

Since then Leaf says the super-pole has drawn both numerous letters and personal admirers. He tells, for example, of how a month or so ago a family from Utah driving back from a vacation in Mexico about two o'clock one morning made a special trip off the freeway to visit the spotlighted landmark. "The father woke his kids up and had them all get out of the car to look at it and talk to my night watchman," Leaf says.

Only recently, though, has the flagpole's future begun to look secure. Leaf has been in trouble with local officials ever since they discovered that the Chula Vista man built the flagpole without any of the necessary government permits. However, last month Leaf finally won from the county two belated approvals which seem to promise that local bureaucrats won't make him remove his handiwork. And a threat to the pole's status from another quarter also apparently has vanished. Several months ago a Long Beach man named "Ski" Demski, who already boasts a 125-foot flagpole in his front yard, announced plans to construct a nineteen-foot, 300-foot flagpole topped by a seven-foot tall gold-leaf eagle. However, Long Beach authorities since have outlawed any such dizzying displays of patriotism, quashing the would-be record breaker. So the only threat to the Chula Vista pole's ranking may come from Leaf himself, who hints that he may be cooking up plans for producing an even loftier structure.

—J.D.

Shortcuts Through The Psyche

We now live in the age of bullet trains, minute steaks, and flash dancing. Jeff Glatstein and his wife Etta, both clinical social workers, are comfortable at this pace and may have placed themselves at the front of the *new Wave* in psychological treatment with the practice they started in January, the Brief Therapy Center. They are the only local therapists currently practicing exclusively under this shingle.

Brief Therapy, as a school of thought, has existed for nearly a decade, and is currently included as part of the training for many psychologists and therapists. However, recent cuts in institutional funding (the insurance program for the house staff at UCSF, for example, recently cut the payments annually available for individual out-patient mental health care from \$2000 to \$600), as well as austere economic times in general, have produced an overall need for time-limited therapy for patients who either seek, or who are directed, for help.

What is significant about Brief Therapy, Glatstein says, is that he feels he is able to help people in about twenty sessions, more or less, and he assigns his patients tasks designed to help direct them toward a solution for the difficulties they experience in the present. A wife plagued by questions about her husband's past was asked, for instance, to make a list of the ten things that she would most like for him to disclose, then present him with the list and ask him to choose the five items he would never be willing to divulge to her. This, Glatstein suggests, would help the wife to learn about the necessity of privacy as well as the need for separate identities that a healthy relationship requires.

In another example, a highly competitive couple was asked to play Ping Pong, and to structure their game in such a way that the most competitive partner would win — but only

by one point. This would be done to help the couple reorganize the dynamics at work in their marriage.

When Brief Therapy is compared to the average four to five years that a patient can spend in more orthodox treatment, it is understandable that individuals from more analytic backgrounds, like Alan Sugarman, an associate professor at the California School of Professional Psychology, may not be convinced that Brief Therapy is the way to go, economically speaking or not. "My own feeling is that it's crap," he says. "I don't think that it works. People develop their problems in early childhood. . . . It's rather naive to think that you can undo problems that quickly."

He cites an incident in which a young bulimic patient came to him after spending three unsuccessful months in a form of Brief Therapy. Sugarman states that the short-term basis for the treatment did not allow sufficient exploration for the root of the patient's problem, but centered instead on her eating as a behavior. She was aware that her problem was tied to her recent divorce. Sugarman says, but after two years of psychoanalytic therapy she was able to link her feelings of distress to a childhood trauma in which her father left her. When she was finally able fully to vent her sentiments of loss and separation, the bulimic urges subsided, and after an additional year of therapy, she is now a well woman.

When confronted with Sugarman's criticism that Brief Therapy tries to make a virtue out of a necessity, Glatstein admitted that his short-term approach may not be for everyone. But it does work, and he asserted, wishing to avoid in-depth polemics, he stated that as the public becomes more aware of its

advantages, more and more people will seek it out as a remedy for the psychic ills and problems they confront in their lives.

—R.O.

Hear The One About The Tall Pole?

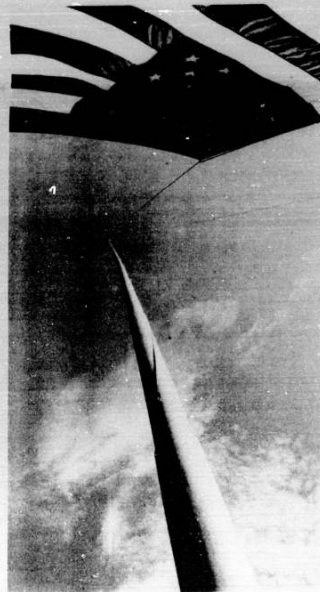
You can see the tallest flagpole in the world if you look eastward at the Main Street exit off Interstate 5 just south of the Chula Vista city limits. From there, hardly anything else for miles looks

half as tall. "On a clear night, after it had rained, I saw it on 805 south where that Forty-third and Market Street turnoff is," boasts David Leaf, the son of the flagpole builder. "Some people have said they could see it from Coronado. And you can see it from a foreign country!"

David's father, Jerry Leaf, is a big, effusive man who owns the surplus steelyard where the flag is located. His parents were Russian Jewish immigrants; he explains that in his youth he served in the Navy for four years, and "I just really, really think a lot of our country."

Only recently, though, has the flagpole's future begun to look secure. Leaf has been in trouble with local officials ever since they discovered that the Chula Vista man built the flagpole without any of the necessary government permits. However, last month Leaf finally won from the county two belated approvals which seem to promise that local bureaucrats won't make him remove his handiwork. And a threat to the pole's status from another quarter also apparently has vanished. Several months ago a Long Beach man named "Ski" Demski, who already boasts a 125-foot flagpole in his front yard, announced plans to construct a nineteen-foot, 300-foot flagpole topped by a seven-foot tall gold-leaf eagle. However, Long Beach authorities since have outlawed any such dizzying displays of patriotism, quashing the would-be record breaker. So the only threat to the Chula Vista pole's ranking may come from Leaf himself, who hints that he may be cooking up plans for producing an even loftier structure.

—J.D.



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America's Finest Plasticity?

Thanks to Paul Krueger's timely interview with Joe Nicholson on some of the pitfalls of downtown redevelopment (1), the rebuilding and Undoing of Downtown San Diego (1), August 4), Nicholson surely spoke my mind, and no doubt that of many others.

Our city is at a crossroads. Will we take the broad, easy path to plastic commercialism, or do we have the perception and will to demand that our natural assets—all that makes this place unique—be treated with the sensitivity and respect that is no more than self-respect, self-awareness?

Trend spotters say people now seek real values and human scale, and that's the future. Yet we seem to be about to build Edsels on our waterfront.

Rachel A. Fleet
La Jolla

To Match Points

Razzberries, indeed! Was it Barry Lorge, tennis, or a rotten head cold that inspired Stephen Heffner ("Events," August 4) to inject such an incredible amount of venom into such a tawdry article on such a basically innocuous topic? Mr. Heffner for sports information, one might well conclude that tennis was the devil's own game, that his version was indeed the version of the game. It's painfully obvious that Mr. Heffner's command of bile is wasted on sport, since any game can be seen (through a jaundiced eye) as lame, boring, or just plain godawful.

A more suitable calling for Mr. Heffner is suggested by your lead article, perhaps: Fun Johnson needs another "agitator."
St. K. Krennan
San Diego

Torture To Bear

It seems rather appropriate, somehow, that the letters section of the Reader contained a plea that the "sport" of bullfighting not be endorsed, at the same time that the Reader covers story described how dogs can be trained to inflict pain on people. Does it make more sense to encourage those who train animals to maim human beings than to applaud people who are skilled at the art of animal torture?

Has anyone noticed that we humans tend to treat animals in pretty much the same manner that we treat ourselves? The art of torture is a human invention. We can try to protect animals from people, but who will protect the inventors from themselves?
Bernie Guzman
San Diego

Errata

An article entitled "Caliente" published in the Reader July 21, 1983, contained the following errors:
The land upon which Agua Caliente racetrack was built was granted to Santiago Arguello in 1829 by the Mexican government, not by the Spanish crown.
Jack Dempsey was not the honorary starter of the Tijuana racetrack in 1916. He was honorary starter on opening day after World War I, in 1920.

Actor Frank Fay was not in attendance on opening day, 1916. His name was confused with that of Chicago Cubs first baseman Frank Chance, who was there. William Kyne, one of the original investors in Tijuana horse racing, did not later build the Golden Gate Fields racetrack near San Francisco. He later built the Bay Meadows racetrack in San Mateo.

The correct spelling of the name of the Governor of Baja California in 1943 is Rodolfo Sanchez Taboada.

Letters

In an article published August 4, 1983, entitled "The Rebuilding and Undoing of Downtown San Diego," the architects of the new Wells Fargo Building were incorrectly identified as Hullmuth Obata and Kassabaum. The correct firm was Langdon and Wilson, of Newport Beach. Hullmuth Obata and Kassabaum's involvement in the building is restricted to interior planning and design. The Reader regrets these errors. —Ed.

Wrote Note With No's

PART, the Richard (DICK) V. Gary right there novel is a blue-flamer ("Richard and Gary Write Their Novel," July 26). Self-willed CRAP, one of, I've taken 3000 long godda be good. No value, no cents, no more: didja pay for it?
K. Flavers
San Diego

Slice Of Hybrid

On Paul Krueger's coverage of SANDAG ("The Inside Story," July 28): You're right. It is hard to fault SANDAG. And I won't do it, even though I am a consultant in the private sector.

For decades public agencies have been failed, and often rightly so, for being slow to change, lethargic, and fiscally irresponsible. Now SANDAG and Dick Huff come along with a most creative solution to a budget problem. Rather than firing highly valued employees, rather than placing both feet more firmly in the government trough, they create an ingenious hybrid organizational model, one which could certainly be evaluated on the national level. I think it's great! Welcome aboard, friend. We'll both do well as professionals servicing our community.

Thomas L. Gillette, director
Center for Studies of the Person
La Jolla

Hidden Empire Out In Open?

I would like to take this opportunity to comment on some of the facts or omissions quoted by your writer Ruth Bailey ("Events," July 21). The first is that "it is fairly certain that early settlers were from Arabia." Although links between Arabia and Ethiopia have been close in the past, recent historical and archaeological research shows that all peoples, cultures, and historical styles are (continued on page 26)



Simply

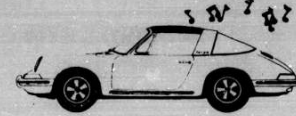
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Straight from the Hip

Matthew Alice

Dear Matthew Alice:

I was told recently that all the dirt used to "rough up" new baseballs in the major leagues comes from a secret location on the banks of the Mississippi. Is this for real?

Joseph Cesare
La Jolla

It's almost so, Joe. First let me clear up a couple of misconceptions. The "dirt" you were told of is actually mud, and its source is somewhere along the Delaware River, not the Mississippi. Burns Blintoff, who supplies the major leagues with the mud — known as Lena Blackburne's Baseball Rubbing Mud — won't reveal the exact location of his source; he's got a corner on the mud market and certainly doesn't want to share it with other mud merchants. He digs up about 400 pounds of the ooze each year and packages it in one-pound coffee cans, twenty dollars a can. All major league clubs use this mud, the National League for the last thirty or so years, the American since the 1930s. Each team receives one can in spring training and another at the season's beginning. Somewhat surprisingly, given the Padre pitchers' propensity for throwing the home run ball, the local team is still using the mud given them in spring training.

Why take one of man's finest, most perfect creations — an immaculate, chalk-white baseball — and besmirch it with slimy mud? Part of the explanation, I think, lies in the psyche of the big league pitcher. This breed loves dirt, before the introduction of rubbing mud, pitchers either spit tobacco juice all over the ball or just rubbed the gleaming new balls in plain old dirt. (They also used — and still use — other substances to doctor the ball, including pine tar, slippery elm, and petroleum jelly. But that's another subject.) The offi-



Illustration by Rick Torrey

cial reason for the mud is to remove the shine from the factory-fresh, slippery balls and thus create a better grip for the pitcher. The mud is a very fine-grained substance and is quite effective in abrading just enough gloss from the ball without damaging the cover. The umpires are assigned this dirty task, and before each game they treat sixty balls to a mud bath. Now I'll tell you a secret, Joe: I rubbed up a ball the other day in the Padre clubhouse (if my voodoo spell worked, it's the one Terry Kennedy hit out that night). This rubbing mud is really repulsive. It's dark brown in color, with a slightly bilious green undertone. You take a small amount of this mud, place it in your palm, and then, to compound the horror, take a virgin baseball and rub it vigorously with the mud for fifteen seconds or so. What results is a

dull, buff-colored sphere that only a pitcher could love. Baseball is definitely not a game for the fastidious.

Dear Matthew Alice:

I recently saw an American Red Cross car with license plates that have that funny letter E in front of the numbers — you know, with the geometric design surrounding the letter. I thought that only government plates could have that designation. Am I mistaken? And why an E?

Pete Alexander
Hillcrest

Sharp eyes, Pete, but you're not quite observant enough to be an ace reporter. You didn't mention what *shape* the design around the letter was — a crucial omission, since there are actually two types of E license plates. The first is a "diamond

E," which is, of course, the letter E within a diamond. Such a California plate indicates a state-owned vehicle. The second type is an "octagon E," a description of which I will leave to your imagination. This type signifies the vehicle is owned (or leased) by a city or county, the U.S. government, or a political subdivision of the state (such as water or school districts). Because of your deficient reportorial skills, I was forced to look for a Red Cross car myself, and discovered that some Red Cross vehicles have California plates with an octagon E prefix. Though the organization is not actually an agency of the government, it qualifies for the special plates under the regulation assigning E plates to "quasi-governmental" agencies that offer significant services to the community.

So what's the big deal? Money, chum. The letter E indicates that the vehicle is exempt from paying license fees to the state. You can learn a lot from license plates. For example, a plate with the letter S in red, followed by a number (say 250), declares that the car belongs to a senator for the 25th senatorial district. That's an official, fee-exempt vehicle, which I suppose is justifiable. But what about the regulation that allows banks to use plates with the letters PS? These letters stand for "public service," and such plates are also exempt from fees. But because of self-righteous, indignant citizens such as you, Pete, banks have in recent times avoided these plates, preferring to cough up their fees like the rest of us.

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.

Shoplifter

(continued from page 2)

Mickey Mantle or Hank Aaron — these guys are in a class all by themselves, and you could argue all day about who's the best." Nelson says it's the same with San Diego shoplifters. So he assesses his own stature merely by saying, "I'm up at the level where you can't be any better than me."

Nelson's voice carries like a bleacher bum's and he made no attempt to lower it on the several occasions when we met and talked in public places. He was willing to talk, for one reason, because he doesn't have the slightest fear of being punished. In requesting anonymity (Albert Nelson is not his real name) he seemed primarily

concerned to hide his profession from his family and friends. He's living with his mother in Mission Valley at the moment and while he thinks she may be suspicious that her son doesn't really work as 11:00 a.m.-to-7:00 p.m. shift as a laborer, Nelson says his eighty-year-old grandmother, who also lives in San Diego, would be brokenhearted to learn that "her little boy" is a career criminal.

But Nelson scoffs at the notion of the police tracking him down. He points out it's not a crime to talk about one's shoplifting, and claims he'd have to be caught in the act of removing something from a store before he could be arrested. And even then, "What's the most that's gonna happen?" he shrugs. "I'm gonna spend a day in jail." He says district attorneys invariably reduce shoplifting charges to mere "trespassing," which brings a

trivial fine. He mentions one associate, a heroin addict, who's had seven or eight shoplifting arrests in the past year. While that man's fines have steadily escalated, he hasn't yet served any time. "That's the amazing thing! Nobody that I've ever known don't this has ever gotten any time. And they're not gonna stiffen the penalties, because they [the authorities] don't have the room. The jails are already overcrowded. ... There's no risk!"

Once, at the very beginning of his career, he used to be afraid of being caught. He says he was nineteen or twenty at the time, living in the big Eastern city where he grew up; he had only recently concluded he'd never make it as a professional baseball player. Throughout his teens, baseball had been his all-consuming passion. He'd trained devotedly, idolized baseball greats. "I could play defense pretty

well, but I couldn't hit the curveball. They start throwin' them off-speed pitches at me and I couldn't hit 'em." He dropped out of the eleventh grade, and about the same time that his ballplaying dreams were crumbling, a number of childhood friends began using heroin. To support their habits, they took to shoplifting ("boosting" in the lingo of the trade). The havoc which the drug caused in their lives robbed Nelson of any desire to shoot heroin, but he says he readily agreed to drive his junkie friends to various stores for a cut of their illegal proceeds. Impressed by the simplicity of their crimes, he soon was ready to join them. For his very first theft, he donned a pair of pants and a shirt in a store dressing room and then put on his own clothes over them. "I was very, very nervous. But nothin' happened then — or since."

(continued on page 10)

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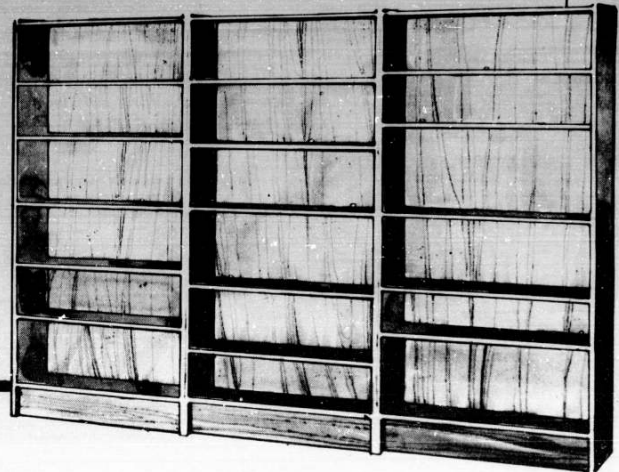
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THE INSIDE STORY

BY PAUL KRIEGER

WHEN TIMES WERE GOOD FOR HALF OF FAME football pro and attorney Ron Mix, the media were there to tell his story. Mix and wife Patti smiled from the cover of San Diego Magazine's 1981 Christmas issue. Mix and real estate guru Sanford Goodkin strode through the San Diego Union newsroom last fall, shaking hands with financial writers and taking up a public stock offering for their latest business venture, Olympian Bancorp. Mix again graced the Union's pages this spring as he reminisced fondly of his Charger football days.

But when Mix's fortunes reversed, the ink dried up. The man whom San Diego Magazine chose as "one of 83 San Diegans to watch in '83" was named as a defendant in a \$3.5 million civil lawsuit filed by an investor in a corporation for which Mix did legal work and solicited investors. The lawsuit alleges fraud and legal malpractice, and Mix says the courtroom tangles have already hurt his reputation and prompted his resignation in May as chairman of Olympian Bancorp. The Union has carried not a word of Mix's

been reading. Last week he and his attorney, Mitchell Lathrop, paid an hour-long personal visit to reporter Keller. Mix having unsuccessfully tried to air his complaints to Transcript publisher Keith Lister. (Mix had his friend Sanford Goodkin, a Transcript columnist, call the paper's city editor to arrange the failed high-level meeting.) Mix asked reporter Keller to "put an end to the attacks" and proceeded with an "off-the-record" explanation of his side of the lawsuit. Mix and his attorney also don't like Michael Aguirre, the attorney hired to file the case against Mix. They think the Aguirre-Keller relationship is too cozy, and point out that twice last week Keller wrote Transcript stories that Sheriff John Duffy's appointment to a federal organized-crime task force. And Lathrop says reporter Keller is acting "more like opposing counsel" than a reporter.

Mix was also stung indirectly by the Transcript's thorough coverage. United Press International cowrote the Transcript's story of a superior court judge's July 19 ruling that Mix would have to go to court to defend himself in the lawsuit. Mix felt the UPI dispatch (which was read over the Channel 8 evening news) left readers thinking that he was facing criminal, not civil charges, and demanded and got corrections from the Los Angeles Times and U.S.A. Today, which had run the UPI



Ron Mix stories on their sports pages. Mix says those briefs prompted "old friends" to call him from around the country to offer help, and led one of his daughter's friends to ask, "Is your dad out of jail yet?" As for the Union and

Tribune, coverage can be expected when and if the Mix case reaches court. Tribune deputy editor Bob Witte



Larry Keller notes his paper did run word of Mix's bank resignation (that story included two paragraphs about the lawsuit) but admits

that the story is "probably important enough to be covered more." Tribune editor Jerry Warren says his paper generally shuns civil cases until they reach the trial stage, in part because of fears that plaintiffs can "use" the paper to manipulate the case. (Union investigative reporter Jon Standfield did write a small story on the Mix case, it never appeared.) But Transcript reporter Keller—who beat the dailies by three months on the Telink county phone system scandal—says he'll keep writing stories about Mix whenever there's news in the case.

Maureen O'Connor's report of campaign contributions for the May 3 mayoral run-off wasn't just a week late—it also documented a handful of \$500 donations, a blatant violation of the very campaign ordinance O'Connor takes

credit for authoring. That decade-old ordinance strictly limits to \$250 the amount a candidate can receive from any one donor for a primary or run-off election. Yet O'Connor's campaign treasurer did have permission from the city attorney's office to take the \$500 checks sent by IMED millionaire Dick Cramer and auto dealer Roque de la Fuente, among others, if the monies were "meticulously segregated" into separate accounts, with \$250 going to pay off O'Connor's primary election debt and \$250 for the general election fund.

Peter Davis, treasurer for Roger Hedgecock's campaign effort, says O'Connor's \$500 donations "just don't seem like a violation" of the "spirit of the campaign spending" ordinance. "I think he misses that 'it's hard to believe' the O'Connor campaign could actually keep the amounts separate." The Hedgecock

campaign in fact did something very similar, worried that it quickly would have to raise big money to fuel the run-off against the wealthy O'Connor (who eventually loaned her campaign more than \$500,000). Hedgecock's aides had permission from the city attorney to collect \$500 donations during the primary. They promised to pay \$250 from each of those in a separate bank account, to remain unspent until the morning after the March 15 primary. The Hedgecock campaign worked up a marker to collect the \$500 donations, but the letters were delayed until after the primary, so few \$500 checks were ever received.

City elections officers—who never received copies of the city attorney's opinions on the subject—think the \$250-per-campaign limit should be strictly enforced, and Hedgecock treasurer Davis says the lines of campaign

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Shoplifter

(continued from page 11)

compliance find the aisle and make the switch, there's a lot of open room to get out. You can get in and out of a Safeway with no problem. But if every food store was like Alpha Beta, I'd be outta business."

Most supermarkets, however, resemble Safeway more than Alpha Beta, he asserts. Almost every page in Nelson's Thomas Brothers map of San Diego County is marked to show the location of supermarkets from which Nelson feels safe to steal. There are so many, in fact, that Nelson says he has about seven regular "routes": one in the South Bay, a couple in North County, one that starts in Point Loma and winds over to Washington Street, another covering La Jolla, Pacific Beach, and Clairemont. Nelson says he'll hit up to thirteen stores per route, and he aims for five cartons of cigarettes per store. For that he'll pay his helper \$130 and he'll take between \$130 and \$195 for his own efforts — maybe six to ten hours' worth of work.

He adds that he doesn't steal only cigarettes from the supermarkets; he also takes home steaks or expensive seafood to eat or sell, and he finds ready buyers for vitamins. "I got a purse that can hold five cartons of cigarettes, two bottles of vitamins, and two steaks," he brags. Nonetheless, cigarettes rank as the best booty. "I have never, ever, had problems finding people to buy the cigarettes. In other words, you steal clothes or something like that and it's hard to sell. People want this size or that size. With cigarettes you get Marlboro, Winston, Benson & Hedges, Salem — you can

sell 'em. You just walk into any bar and say, 'Hey, I got cigarettes.' "The far greater problem, he indicates, is finding assistants to help him steal them.

"The girls are very unreliable," he complains. "They get a little money and they quit. Or their boyfriend gets out of jail and the girl no longer needs Albert. In other words, they see what's happenin' and after they get good enough, they don't need me anymore." Nelson says he's even thought about placing a classified ad for assistants; while he hasn't done that yet, he claims he did consult the free ads which the *San Diego Union* recently offered to job-seekers, and got a girl to work for two weeks after telling her he had a job "a little on the illegal

side" but not involving sex or drugs. "We did cigarettes mostly, and at the end of two weeks she had her thousand, and then she don't want to work no more." He often finds new recruits at the welfare office at Seventy-third and El Cajon Boulevard. "You see 'em go in and you see 'em goin' out and they all got sob stories, and you stop and talk to 'em." Some won't have anything to do with him, but others quickly agree once they see how easy it is.

Nelson says three out of four of his supermarket shoplifting accomplices are such women on welfare. However, his biggest source of help for his other criminal activities isn't the want ads or the welfare office, but the hangouts of local heroin addicts, particularly a

pool hall in East San Diego. Nelson says one can sit in the parking lot of a fast-food restaurant across the street and watch the addicts stroll over, buy a Coke or a coffee, borrow the keys to the washroom out in back, disappear within it, and walk out a moment later, rolling down their shirtsleeves. He says the junkies frequently need someone to provide transportation. "They never have enough money to get a car," he explains, "because as soon as they get any money it goes right in their arm."

He estimates that in addition to the legions of "amateurs" ("the young girls stuffing a few things into their purses" and their ilk), maybe twenty-five full-time professional shoplifters work in San Diego County (including himself), and the majority are junkies. Within that circle, illegal plays come and go with the rapidity of hit songs on the radio. Although cigarette thefts may be the sustaining source of Nelson's income, he says he can't victimize San Diego County grocery stores exclusively. After a few months, the risk of recognition by supermarket employees grows too strong. "So then you gotta go to Orange County for a few months, then maybe up to L.A.," or elsewhere throughout the Sunbelt until enough time has passed that a return to San Diego is feasible. Alternatively, Nelson says he varies the cigarette heists with other types of theft, most notably something he refers to generically as "returns" — that is, the return of stolen goods to department stores for cash.

When he can wangle a receipt to accompany such merchandise (either by buying an item and returning a second, stolen duplicate, or by getting a receipt from some other source), he is practically overcome with pleasure.

"A receipt is as good as gold!" he says, recounting how his biggest theft ever involved this kind of illegality. He says some friends were covering a big, unfinished roll-top desk being sold for \$799 at FedMart in Kearny Mesa. Nelson advised them to buy the item, which "was so big they hadn't have a truck to put it on. So they got their father's truck; we go over to FedMart and buy the desk, and the clerk tapes the receipt on it. They pushed it right out the front door by the security guard. And this guy was so dumb! When you walk by with something they usually stamp the receipt to show you walked out with it, but this guy didn't stamp it. So we go back the next day when they're real busy." Nelson got a second desk, put it on a cart, taped the same receipt to it, and pushed it out the door. "Now this time he stamps it. But it doesn't matter. We got two desks and one receipt!" he snickers.

He claims the technique has backfired on him only once. That incident occurred up at one of the Robinson's stores in Orange County. Nelson says that ten minutes before closing time on Christmas Eve he bought his girlfriend a \$165 coat, taking care to note that an identical coat remained on the rack. The day after Christmas, amid the traditional crowds, his girlfriend returned with the receipt, plucked the look-alike coat off the rack, then presented it to the cashier requesting her money back. Her mistake, however, was to try to return a size six when the receipt was marked for a size eight. "They caught it and checked the inventory and they ended up bustin' her [but not Nelson]. They put her right in jail." Nelson paid the hundred-dollar fine the next day, but today he adds, "She was cryin' and hysterical and she just wouldn't work anymore." (He says

that was the only time he ever mixed his professional and personal life; he became romantically involved with the girl after meeting her in Las Vegas, and only later did he introduce her to thievery.)

Nelson seems to gloat over the ease of returning merchandise accompanied by a receipt, but he sounds awestruck when he confides, "Here's what's amazing: you can also take stuff back to most major department stores without a receipt and get your money back!" Different stores set limits on the amount of cash they give for such receiptless returns, according to Nelson, usually between fifty dollars and \$150. Furthermore, most stores require the person returning such merchandise to sign a register and offer identification. Nelson asserts that he always gives his real name and shows his (legitimate) driver's license when making such a return. This means he can't pull the same stunt at the same store for quite a while — but he points out that a single such visit to the majority of the major department stores in San Diego County adds up to a considerable sum.

He says he started doing such returns here several weeks ago, and now has effectively "burned himself out" on no-receipt returns. A recent experience with the local Gemco chain was typical. Nelson and a long-time junkie accomplice were driving around one blistering day when Nelson's aging Volkswagen broke down right near the Clairemont Gemco. The two men pushed it to the store parking lot, and while Nelson was calling a tow truck, the other man stole two shirts and two pairs of pants, which Nelson then immediately took back into the same store, emerging with cash. The two men then called a third accomplice,

(continued on page 14)

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Shoplifter

(continued from page 13)

who drove them to another Gemco where they repeated the routine. Nelson says that evening he was returning something to yet a third Gemco when the employees there telephoned the other stores and found out about his two earlier returns. "So I said [to the angry store manager], 'Look, pal, I'm not proud of this, but I get a girl who wants to go to dinner or something and I tell 'em I ain't got no money; why don't they buy me some clothes and I'll pay 'em back when I get my unemployment check next week. When I get 'em to buy me the clothes, I call 'em that night and say I can't make it, my mother got sick. Then I bring the clothes back.' " Nelson says he uses the story all the time and normally it suffices, but on this occasion the manager all but threw him out the door, telling him never to return, even with dollars in hand.

Nelson pronounces it "dollars." He says "sump'n" for "something"; "dem" for "them." In the years since he dropped out of high school, he says he's tried to take the G.E.D. exam nine times but always fails the English section. "I just don't understand English. Now math—they can't trick me with math. I'm real good at math."

Stealing is so easy, Nelson's convinced, because the store owners and managers are apathetic. "They're makin' so much money anyway that they don't care," he says, an expression of disgust on his face. "They just mark the stuff up, on average I would say seven and a half percent. In other words, if it wasn't for people doin' this, something that cost \$100 would only cost \$92.50. The consumer is paying for it, he's paying for what other people steal!" (In fact Nelson's estimate is probably high. Industry experts generally figure that shoplifting accounts for less than one percent of total retail sales volume.)

On the other hand, Nelson does not give the impression that he yearns to be caught. Nor does he project even a hint of remorse or disgust over the blatant fraud and waste that he and his cohorts perpetrate. Stealing eighty-dollar tennis rackets, then slitting the strings and returning the goods as defective, is "all in a day's work." If anything, Nelson's exasperation with his victims' apathy sounds more like a yearning for a worthier adversary. It's as if he wishes they were smarter so that he could enjoy a greater challenge in outfoxing them.

He says his idol is Robert Vesco, the crooked financier who escaped with millions. One of his favorite books recounts the scams of a character named Elvin "Titanic" Thompson, who Nelson says was the model for the Paul Newman character in *The Sting*. In much the same way elderly people look for obituaries in the daily newspapers, Nelson peruses the papers for accounts of new scams. They tickle him; he hints at participating in everything from counterfeiting concert tickets to bank frauds. "I love to see people!" he declares. His favorite target is insurance companies. "I think to beat an insurance company is wonderful," he says. Did one traumatic experience cause this animosity? No, he answers, "It's just something that happened naturally." His first encounter with an insurance company came back in the days when he worked at the NASSCO shipyards and a cable snapped and hit him across the head, cracking his hard hat and knocking him into the side of the ship. "I was dazed. But I could have gone back to

work about the first week." Instead, he stayed out on disability for nine months. "I couldn't believe how they just kept givin' me the money!"

For the last few years he claims he has staunchly resisted the temptation to commit any felonies. "I don't want to do any more time. It's too nice out here on the streets." Besides watching sports events, Nelson's favorite leisure activity is chasing young women, preferably in their teens, and he points out that "there's no young sweet little girls in them jails." If his avoidance of felonies is thus completely pragmatic, however, he says there are other forms of theft he eschews for moral reasons.

"I would never go in anybody's house and steal anything from a person," he states. "Or I could show you this twenty times a week: a lady'll be pushing her shopping cart down the aisle and she'll forget something and walk to another aisle and leave her purse layin' right there in the cart. I couldn't take somebody's purse, and there's been a thousand opportunities in my life. If I had to go out and steal from people to make livin', I couldn't do it. I'm not that kind of a person. . . . I never stole from a person in my life. I'm like—who's that guy that was on the cross with Jesus? The good thief. That's what I consider myself, the good thief."

But would he steal from, say, a small boutique? Naw, he answers, that's too much like stealing from people. In contrast, "The stores that I'm dealin' with are the majors: Safeway, Big Bear, Vons, Mayfair, Food Basket, Bufrums, Broadway, Robinson's, Bullock's, Mervyn's, Target, Gemco, K Mart—the big chain stores." When asked what he sees as the difference between stealing from people and stealing from stores, Nelson looks as if he hadn't before considered the distinction. Finally he mentions reading a recent newspaper article that told how several grocery stores had been fined thousands of dollars for inaccurate meat weights. "Now, the stores can do that and pay fines. They don't go to jail. They're beatin' the public. If they added two or three grams to every piece of meat they sold, that's an ounce for every nine pieces. When you start talking about three dollars a pound for meat, an ounce here, an ounce there—that adds up to a lot of money. When I see things like that, sometimes I feel good about doin' this."

His rationale goes further: "The May Company or Broadway or Bullock's—they got this big corporation and they got this guy, they're payin' 'im \$50,000 or \$80,000 and an expense account for doin' nuttin' and they got these bigwigs up there doin' nuttin' and gettin' these high salaries. And the fact that I'm rippin' 'em off doesn't affect anything. Now you take some small store, or somebody that's rippin' a purse. They might just get their welfare check cashed, and somebody grabs their purse. They could be desperate for that money. I couldn't do sump'n like that. I just couldn't sleep. You know? But with the stores, the big corporation, it's not gonna hurt anybody. It's not gonna cause anybody to lose their job. It's not gonna cause 'em to go outta business."

But what if everybody did this? "If everybody did it—yeah, it'd cause a lot of stores to go outta business," Nelson concedes. "But everybody can't do it," he says complacently. "There's probably a couple hundred people around here [at Seaport Village, where this conversation took place that day]. I could interview everyone one at a time, and outta these 200 people I'd only get one person that would even consider doin' this."

And yet he adds, "You talk about dumb! I know people that'll go into a store to buy something and they'll take a price tag off something else and put a price tag on this and get the lower price. Or they'll peel off a high-priced tag that's been stuck over a lower-priced one. That's stealin'! That's the same thing I'm doin'! But they don't look at it like that. A lady goes through the supermarket and she's got ninety-seven dollars' worth of stuff in her cart. And there's an eight-dollar bottle of vitamins and she just happens to drop the vitamins in her purse. Now to her, she's not stealin' because she spent ninety dollars in the store. She's just 'gettin' a discount' on something. There's a lot of that petty stuff goin' on."

"I'd say this. If you're gonna do it, you might as well make good money at it. I'm not gonna go out and do penny-ante stuff. If I'm gonna do it, I'm gonna do it up to the limit of what I can get. I think in California it's \$400. Anything over \$400 makes it a felony. So I'm gonna get as much as I can up to that \$400. I'm not gonna go in and take no six-dollar belt. That's ridiculous!"

What he gets adds up to a living that is comfortable but not opulent. Nelson says if he worked five days a week, the very most he could earn would be \$25,000 to \$30,000 a year (tax-free, of course), but he says he doesn't actually make that much; he doesn't like to work that hard. "If I got three or four thousand dollars and I got a car that's paid for, and no problems or anything, then I want to take a vacation." Go to Florida or Vegas or Rosarito Beach. Lie around the pool and try to hustle the "little girls" into bed. "My bank-roll motivates my workin'." Back here at home, he says he does pretty well ("I eat a lot of T-bones"). He smokes marijuana but avoids hard drugs. "I live conservatively. . . . I don't have any problems. . . . The only thing he seems to fret over is the growing sense of joylessness he feels toward his work."

Once, he says, stealing used to be a delight. "It used to be exciting. It used to be I'd get up in the morning and think, 'Ah, we're gonna go rip 'em off for the day!' We used to get out there and sing the Safeway song: 'Safeway, Safeway, here we come. Da-da-da, gonna steal you blind!' " And in those days, Nelson says, he kept many more of the actual goods he filched. "I used to have twenty pair of pants, fifty shirts, five suede coats." He would go out and carouse every night until two in the morning. "It was a different lifestyle," he says.

But now he says he's come to look at his former wardrobe as wasteful. "As I got older, you know, what do I care about havin' thirty shirts? Seven shirts is enough. At the end of six days you wash 'em and you got your clothes for a week." And with that realization has come other disenchantment. "I don't know how to explain it. It's just not fun anymore," he says. "It's a drag. It's just like Pete Rose says. He says when baseball stops being fun, he don't want to play anymore. And stealin' has stopped being fun for me."

The problem with quitting, however, is economic. "I know this. I can go out tomorrow. I can pick this guy up at three o'clock and work two hours. All I gotta do is hit five stores. That's twenty-five cans; I make seventy-five dollars. Now if I can make seventy-five dollars for two hours work, why do I want to get a job and work eight hours and bust my butt and then I ain't gonna make seventy-five dollars. . . . You make more money stealin' than you can get workin'."

He clearly feels trapped. Yet Nelson is a naturally cheerful fellow, not one

to indulge in self-pity. In fact, he's dreamed up one possible escape from his current career. He says what he'd really love to do—what would be a challenge which could motivate him to work once more with alacrity—is if he could somehow go to work as a security consultant for one of the department stores or grocery chains.

This, it turns out, was Nelson's real ulterior motive in talking about his work to a newspaper reporter. He has the notion that if the chain stores read this story, it just might interest them in hiring him—an unusual and fairly incredible idea. But Nelson takes it seriously.

He says of course they'd have to pay him more than the puny wage that most security guards earn. "They hire these security people off the street for \$3.35 an hour that have absolutely no idea what they're doin'." . . . And they expect to put them up against pros. Well, they got no chance! In contrast Nelson says it would take a salary of something like \$500 per week to win his services. "Take the taxes out, even! Just give me \$400 a week." He'd be satisfied, and the stores would profit handsomely, Nelson argues. "Believe me, there are forty-five Safeways. Five hundred dollars a week would be only like twelve dollars a store. . . . I could save 'em a lot of money." He says he would tell them how to move the cigarettes ("cause you put 'em out there and people're gonna steal 'em"). He says he's got lots of other ideas for cracking down on shoplifting, and he's confident he could spot and squelch most any new scam the junkies could dream up; he's thought like one of them for too many years.

Only that kind of personal change of course, Nelson believes, would make the slightest difference to anyone. "If I stopped stealin' today and never stole anything again the rest of my life, that mark-up [which stores impose on goods to compensate for pilferage] would not come down. There's enough other people out there. But if I stopped stealin' and also stopped these other people—then the mark-up could come down, maybe a percent or two. I could create enough. . . . It wouldn't be a question of a tremendous amount of arrests. But the word would just get around, real quick."

Though Nelson may truly believe in this idea, he nonetheless isn't very optimistic that any store will actually seek to contact him. He's too convinced that the stores don't care about shoplifting, that they're perfectly content to tolerate it. If no stores want his expertise, then Nelson figures he hasn't lost anything by offering it. Even if a store or two changed its procedures after reading this, Nelson is jauntily certain that he's crafty enough to figure out new ways to beat them.

In fact, he's nursing an alternative to going straight, a contingency plan for battling the tedium he has begun to feel in his work. He says he's mulling over the idea of recruiting teams of assistants to steal for him (rather than with him). He'd be a sort of modern-day Fagin, he says, with eight or ten or twelve people whom he would train and schedule. In return, he'd get a small percentage of the take.

And if that doesn't work, he thinks he'll get by. "I don't worry about the future," he says. If anyone had told him ten years ago that he'd still be shoplifting today, Nelson says, he never would have believed them. "So I have no idea what I'm gonna be doing ten years from today. A lot of people spend half their life worryin' about the future. I worry about tomorrow. I don't even want to think about the future. There's other things to think about."

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My Triumph My Defeat



If you were snowshoeing one crisp day late in November, 1960, through peaks 8000 to 9000 feet in the air just south of Lake Tahoe and heard a single car ruining the silence of that day as it roared, half-muffled, through the valley below, the jerk driving the car was me, me in my 1962 British-racing-green Triumph TR-4. In my head, though, I was Tazio Nuvolari at the Mille Miglia in my bright-red Ferrari. I'm just out of a hairpin, redlining it in second gear. Bang! The car's in third and pushing me back in my seat, accelerating. I hit fourth gear and there are fewer Gs, but still a lot. The noise of the wind through my helmet, from the engine, and from the tires is almost overwhelming, but now I can just hear the "Bravos" and the "Vivas" from the crowds lining the final straightaway. Champagne and garlands await me. The car screams to the finish line, streaks under the pennants, and then its engine pops up-airoriously as it is finally allowed to back off. . . . Actually, the Triumph is carrying me and my pal back from a reunion of old friends at the lake and the two of us are having a glorious time, shouting stories of our current lives over the sound of the two-month-old rebuilt engine.

The Triumph is cruising on new radials, clinging to the two-lane highway's modest banks and curves fairly well, in that way a decent car has of making its driver suspect greatness in himself. I was feeling cocky, in other words, and though I might have rained your silence during these four or five minutes it took for the Twentieth Cen-

tury to barge in and out of your hearing range, consider this: it was the last day I truly enjoyed the car for what it was meant to provide.

Five years later I still own and drive the Triumph, but now I worry that at any moment its door might flap open on a curve, or that a coupling in the steering linkage will jam and I'll be borne off-road and toward a mighty eucalyptus, or that the damn thing will simply blow up right on the spot, leaving nothing but a small mushroom cloud where it and I once were.

My Triumph, not once but twice—and for entirely different reasons—has lost a wheel while I was driving it, the second time at high speed. It has lost its lights in the middle of the night for a second and then regained them, never again to lose them. A quarter-inch-long section of throttle linkage burst loose and lost itself, bringing the Triumph to its familiar state of rest just as I was driving it to the home of someone who'd said he wanted to buy a TR. It took four hours of futile searching for the twenty-one-year-old part I needed before I finally had to retap threads and substitute a bolt of non-British manufacture to get the car moving again, too late for the appointment. I do not loan this car to friends temporarily wheel-less; but then, they don't ask for the loan.

I did not sell the car on that first attempt, nor was I able to sell it on a second try that lasted through four weeks of classified ads featuring a

sales price that steadily declined to a point below what I paid for it when it was a nonvintage fifteen years old. The car and I seem to be wed, like two unhappy Hapsburgs under imperial pressure, in a union that cannot be broken no matter how obvious the signs are nor intense the efforts of either party to get the hell out. My Triumph.

When I was a kid, ten or eleven, I read car magazines the way other kids read comic books. Not the hot-rod mags or how-to-modern mechanics magazines that honestly and earnestly explained carburetor overhaul and compression-boosting exhaust systems, but the consumer slicks aimed at an older and more affluent readership—the *Car and Drivers* or *Road and Tracks* of the time—plus the nifty brochures available from dealers in Detroit Iron. I was into style, not substance. I'd look at the body first and find out only enough about the car's performance to see if all that promise inherent in its design was realized in its 0-to-60 m.p.h. or top-speed numbers.

Think of the races: Nürburgring, Le Mans, Targa Florio, Watkins Glen, Monza, Monaco, Mille Miglia. . . . Madonna, what places they must have been! The drivers: Juan Manuel Fangio, Graham Hill, Joachim Bonnier, Masten Gregory, Briggs Cunningham, Stirling Moss, Jack Brabham. Names like theirs dripped class. Even the cars had movie names: Cooper-Coventry Climax, Lotus, Cooper-Bristol, Ferrari, Maserati, Alfa-Romeo. Even the

By Bob Dorn

Illustration by Charles Turner

lesser cars within reach of weekend racers and weekend races had messages of grandeur. Little Fiat-Abartus and mini-Coopers with the back ends opened up to make room for breathing apparatus, Alfa Giulias screaming past bigger Porsches on improvised airport courses. What could a kid do but surrender his dream time to auto racing? Not to Daytona and Sebring, and for God's sake not to the dirt tracks of the good ol' boys down South, but to the Campari-and-soda, gentlemanly world of high-winding European cars with their Lollobrigida fenders and low hoods, their gussy, curving British and Italian bodies. Aston-Martin DB 4s and Ferrari Testa Rossas, Morgans, Cobras, Cad-Allards with leather straps to keep hood on, long, louvered, ported, cigar bodies with big, gun-droppy tires, bubble coupes, double-bubble coupes. It didn't matter what class, what engine displacement—they were all out of reach.

I got through the high school years out of danger of sports car ownership, content with a stock '51 Chevy coupe, content to fondle the fenders of a friend's father's MGA. There was a crucial moment as I graduated and was bound for a small, expensive Wisconsin college on the earnings of two summers of construction work, a small scholarship, and my parent's savings. The TR-3 had caught my eye, this squat frog that outran MGs (after all, hadn't Dan Gurney gotten his start in Southern California racing his TR-2?), and I tried at the eleventh hour to talk my parents into letting me trade wheel-less and expensive Wisconsin for the more affordable Arizona State

University and a TR-3, but it didn't work. After that, my car history was all Volkswagens and a Fiat sedan—a sad enough history at that, but nothing like that of my Triumph.

Now, I'm not the kind of guy who lives to take the TR up to Mammoth for a long weekend topped off at its conclusion with a steak and a St. Pauli Girl. Nor would I want to cruise in my Mercedes with sunroof to Prospect Street, looking for a parking spot out front of the townhouse in brown sauce so I could watch the street closely for anybody who might park next to it and put a ding in the rolling bank account. I don't want to go to the beach in my LeBaron convertible and talk currency over a Glenlivet, or BMW my way to Microchip Valley, or out the 280Z on I-5 heading for a success seminar. I don't covet chromed steps, or carpeted vans, or personnel-carrier pickups that could cross the arm-swollen rivers of El Cajon.

I just want a car with a little bit of power, enough to get from the on-ramp to the right-hand lane at a speed that won't put me at the mercy of some illous grump who'd rather Ben-Hur me into the ice plant than let me in. I'd like it to be dependable so that I don't have to have two of them in case one breaks down. I want it to be a touch sensitive and agile, so that I don't fall asleep at the wheel and can also get out the way of a collision. It doesn't have to be mechanically terrific. Tom said, "I'd rather it didn't because I want to be able to change its oil and change the time it and maybe adjust the valves myself. It doesn't really have to be good at all but, you know, it ought to have some class even if my livelihood doesn't depend on impressing the clients. This is, after all, San Diego, aatum of Southern California, free-world, mirrorland. So you can't go around a little with your transportation, you can have an open car, a lightweight car that doesn't have to contend with axle-busting potholes and apocalyptic weather. Have some class."

That's what I was thinking when I bought the TR-4 some twenty years ago. I was an initial, adolescent urge for me sprang up. Now there's a lesson I could have learned but didn't: anything that takes that long to do, shouldn't be done.

I knew I didn't know old sports cars, and my 1972 Fiat had taught me I didn't really know cars, so what I did in 1977 was hire a mechanic whose

business was to search out and examine used cars. Tom (not his real name, nor are the names of others in this piece, who didn't know they might appear in a story years later) drove a little roadster himself, a Datsun from, I think 1967 that he called his "Fair Lady." I thought that a bit sweet at the time but later found out that's what the Japanese named them. Tom also said he had worked for a Triumph dealer as a mechanic. So I was pleased. I told him I was willing to pay \$2000 for a

car that didn't look any better or well-ordered than I did, but that the car had to be mechanically terrific. Tom said this gave him confidence.

A few weeks later, in October, Tom called to say he'd found what I was looking for up in Clairemont. Its owner had finished rebuilding the engine less than 500 miles ago and had laid them out the receipts for parts he'd bought, assembled, and installed. He was only asking \$1400 because the interior was ratty, "but the body's real fine." Tom said. The next night we went up to Clairemont to the home of . . . let's call him Elsie. Dick Matuschak, it all seemed pretty much as Tom had described it: Dick was low-key and competent; the garage of his home was a work space with a long, broad wooden workbench against a wall hung with tools. A big black and tackle for pulling engines was in one corner and the floor was cleaner than the floor of my Fiat sedan. The TR sat in the garage's center, not showy with new paint but—how can I put it?—looking like a solid, respected veteran. On the other side of the TR-4 sat a gleaming Morgan—a British novelty that continued

to look like a meatier version of the old TC, TD, and TF MGs long after MG had discovered streamlining—and Dick was in the process of getting that car ready for the street. He also owned and raced another TR-4 that we visited where it was stored in a neighbor's garage. I was impressed.

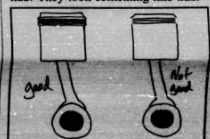
On the test drive through the neighborhood, the offered TR-4 was a bit balky. "Cold," said Dick, even after the choke seemed to help only a little. But then, I was already sold. What did

The wheel is rolling straight at me, its owner, its hapless, star-crossed, panicky owner. It comes to a halt five feet in front of me. I kick it.

were two rust spots on the body just forward of both rear wheel wells. Maybe I'd get a new ragtop to replace the discolored old white one with its clouded plastic rear window panels. The seats didn't match and were starting to rip. If I went to the right places and did some of the simple work myself, the leftover \$600 could cover all those projects.

I might have been heading up on the scale, but the car was moving in the opposite direction, rapidly. It began missing the third day I had it. I called Tom, then Dick to give both the news. Both said I should check the plugs. The first one was covered with oil and soot, the second too. So were the third and the fourth. I replaced the plugs, and the car and I picked up strength. A few days later, the symptoms recurred. On Tom's advice I installed a "hotter" set of plugs and for three more days I was on the road, hopes high, wind in my hair. I was a bit surprised to discover the oil pressure needle dropping off to the left of center, but figured the two quarts I added must have been missing when I left Dick's garage. But then, after another week, the needle dropped from dead center again and I discovered that my capacity to hope springs just about twelve days, not an eternity. There may have been no oil spots on the concrete over which my TR-4 hunkered so seemingly powerful, but there was no reason for optimism.

Tom tried to revive me on my third call to him. New rings on new pistons take a while to seat themselves and during that time the engine will burn up some of its oil, he said. It's not a difficult concept to grasp if you've seen a piston with its rings, which I had. They look something like this:



What's supposed to take place is, those rings, the horizontal bands toward the top of the piston, are supposed to expand just beyond the piston so that they're snug against the cylinder wall (not shown), snug enough so that the oil bathing the bottom end of the piston

(Continued on page 18)



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Triumph

(continued from page 17)

rod and the crankshaft (not shown) to which it's attached does not creep up into the combustion chamber just north of the piston's top, where it would get burned up along with the gasoline, some of it remaining behind to leak onto the spark plug tip and foul the plugs.

My car was burning up two quarts of oil a week, and I was driving it only to work and back, fifteen miles a day. If it had rings at all, they must have taken up some function other than the one for which they were designed. I began to notice plumes of smoke from my exhaust — white smoke, black smoke, blue smoke. I was black and blue.

Other things were happening. Two tires peeled apart, revealing themselves to be retreads, a detail my positive thinking in Dick's garage caused me to overlook. I bought five Sempit radials and mounted them on the wire wheels, which gave the TR-4 a capable look as long as the engine wasn't running. The battery went dead. I re-

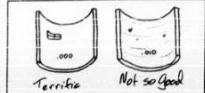
placed it. Three hundred of the \$600 I was going to use for minor upscaling had now been used up on major maintenance. Still, Tom and Dick were sounding as though I had no problem, oil consumption, plumes, and misfiring or no. So after three weeks of owning the car I took it to Harry, the trustworthy if expensive garage owner who'd worked on my Fiat. Just what I'd paid out \$1400 to avoid doing. "I wish you'd brought it to me for a look at it before you bought it," Harry said after listening to the engine. "I think I hear piston slap." This is a rattle that indicates that the pistons are so loosely attached to the crankshaft that they're raising hell inside the block, and might just sever themselves from the crank. When he said he heard it, I thought I heard it. I called Tom to tell him. I took the car to yet another mechanic, for an assessment, and without prompting from me he said he thought he heard piston slap.

Well, for those who don't know it, the pistons and the crankshaft are as deep inside an engine as anyone can ever get. To get to them you have to get to everything else first, and there's no real way to know what's going on

without dismantling. I told Harry, a few weeks after he and I listened to the ugly rattle of my engine, that he should dismantle. By November 29 he showed me scorched pistons, useless rings, scored bearings. The crankshaft needed grinding and polishing, so did the crankshaft. I needed a new oil slinger and new valve lifters and more. All these parts were supposed to have been installed new or rebuilt maybe 700 miles before and yet Harry was telling me, "It's obvious nothing's been done to that engine in at least 50,000 miles." Harry did a quick estimate that it would take \$1200 parts and labor to rebuild the engine.

I meditated over the receipts from Dick, looking for a message that could explain what had happened and how to prove it. Harry had said the camshaft needed grinding but I had Dick's receipt from a machine shop for a TR-4 custom cam grind on which Dick had scribbled "street car." I took the cam to the shop and the owner pointed out that the cam didn't bear his grinding stamp. He gave me a letter saying he never ground the cam. There were three looking metal sleeves that must be per-

fectly round and smooth so that the heavy couplings at the bottoms of the piston rods can rotate in harmony with the crankshaft. They look vaguely like this:



Receipts showed somebody's bearings had been ground .020 of an inch, but the bearings from my car were stamped .010. It dawned on me that the receipts were for parts in Marichal's car, or for parts bound for his Morgan's engine, because Morgans use TR-4 engines. Maybe that was why Dick Marichal had been reluctant to hand the receipts over. Too late, I was getting smart.

I called Tom and asked him to go to Harry's garage to look at the disassembled engine, which he did, afterward telling me he agreed the engine had not been rebuilt, and then called Dick to suggest we all meet over at Harry's to work out the problem. On January 3,

1978, Tom, Dick, and Harry came to get with me for the first and last time. I thought the moment of truth had arrived.

There was no yelling, no shouting. Marichal turned the parts over in his hands, weighing them, while I stood around taking occasionally with Tom and Harry. The whole scene had Tom and Harry and me looking skyward and fidgety, but Marichal was methodical and unfruffled. Incredibly, he suggested at first that Harry's mechanics had botched the engine pulling it from the car, then he said some of the parts weren't worn, then he warned me Harry was ripping me off. "You could buy three TR-4 engines for \$1200," he said. "Tell you what," he said, "you find me a good TR-4 engine for \$600 and we don't have a problem."

Marichal thought for a minute and then made his first and only offer:

valve lifters, pistons and liners, and piston rings from a friend's wrecked TR-4. I said I'd accept the parts if he'd shaft grinds he'd already conceded were necessary, and for half of Harry's labor. He refused. I told him I'd take him to small claims court to try for a \$750 award from him. "Do what you have to do," I think Marichal said, walking away. Cool. Icy. That's a sports car driver for you.

There were times during my early, Marichal days with the Triumph that I thought of getting together a few of my beefier friends and going over to Marichal's house to kick sand on his Morgan. But he kind of looked like a cop, and besides, I'm not a man. Well, maybe just a little. At any rate, I couldn't just absorb the beating I was taking from Dick Marichal. I might have managed to do that if I hadn't already been keep-

ing anybody who'd listen informed of developments, telling friends in the heat of outrage that I was going to do such and such, telling them what Marichal had said when I said this or that. One's stature, one's credibility, one's... let's say it... ego becomes involved; a person has to do what he says he's going to do. Such pig-headedness knows no class or political bounds. It's probably why Ronald Reagan has dispatched the U.S.S. Ranger and the New Jersey and all those other ships with their Marines and sailors to the coasts of Central America — after all those years of slinging celluloid guns and mouthing off about communism, he's feeling like he's supposed to do something. I wish he could have helped me in small claims court. On the other hand, he probably would have come down on Marichal's side, which would have been a waste, because it turned out

Marichal didn't need any help.

I made a mistake at the outset by submitting a lot of evidence — a five-page, 1600-word typed indictment supported by the letter from the camshaft grinder, a letter from Tom saying Marichal had misled us, a letter from Harry describing the condition of the engine, Marichal's switched receipts and pictures I'd taken of the miserable and twisted parts themselves. Small claims court is not the place to be this careful; you only wind up looking like a compulsive sorehead.

While Marichal and I waited for our mano-a-mano to start, I watched one after another plaintiff say simply that this plunger caused water to overflow and ruin a carpet, that that mechanic never did the work he said he would do, that this person never paid for some service or another, and so on and so on. The plumbers and mechanics

(continued on page 26)

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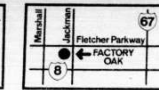
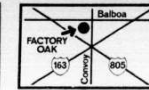
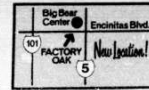
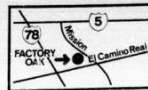
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Triumph

(continued from page 19)

would deny what was being alleged and the judge, in this case an attorney who was being paid to fill in for the judge who was missing that day, would simply cut in half the dollar figure being asked, award the plaintiff, and send everybody quickly on their way.

Marichal sat in one of the seats across the aisle, cool as he was when last I saw him. On the other hand, I was growing clammy and more apprehensive by the minute watching the attorney/judge-for-a-day — a short man named Robert Bergen with unimpressive sideburns and the look of a guy who wished he were somewhere else — dispense justice in three- or four-minute time slots. I was going to have to work fast, through a lot of material.

At the beginning, Bergen asked if either of us had anything to submit to the court. I unloaded my ten pounds of paperwork. Marichal did nothing. I started to read the statement, intending to point out at necessary spots in my interminable narrative which letter or receipt or picture bore the various smoking guns, but midway through this whine, Bergen stopped me, as I feared he might. "Mr. Dom, this is small claims court. We don't take this kind of evidence here. This is more like a civil case you've submitted for trial, where both parties have attorneys and . . ." I don't remember the rest. He turned to Marichal and said, "What about you, Mr. Marichal? What can you tell us about this case?"

I hadn't gotten to any of the good stuff and here was Marichal being asked his side of things. I felt the futility of the damned. For his part, Marichal simply said he'd never offered me the receipts and didn't know how I'd gotten them unless I'd taken folders from his workbench. The rest I can't remember, probably because I was too busy trying to find Tom's letter, which backed me up on Marichal's receipts. I remember telling the judge Marichal was lying.

"Mr. Dom," the judge said, "you bought a used car from Mr. Marichal and now you want him to make it a new car."

"No," I said. "I just want him to provide me the car he said he was selling me."

"Mr. Dom," said Bergen, "people sell things on television all the time,

and they're lying. I'm sorry, I can't award you any damages at all."

People on television do what? I was dumbfounded. A Marxist or anarchist might have said that and then bombed the television station, but why would a small claims court judge put caveat emptor in terms as cold as that and then not award the case to the sucker?

I swart up my paperwork and walked out of the courtroom while the attorney/judge was still talking. On the way out I added courtroom to my list of institutions to be avoided at nearly any cost, hospitals and cemeteries being already on the list. Unfortunately for most of us, we eventually wind up in those three places because of the car.

It's February, 1980. A medium-hard rain is falling on Highway 94 at about 10:00 p.m. and I'm driving west in the TR-4 at forty-five miles per hour after having soaked up a good bit of wine at a friend's house in Lemon Grove. I'm driving below the speed limit because of the rain, my condition, and that of the windshield wiper motor, which is a memorial to the technology of the Nineteenth Century. The latter I know, because on my repair trips I have been inside it to view the levers, cams, bushings, gear wheels and odd bits that look vulnerable as clockwork in an avalanche.

To get on with it, I hear a click from the front end, nothing much, but it is followed by a sudden shudder and a crash up front as my car's four-inch box frame hits the pavement and the left-front wheel breaks free, passing me going backwards outside my window. Sparks are flying in the night, the car is swimming left and right. I am not dreaming. This is happening. I lift my head up as high as the new \$105 ragtop will let me so I can see better. I look behind me to see where cars are. I resist braking, not knowing if it will destroy the inertia which so far seems to be carrying the car in more or less a straight line, and I begin to guide it slowly to the shoulder of the freeway, cars jerking around to my left. It grinds to a halt and I leap out of it, heart pounding.

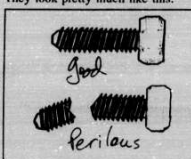
All I can think of is that wheel and tire rolling back toward Lemon Grove the wrong way into oncoming traffic, and I start running in the same direction as the tire. Cars are coming around a bend, some of them swerving either to the left or right. I have located the tire and wheel and I begin thinking

about how I am to get out into the freeway to move the wheel when I see one car's headlight, the left one, leap in the air. The first leap is immediately followed by another from the same car, which has run over the steel-and-rubber wire wheel with front and back wheels of its own. The victimized stationwagon slows and stops, just ahead of my three-wheeled Triumph. I turn back into the gloom where my tire was.

What I see next is like a scene from a cheap, cybernetic horror film — the tire and wheel are rolling crazily down the slope from the freeway's speed lanes toward its slower lanes and the shoulder. It is rolling straight at me, its owner, its hapless, star-crossed, panicky owner. If this car does not have a soul, it is only because the devil does not permit it. The wheel comes to a halt five feet in front of me. I kick it. My foot hurts when I do.

It was the one mishap in my Triumph's history that contained elements of mercy. The stationwagon's driver was a wonderful guy who, even though his wife and kids were in the car, channeled his anger in the direction of the Fates and not toward me, to whom he expressed understanding. His insurance would cover his damages (and did). The Highway Patrol officer ignored my expired license and did not smell my breath.

The TR-4 was towed to my house and the next day I got out the manual to see what had happened. Four specially machined bolts holding the wire wheel to the hub had sheared off, probably because someone (not me) had tightened them too much or not enough. They look pretty much like this:



I shopped around at junkyards for used ones without success and had to go to a Triumph dealer for replacements for the four bolts, plus a nut for each. The bolts came to eight dollars apiece, the nuts, two dollars. The total for parts was a bit more than forty dollars, about the same money as the towing company charged, so I got out of it for

eighty dollars because I attached the spare myself. Of course, I'd lost a wire wheel (seventy to eighty dollars, used) and a tire, both of which destroyed themselves in the collision with the wagon, but by then I had learned not to complain about small stuff.

A person has got to be either a mechanic or rich to own an old sports car. Leaving aside the subject of riches for a moment, let's talk about the other option, that of doing one's own work. It is an implicit ethic surrounding old cars, particularly the British ones, that nearly anything that must be done to the car can be done by its owner. The manuals are all written with a stiff-upper-lip, can-do charm. If the retaining clip does not pry off easily, they'll say, rig a special tool out of a hairpin and a length of stout cord. How this specially rigged tool is to overcome the problem, that is, how it is to be used, is most often left to the ingenuity of the owner. The British manuals assume a measure of dexterity is possessed by the car's owner; they do not warn that since the clip is under tension, it will leap from its position when the tension is removed and land in some oil-soaked, filthy corner of the engine where it is difficult to retrieve. It is advisable, therefore, to have at hand some long magnetic piece of metal that can reach where one's trembling and bloodied finger cannot. I'd like it if the manuals included this kind of advice. The manuals, when addressing particular jobs, always mention that the owner should periodically, say, once every two months, inspect and tighten any fasteners and bolts that may have come loose. Given the number of mechanical systems on any car, this means that the owner will probably be underneath his Webley-Vickers 2-plus-2 every weekend.

I suspect that this do-it-yourself stoicism arose out of the Empire and hung on long after the sun began to set on places no longer shaded by the Union Jack. No matter how wealthy the aristocratic colonial officer, if his Rover broke down on the road to Mandalay, it was he who had to crawl under it to squeeze metal. So the British sports car is linked by the demands of survival to its owner in a very personal way. All this attention to the mechanics of the car is not really aimed at winning races (it was never the British cars that won speed contests) but at getting there through whatever territory it was necessary to

(continued on page 22)

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Triumph

(continued from page 21)

cross, no matter how desolate. And that's why Austin-Healey, Jaguars, MGs, and, most certainly, Triumphs cause non-British motorists to curse their cars; the British simply assume that when one drives a car, one is ready for all eventualities.

Money and having it don't entirely get the driver off the hook, though. Even the rich will have to realize that if they don't do their own work, or are not capable of it, they run the risk of scorn from the true gentleman-driver. A mechanical illiterate who owns an old sports car is a lot like a person who goes to ski resorts to drink at the bar; the essential point of the activity is being ignored and the sham is there for others to see. Money will keep the car on the road, but it won't buy the driver respect.

By the time of my near disaster on

Highway 54, the TR-4's engine had been rebuilt, not by me but by Harry and not for the \$1200 he first estimated, nor for the \$1400 he subsequently estimated after dismantling, but for \$1630, the major part of which went to exotic parts that are still making their way across the Atlantic like English actors. Harry kept discovering problems: the clutch disc was scored, the clutch slave cylinder was dying, little shims and tensioners were shot and had to be ordered new because junkyard parts were as ancient and tired as my own car's. Something as simple as the eight solid, chromed cam lifters, three-inch cylinders weighing a half pound each, had to be replaced at eighteen dollars apiece for the set. We awaited their arrival as if they were semiprecious objects d'art. They were, in fact, pretty. I was sorry I couldn't have them around the house.

Harry's bill, and later ones for a paint job with rust corrections, a new top, tires, muffler, brake job, master cylinder, and odd little body parts

transformed my \$1400 Triumph into a \$4000 Triumph whose interior still looks as if it had been through a twelve-year enduro. The horns still do not work, the car still needs steering and suspension work, and if the transmission ever goes, I will have to sell the TR-4 as a paperweight. Unless, of course, I can find someone who knows transmissions and who just wants a car with a little power to run around town and have some fun in.

There are those who say that people choose their cars using the same criteria they employ in looking for lovers. This may be true. We seldom get what we're looking for in either case, but this doesn't constitute proof by itself. In my own case, I'd say the TR-4 as it existed in my mind before I bought it pretty much matched the woman I love; it was sporting, lively, not pretentious but good-looking, dependable. But then, why does the woman I love hate old sports cars, even good ones? We have an exceptionally good relationship and

yet she dislikes my taste in cars.

I have a father-in-law who says that a person should drive only those cars manufactured in the country in which he or she is living. Given the price of import parts, this seems sound advice. But fewer and fewer of us Southern Californians are following it. And my father-in-law and mother-in-law have three cars and only one of them is domestic. I can't recall a single friend who drives a domestic car.

I think of a decal on the door of the parts store nearest my house; the store is within walking distance of my place. You might think this is good, but it counts for little. When my car is broken, I have to go all over town for parts. This shop is a speed shop catering to owners of big-bore, latter-day Barracudas. I stop by for the odd can of oil or antifreeze, but when I'm looking for a split pin for my throttle linkage, two millimeters thick, they just suck their teeth. Their door's decal advises, "You are what you drive." I take offense every time I read it.

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A Modest Pair



ELEANOR WIDMER

The Restaurant: Shih's
The Location: 2229 Morena Boulevard, Bay Park (725-4692)

Type of Food: Mandarin Chinese

Price Range: Individual dishes, \$3.25 to \$7.50

Hours: Closed Monday. Lunch, 11:30 a.m. to 3:00 p.m.; dinner, 1:00 p.m. to 10:00 p.m.

One of the first restaurants I reviewed nine years ago was a Chinese establishment located on Morena Boulevard called the Silver Dragon. It was modest and unpretentious, both in its culinary aims and its physical plant, and we loved the family who owned it and considered them our friends. Through the years my children and other relatives enjoyed the won ton soup, the egg rolls, the chicken salad, and as part of our ritual we invariably went there after the opening of the races in Del Mar. We were all aware that the mushrooms were canned and that many sauces tasted the same, but we were always greeted with genuine warmth and we enjoyed our easy camaraderie. Then, unaccountably, we skipped going there for a year or more. One night when I glanced up from the freeway, searching for the fami-

lar Silver Dragon sign, it was gone.

In matters of loyalty, I am somewhat fierce. I have a hard time letting go of old memories and old ties, and once I establish a friendship, little can be done to tear it asunder. So when I saw that another Chinese restaurant had opened at the Silver Dragon's site, I was reluctant, out of my sense of loyalty, to go there. Still, one of my informants who dined regularly at the new restaurant, called Shih's, assured me that I wouldn't be too disappointed.

Last week I went to Shih's and discovered that the interior hadn't changed a whit. The place looks the same after almost a decade, and the bar next door to it, the Silver Spigit, still enjoys its upstart patrons and loud music. What's new at Shih's is the energy of its young owners, familiar to many who used to frequent their Mandarin Cafe on Mission Boulevard. At its new location Shih's is an expanded version of the old cafe, hardly a fancy establishment, but quite inexpensive for these times. Moreover, you will be impressed by the size of the portions. This generosity marks the entire enterprise.

During my initial visit, my friend and I ordered crystal shrimp (\$6.95) and chicken with black and white mushrooms (\$5.50). The crystal shrimp is listed erroneously on the menu as a hot dish, which it isn't. It's replete with shrimp prepared in

a mild sauce, and my friend and I both made the same observation: it had been a long time since we had seen this many shrimp for one serving. The dish was tasty and offered so much food that it was a difficult task finishing it. The chicken and mushrooms were equally copious. This is a bland dish, but very nutritious because of its many crunchy vegetables. Another positive note was that the service was swift. It seemed that we had hardly ordered when the food appeared. This definitely bears remembering if you're in a hurry at midweek.

On a subsequent occasion, a Friday night, the service was a bit less rapid, but still attentive. The place was filled to capacity with families because you may eat well and inexpensively at Shih's. This time around I had very good shrimp in hot garlic sauce (\$7.25), one order of pot stickers or pan fried dumplings that could hardly serve several people (\$3.95), and a dish which doesn't appear on the menu but which would make a good appetizer — half a crispy duck. Because the duck is served without sauce or vegetables, it is best as finger food at the beginning of a meal.

As we were preparing to leave, it appeared that everyone around us was having what looked like excellent soup. I tried to order one bowl of it, but the hot-and-sour soup is available in a large tureen for four dollars. But it's worth remembering for any future visits.

Please don't expect wonders at Shih's. If you are willing to settle for a simple family restaurant, where you get very large servings of fresh ingredients for low cost, then it surely rates a visit.

The Restaurant: Mantitas Taco Pub

The Location: 2768 Garnet Avenue, Pacific Beach (270-7484)

Type of Food: Mexican

Price Range: Individual items, seventy-five cents to \$3.95

Hours: Open daily, 11:00 a.m. to 11:00 p.m.

Another modest but good family restaurant is Mantitas Taco Pub, which, as the menu proclaims, was established in 1982. It's located at the end of Garnet where the avenue merges with Balboa. The physical setting is simple but pleasant, with a feature that rather enchanted me — the bar area where you may sit on high stools is not intended for drinking but for eating. It's the place reserved for nonsmokers, a rather amusing switch.

Mantitas also serves immense portions for very little money, and in addition this Mexican restaurant provides half orders. This enables you to sample a wide range of dishes at low cost.

My friend and I had the small tostada suprema, which is fine on a hot evening because it so much resembles a salad (\$3.25). It had huge chunks of both chicken and beef in it, a pleasant surprise. This dish, topped with guacamole and sour cream, constitutes a complete meal, bland but filling, and in terms of price is a good bet.

Also had what the waitress assured us were the best chiles rellenos in town — only \$2.25, and quite tasty at that. However, while I am not much of a beef eater, I have to praise the half portion of carne asada, served with a crock of beans, guacamole, and all the tortillas you can eat for the meager sum of \$3.95. The beans were especially good. Though refried beans have become a gastronomic cliché in Mexican establishments, the beans here are cooked in a large crock and served in their own juice the way they are in many good restaurants in Tijuana, such as El Rodeo and La Puerta del Sol. It's about time that San Diego's red beans in this style, almost as a soup. The carne asada was tender and plentiful, and if you think of the guacamole as a salad, you may have meat, beans, salad, and tortillas for \$3.95. I also had a chicken two-for-seventy-five cents. While it was good, it wasn't in the same class as the tostada, the chiles rellenos, and the carne asada.

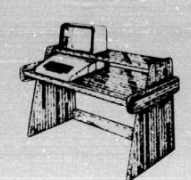
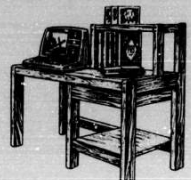
The menu at Mantitas is limited to appetizers, tacos, burritos, tostadas, chiles rellenos, carne asada, and beef with eggs. There are no combination plates listed on the menu, but you may create one for yourself. The food is wholesome, inexpensive, and on the mild side.

Because of the low prices, the place is filled to capacity most of the time. It would be nice if curtains covered the windows so that you didn't have to gaze out at a roaring thoroughfare, but the Americans who operate this taco pub keep the place immaculate — a waitress began using the carpet sweeper as soon as a party left.

For all of the food that we had ordered plus two beers, our bill was fourteen dollars. We could have managed with two instead of four separate dishes. I was told about Mantitas by a man who exclaimed, "They feed you good." They also feed you well for little money, especially if you like your Mexican food on the less fancy side.

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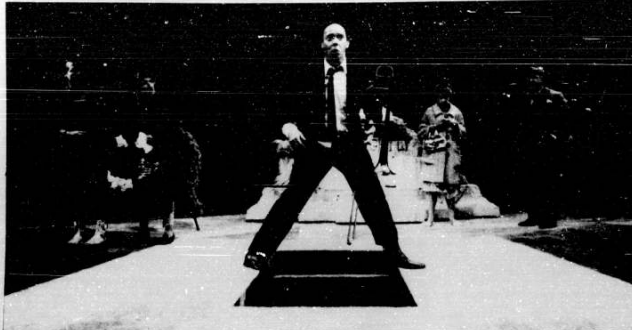
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Mad as a Matter



Bill Sauter, Susan Cox, Dawn Horne, Kristen Lowman, Doreen Rhodes

JEFF SMITH

The inaugural production of the La Jolla Playhouse, Brecht's *The Visions of Simone Machard*, gave its audience much more than they had bargained for. Expecting a little Brecht, abundant proselytization, and the chance to see a seldom performed — with good reason — minor drama, playgoers witnessed an apocalyptic detouring of their senses: splashy theatrical effects and dazzling eye poetry (some of it unforgettable) in excess of a flimsy text that crumpled under the weight of the staging. For its current production, *A Mad World, My Masters* by British playwright Barrie Keeffe, the La Jolla Playhouse has mounted a campaign to forearm its patrons. According to its ads, the show contains "hilarity! vulgarity! nudity!" and "profanity!" — a parade of exclamation points that resembles the trail of explosives uttered byirate first-nighters as they left *Simone*. Like Peter Sellers's direction of the Brecht play, the promised ingredients for *A Mad World* stretch the truth. The production itself is light, witty, and deftly performed. A tad risqué, and more than a tad insane, it is entertaining. And though it does offer semblances of vulgarity, nudity, and so on, these are in modest amounts and are nothing to write the queen about.

Keeffe's play is a "city comedy," a genre of the Jacobean age that used plot

and characterization as an excuse for the playwright to focus a satirical eye on the emerging mess of urban life. Keeffe's specific debt is to Thomas Middleton (1580-1627), whose play of the same title — written in 1608 — revealed London to be both a locale of dubious standards and an enormous garden of felonious delights. Continuing this tradition as a sort of direct descendant, Keeffe takes a satirical look at modern London — its politics, economics, squalor, class differences, and particular brand of uncertainty. His approach is deductive. His thesis is the play's title, the play itself his supporting evidence. And given the network of schemes, scams, and soundbites that lace the plot of the play together, albeit loosely, London hasn't changed one whit since the days of Thomas Middleton. Madness still reigns. The only difference now is that it has had 300-plus years to perfect its irrational proclivities.

In Keeffe's comedy, madness oozes through every strata of British society. Its primary agent is greed, though lechery, hypocrisy, and a form of pristine stupidity are ubiquitous allies. The Sprightly family, dirt poor and seemingly dangerous, has all these traits in copious amounts. Young Bill is a pseudo-pugilist who has never thrown a punch. His sister Vi is a flubber-brained connoisseur of Valium. And Grandma Sprightly is a crotchety conniver of the first order. They are so broke their dreams of the good life include a baculic trailer park in Bakersfield. To improve their lot,

the Sprightlys plan an insurance fraud in which Bill and Vi's father will fall prey to an industrial accident — some modest misfortune, just enough to finance that trailer in the sunlit San Joaquin Valley. The plan, however, is too successful. The father dies, and the insurance agent, an more practiced swindler than the Sprightlys, finds a loophole in the accident and no money is forthcoming. Undaunted, the Sprightlys join up with a few other nefarious sorts (one of whom must be the world's slimmest gossip columnist) and vow to take on the upper class.

The object of their scheme — and the play leads us to assume he is representative of his peers — is Horace Cloughton, a fabulously wealthy aristocrat who will soon be knighted by the Queen. All he has to do in the meantime is keep his blue blood from boiling at the sight of young schoolgirls. Though set in a more elegant part of town, Cloughton's household matches the Sprightlys' in fundamental lunacy. His daughter Janet, motivated by a form of Peace Corps altruism, pedals through the slums on a three-wheeled bicycle. She is making a study of bereavement and tends to ask mourners well-meaning but illiterate questions as just the right moment. Janet takes like a sociology text and dresses like a schoolgirl, the latter making her the apple of her father's eye. And there is Ronald Sayers, a Scotland Yard superintendent hired by Cloughton to curtail — and knightly waverings. Hoping his work could lead to the purchase of a fine home

(most of the characters dream of better housing), Sayers does all he is asked to do. This includes disguising himself, on occasion, as a woman — which puts apples in Cloughton's eyes as well. Thus the battle lines are drawn. The only question remaining in this civil war of a con game is who will be the stinger and who the stung?

The scenes that follow are a sprint to the finish line, with side trips that fill out Keeffe's tapestry of musical London life. Along the way we meet a sham doctor with a habit of putting the right drug into the wrong vial, a lapsed trombonist named Charlie who once played on a Dusty Springfield record and now takes LSD and chats with the Egyptian sun god Ra, a trade union official (Charlie's twin brother), high on rhetoric and low on motivational Louie, and the prime minister. "Hair combs," who delivers a speech on the need for moral rectitude while performing a striptease. Each character is an exaggerated type, governed by a single "humour." This term comes from Renaissance psychology, which claimed that the four main liquids of the body — blood, phlegm, yellow bile, and black bile — gave off vapors. The ideal was to have an equal mix of each. But if one of these dominated the brain, as is the case in *Mad World*, an imbalance of temperament would result, and insanity would find a nice, juicy spot to build a permanent abode. Such imbalances abound among Keeffe's characters, and the interplay among the sanguines, phlegmatics, choleric, and melancholics is one of the chief sources of the play's appeal.

Other than taking the theory of humours seriously once again — thus returning to the old practice of having barbers let blood periodically — Keeffe's farce is short on solutions to the problems it satirizes. Most of the topics covered by the comedy receive a quick scrutiny — and a rapid labeling — and then are dismissed for the next batch. Keeffe is democratic in this regard, though. Except for the queen, who makes a cameo appearance toward the end, there are no sacred cows, be they class struggle or the dictates of modernism. And yet many of the individual set pieces often teeter into the nonsensical, something unexpected from the author of the screenplay *The Long Good Friday*. It appears that Keeffe's main point in *Mad World* is not to make one. His aim is entertainment, a brief liberation from pressing concerns. His play can't stay serious for more than ten seconds, and once one realizes that it is allergic to the higher truths, one can relax and enjoy a light, undemanding evening of theater.

The only major stumbling block to this enjoyment is the play's British humor — an acquired taste at best — and its many topical references, which help to identify Brits in the audience but that make little sense otherwise. True in part to the advertising ("vulgarity! profanity!"), many of the jokes have an unsu-

childlike relish for the low groaner, the gutter, and the easy laugh. As do the sight gags — Cloughton dressed in a phallic goose outfit, men dressed as women, and so on. These cheap gimmicks, one of the staples of British humor, wear thin in a short while. But the playwright apparently likes facile responses from his audience, and Des McAnuff and Jack Bums, co-directors of the production, have been faithful to this wish. They pack the place with stage business and attempt to obscure the play's weaknesses — a circumlocutory plot, no theme, and a penchant for the bawdy — with a brisk pace that resembles the old TV show *Laugh-In*. The jokes, sight gags, groaners, and topical references all whiz past, swallowed (at least by

fans of British humor) by a gala spectacle of color and ebullient theatricality. The directors are aided by technical work of a consistently high quality. Marjorie Bradley Kellogg's set, a huge, green Union Jack covering the entire space, sports a revolving stage that permits nifty effects during the scene changes. Patricia McGourty's grab bag of costumes, from morning coats to lustrous gowns, captures class distinctions and individual oddities appropriately. As do Richard Nelson's subtle lighting designs. And John Kigore's music track, fills the Mandell Weiss Center for the Performing Arts with plain old contemporary (or once!) rock and roll. The directors are also aided by one of the best casts assembled in San

Diego this summer — too numerous to mention here individually, these actors are uniformly outstanding in their performances — and their terrific work is the heart of this show. The actors belt out their roles with a sunny insanity, playing to the "humour" of their characters and letting the sparks fly where they will. They clearly enjoy all this nonsense, and they do make it look like fun.

The semblance of a style is beginning to emerge at the La Jolla Playhouse. Characterized by energetic abandon for the full resources of the theater, topnotch actors, and a clear distaste for anything conventional, the first two productions by the Playhouse were bursting with spectacle and undeniable skill. At the same time,

though, the company's play selection has been surprisingly lightweight. With *Simone Machard*, the text was skimpy and the production values erratic. The company has given *Mad World* probably the best production imaginable. It is bold, flashy, and impish, but it taxes neither the audience nor the actors. Like the discrepancy between what it advertises and delivers, the La Jolla Playhouse has yet to meld a piece of substantive theater with its truly impressive talent. They have opted for playfulness instead. Their final production of the year will be *Romeo and Juliet*. This could be the one. Or will they decide to jazz it up and play the balcony scene from the grid above the house seats?

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Letters

(continued from page 4)
completely indigenously to the region and that it is in fact Ethiopians who settled in parts of Arabia and influenced events there, rather than the other way around.

The second fact is the contention that Ethiopia has been "cleared to the West" since the 1974 revolution and that "we may not have access to the people of Ethiopia." Addis Ababa, the capital, is still the headquarters of the Organization of African Unity, and diplomats and business people from all over the world continue to travel and do business in the country. Ethiopia has extensive trade links with the European Common Market, and, among

other things, students are still sent to Europe and the United States to study, and researchers, students, and teachers from these countries continue to go to Ethiopia in exchange. Several humanitarian agencies from Europe and the U.S., such as Oxfam, Save the Children Fund, World Vision, and the Red Cross, work in all parts of the country. And Ethiopia is an active participant in all United Nations and internationally organized cultural, political, economic, and sporting events.

I myself have recently returned from a visit to that country, and among other things, witnessed new developments in the tourist industry which, far from making

the country inaccessible, will make newer and remoter areas and valleys accessible to foreign tourists. In fairness to the peoples of Ethiopia and to readers of the Reader, I think it is important to dispel the myth of the hidden empire and substitute for it a picture of a country full of history and tradition attempting a better life for itself and open to anyone interested enough to visit it.

Angela Raven-Rice is a Department of Anthropology University of Minnesota.

Ruth Bailey replies:
The Handbook for Ethiopia, published by the Ethiopian Ministry of Information, states:

"The very early inhabitants of Ethiopia were of Hamitic stock. They followed Semitic immigrants from South Arabia. They also founded Axum. The present-day Amharas are descended from these South Arabian tribes." The Hamites are not generally credited with having any significant impact on Arabian, Semitic, or Egyptian cultures, and their descendants account for less than one-half of one percent of Ethiopia's population. It is the Amharas and their ancestors the Asante who have dominated Ethiopia since the rise of the Axum empire in 100 B.C. Most historians agree that the Asante antecedents were settlers from southern Arabia who

spread throughout ancient Ethiopia during the first millennium B.C.

Today Ethiopia is ruled by a Marxist-Leninist military committee headed by Colonel Mengistu Haile Mariam—a regime that is staunchly pro-Soviet and vehemently anti-American. Mengistu consistently condemns "Western imperialism" in his speeches. Civil wars in Eritrea, Tigre, and Ogaden are being directed by Russian cadres, and Ethiopia now owes more than two billion dollars for arms and ammunition supplied by the Soviets. The country is so isolated from the West that the only aid coming into Ethiopia is being provided by private relief organizations, not the U.S. government.

Off the Cuff

How much do you know about your family history?



Jean Pasinlo
Genetic Counselor
La Mesa

My mother has done a lot of research on my father's side. She's back to the early 1600s. There is a lot of French Canadian on that side. What's so wonderful is that the priests kept stories on all of the townspeople—just ordinary person and how they spent their lives. It wasn't that difficult to trace. I had a relative who had a cleft lip. He was convicted of a felony, but the story I get from my family is that his violence was a direct result of the physical problem he had. He went to an insane asylum instead of prison. He stayed on there and became a gardener.



John Boldway
Artist
Hillcrest

I grew up in Salt Lake City where there was a lot of enthusiasm for family history. We've traced our family tree back five or six generations. There's a lot of German, some French, some American Indian. The only prominent person I can think of in it is Ulysses S. Grant. He was on my father's mother's side. Some of my ancestors were loggers up in northeastern Canada and they took Indian wives. That's where the Chippewa comes from. My great-grandparents on my mother's side were very religious. They also built beautiful furniture. On my father's side my ancestors died young. On my mother's side they lived to be old.



Craig D. Reed
Business Management Graduate
East San Diego

I'm from Jamaican ancestry on part of my mother's side. Her father and his ancestors were Jamaican. Back in the 1800s a relative on her side owned a railroad. My father's side was African. On my mother's side my great-grandmother is still alive, and Cousin Mabel was ninety-six when she died. In my family the elders get a lot of respect. That's where we got most of the information. We'd sit around and listen to the stories. My grandmother, she's something else. That lady is the nucleus of the family. She can still push on when these younger people can't do a damn thing. She's the Rock of Gibraltar.



Ruth Dietrich
Registered Nurse
Imperial Valley

In the house where I was born, there was a wagon wheel with two lions and the family crest. I remember it was under the stairwell. It was dated clear back to the 1400s. There were generations born in that house. At night my grandparents would sit around and reminisce. They could tell stories about our family several centuries old. The generations just stuck together in the same town. It's the town of Buchen, Germany. It had its 1200th anniversary in 1980 and I went for the celebration. My mother was being honored as one of the old-timers. My nineteen-year-old son came along. He couldn't speak a bit of German. After six weeks he knew everything!



Robin Blech
Hydromechanical Technician
Bonsall

There are a lot of colorful characters in my family history. My grandfather was a real wheeler-dealer. If he wanted something, he found a way to get it. He met my grandmother-to-be in Switzerland but he had an American passport. My great-grandfather had wanted to be a cattle rancher in Wyoming in the 1890s but he died when he was twenty-nine and left a wife and my granddad. That's how my granddad happened to have American citizenship. My grandmother's father refused to let her marry anybody but a Swiss. I still don't know how he did it, but my granddad got a Swiss passport and they were married. I also have an Aunt Gaki who sufficed in Ceylon and caused quite a ruckus.

—Lin Jakary

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Section 2 Events, Theater, Music, Film

The Message Is The Music

"Music is powerless to express anything at all except itself."
— Igor Stravinsky

Although Stravinsky made this comment early in his career (and well before his own work became highly politicized as a result of world events), the essence of his timeless statement remains virtually unassailable to this day.

Certainly, no one can deny that some of the great instrumental epics of the last few centuries contain overt political or socioeconomic influences or messages. But what makes Tchaikovsky's 1812 Overture or Beethoven's Eroica (or even Stravinsky's own Symphony in Three Movements) the enduring masterpieces they are is the fact that each succeeds on purely musical terms. The shared ability of these works to stand on their own merits, even when totally divorced from the subject matter which inspired them, is one which more modern-day composers would do well to take note of, especially those whose messages tend to overwhelm their musical content.

Frederic Rzewski's *The People United Will Never Be Defeated!* is a striking example of a serious instrumental piece which pays homage to a major political event without diluting its musical impact by a single iota. Indeed, the composition—which will be performed by the immensely gifted pianist Uriad Oppens at UCSD's Mandeville Auditorium next Monday evening—stands as one of the finest additions to the contemporary solo piano repertoire to emerge in the last two decades. Based on the haunting Chilean folk song, *El Pueblo Unido Jamas Sera Vencido*, Rzewski's piece was written as a direct response to the September, 1973, overthrow of the democratically elected government of Salvador Allende Gossens. Comprising thirty-six variations of a song which is itself thirty-six bars long, *The People United* has been most

often compared to Bach's *Goldberg Variations*, both for its sheer inventiveness, which is reflected in the wide variety of forms, tempi, dynamics, and moods it presents, and for its dazzling musicality. A full fifty minutes in length, it is an exceptionally spacious work, one which contains a thematic unity that is remarkable for its breadth and flow, as well as for its economy and structural organization. Written by Rzewski especially for Ms. Oppens, this is a work that covers the gamut of human emotions, a colorful, mesmerizing presentation of unusually broad appeal.

"It uses every technique you can imagine on the piano," notes the New York-based Oppens. "It's like practicing a whole book of Chopin études. Somehow, the contrast between formality and music is one of the most exciting things I find in music, and it's the essence of

why this piece works." As to the composition's amazing length, Oppens explains, "No one knew how long it would be till someone learned to play it. At one time we thought it would be possible to cut, but because of its

(continued on page 5, cont. 2)

Paper, Sticks, & String

In Southern California there was the perfect sort of day for a flying kite—the weather pleasantly warm with just a nip of cool, a bit of a breeze ruffling the trees, a few fluffy clouds changing shape. You just knew it was kite-flying weather. So you took that kite you'd been saving and put it together, unrolling the colorful paper, and making a cross with the two long strips of wood connected by a staple, holding your breath as you bent

the sticks slightly to hook the loops of string onto the ends of the sticks. If you weren't careful, the sticks could snap or the paper tear and your kite would be ruined. The next step was finding an old sheet. A kite might fly without a tail, but a long tail with strips of rag knotted every foot or so almost guaranteed success.

It took two to fly it then. One person held onto the kite at the base of the tail, the other let out about twenty-five feet of string; and then, as one let go of the kite, the other ran as fast as she could holding her arm with the string up high. The kite either fluttered as it caught the wind and began pulling on their tails of string making it spin crazily as it unraveled, or the kite might spin around and around and then crash onto the ground and you'd have to start all over. Oh, but what a wonderful feeling when you finally got that kite

(continued on page 5, cont. 4)



Photograph by Jim Galt

Deep Discoveries

They tell me that the diving off La Jolla Cove used to be great, that shalene peppered the rocks, lobster littered the bottom, and, if you went far enough toward La Jolla Shores, white sea bass lumbered through the shallows. An earlier generation of divers, most of whom were proud to say they were no wimpy wet suits and could hold their breath for more than two minutes (they shunned apneaus), considered the area a kind of Fr. Knox without guards. The abs were pried off, the bugs were matched, the fish were opened. By the time La Jolla Cove was placed under the protection of the La Jolla Ecological Preserve and

Underwater Park (in the early 1970s), the original lushness of the wildlife had been reduced substantially. Fr. Knox had become Fr. Apache. But that was then, and now scuba divers and breath-holding free divers have evolved past their rapacious ancestors and discovered that, while the Cove in particular and the rest of the coast in general are nowhere near as rich in underwater wildlife as they once were, diving is as fascinating as ever. Descending into a teeming grotto filled with darting fish and playful seals and swaying plants is one thing, but going down into a more subdued ecosystem where you have to search for and really discover the local inhabitants can be just as exciting. One could probably theorize that this is true because Americans have a need to discover things, to overturn

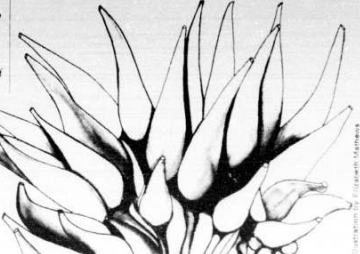
rocks and leaves, to feel in some minute way connected to the spirit of exploration that brought us all here. But I suspect my own interest in diving, and that of a lot of other people, has more to do with sensuality than intellect. The discovering of hidden fishes and eels and nudibranchs and crabs and whatnot is merely an excuse to feel the womblike security of total immersion in the mother sea. At the bottom of my urge to dive is a kind of biological regression.

Pencil it out: If you're snorkeling, the sound of your own breath moving in and out of the snorkel cuts right to your bones, and seems to vibrate through your skull. This must be how an unborn child hears his mother's breathing. Then, when

you take a deep breath and descend, you're not breathing at all, but you're very much alive and kicking, and the feel of the water around you is rich and organic. You stay submerged as long as you can, pecking into dark passages and following schools of wary fish as if in a dream, and then it's time to ascend toward the light. A mixture of regret and relief

accompanies each rise to the surface. The world you're heading for is a much stranger and colder and more perilous place than the one you're immersed in. The cathartic movement from sea to land, from womb to air, is re-enacted. Of course, the remembrance of primeval passages is not the point of the guided snorkeling

(continued on page 6)



Illustrations by Jim Galt

READER'S GUIDE

Contributions to READER EVENTS must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Please, do not phone. The Events Editor reserves the right to edit all materials. Send complete information, including a description of the event, the date and time it is to be held, the precise address of where it is to be held, and a contact phone number for publication to: READER EVENTS EDITOR, P.O. Box 80853, San Diego, CA 92158.

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Film

"Silent Films for Summer" continues with two by Charlie Chaplin. *The Kid*, Chaplin's first feature film and Jackie Coogan's debut, and *The Little Tramp*, Thursday, August 11, 8 p.m., MiraCosta College Del Mar Shores Center Outdoor Theater, Ninth Street and Stratford Court, Del Mar, 942-1352.

"Rain," fallen woman Joan Crawford meets fundamentalist preacher Walter Huston on a steamy South Seas island in this 1932 film to be screened Tuesday, August 16, 7 p.m., Coronado Public Library, 640 Orange Avenue, Coronado. Free. 435-4187.

"I, Leonardo da Vinci," a documentary account of the life and works of the definitive Renaissance Man, will be screened Wednesday, August 17, 1 p.m., National City Public Library, 200 East Twelfth Street, National City. Free. 474-8211.

"The Last Years of Jesus," speculation on the life of Christ, with commentary by Edgar Cayce and others, will be screened Saturday, August 13, 7 p.m., Mission Bay High School, 2475 Grand Avenue, Pacific Beach. 265-0730.

"The King: A Filmed Record. Montgomery to Memphis," a documentary of civil rights struggle from 1955 through 1968, will be shown to celebrate the twentieth anniversary of Martin Luther King's historic march on Washington, with proceeds to benefit San Diego's Peace Resource Center, Saturday, August 13, 7 p.m., Mission Bay High School, 2475 Grand Avenue, Pacific Beach. 265-0730.

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Ken Cinema, 4061 Adams Avenue, 233-5858.

"Star Wars" will be shown in videocassette form on a large-screen TV, Monday, August 15, 3:30 p.m., Children's Room, National City Public Library, 200 East Twelfth Street, National City. Free. 474-8211.

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summer dance workshop will be presented Sunday, August 13, 8 p.m., building 409D, UCSD. 296-9523.

Balletroom Dance Competition, local amateur dance competitors go at it toe-to-toe, professionals will give dance demonstrations, and the audience can display their personal styles in general dancing. Sunday, August 14, 5:30 p.m., El Amigo Plaza, 1340 Broadway, El Cajon. 582-0533.

"Twilight in the Park" Concerts continue with jazz and rhythm and blues from Berry Cray and the Market Time Express II band. Sunday, August 15, 1 p.m., light classics from the San Diego Youth Symphony Woodwind Quintet. Tuesday, August 16, pop music from the Navy Band. Wednesday, August 17, and English folk songs from John Walker. Thursday, August 18, 6:30 p.m., Spreckels Organ Pavilion, Balboa Park. Free. 517-7177.

Latin Variety, Los Alcazares Menudas, a musical comedy group, and the Mexican Melodrama Quartet will perform Saturday, August 13, 8 p.m., Educational Cultural Complex Theater, 4343 Ocean View Boulevard, Southeast San Diego. 230-2800.

Symphony on the Green continues with Bob Crosby and his orchestra with the Bobcats. "Champagne Lady" Roberta Linn, and comedian Pat Buttram. Saturday, August 13, 8 p.m., on the green at Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo. 487-3773.

Organ Pavilion, Balboa Park. Free. 517-7177.

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TO LOCAL EVENTS

Art, 700 Prospect Street, La Jolla, 459-3724.

North Torrey Pines Road, San Diego. 235-8466.

Barona Indian Mission Deep-Pit Barbecue, the twenty-third annual, will also feature Indian dancing, social dancing, and games to benefit the mission. Sunday, August 14, 10 a.m., Barona Indian Mission, 1054 Barona Road, Lakeside. 453-3412.

"The Teenager in Film" — 1940 to 1970's original movie posters from classic "teen" movies, will be on display through August 31, Pacific Beach Public Library, 4606 Ingraham Street, Pacific Beach. 273-9581.

"What Tree Is That?" a leisurely two-hour guided walk through Balboa Park sponsored by Walkabout International will help answer this question. Saturday, August 13, 8:30 a.m., Sixth Avenue and Laurel Street, Balboa Park. 276-7469 or 223-1436.

Middle Eastern Bazaar, weaving and crafts from Afghanistan, Iran, and Turkey will be on display Saturday, August 13 and Sunday, August 14, 10 a.m., Museum of Man, Balboa Park. 239-2001.

Mission Bay Kite Festival, the ninth annual, bring your own or just watch state-of-the-art kites. Saturday, August 13, noon, lawn south of the Hilton Hotel, East Mission Bay Drive, Mission Bay. Free. 232-2268.

Philippine Festival, a weekend of food, music, and Philippine culture will feature performances by the Samahang Dance Company. Saturday, August 13 and Sunday, August 14, 10 a.m., Scarsch Rine Temple, 1895 Camino del Rio South, Mission Valley. 444-7528.

Performance Art Presentation, Martin Bates will perform a commemorative composition at the site of a 1978 murder, Saturday, August 13, 7:30 p.m., Torrey Pines State Beach near Lifeguard Tower No. 7, 448-8905.

Car Show Competition, the San Diego Aerobics Association will sponsor this driving-skill (not speed) competition for various

classes of cars and drivers. Sunday, August 14, 7:45 a.m., San Diego Stadium parking lot. 421-EAST.

Bullfighting, the season continues Sunday, August 14, 4 p.m., Bullfighting-by-the-Sea, Tijuana. 232-4558.

Socks Soccer, the Socks battle it out with Ft. Lauderdale, Sunday, August 14, 7:30 p.m., San Diego Stadium. 280-COAL.

Padre Baseball, the Pads open a week-long home stand with two against the Phillies, Wednesday, August 17, 7:05 p.m., and Thursday, August 18, 1:05 p.m., San Diego Stadium. 283-4494.

Thoroughbred Racing continues with nine races daily except Tuesday, first post 2 p.m., through September 14, Del Mar Racetrack, Via de la Playa, Del Mar. 299-1140 or 795-1141.

Snorkeling Excursion, marine biologists will guide you through the underwater flora and fauna if you supply the snorkeling gear. Saturday, August 13 and 20, 9:30 a.m., La Jolla Caves, 1325 Coast Boulevard, La Jolla. Reservations: 452-4578.

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

Charger Preseason Football, San Diego hosts the Philadelphia Eagles, Saturday, August 13, 6 p.m., San Diego Stadium. 280-1221.

Super and Street Stock Car Racing, the last regular race of the season, will be held Sunday, August 13, 8 p.m. (qualifying 6:30 p.m.), Cajon Speedway, Bradley Avenue at Gillespie Field, El Cajon. 448-8905.

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reading in "short story," the Anarchist's Convention" and discussing his career. Sunday, August 14, 6 p.m., KPBS-FM 89.1.

"Mothering," a locally produced, live interview and call-in program opens its series with a look at alternatives to public education. Tuesday, August 16, 6:30 p.m., KPBS-FM 89.1.

"The Pleasure of Finding Things Out," an interview with Richard Feynman, Nobel Prize-winning physicist, will be rebroadcast on NPR. Tuesday, August 16, 8 p.m. (repeating Friday, August 19, 2 p.m.), KPBS, Channel 15.

"To Dance for Gold," a documentary record of the Second International Ballet Competition for young dancers, will be televised Wednesday, August 17, 9 p.m., KPBS, Channel 15.

Poetry Reading, Bill Mayo will read from his works. Thursday, August 17, 7 p.m., Multicultural Arts Institute, 423 Market Street, downtown. 236-1521.

"Cruising Ports: California to Florida Via Panama" is the subject of a slide show and lecture by author-lecturer John Rams. Thursday, August 17, 7:30 p.m., Southwestern Yacht Club, 2702 Quailmeadow Street, Point Loma. Free. 232-9028.

Poetry Reading, LeVerne Brown will read from her collection *The View From the End of the Pier*. Friday, August 17, 7:30 p.m., Plum Books, 1615 West Lewis Street, Mission Hills. Free. 299-7098.

"Family in Transition" Conference, the second annual, sponsored

by the county of San Diego, will offer lawyers, psychiatrists, and other professionals discussing divorce and related issues. Saturday, August 13, 9 a.m., room 309, National University, 4307 Camino del Rio South, Mission Valley. Free. 236-2681.

Poetry Reading, Bruce Boston and Robert L. Jones will read from their works. Sunday, August 14, 2 p.m., Villa Montezuma, 1925 K Street, Sherman Heights. 239-2211.

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READER'S GUIDE

"Poesia Genetica No. 18," a performance poetry piece by Guillermo Gómez-Peña and Sara-J. Heron will take place Monday, August 15, 7:30 p.m., D.G. Wells Books, 7427 La Jolla Village Drive, La Jolla. Free. 436-1820.

Storytelling, come tell a brief story then listen to those of visiting tale spinners Jan and Joanne Ward at a meeting of Storytellers of San Diego, Tuesday, August 16, 7 p.m., Down Maggie's, 3389 University Avenue, North Park. 298-8384 or 569-9399.

"The Phil: Medical Aspects of Running" will be discussed by an internist, an emergency medicine physician, and a kinesiologist, Tuesday, August 16, 7:30 p.m., CosmoQuest Room, Sheraton Har-

bor Island Hotel, 1380 Harbor Island Drive, Harbor Island. Free. 297-1821.

Central America, the political and military situation, will be discussed by retired navy officers B. D. Blank and J. H. Norton, at a meeting of the North Coast Republican Club, Tuesday, August 16, 7:30 p.m., optional dinner \$80 (299), Chung King Loh Restaurant, 552 Stevens Avenue, Solana Beach. (Dinner reservations: 480-0291).

Poetry Reading, San Bruno will read from his works, Tuesday, August 16, 7:30 p.m., Habitat Bookshop, 4711 Third Street, La Mesa. Free. 697-7922.

"Contemporary Art from the Netherlands," Carol Visser, David van de Kooij (sculptors). Peter

Holsten (graphic artist), and Marlene Bozem (mixed media/videotape artist) will discuss their work, Wednesday, August 17, 7:30 p.m., La Jolla Museum of Contemporary Art, 230 Prospect Street, La Jolla. 514-1541.

"Humanism Among World Religions" will be discussed by religion instructor Elizabeth Mendillo, Dinda sponsored by the Humanist Fellowship of San Diego, Wednesday, August 17, 7:30 p.m., D.G. Wells Books, 7427 La Jolla Village Drive, La Jolla. Free. 436-1820.

Multi-Media Show, totems, banners, paintings and graphics by Norman Laliberte will be on display through August, Sefton

and paintings by Maria Chaffee, will be on display through August 12, Riggs Galleries, 2380 Fifth Avenue, Hillcrest. 233-8263.

"Deja Vu," drawings and paintings by Hase Waziy, will be on display through August 13, Spectrum Gallery, 726 Seventh Avenue, downtown. 232-9743.

"Artist Loose in Nation," multimedia paintings on political themes by Stephen Gray and "Start Icon," a sculpture by surfboard designer artist Tim Bessell, can be viewed through August 13, Installation Gallery, 427 Fifth Avenue, downtown. 232-9915.

Photographs and Video Show, all the work of San Franciscans, includes western landscapes by Wanda Hammerbeck, color images by Harry Bowers, and a continuously running show of video art pieces including work by and about Sam June Pak, a video pioneer, and performance artist Meredith Monk, on view through August 28, Museum of Photographic Arts, Balboa Park. 239-5262.

"Punctuated Landscapes," photographs by Gene Kennedy, will be on display through August, Sefton

play through September 11, with an opening reception for the artist, Tuesday, August 16, 7 p.m., Old Town Circle Gallery, 2501 San Diego Avenue, Old Town. 266-2396.

Portrait Photographs in black and white by Michael Campbell will be on display through September 2, Athenaeum Music and Arts Library, 1038 Wall Street, La Jolla. 454-5872.

"Art in Process," painters Robert Bradford and Anne Inman will be working in a recreation of their studio installed in the museum through September 4, San Diego Museum of Art, Balboa Park. 232-7931.

TO LOCAL EVENTS

Hall Gallery, Natural History Museum, Balboa Park.

"Growing Through," recent paintings by Margot Gross, will be on view through September 2, Cynus Gallery, 656-172 Ninth Avenue, downtown. 234-0846.

"Between Continents/Between Seas: Pre-Columbian Art of Costa Rica," three hundred works of ceramic, jade, stone, and gold will remain on view through September 25, San Diego Museum of Art, Balboa Park. 232-7931.

"The Music" (continued from page 1)

form it wasn't. (Also) the amount of tonality, which was shocking seven years ago, is now taken for granted. Each

variation is so different, and yet you always hear the theme. For me, I always feel like I've been on a real journey (after performing the piece). One has a sense of having traveled through a lot with meaning."

Unisa Oppen's performance of Fredric Rzewski's *The People United Will Never Be Defeated!* will be the concluding selection in a concert entitled "Chile: Ten Years On..." to be held Monday, August 15, at 8:00 p.m. in UCSD's Mandeville Auditorium. Preceding the piece will be Gordon Mumma's *Wooden Pyramids*, Sasha's Song — *For the People of Chile*, by Larry Polanski, Juan Orrego-Sala's *Bugafra Minima de Salvador* Allende, and Vincent Plush's *On Sleazebag Stars* — *Hommage to Victor Jara*. With the exception of the Mumma work, which is pre-recorded on electronic tape,

the remaining compositions will be performed by a ten-piece ensemble featuring contrabassist Bertram Tinerley, trumpeter Ed Harkins, trombonist Miles Anderson, and others. Vincent Plush will conduct the ensemble. The concert will be preceded by an exhibition of ampelares, small folk-art tapestries made by hand by Chilean women. Following the concert, the Chilean folk group Cochaván will perform at an outdoor reception. For further information, call 452-7013.

—George Varga

reached the end of your cardboard string roll. That sense of power when you waved your arm to the right or left and your distant kite responded to your command by slowly drifting to the right or left. Do you remember sending messages to your kite? Little pieces of paper you slipped onto the string which eventually crept their way up to the kite? We wondered whether airplanes would become entangled in our kite strings. After a couple of hours it would be time to bring in the kite. It's hard to wind in a taut string, but there was a trick to it. If you jerked your arm back suddenly, the string would slacken and you could wind in a few feet quickly and easily. Jerking and winding, jerking and winding, over and over and over became tiresome after a while

up. So high it was just a speck of color in the sky. The satisfying pull against the stick to which you'd tied the string when you

(continued on page 6)

SUBSCRIPTION RATES

August 18 to 24, 1983

Thursday, August 18
12:00 Noon Matinee Recital in
Sherwood Auditorium
8:00 PM Opening Concert
in Sherwood Auditorium

Friday, August 19
12:00 Noon Matinee Recital in
Sherwood Auditorium
8:00 PM Evening Concert
in St. James's Catholic
Church, Solana Beach

Saturday, August 20
2:00 PM Matinee Recital at
Sherwood Auditorium
8:00 PM Music Cafe (dinner)
La Jolla Museum of Contem-
porary Art Courtyard

Sunday, August 21
8:00 PM Evening Concert at
Sherwood Auditorium
1:00 PM Matinee Recital at
Sherwood Auditorium

Monday, August 22
11:00 AM Children's
Concert at Sea World
Nautilus Pavilion

SANTA FE CHAMBER MUSIC FESTIVAL in California

2:00 PM Children's Concert at Sea World Nautilus Pavilion
4:00 PM Music Cafe at
composers' lecture in Canvas
Cafe Theatre

6:00 PM Dinner on the
Green outside The Old Gallo
8:00 PM Evening Concert at
Old Globe Theatre

Wednesday, August 24
2:00 PM Open discussion
rehearsal at East County
Performing Arts Center
8:00 PM Young Concert at
East County Performing
Arts Center

SUBSCRIPTION RATES

Gold Pass Series — \$125 per person
includes evening concert,
2 matinee recitals, 2 dinners,
children's concert

Sunset Series — \$60 per person
includes evening concert,
matinee recital, dinner, children's
concert

Santa Fe Sampler — \$30 per person
1 concert, 1 evening recital,
1 matinee recital, children's concert

Single Tickets:
Evening concert — \$15 per person
\$12 for August 6/19 and 8/24
\$7 for August 8/19 and 8/24
Student/fellow (chairs)
August 22 evening and all matinee
recitals — \$12 and \$5
Student/fellow chairs for 8/18
and 8/19 matinees

For ticket information:
• Mail check to P.O. Box 2368,
La Jolla, CA 92038
• Call to charge 439-3724
• In person at La Jolla Chamber Music
Society office, Hotel La Jolla,
7700 Fay Ave.
• At the door (pre-paying
performance)

For further information call 459-3724

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Sat. & Sun.—3:30 and 7:30 p.m.
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Plenty of parking, all reserved seats. Free works nightly!

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Evening of Rodgers and
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(8:12 AM Tech rehearsals)
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READER'S GUIDE TO THE THEATER

designed by Kim Holman, the costumes are by Marilyn Price, and the lighting is by Bruce Kelley. (Sm.)
 Nightingale through August 14; Thursday through Sunday at 8:30 p.m.

HENRY IV, PART I

The Old Globe's production of Shakespeare's greatest history play is an uneven mixture of fine performances and some suspect casting and directorial decisions. On the plus side, the political and moral enemies of King Henry are first-rate: David Ogden Stiers has done a fascinating job as Falstaff, the king of the Boar's Head Tavern and in many ways, the essence of comedy. Unlike most Falstaffs, which are played to the theatrical hilt, Stiers is a toned-down, controlled performance. And his refusal to give Falstaff the usual overly broad comic swagger actually makes the character's many crises—because they are given comparative relief—all the more vivid. As Hotspur, one of the leaders of the rebel camp, Stephen McHattie is equally strong.

Unrestrained and giddy with anger, Hotspur spits pure rage from the center of his being. In contrast to Stiers's underplaying, McHattie is all intensity and both create stunning adventures of the king and his son, Prince Hal. But the king, played regally by Thomas Hill, is simply no match on stage for his opposition. On opening night, Hill was in automation. He demonstrated no clear sense of how to phrase his lines, and he would punctuate each with stiff, robotic gestures that, after a while, were more comical than regal. And his son Hal fared no better.

As the play begins, England is torn by civil war. The authority of the king is in doubt, and rebellions abound throughout the realm: political rebellion in the camp of the king's enemies; moral rebellion in the tavern; and filial rebellion, it would seem in the king's son. The central issue of the play is conflict, and Prince Hal's function is to reform each locale. At least it is in theory. In a program note, director James Dunn sees Hal (as others have) as an example of the "golden mean" at Aristotle's

Nichomachean Ethics, with Hal tracing a virtuous path between two bad models of his father. But Mark Moses's Hal is neither virtuous nor vicious. Instead, he begins and ends the play a one-dimensional being. He is insouciant, never debasing smart aleck talk into evoking lust. Moses behaves, in short, as if his character has already read the play and is completely secure. As a result, his Hal never actually earns his accomplishments. L... on our eyes. He rises from the start, as a fat accomplishment. And thus there is a gap in the center of the Old Globe production—and an overall lack of unity. Henry may have been on the side of the two Henrys. But at the Old Globe on opening night, I found myself rooting for the extreme characters, the ones outside Aristotle's mean, due in large measure to the golden performances of McHattie and Stiers. (Sm.)

Old Globe Theatre, Festival Stage, through August 26; Friday, August 12, Sunday, August 14, and Tuesday, August 16, at 8:30 p.m.

JACK THE RIPPER

The Palm Court Theatre presents Ron Pember and Dennis DeWane's musical comedy thriller about London's infamous profiler. Scored in the music hall tradition, the musical is set in the East End of London in 1888, and the atmosphere of the play recreates between the rowdiness and gaiety of the inhabitants and the somber acidity of their impoverished lives. Buddy Ashbrook directs. Cast members include David Terrell, Bart Westbrook, Peggy Davidson, Theresa Cassidy, George Kinnell, Jeff Warren, Lori Hoeslein, Barry D. Eddidge, Kent Allen, Hunter, Bart McClintock, and Tom Erickson. (Sm.)

Palm Court Theatre, through August 14; Thursday through Sunday at 7:30 p.m.; Matinee Saturday, August 14 at 2:00 p.m.

THE LEGEND OF SLEEPY HOLLOW

The Imperial Beach Players present a minimalist version of the classic story by Washington Irving. Written by John P. Donatelli and Herbert French, Jr., the musical retells the tale

of Ichabod Crane, the new schoolteacher of Sleepy Hollow, and his encounters with his students, the Van Tassel family, and a headless horseman. Mary Lauderback directs, with assistance by Kathy Harley. Members of the cast include Kent Cornwell, Susan Huppert, Denise Forness, Kristin Davis, Debbie DePina, Kenny Cornwell, Jeff Rowan, Steve Holmbeck, and Ted Davis-Mann. Jose Kane is set and lighting designer. Phil Swartz is the musical director. (Sm.)

Marina Vista Center, Eighth Street and Imperial Beach Boulevard, Imperial Beach, through August 20; Friday and Saturday at 8:00 p.m.; Matinee Sunday, August 14 at 2:00 p.m.

LIFE WITH FATHER

The Coronado Rephouse presents Howard Lindsay and Russel Crouse's family comedy adapted from Clarence Day's autobiography and sketches he wrote for the New Yorker. Set in the 1880s, the comedy is about

a prosperous New York family it encounters the generation gap, visiting relatives, budget troubles, and the conventional life of the late-Victorian era. Thomas J. McCurry directs the cast. Members of the cast are: Ned Modica, Sally Guernsey, Stephen Muller, Christian Hoff, Guy Sutton, Galen Duke, Pamela Randall, Maylene Hall, Kathleen J. Moon, Jose Brunstein, and Martin Zgodnick. The set design is by Marty Burnett, and the costumes are by John-Bryan Davis. (Sm.)

Coronado Rephouse, through August 20; Thursday through Sunday at 8:00 p.m.; Matinee Saturday, August 20, dinner at 7:00 p.m.; Dinner theater performance: Saturday, August 20, dinner at 7:00 p.m., curtain at 8:00 p.m.

LUNCH HOUR

The Fiesta Dinner Theatre is staging the Jean Kerr comedy about two offbeat couples—residents of Hampton Beach in Massachusetts—who lives become "entangled." Frank Wayne directs the production. Members of the cast are Julie Mariner, Kim Patricia Bennett, Phil Sholter, Cynthia Schube, and Byron LaDue. (Sm.)

Fiesta Dinner Theatre, Friday, August 12 through Sunday 11: Tuesday through Saturday, dinner at 5:30 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 noon, curtain at 1:15 p.m.

MACBETH

Old Globe director Jack O'Brien is a radically different Macbeth. In an attempt to purge the tragedy of its gaudy theatrical trappings and to "re-examine" its poetry, O'Brien has abandoned the play's visual fury in favor of the verbal purity of its sound. As if on bended knee, the production humbles all else before the glory of the world. His actors draw like monks.

Kent Dorey is set in Sparta. And the production as a whole has the feel of a staged reading, like a poem read by the barely distinguishable voices. O'Brien has deliberately deconstructed all display and one's sense of theatrical order goes haywire. Only the rare is allowed to gather information, make distinctions, and comprehend what is, in effect, an auditory event. It is as if O'Brien wants us to close our eyes and just listen. All of which is an interesting, experimental, and—let us say—knowledgeable, albeit—unique approach to staging this difficult play.

One of the problems with O'Brien's conception is that it assumes prior knowledge of the play and its stage history. Hall is a re-examination. Someone seeing—anyone late to the production—will be hearing the play for the first time in a definite disadvantage. And someone expecting Beniamin Foster coming to Dunsmuir, ghostly feelings, velvety throwing Turk's ears into bubbling conditions, and all the other vivid effects that are an integral part of this play is in for a letdown. The production has separated the word from the conventional referents in the theater that help to illuminate its meaning. This absence taxes the audience and the resources of the actors. With one exception, Actor Anthony Zerbe Macbeth is spellbinding. Shown of dishonest

pyrotechnics, Zerbe's work is remarkably consistent and absolutely compelling. The rest of the production often has the feel of a staged reading, or a concert with no tubes to look at. Macbeth's performance, however, we can follow the intentions of the production to the letter. And we appreciate the actor's talent—the admirable art of the director's master plan—to emerge. When Zerbe speaks, we can't but close our eyes, and listen. In awe. (Sm.)

Castus Center Theatre, through October 2; Thursday, August 11, Saturday, August 13, and Wednesday, August 17 at 8:00 p.m.; Matinee Thursday, August 11 and Saturday, August 13 at 2:00 p.m.

A MAD WORLD, MY MASTERS

Reviewed this issue.

Manuel Velez, Jr. directs the Performing Arts, through August 14; Tuesday through Sunday at 8:00 p.m.; Matinee Saturday and Sunday at 2:00 p.m. For information call 452-3960.

MRS. WARREN'S PROFESSION

George Bernard Shaw's early, "disgraceful" play is—very often randomly—set at the Victorian treatment of women, which made no distinction between motherhood and madness, and which, he says, shamefully "undermines, undermines, and overthrows women." Mrs. Warren's Profession is an important play historically. It urges women to challenge the restrictions and exploitations of a tarnished age and urges society to eliminate these prejudices. At this early stage in his career, however, Shaw was more apt at ideas than actualities. And his alternative to the Mrs. Warrens of the world is a married pig named Vene, who has a boulder for a heart and the emotional range of a computer. Shaw was correct in placing this satirical comedy among his "Disgraceful Plays." His solution is just that. Directed by Douglas Jacobs, the San Diego Repertory Theatre's opening night performance of the Shaw play written all evening with an unruly script and with an equally unruly cast, on which things consistently fell apart. Of Jacobs's cast, only actor

Peter Bernier seemed genuinely comfortable with his role as Sir George Giths, a vice entrepreneur whose chaperoness concealed all my motives. The identities of other characters were less easily discerned, and may have even been a mystery to the playwright. Shaw ran with three Latino subjects—women's rights, incest, and prostitution—until they caught up with him and he was forced where to go. The full-blown

concerning of the play it was born for thirty-three years. Shaw's championing of a just cause, and the lengthy, persuasive plot of PW he did in his preface—all tend to sway one favorably toward Mrs. Warren's Profession. There is just one problem. The Shaw production was unable to overcome the play itself, leaving aside a muddle. (Sm.)

San Diego Repertory Theatre, Sixth Avenue Playhouse, through August 14; Tuesday through Sunday at 8:00 p.m.; Matinee Saturday at 2:00 p.m.

MY COUSIN JOSEPH

The Old Town Opera House presents the musical play—book, music, and lyrics by Robert Aspin—about the character of the birth of America's finest Civil War hero. Directed by the musical, which is based on the true story of the romance and elopement of Joseph and Captain Henry Planch in the 1840s, Merlyn Green choreographs the production. Old Town Opera House, through September 4; Thursday through Saturday at 8:00 p.m.; Matinee Sunday at 2:30 p.m.

NIGHT CLUB

The North County Community Theatre is offering a half of one-act plays, for one weekend only. Directed by Leonard Formosa, the two one-acts are *The Volant* and *The Herbs*. Cast members for the two shows include John Peterson, Hal Linsen, Bob Pasche, Kelly Berenson, Betty Johnson, and Connie Schick. Art Neighbors is the assistant director for the productions. North County Community Theatre.

WE BAD!!

"A parade of unrepentant fantasies." —Jeff Smith, Reader
 "Offensive...revolting." —Wilton Jones, Union
 An Alpha Co. Production
 by Kenneth Bernard
 An Alpha Co. Production
 LAST 4 PERFORMANCES
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 Reservations 291-5170 All seats \$5

1350 East Vista Way, Mesa View Shopping Center (next to the Golden Dragon Restaurant), Vista, Friday, August 12 through Sunday, August 14 at 8:00 p.m.

NIGHT CLUB

Kenneth Bernard's controversial play takes place at Bud's Hideaway, a run-down, once glitzy but located in a seamy part of the city. A mélange of social outcasts, have come to the place seeking refuge and the protection of Bud, the club's androgynous master of ceremonies. A haven of order in a chaotic world. Bud provides the crowd verbally, assures them that all is almost well, and encourages them to perform acts and acts of sexual exploration. Then Bud reminds his few patrons of the club's "cover charge" in a tone of voice indicating that the hell outside may extend inward as well. *Night Club* offers an evening of titillation, nudity, raunchy language, and the opportunity to reveal in unbridled despair. *Night Club* is a message, in brief, is that life is a dream from hell, and that even the slanting surface of hope will fail, in the end, to betray. The Alpha Company's opening night production of the play, however, in no way captured the force of Bernard's script. With one major exception, it was as earnest as the play's individual acts. Directed by Olive Planch, the cast was quite—well, it was a decidedly disciplined way—and was definitely acting, playing at being decadent rather than being decadence once unbridled from within. This *Night Club* was patently by the numbers. There was little spontaneity, so, as a result, little sense of the play's individual acts. The set design and construction by Rick Jacobs. The play was a tale of the stylized techniques of Japanese theater. It was also very Alpha Company subtle, as Army with a jagged life, and delightfully brutal. Given the quality of the Alpha Theatre—and the previous efforts of the Alpha Company—the rest of the evening

was competently (and unexpectedly) forced, affected, and overwrought. (Sm.)

The Night Club, 4586 Park Boulevard (corner of Park and Madison), San Diego, through August 14; Thursday through Sunday at 8:00 p.m. For information call 291-5170 or 234-7600.

NIGHT VOICES

The Marquis Gallery Theatre offers an evening of musical selections from two plays by local artist and actor. *Night Voices* is by Rita Wiley, who directs the production. The music is by Rita Wiley, Lawrence Cooke, and Kent Brink. The production features Dale E. Turner, Fund, Valeria Golan, Marjorie D. Smith, Marie Labrecque, and Gerald Anderson. Kent Brink is musical co-director with Kenneth Anderson, who also plays piano for the show, with Bob Schacter on guitar and bass, and with Glen Lay on drums. *Night Voices* is a musical play, through August 28; Thursday through Saturday at 8:00 p.m.; Sunday at 6:00 p.m.

NTS

The North Coast Repertory Theatre is staging Tom Topor's courtroom drama about Claude Faith Dapier, whose parents and other powers that be want to have her committed as mentally incompetent to mental care in a mental hospital. *NTS* is the opening production of the production. Members of the cast include Laura McElhinney, Martha Holden, Powell Harrison, Richard Seymour, Douglas Roberts, Jean Harshaw, Douglas Brut, and Harley Harshaw. The set design and construction is by Rick Jacobs. (Sm.)

North Coast Repertory Theatre, through September 4; Friday and Saturday at 8:00 p.m.; Matinee Sunday at 2:00 p.m.

PETER AND THE WOLF

The Magic Machine Children's Company—the rest of the evening

forced, affected, and overwrought. (Sm.)

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THE RIVALS

The Old Globe Theatre presents Richard Brinsley Sheridan's classic eighteenth-century comedy of manners. A satire on the pretension and sentimentality of his age (and ours), Sheridan's play boasts a splendid assemblage of comic characters, from the country bumpkin Bob Acres to Mrs. Malaprop, whose being belied by the language led to the tragedy of the word "malapropism." Joseph Hardy directs the production. Members of the cast include David Ogden Stiers, Katherine McCrath, Jonathan McManis, Harriet Hall, Tom Lacy, Mark Hanks, Callie O'Hanley, Mark Rosenbaum, Jackson Tarnwell, Deborah Taylor, and Jack Watkinson. Steven Rubin is the scenic and costume designer. Kent Dorey is the lighting designer, and Robert Gonyea is the sound designer. *NTS* is the opening production of the production. Members of the cast include Laura McElhinney, Martha Holden, Powell Harrison, Richard Seymour, Douglas Roberts, Jean Harshaw, Douglas Brut, and Harley Harshaw. The set design and construction is by Rick Jacobs. (Sm.)

SAME TIME, NEXT YEAR

Bernard Shav's witty comedy—about Doris and George, who carry on a one-weekend-a-year affair for twenty-five years—is packed with funny one-liners that, were they allowed to, could become a running gag. A decade moments before their a united piece of theater. Acted at making a Broadway script look stylish, Galtrop

Reportory Company begins its second season of puppet theater with the classic tale about the brave Peter, the Big Bad Wolf, and—in this new adaptation by Lynn Berchenko—a special guest appearance by Little Red Riding Hood. The production, directed by Kent Brink, features puppets, actors, music, and special effects. Members of the cast include Alan Gray, Ginger Lower, Jill Harris, Gary Prescott, and Paul Nolan. (Sm.)

Marquis Public Theatre, Saturday at 11:00 a.m. and 2:00 p.m.

THE RIVALS

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SAME TIME, NEXT YEAR

Bernard Shav's witty comedy—about Doris and George, who carry on a one-weekend-a-year affair for twenty-five years—is packed with funny one-liners that, were they allowed to, could become a running gag. A decade moments before their a united piece of theater. Acted at making a Broadway script look stylish, Galtrop

Quarrier Theatre director Will Simpson has staged its production with an eye not for the comic but rather as the overall arc of each scene, in turning down the jokes imprints of *Same Time, Next Year*. Simpson has achieved an admirable balance between humor and pathos and, in the end, a very funny show, but under Simpson's guidance George and Doris also become more than the play's most loved characters. And performed by Barbara Munny and Bill Hanks, they also become more likable, believable, and human. Indeed, Hanks plays George like a child turned loose in a toy store, all the while offering the security guards to show up and ship him off to the almshouse. As his character ages, however, Hanks gains credibility through restraint. This choice allows Hanks to indicate emotional depths to his character. They linger just below the surface and slowly emerge, once a year, when he's with Doris. Hanks also suggests that only he can bring them out. And across Barbara Munny does just that. She turns Doris into a fully rounded, sympathetic person, one who evolves from self-consciousness through experimentation to a secure identity in middle age. Hanks is splendid. Kent Nichols's period costumes and a pageant of fiddish halos help reflect Doris's aging process. But I suspect that Munny could effect these changes without the aid of props. When you see the light, unaided, but mutually staged production—and I recommend that you do—keep an eye on the early Doris. Somehow Munny brings the basics of that character while giving her a complete overhaul by play's end. (Sm.)

SLEUTH

For the second of the Actors' Workshop has staged its production with an eye not for the comic but rather as the overall arc of each scene, in turning down the jokes imprints of *Same Time, Next Year*. Simpson has achieved an admirable balance between humor and pathos and, in the end, a very funny show, but under Simpson's guidance George and Doris also become more than the play's most loved characters. And performed by Barbara Munny and Bill Hanks, they also become more likable, believable, and human. Indeed, Hanks plays George like a child turned loose in a toy store, all the while offering the security guards to show up and ship him off to the almshouse. As his character ages, however, Hanks gains credibility through restraint. This choice allows Hanks to indicate emotional depths to his character. They linger just below the surface and slowly emerge, once a year, when he's with Doris. Hanks also suggests that only he can bring them out. And across Barbara Munny does just that. She turns Doris into a fully rounded, sympathetic person, one who evolves from self-consciousness through experimentation to a secure identity in middle age. Hanks is splendid. Kent Nichols's period costumes and a pageant of fiddish halos help reflect Doris's aging process. But I suspect that Munny could effect these changes without the aid of props. When you see the light, unaided, but mutually staged production—and I recommend that you do—keep an eye on the early Doris. Somehow Munny brings the basics of that character while giving her a complete overhaul by play's end. (Sm.)

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READERS GUIDE TO THE THEATER

Guided summer productions, the North County Community Theatre offers Anthony Braxton's popular musical that boasts a bi-racial twist at every turn. Bill Rafferty directs the production. Members of the cast are John Douglas as Andrew Wyle, a famous mycologist, and Dennis Turner as "Milo" (Milo's wife's "best friend"). (Sm.)

North County Community Theatre, 1350 East Vista Way, Mesa Vista Shopping Center (next to the Golden Dragon Restaurant), Vista, through August 21; Friday and Saturday at 8:00 p.m. Sunday at 2:00 p.m.

SOUTH PACIFIC

Theater East concludes its 1983 summer season with the Rodgers and Hammerstein musical about love and adventure on a tropical island during the Second World War. Jack Bunch directs the musical, which features such songs as "Some Enchanted Evening," "Till I Come," and "Till I Hear the Music." Members of the cast include Bob Howard, Fred Goodwin, Ray Watson, Gordon Benson, Rick Parris, Mary Grant, and Maurine Smith. Susan K. McDaniel is the set designer. Gregg Barnes the costume designer, and Mark Scott the lighting designer. The choreographer is David Davis. He is the music director in William Doyle. (Sm.)

East County Performing Arts Center, Thursday, August 11 through August 21; Thursday, August 11 through Sunday, August 14, and Tuesday, August 16 through Sunday, August 21 at 8:00 p.m. Matinee Sunday, August 14 at 2:00 p.m. For information call 440-2277.

TALLEYS FOLLY

The Old Globe Theatre has added several new performance dates for its production of Sanford Wilson's delightful two-character play. With good reason. Directed superbly by Andrew J. Prosser, and beautifully acted by Robert Daniel and Monique Fowler, the comedy about an unlikely relationship is one of the bright spots of the Globe's summer season. Set in 1944, the play takes place on a gastro-lab farmhouse in Lebanon, Missouri. Forty-two-year-

old Matt Friedman, an accountant of German Jewish descent, awaits Sally Talley, eleven years younger and, temporarily, it would seem, a universe apart. "This will be a walk," Friedman assures the audience (and himself) in a prologue — and a ninety-seven minute one at that. As the evening progresses, and as John B. Forster's subtle lighting drama imparts, Sally's play casts a quiet spell, often in the face of barriers determined to thwart the odd courtesan taking place on a warm summer night. Each character has a past, that, in these times, a best left alone. But the scorching threat of their disclosure, surprisingly enough, brings them even closer together. All thanks to a delicately crafted script. Talley's sensitive director, the work of Daniel and Fowler, and the technical efforts of art designer Kent Dorsey, costume designer Robert Morgan, and sound designer Michael Winston. All combine to craft, as Matt promises, a walk. A wonderful one at that. (Sm.)

Cassius Carter Center Stage, through August 27; Friday, August 12, Sunday, August 14, and Tuesday, August 16 at 8:00 p.m. Matinee Sunday, August 14 at 2:00 p.m.

TWILIGHT NIGHT

"If music be the food of love, play on," says Duke Orsino to his court musicians, in Shakespeare's Twelfth Night. "That strain again!" he goes on. "I had a dying fall." 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 fantastical!"

So Shakespeare expeditiously and economically alerts us to the themes of his festive comic music, love, melancholy (the "dying fall" of the music), and the tendency of lovers to prefer fantasy to reality to create their own objects of desire, and to transform the world. Actor Jack Weithorn speaks these lovely words at the very beginning of Jack O'Brien's Old Globe production of Twelfth Night, and the evening's singing delivery — with each phrase and gesture artificial and calculated, devoid

of the requisite tone of self-indulgent, delicious sadness, and above all lacking a sense of real character behind the language — alerts us to something other than the themes of the play. Friedman assures the audience (and himself) in a prologue — and a ninety-seven minute one at that. As the evening progresses, and as John B. Forster's subtle lighting drama imparts, Sally's play casts a quiet spell, often in the face of barriers determined to thwart the odd courtesan taking place on a warm summer night. Each character has a past, that, in these times, a best left alone. But the scorching threat of their disclosure, surprisingly enough, brings them even closer together. All thanks to a delicately crafted script. Talley's sensitive director, the work of Daniel and Fowler, and the technical efforts of art designer Kent Dorsey, costume designer Robert Morgan, and sound designer Michael Winston. All combine to craft, as Matt promises, a walk. A wonderful one at that. (Sm.)

Cassius Carter Center Stage, through August 27; Friday, August 12, Sunday, August 14, and Tuesday, August 16 at 8:00 p.m. Matinee Sunday, August 14 at 2:00 p.m.

WHAT THE WINE BELIEVES

The Educational Cultural Complex offers a brief run of Ron Miller's "upbeat play set against the streets of Detroit." Charlie Russell directs the production. William Greene and Glenn Runnels are among the members of the cast. Educational Cultural Complex Performing Arts Theatre, Friday, August 12, Sunday, August 14, and Monday, August 15 at 8:00 p.m. For information call 230-2843.

WHEN YOU COME BACK, RED RYDER

Like Robert Stevenson's The Perilous Forest, Mark Medved's play is set in a grassy space of a diner in a fiction of the Southwest. The play shows other similarities in audience scenes to each other and tempests the people gathered there; these are absent, some ended, some given new purpose. In lower hands, a production of Red Ryder might call too much attention to its innovations on Stevenson's Cheyenne, and, in places, to Sam Shepard. At the Bowery Theatre, however, like its not the case. Under Jim Bush's excellent direction, which refuses to pull a punch, there are no opportunities, once the evening gets rolling, to ease off the road and be comfortable. Like Twelfth Night, Medved's intelligent age who broadcasts his insights at the diner — director Bush has buffed his way through

Medved's literary locales and has struck at the core of the play — at Teddy's individual ability to pinpoint a person's deepest fears. The Bowery's explosive production progressively shifts its dramatic gears, from a key first, to a quieter second, and suddenly into a fourth and final, in an unpredictable escalation of claustrophobic suspense. By the second act, anything appears possible on the small Bowery stage because

Teddy through nearly the play's furthest character, also has more than a dash of Charles Manson in his seething psyche. (Sm.)

OLD GLOBE THEATRE, through August 27; Friday, August 12, Sunday, August 14, and Tuesday, August 16 at 8:00 p.m. Matinee Sunday, August 14 at 2:00 p.m.

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obligatory onslaught of "Ah-oos" from the audience, playing a carefully selected, predetermined encore or five, and exiting amid cries of "More! More!" — all in the name of good of rock and roll. But Gabriel, thank God, has never been like most rock musicians. For Gabriel, the concert hall is like a surgical amphitheater into which the audience has

been invited to participate in an examination of the human condition. Thankfully, his is not a didactic exercise, in which the artist finds clever ways of telling the audience what it should and should not believe, but rather a relentless form of exposition in which Gabriel — as in a game of charades — provides psychological clues that the audience may either ignore or

THE WEARD OF OCE

The Town Hall Players of Ramona are staging, for their Summer Children's Theatre, the classic tale of Dorothy, her dog Toto, and their journey from gray old Kansas to the audience land of Oz. Mike Compentore directs the production, with assistance from Brian Jones, Marlene of the cast include Jennie Jellies, Shanna Harlow, Lynn Berry, Christopher Nielsen, Craig Dullaghan, Raymond Carling, Gabe Marshall, David Stetefeld, Kristina Smith, and Karen Brown (as the Wicked Witch of the West). Set and prop designs are by Brian Peltan. (Sm.) Ramona Town Hall, 725 Main Street, Ramona, through August 21; Friday through Sunday at 7:00 p.m. For information call 785-2354.

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READER'S GUIDE TO THE MUSIC SCENE

Music commentary by John D'Agostino. Please send concert information and photographs to Reader Music Scene, P.O. Box 8000, San Diego 92108, or call 221-7121 Friday before 5:00 p.m.

On his recently released, two-record live album, one hears fairly faithfully reproduced versions of songs from all four Peter Gabriel albums. As Gabriel and his cohorts have taken pains to re-create in performance the electronic thicket of sound they produce in the greenhouse atmosphere of the recording studio, *Plays Live* brings into the listener's living room much of the aural excitement of a Gabriel show.

Given the high quality of Gabriel's music, that fact alone makes *Plays Live* worth owning. But what the album cannot possibly capture is the psycho-visual experience of watching Gabriel perform. For perhaps more than any other popular artist of the last decade, Gabriel has redefined the art of live musical performance — how music is presented, how conceptualizations are realized, how the performer defines his own role, and, ultimately, how the audience is affected by it all.

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PETER GABRIEL

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been invited to participate in an examination of the human condition. Thankfully, his is not a didactic exercise, in which the artist finds clever ways of telling the audience what it should and should not believe, but rather a relentless form of exposition in which Gabriel — as in a game of charades — provides psychological clues that the audience may either ignore or

pursue. Whichever choice the audience makes regarding thematic content, there is little chance of it not being drawn into the proceedings on any one of several emotional levels.

That's because Gabriel is a master showman, a mesmerizing vocalist, and a composer of music so removed from the footstep pop path that it does not allow the listener to shift absent-mindedly into automatic pilot.

As a short-story, street-cloped performer, Gabriel's only physical link with his art-rock past (when, as the central figure in the seminal art-rock band Genesis, he wore elaborate costumes and chains through the audience to the rear of the auditorium while urging those in proximity to "Lay Your Hands on Me.") One doesn't detect any self-consciousness in these acrobatics, but senses instead that they are merely motor manifestations of the music's implied meaning. Yet Gabriel is his most arresting when restricted to a minimum of movement, when the audience is expected to provide its own visuals to a complex bombardment of sound that literally encompasses the auditorium. Gabriel has examined the tradition of performer/audience symbiosis and found it wanting. He doesn't want the audience to observe detachedly, but to bear witness to the spontaneous

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it commercialized by modern society ("San Jacinto"); and a host of other "characters."

Gabriel is not above providing physical illustrations of his songs. Singing into a cordless, head-mounted microphone that frees him to move about unencumbered, he might swing menacingly from a chin-up bar at the rear of the stage during the dance-beat "Shock the Monkey," move like Marcel Marceau's "man walking against the wind" while singing about climbing "Solsbury Hill," perch precariously atop scaffolding while evoking the ancient spirits in the shamanistic "Rhythm of the Heat," or, more dangerously, climb the backs of chairs through the audience to the rear of the auditorium while urging those in proximity to "Lay Your Hands on Me." One doesn't detect any self-consciousness in these acrobatics, but senses instead that they are merely motor manifestations of the music's implied meaning. Yet Gabriel is his most arresting when restricted to a minimum of movement, when the audience is expected to provide its own visuals to a complex bombardment of sound that literally encompasses the auditorium. Gabriel has examined the tradition of performer/audience symbiosis and found it wanting. He doesn't want the audience to observe detachedly, but to bear witness to the spontaneous

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(Continued on next page)

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(continued from preceding page)

re-enactment of the moment of each song's inspiration — only then does a performance produce real magic.

Imagistic lyrics, a dense, unearthly electronic environment that seems to emanate from the very walls, primitive futuristic rhythms that seem to erupt from the bowels of the earth rather than from amplifiers, and a crouched, intense exorcist who is more provocateur than performer — all conspire to create the illusion that one is not so much watching a concert as glimpsing a "separate reality" into which "normal" rock and roll rarely ventures. It is theater without theatricality, characterization without acting, passion without the histrionics. If Gabriel alone represented the legacy of the entire art-rock movement, his music would validate all that that often turgid, occasionally pretentious, and largely misunderstood genre sought to achieve. Gabriel will perform Sunday night at SDSU's Open-Air Amphitheatre, with the Call as opening act.

In other concerts this week, the mass-produced sound of Journey rocks the Sports Arena on a bill that also features Bryan Adams; and ethno-electric Taj Mahal joins Doug Randall in a gig at the Belly Up Tavern. On Friday, Barry Craig and the Market-Time Express II perform the second in a series of nighttime jazz concerts at Wells Fargo Plaza, downtown; Altered Images, Twisted Roots, Urban Umbrella, and the Seventh play the Spirit; and Jose "light my fire" light my fire light



ALTERED IMAGES, Friday, Spirit

my fire" Feliciano opens a three-day stint at the San Diego Wild Animal Park's Mahala Amphitheatre. The only Saturday concert has Doll Congress and Joey Harris and the Speedsters at the Spirit.

Sunday afternoon, Tampa Tucker, Johnny Lee, Country Casanova, and Gerry Base and A Touch of Country perform at the Big Oak Ranch; and later

that night, Miles and the Drifters (whose original incarnations included the likes of the late Clyde McPhatter and Ben E. King, whose list of hits includes "There Goes My Baby," "This Magic Moment," "Save the Last Dance for Me," and especially "Up On the Roof," "On Broadway," and "Under the Boardwalk") will perform at the Belly Up Tavern with the Five

Careless Lovers.

Monday night will bring Lou Rawls to the Starlight Bowl in Balboa Park; and trombonist Hal Crook and jazz at The Zenith to the Rodeo in La Jolla; vibraphonist Lionel Hampton and his orchestra close the week with two shows on each of Tuesday and Wednesday nights at the San Diego Zoo's Wegethro Bowl.

CONCERTS

Journey and Bryan Adams: Sports Arena, tonight, Thursday, 8 p.m. 224-4176.

Taj Mahal and Doug Randall: Belly Up Tavern, tonight, Thursday, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Barry Craig and the Market-Time Express II: Wells Fargo Plaza, Friday, August 12, noon, 101 West Broadway, downtown.

Altered Images, Twisted Roots, Urban Umbrella, and the Seventh: Spirit, Friday, August 12, 9 p.m., 1130 Buena Vista, 276-3993.

Jose Feliciano: San Diego Wild Animal Park's Mahala Amphitheatre, Friday, August 12, 7:30 p.m.; and Saturday and Sunday, August 13 and 14, 3:30 and 7:30 p.m., 15500 San Pasqual Valley Road, Escondido, 747-8702.

Doll Congress and Joey Harris and the Speedsters: Spirit, Saturday, August 13, 9 p.m., 1130 Buena Vista, 276-3993.

Tampa Tucker, Johnny Lee, Country Casanova, and Gerry Base and A Touch of Country: Big Oak Ranch, Sunday, August 14, noon, 445-3047 or 579-6385.

Peter Gabriel and the Call: SDSU's Open-Air Amphitheatre, Sunday, August 14, 8 p.m., 265-6947.

Miles and the Drifters and the Five Careless Lovers: Belly Up Tavern, Sunday, August 14, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Lou Rawls: Starlight Bowl, Monday, August 15, 8 p.m., Balboa Park, 232-3501.

Hal Crook Jazz Orchestra: Rodeo, Monday, August 15, 8 p.m., La Jolla Village Drive and Villa La Jolla Drive, La Jolla, 457-5590.

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Gaslamp Quarter, Fifth Ave. — 7:30 P.M. (between E & F Sts.)
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Sat., Sept. 24
"New Music/New Jazz":
The Harry Patch Ensemble, James Newton's Wind Quintet
Old Globe Theater, Balboa Park — 8:00 P.M. \$8.00

Sun., Sept. 25
"A Completely Off The Wall Evening":
Weba Garretson, The Wallets
La Jolla Museum of Contemporary Art — 8:00 P.M. \$6.00

Mon., Sept. 26
Peter Sprague & String Quartet
Wells Fargo Bank Plaza, Broadway & Front Sts. — 12:00 NOON

Tues., Sept. 27
"KOOL JAZZ Salutes the 10th Anniversary of KSDS Jazz 88":
The Jon Faddis Band with James Williams
San Diego City College Theater, 14th & C Sts. — 8:00 P.M. & 10:00 P.M.

Wed., Sept. 28
"Poetry & Jazz":
Bert Turetzky, David Henderson, Jesus Papoletto Meléndez, Sherley Ann Williams
Sushi, 852 Eighth Ave. — 8:00 P.M.

Fri., Sept. 30
"Opening Night":
Sonny Rollins, Betty Carter & Her Trio
Mandeville Auditorium, UCSD — 7:30 P.M.
Los Vineros Winery Pre-Concert Reception — 6:30 P.M.
\$16.00 (Advance); \$18.00 (At Door)

Sat., Oct. 1
"KOOL JAZZ Picnic 1":
Hubert Laws, Wynton Marsalis, Bobby McFerrin, Chico Freeman Quintet, James Newton, Johnny Copeland Blues Band, Arthur Blythe
South Lawn, Revelle Campus, UCSD — 12:00 NOON - 6:00 P.M.
\$12.50 (Advance); \$14.50 (At Gate)
Children under 12: Half-Price

Sun., Oct. 2
"KOOL JAZZ Picnic 2":
Dave Brubeck, Carmen McRae, Charles Lloyd Quartet, George Russell New York Big Band
South Lawn, Revelle Campus, UCSD — 12:00 NOON - 6:00 P.M.
\$12.50 (Advance); \$14.50 (At Gate)
Children under 12: Half-Price

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

17 mg. "tar", 1.1 mg. nicotine av. per cigarette, FTC Report Mar. '83.

Lionel Hampton and His Orchestra: San Diego Zoo's Wiegman Road, Tuesday and Wednesday, August 16 and 17, 4 and 7 p.m. 231-1515.

Rick James, the Mary Jane Girls, and the Stone City Band: Sports Arena, Thursday, August 18, 8 p.m. 224-4178.

Scott Casati: Old Time Cafe, Thursday, August 18, 7 and 9 p.m.; and Saturday, August 20, 7:30 and 9:30 p.m. 1464 North Highway 101, Leucadia. 436-4030.

The Pilsmoles, Manual Scan, Joey Harris and the Speedsters: Headquarters Nightclub, Thursday,

August 18, 9 p.m. 4617 Mission Bay Drive, Pacific Beach. 270-7625.

GBH, Battalion of Saints, and Personal Conflict: Adams Avenue Theatre, Friday, August 19, 8 p.m., 3325 Adams Avenue. 281-3657.

The Fleethones, the Pilsmoles, and Joey Harris and the Speedsters: Spirit, Friday, August 19, 9 p.m., 1130 Buena Vista, 275-3963.

Elvis Bishop: San Diego Wild Animal Park's Mahala Amphitheatre, Friday, August 19, 7:30 p.m.; and Saturday and Sunday, August 20 and 21, 3:30 and 7:30 p.m., 15500 San Pasqual Valley Road, Escondido. 747-8702.

The Tubes: SDSU's Open-Air Amphitheatre, Saturday, August 20, 8 p.m. 265-6947.

Dream Syndicate: Spirit, Saturday, August 20, 9 p.m., 1130 Buena Vista, 281-3657.

The Fleethones and the Pilsmoles: Ragdad de Noche, Sunday, August 21, 8 p.m., Avenida Revolución at Sanabria, Tijuana. 281-3657.

Hal Crook Jazz Orchestra: Rodero, Monday, August 22, 8 p.m., La Jolla Village Drive and Villa La Jolla Drive, La Jolla. 457-5590.

"Jazz Live" featuring Peggy Blair and Joe Azaroff: San Diego City

College Theatre, Tuesday, August 23, 8 p.m., 14th and C streets. 234-1062.

Stevie Ray Vaughan: Belly Up Tavern, Tuesday, August 23, call for times, 143 South Cedros Avenue, Solana Beach. 481-9022.

The Glenn Miller Orchestra: San Diego Zoo's Wiegman Road, Tuesday and Wednesday, August 23 and 24, 4 and 7 p.m. 231-1515.

B. B. King: Humphrey's, Tuesday and Wednesday, August 23 and 24, 6:30 and 9 p.m., 2303 Shelter Island Drive. 224-5577.

Peter Tosh: SDSU's Open-Air

Amphitheatre, Wednesday, August 24, 8 p.m. 265-6947.

The Animals: SDSU's Open-Air Amphitheatre, Thursday, August 25, 8 p.m. 265-6947.

Dick Dale: Belly Up Tavern, Thursday, August 25, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Roger Miller: San Diego Wild Animal Park's Mahala Amphitheatre, Friday, August 26, 7:30 p.m.; and Saturday and Sunday, August 27 and 28, 3:30 and 7:30 p.m., 15500 San Pasqual Valley Road, Escondido. 747-8702.

Peter Tosh: SDSU's Open-Air

Chuck's Steak House

La Jolla's first & finest steak house

Offering choice beef, prime rib, fresh seafood and an exciting variety of California and imported wines. All dinners include a generous salad bar. Dinner served Monday-Saturday 5:00 p.m.-11:30 p.m. Sunday 5:00 p.m.-11:00 p.m.

Live Jazz 7 nights a week with

Tempest Wednesday-Saturday

Mark Lessman Quartet Sunday-Tuesday

1250 Prospect, McKellar Plaza, La Jolla 454-5325

Ozzy
Thursday - Saturday

The new Namads
Sunday & Monday

FEATURES
Tuesday & Wednesday
DOLLAR DRINK NIGHT

Jose's
4302 Mission Blvd., Pacific Beach 270-2220

DOLLAR DRINK NIGHT

every Tuesday and Wednesday includes ... well & call, all beer and wine.

This Sunday afternoon
JAZZ
with Joe Marillo 5-9pm
No cover

MEN AT WORK

ON SALE
MONDAY,
AUGUST 15



SUNDAY - SEPTEMBER 25 - 10PM S.D.S.U. OPEN-AIR AMPHITHEATRE

TICKETS: \$13.75 & \$11.75
TICKETS AVAILABLE AT AZTEC CENTER BOX OFFICE, SEARS, 32ND ST. NAVAL STATION AND ALL TICKETRON OUTLETS.
SPECIAL VIP SEATING AVAILABLE UPON REQUEST. SELECT SEATS MAY NOT BE AVAILABLE FOR PUBLIC SALE. CALL 953-6947 FOR INFORMATION.
PRODUCED FOR S.D.S.U. ASSOCIATED STUDENTS BY ANAOLN ATTRACTIONS IN ASSOCIATION WITH MARK BERMAN CONCERTS.
NO BOTTLES, CANS OR ALCOHOLIC BEVERAGES PERMITTED IN OR AROUND THE FACILITIES.

PRODUCED BY Marc Berman CONCERTS THE SUMMER Season And Anaoln ATTRACTIONS

PETER GABRIEL
WITH SPECIAL GUEST
THE CALL
SUNDAY - AUGUST 14 - 8PM
TICKETS: \$10.75 & \$10.75

THE TUBES 1X
SATURDAY - AUGUST 20 - 8PM
TICKETS: \$10.75 & \$10.75

THE ANIMALS
THURSDAY - AUGUST 25 - 8PM
TICKETS: \$10.75 & \$10.75

AN EVENING WITH **CHICAGO** KBST
TUESDAY - AUGUST 30 - 9PM
TICKETS: \$14.75 & \$10.75

AN EVENING WITH **AL JARREAU** KBST
FRIDAY - SEPTEMBER 9 - 8PM
TICKETS: \$14.75 & \$10.75

GEORGE BENSON KBST
WED - SEPTEMBER 21 - 7 & 10PM
TICKETS: \$13.75 & \$11.75

S.D.S.U. OPEN-AIR AMPHITHEATRE

TICKETS AVAILABLE AT AZTEC CENTER BOX OFFICE, SEARS, 32ND ST. NAVAL STATION AND ALL TICKETRON OUTLETS.
SPECIAL VIP SEATING AVAILABLE UPON REQUEST. SELECT SEATS MAY NOT BE AVAILABLE FOR PUBLIC SALE. CALL 953-6947 FOR INFORMATION.
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NO BOTTLES, CANS OR ALCOHOLIC BEVERAGES PERMITTED IN OR AROUND THE FACILITIES.

ON SALE NOW

SAMMY HAGAR
WITH SPECIAL GUEST
DFX2
SATURDAY - AUGUST 27 - 8PM
TICKETS: \$11.50 & \$10.50

92.5 XHRM

RICK JAMES
WITH SPECIAL GUEST
THE MARY JANE GIRLS
AND
STONE CITY BAND
THURSDAY - AUGUST 18 - 8PM
TICKET: \$10.50 & \$10.50

SAN DIEGO SPORTS ARENA

AVAILABLE AT THE ARENA BOX OFFICE, MAD JACK'S, FIRST WORLD TRAVEL, SECOND SOLE, 32ND ST. NAVAL STATION, SDSU AZTEC CENTER BOX OFFICE, AND ALL ARENA TICKET OUTLETS.
SELECT SEATS MAY NOT BE AVAILABLE FOR PUBLIC SALE. CALL 224-4176 FOR INFORMATION.

contemporary, George York, contemporary and country, Deane, contemporary, and Jamie McLean, light rock, from noon Saturday; Larry Rabin, contemporary, George York, Cathy Curtis, and Gary Lehman, contemporary, from early afternoon Sunday; Wayne Gire, contemporary and country, Wednesday.

The Comedy Store, 506 Pearl Street, La Jolla, 454-9176: Argus Hamilton, Joe Nipote, Andrew Clay, and Glen Super, comedy, Thursday through Saturday; amateur talent night, Monday.

Elario's, 7955 La Jolla Shores Drive, La Jolla, 459-0541: The Ron

Satterfield Quartet with Ian Tober, jazz, Thursday through Sunday; the Kevin Lettice Trio, jazz, Monday through Wednesday.

Firehouse Beach Cafe, 7222 Grand Avenue, Pacific Beach, 722-1999: Jeff Proctor, mellow music, Friday through Sunday.

Hakoon, 4288 West Point Loma Boulevard, Loma Point, 225-6559: Four Eyes, rock and roll, Thursday through Saturday; Numbers, rock and roll, Friday happy hour; Automatics, rock and roll, Sunday and Monday; Heroes, rock and roll, Tuesday and Wednesday.

Hilton Hotel, Cargio Bay, 1775 East

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

Hotel del Coronado, 1550 Orange Avenue, Coronado, 435-4611: Prince of Wales Bar: One + One + Doris, contemporary, Tuesday through Saturday; Ocean Terrace: George Allardice, contemporary and standards, Thursday through Monday.

Islands Hotel, 1441 Quivira Road, Mission Bay, 224-5541: Art Resnick Trio, jazz, Tuesday through Thursday; the Tom Barabas Trio,

jazz and standards, Friday and Saturday.

Islands Saloon, 104 Orange Avenue, Coronado, 435-3456: Cowjazz, country swing, Saturday.

Joe Murphy's, 4302 Mission Boulevard, Pacific Beach, 278-3200: Ozo, rock and roll, Thursday through Saturday; Joe Marillo, jazz, Sunday afternoon; the Nomads, rock and blues, Sunday and Monday evenings; the Features, rock and roll, Tuesday and Wednesday.

La Avenida, 1301 Orange Avenue, Coronado, 435-4382: The Richard James Trio featuring Cortez, jazz, blues, and pop, Thursday evening

and Sunday afternoon; the Chestnut Quartet with John Harris and Gurner Biggs, jazz, Friday and Saturday.

Le Chalel, 5046 Newport Avenue, Ocean Beach, 222-5309: The Hurricanes, rock and blues, Thursday through Saturday; the West Coast Band, rock and roll, Sunday and Monday; Fuse, rock and roll, Tuesday and Wednesday.

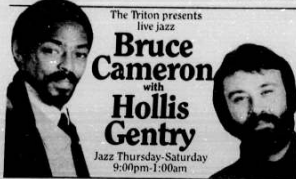
M's Club, 945 Garnet Avenue, Pacific Beach, 483-7777: Dirk Debonaire, rock and roll, Thursday through Saturday; Illusion, rock and roll, Sunday and Monday; Automatics, rock and roll, Tuesday and Wednesday.

An undersea grotto...

- Fresh Catch of the Day
- Fresh Pacific Red Snapper
- Harpoon of Beef
- Hawaiian Chicken
- Mahi Mahi
- Fish 'n' Chips

Your choice \$4.95

All dinners include rice pilaf, a basket of hot bread and a trip to our soup & salad bar. Sunday-Thursday 5:00-7:00pm, closed Monday.



The Triton

6011 El Cajon Blvd., at College
Reservations for dinner: 583-3240, closed Mondays.
... truly distinctive seafood restaurant

SEXTON'S Restaurant & Night Club

Del Bybee's Big Band

Monday evening 8:30 pm-1:00 am

Clutch Cargo

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

Tuesday Ladies' Day

11:00 am-2:30 pm
Complimentary glass of wine with lunch for ladies
9:00-11:00 pm - all well drinks & domestic beer 75c

Wednesday Hump Day Special

6:00 pm-10:00 pm - all well drinks & domestic beer 75c

Summer dinner specials for 2 \$15.90
Mix or match well beverages of prime rib.

Banquet facilities available

7353 El Cajon Blvd., La Mesa 460-1500

Enter KFSD's EVENING AT THE POPS CONTEST

You and a guest may win:
An evening at
the San Diego Symphony Summer Pops.
Package includes admission,
dinner provided by
IN THE BASKET
and limousine service by
MAYNE LIMOUSINE.

A different winner selected each week,
one entry per person per week.
You must be 21 or older to enter.
Enter today at any of the following locations:

Old Amsterdam Gallery, 1130 Camino del Mar, Del Mar
Imperial Beach Lawn Equipment, 957 10th Street, Imperial Beach
Venue Fram Company, 1010 First Street, Encinitas
Bo Dine's, 7001 Camino, La Jolla
Kitchen Planning Center, 6904 Miramar Road, San Diego
Southwest Bank, 11101 La Jolla Village Drive, La Jolla
Bo Dine's Camera, 7700 Fay Ave., La Jolla
Bob Davis Camera, 2700 La Jolla Village Drive, San Diego
Harrison's Equipment, 2054 North Torrey Pines Road, San Marcos
Cunningham Bikes/Motors, 770 E. Canyon Road, El Cajon

Contest ends August 26, 1983

KFSD-FM 94.1

Your Concert Music Station

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R.C. Gorman "Rosa" 30"x23" \$49.95
Let us custom mat and frame your favorite Gorman

R.C. Gorman, "the Picasso of the American Indian," is known and admired throughout the world. Gorman, born in Chinle, Arizona on the Navajo Reservation, has produced a wide spectrum of images. His work is extremely sophisticated and reflects not only his Native American heritage, but the whole of mankind.

Poster Art South

4690 Convey 569-7511
Monday-Saturday 10-6, Sunday 11-6.

Pancho's

Award-winning Mexican Cuisine

5 Careless Lovers featuring Bob Long

Sunday JAM SESSION 4:00-6:00 pm

August 25-27, 9:30 pm-1:30 am

Jack Costanzo

Sunday-Wednesday, 9:00 pm-1:00 am

D.J. Pancho
Every Monday, Jockey's Party

Tuesday-Saturday
Strolling Mexican guitarist

David Zambrano

Tuesday, August 16
Pancho and Tempo
invite you to their first ever

Bikini Contest & Party

Both men's and women's contest



Two Grand Prizes

A weekend for two at the
Rosarito Beach Hotel

Prizes also awarded for
second & third (both contests)

Any customer coming to the
party in a bikini (men must wear shirts)

will receive
well drinks, domestic beer and
Margaritas for
\$1.00

All night long dancing, surprises,
celebrity judges and raffle prizes.

Happy Hour

Monday-Saturday 3 pm-6 pm
Well drinks & Margaritas \$1.00, nachos 95c, wine & domestic draft 75c

Now Serving Breakfast 7:00am

Lunch • Dinner • Food to Go
1300 Camino del Mar, Del Mar 481-0414

WE'RE DEALING LIVE ROCK AT THE ALAMO



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

TUESDAY T-SHIRT NIGHT WITH KPRI

50th consecutive week & bigger than ever. Free drinks to the first 100 people before 9:30.

WEDNESDAY IS ROCK DANCER'S NIGHT

Men customers get a chance to dance. Free drinks to the first 100 people before 9:30.

THURSDAY IS "A CHORUS LINE" NIGHT

Dancers in a sensational, glamorous comedy, variety show. Free drinks to the first 51 people before 9:30.

75c ANY DRINK IN THE HOUSE

Every Tuesday, Wednesday, Thursday
from 6:00 pm to 9:59 pm.

BIG FUN ROCK WEEKEND! FRIDAY & SATURDAY

Guest charge: Tues.-Thurs. \$2, Fri. & Sat. \$3.
Must be 21 with proper I.D.
Adjacent to Claremont Drive

3093 CLAIREMONT DRIVE • SAN DIEGO
276-3437

SPIRIT

1130 Buenos Ave. 276-3993 Food, cocktails, dancing, air conditioned - 21 and up

Thursday TONIGHT METAL HEADS featuring

KAOS and JACKAL with RED SHARK

Friday AUGUST 12 9IX presents

FROM SCOTLAND ALTERED IMAGES

"Don't Talk To Me," "Inex," "A Happy Birthday" as heard on 9IX & seen on MTV; the's the extent little thing says Betty Boop & Boats Twinkles. And from L.A.

TWISTED ROOTS and

URBAN UMBRELLA THE 7th

Show begins at 9:00. Come early to be forewarned.

Saturday AUGUST 13

Opened here last month for Burning Sensations

Enigma recording artists

DOLL CONGRESS

meets

JOEY HARRIS & THE SPEEDSTERS

and

plus THERMAL SHOCK

Tuesday AUGUST 16 CENTERSTAGE Dance & Show

Multi-scheduled for Southwestern & Cox Cable weekly TV show featuring

THE MAGNETS

with

CLAUDE COMA & THE IVs

plus

THE 7th

Wednesday AUGUST 17

NE-1 with PLAYGROUND SLAP and DRIVE-INS

due, 15th, DEFIANT, CONQUEST & guests

19th, From New York

IRS cutting edge recording artists

with THE FRAMES, 20th From L.A. DREAM SYNDICATE

Tomorrow's

Music Reports

As far as the car could hope, Friday Drive

has opened, head a couple of good songs

and a whole lot of work for more. The

Speed's followed okay pop music since

its first hit, L.A. points are open on this

one. The Ascenders were next. I don't

know if the band has left yet, but they

blow outside. Joey Harris & the Speed

are completed the band with Loma

and Sally each paying a dollar apiece for

it. Saturday, the first Charger program

began at 7:00 so we turned it on. At 7:00

to nine and I was still watching it.

No one here yet, not even the band, but

there were some members, well,

anyway. Band began at 9:15. I went inside

to see the other band members, well,

hungering anyone to come inside to the

girls won't be alone. 10:00 Claude arrived

with a nice new 1980 Honda Civic and

proceeded to play about 200 hits, but he

he, "I want of you, but the other girls

you got me with one too early. "After

girls don't want to pay for it, they

heard Claude's 1000 hits, they

left the room. I was in there

there for a half hour, no more girls

found a new home. "The Drive Club,"

one said. "The Drive Club," the

band dropped in to arrive with their

Squad, and began to arrive with their

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MP's, 1107 Orange Avenue, Coronado, 435-1822. Robb Huff, contemporary, Thursday; The Beat Brothers, Beatles, oldies, country rock, Friday and Saturday.

"Mission Rock," Islanda Sportfishing dock, 1351 West Mission Bay Drive, Mission Bay, 224-0405. The Chico Revue, country variety for dancing, Tuesday through Saturday; Key Chess, piano variety, Sunday and Monday.

Moby's Bruker, Adam's Rib Restaurant, 1403 Rossmore Street, Point Loma, 226-1871. The Billy and Annette Duet, contemporary, Friday and Saturday.

Muhaney's, 1031 Orange Avenue, Coronado, 435-4660. Lee Henning, contemporary, Thursday; Robb Huff, contemporary, Friday and Saturday.

Mustang Club/Rocking Horse Saloon, 3995 Sports Arena Boulevard, Loma Portal, 223-5596. Mustang Club, Gerry Bane and a Touch of Country, country, Tuesday through Saturday; dance to recorded country music, Sunday. Rocking Horse Saloon, Dance to recorded rock and roll, Wednesday through Saturday.

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach, 270-7522. Jim Hawley,

contemporary, Wednesday through Saturday; the Bruce Cameron and Hollis Gentry Ensemble, jazz, Monday and Tuesday.

Rodeo, 8880 Via La Jolla, La Jolla, 457-5500. The Hal Crook Jazz Orchestra, big band jazz, Monday; live rock and roll, Tuesday through Sunday; call club for information.

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. Cowjazz,

country swing, Friday.

The Syndicate Night Club, 2176 Chatsworth (at Vista), Point Loma, 226-4578. Live rock and roll, call club for information.

Vacation Village Hotel, Bay Lounge, Vacation Isle, Mission Bay, 274-4610. Shine B-On, contemporary, Tuesday through Saturday; musical entertainment, Sunday and Monday; call club for information.

Windrose, 1935 Quivira Road, Marina Village, Mission Bay Park, 223-2335. The Ron Bolton Band, rock and roll, Tuesday through Saturday; live rock and roll, Sunday;

and Monday, call club for information.

San Diego North

The Ahlens Lounge, Town and Country Hotel, 509 Hotel Circle North, Mission Valley, 294-7131. Carl Simmons and Southern Comfort, country, Tuesday through Saturday.

The Alamo, 3093 Clairemont Drive, Clairemont, 276-2240. Flyswell, rock and roll, Tuesday through Saturday. Black Angus, 5247 Kearny Villa

ENTERTAINMENT
Live Nightly! **OLD pacific beach 4287 mission blvd CAFE**

Wednesday - Saturday
9:30 p.m. - 1:30 a.m. **Jim Hawley**

Sunday Night **JAZZ**
9:00 p.m. - 1:00 a.m. **Bruce Cameron/Hollis Gentry Ensemble**

Monday & Tuesday
9:30 p.m. - 1:30 a.m. **Oozo**

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

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Baseball Hats  - One size fits all - Solid color or white panel - 24 colors available \$3.90 each	T-Shirts  - 50% cotton/50% polyester - First selection of colors \$2.95 each Add 25c for pocket
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For your restaurant - club or team - organization - business promotion, *There is no charge for camera work or screen set up charge for orders over \$50.00.

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Join Murray's Concert Club for \$59.00 a year and receive your choice of:
Police \$7.50 ea. (Limit 2 tickets)
Chargers 2 tks. free 2-year line, reserved seats (Eagles, 49ers, Rams)
Tonight, Aug 11
OPENING SOON
Murray's Downtown
We will be opening a downtown office to serve the business community.
World's largest ticket agency
Murray's
San Diego 224-3747 Glasshouse Sq.
North County 481-0822 Flower Hill Mall, Del Mar

HALCYON
4258 W. Pt. Loma 225-9559

Thursday, Friday & Saturday
August 11, 12 & 13
FOUR EYES

Sunday & Monday
August 14 & 15
Automatiks

Every Wednesday night is **Dollar Night**, all well drinks, domestic beer and wine for only one dollar all night long

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¢
August 12, 5:30-8:30 p.m. 9:00 p.m. - 1:30 a.m.

NUMBERS
Coming attractions
Tuesday-Saturday, August 16-20
THE HEROES with Carrie Welland

MY RICH UNCLE'S
6205 El Cajon Blvd.
1 1/2 Bl. East of College
287-7332

Thursday, August 11
JIM McINNES NIGHT
from KGB
25° DRINKS
from 8:00-10:00 PM

Friday & Saturday, August 12 & 13
NO COVER CHARGE
until 9:00 PM with this ad
JOIN
MAJOR LABEL PREVIEW OF **BRATZ**

50° DRINKS
until 8:00 PM
Friday & Saturday

3 BARS
2 LARGE VIDEO SCREENS

Sunday, August 14
\$1 DRINK SPECIALS
VOYAGER

Monday, August 15
ELLA RUTH PIGGEE
NO COVER CHARGE

Tuesday, August 16
KGB-FM 101 SHOW
YOUR HOST JIM McINNES
\$1.00 off with KGB cards
25° DRINKS
8:00-10:00 PM
TERRA
plus Wednesday
NO COVER CHARGE ALL NIGHT
50° DRINKS
until 10:00 PM

Rock, Kearny Mesa, 279-3100; Ambition, contemporary, Tuesday through Sunday.

Black Angus, 16370 Friars Road, Mission Valley, 563-0862. Rouse, top 40, Tuesday through Sunday.

Harney Stone Pub, 5617 Balboa Avenue, Clairemont, 279-2033. Brian Connolly, Irish music, Wednesday through Saturday.

Benbury's, 1906 Mira Mesa Boulevard, Mira Mesa, 578-8666. Thunderbolt the Wonderbolt, rock and roll, Wednesday through Saturday.

Crysal's Frat House, 5404 Balboa Avenue, Clairemont, 279-2390. Barker and Orr, comedy and music, Thursday through Saturday; Jim Hawley, contemporary, Monday and Tuesday; the Mar Dela, vintage rock, Wednesday.

Donaghi's, 5323 Mission Center Road, Mission Valley, 297-6370. Live music, call club for information.

Flanagan's, 5373 Mission Center Road, Mission Valley, 291-8635. Wheels, rock and roll, Thursday through Saturday; the London Brothers, rock and roll, Sunday and Monday.

Gold Coast Lounge, Town and Country Hotel, 509 Hotel Circle North, Mission Valley, 291-7131. Dave Rodgers, piano bar, Tuesday through Saturday; Gary Narromore, jazz, Sunday and Monday.

Haji Baba, 104 Mission Valley Center West, Mission Valley, 298-2010. Live Arabic music and entertainment, Tuesday through Saturday; with open stage belly dancing, Tuesday; live Greek music, Sunday.

Holiday Inn/Mission Valley, Cricker's, 595 Hotel Circle South, Mission Valley, 291-5720. Chain Reaction, contemporary, Thursday through Saturday; live music, Tuesday and Wednesday; call club for information.

Hungry Hunter, 2245 Hotel Circle Place, Mission Valley, 291-8074. Rich Paulsen, contemporary, Friday and Saturday.

Islands Lounge, Hanael Hotel, 2270 Hotel Circle North, Mission Valley, 297-1091. California Transfer, contemporary, Thursday through Saturday; Chain Reaction, contemporary, Tuesday and Wednesday.

Kearny Mesa Bowl, 7585 Clairemont Mesa Boulevard, Kearny Mesa, 279-1501. Third Degree, top 40, Thursday through Saturday.

La Hacienda Cantina, 878 Hotel Circle South, Mission Valley, 298-8281. Jesse Davis, contemporary, Thursday through Saturday; Larry Chaney's High Society Jazz Band, Dixieland, Sunday afternoon; Larry Page, contemporary, Tuesday and Wednesday.

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley, 298-2828. The New Dallas Collins Band, rock and roll, Tuesday through Saturday; with the London Brothers, rock and roll, Friday and Saturday; live rock and roll, Sunday and Monday; call club for information; Rock Wars '83, Monday and Tuesday.

Monk's, 10475 San Diego Mission Road, Mission Valley, 563-0060. Devocion, contemporary, Thursday through Saturday; Flyte, contemporary, Monday through Wednesday.

Monterey Whaling Company, 887 Camino del Rio South, Mission Valley, 291-1638. The Twotones, rock and roll, Tuesday through Saturday; Steve Hudson, comedy and music, Sunday and Monday.

The Moonlight, 4615 Clairemont Drive, Clairemont, 274-1022. Justice, top 40, Tuesday through Saturday; live country music,

Belly Up
141 JOUTH CEDROS BLVD JOHNS BEACH CA 92025

THIRD EAR RECORDING STUDIO
offers high quality live & 8 track recording. Call Malcolm Falk 481-8400 after 11 am

Tonight, Thursday, August 11, 9pm
Tickets available at Belly Up Tavern and Ticketron outlets.

TAJ MAHAL
with guest **DOUG RANDAL**
An intimate evening with one of America's finest performers
Friday & Saturday, August 12 & 13 9pm

Sunday, August 14 3pm
Tickets available at Belly Up Tavern and Ticketron outlets.
THE DRIFTERS
Rockin' Soul from the S.F. Bay Area

Every Monday night 9 pm
Dick will buy 100 drinks for his fans and friends.
DIRK DECONAIRE

Every Tuesday night 9 pm
Begins with **INTERNATIONAL REGGAE ALL STARS**

Wednesday, August 17, 9pm
Tickets available at Belly Up Tavern and Ticketron outlets.
BILLY AND THE BEATERS
Rockin' rhythm & blues
Cancelled
Call for information

Thursday, August 18
Friday & Saturday, August 19 & 20
Sunday, August 21
Moving Targets 5-8 PM
Buffet Dinner 5PM THE MAR DELS CHURCH & THE WHEELS
Wednesday, August 24
Thursday, August 25
Sunday, August 28
FREE AFTERNOON CONCERTS 6 TO 8 PM
STONE'S THROW Wednesday
Vintage Jazz & Swing
CHICAGO SIX Friday
Disco/Land Jazz
WHOLLY CATS Sunday
Disco Jazz
HAPPY HOUR 7 DAYS A WEEK TO 7 PM
Serving lunch, dinner & snacks 7 days a week
THE FIRST BITE
Located in the Belly Up Tavern.
FOR INFORMATION CALL 481-9022

Sunday and Monday, call club for information.

Navajo Inn, 8515 Navajo Road, San Carlos, 465-1740: The Press, rock and roll, Tuesday through Saturday; Quest, rock and roll, Sunday and Monday.

Paj Joe's, 5147 Waring Road, Allied Gardens, 296-7873: Pro Bringham's Preservation Band, Dotsland, swing, and oldies, Friday and Saturday.

Pavilion Lounge, Town and Country Hotel, 500 Hotel Circle North, 291-7131: Sea Breeze, contemporary, Tuesday through Saturday.

Peter D's, 5149 Clairemont Mesa Boulevard, Chattermont, 277-3217: South Forty, country, Thursday through Saturday.

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

Seven Seas Lodge, 411 Hotel Circle South, Mission Valley, 291-1300: Mary Perrin, contemporary, Monday through Saturday.

Smuggler's Inn, 402 Fashion Valley, Fashion Valley East, 291-7170: Edison Riggs, easy listening, Tuesday through Saturday.

Spirit, 1130 Buenos Avenue, Bay Park, 276-3993: White Dwarf, rock and roll, Kato, rock and roll, Jackal, rock and roll, Thursday; Altered Images, rock and roll, Twisted Roots, rock and roll, Urban Umbrella, rock and roll, the Seventh, rock and roll, Friday; Doll Congress, rock and roll, Key Harra and the Speedsters, rock and roll, plus guests, Saturday; Darius and the Magnets, rock and roll, Claude Coma and the IVs, rock and roll, the Paladins, western and pop, Tuesday; NE-1, rock and roll, plus guests, Wednesday.

Springfield Wagon Works, 5255 Kearny Villa Road, Kearny Mesa.

565-5772: Piano Bar: Dick Johnson, Tuesday through Saturday; Jo Treator, Sunday through Wednesday.

Tio Leo's/Mira Mesa, 10787 Camino Ruiz, Mira Mesa, 495-1461: Joe Stewart, contemporary, Wednesday and Thursday; Espresso, contemporary, Friday and Saturday.

Tio Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge, 289-9844: Joe Stewart, contemporary, Tuesday, Friday, and Saturday; Espresso, contemporary, Wednesday and Thursday.

Wangler's Room, 6608 Mission Gorge Road, Mission Gorge.

280-6263: Steer Crazy, country, Tuesday through Saturday; live country music, Sunday and Monday, call club for information.

San Diego South

Anthony's Harborside, 1355 North Harbor Drive, downtown, 232-6358: Forward Motion, top 40, Tuesday through Saturday; Barker and Orr, comedy and music, Sunday and Monday.

Barnack Hill's, 1880 Harbor Island Drive, Harbor Island, 297-1673:

KING BISCUIT BLUES

Thursday (ladies free), Friday & Saturday
Tuesday — 50s Night
THE TIME MACHINE
Irish drinks \$1 — no cover.

STARFIRE

Fantastic! No cover.

Good food! Good music!
MANDOLIN WIND RESTAURANT
308 University Av., Hillcrest 297-3017

DANCE PARTY

Friday, August 12 7:00-11:00 PM Night
Hosted by DJ Steve West — prizes — giveaways

TONY CREED & THE SHADOWS **RV & THE SHADOWS** **TRUTH**

Saturday, August 13 **FISH & THE SEAWEEDES** ★ **PLAYMATES**
Coming: Friday, August 19 — THIS KIDS



THE SYNDICATE Nightclub

2176 Chatsworth Blvd.
At corners of Chatsworth and Voltaire in Point Loma.
Take Rosecrans exit from I-5 or I-8, go right on Lytton,
follow to Chatsworth. For more information: 226-4578.
Ages 17 & up welcome. Doors open at 9 pm.

AMERICAN DREAM MUSIC

Effects

	List	Our price
Ibanez tube screamer	\$75	\$37.50
Ibanez stereo chorus	\$125	\$62.50
Ibanez analog delay	\$189	\$94.50
Boss effects		50% off
Ibanez DM 1000 digital delay		\$315.00
Ibanez harmonic delay HD 1000		\$375.00

Keyboards

Roland Juno 60 in stock!

Guitars

Guild F50R	\$1539	\$769.50
Guild F40	\$830	\$415.00
Guild F30 Sunburst	\$599	\$299.50
Guild P20	\$480	\$240.00
Guild X79	\$629	\$314.50
All Hondos		50% off
All Ovation		50% off

PA Equipment

Randall 12 channel board, list \$1102	\$660.00
Randall PA cabinets, list \$600	\$360.00
BGV 7000 stereo amps, list \$1029	\$599.00
Randall stereo power amps	from \$330.00
All Roland rack mounts	40% off list

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A Rose by any other name
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Tuesday-Saturday,
9 pm-1:30 am

REUBEN E. LEE
880 E. Harbor Island Drive
San Diego, 291-1870

Bodie's ADULT PLAYGROUND

Thursday, August 11 — no cover!
TUMBLING DICE
Rock & roll with some oldies and a touch of R&B

Friday, August 12
The rock & roll of
THE LIZARDS

Saturday, August 13
The new music of
TAMI & THE MONTHLIES

Sunday, August 14 — no cover!
THE LIZARDS
"If you miss this band, shame on you. They're hot!"

Monday, August 15
ALL YOU CAN EAT SALAD NIGHT — \$3.50
plus other goodies

Wednesday, August 17 — no cover!
AUDITION NIGHT
Call if you're hot!

Corner of University & College
6149 UNIVERSITY AVENUE
583-5700

WHISKEY FLATS

presents
Aug. 10-13
Mar Dels



Aug. 14 & 15: **Man's Best Friend**; Aug. 21 & 22: **Diamond**;
Aug. 23-27: **Victims**; Aug. 28 & 29: **The Automatics**;
Aug. 30-Sept. 3: **The London Bros.**

Open for lunch & dinner. Prime rib, steaks & seafood.
North County's finest solid bar.
1260 West Valley Parkway, Escondido 745-8640

History of Rock & Roll

Aug. 16-20
SIERS BROS.



MONK'S

CRAIG RICE TALENT
proudly presents
Devocean



Starting Monday,
August 15
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Every Tuesday **Fashion Fantasy**
A fantasy fashion auction

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.

Craig Rice Talent Agency
3435 Camino del Rio South
San Diego, CA 92108 281-9002

Monk's
10475 San Diego Mission Rd.
563-0060

Thursday: Doug Hewitt, folk and originals. Friday: Les and Rachel, classical guitar. Saturday: John Lynn, classical guitar. Sunday:

Mandolin Wind, 308 University Avenue, Hillcrest, 297-3017: King Biscuit Blues, blues and rhythm and blues, Thursday through Saturday.

Mona Lisa Restaurant and Cocktails, 2061 India Street, downtown, 234-4863: Gay and Jackie with Gil Warner and guests.

Italian songs, pop standards, and opera, Saturday.

My Rich Uncle's, 6265 El Cajon Boulevard, East San Diego, 287-7332: Bratz, rock and roll, Thursday through Saturday; Ella Ruth Pidge, jazz and blues, Sunday and Monday; Terra, rock and roll, Tuesday and Wednesday.

Old Town Saloon, 2495 San Diego Avenue, Old Town, 298-2209: The Breakers, rock and pop, Friday; Headwind, contemporary.

Saturday: dance to recorded music with DJ Tim Reed, Wednesday and Thursday.

Our Place, 2424 Fifth Avenue, Hillcrest, 292-1773: Paul Yatchi, jazz, Thursday; Kevin Lettau with the Art Kevick Trio, jazz, Friday and Saturday.

Pacific Wine Bar and Bistro, 480 Market Street, downtown, 239-9639: Mel Good, jazz, early evening Thursday through Saturday (downstairs).

Popagoo, West Harbor Drive, Seaport Village, downtown, 232-7581: Barry Craig, contemporary and jazz, Tuesday through Saturday; Joseph Hoey, classical guitar, Sunday brunch.

Patrick's II, 424 F Street, downtown, 233-3077: The Sy Raney Trio, jazz, Wednesday; Fro Brigham's Preservation Jazz Band, jazz, early evening Thursday; NiteTrain, 70s and 60s light rock for dancing, early evening Friday and Saturday.

and Saturday.

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.

Raphael's, 1960 Harbor Island Drive, Harbor Island, 291-6700: Mendi Milligan, contemporary, Tuesday through Saturday.

Dancing & entertainment every night

Vizion

TOP 40/RHYTHM & BLUES
TUESDAY-SATURDAY 8:30 PM-1:30 AM

Fro Brigham & The Preservation Band

OLDIES TO CONTEMPORARY
SUNDAY & MONDAY 8:30PM-1:30AM

DAILY DRINK SPECIALS
HAPPY HOUR/HOT HORS D'OEUVRES
MONDAY-FRIDAY 4:00-7:00 PM

FOR GOURMET DINING
TRY OUR AWARD-WINNING DINING ROOM

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THE RON SATTERFIELD QUARTET

with
JAN TOBER
Thursday-Sunday 9 p.m.-1 a.m.

KEVYN LETTAU TRIO

Monday-Wednesday, 9 p.m.-1 a.m.

Clarice's
Restaurant

Summer House Inn 7955 La Jolla Shores Dr.

For your dancing pleasure
"Rus" Kirkpatrick Band



Wed. & Thurs. 8:30 pm - 12:30 am
Fri. & Sat. 9:00 pm - 1:30 am

Rui Kirkpatrick
7:00 pm - 11:00 pm, Sundays

The Jolly Roger

Oceanside Marina
1900 Harbor Drive North
Oceanside (619) 722-1831

Club Royale

Monday

Kamikaze Night

75¢

Pool Tournament

'60 Prize

Thursday, August 18, 10 pm - 11 pm
Rock 'n' roll hypnosis

Dr. Downs

Thursday

Margaritas

all night '1.05

4307 Ohio St.
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In Spot

Monday

Kamikaze Night

75¢

Pool Tournament

'50 Prize

Thursday

Margaritas

all night '1.05

Come and listen

to our all-new sound system.

8290 Broadway, Lemon Grove
(at Superwater Road)
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Reuben E. Lee, 880 Harbor Island Drive, Harbor Island, 291-1880: Rylee, contemporary, Tuesday through Saturday.

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

Soledad's, 425 West B Street, downtown, 232-7588: Jack Coalman, contemporary, early evening Wednesday through Friday.

Tom Han's Lighthouse, 2150 Harbor Island Drive, Harbor Island, 291-9110: Dusty and Melissa, contemporary, Wednesday through Sunday; Donna Cote, contemporary, Monday and Tuesday.

Trion, 6011 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, 582-0770: The Blitz Brothers, rock and roll, Wednesday through Saturday.

Taba Man's, 2551 University Avenue, North Park, 295-9426: Sunny Wiles, "good-time" variety, Friday; the West Coast Band, rock and roll, Saturday.

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

Vila Rosalia, 3925 Triggs Street, Old Town, 295-2343: Walter Clark, classical and flamenco guitar, early evening Friday.

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

East County

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

Antonia's Hacienda, 700 North Johnson, El Cajon, 442-9877: Lonnie Hutson and Dusty Best, contemporary, Friday and Saturday.

Baxter's, 1025 Fletcher Parkway, El Cajon, 442-9271: Kicks, rock and roll, Tuesday through Saturday.

Black Angus, 1000 Graves Avenue, El Cajon, 440-5955: Quest, rock and roll, Thursday through Saturday; live music, Tuesday and Wednesday, call club for information.

Blarney Stone, 7059 El Cajon Boulevard, La Mesa, 463-2263: Sean McVicker, Irish music, Wednesday through Sunday.

The Boomlocks Restaurant, 8320 Parkway Drive, La Mesa, 465-3660: Piano bar featuring Dale Pearson, Tuesday through Thursday, and Tony Payne, Friday and Saturday; Bruce Robbins, "good-time variety" sing-along, Sunday.

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

The Calypso Lounge, 975 Greenfield Avenue, El Cajon, 440-9526: Ron Morin, contemporary, Friday and Saturday.

Circle D Corral, 1013 Broadway, El Cajon, 444-7443: Country Casanova, country, Tuesday through Saturday; Sundown, country, Sunday and Monday.

Don's, 13321 Business Route 8 at Los Cocheros Road, El Cajon.

The Trojan Horse
6179 University (College & University) 582-1070

THE BLITZ BROS

Wednesday-Saturday

Last two weeks

Wednesday
'25 drawing & '2.50 pitchers of beer
Thursday Ladies' Night
Margaritas & tequila drinks '1.00
Thursday-Saturday
75¢ well drinks & draft 8-10pm
Sunday
Voyager
Wear a Trojan Horse T-shirt and get
50¢ off all drinks, all night.

C.W.'s SALOON
Carmel Valley Rd., exit, Del Mar, formerly Little Bavaria

Wednesday-Saturday
Dance to the live country music of

STAMPEDE
Ron Wagner, Randy Parks, Tom Parker and Dub Campbell.

Sunday Jam Session with **STAMPEDE**
6:00 - 10:00 pm (open to all musicians)

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

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

Lunch & dinner 10:00 am-2:00 pm. New open Mondays.

Carl Simmons & Southern Comfort
Tuesday - Saturday beginning at 9 p.m.

Weeknight Happy Hour 4 - 9 p.m.
Munchies 4 - 7 p.m.
Ladies' Nite Wednesday \$1 Margaritas
Free Dance Lessons Tues. - Thurs. 7 - 9 p.m.

SUNDAY COUNTRY BRUNCH - 10 a.m. - 2 p.m.

San Diego's Classic Country Saloon

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

DANCE TO

91% The Rock of the 80's!

EVERY THURSDAY & SATURDAY 9PM-2AM

SAL PARADISE & CITIZEN KANE

STRATUS

UNDER 21 DANCE CLUB
617 8th St.
9400 Camino Real

3rd ANNIVERSARY FIESTA

August 9-13
JOIN US FOR 5 NIGHTS of GALA FESTIVITIES

Budweiser & Huggler - \$2.00
(You drink the Bud and take home the Huggler)

Cuervo Shooters - \$1.25
Thursday Bud Night - 75¢

TACOS 50¢ & FREE NACHOS during Happy Hour

FREE T-SHIRTS if your birthday is in August

Complimentary Anniversary Cakes in the La Hacienda Dining Room

JESSE DAVIS will be entertaining beginning at 9:00 p.m.

SURPRISES! SURPRISES! SURPRISES! SURPRISES!

LA HACIENDA RESTAURANT

Mission Valley Inn, Hotel Circle South, 298-8281

443-2444: Shenandoah, country, Friday and Saturday.

Driftwood Lounge, 526 Baltimore Drive, La Mesa, 602-0533: Junction, contemporary, Tuesday through Saturday; Shenandoah, country, early evening Sunday and Monday.

Elfin Springs Inn, 15505 Highway 90, El Cajon, 443-5568: Southbound, country, Thursday through Sunday.

The Habitat Book Shop, 4711 Third Street, La Mesa, 697-7922: George Strubbe, classical guitar, early evening Friday.

Horseshoe Tavern, 7654 Broadway, Lemon Grove, 469-6344: The Smith Brothers, country rock, Friday and Saturday.



We welcome
JACK COSTANZO
Contemporary
Music

Wednesday 6:30-9:30 pm
Thursday 7:00-10:00 pm
Friday 8:30-11:30 pm
Downtown Happy Hour
Monday-Friday 4-7 pm
Free Munchies

SOLEDAD'S
426 West "B" Street
232-7588

Hungry Hunter, 402 Fletcher Parkway, El Cajon, 442-4517: Ed Cunningham, contemporary, Tuesday through Thursday; Mike Edwards, contemporary, Friday and Saturday.

Kentucky Shad, 11377 Woodside Avenue, SanTEE, 448-3402: Country Justice, country, Thursday through Saturday; Rawhide, country, Sunday.

Lakehead Resort, Highway 79, Oceanside, 765-0736: Live music, Friday and Saturday, club for information.

Lakeside Hotel, 9940 River Street, Lakeside, 443-5991: Free Rein, country, Thursday through Sunday.

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

Lereno's, 596 Broadway, El Cajon, 442-9006: Vizion, contemporary and originals, Tuesday through Saturday; Pro Brighams's Preservation Band, Discalend jazz, Sunday and Monday.

Magnolia Mulwany's, 8861 Magnolia Avenue, SanTEE, 448-8550: The Siers Brothers, rock and blues music, Thursday through Saturday; teen dance to recorded music, Monday; Dirk Debonaire, rock and roll, Wednesday.

Sunday through Thursday
first drink FREE
all night!

Sundays... special sessions for teenagers... no beer or liquor 12 p.m. to 5 p.m.
Open nights 7 p.m. till 5 a.m.
No cover charge... no minimum 16 years & older with ID please.

THE DISCO REGINE
Revolutions & 6th St., 2nd floor
Tijuana, B.C. Mexico

Mama's Mink, 533 East Main Street, El Cajon, 442-5572: Gravel Canyon, country rock, Tuesday through Saturday.

Mickey D's, 9563 Mission Gorge Road, SanTEE, 448-9934: BBC, rock and roll, Thursday through Saturday.

Mr. Bill's Backroom Saloon, 399 North Magnolia, El Cajon, 447-4500: Dusty Best, contemporary, Wednesday and Thursday; Tale Two, contemporary, Friday and Saturday; open stage talent show, Sunday.

The Olympic Flame, 8629 Mission Gorge Road, SanTEE, 448-1366: The Athens Express, Greek and American contemporary music, with belly dancing, Tuesday through Sunday.

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

The Outpost, 652 Grand Avenue, Spring Valley, 464-9007: The Smith Brothers, country, Wednesday and Thursday; Billy Thomas and the Ambush Gang, country, Friday and Saturday.

The Os 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: Diamond, rock and roll, Tuesday through Saturday; Bandit, rock and roll, Sunday and Monday.

Pelican Pub, 7828 Broadway, Lemon Grove, 464-9284: Country music, Friday and Saturday, club for information.

Reuben's, 5455 Grossmont Center Drive, La Mesa, 465-3454: Charlie Hewitt, contemporary, Tuesday through Saturday.

SanTEE Lakes Regional Park and Campground, 9040 Carlton Oaks



TAJ MAHAL, Tonight, Thursday, Belly Up Tavern

Drive, SanTEE, 562-1052: Lonestar, country, Sunday afternoon.

Sexton's, 7353 El Cajon Boulevard, La Mesa, 460-1500: The Del Bybee Big Band, big band swing, Monday; Clutch Cargo, contemporary, Tuesday through Saturday.

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 Saturday, and Sunday afternoon.

V.F.W. Hall, 12650 Lindo Lane, Lakeside, 443-9543: California Country, country, Saturday.

South Bay

Balouts at the Beach, 717 Seacoast Drive, Imperial Beach, 575-0889: Ginger and the Sharks, rock and roll, Thursday; The Systems, rock and roll, Friday and Saturday.

Black Angus, 707 E Street, Chula Vista, 426-9200: RPM, rock and roll, Thursday through Saturday; Bandit, rock and roll, Tuesday and Wednesday.

Country Bumpkins, 1862 Palm Avenue, Imperial Beach, 429-1161: The Savory Brothers, country, Tuesday through Saturday; Ducktail Revue, vintage rock, Sunday and Monday.

Dunes Machine, 1862 Palm Avenue, Imperial Beach, 429-1161: U.S.

Male, rock and roll, Tuesday through Saturday; live rock and roll, Sunday and Monday, call club for information.

Doc's Cocktails, 317 Third Avenue, Chula Vista, 422-1566: Lee Whittington, country and contemporary, Thursday through Saturday; Windy Rivers, country, Tuesday and Wednesday.

Hungry Hunter, 1344 Palm Avenue, Imperial Beach, 423-0953: Double Dose, contemporary, originals, and "good-time" music, Friday and Saturday; Robb Huff, contemporary, Sunday.

Hutch's, 1463 Palm Avenue, Imperial Beach, 423-3479: Country music auditions, Thursday through Saturday, call club for information.

Joe's, 415 Broadway, Chula Vista, 420-4828: Louie and Pita, oldies, Latin, and country, Thursday through Friday; recorded music, Tuesday and Wednesday.

Landmark Cocktail Lounge, 2511 Sweetwater Road, National City, 475-7313: Fonda Turner and the Silver Spurs, country, Friday and Saturday.

The Lantern, 1322 Third Avenue, Chula Vista, 422-4200: Some Girls, rock and roll, Thursday through Saturday.

Oasis Bar, 1121 Third Street, Chula Vista, 426-2977: Whiskey

River, country, Thursday through Sunday.

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita, 479-3537: Wayne King, country, 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.

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

Trophy Inn, 999 National Avenue, National City, 477-5733: Frank Dixon and Nightlife, country, Tuesday through Saturday.

Wild Turkey, 5080 Bonita Road, Bonita, 467-2550: Barnd, rock and roll, Thursday through Saturday; the Head Band, rock and roll, Sunday through Tuesday; Prophet, rock and roll, Wednesday.

Wild Turkey, 5080 Bonita Road, Bonita, 467-2550: Barnd, rock and roll, Thursday through Saturday; the Head Band, rock and roll, Sunday through Tuesday; Prophet, rock and roll, Wednesday.

Performers listings are compiled by Linda Napin. If you wish to be included, please call 469-6022

C'MON... Don't play games... you've been to
CLUB I-D.

CLUB I-D MONDAYS AT THE COPA CLUB
(2201 El Cajon Blvd.)

CLUB I-D SATURDAYS AT SAIGON PALACE
(880 9th Ave.) Tel. 239-1022

Thursday afternoon or Friday before 5:00 p.m. The listings are free.

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita, 479-3537: Wayne King, country, 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.

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Performers listings are compiled by Linda Napin. If you wish to be included, please call 469-6022

Rock & Roll

The Johnny Almond Rhythm Revue: Bobby G's
Altered Images: Spirit
Automatic: Halcyon, M's Club
Bandit: Wild Turkey, Park Place
Black Angus/Chula Vista: BBC, Mickey D's
The Beat Brothers: McP's
The Beggarmen: Grass Roots
Cultural Center: Billy and the Beaters: Belly Up Tavern
The Blits Brothers: Trojan Horse
The Ron Bolton Band: Windrose
Brat: My Rich Uncle's
The Breakers: Old Town Saloon
Circles: Red Coat Inn
Claude Coma and the IV's: Spirit
The New Dallas Collins Band: Lebr's Greenhouse
Daleks: The Chopping Block
Darius and the Magnets: Spirit
Dirk Debonaire: Belly Up Tavern, Magnolia Mulwany's, M's Club
Diamonds: Park Place
Dull Congress: Spirit
Ducktail Revue: Sheraton Harbor Island, Country Bumpkins
The Echoes: Hill House
The Features: Joe Murphy's
Flywell: The Alamo
Four Eyes: Halcyon
Puss: Le Chateau
Ginger and the Sharks: Balouts at the Beach
Joey Harris and the Speedsters: Spirit
The Head Bands: Wild Turkey
Heros: Doc Masters, Halcyon
The Hurricanes: Le Chateau
Illusion: Vista Entertainment Center, M's Club
Incapable Rockers: Distillery
Nightclub: Jacky's Spirit
Jimmy and the Vandals: Distillery
East: Kaos: Spirit

Kicks: Baxter's
The Ross Kirkpatrick Band: Jolly Roger/Oceanside

Prophet: Wild Turkey
Quest: Black Angus/El Cajon, Napa Inn
The Reflectors: Distillery
Nightclub: Vista
Entertainment Center: The Rhythm Kings: Gismo's
Robyn Bax: Poney Mine Co.
RPM: Black Angus/Chula Vista
Sage: Beach Club
The Seventh: Spirit
The Siers Brothers: Magnolia Mulwany's, Whiskey Flats
Some Girls: The Lantern
Spectra: Bobby G's
The Spod Brothers: Boat House
Status: Turquoise Lounge
Terra: My Rich Uncle's
The Systems: Balouts at the Beach
This Idea: Distillery Nightclub, Distillery East
Thunderbolt: The Wonderbolt: Barbary's
Twisted Roots: Spirit
The Twisters: Hill House
The Twosomes: Monterey
Urban Umbrella: Spirit
U.S. Male: Dance Machine
The West Coast Band: Le Chateau, Tube Man's
White Dwarf: Spirit
Wizards: Paa Soup Andersen's

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Country: Mustang Club
The Beat Brothers: McP's
Blue Denim Express: Valley
Center Inn Saloon: Charlie's
Nightclub
Brand N Band: Van Winkle's
Branded: Palomita Star
California Country: Lakeside
L.F.V.
The Choice River: "Mission Rose"
Country Caasano: Circle D/Coral
Country Justice: Kentucky Stud
Cowjazz: Islands Saloon, Silver

Pix
Cathy Curtis: Coaster Saloon
CW Express: Ralph and Eddie's
Frank Dixon and Nightline
Trudy Inn
Four Way Deal: Stage Coach Inn
Free Rein: Lakeside Hotel
Louie and Pina: Joe's
Restaurant, Coaster Saloon
Gravel Canyon: Mama's Mink
The Highwater String Band:
Coaster Saloon
Jack Johnson: Western Frontier

Saloon
Kanyon: Barry N Ranch House
The Russ Kirkpatrick Band: Jolly
Rogers (Acoustic)
Leather and Lace: The Dixie Inn
Lonestar: Alpine RV Resort
Santo Lakes Park
Wayne Gire: Old Bonita Store
Slim Mackin and the Descanso
Kids: Duck Soup
Ron Morin: Calypso Lounge
Jinnah: The Voyager
Deborah Liv Johnson: Anselmo's
Hudson Nickel
Junction: Driftwood Lounge
Justice: The Moonlight
Kanyon: Barry N Ranch House
Bill Kirkpatrick: Jolly
Rogers (Acoustic)
Gary Lehmans: Coaster Saloon
Annie Levin: Coaster Saloon

Magie: Ramada Inn/Escondido
Main Street: "Biblia Belle"
Mariners: Monterey Jack's
Jami McLean: Coaster Saloon
Marti Milligan: Anselmo's
Sue Jo Mitchell: Shepherd Cafe
Jim Moore: Holiday
Inn/Embarcadero
Ron Morin: Calypso Lounge
The Wooden Nickel
Steve Moxas and Finest Action:
Bull and Bear
Nietzsche: Patrick's II
Deli Pace, Marino, and York:
Rancho Bernardo Inn
One - One - Doris: Hotel del
Coronado
Larry Page: La Hacienda Cantina
Pony Movers: Hilton Hotel

May Perrin: Seven Seas Lodge
Eddie Preston: Barnacle Bill's
Jeff Proctor: Firehouse Beach
Cafe
Rapture: Hungry
Hunter/Oceanside
Ray Rathburn: Coaster Saloon
Reel-to-Reel: Reuben's/Carlsbad
Edison Riggs: Simulacra's Inn
Risque: Black Angus/Mission
Valley
Michael Rhodes: Shepherd Cafe
Kung Food
Jonathan Rowe: Shepherd Cafe
Ray Sanders: Red Dog Saloon
Sea Breeze: Pavilion Lounge
Gina Serio: Shepherd Cafe
Shine It On: Vacation House
Hotel

Signed, Sealed, and Delivered:
Bahia Hotel
Tony Sorel and Co.: Henry's
Southwind: Calamander
Stephen and Tonya: Noodles
Joe Stewart: Tio Leo's/Mira Mesa
and Mission Garage
Take Two: Mr. Bill's Backroom
Saloon
Ted and Dave: Ramada
Inn/Escondido
Don Tension: The Flying
Bridge, El Comal
Triple Play: Hilton Hotel
True Spirit: Jolly Roger/Seaport
Village
Denny Tynes: The Flying Bridge
Visions: Lorensa's
The Whittington: Dock's
Cocktails
George York: Coaster Saloon
Zuma: Hungry
Hunter/Oceanside

International Reggae All-Stars:
Belly Up Tavern
King Biscuit Blues: Mandolin
Wind
Miles and the Drifters: Kelly's
Tavern
The Nomads: Jose Murphy's
Elch
Ruth Piggies: Crossroads, My
Rich Uncle's
Stone's Throw: Belly Up Tavern
Taj Mahal: Belly Up Tavern

Folk/Ethnic
The Athens Express: Olympic
Flame
Tom and Judy Carlstrom: Drowsy
Maggie's
R. Roy Clayton: Old Time Cafe
Brian Connolly: Blurring Stone Pub
Tod Connor and Terry Short:
Drowsy Maggie's
Cathy Curtis: Coaster Saloon
Dancing Bears: Drowsy Maggie's
Barbara Dene and Pablo Mendez:
Grass Roots Cultural Center
Corynne Tynes: Drowsy Maggie's
Doug Hewitt: Kung Food
The Koto Trio: Miki-San's
The Long Range: Old Time
Cafe
Louie and Pina: Jose's
Sean McVicker: Drowsy Stone, Tio
Mellie Morgan: Old Time Cafe
Dave and Becky Robinson: Old
Time Cafe
Paco Sedillo and Rodrigo: Drowsy
Maggie's
Samae Gael Cell Band: Drowsy
Maggie's
The Sonoma Savoyers: Old Time
Cafe

Jazz
Tom Barabaz Trio: Islandia Hotel
R.B. Jazz Quartet:
Bookworks/Parrish
Coffeehouse
Charles Bell: Bay
Lori Bell: Prophet Restaurant
Becky Cafe del Rey
Pro Brigham: Preservation Bands
Pat Jones: Lorensa's, Patrick's II
Del Bygon Big Band: Saxton's
The Bruce Cameron and Hollis
Country Ensemble: Triton/San
Diego, Old Pacific Beach Cafe
Larry Channone's High Society
Jazz Band: La Hacienda
Cantina
Jennie and Jimmy Cheatham:
Bahia Hotel
The Chatham Quartet: La Avenida
The Chicago Sax: Belly Up Tavern
Ima Cobb: Tio Leo's
Cowjazz: Islands Saloon, Silver Fox
Barry Craig: Pappagayo
The Red Creek Big Band Jazz
Orchestra: Rio
F.N.R.A.: Crossroads
Mark Goot: Pacific Wine Bar and
Butiro
Harvey and S2nd St. Jive: Pat
City/China Camp
The Richard James Trio: La
Avenida
The Mark Leseman Quartet:
Chuck's Steak House
Bob Long: Fish House West
The Bob Long Band: Pancho's
Joe Mullins: Jose Murphy's
Shop Meyers: Prophet Restaurant
Gary Harmon: Gold Coast
Lounge
The Ted Pico Trio: Cantina Zona
Rosa
Ella: Ruth Piggies: Crossroads, My
Rich Uncle's
The Sy Ralston Trio: Patrick's II
Art Randall: Tio Leo's
Our Place
The Ron Satterfield Quartet:
Elmer's
Bob Schriber: The Chocolate
Affaire
Stone's Throw: Belly Up Tavern
Tempest: Chuck's Steak House
Tobacco Road: Old Time Cafe
Jan Tuber: Elmer's
Wholly Cakes: Belly Up Tavern
Paul Yatch: Our Place

Blues/R&B/
Reggae
The Johnny Almond Rhythm
Band:
Roger Bellon: Coaster Saloon
Barbara Dene and Pablo Mendez:
Grass Roots Cultural Center
The Dynatones: Belly Up Tavern
The Five Careless Lovers: Pancho's
The Hurricanes: La Chulet

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PADRES VS. CINCINNATI

September 11 with

CHARLIE DANIELS BAND & JUICE NEWTON

RICK JAMES

August 18, 1st, 5th rows August 29, 10th, 10th rows

Animals

August 18, 1st, 5th rows August 29, 10th, 10th rows

Nona! For only \$19.00 each, Limit 2 per member

HALL & OATES PETER GABRIEL

August 18, 1st, 5th rows August 29, 10th, 10th rows

DAVID BOWIE THE TUBES

August 18, 1st, 5th rows August 29, 10th, 10th rows

SAMMY HAGAR PETER TOSH

August 18, 1st, 5th rows August 29, 10th, 10th rows

SIMON & GARFUNKEL CHICAGO

August 18, 1st, 5th rows August 29, 10th, 10th rows

POLICE ALJARREAU

September 5, 1st, 5th rows September 16, 10th, 10th rows

CHARLIE DANIELS BAND & JUICE NEWTON & PADRES VS. CINC

September 11, 1st, 5th rows September 22, 10th, 10th rows

DEF LEPPARD JAMES TAYLOR

September 11, 1st, 5th rows September 22, 10th, 10th rows

RICK SPRINGFIELD SUPERTRAMP

September 18, 1st, 5th rows September 29, 10th, 10th rows

GEORGE BENSON KENNY LOGGINS

September 21, 1st, 5th rows September 30, 10th, 10th rows

MEN AT WORK ROBERT PLANT

September 21, 1st, 5th rows September 30, 10th, 10th rows

JOAN RIVERS WITH THE SMOTHERS BROS.

October 1, 1st, 5th rows October 10, 10th, 10th rows

DIANA ROSS STEVIE NICKS

October 1, 1st, 5th rows October 10, 10th, 10th rows

ASIA KANSAS

October 1, 1st, 5th rows October 10, 10th, 10th rows

SANTANA SCORPIONS

October 1, 1st, 5th rows October 10, 10th, 10th rows

HUMPHREY'S

ST. PETERS & STELL'S, September 10

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1st, 5th, 10th, 15th, 20th, 25th, 30th, 1st, 5th, 10th, 15th, 20th, 25th, 30th

1st, 5th, 10th, 15th, 20th, 25th, 30th, 1st, 5th, 10th, 15th, 20th, 25th, 30th

1st, 5th, 10th, 15th, 20th, 25th, 30th, 1st, 5th, 10th, 15th, 20th, 25th, 30th

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CURRENT MOVIES

[illegible]

was inclined to be a little more sick-making than all the bloody operating room flash-splashes. The gags are constructed to have a practical-poke thrust. There is always a little more to it. The jokes are on a couple of barbarians, conceited and over-the-top. The Coalinga, Calif., Sutherland, and the audience is supposed to thoroughly relish their ravaging.

PACIFIC THEATRES

THE PINK PANTHER (R) The first of all Pink Panther films to be at Pacific Theatre today Friday for all performances starting before 5:30 P.M. Information only, subject to last-minute changes. No Sargent Matinee on Tuesday. At Special Engagements, at 10:00 P.M.

1-805 at Sweetwater Road
Town & Country Shopping Center

TWILIGHT (PG) **BLUE THUNDER** (R)

1-10, 1-10, 1-10 (PG) 3-15, 7-15, 11-20 (R)

David Niven • Robert Wagner • Herbert Ross
THE PINK PANTHER

1-10, 1-10, 1-10 (PG) 3-15, 7-15, 11-20 (PG)

PRIVATE LESSONS

that seems squeezed out of a tube, breaks down into a meaningless mis-

Giant—Almost four hours long and as wide as a yawn, George Stevens' version of Erich Kerber's Texas epic is excessive in every way. By the finish, gray has dusted the black-shoepolish hair of Rock Hudson, a limp empire-builder, and his little boy has grown up to be Dennis Hopper. James Dean talks around in blue denim, smugly figuring his big innings will come sooner or later; and they do come, in the guise of snobby sunglasses and a trim mustache. All the while, Elizabeth Taylor behaves like the stoic-hearted, unflinching Ferber-esque female ideal. Too much of the movie trudges along under the assumption that the gradual pileup of events, time, characters, and color will outweigh the scarcity of each individual moment. 1956.

(Ken, B-16 through 18)

A Hard Day's Night—The Beatles hyperthyroided pop film created by Richard Lester with a sense of comic and cinematic inventiveness—funny, lively, and stupid, by turns—is that never stops asserting itself for a minute. 1964.

(Ken, R-13)

"ANGLY ELEGANT!"

THE GRANDEST OF THE SEASON,"

Mrs. Village Voice

CALM DELIGHT!"

The New Republic

BAWDY MYSTERY INJUNES AND TRUTH!"

Village Williamson Playboy

*The
laughtman's
Contract*

United Artists Classics
THE GUILD
Nov. 4-6

NIGHTLY: TWO EXCITING LATER LIGHT SHOWS!

LASERUM
TWO DISCOVERIES
JOHN WILLIAMS
LASERUM
A NIGHT THAT COULD BE A DAY
NO MORE COUNTRY MUSIC

SUN - THURS 9:45 PM
FRI & SAT 9:45, 10:45 PM
ALSO SHOWING: FLYERS
THE BREATHINGTHIN NEW
FILM ON STUNT FLING:
THE TIME KEEPERS... OUR
MULTI-MEDIA SHOW
Advance seats available
through
"CHECKERMAN"

To Jolla Village
455-7831
Free Parking

Center Cinema
257-1888
Free Parking

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465-7100
Free Parking

70MM arc
Cinerama
583-6201
Free Parking

70MM arc
Clairmont
274-0901
Free Parking

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SUPER
Call them

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SEA PAPER INFORMATION AND SHOW TIMES
PLEASE CALL 738-1756

THE STAR CHAMBER
 Tomorrow 12:30, 2:40, 4:40, 6:40, 8:50, 11:15 (R)
 7000 ft Dolby Stereo
RETURN OF THE JEDI
 PG Playing 12:30, 2:40, 4:40, 6:40, 8:50, 10:40 (PG)
 5876 Vista La Jolla Drive
 North of La Jolla Village Square

MR. MOM
 Tomorrow 12:30, 2:40, 4:40, 6:40, 8:50, 7:40, 9:30, 11:15 (PG)

THE STAR CHAMBER
 PG Playing 1:00, 3:30, 6:10, 8:30, 10:50 (R)
 Special Engagement 70MM & Dolby Stereo
RETURN OF THE JEDI
 PG Playing 12:30, 3:00, 5:30, 8:05, 10:40 (PG)

THE PINK PANTHER
 PG Playing 12:30, 2:35, 4:40, 6:40, 8:50, 11:00 (PG)
 14 at Stadium City in Mission Valley
 Special Engagement Dolby Stereo
RETURN OF THE JEDI
 Now Playing 12:30, 3:00, 5:30, 8:05, 10:40 (PG)

David Niven Robert Wagner Herbert Lom
THE PINK PANTHER
 Tomorrow 12:30, 2:45, 4:35, 6:25, 8:30, 10:25 (PG)
 Marshall Douglas Hal Holtzbrink Yaphet Kotto
THE STAR CHAMBER
 PG Playing 12:30, 2:40, 4:15, 6:50, 9:00, 11:05 (R)

14 at Jackson Drive in Grossmont Shopping Center
 Exclusive Engagement 100 Watt!
 Roger Moore Maude Adams
OCTOPUSSY
 PG Playing 12:00, 2:45, 5:30, 8:15, 10:45 (PG)
 5889 University Avenue near College Avenue
 Exclusive Engagement 100 Watt!
 Matthew Brucher
 Ally Sheedy
WARGAMES
 PG Playing 12:00 Stereo! 1:30 3:00, 5:30, 8:00, 10:30 (PG)

6140 Claremont Mesa Blvd
SNOW WHITE & THE 7 DWARFS
 PG Playing 12:30, 2:40, 4:30, 6:10 (G) 2:15, 6:05, 10:00 (PG)
 Jeff Bridges
TRON

Special Engagement
CLASS
 Call theatre for show times

CURRENT MOVIES

ing of the countryside. But disregarding the petty class of their activities, what makes them any more amusing than the average American imperialist? Directed by Robert Altman (UA). (K, R12)

Monty Python's The Meaning of Life — "The funniest film to do with a restaurant that serves conversations to its customers (fixed menu with daily specials) and a middle-aged and to be generous about it) middle-brow couple who are talked into trying the Philosophy. But despite that, but, and despite the life, the scatterbrained rumination is carried out so vulgar a level that it manages to make Woody Allen look as much like Ingmar Bergman as he sometimes seems to. Bits of other bits are amusingly and there is a fascinating special effect of the Pythons' faces grafted onto fishy bodies. With John Cleese, Eric Idle, Michael Palin, Graham Chapman, Terry Jones, and Terry Gilliam. Directed by Jones and animation and introductory sequence only by Gilliam. 1983. (UA Glasshouse 6, 12 and 13 mid-night)

Mr. Mom — Michael Keaton as an unemployed businessman forced into the role of house-husband, with Teri Garr as his working wife, directed by Stan Dragoti. (Cinema Plaza 5, Fashion Valley, La Jolla Village, Sweetwater 6, UA Cinema 2, UA Glasshouse 6, Vineyard Twin 2, Wogand Plaza 6)

National Lampoon's Vacation — It would have been nice if the tone of the spoofing, credit sequence, with old cartoons for visuals and a deeply disgusting parody by Lindsay Buckingham, could have been extended into the action. No such luck. The movie-makers show little knowledge of what actually goes on, and goes wrong, on a cross-country family vacation, and little feeling for the places it wouldn't have mattered anyway. However, once Chevy Chase was

hired for the lead role. His idea of a satirical performance is to impress upon the viewer at all times that he himself, in his private life, is not a bit like the character he is supposed to portray. Eddie the Bear has much more the right seek in a small role as a Wait. (darely ish entertainment empire, and he badly shows up such Chao-confederates as Eugene Levy, John Candy, and Brian Doyle Murray. With Beverly D'Angelo, Imogene Coca, and Christie Brinkley, directed by Harold Ramis. 1983.

• **Fashion Valley, Frontier Drive, New Valley Drive, In, from 8:12.** Occasional 8 Parkway 2 Plaza Bonita, Rancho Bernardo 6, South Bay Drive, In, Sports Arena 6, University Towne Centre, Wogand Plaza 6

Night Shift — Hard-working but not very creative comes about a prostitution ring operating out of the City Morgue. Ron Howard's direction, in only his second feature, starts out with a surge of unchanneled energy, but soon levels off, and later on summons up only an occasional Rutter. Similarly, newcomer Michael Keaton lets his entire hyperkinetic repertoire in his first scene, and he seems rather depleted thereafter. (Henry Winkler, the normal star, places himself more carefully, as an anxiety-ridden, earnestly wearing inrow, and never makes nearly as smothering an impression.) The morgue locale isn't really brought into play (it could almost as well have been the Post Office or the Dog Pound), and the more unvarying possibilities (recognition, for instance, leads to mind as scrupulously avoided — not evidently out of fear, but out of timidity. 1982.

• **New Valley Drive, In, from 8:12.** Occasional 8 Parkway 2 Plaza Bonita, Rancho Bernardo 6, South Bay Drive, In, Sports Arena 6, University Towne Centre, Wogand Plaza 6

Octopus — If there is any renewed vitality in this, the thirteenth installment in the James Bond series, the credit must go to the sharpened anomaly in real life between the Western alien and the octopus in the larger view, the perceptible benefit of this state of affairs to the Bond series cannot be taken as an argument in favor of

brotherhood and against denture. It can very well be taken, however, as an argument for having put Bond out of business, since the last, and recalling him to action only as genuine need arises. But here, when the need for a Bond might be said to have arisen again, or at least to have risen higher than it has in the preceding decade, the series formula can be seen to have deviated too far toward slapstick to be able to reverse direction and meet the need. Still for a short and pleasurable time at the outset, with the introduction of a saber-rattling Russian general and his mad scheme to call the American nuclear bluff and take over Europe by infantry, it is possible to believe we are watching an authentic espionage film of Salvo's vintage. Roger Moore, Maud Adams, Louis Jourdan, directed by John Glen. 1983.

• **Cinema 4, from 8:12.** Escondido, Drive In, from 8:12, Grossmont

Pink Floyd, The Wall — A sort of "Video Jukebox" selection, but on a very large and very lavish scale, even allowing for the vast amount of footage run through more than once. Blood, dangling telephone receivers, pig-faced masks, more blood, vomit, and animation sequences, frenzied camerawork and cutting, more blood, and so on, are meant to communicate the depth of anguish of a spaced-out rock star and son of a Second World War casualty. Immaturity runs riot. With Bob Geldof, directed by Alan Parker. 1982.

• **UA Glasshouse 6, Vineyard Twin, 8:12 and 13 mid-night**

Polegriest — In what has been billed as "the first real ghost story," the titular polegriest is somewhat allied with ghosts of the white-sheet variety, with zombies and skeletons, with Satan himself and various sub-demons, with animated dolls, with octopus-like trees, with God knows what all. There is no connection, no logical sequence, no way of digesting events as they come along and trying to figure out the governing laws. Quite apart

from the necessary intelligence, the movie hasn't the simple patience to develop the sense of moral/spiritual psychological threat that features in the best (and "realer") ghost stories. But here, when the need for a Bond might be said to have arisen again, or at least to have risen higher than it has in the preceding decade, the series formula can be seen to have deviated too far toward slapstick to be able to reverse direction and meet the need. Still for a short and pleasurable time at the outset, with the introduction of a saber-rattling Russian general and his mad scheme to call the American nuclear bluff and take over Europe by infantry, it is possible to believe we are watching an authentic espionage film of Salvo's vintage. Roger Moore, Maud Adams, Louis Jourdan, directed by John Glen. 1983.

• **South Bay Drive, In, from 8:12.** Occasional 8 Parkway 2 Plaza Bonita, Rancho Bernardo 6, South Bay Drive, In, Sports Arena 6, University Towne Centre, Wogand Plaza 6

The Postman Always Rings Twice — The tireless accumulation of production values threatens to stall the crazy lures and pounces of the James Cain storyline. Every inch of the way, along a street called Memory Lane, one is aware of the care, the research, the expense, the no stone that went unturned. Everywhere one faces is exactly the right billboard, the right car, the right Venetian blind, the right roadside diner, the right cup, napkin holders, sugar containers, the right neon sign, the right matchbook cover, the right Greyhound bus, the right everything. All of this rightness are painstakingly arranged in place, and artfully photographed by Sven Nykvist in drained, harmonized colors — just as if they all had perfectly good reason to be. But what reason? Why the royal treatment for this gutter novel? Of all the acquired artifacts of a bygone era, the Cain novel itself holds its charm least, but he has a tricky time sleeping around the cumbersome plotting, and suspense-building, every kitchen little movie has, beckons him. With Vera Miles, Meg Tilly, and Robert Loggia. 1983.

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By Don Rubin

Each of the figures at the right is a word formed from the alphabet at the bottom. The letters are strung together in correct order.

See if you can figure them out. Then fill in the spaces below.

- 1) _____
- 2) _____
- 3) _____
- 4) _____
- 5) _____
- 6) _____
- 7) _____
- 8) _____
- 9) _____
- 10) _____
- 11) _____
- 12) _____
- 13) _____
- 14) _____

Rules of the Game

1. Prizes for solving the Reader Puzzle will be **Reader T-shirts**.

2. All entries in the Reader Puzzle contest must be received by the **Reader** (addressed to Reader Puzzle, P.O. Box 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).


4. Employee-yes of the **Reader** and their immediate families are not eligible.

5. In the event of disputes or ties, decisions of the judges

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printless to wait.

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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.

Winners of Answers and Reader Puzzle #267, Post Marks

The preceding puzzle was cancelled.

Here are the solutions (followed by the postal area each of them represents, just for the record):

- 9 — 67337 (Coffeerville, KY)
- 7 — 14218 (Lackawanna, NY)
- 8 — 53081 (Sheboygan, WI)
- 3 — 90213 (Beverly Hills, CA)
- 1 — 70345 (Cut Off, LA)
- 6 — 80501 (Gunbarrel, CO)
- 2 — 29379 (Union, SC)
- 4 — 49036 (Coldwater, MI)
- 5 — 02762 (Plainville, MA)

Nearly all of the 256 entrants were able to post the correct marks.

The T-shirt winners are:

- 1. Kathy Kaye, Mission Valley
- 2. Cindy Taylor, Encinitas
- 3. William Hiler, San Diego
- 4. Tom Enger, Del Mar
- 5. Paul Peterson, Encinitas

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