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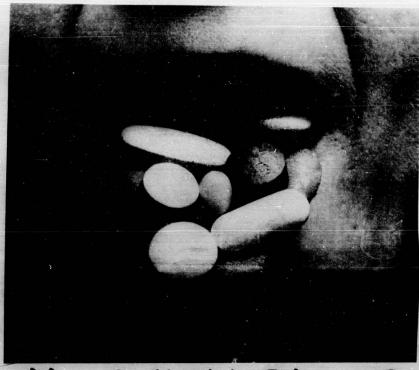
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# You Call This Dinner?

Says food is eventually no longer eating food, but instead consuming capsules that will not enough. supply us with the precise amount of necessary nutrients. Those members You need pills, of the gournet ice cream generation who scoff that it'll never happen obviand lots of them, ously haven't heard of Michael Colgan and his Carlsbad nutritional research institute, where a pill-popping future is taking shape today.

Colgan hasn't actually journeyed all

By Jeannette DeWyze really trust was the acts to supply most

City Lights

#### Researchers Do It With Files

In the three years since the Union-Tribune Publishing Company closed its Mission Valley newspaper library to the public, the burden of supplying old newspaper clippings to amateur genealogists, scholarly researchers, and news freaks has fallen to downtown San Diego's main public library. Actually, U-T librarians haven't completely abandoned news seekers. Though the library now services only its own reporters, a properly placed phone call to the papers Mission Valley plant (between 9:00 and 11:00 a.m. and 2:00 and 4:00 p.m.) can yield Xeroxed copies of a specific article. The caller must know the date and page on which the requested clipping appeared though if the U-T librarians aren't swamped, they'll search a bit to find a specific item. More extensive researching— for doctoral dissertations or

for doctoral dissertations of lawyers' subpoenas — costs twenty-five dollars per hour. Research help is free at the downtown public library, but the files are somewhat less dependable than the U-T's. While the library's California Room has microfilm editions. Room has microfilm editions of the Union dating from 1868. the years from mid-1904 to 1929 remain unfiled. The gap is, as expected, caused by a

inderwrite the indexine though library administ have recently discussed approaching the Copley Foundation for money to undertake the chore. (It was James Copley who in 1965 gave the library a grant to fund

the current indexing system.)
The Union-Tribune index is on microfiche from 1930 through 1975, and on three-by-five index cards from 1976 to 1980. Those indexes are complete, but the years 1981 and 1982 are spotty. leaving the researcher who requires a particular file on

problems, for example) little chance of finding the needed formation. Senior librarian Rhoda Kruse had her librarian staff cut by two thirds in the post-Proposition 13 years since the closing of the U-T library. so she now depends on five library aides — who also man the information desks in the California Room — for help in overcoming the information gap. (Kruse also maintains gap. (Kruse also maintains a separate periodical index with current newspaper clippings taken from her own home-delivered Tribuni

The library had hoped to index its newspaper files with a computer, and last year cooperated with a private firm that offered to do the chore. But when Kruse realized that the computerized index couldn't provide researchers with a brief abstract summarizing the specific article's content, the library

withdrew from the project.
Whether or not the Copley
Foundation is asked to donate money to update the public library newspaper files, some help is on the way. This fall the Copley Press will introduce a

computer system that will allow its reporters to have current clippings or That system - though it will not contain any newspaper stories from back issues — will be available perhaps next year to home computer-users for a yet-to-be determined fee.

#### Hard Act To Swallow

It seems only natural that a human male held in the jaws of a six-ton sea mammal should emit high-pitched noises indicating distress. Not so for professionals, for whom fear is, apparently, a stranger — or so says Sea World's director of animal behavior, Bruce

The incident in question is an alleged "mouthing behavior" which took place during the killer whale show at 2:30 p.m. last July 14 2:30 p.m. last July 14
According to an eyewitness, one of the whales — identified solely by its nom de théâtre,
Kando — held trainer Bud
Crames by his left side in its mouth for approximately sixty seconds. During that time, Crames made sounds of the resonance and intensity that one normally associates with cries for help. The other trainers, obviously choosing t interpret his cries as such. rushed over, ordered the whale



#### Fixer-Upper Almost A Downer

Nothing will clean up a neighborhood eyesore as fast as some negative publicity, especially when the landlord of the run-down property is an



her property holdings (the family-trust holds five-East San Diego parcels; McColl has a personal interest in three properties in Southeast San Diego) were the subject of a story in the weekly Newsline. But more interesting was a second, shorter Newsline story in which McColl talked about how residents of the midcity incumbent city councilmember up for re-election this fall. The property is a stucco storefront in the 3800 block of Forty-fourth Street, just south of University Avenue. It's managed by city councilwoman Gloria McColl and owned by a family trust in which McColl is a beneficiary.

in which McColl talked about how residents of the mideity council district she gpresents should be "Inapy that We have brought stability to the neighborhood, that we have invested in the area and maintained all our properties well." In juxtaposition to those remarks was a Newsline photo of the Forty-forth Street storefront that showed its chabby condition.

storefront that showed its chabby condition.

Last week, seven days after the Newslime story appeared, the McColl-managed property had been repainted. The broken windows were replaced, and missing panes of glass were installed. The entry way lamp was removed, the sidewalk swept and weeded. McColl says the cleanup was not a response to the negative response to the negative publicity. "The [Newsline] icture had nothing to do with ." says the councilwoman. Every year we continually upgrade the properties and [the Forty-fourth Street storefront] was on the list [of improvements).

Michael Cox, who lives in a bungalow just south of the McColl property, finds the coincidental cleanup hard to believe. Cox says for eight years he's been hounding the storefront lessee and another nearby McColl tenant with



got so frustrated with the lack of response that he took a blowtorch and burned away the two-foot-high weeds that had sprouted up through the concrete sidewalk fronting the McColl property, McColl didn't stop with the

orty-fourth Street property Her handymen also repainted a second property on University Avenue, near Thirty-fifth Street.

\_ P K

# City Lights

to release him, and pulled him m the pool.
"That's ridiculous. Bud's a professional. He was not yelling. I was there," claims director Stevens when asked about the July 14 show. Stevens says that that kind of mouthing is common, but should not be judged as

aggressive.
"Of course I was yelling,"
says trainer Crames. "But I
was yelling because it was a playful situation. I was not afraid. I wanted to get out, stop the play, and start the show over again. There's no marks

#### Behind The Bloodshed

There are myriad little ways people have for signaling displeasure — wearing sack-cloth, self-immolation, spinning one's own cotton, lighting a cigarette before the fish course is served, or dumping pigs' blood on the steps of the Pentagon. Human blood being considerably mon precious than pigs', one is naturally curious about how David Owen got the liquid with which he doused himself on August 9 in the General Dynamics parking lot in Kearny Mesa.

On the thirty-eighth anniversary of the atomic bomb

anniversary of the atomic bomb drop on Nigasaki, Owen, a member of the Mustard Seed Conspirecy (an anti-nuclear group loosely tied to the Peter Center near Tventy-second and Island in Southeast San Diego), was arrested with five other processers for treapsasing. He and fifteen Mustard Seed Conspirators had been fasting the corner of Kearny Villa Road and Convair Drive before making their way to the main Road and Convair Drive before making their way to the main entrance of the plant's administration buildings. A police car and security guards intercepted the core group of six, of which Owen was a part, in the parking loi. When stopped, the protesters fell to their knees and orpaved slently while waiting for arrest.

As the police closed in to feel the containing a containing the containing a containing the containing a lift-tourner samples of their blood and proceeded to sprinkle themselves and the ground. According to Owen.

ground. According to Owen the blood was drawn a week prior to the protest by a licensed nurse who was sympathetic to their cause.
Anticoagulant was added to the blood that was then stored in a refrigerator so as to be fresh and fluid for the August 9 demonstration. Aware that attention would

be drawn to such a display. Owen admits that 'some people would think that spilling the blood was shocking. That's good. People would take notice. If they saw it on the news, they'd look up from the humburgers and be reminded that what happened on that day in 1945 was shocking."

—R.O.



When is a curfew not a curfew? A lot of Loma Portal residents, bothered by airplan noise at all hours of the night. at 11:48 p.m. on May 27; an American airplane took off at 11:49 p.m. on March 5; a PSA flight left at 11:35 p.m. on February 27; and an Imperial air tuat took off at 11:49 on January 28. Portal residents but Loma Portal residents but Loma Portal residents but Loma Portal residents when the property of the property of

noise at all hours of the night, are starting to ask themselves that question.

According to Lindbergh Field manager Bud McDonald, there were only seven violations so far this year of the 11:30 p.m. to 6:30 a.m. flight curfew, imposed nine years rurfew, imposed nine years ago last February by the port commission. McDonald clair that the most recent one occurred August 14 at 6:12

and the attention prompted them to take an unlisted phone number. They remain virtually incommunicado except for a The Dog Who Dug It At Home Mutts don't often bust loose from the back yard and catapult to stardom. But Santee Sam did it last March, when — if you

neighbor who acts as liaison en the family and it last March, when — If you believe hundreds of daily newspapers and the CBS evening news — the Yorkshire terrier mix walked 844 miles from Montrose, Colorado to the Santee home of his masters the Ray Foltz family. The Foltzes had left El Cajon last year and mestited in Montrose. year and resettled in Montrose. When they moved back West in January, they decided to leave Sam in Montrose, but the

worse, rather than better

eighteen-month-old dog had other ideas. He covered the four-state distance in seventy-two days, arriving here with road-blistered naws and matted, greasy hair. Then came the payoff: some 4000 letters. many addressed to "Santee Sam" or "the dog who walked 841 miles"; countless radio and television interview requests; stories in the National Enquirer and USA Today: an offer to guest-star or TV's That's Incredible. The Foltz family turned

down most of those requests.

since the curfew applies only to takeoffs. Landings are rarely as noisy as takeoffs, he says, and besides, there are only two scheduled each night, both flight coming in from L. A. at 11:46 p.m., and United has one arriving from Chicago four minutes later. But the increase in flights over the last two years — they're up to almost 200 a day, as opposed to 160 in 1981

landings, McDonald says,

 means more delays, and McDonald says that in the first cigliteen days of August alone fifty landings took place after 11:30 p.m. and before 6:30 a.m., fourteen more than scheduled. And he adds takeoffs at North Island Naval Air Station, which has no such curfew, might also be mistaken for Lindbergh Field violation

— a charge that North Island
spokesman Kent Mitchell emphatically denies. "We don't even take off over Point Loma," he says. "The only time they [Point Lomans] can even hear us is when there's a flights each night in that time span, we haven't gotten more than six or seven complaints from there all year.

Paintag doesn't buy McDonald's explanation, either. "Those are takeoffs I'm sure of that," she says. "When I used to try to track down any flight, alsy on night, all on the control of the control o When I used to try to trac

- T.K.A

by a truck. The mutt died that day in a veterinarian's office

Paul Krueger, Thomas K. Arnold, and Randy Opincar



County's Daily California newspaper last week that Santee Sam had Thursday dug a hole under the family's back-yard fence and dashed



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#### Freshman Sophomoric?

SOPHOTHORIC:
The review ("All Seriouness side," August 18) of the recent lay. The Rivals, is so badly critten, and the writer is so clearly evealed as a pompous ass, that I cell I must protest. Even Jonathan availe's grammar is bad.
What are Mr. Saville's undiffications to write reviews of

qualifications to write reviews of stage presentations? Why does the Reader employ such a writer when so many good ones abound in this region?

I saw the play in the company of

I was the play in the company of several friends, we were all delighted. Comments made by delighted. Comments made by others were all favarible. We had a great time, and I for one, wish to compliment everyone who had anything to do with the production. My suggestion to you is that when you next hire a writer on viewer, please of definition of the third of the play of the play

Myself And Hard Time

Thank you for the article on the Brief Therapy Center ("City Lights," August 11). We Lights." August II) We appreciate your attempt to write about our work objectively; given your space constraints I think you did well. Unfortunately, as I read your description of some of our strategies, I had a hard time myself believing that they could work. Etta Linton Glatstein San Diego

Give Mix A Chance

I wonder whether it occurred to Paul Krueger ('The Inside Story,' August II) that perhaps the San Diego Union, et al., decided to

give Ron Mix the benefit of the doubt before "trying" him in their newspapers. Mr. Mix has been tremendously active in this city doing public speaking and giving generously of his time to many civic-minded organizations. I newspapers and suggest the Reader might follow their lead an ive Ron Mix a chance to have his day in court, should it come to that, without being prejudged by the media.

Kathryn G. Allen

A Clown Called Alice?

Called Alice?

Usually Infla Mathew Alice's column not only informative and responsive to those questions (Verwondered about but never bothered about but never bothered to the column of the particle of the column of the particle of the question submitted by Al Healy in the August's insuchment of particle of the question submitted by All Healy in the August's first whether commercial pilots dump excess commercial pilots dump excess properties of the particle nnecessary.

I am reasonably intelligent and

after reading Healy's question, didn't throw the Reader on the didn't throw the Reader on the floor, rell my cys, and snort. "Geze, this gay's an distort." For this gay's an distort. "The did the well-eliast and a state friends who listened to me read the question for their reactions to its ment. It was not an unreasonable question and history in a Navy town, is one! I've seen addressed in other publications undergradient and bishoon, which is the publication undergradient and Navy aircraft.
Not only did Alice retort with the statement, "No toy out."

Not only did Ance retorn want the statement, "As for your ridiculous surmise that the trail might be excess fuel... all I can say is that your grasp of modern airships is about equal to that of the natives of New Guinea...," he also attacked Healy's physique

experiment to demonstrate the effects of condensation on a cold bject coming into contact with armer air (i.e., a plane

# etters

descending from chilly conditions at 36,000 feet to warm, sea-level air) and advised Healy to hurtle an icy-cold beer bottle with "all you've got left in that flabby arm of yours" so he could observe th trail of condensation marking the bottle's flight path. I detected a degree of familiarity between Alice and his audience that one establishes only between squawking siblings or enemies who can't outrun you. Does he know that Healy's arm is flabby and does saying that it is have any relevance to the wisdom of the answer?

answer?

I though the purpose of Alice's column was to ask a question you need answered, not have your ego sliced and diced in new spirit. If Alice needs a forum for public flagellation and affirmation of his con intelligence, he should write an editorial, where opinions for the should be a should be should be should be wonderful if we were all as bright as Alice — but as

were all as bright as Alice – equally tactless? Kim Gregory Coronado

Why We Are On The Road Despite his tendency to cast off hyperbole that rattles and clangs like a convention of wind-up toys. I've usually found John D'Agostino to be an astute pop music writer, and his column. "Reader's Guide to the Music Scene," to be one of the few intelligent forums in San Diego for such discussions. Even the best-read of pundits though, stumble at times over the prafalls inherent in deadline pressure, and in reference to a recent column (July 28), D'Agostino music certainly wipe the mud from his

The case in point is hardly a major sin, but it is glaring enough to warrant correction. In the prefatory remarks to his writing on neclatory remarks to his writing on the then-upcoming McCoy Tyner concert. D'Agostino sought to broaden the scope of things by retelling a well-worn tale of what haller's writing. In D'Agostino's account, Capote only sniped, "That's not writing, that's typing," and left it at that. Afterwards, your writer goes on at length to develop he argues on at length to develop he argues on at was an impenious way of easing was an ingenious way of easing oneself into a description of an artist of Tyner's stature and complexity, but the intended effect runs aground: in actual fact, Capote was dismissing the work of Jack Kerouac, not Mailer.

Jack Kerouac, not Mailer.

I am a filler surprised that
D'Agostino, who himself displays
a finely honed if slightly hoary
prose style, would make this error,
since it's been told more firms than
I care to remember in immunerable
ceruses, and that Captoc himself.
bragged that he' "destroyed"
Kerouac's career with this remark.
I appreciate the fact that your
columnist was under pressure to Kerouse's career with this remark lappreciate the fact that your columnist was under pressure to submit his copy and that he no result to the fact that your columnist was under pressure to submit his copy and that he no register that the fact was in order. A casual inquiry to a fellow Reader staffer, a brief phone of the facts was in order. A casual inquiry to a fellow Reader staffer, a brief phone of the facts was in order. A casual inquiry to a fellow Reader staffer, a brief phone of the facts of the fact



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# Straight from the Hip

Dear Matthew Alies

During a receni storm, I sat transfixed before my bay window watching lightning strike things in the distance. Besides being downright terrifying, it had the unsettling effect of great art. And like most great art, it brought to mind several questions. Lightning is, of course, three dimensional, but how thick and how wide is your aver-age bolt from the blue? And why does it take such an awkward zigzag path? My mother always taught me that the shortest distance between two points was a straight line. Is nature just being showy or something? Kami Nari

Kanni Nari Golden Hill You may see great art at work in light-mig, but I see fertilizer. Lots of it. Artists who insist that there be a utilitarian aspect to their craft have no more convincing an ally than nature herself. You see, light-ning is nature, was of nondecing nitrogen any than nature nersent, tou see, igni-ming is nature's way of producing nitrogen fertilizer. The tremendous heat generated by these flashes, much hotter than the surface of the sun, combines nitrogen and oxygen in the atmosphere; the resulting nitric oxide is washed into the soil by rain. nitis oxide is washed into the soil by rain, enriching the ground. Lightning also serves to balance the electric charges between the ion-sophere and earth — at must have balance, correct? — and may have been responsible for the first life on earth, based on those lightning created strands of amino acids in the primordial soup that bathed our planet long ago.

A boil of lightning is a very slippery thing to measure. For one thing, if doesn't hold still, and it also doesn't last long. The typical flash that you see is actually a series of individual strokes, dozens of which comprise the flash; the duration of the entire process is about two-tenths or in see-

comprise is fast, the duration of the en-tire process is fast two-tention of a sec-ting process is a section of the condition of a sec-ond title twenty percent of all lightning! begin in the cloud with the discharge of a flow of negative ions in a series of short



downward strokes called step leaders. These initial strokes are almost hesitant; the nearly invisible leader dissipates after about fifty feet but is immediately followed by another surge that continues to-ward earth an additional few yards. Sev-eral exploratory, zigzagging paths are blazed by these step leaders, but eventually one will connect with a positive charge ally one will connect with a positive charge on earth. As the downward negative leader meets the upward-moving positive charge, a fremendous runk of positive charge, a fremendous runk of positive ions travels up the already ionized channel. What we see when we observe a flash of lightning is the sky-bound charge illuminating this runk of the positive properties of the p

person his or her telephone number, the prefix invariably is 555. I recently even prefix invarianty is 353.1 recently even noted it on the door of a taxi in a movie. What is the reason for this and when did the custom get started? Gregg Lichtenstein

surrounds the return stroke can be up to ten yards in diameter. A tangible reminder of the shape of a lightning bolt is known as a fulgurite. This is the result of a stroke of

lightning having struck sand and fused the particles together into a hollow tube of silica. Fulgurites are from a half inch to two inches in diameter, and can be ten feet

All good art should be risky, I suppose.

All good art should be risky, I suppose, and nature's light show certainly is no exception. More people are killed each year as a result of lightning than any other weather phenomenon. And it's good for club, and the standard of the record-setting extermination of 504 sheep with one stroke during a storm in Utah in 1918.

Every time I hear a character in a movie,

the custom get storred?

Gregg Lechenstein

San Diego

this Kejack corners a smallImagine this Kejack corners a smallImagine this Kejack corners a smallImagine chieve chieve the first of the corner

of Mr. Big. Sure enough, the phone number for the major heroin dealer the punk
gives Kojack — and the rest of America—

is yours. And you can bet that there are
enough crazy people out there watching
these shows, dehuded outs who actually
believe this stuff, that someone will call
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was seen by the public. As a solution to

this bothersome — and legally sticky —

predicament, three or four years ago the

telephone people suggested that studios as

regular policy use the harmless 555 prefix, which is of course the prefix for long
distance information. Occasionally a di
cross of the course of the court of the court of the court of the

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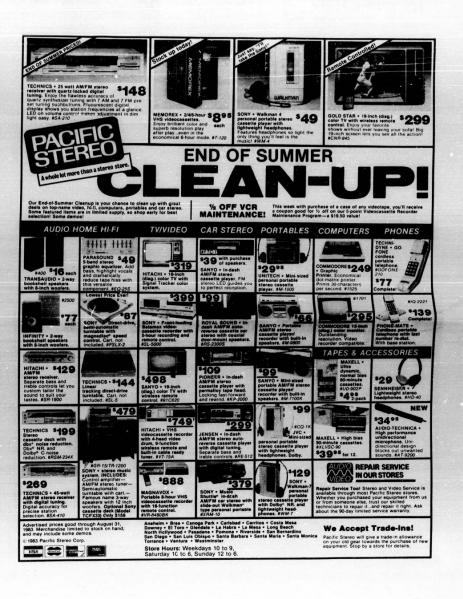
court of the having his character dial an actual number but only show part of that number on screen — enough to hint it isn't the pa-tently ficitious 555 number, but with enough edited out to obscure the entire

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.









# THE INSIDE STORY

OFFICE, MAYOR ROGER Hedgecock has approved and helped appoint seven new members to the city's most important boards and commissions. Show a list of those appointees to the conservative Republican businessmen who helped elec-Hedgecock and watch their eyebrows arch in surprise: fou Democrats, including a black woman, a young Filipino lawyer, and a liberal Golden Hill political organizer. Just two Republicans, neither with

close ties to the party.
Republican Hedgecock's appointments undoubtedly are more diverse than those that might have been expected from his mayoral opponent, Democrat Maureen O'Connor. And Hedgecock's picks are the antithesis of former Mayor Pete Wilson's choices. Wilson occasionally nominated blacks and Chicanos (Phil del Campo to the stadium authority, Oscar Padilla to the planning commission) and some women (Karon Luce to the stadium authority and Democrat
O'Connor to the port
commission). Wilson even
sponsored Marie Widman, a black Democrat, for a seat on the planning commission. But Wilson's delegates were usually white, Republican

Wolfsheimer on the port woitsheamer on the port commission, John Davies as chairman of the planning commission, and Hal Sadler and Jim Milch on the park and recreation board. Hedgecock's choices, with

one exception (new stadium

one exception (new stadium authority member Nancy MacHutchin, a major canpaign fundraiser), don't enjoy "kitchen cabinet" status. For example, flamboyant artis/author Robert Miles Parker — Hedgecock's recent choice for a seat on the historic sites board — would never be called on for political advice. Moreover, Hedgecock disregarded political affiliation in many of his choices, and until last week mistakenly thought that Democrat Kathryr Willetts, his choice to fill a second vacancy on the historic sites board, was a registered Republican. Evonne Schulze, the Hedgecock staffer who selects and interviews potential appointees and counsels the mayor on his nominations, is herself a long-time liberal Democrat who barely survived the mayoral campaign because of challenges by Hedgecock's Republican advisors. (Mike McDade, the mayor's chief of

outset that Schulze was a political liability. Conservative banker Gordon Luce bluntly resignation from the campaign cam as a condition of hi endorsement and fundraising help in the mayoral run-off. Hedgecock stood by Schulze and still managed to keep Luce's support.) Hedgecock's first mayoral

appointment was the most important, and the most risky. Fulfilling a campaign promise to pick a minority — preferably to pick a minority — preferably a Filipino — for a major position, he sent Schulze out in search of a nominee to replace planning commission chairman John Davies. Schulze returned with Henry Empeño, a young Filipino attorney who had no land-use experience and who was unknown to Hedgecock. was unknown to Hedgecock, his advisors, and the city council. (Unlike several Hedgecock appointees. Democrat Empeño, who knew Schulze from Tom Bradley's gubernatorial crusade, didn't work on the mayor's

campaign.)
Republican councilman Bill
Cleator announced he would
oppose Empeño and set out to
find five council votes in favor of his alternative, attorney Stacey Sullivan. Though that challenge was bolstered by an challenge was bolstered by an anti-Empelo letter from the local Construction Industry Federation, it quickly evaporated. Cleator left for a lengthy vacation and Hedgecock lobbied to disarm the Empeño opposition, which included Republican councilmembers Gloria fall.) When Hedgecock



McColl, Dick Murphy, Ed Struiksma, and Uvaldo Martinez. The first to succumb Martinez. The first to succumb was Martinez, who argued that Hedgecock should wait awhile before pushing Empeño for the planning commission. But when Hedgecock agreed to support Martinez's choice of Oscar Padilla for a future seat on the stadium authoritie. on the stadium authority, Martinez relented. (Martinez later learned that Empeño's name appears on the campaign letterhead of Democrat Celia Ballesteros, who is opposing Martinez's re-election this

finished lobbying, the Empeño opposition had collapsed, and the council voted eight-to-zero,

the council voted eight-to-zer with opponent Cleator on vacation, to appoint the new planning chairman. Hedgecock's two appointments to the historic site board show his commitment to finding cualified nominess and his generally made appointments without consulting the city staffers who administer the various boards and commissions, Hedgecock aide

oard staff. The conse choices were artist Miles Parker and architectural historian Kathryn Willetts. Parker is the founding president of the Save Our Heritage Organisation, but his perennial nominations to the site board for ten years had been vetoed by Wilson. Willetts is the first Golden Hill resident to be chosen for the board, even though that neighborhood boasts the city's only "historic district" and

contains some forty histori sites. (She was also a devoted Hedgecock campaigner. charged with mapping the 'neighborhood walks' that gave Hedgecock exposure during the race.) Like Parker, Democrat Willetts had been suggested several times for the site board but was ignored by Wilson's office, which instead chose five appointees who lived in north Mission Hills

Hedgecock chose Robert

who is also active in the second appointee was Doroths group that often challenges the funding priorities and decision-making of city librarian William Sannwald Hedgecock's success in

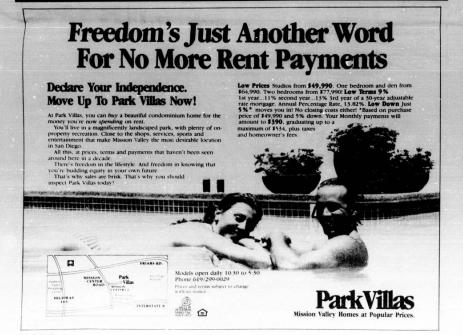
getting council approval for this mixed group is a testament to his political savvy. He has repaid his council allies by giving them specific

William Jones, for instance selected black Democrat Hope important civil service commission. Aide Schulze has also involved the councilmembers more closely in the selection process, and will this fall equip the council nissions, showing vacancies and expirations of terms. And Hedgecock, secure that no Republican has risen to

challenge his re-election ner year, also knows that conservative Republican backers who might be miffed by his politically unorthodox appointments are less concerned about boards and commissions than with the issues of growth and development Hedgecock has pleased — or at least neutralized — these backers by sticking to his majo election pledges of a new convention center and industrial development of the agricultural Otay Mesa.









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to help them (for a fee) by supplying them with a combination of mega-

appeal of what Colgan gives his clients (the home of some of his financial back-for that money (i.e., buckets full of ers). He says all these branches will for that money (i.e., buckets full of pills they must consume with monastic discipline), the institute seems to be thriving. Colgan estimates he and his staff are overseeing some 600 clients

brand-new office building across the road from Palomar Airport in stramns and minerals and various Carlsbad However, Colgan s about to hard, muscled body of one who spends other mutritional substances specific in the Beyerly a lot of time weightlifting or longother nutritional substances speciality for the Mexico of dinary mortials, \$1000 for arthletes. plans for still other such centers in Despite the high price and the low 
New York City, London, and Italsa seems trekled to find himself at



tree up his San Diego County cente. for its primary mission: further re-search on nutrition, which Colgan hopes will refine even more precisely

Colgan looks more like a sports coach than a scientific researcher. He's the moment. Colgan's Institute of Nu-tritional Science is housed within a vounger, his head of thick dark hair subtracts some of the years, and his body belies more of them. It's the

what his daily pills should contain.

middle-aged former engineer with physique most twenty-year-olds would admire. He's not averse to strut than running shorts and a sheen of sil very sweat.

His engineering background is the

other odd note in Colgan's personal history. Born and raised in Britain Colgan moved to New Zealand at a early age, got a degree as a structur. engineer, and soon found himself building bridges for the New Zealand Ministry of Works. His supervisor there encouraged him to get his dotorate, but Colgan says when he i turned to the University of Auckland he found himself posing such ques-tions as. Why do people want to



build bridges? Why do they want to go from one place to another? I came to agree with Ivan Illich that roads only create distances," he says. Those sorts of reflections kindled his interest in human motivation and psychology, and Colgan continues. "Then I realized that this organism [the body], this thing we've got as a vehicle which carries human consciousness, is the most superbly designed piece of en-gineering in the universe. And I wanted to know a lot more about how it worked, how to maintain and how to repair it." He finally obtained his Ph.D. in the field of physiological psychology, writing his dissertation on

the heart's control mechanism.



the university's psychology department. This clinic welcomed not only people with psychological and bepeople with psychotogical and be-havioral problems, but also physiologi-ical ones as well, and it was here that Colgan first turned his attention to the study of nutrition, a subject in which he had previously shown little interest. ("I used to think if I hadn't had twelve ounces of red meat a day that I was starved.") But he says one of the bright young medical interns on the clinic staff mentioned one day that the trouble with most of the clinic's patients was that they were malnourished that is, they manifested subtle symptoms such as recurrent diarrhea or tongue and skin changes, which,

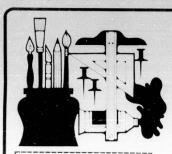
pieced together, hinted at nutritional deficiencies. This remark tantalized deficiencies. This remark tantalized Colgan, and he says his first impulse was to fry to improve the patient's diets. But he says he and his colleagues discovered that most of the patients already were eating "the mythical good mixed diet." Colgan then resolved to take a closer look at foods that are cornerstones of that diet — and what he found revolutionized his

thinking.

To check the nutritional content of raw, fresh foods, Colgan says he and his assistants purchased almost 200 different types of foods from a variety of suppliers, then analyzed their vita-min and mineral contents in one of the university's laboratories. Colgan says

that to his astonishment be discovered from what they should have been, ac-cording to standardized nutrition ta-bles. One-hundred-gram samples of raw carrots, for example, contained from seventy "international units" (IUs) up to 18,500 IUs of vitamin A. Since the U.S. government's recom-mended daily allowance for vitamin A is 5000 IUs, Colgan points out this means someone eating a carrot or two could get either more than enough or far too little vitamin A — depending

on the carrots Colgan says his team at the clinic found similar variation in almost every other food they checked. Standard



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470 to 41,200 IUs of vitamin A. Certain samples of stone-ground whole wheat flour contained more than ten times as much vitamin E as other samples. When Colgan purchased from a local supermarket oranges that "looked, smelled, and tasted perfectly normal." he say he found those oranges nonetheless contained no vitamin C at all — probably as a result of being stored for a long time. (In contrast, Colgan says other oranges tested on the day of being picked contained 180 milligrams of vitamin C per orange, three times the recommended allowance for adults.)

He learned that the mineral content of most foods varies even more dramatically. Colgan says this is because some soils around the world lack certain minerals naturally, while others have been depleted of them through cultivation. Yet Colgan says farmers

by and large only replace those few minerals (such as phosphorus, potassium, and nitrates) crucial to crop growth; other minerals vital to human health are ignored. As an example, he cites selenium. Only recently have medical authorities recognized that selenium deficiency can cause a form of human heart disease. However, dis lemium content in soils around the United States varies by a factor of 200 with the result being that a kilogram of ordinary wheat can contain anything from fifty micrograms to 800 micro-grams of the mineral. (The National Academy of Sciences suggests tha most people consume from fifty to 200

micrograms of selenium daily.)
So how are we to rely upon our comestibles to give us our daily nutritional requirements? Colgan's worry over this question increased in light of the fact most people don't just eat raw, fresh foods, but processed ones that are far more likely to suffer nutritional depletion. He cites, for example, the work of researcher Henry Schroeder. whose study of 730 common foods was published in the American Jour-

nal of Clinical Nutrition in 1971. That study found that canning of peas and beans destroys more than three-quarters of their vitamin Bs and B6. Canning of tomatoes takes out eighty percent of the zinc naturally present in the tomatoes. While freezing is a slightly better preservative processing still destroys seventy percent of the vitamin Bs in meat.

All these indications led Colgan to

reject the nutritional establishment's reject the nutritional establishment s-reassuring message that all we have to do is eat every day from the four food groups. Even if our foods all contained exactly what the textbooks say they do, Colgan questions how many Americans in fact eat balanced diets, defined by the nutritional establish-ment as two to four daily servings of dairy products (such as a glass of milk), four servings of grains or grain products, two servings of protein, and four servings of fruits and vegetables. The U.S. government itself has documented widespread nutritional deficiencies in Americans regardless of income level, Colgan points out. In one three-year study concluded in

1974, for example, nine women out of every ten lacked sufficient iron in their diets, and half of the women were deficient in calcium. In another government survey, one in three Southern Californians were found to be deficient in vitamin B2 (found in natural form in milk and eggs).

Confronted with this kind of infor-mation and his own findings about the nutritional content of food, Colgan began providing nutritional supple ments to the clients of the clinic in New Zealand. From the beginning, he supplied them with more than the conservative doses traditionally reco mended by nutritionists. In fact Colgan sneers at the U.S. government's official recommended daily allowance guidelines as being a joke. Any such blanket recommendation assumes that everyone's nutritional needs are fairly similar, but Colgan claims that his own research and hundreds of other studies indicate just the opposite.

To take just one example, he says when he measured the urine of patients and athletes who were receiving supplemental vitamin C. he discovered that although some people did excrete a fraction of the supplementary mount, others could take 5000 milli grams of the vitamin (almost a hundred times the recommended daily allowance) and excrete almost none at all. A person's needs for other vitamins minerals, and amino acids depends, Colgan believes, largely upon the per-son's unique biochemical makeup — a conclusion he says is based on hundreds of research papers.

Furthermore, he adds that the differences in each of our nutritional requirements are exacerbated by factors outside simple heredity — factors such as diet, smoking, pollution, exercise, age, and other variables. Here he also cites numerous studies done by other researchers. For instance he refers to one study which showed that anyone eating diets high in saturated fats may increase their need for vitamin B6 as much as fivefold — because the body uses Be to maintain normal fat metabolism. To consider one other example. Colgan cites a 1970 study which showed that smoking tobacco destroys vitamin C. which is required by the body's white cells to fight against disease. That same study indicated that vitamin C supplementation restores the immune-systems function Given these sorts of findings, and





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given the levels of toxic pollutants in our food and environment, Colgan has concluded that the nutritional needs of an American today "no longer bear any relation to the standards of nutrients required in a benign environment, or nutrients required simply to prevent certain deficiency

And yet the government's recom-mended daily allowance is based on the notion of preventing deficiency diseases, a notion with which Colgan would quarrel even if he didn't believe that environment and lifestyle can increase one's nutritional requirements. He thinks there's a difference between, say, getting the bare minimum of vitamin C necessary to avoid scurvy and getting the amount necessary to promote optimum health. In the field of animal nutrition (which Colgan says is far more advanced than human nutri-tion), he says one often finds that the

ments - avoiding disease and getting optimum performance - is often as high as fortyfold

olgan maintains that the major reason vitamin supplementa-tion has been controversial is that many people who have studied various supplements have looked at one nutrient only, whereas Colgan says the evidence now indicates that every single nutrient necessarily works in conjunction with at least one other nutrient. "Vitamin C to stop colds, for example, depends as much on other nutrients in the diet as on the supplemental vitamin C," Colgan has writ-ten. "If the diet is deficient in nutrients which interact with vitamin C in pro-moting resistance to colds, it is imposmoting resistance to colds, it is impos-sible for the body to use the C supple-ment. The minimum of supplementary nutrients required are adequate Be (pyridoxine), B<sub>12</sub> (cobalamin), zinc, folic acid, and choline." (For this in-formation, Colgan cites a 1981 collec-

tion of scientific papers entitled Diet and Resistance to Disease, Advances in Experimental Medicine and Biology published by the Plenum Press in New

Once Colgan had worked out a detailed and complete supplementation program for clients at the New Zealand clinic, he grew interested in seeing whether he could objectively document any benefits resulting from supplementation, such as improved athletic performance. He devised three separate experiments. In the first one, Colgan worked with

four experienced marathon runners. Over a six-month period, each man consumed a packet of pills every day. However, two of the four sets of pills were real supplements that had been tailored to the recipient's nutritional needs, while the other two were placebos. After three of the six months, the two runners who had been getting the placebos began receiving

the supplements, and vice versa. The experiment was a "double blind. meaning that at no time did either Colgan and his assistants or the runners which.

The four men ran both marathons and twenty-mile test runs throughout the course of the experiment. And when the times were analyzed at the conclusion of the half-year period. Colgan found that both of the two runners who got real supplements during the first three months improved rapidly during that period, but their performances fell off when they were switched to placebos. In contrast, the runners who got the real supplements during the second three months overtook the two who received the substitute

placebos during that period. Later Colgan undertook a larger study involving ten experienced male marathon runners divided into two (continued on page 14)





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received real supplements for an entire six-month period, and the other re-ceived placebos throughout that time; again neither they nor Colgan knew which was which. And again, Col-gan's results showed that the supplemented runners far surpassed the unsupplemented ones. As one might expect from any training pro-gram, both groups improved their marathon times — but the supplemented runners showed a mean ement of seventeen minutes and forty-four seconds, compared to the unsupplemented group's overall improvement of only six minutes and forty-three seconds. Finally, Colgan also devised a similar study comparing against two unsupplemented ones that showed a clear correlation between the

nutrients and an increase in strength.

Colgan has never published the results of these three studies in any scien-tific journal. He claims he's been asked to present his findings in "two reputable journals," but he refrained because he felt the number of runners included in even the larger marathon study was too small to satisfy opponents of nutritional supplementation And although the scientific commu-nity is still awaiting official notice of Colgan's results, he says word of those results soon reached the world athletic community. By the mid-1970s veteran New Zealand Olympic coach Arthur

Lydiard had heard about Colgan's program and informed a number of both American and German athletes, who journeyed to New Zealand in order to have Colgan devise individualized programs for them.

Some of the athletes in turn spread

the word to several Hollywood entertainers trying to escape the effects of aging. Today Colgan counts about twelve to fifteen "extremely well known" stars among his clients. He mentions Sylvester Stallone and

M\*A\*S\*H star Mike Farrell as being M\*A\*S\*H star Mike Farrell as being among them, though he declines to appecify others. "These people pay a lot of money and they expect confidentiality." Colgan says archly. At any rate, by the end of the 1970s Colgan was counseling both his celebrity and unknown clients with the aid of a complex computer program he devised to weigh the hundreds of variables in-volved in any nutritional assessment. When he flew to America in 1981 for an eighteen-month sabbatical at New York's Rockefeller University, Colgan maintained a telephonic tie to that omputer program in New Zealand. Colgan didn't go to Rockefeller

University to study nutrition; he was planning to research questions relating to visceral learning and biofeedback, working within the laboratory of one of the university's physiological psychologists. (Colgan drew his salary from his New Zealand university.) However, while in New York, he soon obtained a contract from the publishers William Morrow and Company to write a book on vitamins. At that point most of Colgan's attention shifted to researching and writing the book (a project from which Rockefeller University took pains to disassociate it-self). On the side, he also continued to



and he began to plan an expanded two-year study of supplemented versus unsupplemented marathon runners, one "with forty marathoners, which would have been the definitive study to have confirmed the smaller one." However, when he failed to pro cure the \$63,000 per year to fund that research within the university setting and when he also was approached by several parties who were interested in helping him to set up some private research institute, he chose the latter

Colgan says several factors led him to set up his private institute in Carlsbad, including that city's relative Carlsbad, including that city's relative lack of pollution near as major urban center, and its proximity to Hollywood and his clients there. He also was attracted by the nearby presence of the Salk Institute; Colgan says that Jonas Salk himself has provided firm encouragement. (Mysteriously, Salk's office declined to offer any comment sat all about Colgan's work. at all about Colgan's work.)

Also somewhat mysterious is Colgan's present source of funding. He says the money generated by the astritional assessments isn't sufficient to cover all the research institute's costs. Supplementing this income, he says, is money from several foundation and corporate sources, including MSI Corporation, a communications firm.

Although he declines to identify his other backers, he insists that none of them have any ties to the health-food or nutritional-supplement industries. Whatever the source, the quarters into which Colgan moved last winter create the impression that here, money is plentiful.

Colgan himself designed all the of-fice furnishings, which are modernis-tic, modular pieces done in high-gloss finishes and deep shades such as m

roon, mauve, dark blue. The colors contrast strikingly with thick gray car-peting and velvety gray wallpaper; lots of glass and mirrors and brass also contribute to the look of monied technocracy. Enshrined in the center of it all is the laboratory, separated from the rest of the suite only by a giant glass wall and lit up almost as brightly as movie sound stage. Impressive as it looks, no new research is taking place in the lab yet. At the moment, the instruments are still being calibrated and standardized as Colgan seeks additional funding for the experiments he would like to pursue immediately: a continuation of the large study of marathon runners and another study of vitamin C's impact on the immune

But the main activity in these offices at present is the costly nutritional sments, now being performed at the rate of five or six per week. Colgan's wife Lesley, who helps to ad-minister the institute during her husband's frequent travels, explains that each assessment involves the follow-ing: Colgan's staff nurse first takes blood, urine, and hair samples, blood pressure and resting pulse rate, plus very basic information such as height, weight, and frame size. Then the client steps into the office of the physician who joined Colgan's full-time staff this summer, Dr. Evelyn Whitlock. She spends up to two hours with the client, questioning him or her about everything from medical history to dietary patterns to emotional moods. All the information is then fed into a computer, and a few weeks later the client receives a six- to eight-page re-port, plus the first three-month installment of his or her supplemental nutrients. Colgan's fee includes a

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follow-up visit after six months. After that, every additional six-month pill supply and subsequent checkup costs \$480.

For those who can't afford such prices. Colgan does offer an alterna-tive in the book released last fall by Morrow's Quill Books division. Enti-tled Your Personal Vitamin Profile. the book outlines Colgan's basic case for nutritional supplementation, and buttresses that case with no fewer than 613 citations drawn from ninety different journals, including the likes of the Annals of the New York Academy of Science and the Journal of the American Medical Association. Amid all controversy surrounding supplementation, Colgan also appends

a discussion of how conflicting nutri-

anecdotal and "testimonial" claims should be ignored, he recommends emphatically, as should any books on scientific studies where the details can be examined. The most acceptable type of such study, he argues, is the double-blind controlled trial where no

one can manipulate the results.

Theory aside, the core of Colgan's book is a do-it-yourself segment including fifty-five questions about the reader's "individual biochemical equreader's "individual blochemical equ-ation." Based on the answers to those questions. Colgan then advises the reader how to adjust a standard sup-plemental formula to produce a per-sonal prescription for vitamins, miner-als, and other nutritional elements. For example, if you're troubled by "recur-rent heart palpitations and no physical cause can be found," you're supposed to increase the "basic formula" by 1000 IUs of vitamin A; 500 milligrams of vitamin C; fifty milligrams of bio-flavonoids; one hundred IUs of vitamin D; one hundred milligrams of magnesium; one hundred milligrams of phosphorus; ten milligrams of iron; and five milligrams of manganese. If you smoke five to fifteen cigarettes daily, you augment the formula by a certain amount; two-pack-a-day smokers increase the dosages by more.

If all these calculations sound complicated, they turn out to be the easy part of assembling one's personal vitamin package. Once you know how many micrograms of biotin, how many milligrams of inositol, what dosages of twenty-five other substances Colgar thinks you should be swallowing daily, you can't simply stroll to the local drug store and find them on the shelf. Even if some items are readily available vitamin C. for example - Colgan doesn't possess much confidence in the quality of most commercial vita-mins; he charges that many vitamin manufacturers load their products with manufacturers load their products with worthless ingredients and even toxic elements such as coloring and preservatives. Although Colgan makes no specific recommendations for a vitamin supplier in his book, his wife Lesley discloses that the institute obtains most of its vitamins from Bronson Pharmaceuticals, a large La Cañada firm; these are repackaged for Colgan's own clients in a small operacenter located down the road

n the course of researching Colgan's work, I spent at least forty-five minutes working my personal formula with the aid of Colgan's book. Then I turned to one of the vitamin company's catalogues, only to discover — not surprisingly that it didn't include any of the nutrients in precisely the amounts my formula dictated. I then spent at least another two hours trying to calculate which combinations of the existing Bronson supplements might roughly approximate my formula. Finally, I approximate my formula. Finanty, I wound up with a prescription for seventeen different pills plus a vitamin/calcium powder. Ordering from Bronson, this would cost me \$146.80 for a

250-day supply, which breaks down to fifty-nine cents per day.

That cost probably wouldn't deter someone who believed in Colgan's basic theory of supplementation, but there are other arguments from critics of nutritional supplements that might give pause to skeptics. One source for such arguments is a book entitled Vi-tamins and "Health" Foods: The Great American Hustle written by two East Coast physicians, each with weighty credentials. That book

doesn't single out Colgan specifically, titude of people like him who recommend nutritional supplements. The authors state that no one who eats a reasonably healthy diet need take any vitamins or nutrients whatsoever; doing so at best only wastes money and pro-duces "expensive urine," they proclaim. At worst, the megadose consumer of certain substances like vitamins A and D may become seriously ill. (Colgan does warn his readers of overdose dangers, but also claims that his recommendations fall well within the limits of safety.)

the limits of safety.)
Reached by telephone, one of those co-authors, Dr. Stephen Barrett, ful-minated that even without having read Colgan's book, he "would be willing to bet my life that a trained nutritionist could go through the book" and find serious errors. Barrett also referred me to the president of the California Council Against Health Fraud, a Ph.D. "health education specialist" at Loma Linda University named William Jarvis.

Although Jarvis also had not read Colgan's book, he had seen an article about Colgan published in Omni

magazine last April, and on the basis of that, Jarvis said, "I would describe this fellow as a typical example of the new vitamin huckster." While Jarvis acknowledged that samples of ordinary foods do vary in nutritional content, he countered that these variations average out so that they're no reason for concern, "Otherwise, you can reach a point where you're in a Catch-22 type situation where you say you can never know the nutritional value of every single thing you eat because you've already eaten it. If you were to pile up the amount of food you eat in a month, it'd be quite a pile — and it'd

be nutritious."

Jarvis also excoriated Colgan's special prescriptions for athletes. "The last people in the world who need to supplement are athletes because they usually eat enough." Although Colgan says little research had been done on whiletes price to his measurement any unexpected or wareness. athletes prior to his marathon runner and weightlifter studies, Jarvis scoffed that "an enormous amount of data . . . enough to fill several telephone

books" had been collected, with the resounding conclusion being that "food supplements for athletes is just a total waste of money."

How does one make sense of such conflicting statements? The question — namely, are nutritional supplements beneficial? - may be simple, but how is any person to answer it when researchers with respectable credentials are faced off against each other and calling each other liars, in some cases drawing totally opposite conclusions from the very same studies? Evelyn Whitlock empathized readily with the frustration generated by such

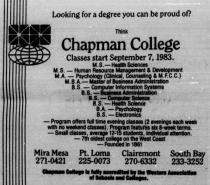
contradictions.

Whitlock is the young doctor who joined Colgan's staff this past June. She attended Indiana University's medical school, where her interest in nutrition quickened, although not as a result of any classroom stimulus ("In fact, I felt like the only person who had any interest in nutrition." she says) but any interest in nutrition. She says) out because of her suspicion that improved diets could be an important tool in pre-venting the development and reoccur-rence of disease. After receiving her medical degree, she established a prac-tice in Portland, Oregon in which she specialized in "intervening in people's lifestyles with nutrition as the main tool." She first heard about Colgan last fall when a few of her patients men-

tioned his newly released book. Coincidentally, about the same time, Whit-lock received a request for a resume from Colgan himself (who was then searching for a medical doctor with a nutritional practice). Whitlock says she was intrigued by Colgan's development of computer technology to aid with the overwhelming task of prescribing individualized supplements for people, given the burgeoning body of information about nutrition. So she applied for the post and accepted when Colgan offered her the job.

Whitlock communicates a lot of ex-citement over the institute's work, yet unlike Colgan she doesn't convey the smoldering, almost intolerant fervor of the true believer. She recounted the experience of once hearing some of most respected representatives of both the pro- and anti-supplement forces debate each other. Whitlock recalis marveling at how the debate structure utterly failed to resolve the question: both sides sounded so equally credible. Nonetheless, she thinks the evidence will continue to accumulate on the pro-supplement side of the case. As indicators of this, Whitlock says









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doctors (one in Washington and one in Baltimore) who have collected more than 17,000 major medical journal articles reporting on both basic and clini-cal research related to the prevention and treatment of disease with diet and nutrition; Whitlock also mentions how the eminent British medical journal Lancet now includes a regular feature on nutrition

Supporting these sorts of developments, she says, "I've proved to myself through the practice of nutrition that it's valuable." In her medical practice she saw serious, acute medi-cal problems disappear with supplementation; and something else that impressed her as strongly was the

beneficial effect of improved nutrition on all those patients who felt a malaise for which no specific disease was apparent. "These were people who weren't really, really sick," Whitlock says. "They just didn't feel well," suffering such symptoms as fatigue, lack of motivation, headaches, joint aches, and depression — symptoms which simply went away after treatment with supplements. In Whitlock's own life she found nutritional supplements relieved her of the premenstrual tension syndrome. Even more dramatically, Whitlock tells of having a schizo-phrenic relative who has been living a normal life since starting a program nine months ago in which she's being treated for food allergies and taking supplements. "Before that, she was raving." Whitlock says quietly. "She was a very sick girl.

Although Colgan may discount such anecdotal evidence, it does carry a powerful emotional impact. In addi ion to Whitlock, clients of Colgan testify to specific, concrete improvements in their lives since starting the vitamin supplements. One is the local triathlon star Julie Moss, who met

Colgan socially about ten months ago and since then has begun training with him as a running and swimming partnim as a running and swittning pare-ner. Several months ago Colgan sub-mitted Moss's name to his board of directors as a candidate for a free program to see her through the 1984 Olympics. The board approved and Moss began taking the recommended Moss began taking the recommended pills — twenty-one per day — about this past May. Since then Moss says taking the pills is "probably the most regimented thing in my life at this point other than brushing my teeth. ... You just feel like you're eating a second meal." Although Colgan warns that it takes at least six months to assess the impact of supplementation. Moss says almost immediately she noticed one change,
"a real burst of energy at the end of the I felt like I really had to work hard to get myself tired." In addition

heavy damage from all their exposure to water, have seemed extraordinarily healthy and fast-growing, she states.

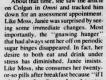
Parker Janée is even heartier in her praise for Colgan. Janée works for the San Diego office of E.F. Hutton and

her hair and nails, which usually suffer

has a home in La Jolla, but she spends ninety percent of her time out of town nars. She says she commonly finds literally walking into walls and con-vinced that "I had to try to do something to hold my body together."

About that time, she saw the article

presenting sales and marketing semiherself giving a breakfast talk in one city, then going to the airport, flying to another city and delivering a lunchcon presentation there, then jetting off to yet another destination for an evening program — then possibly catching still another plane to her next morning's destination. After one such ten-week stint about a year ago, she says she found herself at thirty-one years of age











awake later that night." Janée says every time she has forgotten to take the pills for even a few days. "I can disinctly tell the difference in my system. It doesn't seem to be as smooth running." Now, after using the supplements for a year, she says, "I am immensely pleased with them. . . expect to be on them permanently

Colgan, of course, expects us all to be on them eventually. He thinks his own formulas will change over time. "I think that in a hundred years, people will look back upon all our theories and say how quaint and cum-brous they are." He elaborates: "Fifteen years ago, chromium did not merit a mention in the volume that goes with the [U.S. government's] recommended daily allowances. Ten

years ago, it merited one line saying. Chromium may be necessary for animal nutrition. In the latest, 1980 yer. ion, it gets three pages and the suggestion that a chromium intake of fifty to 200 micrograms a day is tentatively recommended for adults." Other such changes will come.

When they do, when we human be-

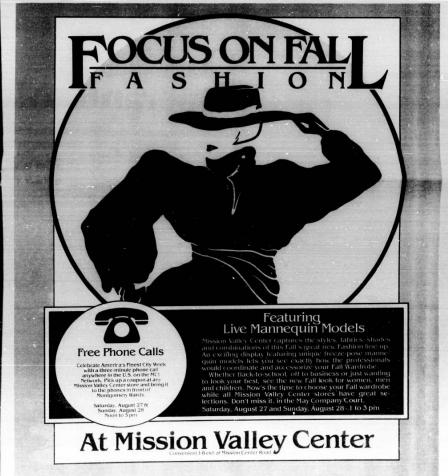
ings finally refine our knowledge of how — precisely — we can optimally fuel our bodies, then at that point Colgan is convinced we'll experience more than increased energy and healthier fingernails. We'll also live longer—perhaps a whole lot longer than people do now, he thinks. Colgan ac-knowledges that this is still a hypothesis. But he cites mounting evi-dence that human cells do not carry

some built-in "self-destruct" mechanism that dictates tirey must die after seventy or eighty years. Instead. Colgan has come to believe that disnot mere old age, kills people He thinks that life for most people

involves a progressive breakdown of the body's natural defense against disease - the immune system. As the series of breakdowns builds, the defenses work less and less efficiently: Colgan estimates that by the age of seventy, the average immune systemmay have lost ninety percent of its fighting capacity, and finally one disease or another triumphs, and death occurs. But humans can intervene in this process and have done so already. Through vaccination, for example, modern medicine has augmented the

tect itself against certain pernicious diseases such as polio - with resultant extensions of lifespan. Colgan be lieves the evidence is growing that var ious vitamins can strengthen the immune system further. If we can thus retard the grim breakdown, and if we can couple that strategy with avoiding accidents and environmental poisons, then the door on human immortality may possibly swing open.

In view of that possibility, Colgan's tolerance for the critics of nutritional supplementation is slim. His attitude is that the debate is already over. resolved in his favor. "This is the health care of the Twenty-first Century," he declares flatly. "There's simply no doubt about it."







Locked up in some Soviet gulag, the key thrown away. What will I tell my children? How will I tell them?

magazine. He got out of his car and began shooting. Suddenly he felt somebody wrench his camera out of his hand, then a hard tug almost Several more tense minutes of queslooked up. Soviet soldiers towered tioning passed. Then the commandant's eyes shifted downward to Stein's chest. He reached for Stein's above him, holding automatic rifles. They arrested him and hustled him off Western-style string tie and grabbed The commandant was stern as he addressed Stein in halting English. the neck clip. The clip was decorated with a five-pointed green star, the symbol used worldwide by people who speak the artifically created language What were you doing taking pictures

of our maneuvers?" he demanded.
"Maneuvers?" Stein said. "What
maneuvers? Just taking church pic"Ču vi estas Es "Ĉu vi estas Esperantisto?" ("Are tures. That's all, I'm an expert on dant asked in excellent Esperanto. He "I don't believe you." the com-

mi estas," he said. ("Yes, I am.") He

was stunned.
"Mi ankaŭ" ("So am I"), the
commandant said. "Mi ne estas bona
Esperantisto." ("Not that I'm a good
Esperantist. But my brother in Moscow is great.")
Soon they were talking as though

they were old friends. All that they spoke, for about fifteen minutes, was in Esperanto. The Soviet asked Stein many questions.

"What kind of work do you do in

the United States?"

'I'm a schoolteacher in a city called San Diego."
"Oh yes. I've heard of San Diego

smiled ever so slightly.

Could it be? Stein wondered. "Jes.

Say, is it true that in your country everybody has two cars?"



'For some of us it's true. Some of even have three or four cars."
"I myself have trained for the pro-

fession of optometry. How much could I make in your country?"

"You could make a good living. Better than a schoolteacher."

'Yes, that's what I thought. But what possibility have I?" The Russian sighed. "All right. If I let you go, you must promise me one thing: I want you to write. If you can, find another Esperantist who is an optometrist. Have

from his desk drawer, with his address in the Soviet Union, and handed it to Stein. He gave another command in Russian. As the soldiers escorted Stein out, the commandant stopped him once more. "Ne forgesu vian prome-son!" he said. ("Don't forget your

Who?

promise!")
When Stein got back to San Diego,
he looked for an optometrist who
spoke Esperanto, but never found one.
(The photos of Russian tanks were lost
when Stein, overly excited upon his
release, opened the back of his camera
to see if the film had been removed. It
hadn't.) The thought of writing to the commandant about the matter seemed to be associated vividly with the memory of that harrowing experience, and so Stein never communicated again with the Russian. However, he has told the story a number of times to his fel-

low members of the Esperanto Club of San Diego — in Esperanto, of course. The local club to which Stein be-The local club to which Stein be-longs has a membership of about sixty and regularly draws between twenty-five and thirty people to its monthly meetings. That may not seem like a large crowd, but the San Diego club may be one of Esperanto's most impor-tant American organizations. The club was first organized by Frank Helmuth. in 1955, after he had been snooping around the downtown San Diego library and discovered the history and unique concepts behind Esperanto. "It was a curiosity thing." he says now, thands. Soldiers appeared. He gave a custosity thing the says now, and soldier returned to Stein the confiscated concepts.

the first study group formed as a result Then he contacted Tribune columnist (now editor) Neil Morgan and told him (now editor) Neil Morgan and told him about the informal group. A sub-sequent Mer an column item caught the attention of an experienced Es-perantist from Holland, living at the time in San Diego, and not long after, a beginner's class in the language was being offered at San Diego High's evening school. (After eight months. Helmuth spoke nearly fluent Esperanto; nearly thirty years later, he still cannot speak fluent Spanish.) Eleanor Stein, wife of Lou, is a

member of the local club and also is currently vice president of the Es-peranto League of North America and will try to become the first woman president in 1985. Frank Helmuth, who now lives in Julian, was League president from 1965 to 1971, and a chief U.S. representative during those years at the Universal Esperanto Association's international congresses. His former wife, Bonnie Helmuth, was the international representative in the United States the past several years. La Jolla resident Alberta Casey is known internationally for her two vocal albums of Esperanto music ("Super la Arco" and "Foje en Mia Viva" — "Over the Rainbow" and "For Once in My Life" — are among the songs she's recorded). Grant Goodall, of the UCSD linguistics department, has taught Esperanto at UCLA, the National University of Mexico in Mexico City, and at San Francisco State, where one of the nation's most comprehensive courses in

By David Steinman

retired drama and public speaking teacher for the San Diego city school dis-trict, decided to buy a

car in Europe and travel throughout the

Stein drove into the Czechoslovakian town of České Budêjovice, which is

located about twenty miles from the German border. His arrival in Czechoslovakia was ill timed - the Soviets

had just begun their invasion of that country. Undeterred. Stein set about seeing the sights of České Budêjovice.

He passed by a church made of stone

and wood and had stopped to admire its architecture when, beyond the

church, he saw dust clouds rise above a down a dirt road. Stein determined to

take snapshots of the tanks that he might later sell to an American news

lurched him flat on his back. When he

to their commandant's headquarters.

### Esperanto

Esperanto is taught. David Jordan has taught Esperanto at San Francisco State and at UCSD. And Ralph Lewin, a UCSD professor and worldwide marine biology lecturer, at some point during his talks insists on lecturing about Esperanto, and he has translated Milne's Winnie the Pooh and The House at Poch Corner, as well as having compiled an Esperanto dictionary marine biology terms.

This language was invented by Polish physician Ludwik Zamenhof in the 1880s. Zamenhof hoped that if the world shared a universal language, in-ternational hostilities and alienation. which he supposed were the result of an inability to communicate, would be lessened. In fact, Esperanto in its own language means "one who hopes." Still, Esperanto isn't a language of per-fect neutrality. Because it is largely based on the Indo-European family of languages, Arabs, Orientals, and other people who don't speak an Indoropean tongue must begin to learn Esperanto at an even more rudimentary level than their Western counter parts. However, its logical and simple construction makes it much easier to learn than other European languages. It isn't a slurred or trilled spoken language, such as Spanish or Italian, and is harsher than those tongues. In that way it resembles German — each word stands out — although there's no word stants out — among mere's no harsh guttural pronunciation. In a sense, well-spoken Esperanto has no accent; it's difficult to tell from what country the speaker hails. Estimates are that at least one million and maybe as many as eight million people speak

fluent Esperanto, and that as many as 15 million people have had an elemen-tary introduction to the language.

Among those things that make Es-peranto easy to learn are these: It has only sixteen grammatical rules. Verb conjugations don't change word roots.
No silent letters exist to confuse speakers. Accents always fall on the next-to-last syllabie. Subject nouns always end in O, object nouns in ON. adjectives in A. For example, here are a couple of passages from 'The Tower of Babel,' taken from the Bible's Book of Genesis:

"Sur la tuta tero estis unu lingvo kaj unu parolmaniero." ("Now the whole earth used the same language and the same words.")
"Ni malleviĝu do, kaj Ni konfuzu

tie ilian lingvon, por ke unu ne kom-prenu la parolon de alia." ("Come, let Us go down and there confuse their language, that they may not under-stand one another's speech.")

There are a number of recognizable Latin roots in that example, and as David Jordon says, "In the early days you could find more Europeanizations. Now the language has become less European and more interna-tional." Jordan took up Esperanto in the late 1950s. He calls himself a "language nerd" — put any language in front of him, he says, and he'll learn Today, he's head of the UCSD an ii. Today, he's head of the USSD anthropology department. "Esperanto has a dynamic that allows it to be independent of other languages." Jordan continues. "Although for a European the vocabulary is familiar, its simplicity enables. Japanese and Arabic speakers to feel quiet secure."

It may be only an ideal or an attempt at wish Tuffilment. Out Esperantists seem to long for a mythic time (before the Tower of

Babel), for a fraternity of mankind in which all peoples and nations enjoyed a panhuman heritage, without the isolation of people entrapped by their cul ture. The Bible and ancient myths hint that such a world once existed (although perhaps only in the traces of man's collective unconscious). The idea that linguistic equality can pro-mote the unity of all nations and cultures is alluring for Esperantists.
"English is generally thought of as

the international language," says Bill Schwartz, a technical writer/editor for Linkabit Corporation in Sorrento Val-ley. A lover of languages, he has studied Spanish, German, French, Japanese, and Latin, he's spoken Es-peranto for twelve years. "But it's not peranto for fwelve years. But it's not fair that one nation should have its language as the one adopted by the world as its common tongue. How would Americans feel if Russian were the common language? Or Arabic? We wouldn't be on an equal footing to conduct international commerce or lities or to acquire medical and technological knowledge. wouldn't have enough people who spoke Russian or Arabic. We'd lag behind. That's what has happened for many countries; they haven't many countries; they haven't English-speaking skills and have fallen behind in technology, economics, living standards. With English, when an American speaks with an Arab, it's an American speaks with an Arab. it's still the American's language, which makes it difficult for the Arab, because to speak good English he must think differently — like an American. He may not be able to express himself as well as he'd like, or appear as intelli-gent as if he spoke his Arabic lan-guage. With Esperanto, people from different nations have the chance to seak with each other on an equal speak with each other on an equal

devote to learning a second language; so should it be one which has neither Getting Esperanto accepted as a universal second language has not been easy, either in San Diego or the a country nor long cultural history, or should it be a language which has rest of the country, or the world. How-ever, one place to start is the schools. both? "Learning a language isn't an end in itsel; but a means to understand Indeed, if Esperanto were taught in San Diego schools, for instance, that people and their culture," he says By learning German or French, one would mark an important advance-ment in having the language accepted learns how the Germans or French see the world. You're developing an aural in this area, as well as the nation (al-though at least one state — Hawaii tool that will allow you to meet anybody in that country, from a farmer to a carpenter to the president. But Es-peranto is limited to an intellectual has already made Esperanto part of its basic education program). Hal Win-gard, however, isn't an Esperantist and doesn't share the optimistic vision nouveau. When you communicate with a French Esperantist, you com-municate with somebody more like of a world brought closer together and made more peaceful by Esperanto. He you than the French. The window typifies the attitude of people who through which an Esperantist sees typifies the attitude of people who know about Esperanto and aren't im-pressed. Wingard is San Diego city school's director of basic education; for sixteen years previously he was the curriculum specialist for foreign lan-guage education. "A common lan-France is very small. You don't really get to know France — only the Esperintists of France. People who bee antists of France. People who become interested in Esperanto tend to be intellectuals, highly educated, and idealists; they're probably more similar to one another and atypical of the country in which they live. They share guage among people doesn't mean a common understanding," he says. this idealism that isn't shared by other "The North and South spoke the same language, yet still went to war. Amerpeople of their country. Of course, Es icans and English spoke the same lan-guage and still killed each other [durperantists argue that they can speak not only with the French but Germans, ing the Revolutionary War]." Al-though to the best of his knowledge Bulgarians, Spaniards, Koreans, Chinese — whomever. Still, the num-ber of Esperantists in any one country Esperanto has never been taught in San Esperanto has never been taught in San Diego city schools, he's not against teaching Esperanto — provided cer-tain conditions are met: "We'll teach any language for which there's a de-mand in the community. We've taught Russian, Hebrew, Japanese, and Por-tuguese — because a need was re-pressed by the community. As for Esis limited, and they belong to a rather specialized class.

specialized class."
Wingard's discouraging words
seem reinforced by the fact that far
fewer than a hundredth of one percent
of the world's population has even
heard of Esperanto, and for those
people who have, many believe that
the language is a failure. But David
Jordan disagrees. "Actually, Esperanto has done rather well," he says.
"When you consider that Esperanto
has become a language used in about

eighty nations and by more people than the population of some countries, and t it has its own clubs, magazines, and book and record publishing companies, that it's taught by the univer sities and schools of countries as diverse as Poland, China, and Brazil that's extraordinary. Yet because people tend to think it's the 'universal language' and it isn't and not spoken by everybody, they see it as a failure. Or worse, as a language that has died. Esperanto is at the point that the tele-phone once was: what good is one telephone, except as a curiosity? Esperanto will be only as valuable as the

peranto will be only as valuable as the number of people who speak it."

that value was appreciated by the San Diego club's president, Janice Bundy, when she met Luigi and Sara Genovese a year ago here in San Diego. The Genoveses, from Gorizia, Italy, had made use of the Esperanto interna-tional directory, which provides Es-perantists the world over with the names and addresses of those actively speaking the language. Aside from being able to show the Genoveses such sights as Balboa Park and the zoo, and even a trip up to Julian to meet Frank Helmuth, Bundy was able to answer all Luigi's questions about the practice of law in this country — both Luigi and Bundy are attorneys. More accurately, Bundy answered Sara's questions Luigi speaks no English or Esperanto Luigi speaks no English or Esperanto.
His wife speaks Esperanto but no English. Bundy speaks no Italian but does
speak Esperanto. So the questions
came from Luigi, were translated into
Esperanto by Sara, answered in Esperanto, and then translated back into
Italian. As the trio walked through the county courthouse, downtown on Broadway, Sara asked for her hus-

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### Esperanto

band, "Kion la advokatoj surportas en la tribunalo?" ("What do lawyers wear in court?") Luigi had noticed that the lawyers didn't don robes, as he thought American attorneys might for their court appearances.

'Ni surportas ordinarajn negocajn vestajojn" ("We wear ordinary busi-ness clothing"), Bundy said, able to clear up one uncertainty Luigi had about the American legal system's

'Kion la advokatoj ŝuldigas la kilentojn hore?" ("What are your legal fees per hour?") Sara Genovese isked, again for her husband

'Inter po sesdek kaj cent-kaj-duono hore." ("Between sixty and 150 dollars per hour"), Bundy said.

Luigi Genovese asked many ques-tions through his wife. Some of them were quite technical, such as the hierarchy of the courts - from municipal and superior to state and federal courts. Bundy easily answered his inquiries.

However, on another day, after they'd gone on a picnic in San

Clemente with other Esperantists, Sara Genovese rode home in a different car, leaving Bundy and Luigi Genovese together. "It was amazing," Bundy recalls, "how quickly our communica-tion broke down. We really couldn't talk. It was quite awkward. Our dialogue went from sophisticated questions and answers, in which I was able to make all my points understood. to primitive hand signals. All that we could do on the drive home was sing some American fol., songs; he knew some of the words, though not what

they meant. Before the Genoveses departed for

Los Angeles, where other Esperantists ould be their hosts. Sara insisted that Bundy visit them in Gorizia. "Ni atendas ke vi vivitos Italujon baldaŭ Ĉu vi povas veni venotsomere?" "We expect that you will visit Italy soon. Can you come next summer?"

certe." ("Maybe not next summer, but sometime certainly"), Bundy said. Now Bundy has friends in Italy.

They write one another. They send Christmas cards. And Bundy gets all the latest news from Gorizia

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# The Long Goodbye





DUNCAN SHEPHERD

On one point at least, we might wish that Ingmar Bergman strove to be more like Woody Allen rather than always vice Woody Allen rather than always vice versa. That particular point is Allen's consistent willingness and ableness to bring in a movie at under ninety minutes, and it comes to mind as a desirable trait many times throughout the three and a quarter hours of Fauny and Alexander. No cinematic ordinance is violated, of course, in the mere fact of a three-and-a-quarter-hour running time, and Bergman's new movie is much less tedious than most three-and-autorate-hour movies: less so, even, than quarter-hour movies; less so, even, that movies half that long. The shee

professionalism of the technical aspects—photography, cutting, and especially set decoration—gives it a sense of assurance to a seldom seen. Interest can be held for a certain length of time, or recaptured after an interval, by the marvelous, museum-y collection of tum-of-the-centry house-hold artifacts: lamps, candles, tablecioths, shawls, what-have-you. This should be no leas true even for viewers who find rather co-ordination in which who let writerches of a movie (or, in the case of Bergman's Cries and Whitpers and Autuum Sonata, whole and Whispers and Autumn Sonata, whole movies) adhere to a strict color code, and all the characters seem to select their daily

surroundings. Not all of the richness in this movie, however, is confined to the mate-rial realm; some of it spreads to the thematto realm as well. And it is true, as everyone has been quick to say, that the proportion of time set aside for Nordic gloom — and for lines of dialogue like "Oh, life! Oh, insomnia, poverty, and humiliation!" (an actual quote) — is rather less than usual for Bergman. And yet, and yet, and yet. There is no need, in the first place, to

turn pockets inside-out in search of nice things to say about the movie; it has hardly had to go begging for such things. It is quite enough to say, on that score, that no one who has followed Bergman this far in his career will want to miss out on this comprehensive reprise of his themes and obsessions. With that said, it can next be said that the attempted summary of forty years of filmmaking is a taller order than any single, coherent, well-balanced work can be expected to fill. That such an at can be expected to fill. That such an at-tempt is without precedent in movie his-tory is perhaps not without reason, and the attempt would perhaps best be without succedent as well. No one movie should be viewed as its director's final, or only, word on a subject, much less every subject, and Bergman's widely broadcast pronounce-ment, that this movie is to be his last, has set up unreasonable expectations. One wonders how many viewers have found the three and a quarter hours easier to en-dure, and even to savor, under the threat of no more. Any such viewer is not apt to feel put-upon should that threat not be kept. But then there are the rest of us.

But then there are the rest of us.
If the length of Fanny and Alexander
seemed to be necessitated simply by the
career-long accumulation of material to be
covered, there would be reason enough for
complaint; but there are plenty of times
when the length seems not to be so necessitated, when it seems instead to have been
determined by such directions as decides. when the elight seems, and to be so necessitated, when it seems instead to have been determined by such principles as decide the seems of the seems

but fewer of them mucht have done the same job. I personally could have done without the breaking-wind method of extinguishing the candles or - a less original scene - the feather-storm produced by a pillow fight. The entire section is almost Felliniesque in its lack of solid foundation, and far from Bergmanesque in lack of dramaturgical efficiency.

The second part gives us more of a sense of bearings, introducing us properly to a

puritanical Bishop, to a whole new household, and to a staff of domestics dressed as if to patrol a mental ward. (Identifiable among them, but barely, is a startlingly pasty-faced, stringy-haired Harrier Andersson, Bergman's one-time embodi-ment of dewy sensuality.) The reds of the Christmas party and the blues of the Christmas party and the blues of the death-bed scene give way now to pale grays, whites, off-whites, tans, yellows, browns — in short, "an atmosphere of purity and austerity." (The deathly color-lessness of this locale seems, temporarily at least, to infest the Christmas setting as well.) All of this makes quite a contrast, but it does not make a lot of sense. Why would this after. would this attractive young widow (Ewa Froling, whose physical resemblance to Liv Ullmann is nearly as creepy as Woody Allen's attempts to make Mia Farrow into Afters attempts to make Mia Parrow into Diane Keaton), so happily married to a small-time theatrical impresario and ham actor, accept the marriage proposal of this cloistered elergyman? Everyone who knows her and cares about her wants to know the same thing, and no one, in the cast of characters or in the audience, is surmised when she very come follows her. surprised when she very soon follows her children in rebellion against the Bishop's iron hand. The anti-church sentiments here iron hand. The anti-church sentiments here will not seem quite so eternally fresh to anyone who has not suffered Bergman's oft-chronicled childhood religious trauma, nor to anyone who had thought that Bergman had laid these demons to rest, twenty years ago, in his Silence-of-God trilogy. To any of those, the subtler discomforts of To any of those, the subtler discomforts of being touched, patted, and stroked by an unwelcome hand will seem much more potent than the actual lashings administered by that hand. This second section, though solid in construction, is ultimately rather predictable, despite the appearance or apparent appearances of a ghout. And these, moreover, are somewhat hard in with the realistic mode enforced till then, but because the emotional ties between plost and phost-eper faither and son not because the emotional ties between ghost and ghost-eer — father and son — had never been clearly established. The children's escape from this stifling environment, effectuated by an old Jewish mystic and friend of the family, is wel-

mystic and friend of the family, is wel-come in a way. But it would have been more so if the escape plan had not de-pended so heavily on divine providence, dumb luck, and an unexplained sleight of



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tinued from page 25)

hand that allows the children to be in two places at once. This bit of hocus-pocus will keep some viewers scratching their heads and mumbling to themselves all the way through to the movie's end, not to be stilled by the lip-service paid to occultism, the general ambience of Ripley's Believe It or or, and the closing quotation from Strindberg: "Anything can happen, any thing is possible . . . . " The mystical Bergman has always been, and remains. my least favorite of the several Bergmans. Every viewer, however, will have his own least favorite parts and most favorite parts of the present, composite Bergman. There is certainly a lot to choose. Some, like me. will have an easier time picking leasts than

After Fanny and Alexander one would not likely be hungry for yet another three-hour-plus movie. But when there as many ananswered questions as in *The Draughtsman's Contract* one might well wonder what is contained in the reported ninety minutes excised from the version currently in release. Those enigmatic lawn statues, for example, which seem to come to life, crawling across the rooftop over-looking an outdoor dinner party, making faces at a periwigged child, or urinating from atop a pedestal, are not so enigmatic when one learns from the press kit that the

hiring of local layabouts to pose in the nude as classical statues was an accepted practice among the English gentry of the late 17th Century. (An actual statue does come to life in the eyes of the boy-hero of Fanny and Alexander, but that is another sort of matter.) If this puzzler gets cleared up in the longer version, perhaps some light is shed, too, on the question of who ineered the fatal "misadventure" that befalls the proprietor of Compton Anstey, on his return trip from Southampton. Then again, perhaps not. For us to be kept in the dark as to who did the evil deed seems admissable if our point of identification is meant to be the man who is framed for it And insofar as this character represents the man of the future, the harbinger of social mobility, this would indeed seem to be the case. That the chicaneries of the upper classes should be over his head, and ours. seems part and parce! of the prevailing class consciousness. We need to know no more about the actual mechanics of the trap than that the thing could have been designed and operated by the dead man's neglected wife and/or his unhappily mar-ried daughter and/or his impatiently ambitious son-in-law and/or his slighted estate manager. Good enough. But we are right to balk when the few puzzle-pieces we are actually given cannot be made to fit in even an only half-completed picture.

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him? Photography would seem to be the art the idea dimly discerned through a mental fog — seems quite a good one. It depends away had in mind. Antonioni, in Blo upon the uppity draughtsman's peculiar Up, showed how that art form could parsusceptibility to entrapment, his overesti-metion of himself, his underestimation of his betters, and, most of all, the special ticipate in the inadvertent discovery of a crime. Inadvertent self-incrimination is nature of his art, in which mere accuracy is And as far as Peter Greenaway has purvalued over imagination. To fill in (even partially) that sketchy idea with details, to imagine how an unseen hand might alter the artist's chosen subjects in such a way as to cause the artist to incriminate himself — that's the hard part. How could it be done?

sued it, it has not been brought to heel. I suspect that if he pursued it still further, as far, for example, as any self-respecting pulp mystery writer would feel dut, -bound o pursue it, the holes in the plot would only grow wider. Compensation must be sought elsewhere. The verbal jousts of the uniformly corrupt and snobbish characters are not exactly Congreve, but are well enough written and acted to hold our inter-est until the insistent distractions of ambu-latory "statues," murder, blackmail, and latory statutes, murter, blackmail, and an ever-tighteniag noose. The period re-creation is good in other ways as well. I particularly liked the draughtsman's work apparatus, though I would have liked to see more demonstration of his skill and a more gradual evolution of the drawings between start and finish. (Greenawy is himself responsible for doing these.) I have no way of knowing how much more of that there might have been in the missing ninety minutes, and all things considered, were I given the chance now to see the longer version. I think I should decide I

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I don't know, and I don't think writer-director Peter Greenaway knows, either. More than just a slavishly and unquestion-ingly accurate renderer. Greenaway's

draughtsman must also be an incredibi dolf. What other sort of man would continue, after a garden tryst with a married woman, to reproduce the scene he was at

work on at the time, complete with the discarded clothes of his illicit lover? And what sort of man, no matter how devoted to the ideals of draughtsmanship, would go

right on drawing stray items of the murder victim's clothes (in such unlikely places as the lo ver boughs of a tree) after it has been

pointed out to him that the presence of these could implicate him in the crime? And why, while we are at it, is it assumed that this would in fact implicate him? Why

wouldn't such innocent and incurious re

production of clues tend instead to clear



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# Just a Splash



#### **ELEANOR WIDMER**

The Restaurant: El Bizcocho, Rancho

Bernardo Inn
The Location: 17550 Bernardo Oaks
Drive, Rancho Bernardo (277-2/46 or

Type of Food: Gourmet dinner (Semaine

Culinaire)
Price Range: Fixed price, eighty dollars
Hours: Served August 8 through

Many, including me, remember the days when the gourmet dining room of the La Valencia Hotel in La Jolla did not offer La Valencia Hotel in La Jolla did not offer a wine iist. People aussed diñis of hard liquor or martinis before and during dinner. Scotch or bourbon were reputed to go with everything. If you weren't a drinker, you might have a bit of sherry before dinner and water with the meal. During my first exposure to the Sky Room, more years ago than 1 dare to admit. I recall sipping sherry and then having our dient dinner for four was twenty dollars, and a generous tip was ten percent. Champagne, of course, was available but we didn't order any. This wasn't awe doing; it wasn't or course, was available but we during order any. This wasn't a wedging; it wasn't a seduction; it was merely four people meeting to have a pleasant evening.

All of this has changed radically. The

One of the pioneers in highlighting wines, along with its gourmet meals, has been the Inn at Rancho Bernardo. For the

wines (often raw, acidic, and occasio tasting like vinegar), and even medium-priced restaurants offer wines of varying cost and merit. True, it's still difficult in

cost and ment. True, it's still difficult in restaurants to obtain only one glass of real-ly good wine. Unlike France, where fine wines are sold by the carefe, custom here dictates that you buy a whole bottle if you want anything above the leve of Jug wine. But our preoccupation with wines has a still our preoccupation with wines has but our preoccupation with wines has with diener. Since this is the gg of appre-tise, we now have classes in wine control-seration of the control-eration of the control-teration of the cont seurship, wine clubs, wine-tasting parties, and wine bars. The Pacific Wine Bar and Bistro on Market Street, the Wine Express on India Street, the Wine Knot in Del Mar on India Street, the Wine Knot in Del Mar are a few examples of places where people congregate to eat light meals and sample-time. This to wine-tasting country in northern California rival those locally called "wine safaris," and one often hears people discussing their purchases of wine with a passion that exceeds the quest for gournet food. Common sense will tell you that it's easier and cheaper to external with a good bottle of wine and some cheese that to create are costic disnoted with in the contraction. good, and at present splendid evenings of dining include the showcasing of fine

last several months it has hosted wineries of California who present their best wines, along with discussion and instruction. These wines are served in conjunction with gourmet dinners that are planned to reveal the harmony between wine and food. The wine tasting plus dinner at the Rancho Bernardo Inn costs approximately sixty dollars per person. I have not, as yet, at-tended one of them, but these events should be noted by those who want to increase their knowledge and perceptions

of unusual wines.

I have, however, attended the fourth presentation of the Semaine Culinaire, which was held August 8 through August 11. This gourmet feast, which was first offered in the summer of 1980 for forty

offered in the summer of 1980 for forty dollars, has now doubled its price. Yet on the evening I visited, there wann't an empty chair in the section of the dining room reserved for this occasion.

As in other years, the dinner was the result of two chefs working in tandem, each of whom produced alternate courses. This year the astonishing Christian Gaborit was here from Tours, France, and he worked alongside the new chef of the El Dizcoche restaurant, Robert Blackelee, a better than the control of the control o about the menus, but an equal amount of time is spent in wine tasting and purchas-ing. It is to these wines that I wish to address muself first

address myself first.

Appetizers (goat cheese on toast, smoked salmon, quail egg and caviar in puff pastry) were served with champagne produced by Martha Culbertson of the frailbrook Grocery Store. Dry and lively, the champagne kept the palate clean and uncluttered. I regret to say that I forgo the appetizers at these meals because it's dif-ficult enough to finish the courses. let alone manage the finger food. However, I did have the champagne, just a few sips, but enough to be impressed with it. The old have the champagne, just a two sup-but enough to be impressed with it. The soup was served with a funne blanc from Grighch Hills (1981, Napa), a light but splendid white wine whose seductiveness by in the fact that you could drink it at its proposed by the real find of the were accompanied by the real find of the were accompanied by the real find of the vening, a. chardonnay Froduced by Par-son's Creek (1981, Mendocino). Shortly after this wine was purchased by the Inn. the chardonnay was so sought after that its limited quantity had to be meted out to the fine resuarants that demanded it. An im-ported red burgundy, Savigny Les Baune (1978, Madelaine Boillot), was served with the veal and pheasant. Cheese and dessert were accompanied by a cabernet

sauvignon from Jordan (1978, Sonoma) Those who had the capacity took after-dinner drinks. I tasted every wine but quit drinking with the chardonnay — red wines are difficult for me to handle.

are difficult for me to handle.

This was an impressive array of wines, none commonplace. Neither was the meal.

Christian Gaborit, whose art I greatly admire, did a memorable cold cream of fresh tomato soup and a stunning fish dish - St Pierre, prepared in a sauce made from yeal stock, yeal bone marrow, and butter. Since M. Gaborit loves to experiment with unusual combinations, we also had a jux-taposition of pheasant and scallops done in a sauce prepared with Vouvray wine. The pheasant was perhaps a bit chewy, not the fault of the preparation but possibly the bird itself. And of course the dessert—tiny rounds of puff pastry, a hint of custard, and a sea of raspberry sauce—was

tard, and a sea of reapherty sauce — was perfection itself.

The young chef, Robert Blakeslee, acquited himself well with one of my favorite salads, crayfish with a variety of fresh mushrooms. Including a white one called an oyster mushroom. The medallion of eal with tiny silvers of candied ginger was also compelling. The one weak dish was also compelling. The one weak dish was the cheese offering, one slab of Coulomiers, served with as weet nut tosat. I can remember the heaping trays of fantastic cheeses served at the first Semaine Culinaire, commerced to which this offering Culinaire, compared to which this offering of one cheese proved a bit disappointing — not to mention the sweet nut toast, which was slightly out of context with the rest of

was slightly out or con-the meal.

However, these are minor points. It's too bad that we couldn't begin with the pheasant, proceed to the veal, then have the fish, the salad, the soup. In the classi-ties one is bound to the first, and through the years I have tended to be the most critical of the last entrée. This time I thought the pheasant was not as tender as it could have been. To be perfectly fair, it may just have come too

These meals presented in the E1 Biz-cocho Room at the Inn at Rancho Bernardo have become part of our local tradition of gournnet food and wine. Often provoca-tive, they achieve a level of excellence towards which all restaurants should strive. I wish also to comment on the profes-sionalism of the service. You never feel that you are being served by a beach person on roller skates, but by someone dedicated to the craft. The staff at these dinners, along with the chefs, deserves a round of

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(continued from page 25) hand that allows the children to be in two places at once. This bit of hocus-pocus will keep some viewers scratching their heads and mumbling to themselves all the way through to the movie's end, not to be stilled by the lip-service paid to occultism, the general ambience of Ripley's Believe It or Not, and the closing quotation from Strindberg. "Anything can happen, anything is possible The mystical Bergman has always been, and remains. my least favorite of the several Bergmans. Every viewer, however, will have his own east favorite parts and most favorite parts of the present, composite Bergman. There is certainly a lot to choose. Some, like me. will have an easier time picking leasts than

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Just a Splash



#### ELEANOR WIDMER

The Restaurant: El Bizcocho, Rancho

Bernardo Inn The Location: 17550 Bernardo Oaks

487-1611)
Type of Food: Gourmet dinner (Semaine

Culinaire)
Price Range: Fixed price, eighty dollars
Hours: Served August 8 through

Many, including me, remember the days when the gourmet dining room of the La Valencia Hotel in La Jolla did not offer a wine list. People nursed drinks of hard liquor or martinis before and during dinner — Scotch or bourbon were reputed to go with everything. If you weren't a drinker, you might have a bit of sherry before din-ner and water with the meal. During my first exposure to the Sky Room, more years ago than I dare to admit, I recall years ago than I dare to admit, I recall sipping sherry and then having our water glasses filled repeatedly. The price of that dianer for four was twenty dollars, and a generous tip was ten percent. Champagne. of course, was available but we didn't order any. This wasn't a wedding; it wasn't a seduction; it was merely four people reserting to have a reference to exerting the propagation. meeting to have a pleasant evening.

All of this has changed radically. The most inexpensive restaurants carry house wines (often raw, acidic, and occasionally tasting like vinegar), and even medium-priced restaurants offer wines of varying cost and merit. True, it's still difficult in restaurants to obtain only one glass of real-ly good wine. Unlike France, where fine wines are sold by the carafe, custom here dictates that you buy a whole bottle if you

dictates that you buy a whole bottle if you want anything above the level of jug wine. But our prescrupation with wines has gone beyond the custom of having wine with dinner. Since this is the age of expensive, we now have classes in wine connoisseurship, wine clubs, wine-tasting parties, and wine bars. The Pacific Wine Bar and Bistio on Market Street, the Wine Koat in Del Mar on India Street, the Wine Knot in Del Mar are a few examples of places where people congregate to cat light meals and sample time. Trips to wine-tasting country in northern California rival those locally called "wine startis," and one often hears people discussing their purchases of wine with a passion that exceeds the quest for gournet food. Continon sense will tell you that it's easier and cheaper on enterain with a revenue of the properties of the content of the to create an excite dinner. This is all to the good, and air present splendid evenings of thing include the showcasing of fine wines.

wines.

One of the pioneers in highlighting wines, along with its gournet meals, has been the Inn at Rancho Bernardo. For the

last several months it has hosted wineries of California who present their best wines, along with discussion and instruction These wines are served in conjunction with gournet dinners that are planned to reveal the harmony between wine and food. The wine tasting plus dinner at the Rancho Bernardo Inn costs approximately sixty dollars per person. I have not, as yet, at-tended one of them, but these events should be noted by those who want to increase their knowledge and perceptions

I have, however, attended the fourth presentation of the Semaine Culinaire, which was held August 8 through August II. This gournet feast, which was first offered in the summer of 1980 for forty dollars, has now doubled its price. Yet on the evening I visited, there wasn't an empty chair in the section of the dining room reserved for this occasion. As in other years, the diumer was the result of two check working in tandem. This year the astronishing Christian Gaborit was here from Tours, France, and he worked alongside the new chef of the El

was here from Tours, France, and he worked alongside the new chef of the El Bizcocho restaurant, Robert Blakeslee, a young but dedicated American. The dinner had seven courses — eight if you count the appetizers — and five truly remarkable wines. Many months go into the decisions about the menus, but an equal amount of line is seven in wife tastine and nuclear. time is spent in wine tasting and purchas-ing. It is to these wines that I wish to address myself first. Appetizers (goat cheese on toast, smoked salmon, quail egg and caviar in

puff pastry) were served with champagne produced by Martha Culbertson of the Fallbrook Grocery Store. Dry and lively. the champagne kept the palate clean and uncluttered. I regret to say that I forgo the appetizers at these meals because it's dif-ficult enough to finish the courses, let foul enough to finish the courses, let alone manage the finger food. However, I did have the champagne, just a few sips. but enough to be impressed with it. The soup was served with a fune blane from Gright Hills (1981, Napa), a light but sphendid white wine whose seductiveness lay in the fact that you could drink it all night and not tize of it. The salad and fish were accompanied by the real fund of the avening, a chardonnay froduced by Parison's Creek (1981, Mendeshine), Shortly the first of the first of

survignon from Jordan (1978, Sonoma) Those who had the capacity took after dinner drinks. I tasted every wine but qui drinking with the chardonnay - red wines

are difficult for me to handle.

This was an impressive array of wines, none commonplace. Neither was the meal. Christian Gaborit, whose art I greatly ad mire, did a memorable cold cream of fresh tomato soup and a stunning fish dish — St. tomato soup and a stunning rish dish = 2. Pierre, prepared in a sauce made from veal stock, veal bone marrow, and butter. Since M. Gaborit loves to experiment with un-usual combinations, we also had a jux-taposition of pheasant and scallops done in a sauce prepared with Vouvray wine. The pheasant was perhaps a bit chewy, not the fault of the preparation but possibly the bird itself. And of course the dessert —

bird itself. And of course the dessert— tiny rounds of puff pastry, a bird of cus-tard, and a sea of raspberry sauce — was perfection itself.

The young chef. Robert Blaceslee, ac-quitted himself well with one of my favor-ite salads, crayfish with a variety of fresh mushrooms, including a white one called an oyster mushroom. The medallion of veal with tiny slivers of candied ginger was also compelling. The one weak dish was the cheese offering, one slab of Coulommiers, served with a sweet nut toast. I can remember the heaping trays of fantastic cheeses served at the first Semaine Culinaire, compared to which this offering of one cheese proved a bit disappointing — not to mention the sweet nut toast, which

However, these are minor points. It's too bad that we couldn't begin with the pheasant, proceed to the veal, then have the fish, the salad, the soup. In the classical order of presentation one is bound to have less tolerance for the last dish than for the first, and through the years I have tended to be the most critical of the last entree. This time I thought the pheasant was not as tender as it could have been. To be perfectly fair, it may just have come too late in the evening. I also missed the pres-entation of fresh roses to each of the

women.
These meals presented in the El Biz-cocko Room at the lin at Rancho Bernardo-have become part of our local tradition of gournet food and wine. Often provoca-tive, they achieve a level of excellence towards which all restaurants should strive. I wish also to comment on the profes-sionalism of the service. You never feel that you are being served by a beach person on roller skates, but by someone dedicated to the craft. The staff at these dinners, along with the chefs, deserves a round of

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# The Music of Politics



#### JONATHAN SAVILLE

The concert at Mandeville Auditorium commemorating the Chilean coup of a decade ago raised questions about the na-ture — indeed, the possibility — of "politcal" music. The concert was organized to demonstrate solidarity with the people of Chile, who have been living under the au-thoritarian Pinochet regime since the ilthoritarian Pinocret regime since the II-legal and violent elimination of the gov-ernment of Salvador Allende in 1973 by a junta of right-wing army officers. The mu-sical works on the program — by the Americans Gordon Mumma, Larry Polansky, and Frederic Rzewski, the Australian Vincent Plush, and the Chilean tralian Vincent Plush, and the Chilean Juan Orrego-Salas — all took their inspira-tion from Allende's move toward socialism, the coup, and the subsequent suppression of civil liberties. All ex-pressed pretty much the same political point of view.— or at least tried to, for it is roughly liberties. not at all clear that a piece of music can in

fact express a political point of view.

About drama's ability to convey political meanings there can of course be no doubt, and much of the political message of this concert was to be found in its dramat-ic framework. It is a rare concert indeed in which the resources of the stage are exploited with such theatrical skill as was the case with "Chile Ten Years On Most concerts are merely series of pieces; this one had a clear dramatic structure of its own, a structure enhanced by canny stage direction and a beautifully effective light-

The celestial ring

gram booklet).
The first work, Gordon Mumma's hypnotically percussive "Wooden Pajamas" for electronic tape, was played in total darkness. The "wooden pajamas" of the title represent the coffins of those killed during the coup (including Allende him-self), and the intense, rapid, repetitious clacking of the electronic sounds, sur-rounding the audience in the blackness. reated a suggestive dramatic atmosphere of threatening militarism — relentless, mechanical, inhuman, with ironic hints of a Latin beat. The next work, Orrego-Salas's "Biografia Minima de Salvador Allende" for voice and small chamber Allende" for voice and small chamber group, was performed under subdued lighting, with a burning candle, on one of those platforms at the extremity of the stage which constitute so peculiar a feature of Mandeville's architecture; the trumper part, closely resembling the familiar "Tans" and designed to convey the action.

"Taps" and designed to convey the notion that Allende died like a hero in battle. that Allende deel like a hero in battle, leated with poignant evocation from backstage; and when mezzo Barbara Noska spoke the final words of the piece. "Allende dies, as a man dies," she turned to the candle and snuffed its flame with her fingers. The third part of Vincent Plush's "On Showtine Stars, Homage to Vincent On Shooting Stars (Homage to Victor Jara)," for chamber group, was accom-panied with projected photographs of the coup and particularly of the events in the Santiago stadium where the folk musician

and poet Jara was brutally killed.
The performance of Rzewski's "The

People United Will Never Be Defeated!"
(which filled the second half of the concern) began once again in darkness, with a manne ("Jill pubble units) aims seed were began once again to darkness, with a name ("Jill pubble units) aims seed were cided." Sump by a Chilean folk, group, after which a noseate light gradually was thrown on the featureless backdrop, silhoueting painsit Urisula Oppens and the Biosendorfer grand in such a way as to make the audience aware, perhaps for the first time, of how thrilling the mere sight of such an instrument and its player can be. Toward the end of the Rzewski work, a set of thirty-six fear-anging variations on "Hi hard the state of the st the motif of the entire concert was not

tive — far more effective, in its sober elegance and deeply moving dignity, than any overt political harangue would have been. The concert as a whole had a shapeliness and expressiveness that transcended the individual works that made it up; the concert itself was a work of art, and a consistently impressive one. The quality of those individual works, if considered on their own, was more variable. Mumma's "Wooden Pajamas" consisted of one idea

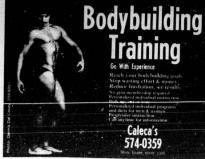
and one effect, repeated at considerable length. Its purpose, which it certainly achieved, was to create a powerful emo-tional atmosphere, but it lacked sufficient content to keep one's attention engaged. The Orrego-Salas vocal piece was lyrical, unpretentious, unmemorable. Its chief atencourse fac in its dramatic mode of presentation (the performers isolated and surrounded by darkness, the candle, the distant trumpet) and in the rich pastoso imbre of Miss Noska's voice.

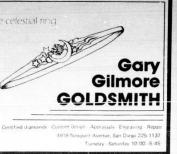
Vincent Plush's On Shooting Stars, which he conducted himself, was, in contrast, a work of notable interest. Based or compositions by Victor Jara, it stated, de-formed, and disintegrated the Chilean composer's touching, folklike tunes, moving repeatedly from exquisitely orches ing repeatedry from exquisively occues, trated tenderriess and serenity, to the jag-ged chaos familiar from much recent music, to a final appling emptiness. There was in this music a finely tuned balance between the sensual pleasure of the thermes and instrumental effects and the provocative structural manipulations of the material. The same cannot be said for Larry Polansky's "Sasha's Song (for the peoples of Chile)," which was by far the weakest work on the program. It consisted of an unendurably tedious tape of a small child singing about the "little white duck. silting in the water," superimposed over a virtually unintelligible aural montage of news broadcasts (the phrase "multina-tional corporations" surfaced out of the confusion), and all the tapes juxtaposed against what sounded like random inter-ventions by a small ensemble of winds and

strings.

The musical high point of the evening was Rzewski's "The People United Will Never Be Defeated!" When I first heard Miss Opper', perform this work several years ago, also at Mandeville. I was deeply impressed by it, to the point of opining that it might be one of that rare breed, an authoritie treatment of the property of t imple seed by it, do do of that rare breed, an autimight be one of that rare breed, an auit might be one of that rare breed, an auready of the seed of the s sort of academic imitation of the earlie keyboard composers I have mentioned.
And unlike the other works programmed in 'Chile: Ten Years On . . . . ' Rzewski's 'The People United' did not need the

context of a political commemoration of the support of dramatic staging and light ing in order to communicate its essentia





Plush's "On Shooting Stars" was to be found exclusively in the program notes (words) and the projected photographs (visual images). Music in itself, it would appear, is incapable of expressing political ideas — indeed, any ideas at all, other than jurely musical ideas such as themes, tex-tures, structures, and so on. The only apparent exception to this gen eral statement proves on examination to be illusory. The Rzewski piece (like some others on the program) makes use of rec-

greatly from the context. But fundamen-tally musical meaning and political mean-

ing are two different things, and no amount of ideological assertiveness will erase the distinction. Mumma's 'Wooden Pajamas,' for example, is basically no

more than an effective soundtrack for movie which might deal variously with factory work, dangerous sports, or an earthquake. Only the title (which had to be

explained in a program note) and the ex-press purpose of this concert made it clear that the subject was the horrors of Chilean

fascism. The political content of the orrego-Salas vocal piece was in the text

a rather sentimental poem about All-nde

and in the dramatic business of the
candle; the melodies, harmonies, and de-

vices of orchestration were, in the very nature of things, apolitical. Similarly, whatever communicable political content there may have been in Polansky's "Sa-

sha's Song.' was not in the pitches and their arrangements but in the taped words (''multinational corporations,'' even without any further comment, already

suggests the composer's anticapitalist ideology). The political meaning of

ognizable tunes existing outside that parognizable times existing outside that par-ticular musical composition and in the real world, so to speak, political songs such as "The People United" itself, along with quotations from the Breicht-Eisler "Sol-idarity Song" and the Italian "Bandiera rossa." When we hear these tunes in the course of the performance, are we not receiving a clear political message? 'The people united will never be defeated,' we are being told, and 'The red banner will triumph, long live socialism and liberty!'

But quite aside from the fact that the first of these messages is a piece of wishful thinking, sadly ignorant of history, the truth is that the messages are not contained

in the music at all, but in the words that accompany the music in the minds of those who already know the songs. A typical American audience could not be expected confirmations in the title and program notes, and without such recognition there is no possible way one could tell that Rzewski's thirty-six magnificent varia-tions were attempting to make a statement about the leftist movement in Chile. Only an extra-musical piece of knowledge and an extra-musical piece of knowledge and the emotional associations that go along with it can let us know that the theme those variations are based on has anything more to do with politics than Diabelli's silly to do with politics than Dathelli's silly little waltz theme does. Rzewski's quota-tions of socialist songs are actually a des-perate—and pathetically naive—attempt to bring in political meanings where the normal processes of musical composition have proved incapable of doing so. Yet even in this naivete (which only slightly detracts from the brilliance and grandeur of his piece) he can boast of illustrious predecessors — most notably Beethoven himself, whose "Wellington Symphony" (admittedly Beethoven's worst composi-

tion) has "Rule Britannia" triumphing 'Malbrook s'en va-t'en guerre

It is also quite naive to suppose that serious, difficult pieces of music such as those performed at Mandeville last week can actually make a contribution to such a worthy political aim as ridding Chile of the Pinochet regime and reinstituting democracy there. The song "El pueblo unido" may help stir people to action, but not a fifty-minute set of piano variations. The significant relationship of politics to music, as illustrated by this fascinating find inspiration in (or receive commission: because of) political events and move-ments; that the resulting compositions are, insofar as they are music, apolitical; that insistar as they are muss.; apointical; that they may be given an illusion of carrying political meaning by the addition of extra-musical elements (staging, literary texts, etc.), and that their quality, ulti-mately, depends not on their composers' ideological fervor but on the same talents necessary for any good piece of music inventiseness; imministrator, technical inventiveness, imagination, technica mastery, and the power to create a world of meaning out of sounds alone.



# Say What You See



JEFF SMITH

The Lamb's Players Theatre's current The Lamb's Players Theatre's current production, William Gibson's The Miracle Worker, begins with a customary diming of the house lights. With this clue that the play is about to begin, conversations in the audience splinter into fragments of chatter — a postscript lingering here and there — and then fade away. Unexpectedly, the lights dim even more and finally the heater is completely dark. The audience waits, quietly. But nothing happens in the opaque, soundless room. happens in the opaque, soundless room.
"Like Carlsbad Caverns," someone
whispers, nervously. "Maybe the light
man went to sleep," another replies, half

man went to sleep," another replies, half joining and half wondering just what the beck is going on. The blackout persists. But the room slowly fills with sound once again. The last words of previous conver-actions among the first-nighten receive footnotes, unessay comments on the empit-liage programs and other signate of proving disconfort. Then, to the relief of all, shafts or light filcker here and there on stage. The noises cease. And the ordeal, which may have lasted only a minute or so, is over. have lasted only a minute or so, is over. But as if they had been locked in an unlit bank vault, it was more than the audience could take. Helen Keller, the subject of

Gibson's drama, lived in such a world for eighty-eight years. Some famous people never seem to have been young. Our images of Socrates. George Bernard Shaw, and W. C. Fields, for example, cluster around complete be-ings, all past fifty, whose formative years

are hard to imagine. Robert Frost is another (I swear he was born, at age forty, with snow-colored hair and that crusty dis-position). As is Helen Keller, the courageous woman who, because of a severe infection in early childhood, was forced to live without two of her five senses. Blind, deaf, and mute, Keller nonetheless Blind, deaf, and mute, Keller nonetheless graduated from Radcliffe with honors in 1904 and became an eloquent author, lecturer, and champion not only of the handicapped but of other social causes as well. One envisions Keller in her maturity — as a model of heroic personal achievement—and remembers her famous words: "Security is, mostly a supersition, it does not. rity is mostly a superstition. It does not exist in neture. . . . Life is either a daring adventure or it is nothing. "Gibson's play, which won the Pulitzer Prize for drama in

adventure of it a flotting. Circion's play, which won the Pullitaer Prize for drama in which won the Pullitaer Prize for drama in past our image of a sonas governed by an indominishe spirit — to a nine-year-old child, entombed in a world without sights, sounds, and language, who was a polled brat, and a savage one at that. In contrast to Keller's image, one will always freeze Anne Sullivan at age twenty, even though she lived frifty more years, was happily married to writer/circle. Dave the Macy, and — while almost completely Macy, and — while almost completely file. She will always be "Annie." the inciknames the favored when, at age twenty, she left her home in Massachusetts and went to Tuscumbia. Alabama, to tutor Helen Keller. Accustomed to severe hard-ship (she had appent much of her life in ship (she had spent much of her life in almshouses and institutions for the blind), Sullivan didn't anticipate anything she hadn't experienced before. But what she

found went beyond any normal notions of a challenge — and was doubly appalling. Keller was a monster. Her parents and older brother treated her like an undomesticated house pet. They rewarded her tan-trums with peppernint candies and re-garded her many rages with condescending pity. They were also ready to ship her off, permanently, to an institution. Thus fullivan had the task not only of teaching Keller but also of re-educating her family

especially Captain Keller, a Southern gent whose notions of Yankees (and Yan-kee women, in particular) were decidedly

The play's title describes its outcome But during the play itself, one soon forgets the title and wants to wager on the odds against Sullivan. Using a manual alphabe against Sullivan. Using a manual alphabet and a system she pionecred called "touch teaching," Sullivan works tirelessly with Keller, finger-spelling words on her pupil's hand. What Keller needs to learn is that objects have names and that the only way out of her claustrophobic hell is through the medium of language. One such breakthrouth Sullivan feels, and such breakthrough, Sullivan feels, and Keller would be eager to learn about "any and every crumb in God's creation." But other breakthroughs must occur first, such as establishing Sullivan's authority over the recalcitrant child. This takes the form the recalcitrant child. This takes the form of a civil war, a pitched battle between two equally stubborn wills. The first act concludes, for example, with a long scene in which Sullivan, given two weeks to housebreak Keller, literally wrestles with her at the dinner table. They scuffle, throw her at the dinnet table. They scuffle, throw food, and slap each other until sheer exhaustion overcomes them. Like some prineval clash between adversaries who understand only the ferocity of their oppo-nent, this powerful scene is practically wordless. And though Sullivan's pedagor-ical techniques would hardly qualify her for a teaching credential, Gibson's play in scenes like this demonstrates convincingly

for a teaching credential, Gibson's play in scenes like this demonstrates convincingly that her instincts were on the mark and that her indomitable applit was every bit as On paper, Gibson's drama is also amonster. Packed with flashbocks to Sullivan's past, numerous minor characters because the past, numerous minor characters demanding qual time, and many cumbarsome apploaches of infaration, the seript tends toward the centrifugal it appears eager to apin contward rather than get on-liven's the past of the centrifugal it. Lamb's director Robert Smyth has obviously had to grapple with this ornate, often long-winded text. But Smyth has a knack for tackling difficult plays. Similar to his extackling difficult plays. Similar to his ex-cellent work with Christopher Marlowe's Dr. Faustus last season, Smyth's staging of The Miracle Worker collapses, condenses, and reshapes the play. It highlights the essentials — the primitive conflicts between Sullivan and Keller — and depenchant for the baroque and the over-blown. One example. Smyth has converted the flashbacks, at times tedious excursions back to Sullivan's childhood, into the equivalent of a Greek chorus. Her pass is retold by surreal voices, spoken by members of the Keller family. And this technique performs double duty on stage It harkens us back and, at the same time reminds us of the commonality between the struggles of Keller and Sullivan. In this and othe: ways, Smyth's directorial choices give the production a refreshingly

David Thayer's first-rate technical work makes an equally striking contribution. Except for a red water pump — the site of Keller's discovery of the connection between words and things — his set is bare, his props few, and nothing detracts from the flow of individual scenes. Thaver's expert lighting designs, which make use of layered penumbras of light and shadow, admirably remind us of the obstacles facing both sightless women (his initial blackout, in particular, efficiently places us inside Keller's consciousness long before we realize where we are and want to escape). And his soundrack has a subliminal effect on the ear. Throughout the plvy, an unplaceable tune lingers in the background. Though somewhat familiar, the melody is garbled enough to prevent easy identification. Then, as Keller begins her breakthrough near the end of the play, the melody—an old folk tune called "The Mocking Bird"—becomes clear, and in a miner way our mineral way our way our mineral way our way o fore we realize where we are and want to

mintor way our moment or recognism-mark row Keller's. Thus in each of his designs. Thay er has successfully captured not only the varying perspectives of the characters but the progress of the story as well. One of the trademarks of a Lamb's pro-duction is in democratic treatment of indi-vidual roles. No single performer gabs the sportight for any length of time. With 7 has portight for any length of time. With 7 has protected by the second of the control of the special perspective of the second of the largest of timing on opening night, four of the sia actors — David Heath, Gail West, Kenneth Wagner, and Thaya Brown— played multiple parts believably. But the heart of the show, the focus of Smyth's cliraction and Thayer's technical design, is the two lead roles. And both Carolyn Schade and Deboth Glimour have made the most of this rare opportunity to remain in the Lamb's spoulight. As the young Kel-ler. Schade's character, without the aid of words, is at once a holy terror and the ler, Schade's character, without the aid of words, is at once a holy terror and the subject of our deepest empathy. As Annie Sullivan, Gillmour gives a mature, detailed, and captivating portrayal of the interpid twenty-year-old required to do the impossible on her first job assignment, dividually, both performers are outstanding, but their tandem efforts—the clash of with our origingly obstinate and immensely great south—make for a genuinely touching evening of theater.



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# Off the Cuff



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Do you know what the white powdered wigs the old English judges wore were made of They were made from the hair of whales' teeth — the baleen. It's what whales use to screen out the plankton from water for food. When it dries it keeps its shape. Here's another one: If you took all of the salt out of the ocean and heaped it up on top of Manhattan, it would reach halfway to the moon. . . . Who was the first man to circumnavigate the globe? If you're thinking Magellan, you're wrong. The true person was his slave. Magellan died in Malaysia and



David Callahan Landscape Maintenance North Clairemont Local wildlife's been a hobby of mine all my life. I first moved to North Clairemont in 1952. It wasn't unusual to go right out and catch a reptile called the horned toad. I've been looking for the coastal variety for about seven or eight years now and I can't find one. Most of the flat mesa land around here has been developed. I suspect it really cut their numbers. Apparently they don't do well in the they don't do well in the sloping grounds of the canyon. The horned toad is about four inches long, a type of lizard but flat and round-headed. They camouflage themselves to fit their surroundings. If it's frightened and you pick one up, it can short a little bit of blood from its eyeball.



Did you know a tarantula has eight eyes? I've had a pet tarantula for two years. His name is Boris. He molted the other day. When a tarantula molts, it looks like there are two tarantulas, the way it walks out of its skin. Boris was missing one of his legs, but when he molted it regenerated. Tarantulas are *not* poisonous to humans, not any more than a numans, not any more than a bee sting. They won't attack. If you're mean to it, it raises up on its hind legs to give you a warning first. If it does sting, it's actually injecting a digestive enzyme that numbs the area. Tarantulas do have jaws — they're reddish-brown Turn one over and you can see



Fireman Cardiff

were taking the nature walk my wife's ex-brother-in-law's wife, who majored in ornamental horticulture, said that the common Hottentot ice plant had such heavy weight it was used as ballast. When it was cast out along the shore it grew wild. I'm not sure it makes sense, but it is of African origin. At Ballast Point in Point Loma there are rocks from all over the world from similar unloadings. There wer also Indians who lived off the coast here who had such a high-protein diet they only lived to be about thirty-five. They made baskets from reed grass growing in the lagoons between Solana Beach and



Karen Reznik

Point Loma
Did you know that a seed sprouted in a boy's eyeball? It happened in Africa. No joke, I think it was a chrysanthemum. An eye specialist removed it. I save strange clippings. I've got one about a purple blob they found in Texas. A woman found it on her lawn and she found it on her lawn and she said it looked like plum pudding, but even NASA couldn't identify it. There was a truck driver in Wyoming who was arrested and charged with "assault with a dog." He threw it at a female bartender. The one that really gets me though, I just read this earth. Doesn't that make you



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#### Section 2

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

### Star Of India

One day in 1952, Louis Gainsborough was met at his office by a man bearing several thousand feet of film.

Gainsborough, who was then a businessman involved in export and import, was widely recognized in business and government circles for his articles critical of Western

The man with the film knew of Cainsborough's sympathies and hoped the businessman would help him. The man, an Indian national living in Fiji, wanted Gainsborough to take the film Gambborough to take the in and construct from it a documentary about one of India's greatest leaders. Mohandas Karamchand Gandhi. Included on the film,

spanning a period of thirty years, were hours of footage of Gandhi at work, leading hundreds of thousands of Indians through nonviolent rebellion against British rule. Likewise, the footage included rare shots of



day after Dwight D. Eisenhowe was inaugurated as president. Eisenhower and a crowd of diplomats and Washington officials attended the première. Shortly after that it was shown in New York to members of the United Nations. It played in a few New York theaters, and it made Time magazine's list of best decumentaries. Nevertheless its un in the United States was brief. In India, however, the film was

United States was brief. In India, however, the film was translated into eight dialects and shown throughout the country. Last year, as British filmmaker Richard Artenbrough's epic movie Gandhi stirred renewed interest in the Indian leader, to find an American audience for his documentary, Gairabstrough, who lives in San Diego County, has retired from business, and who lives in San Diego Count has retired from business, and now spends his days writing novels with Indian and Asian themes. He felt he knew little about how to get his film into the public view again so the called local relevision station XETV and asked for advice about relevision syndication. XETV offered to televise the film themselves, and on Sund about the eventual republic of the faint themselves, and on Sunday, August 28 at 800 p.m. on Channel 6. Mahama Gandhi— Tuenderh-Contary Propher will be about not the poblic for the Salamborough says he spent a "great deal" of money to make the film but has never expect to the wants to circulate the film again in the year of addering understanding of Indian culture. (continued on page 5, etc.)

contacted friends in the film business for advice, hired an editor, worked with a writer to develop the film's narrative, and then hired journalist Quentin Reynolds to narrate. The film premiered in Washington, D.C. in 1953, the day after Dwight D. Eisenhower

In Dutch On April 19, 1782, the States General of the Nerherlands John Adams as Minister Plentystentury representing the newly-formed and embatted American republic. Six mortilations and all the newly-formed and embatted American republic. Six mortilations are all the states of the states o

pace, the expensive views along Sunset Cliffs Boulevard and La Jolla Scenic Drive are all the

sive And even a

anniversary of Adams' first diplomatic visit, the Dutch last year sent to America a commemorative coin, the Boyal Netherlands Navy fleet (both burs), the Netherlands Marine Band, and seme art — the moderne compenents of which

modern components of which are currently being exhibited at the La Jolla Museum of Contemporary Art. Are from the Netherlands of proceedings of the Contemporary Art. Are from the Netherlands of proceedings of 1982 and ra John Hallmark Neff of the Chicago Museum of Contemporary Art. At the invitation of the Dutch government, Neff chose a hundred recent works from the collections of museums, galleries, private collectors, and

tinued on page 6, col. 3

### Sole Mates

The San Diego Scenic Drive: a good idea, but probably a contradiction in terms. The fifty-six-mile auto route, designed to show off the diversity and beauty of San Diego's environment to carava

Loma to UCSD through picturesque neighborhoods and past spectucality and the past spectucality and the past spectucality are from a cart Driving up Mt. Soledad behind a Winnebagy itse a nice view of homper stickers from Carlsbad Caverns but not much else. Drive probably will not be understanding of someone creeping along to enjoy San

Diego's beautiful downtown setting. And beades, it's just not smart to drive and look at scenery at the same time, unless you want to risk merging with all that roadside splendor. Wallabout International, San Diego's champions of foot power ower hors power, have devised a much most appealing plan. As Fireset GIV, Week, Wilkabout Fireset GIV, Week, Wilkabout will be leading a group of hardy

major thoroughfare like La Jolla Boulevard takes on a different souls on a walk along the San Diego Scenic Drive, all fifty-six miles of it, Saturday, August 27. Walking the route will give participants a chance to observe flavor when walked rather than driven. Local walking maven and the closely some of the detail and nuance that give character to neighborhoods such as Mission Hills and Hillcrest. At a walkin event organizer, Larry Forman, states that, to his knowledge,

states that, to his knowledge, this event is the longest one-day, cross-country walk in the United States. And he is also quick to say that it is deceptively difficult; in past years, even



# READER'S GUIDE TO LOCAL EVENTS

Contributions in READER at EVENTS must be recorded by male to later than the Finder proceding the Thorselety sizes in only to be considered for publication of Plants do not plone. The Events Editor receives the right to dail and materials, it also the proceding to the contribution of the tale origina of the vent, the dails and time it to be field, and a contract phone number for publication to the READER EVENT'S EDITOR. P.O. Box NSSS, San Diego, CA 92138.

#### Film

"The Gates of Jerusalem," a documentary of the city, the people and environs, will be narrated an person by its produce, founder 4s sociated. Press reporter: Hall McClure, Monday, August 29, 2 and 8p.m., Lawrence Welk Village Theater, Escondido. Reservations 727-3495.

"Gold Diggers of 1935," Dick Powell stars, but Bushy Berkeley's choreography of "Lullahy of Braadway" steals the show in this plotless darler to be shown Tues-day, August 30, 7 p.m., Coronado Public Libersy, 640 Orange Av-enue, Coronado. Free, 435-4187.

"Memerican on Everest," the Na-tional Geographic documentary about the first American expedi-tion will be screened Wednesday, August 31, 1 p.m., Natismal City Public Library, 200 East Twelfth Street, National City, Free. 474-8211.

"Belle," Andre Delvaux's 1973 film absut a poet and his mysterious lover, will be shoon in French with English subtitles, Wednesday, Au-gust 31, 730 pm., Sherowad Au-ditorium, La Jolla Museum of Con-temporary, Arr., 700 Prisspect Street, La Jolla, 494-3541.

#### Dance

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

Philippine Dance and Music, the local PASCAT Performing Arts Company will present a survey of dance and musical styles, Saturday, August 27, 3 and 8 p.m.; Mayan Theater, Southwestern Callege, Chula Vista, 477-3383.

Works in Progress, students and faculty of Three's Company's summer workshop will present an informal showing of dances, Saturday, August 27, 4 p.m., building 405, UCSD, 295-9074.

Summer Concert, San Diego's American Ballet School will per-form new works, Friday, August 26 and Saturday, August 27, 8 p.m., San Diego City College Theater. Thirteenth and C streets, downtown, 270-9110.

### Music

Pops Concerts, the San Diego Pops Orchestra will present "An Eve-ning of Rodgers and Hammer-stein." Thursday. August 25 through Monday, August 29, and open their final weekend of per-formances, the "IB12 Techaikovsky. Spectacular," Wednesday, August 31, 7:30 p.m., Hospitality Point,

International Folk Concert Series continues with Tennessee folk singer Guy Carawan performing Thursday, August 25, 7:30 p.m., Mathes Community Cultural Cen-ter, 247 South Kalmia Street, Es-condido, 741-4691.

"Twilight in the Park" Concerts continue with the Firends of Old Time Music Day, Sturday, August 27, neon; and pop and light classification of the City Guard Band, Tuesday, August 30, the Centrol Philamaneus, Wednesday, August 31, and the City Guard Band, and the City Guard Parkets, Parkets, Organ Parkets, Ballssa Park, Free, 236-5717.

Madrigals and Wine Tasting, the San Diego Master Chorale will per-form Saturday, August 27, 3 and 5 p.m., San Pasqual Vineyards Tast-ing Rosem, 13455 Pasqual Road, Escondido, Free, 741-0855.

"Symphony on the Green" Con-certs conclude with a big band show featuring the Modernaires with Paula Kelly, Jr., Saturday, August 27, 8 p.m., on the green at Rancho Bernardo Inn, 17550 Ber-nardo. 48t Drive, Rancho Ber-nardo. 48t-73773.

Jazz Concert, Peter Sprague and friends will entertain Sunday, Au-gust 28, II a.m., Old Amsterdam Gallery, 1130 Camino Del Mar, Del Mar. 481-2566.

Band Concert, the San Diego Concert Band will perform show tunes and Latin and American folk music, Sunday, August 28, 12:30 p.m., Spreckels Organ Pavillon, Balboa Park, Free, 466-6606.

Gilbert and Sullivan Excerpts, the San Dego Gilbert and Sullivan Company will perform songs from H.M. S. Pingher. The Mokado, and Pintas of Penzamer, Sunday, August Methods Church, 2III Cammodel: Rio South, Mission Valley. 297-4366.

Vocal Recital, mezro-soprano Miluška Simková will perform a program of Czechoslovakian con-cert aid feit muse, Sunday, Au-gust 28, 3 p.m., Smith Recital Hall, SDSU, 265-6036 or 265-6031.

A Cappella Concert, the Sibling Singers will perform Victorian, Elizabethan, and earlier music, Sunday, August 28, 3 p.m., Villa Montezuma, 1925 K Street, Sher-man Heights. Free, 239-2211.

Intercon 83 continues with Mexi-can and Chicano performing arts including poetry, music, and folk dance, Sunday, August 28, 3:30 p.m., Spreckels Organ Pavilion, Balboa Park, Free. 265-4243.

Baroque Chamber Concert, the Smithsonian Institution Chamber Players will perform works of J.S. Bach on instruments of the period. Monday, August 29, 8 p.m., and Tuesday, August 29, 8 p.m., and Tuesday, August 20, 2 p.m., with a reception following each perform-ance, Old Globe Theater, Balboa Park, 565-9947 or 297-4366.

### Special

City Heights Neighborhood Auc-City Heights Neighborhood Auc-tion, enay must and refreshments and hid on items from an opal ring to lunch with Assemblow.man Lucy Killea to benefit neighbor-hood improvement programs, Saturday, August 27, 10 a.m., Highland-Landis Park, 3702 High-land, City Heights. 452-3380.

Back-to-School Health Check, Back-to-School Health Check, children up to age fourteen can re-ceive a free health check by staff members of the Rees-Stealy Medi-cal Group as part of a back-tu-school health fair, Saturday, Au-gust 27 and Sunday, August 28, 11 a.m. Price Banar Shopping Cen-ter, Chula Vista, 234-6261 x175.

Mr. Mission Beach Contest, the third annual, will present the best of San Diego's beefcake on the hood. Saturday, August 27, noon, Hamel's, 704 Ventura Place, Mis-sion Beach, Free, 488-5050.

Turtle and Tortoise Exhibition, the San Diego Turtle and Tortoise Society presents its ninth annual shell game, Saturday, August 28 and Sunday, August 29, 10 a.m., room 101, Casa del Prado, Balboa Park. Free. 565-0224.

Prec. 202-2629.

Reptiles and Amphibians of the area will be on display, sponsored by the San Diego Herpetological Society, Sunday, August 28, 10 a.m., Recital Hall of the Natural History Museum, Balboa Park. Free. 232-3821.

YMCA Country Family Fair, Y not Y'l away an afternoon with food, music, games, and swimming open to the whole community, Sunday, August 28, 1 p.m., North Coast Family YMCA, 200 Saxony Rosd, Encintras, Free, 942-9622.



\$20 per seat \$80 per table for 4

iershum in Hollywood luban Overture Chapsody in Blue Overture to Strike Up the Band lorgy & Bess. a Symphonic Picte

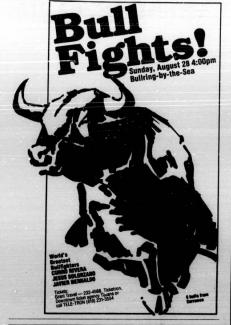
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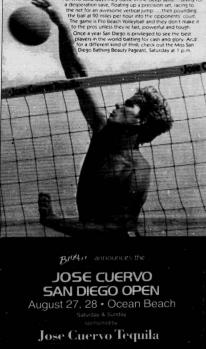
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# READER'S GUIDE



1983 World Senior Flying Disc Championships (a.k.a. Frebes) will conclude with the disc gold in will conclude with the disc gold in horizon Friday. August 26, 9 a.m., Morley Field Dusc Golf Course, Bulboa Park, and the accuracy, dis-tance, free-style, and other final competitions Saurday. August 27, 8-30 a.m., Fryatel Field, UCSD. 272-9819.

Endurance Horseback Ride, the Bonita Valley Horsemen will hold a fifty-five-mile race from Jamul to Bonita, with awards going to the best conditioned (not the fastest) animals, Saturday, August 27, 6:15 a.m., Diamond K Ranch, Proctor Valley Road, Jamul, 475-5757.

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Frisbee Clinics for players of all skill levels are offered each Satur-day, noon, East Mission Bay Park. Free. 273-7441. Sockers Soccer, the last home stand of the season begins with a match against Golden Bay. Satur-day, August 27, and Seattle, Wednesday, August 31, 7:30 p.m., San Diego Stadium. 280-GOAL.

San Diego Scenic Drive Walk, Walkabout International will lead

the fifty-six-mile excursion (di-vided into miniwalks for tender-foots), Saturday, August 27, 7 a.m.

Dana Landing at Ingraham Street, Mission Buy, Free, 231-SHCE or 223-WALK.

Stock Car Destruction Derby Grand Prix, the best of what's left, will be run Saturday, August 27, 8 p.m., Cajon Speedway, Bradley Avenue at Gillespie Field, El Ca-jon, 448-8900.

World Bodysurfing Champion-ships, an international field of con-testants will be competing. Friday, August 26 through Sunday, August 28, 7 a.m., Oceanside pier, Third Street, Oceanside. Free. 433-7633.

1983 Mr. and Ms. Muscle Beach Contest, for you fams of well-uled quads and lats, sponsored by Gold's Gym, will be held Sunday, August 28, noon, Hamel's, 704 Ventura Place, Mission Beach, Free. 488-5050.

Grass Ski Competition, slalom and ski ballet events will be held Sun-day, August 28, 12:30 p.m., Pres-idio Park, Old Town.

Bullfights, the season continues Sunday, August 28, 4 p.m., Bull-ring-by-the-Sea, Tijuana. 232-4588.

day, first post Z.p.m., through Sep-tember 14, Del Mar Racetrack, Via de la Valle, Del Mar. 299-1340 or 755-1141.

### Radio/TV

Padre Baseball, les Pads visitent à Montreal, Friday, Augus 26 and Saturday, Augus 27, 4:30 p.m., and Sunday, Augus 28, 10:30 a.m., den dey go ta Philly, Tuesday, August 30, 2:30 p.m., and Wednesday, August 31, 4:30 p.m., KCST, Channel 39.

Chargers Preseason Football, the Rams visit San Diego with the game broadcast live, Friday, Au-gust 26, 7 p.m. (repeating Satur-day, August 27, 1 p.m.), KGTV, Channel 10.

"Mahatma Gandhi Twentieth-Century Prophet," the first public viewing of this documentary film, shown only three times since 1952, will take place Sunday, August 28, 8 p.m., XETV, Channel 6.

### Lectures

Landlord and Tenant Rights will be the subject of a lecture by attor-ney Stuart Schechter, Thursday, August 25, 7 p.m., Glendals Fed-eral Savings, 2995 Clatremont, Prive, Clatermont, and Wedne-day, August 31, 7 pm., Balboa Branch Library, 2255 Mt. Aber-nathy Avenue, Clatremont, Free. 279-7813.

Public Hearing to consider trans-portation alternatives for East County, including the propused trolley connection, will be held Thursday, August 25, 7:30 p.m., Lemon Grove Community Center, 3146 School Lane, Lemon Grove. 231-1466.

Open Poetry Reading, all are in-vited to share their work, Thurs-day, August 25, 7 p.m., Multicul-tural Arts Institute, 425 Market Street, downtown. Free, 236-1521.

"The Third World Goddess' Heart," a multicultural poetry reading, will be held Friday, August 26, 8 p.m., Grass Roots Cultural Center, 1947 Thirtieth Street, Golden Hill. 232-5009.

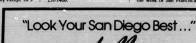
"Get Acquainted with NOW," the local chapter of the National Or-ganization for Women will provide information on current issues at a day-long workshop. Saturday, Au-gust 27, 9 a.m., Y.W.C.A., Tenth and C streets, downtown. Free. 693-20106.

Autograph Party will celebrate publication of Is This Where I Was Coing!. humorous poetry for women by Natasha Josefawit; Saturday, August 27, 2 p.m., John Cole's Bosk Shop, 780 Prospect Street, La Jolla. Free. 454-4766.

Street, La Jolla, Free, -93-4/66.
Fourth District City Council
Candidates Forum, Mice Carrett,
William Jone, and
McClure will be present for a
Jupestion-and-answer session for
residents of the Southeast San
Diego community, Tuesday, August 30, 630 p.m., Neighborhoad
House, 841 South 41st Street,
Southeast San Diego, 263-8161.

"Doctor Behind the Lines: Life in the Salvadorean Liberated Zone," physician Charles Clemens will de-scribe his recent experiences. Wednesday, August 31, 7:30 p.m., First Unitarian Church, 4199 Front Street, Mission Hills. Free. 273-1162.

Galleries .



August 28, 1983 Vacation Village Hotel Convention Center San Diego

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CLAIREMONT SOUARE

# TO LOCAL EVENTS

cludes western landscapes by Wanda Hammerbeck, color images by Harry Bowers, and a continu-ously running show of video art pieces including work by and abour Nam June Paik, a video pisneer, and performance artist Meredith Monk, on view through August 28, Museum of Photographic Arts, Balboa Park, 239-5262.

Ballson Park. 239-5262.
Underwater Photographs, the work of members of the Underwater from the properties Sectory will be on the properties of the propertie

Graphics by Eduardo Chillida, Giacomo Manzu, and Henry Moore will be on display through August 31, Tasende Gallery, 820 Prospect Street, La Jolla. 454-3691.

graphs by Gene Kennedy, will be on display through August, Sefton Hall Gallery, Natural History Museum, Balbaa Park.

"Growing Through," recent paintings by Margot Gross, will be on view through September 2, Cygnus Callery, 656/2 Ninth Av-eruse, downtown, 234-0846.

Portrait Photographs in black and white by Michael Campbell will be on display through September 2, Athenaeum Music and Arts Li-brary, 1008 Wall Street, La Jolla, 454-5872.

Limited Edition Portfolios of Eliot Porter, Andre Kertest, Jerry Uels-mann, David Lubber, Philip Hyde, Robert Mapplethorpe. Beaumont Newhall, and others will be on dis-play through September 10. The Photography Gallere, 7468 Girard Avenue, La Jolla, 459-1800.

Art in Process Exhibition, the works of Robert Bradford and Anne

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**PROGRAM** 

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Inman will be on dieplay through September II, San Diego Museum of Arr. Balboa Park. 232-7931.

Contemporary Crafts, ceramic Contemporary Crafts, ceramics, glass, wood, metal, and tiber work by such artists as Jens Morrison, Steven Correa, and Italo Scanga will be on view through September 11, Gallery Eight, 7464 Girard Avenue, La Jolla. 454-9781.

Multimedia Show, totems, barners, paintings, and graphics by Norman Laliberte will be on dis-play through September 11, Old Town Circle Gallery, 2501 San Diego Avenue, Old Town. 296-2596.

Sculpture and Paper Art, the work of San Diego sculptor Max DeMoss and Artizona paper artist Beth Ames Swartz will be on display through September 16, Deicas Art Gallery, 1224 Prospect Street, La Jolla, 459-3651.

"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. Sun Diego Museum of Art. 25. San Diego Museum Balbou Park. 232-7931.

Ultra-Large-Format Photographs, Citica-Large-Format Photographs, twenty by twenty-four inches, and the Polaroid camera used to take them will be on display through October 16 with West Coast pho-tographers using the camera in the miseum setting, Museum of Photographic Arts, Balboa Park, 239-3262.

"Street Galleries," original work and photographs document the his-tory of the mural tradition in Chicano art, will be on view though October 30, Villa Mon-reauma, 1925 K Street, Sherman Heights. 239-2211.

Star Of India

week limself as merely ari imperfect human, reached a status comparable to sunthood in India. He could atract a crowd of \$30,000 on a momen's native. He achieved simultaneously the role of simultaneously the ro viewed himself as merely ar

influence. Whether Gandhi's accomplishments were those of a

(continued on page 6)



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### **PSYCHIC FAIR**

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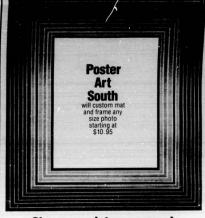
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In Dutch

artists throughout the

(continued from page 1)

artists throughout the Netherlands, and the pieces include paintings, drawings, etchings, videotapes, photographs, and descriptions and depictions of performance works. If random interviews taken at

**EVENTS** 

or those of a spiritual leader has been a subject of debate since his death by assassination in 1948, shortly after India gained its

shortly after India gained its independence. Camsborough's film stresses the religious and philosophical underpinnings of Gandh's actions. It focuses particularly on the concept of satyograha, a sort of nonviolent action in which truth and love combine to overcome at

action in which truth and love combine to overcome an enemy's evil actions. By modern documentary filmmaking standards, Gainaborough's production is etchnically primitive. But the historic value of the original film elips of Gandhi, a turn, cooten, leading hundreds of thousands of unarred Indians, is

immeasurable.

— Kathryn Phillips

shread but stubborn politic

works.

If fandon interview raken at

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mean anything, the slow has its

of it, some liked a few things, a

difficulties—nobody liked most

of it, some liked a few things, a

third problems may be more

the problems may be more

transposition of cultural

idiosyncracies than of a failure of

the art. Indeed, one of the

show's positive lessons may be a

demonstration that art is not the

cosmopolite it is sometimes

cracked up to be—that the

cultural imperaives of language,

landscape, history, and national

and regional social character

introduced in the control of the control

social character

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The Dutch show may have compounded the problems of transporting artistic vision across cultural time zones by relying

heavily on humorous and highly conceptual work. If you've ever tried to read the comics in a foreign country, you realize that you need more than an ability to translate the text if you are to get the joke (and you'll hear that get the joke (and you'll hear that humof, too, is universal). In this exhibit there are many pieces that you know are supposed to be funny or ironic; but while the people in Amsterdam might be laughing themselves still, the San Diego home boys just can't feel the ringer. The most can't feel the ringer. The most can't subject the trigger. The most can't subject the trigger. The work of the subject worked, so does Pieter Laurens Mol with a photo titled what worked; so does Pieter Laurens Mol with a photo titled Blue Defeat, and Sigurdur Gudmundsson with Dancing Honzon), but much of the Dutch work at La Jolla benefits

from patient viewing.

Don't miss two of the videos: Harrie de Kroon's Motorcar and Michael Cardena's The Soup Is Delicious. Take note also of the handsome photographic handsome photographic document of a performance piece by Marina Abramović and her pal Ulay titled Gold Found by the Artists. It involves wenty-one grams of gold and a python, and it is described in the show's catalogue this way: "An image of gotal abractistic in an image of gotal abractistic in an image of gotal abractis in a proposition of the providence of the image of the image

time grid...like Buddha impassive at the edge of the jungle... Wading up to our knees in silence, we waited at the edge of a resurrection."

The show runs through October 9, and more information is available at 454-3541.

- Stephen Heffner

Sole Mates (continued from page 1)

(continued from page 1) experience description of the finish the full distance.

Recognizing that roughing a route the equivalent of San Diego to San Clemente is a bit ambitious. Forman and Walk-bour have divided their Walk-bour have divided their covers three to five miles (about one to two hours) and is scheduled to coincide with the progress of the full fifty-six-mile vent. At each miniwalk starting point, walkers will join with the fifty-six-miler, share with the fifty-six-miler, share with the fifty-six-miler, share and designated distance, then leave

the more ambitious to forge ahead along the course. For those who choose to walk the shorter distances, Forman pri mises a very pleasant ienze. "The smooth, experience. "The smooth, relaxed rhythm of walking promotes sociability," he observes. "People on our walks chat with one another and generally enjoy one another's company and the scenery as well."

The San Diego Scenic Drive Walk roughly describes a figure eight, with the start-finish line at the intersection of the unper

at the intersection of the upper and lower loops. Walkers are invited to walk any portion or all of the course. The schedule for the day with the miniwalk start times and start-finish points is as follows: 7:00 a.m. Dana Landing follows: 7.00 a.m. Dana Landing parking lot at Ingraham Street, Mission Bay Park (the starting point for the full walk and the first miniwalk) to Old Town; 8.45 a.m. Washington and Goldfrinch streets, Mission Hills, to the Santa Fe Depoc, downtown; 10.45 a.m. Harbor Drive at Laurel Street, downtown, to the Fundal Freet, downtown, to the Fundal Full Mission Hills, the Control Street, downtown, to the Fundal Full Street, downtown, to the Fundal Full Street, downtown, to the Full Street Faland, 21.5 p.m. Bell, Shelter Island; 2:12 p.m. Cabrillo Monument to Sunset Cliffs Park; 6:30 p.m. Mt. Soledad cross to UCSD; 9:00 p.m. La Jolla Cove to Pacific Beach. At midnight there will be a finish-line celebration back be a finish-line celebration ba at Dana Landing for those who've completed the course. For all walkers, Forman

For all walkers, Forman advises sturyl, comfortable, "experienced" athletic or hiking shoes; a hat, searf, visor, or sunscreen for daytime walking; money for occasional rest stops and refreshment breaks (and to call home or take a bus in case you poop out sooner than expected); and maybe a Band-Aid or two. Walkers planning to cover long distances should bring water or juice and dried fruit or other quick-energy

So if your idea of brisk daily So if your idea of brisk daily exercise is the sprint from front door to car door, or if you're one of those people who circle the supermarket parking lot waiting for a space to open up right in the produce department, this may be a good chance to discover the pleasures of walking and to take a different, more leisurely look at what's around us every day. For more information resurely took at what's around us every day. For more information call Larry Forman at Intimate Climpses 222-2224, or Walkabout International at 231-SHOE (before 2:00 p.m.) or 223-WALK.

- Linda Nevin

### FREE WORKSHOPS: **GET ACQUAINTED WITH NOW**

Saturday, August 27th, at the YWCA 10th & "C" St.

9:00-12:00
History of NOW, Insurance, E.R.A., Sexism in Advertising, Women with Disabilities 1:00 -4:30

Consciousness Raising, Violence Against Women, Reproductive Rights, Legislation/PAC, Feminization of Poverty, Lesbian Rights, Gender Gap

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mbers and anyone curious about NOW. Everyone is invited to attend this free program.





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Congregation Beth Tefilah

The Community Synagogue of San Diego Ticket reservations must be arranged for in advance. 463-0391

### READER'S GUIDE TO THE THEATER

leff Smith: commentary is by lonathan Saville and Jeff Smith Information is accurate Information is accurate according to material given us, but it is always usise to phone the theater for any last-minute changes and to inquire about ticket exultability. Many theaters offer discounts to students, senior citizens, and the military; ask at the box office.

APPINE
The San Diego Chic Light Opera
Association presents Thomas Menhan
and Martin Chamin's musical about an
aroung-hard wall and a mega-bucks
are and beautiful and a mega-bucks
are and how the relationship began.
Don and Bornes Ward. co-amisci
direction at Sanight both direct and
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Sanigh. The set designs are by Daudd
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Arthreiga. And the signed sylventy
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August 25 Prough Sundey. August 25
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CAMELOT
The Covenent Ari. Theater offers the
malical by Lampe and Loseve based
on T.H. White is rovel. The Crocc and
RALIVE Align: The aler of King Anthur,
Quiser Gurnvecer, and Sir Lancelot,
the musical portrays Arthur's strong,
to unity and civilize his kingdom while
watching his marriage to Gurenever
disching his marriage to Gurenever
should be a such a such a such a such a
solve. The musical features such dissolve. The musical features such popular songs as "Camelot." C'est Moi." What Do the Simple Folk Do? and "I Ever! Would Leave You. Tom Rusch directs the production— and a control control and an 200 performance of the Production of the Producti

THE COMEDY OF ERRORS Octad-One Productions is staging, as its third annual Shakespearean production "by the lake, what may be the first comedy ever written by the Bard. This cornedy, part fance, part

WHY NOT YOU! 0 DEL MAR MEDIA ARTS A T.V. COMMERCIAL WORKSHOP

T.V. COMMERCIALS ?

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Congratulations to our recent graduate Carey Fisher, San Diego-Marriott Park Comm. Peggy Calhoun, San Diego-McDonalds Comm. Allene Murray, San Diego-Big Bear Comm. Eric Matthews, San Diego-McDonalds Comm. slapstick, is being staged at the EI cann Pasza Amphitheatric Members of the cast include Sonley Mediuga. If the cast include Sonley Mediuga. And the cast include Sonley Mediuga. Methodo Collins, Jud. Sevant. Durine Chen; Jeff Cieve, Seath Mathoux. Perine Sation. Methodo Collins, Jud. Sevant. Durine Chen; Jeff Cieve, Seath Mathoux. Perinetion. Antinisasion in Irve. (Sm.) EI Capin. Plasa Amphitheatric, 200 East Man Steven (not to the Performing Ans Centre), EI Capin. Sunday. August 28 dt 200 pm. EL GRANDE DE COCA-COLA

myriad other details — Deborah Dyden's costumes, and Robe, Peterson's eerie lighting effects all contribute handsomely as well, (Sm.) Old Globe Theatre, through September 18, Thursday, August 25, Sunday, August 28, and Tuesday, August 20 at 8:00 p.m. Matinee Sunday, August 28 at 2:00 p.m. Sunday, August 26 et 200 pm.

BRIGABOOD

The Leavence Welk Village Theater is staging the massed leatesty—music staging the massed leatesty—music staging the massed leatesty—staging the massed leatesty—staging the massed leatesty—staging the staging the massed leatesty—staging the staging the

giving Jonathan Brewster just enc

grang Johathan Brewster just enough felonious reality to set all on potential hazard, actor Larry Drake turns in another (it would seem of late routinely) excellent performance. Richard Seger's set — rich in embroidered lace, antimacassars, and myriad other details — Deborah

28 at 500 p.m.

EL GIANDE DE COCA COLA
In the version currently playing at the
Manuala Public Thorset, exould be
received of Project Service and
American Public Thorset, exould be
received of Project Light Light
Manual Public Thorset, exould be
received of Project Light
Manual Public Audress
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Theater? Where are the Dexxual this Smoots of yesteryear? (Sm.) Marquis Public Theater, through August 28: Thursday through Saturday et 8:00 p.m. Saturday at 10:00 p.m. Mattinee Sunday at 2:00 p.m.

FIDDLER ON THE ROOF
The Pine Hills Players present the
popular musical based on the stories
of Sholern Aleichern, With book by of Sholem Aleichem. With book by Joseph Stein, music by Jerry Bock, and lyrics by Sheldon Harnick, Füddler less the story of a devoud Jewsh family living in a small peasant family living in a small peasant family living. The procession of the times force the family to reconsider the value of their traditional way of living. The production—which includes such leavent songs as Tradition; "Machination," Machination of the processing of the state of the state of the Tradition of the state of the Tradition of the Machination of the Tradition of the Tradition of the Tradition of Machination of Tradition of Machination of Tradition of Machination of Tradition of Machination o Nationraise: and III Were a Victorian Man — a flercted by Scott Kainery. Grant Thomas is the musical director. A barbecue bufflet precedes the show. (Sm.) Pine Hills Lodge, through November 7; Friday and Saturday, dinner at 7:00 p.m. curtain at 8:00 p.m.

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25 through October 2; Tuesday through Sunday at 8:00 p.m. Matinee ounday at 2:30 p.m.

GODSPELL.
The San Dieguito Little Theatre presents the seminock musical — music and fyrics by Stephen Schwartz. book by John-Michael Tebelak book by John-Michael Tebelak— based on the Gospel according to St. Matthew and dealing with the last days of Jesas Christ. Alan Craig Olbona directs the production in the styly of the commodal of arts. Members of the construction Standful, John Matternan, Pat Hensley, Marc David. Alan Simmons, Patrick Sammons, Judy Bowman, Merri Shais, Carla Gellogher, and Vinny Perrell. The Levins in the crainact director and Frans Is the mask at Greeter and plantst for a back-up band whose other members are Rick Rutti. Gary Gauger and Scott Yarbrough. (Sm.) San Dieguito Little Theatre, through August 28: Thursday through Saturday at 8,00 p.m.

HENRY IV. PART I HENNY IV. PART I The Old Globe is production of Shakespeare's great history play is an uneven misture of fine performances and some suspect casting and directorial decisions. On the plus side, the political and moral evernies of King Henry are first-rate. Devid Ogden. Stiers has done a fascinating job as



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LEMON GROVE PLAYERS
Lemon Grove Junior High School
3146 School Lane, Lemon Grove
466-5579, 466-1445

LYRIC DINNER THEATRE 7578 El Cajon Boulevard, La Mesa

MIRACOSTA COLLEGE Little Theater One Barnard Drive Oceanische

OLD GLOBE THEATRE Old Globe Theatre Cassur Carter Centre Stage Festival Stage, Balboa Park 239-2255

NORTH COUNTY COMMUNITY THEATRE

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

CIVIC THEATRE 202 C Street. downtown 236-6510 CORONADO PLAYHOUSE 1755 Strand Way, Coronado 435-4856

C.R.A. THEATRE 9115 Claremont Mesa Bou Diego 277-8900 x111

EAST COUNTY PERFORMING ARTS CENTER 210 E. Main Street El Cajon 440-2277

EDUCATIONAL CULTURAL COMPLEX THEATER 4343 Ocean View Boulevard, Southeast So Deeps 230-2800

FIESTA DINNER THEATRE 9665 Campo Road. Spring V 697-8977

FOX THEATRE 720 B Street, downtown 233-6331 GASLAMP QUARTER THEATRE 547 Fourth Avenue, downtown 234, 95.83

OLD MISSION PLAYERS GROSSMONT COMMUNITY COLLEGE Stagehouse Theatre 8800 Grossmont College Drive: ETCajon 465-1700 x410 OLD TOWN OPERA HOUSE 4040 Tanges Street Old Town

JEWISH COMMUNITY CENTER PALOMAR COLLEGE
The star Marcos Front and Center Theater 4079 Fifty-fourth Street, San Diego 583, 3300 + 36 LA JOLLA PLAYHOUSE PATIO PLAYHOUSE Vinesard Shopping Center 115 F. Valley Parkway, Escondidi 140-nesis

LA JOLLA STAGE COMPANY PINE HILLS LODGE LAMB'S PLAYERS THEATRE

LAMPLIGHTERS COMMUNITY THEATRE

THE PROGRESSIVE STAGE COMPANY 715 Fourth Avenue. San Diego 232-9232 SAN DIEGO CITY COLLEGE THEATER Thirteenth and C streets, downtown 2.39-7854

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

SAN DIEGO MESA COLLEGE 7250 Mesa College Drive. San Diego 279-2100 x236

SAN DIEGO REPERTORY THEATR

SAN DIEGO STATE UNIVERSITY

SAN DIEGUITO LITTLE THEATRE

SCRIPPS RANCH COMMUNITY THEATRE

SOUTHWESTERN COLLEGE

UNITED STATES INTERNATIONAL UNIVERSITY

UNIVERSITY OF CALIFORNIA SAN Theater She Mul Theater Study

UNIVERSITY OF SAN DIEGO

# READER'S GUIDE TO THE THEATER

Falstaff, the king of the Boar's Hood Tavem and, in many ways, the essence of comedy, fallier most Falstaffs, which are played to the threath of his, which are played to the threath of his, which are played down, corrected of the company of the c

the more world. As lifespace, one of the leaders of the nebt camp. Stephen Michaels in equally strong. Michaels in equally strong. Michaels in equally strong. Michaels in equally strong. Michaels in equally strong stron torms of vice. But Mark Noses is fall as neither vistuous nor vicious. Instead, he begin and ends the ledy a significant of the begin and ends the ledy a significant of the begin and ends the ledy and the begin and ends the ledy and the ledy and the ledy significant of the ledy significant of the ledy significant of the ledy significant ledy and ledy significant ledy and ledy significant ledy s

Globe production — and an overall lack of unity, History may have been on the side of the two Henrys. But at the Cld Globe on opening right. I found myself cooling for the externer characters, the ones outside Antiodis mean, due in large measure to the steers (Sm.). Old Globe Theotre, Festival Stage, through August 27: Friday, August 27 at 8,30 p.m.

LUNCH HOUR
The Fiesta Dinner Theatre is staging the Jean Kerr comedy about two offbeat couples — residents of Hampton Beat. — in Massachusetts—whose lives become "entangled". Frank Wayne directs the production. Members of the cast are Julie Marine. Kim Patrick Bennett. Philip Shofner. Civriha Schulder, and Byron LaDue: (Sm.) Fiesta Dinner Theatre, through

buffet luncheon at noon, curtain at

MACRETH

MACRET

Ask libro feeters lack O'Becchi is a lade old offerent MacReth is an added offerent MacReth is an admertal to just the tagshy of its good feeters for the tagshy of its good feeters for the second of the position of the second lack of Officies has deliberated) accommended a design and once decommended a design and once and competed and a design and once and once

THE MIRACLE WORKER teviewed this issue. Lamb's Players Theatre, through September 24: Tuesday through Seturday at 8:00 p.m. Matinee Saturday at 2:00 p.m.

musical, which is based on the true story of the romance and elopement of Josefa Carillo and Captain Henry Fitch in the 1800s, Manlyn Green choreographs the production.

mentally incompetent to stand trial. Based with commoning reality in this production by Laura McEllanney. Dager demonstrates all the symptom of a paramost schrophrenic. But her parents—a father given to rewarding everything with maney, and a mediar show would like the world to be a massed corner's maney and a mediar showould be the world to be a chance of given by the Miller and the control of White some of their action often recite.



Old Town Opera House, through September 4: Thursday through Saturday at 8:00 p.m. Matinee Sunday at 2:30 p.m.

Modif VOICES
The Mergaia Gallery Those or offers an opening of mascal defections from two plays by local state Bloedon Plans Wiley Calciforations. An African Or Digway and show are written by Plats Wiley, who divers the production. The marks it by Plats Wiley, Lavenero Cacida and Mert
19 Districts Marie Labercope, and Gerald
Anderson. Kern Blevic Gallerin Mert
19 Districts Wiley Insuland
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rather than find their lines, for the most part director (Nee Biblistone has melded the values) operation of members of the case than self-and their members of the case than the harmon inherent in Topin's script. Though their choice tends to diffuse tension in the choice tends to diffuse tension in the control of the case of the

PETER AND THE WOLF
The Magic Machine Children's
Repenting Company begins in second
Repenting Company
Second Com

THE RIVALS

THE RNALS I seem to the Old Globe's current Festival Stage production of The Results with rared expectations, and I was a bit disappointed. The combination of director Joseph Hardy and actors Paston Whitehead and Tom Lacy suggested in expetition of the cornic splendons offered us last come oplendors offered us last surrours in The Miser, and the addition of David Ougher Steins, Ratherine McCanth, and Josentham McMarty confirmed the promise of a brilliant production. As it turned out, however, the director's attitude toward Sheridan's cornedy weakened the performances of several of these fine actors and the impact of the play as a whole, and other reformances were weaker still. The comedy wathered the proformances in control wather the proformances in control with the proformance were weather still. The floats can — and think should — be the proformance were weather still. The floats can — and think should — be the proformance were weather still. The floats can be proformant, and the proformant proformant the proformant proform

ROMEO AND JULIET? The La Julie Pophrauer concludes its invaguant aurmine section with the Shakespearan drame about a manager aurmine section with the Shakespearan drame about a manager aurmine and the bloody feud accordance from an office bloody feud Capates, Develor Des McVarill promises or 'despite genement of the classic conformation of loss formalism.' Amenda Plantines Juliet and Juliet an



"Bear the blast ... Red Ryder is fascinating!" — Hilliard Harper, LATim McCallium is in top form ... powerful, disturbing production," — Jet Smith. "Red Ryder is back and at his best." — Welton Jones, Chinan "Spellbinding ... riveting in its intensity." — Bill Hagen, Tribune

WHEN YOU COMIN' BACK, RED RYDER?

THE BOWERY THEATRE



Don't miss this zany, Tony Award-winning musical comedy!

sandiego repertory theatre

### READER'S GUIDE TO THE THEATER

lighting designer. B. H. Barry has directed the action scenes, and Michael S. Roth has composed original music S. Roth has composed original music los this production. (Sm.) La Jolla Phylhouse, Mandell Weiss Center for the Performing Arts, Sunday, Augast 28 through September 18. Tuesday through Sunday at 800 pm. Matriner Saturday and Sunday at 200 pm. For information call 452-3560.

SAME TIME, NEXT YEAR

port. For information of 452, 3900.

SAME TIME, NORTH VER.

Bermand Slade is with connedand should be and of George, who can be
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costumes and a pageant of faddish hairdos help reflect Doris's aging process. But I suspect that Murray could effect these changes without the aid of props. When you see this light, untaxing, but maturely staged production — and I recommend that production — and I recommend that you do — keep an eye on the early Doris. Somehow Murray maintains the basics of that character while giving her a complete overhaul by play's end. (Sm.)

Gaslamp Quarter Theatre, the

(Sm.) Gaslamp Quarter Theatre, through September 10; Wednesday through Saturday at 8:00 p.m. Sunday at 3:00 p.m.

Salanday of BOO jurn. Sunday at 3,000 jurn.

TRALEPS FOLIS
THE OLG Globe Treative has added several one performance class for its delignation of the performance class for its deligibility on the performance class for its deligibility of the performance of the

Matinee Saturday, August 27 at 2:00 p.m. TWELFTH NIGHT

"If music be the food of love, play on says Duke Orsino to his court musicians, in Shakespeare's Twelfth

If mass, be the food of love, play on:

asy, Dute, Christo be his count
asy, Dute, Christo be his count
asy, Dute, Christo be his count
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working-conscientiously at reading the lines correctly and giving words the proper thetorical emphasis and emotional content. Most of the time the effortfulness (though never stupid

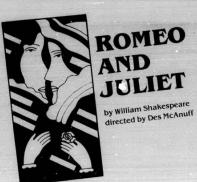
the effortiblesse (though more stugied or supporposal) to evident.
The diright reviels Mr. O'Dissipation of the support of the melancholy is often no more than an evanescent play of light, shining subtly through the cornedy like the dim luster of the underlying metal when silver plate is close to being worn through. The overall conception — of the music, of what the music. the music, of what the music represents, and of the production as a whole — is beautifully touching, and fully appropriate to a play in which invocable death and hopeless love-longing are in constant counterpoint with miraculous continued and introduction of the continued and introduction of the continued and introduction of the continued and introduction and to be level by if the production and to be level by if the production and to be level by if the production and the level by if the production and interest in the continued and interest in the decidence when a production of really as Subsequent well have decided for interest in the decidence of continued and human failing into the precious metal of the imagination, and interest in the continued and human failing into the precious metal of the imagination of th

WHEN YOU COMIN' BACK, RED

RYDER?

Like Robert Sherwood's The Petrified
Forest, Mark Medoff's drama is set in a
greasy spoon of a diner in a fortorn

region of the Scuthment. The plays show often strenders an outlier current to each dinner and terrorism the people gathered them have an expensive to the proper strenders and the proper strenders are not purpose. In lease it have a purpose, in lease it have a purpose, in lease it have a product of health plays and the product of health plays and the product of health plays and a product of health plays and a product of health plays and a product of health plays and the plays and the case of the read and case in the plays and the



The Company Includes:

Susan Berman, Susan Cox, Ralph Drischell, Gillian Eaton, Peter Jobin, Robert Joy, David Patrick Kelly, Amanda Plummer, Bill Raymond, Vyto Ruginis, Bill Sadler, John Vickery, John Walcutt, Harris Yulin

AUGUST 23 - SEPTEMBER 18

\$8.00 Previews: August 23, 24, 25, 26, 27, 28 (matinee)

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# READER'S GUIDE TO THE MUSIC SCENE

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

So a chum and I are driving So a chum and I are driving back to my place after watching the Padres split a doubleheader with Montreal. He knows that I'm a bit uptight, that I've been having trouble with The Simon and Garfunder Piece, and he finally proffers some sage advice. "Listen," he says conspiratorially, "I'll make just one susteestion and then you one suggestion and then you can tell me to go to hell. Don't make this the definitive Simon and Garfunkel piece. It's too much." It was as if someone had lifted a plow harmess from my shoulders. Like a dozen other pop writers across the country whose cities are being visited by the duo on their current pop history-making tour. I knew that their appearance here would provide me with what might be my one and only chance to write about them their music, their place in the pop pantheon, and their long-range effect on what I now wistfully refer to as my generation. The self-imposed generation. The self-imposed pressure to condense everything I've always warted to say about them into a few short paragraphs had given me a nervous stomach, and my friend was giving me a perfect — and perfectly logical — out. Aside from the fact that this column



attribute the team's

phenomenal success: Simon writes great tunes with terrific lyrics, and Garfunkel sings we

lyrics, and Cartunker sings wen and does wondrous things with vocal arrangements. But I don't think that combination alone brought half a million people to the urban demilitarized zone of New York City's Central Park for the duo's triumphant 1981 reunion concert. Certainly, the revenise of a free concert han

was not destined to be leather-bound or included in the reading lists of future generations of creative writing professors, there was the more professors, there was the more immediate consideration of whether or not I had the time or definitive piece.

Obviously, it would simply be a matter of finding the essence of Simon and Cartunkel's separal matter their their consequences.

or simon and cartinites a appeal, putting their essence into words that made sense, and getting on with it. I didn't have to look far for the musical factors to which one can

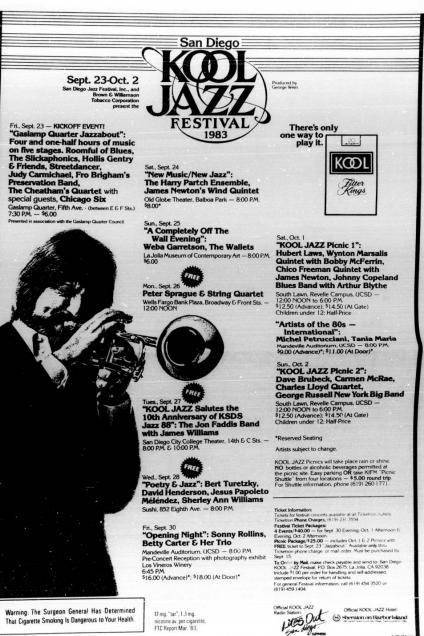
had performed together would had performed together would undoubtedly account for a contingent of hostalgia addicts who would attend any reunion in order to be part of a Moment. I've since concluded that neither the admission price nor the desire to relive the "good of days" of rock's adolescence could be credited with the massive turnout, the crowd's everential obeisance to the reverential obeisance to the duo, or the ecstatic response accorded even the more obscure of Simon and Carfunkel's songs. What made the concert a special occasion was, i think, the opportunity it provided to experience again the abstract virtues that Simon the Staties which have since disappeared from the rock scene, and which are sorely missed by a lot of are sorely missed by a lot of people — qualities such as innocence, optimism, social conscience, delicacy, poesy, and

For me to even make such a ment. I don't mind saying statement, I don't mind saying, takes a modicum of courage, since of the abstracts mentioned above only social conscience remains immune to ridicule in these hard-core times (and then, it's the hard-line social then, it's the hard-line social conscience of the Clash or the Call that gets the press these days — not the reflective, self-auditing sort). Delicacy? Romanticism? These have surely become archaic concepts. Yet it remains that most people need and want from their music specific emptional and

psychological stimulae that the majority of today's artists can't come close to addressing. And it makes sense that if no one on the current scene can deliver these goods. Isisteners will inevitably place a call to a reliable supplier. I believe that's the reason why nearly two million Europeans purchased copies of a Simon and Garfunkel anthology album that was released there a couple of years ago (it stands to reason grant and the stands to reason Garfunkel fans already had these sonts on other the current scene can deliver Garfunkel fans already had these songs on other recordings, so one must assume that a large percentage of those purchasers were new fans who would otherwise be büying more current product), why during the European tour that succeeded the Central Park affair the turnaway ratio was often better than four-to-one (i.e. if they drive 100 000 neoule (i.e. if they drive 100 000 neoule). (i.e., if they drew 100,000 people to a particular gig, more than 400,000 would have been turned away), and why their current tour of the States is

virtually guaranteed to sell out. Naturally, not everyone likes Simon and Garfunkel. Persons whose emotional reserves have been depleted, who have been epieted, who nave become so cymical and sensually bankrupt that they confuse sincerity and sensitivity with the properties of wimphood, will not find arything appealing in Simon and Gardunkel's music. But normal people can appreciate beautifully crafted songs that deal in real terms







SKY SHOW VIII



EDDIE MONEY MOTLEY CRUE

> SAN DIEGO STADIUM SATURDAY, SEPTEMBER 17 3 PM

### **FESTIVAL SEATING ON THE GRASS**

Limited reserved cealing \$13.00 on sale only at San Diego Stadium Box Office Festival entiring \$12 on advance \$13.00 day of sinos. Select seats may not be available for poblic size. Not can collect, chair advance \$13.00 day of sinos. Select seats may not be available for poblic size. Not can collect, chair advanced by the selection of the seat of the s

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**ELVIS COSTELLO** & THE ATTRACTIONS

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THURSDAY - SEPTEMBER 15 - 8PM



SEPTEMBER 21 - 8PM

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AUGUST 25 1980 13

with the social and personal issues that shape our lives, and few songwriters have been able to provide detailed portraits of those issues with the subtlety the conciseness, and the lerical strength of Paul Simon

In Simon's world view, all of the pleasures and pains of contemporary life can be traced to alienation or the avoidance of it. Alienation is the recurrent theme in his work, and even those tunes that would seem at first to offer radical departures from that theme are, upon closer scrutiny, merely variations on it. Alienation, of course, can be a pretty morbid subject to dwell on, and can be downright lethal when presented as an ongoing thesis. Nor is alienation a novel topic in the Eighties. A number of punk the Eightfes. A number of punk and post-punk bands speak of little else. When a punk vocalist shrieks, "I don't care about you and you don't care about me, so bugger off!". he is dealing with alienation at its most basic level. But it doesn't take any talent to But it doesn't take any talent to present it that way. Simon's approach is more subtle, and has, in the long run, the more lasting effect. For Simon sees and exposes the specter of alienation of all situations, even these is which meaning. those in which one would ordinarily find comfort.

ordinarily find comfort. He writes of the general alienation within society in "The Sounds of Silence" ("... and in the naked light I saw ten and in the naked light I saw ten — people talking without speaking, people hearing without speaking, people hearing without speaking, songs that voices near heart of the sound of silence" or an angey, frustrated alienation that angey, frustrated alienation that the



drives an individual furtively to scribble an obscenity on a subway wall, and then rush outside "to seek the breast of darkness and be suckled by the night," in "A Poem on the Underground Wall"; of the alienation of disillusionme alternation of distillusionment that forces a wealthy man to take his life ("Richard Cory") and another to seek refuge in a relationship in "Kathy's Song" ("...and so, you see, I have come to doubt all that I once held as true ... I stand alone without beliefs, the only truth I know is you ..."); of the alienation that can develop

within a relationship and threaten to destroy it, in "The Dangling Conversation" ("... like a poem poorly written, we like a poem poorly written, we are verses cut of rhythm, couplets out of rhyme, in syncopated time, and the dangling conversations and the superficial sighs are the borders of our lives? It of confronting that very alienation in "Overs" that very alienation in "Overs we're just a habit, like saccharine..."); and of the bitter alienation of isolationism that sets in once that relationship has come whimpering to a halt, in "I Am a Rock" ("Don't talk of love, well I've heard the word before, it's sleeping in my memory....I won't disturb the slumber of feelings that have died, if I'd never loved, I never would hav cried...I am a rock, I am an

Alienation, of course, breeds Alternation, of course, precess loneliness, and Simon saved some of his best work for that by-product in songs such as "A Most Peculiar Man" ("He turned on the gas and he went to sleep with the windows closed so he couldn't wake up, and all the when I was so lonesome I took "Old Friends," in which Simon touchingly depicts the ultimate loneliness of old age ("Old friends sat on their park bench

friends ast on their pack bench like bookends, winter m, tool to their own particular of their companions, the old men, of the cell yield of their own particular their own particular of the old friends...? This alienation business would be pretty grim stuff in the hands of a lesser artist. The particular own particular own particular their own particular own particular own particular their own particular own particular own particular own particular their own particular own particular own particular own particular their own particular own pa

rather depressing theme in rather depressing theme in settings that by their very sound, texture, timbre, and construction soften the blow considerably. There is a becoming innocence in Simon's delicate melodies, in the delicate metodies, in the pristine wistfulness of the vocal phrasings, and in the portrayal of our vulnerability to the various forms of alienation as a very human trait. There is an ism in the implication that by thoughtfully recognizing and reflecting on that vulnerability we provide the means to overcoming it or avoiding it allogether. And three is the very romantic tand anachronistic Jondon in many anachronistic Jondon in many anachronistic Jondon in many find the antidote to alternation in the low of another person (e.g., For Emily, Whenever I May Find Her' and Findge Over Troubled Water' J. Now that I mention it, maple that's the essence of Simon and customer of Simon and the duo's concert Sunday night in San Diego Stadium because Simon writes great tunes with terrific lyrics and Garrunkel sings well and does wondrous things with vocal arrangement. The simon similar of the similar similar in the week, the Animals, another Stities group that would have had more coverage in this column if they weren't a haring the week, the Animals, another Stities group that would have had more coverage in this column if they weren't a haring the theory than the similar through the control of the control means to overcoming it or avoiding it altogether. And there



AUGUST 30-8 P.M. 11 Certez Fallreem, 2

8th & BEECH DOWNTOWN KETS \$10.75. ADVANCE - \$11.75. DAY OF SHOW variable at all Ticketron and Teleseal outlets. The Prophet International & Baobob In

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8:00 pm Sept. 6 Golden Hall

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TICKETS AVAILABLE AT ALL

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DONATIONS TO M.D.A. WILL BE MADE IN THE NAME OF ADAM BLAKE NEUHAUS

hangs Phaza downtown, while later that right the Bytes. The Penetrators, Mitchell Cornish and the Hell Hounds, and the

has Tall Cotton, the Footloose Cloggers, Bobby Bare, the White Lightning Express with Jim and Myrna, Sundown Country, and Cottonwood while that afternoon the High Society Jazz Band and Charley's Goodtime Band bring

Dixieland jazz to the Town and Country Hotel's Regency

Laws does two shows that might at Humphress and Brownie McGhee and the Clara Ward Singers det down at the Belly Up Tavern.
Tuesday midde

sturban reggae, Eddy Grant, will perform sories from his great Killer on the Rampage album at the El Cortez Ballroom; while Chicago is performing at SDSU's Open-Air Amphitheatre (the only thing

nd Buddy Rich and His Band

Wednesday's concerts leature Four Eyes, Joey Harris and the Speedsters, and John Scott at Alarm and Mental As Anything at the Rodeo in La Jolia.

#### CONCERTS

Diele Dale: Belly Un Tayern, tonit Thursday, 9 p.m., 143 South Cedro Vernue, Solana Beach, 481-9022 Fine Line: Wells Fargo Plaza,

Friday, August 26, noon. Broadway and Front streets, downtown. The Bytes, Joey Harris and the Speedsters, and the Hearl: Spirit





Daties tube screamer	List	Our price
Ibanez stereo chorus Ibanez analog delay	\$125	\$62.50
Boss effects		. 50% off
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1	it	21	,,							

Guild F50R	. \$1539	\$769.50
Guild F40	\$830	
Guild F30 Sunburst	2099	\$299.50
Guild X19	\$690	\$214.50
All Hondos		500 50
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#### PA Equipment

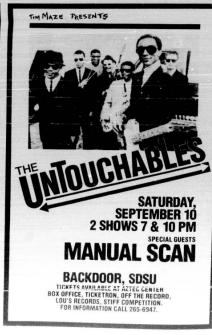
Randall 12 channel board, list \$1102	\$660.00
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Friday AUGUST 26 PENETRATORS

THE BYTES

MITCH CORNISH & THE HELLHOU

Saturday August 27

JOEY HARRIS & THE SPEEDSTERS

THE HEARD

DRIVE-INS

Tucsday August 30 CENTERSTAGE Dance & Show

THE EVASIONS THE HEARD **TOY SOLDIER** 

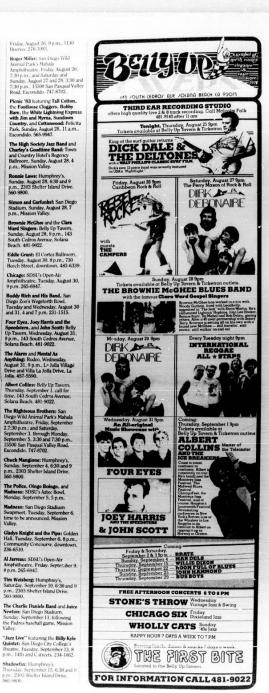


JOHNNY LYON &
HITMAKERS
DETENTE **BOWLING FOR LARVA** 

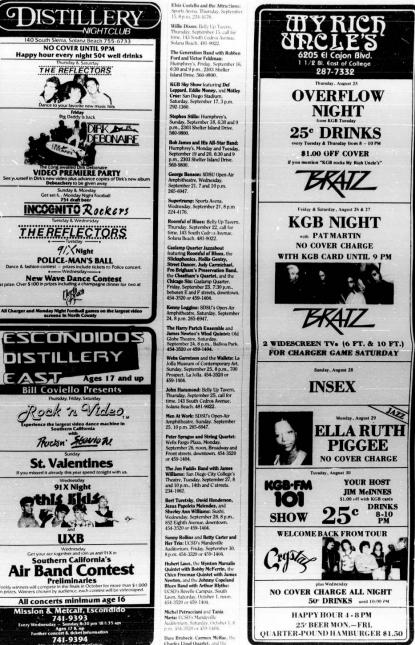
The BLITZ BROS. Tomorrows under Sept. 4 Labor Das Revolution Festival with PROMSERS STATEMENT OF A PROMSERS MINISTRY 2th "Are You Road," for Sex Golds GLEAMING SPIRES

Roving Eye MUSIC REPORT









George Russell New York Big Band: UCSD's Revelle Campus. South Lawn, Sunday, October 2, noon, 454-3520 or 459-1404.

#### CLUBS

Club listings are compiled by Linda Nevin. If you wish to be included. please call 469-6022 Thursday afternoon or Friday before 5:00 p.m. The listings are free

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eafood and an exciting variety of

00 p.m.—11:30 p.m.. Sunday 5:00 p.m.—11:00 p.m.

Tempest Thursday-Sunday

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roll, Wednesday; Afternoon Concerts: Stone's Throw, vintage

Bobby G's. 485 First Street.
Encinities. 486-7397: Man's Best
Friend, rock and roll, Thursday
Hrrough Saturday: the Johnny
Almond Rhythm Revue, rock and
blues. Sunday through Tuesday:
Diamond, rock and roll.
Wednesday.
Bookson's Panilin Coffeebuse Belly Up Tavern, 143 South Cedros Belly Lip Tavern. 143 Seath Cedros Avermac, Solant Buesh. 481-9022: Dick Dale and the Deltones, surf-rock, plus surf lim. Thursday, the Rebel Rockers, rock and reggle. the Robertaire, cock and reggles, the Deborative, cock and rell. Saturday and Monday, Brownie McChee. blues, the Clara Ward Singlers, googel. Sunday the International Reggle All Saturs, reggles. Toxiday: Harris and the Speedisters, rock and roll, Wednesday, Afternoon Bookworks/Pannikin Coffeehouse and Bookstore, Flower Hill Mail. 2670 Via de la Valle, Del Mar. 755-3735; The Peter Sprague Trio

Charlie's Nightclub, 680 West San

Marcos Boulevard (at Highway 78), San Marcos. 744-4120: Wes Reo and the Countrymen, country. jazz, swing, and rock, Wednesday, the Chicago Six, Dixieland, Friday Wholly Cats, '40s swing, Sunday. ednesday through Sunday; Blue Bobby G's, 485 First Street s. country, Monday

The Chopping Block, 1740 East Vista Way, Vista, 726-8770: Dakot rock and roll, Tuesday through Saturday.

C.W.'s Saloon, Carmel Valley Road at Via Cortina, Del Mar. 275-6556: Cimarron, country, Wednesday through Saturday. Distillery East, 755 Metcalf Street. Escondido. 741-9393: Dance to recorded and video new music with Rockin' Stevie W., Thursday

through Saturday.

Distillery Nightclub, 140 South Sierra Boulevard, Solana Beach, 755-6733: The Reflectors, rock of the '80s, Thursday, Saturday, Tuesday, and Wednesday, Dirk Debonaire, rock and roll, Friday.

Duck Soup, 2747 Carlsbad Boulevard, Carlsbad, 434-4361; Slim Mackin and the Descanso Kid, country, Saturday.

Fish House West, 2633 South Highway 101, Cardiff, 753-6438: The Bob Long Band, bop, boogie, and jazz, Thursday through Saturday. The Flying Bridge, 1103 North Hill Street, Oceanside, 722-1151; Denny



Jack Costanzo Band



5 Careless Lovers **Bob Long** 

D.J. Pancho

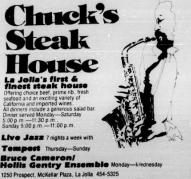


David Zambrano

Jack Costanzo Party

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6:30-7:00 pm 6:30-7:00 pm \$1.00 DRINKS 7:00-7:30 pm

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Tymer, contemporary, Tuesday through Saturday; Don Tennison, contemporary, Sunday and Monday,

Gentleman's Choice, 1020 San Marcos Boulevard, San Marcos 744-5215: Barry Cunningham, rockabilly and ballads. Thursday through Saturday.

Gizmo's, 380 North El Camino Real, Encinitas. 942-1676: Live music, call club for information.

Henry's, 264 Elm Street, Carlsbad. 729-9244: Tony Soraci and Co. with Judy Ames, contemporary, Tuesday through Saturday.

Hungry Hunter, 1221 Vista Way. Oceanside, 433-2633; Rapts featuring Gina Robles and Carl Ross, contemporary, Wednesday through Saturday; Zuma. contemporary, Sunday through Tuesday.

Jolly Roger, 1900 North Harbor Drive, Oceanside, 722-1831: The Russ Kirkpatrick Band, rock and country rock, Wednesday through Saturday; Bill Kirkpatrick,

Ken's Pub, 1330 North Santa Fe. Vista, 940-9068- Inch. Inch. Hill House, 2730 Via de la Valle, Del Mar. 755-6614: Live music, call club Vista. 940-9058: Jack Johnson, country jam session, Friday.

Monterey Jack's, 11940 Bernardo Plaza Drive, Rancho Bernardo, 566-2400: Steve Hudson, comedy and music, Thursday through Saturday; Mariner, contemps Sunday: Double Dose contemporary, oldies, and good-time music, Monday through Wednesday

Noodle's, 315 South Pacific Highway, Solana Beach, 755-2585: Double Vision, contemporary, Wednesday through Saturday.

Old Time Cafe, 1464 North Highway 101, Leucadia, 436-4030; Bob Sasse, cowboy and western songs, Thursday; Sam Hinton, folk songs and stories, Friday; Del Ray and the Blues Gators, country blues and early jazz, Saturday; Melissa Morgan, Sunday brunch, Tobacco Road, Disieland jazz and swing, early afternoon Sunday, Dance of the Universe Orchestra with Peter Strattee, jury Sunday sensing Old. Sprague, jazz. Sunday evening; Old Time Hoot Night, Tuesday; Andy Gallaher and Denise Genaro, country blues, Wednesday.

Pancho's, 1309 Camino Del Mar. 481-0414: Jack Costanzo, contemporary American and Latin music, Wednesday through Saturday.

Pea Soup Andersen's, 890 Palomar Airport Road, Carlsbad, 438-0880:

U.S. Male, Thursday through

Pizza Chalet, 918 South Santa Fe, Vista. 758-5740: San Diego North County Biuegrass Club open stage, fourth Tuesday of each month.

Pomerada Club, 12237 Pomerado Road, Poway. 748-1135; Telegraph Canyon, country, Wednesday through Saturday, with country dance lessons early evening

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





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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.

Monday is Tuesday is

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Well drinks 75¢ Bottle beer 75¢ from 7:00-10:00pm — no cover

Saturday, August 27
50's Rock 'n' Roll and '60's Rhythm & Blues
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Well drinks 75¢ Bottle beer 75¢ from 7:00-10:00pm — no cover

**AUDITION NIGHT** Starting at 8:00pm Well drinks \$1.00 — no cover

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All jammers welcome — bring equipment and sign up by 8:00pm No cover

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Phone 223-2572 Tonight, Thursday through Saturday, August 27

Oh! Ridge



Sunday & Monday, August 28 & 29 **MOODY DUDES** 

Tuesday, August 30 through Saturday,

The fabricus Spud Brothers





Marino, and York, contemporary, fuesday through Saturday. Dining soom: Peter Robberecht, ontemporary. Sunday through

Red Dog Saloon/Valley Fort

Reuben's, 2515 El Camino Real, Carlsbad, 434-1766; Reel, to-Reel, contemporary, Tuesday through Saturday.

Roxy, 517 East First Street, Encinitas, 436-5001; Clarence Bell, sazz, Friday and Saturday.

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

The Shepherd Cafe, 1126 South Thirsday Jonathan Rowe, outermporary, Friday and Vedneddy, Mchael (Bosdes, outermporary piano, Saturday and londay, Michael Deanwille, ussical guitar, Sunday, Gina Serio, outermporary guitar, Tuesday, Live ussic, lunch time, seven days.

Stage Coach Inn, 1865 Vista Way. Vista, 724-9090: Stampede, country, Wednesday through Saturday: Four Way Deal, country.

Teepee Room, 1270 Main Street, Ramona, 789-3755; Reo, country and vintage rock, Friday and Saturday.

Reanside, 757-7757; Live rock and oil, call club for information,

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

Vista Entertainment Center, 435
West Vista Way, Vista, 981-1032
Jockey Club Planet, rock and roll,
Friday and Saturday, Turi Room,
De Patton, contemporary, Friday
and Saturday, Dorby Room,
Recorded music with DL Lou
Taverna, Friday and Saturday,

Whiskey Flats, 1260 West Valley

Winner's Circle Ledge and Tennis

The Wooden Nickel, 12:003 Powary Board, Princip 496-1169, Rom Morris contemporary, Tuesday, thorough

#### Beaches

Beach Club, 1921 Bacon Street, Ocean Beach, 222 6822; J.J. Frank and the Coalition, pop and Jazz. Thursday through Saturday; Luna-rock and roll, Wednesday.

Cantina Zona Rosa, 5509 La Jolla Boulevard, La Jolla, 454-3288; The Ted Picou Trio, jazz, Sunday,

village Drive, La Jolla, 457-4170; Brian Stevens, contemporary. Thursday; the Billy and Annette Duet, contemporary, Saturday: talent night with Robb Huff, Monday, Robb Huff, contemporary Tuesday; magic shows, Wednesday

Casina Valadier, 4445 Lamont, Pucific Beach, 270-8650, Phil Beeber, guitar variety, Friday and Saturday.

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

Chuck's Steak House, 1250 Prospect Street, La Jolla, 434-5325; Tempest, Jazz, Thrusdov through Sunday, Bruce Cameron and Hollis Gentry Ensemble, Jazz, Monday through Wednesday.

Coaster Saloon. 744 Ventura Place Mission Beach. 488-4438: Roger Belloni and the Highwater String Band, blues and country music. Thursday: Cathy Curtis. contemporary and country, early evening Friday, Jamie Mehari light rock, Friday, Annie Levin, contemporary, George York, contemporary and country, Delene, contemporary, and Jamie Mehan. contemporary, and Jarvie Mehan, light rock, from noon Saturday. Larry Rathhurn, contemporary. George York, Cathy Curtis, and Gary Lehman, contemporary, from early afternoon Sunday, Wayne Girc, contemporary and count.; Wednesday.

The Comedy Store, 916 Pearl Street, La Jolla, 454-9176; MC Argus Hamilton with Steven Wright, Bob Saget, and Jeff Altman, cornedy. Thursday through Sunday; amateur night, Monday.

Elario's, 7955 La Jolla Shores Drive, La Jolla, 459-0541: The Ron Satterfield Quartet with Jan Tober, sazz, Thursday through Sunday; the Keyyn Let'an Trio, jazz, Monday

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

Haleyon, 4258 West Point Lorna Bookevard, Lorna Portal, 225-9538 Heroes, ricks and roll, Thursday through Saturday Illiuson, rick and roll, Sunday and Monday, Clubband, rock and roll, Tuesday and Wednesday.

Hilton Hotel, Cargo Bar, 1775 East



EDDY GRANT

MOLLY HATCHET

UNDERWATER FILM FESTIVAL

LOS ANGELES BUITAR QUARTET Indoy, September M. MM. Premional Holl

VE. POLANO October 13 VE. CHEA November 10 

FOR INFO, CALL 563-5800.

Juse Murphy's, 43(2 Mission) Houlecard, Pacific Beach, 270-3220 Wheels, risk and roll, Thursday through Saturday by Marilla, jazz-sunday afternoon, the Normals, risk and blue. Sunday and Monday, the Hurricanes, rock and blues, Tuesday and Wednesday. La Avenida, 1301 Orange Avenue, coronado, 435-6262; The Richard

Le Chalet, 5036 Novemet Av.

M's Club, (45 Garnet Avenue Pacific Heach, 483-7737; Clubland



Nine Nightly! Never a cover charge. Le Happy Hour 5-7 Mon.-Sat.



WHITE DWARF Thursday, Friday & Saturday, August 25,

Le Chalet. Ocean Beach's innovative night club, introduce the newest addition to the rock in roll scene in San Diego II's WHITE DWARF— featuring Michael Sherman and Claudio Martin, lead guitar and vocals; Mark Taylor, Latin percussions; Don Rosolino, bass; and Craig Marshall.





Tuesday & Wednesday, August 30 & 31

5046 Newport Ave. Ocean Beach

McP's, 1107 Orange Avenue. Coronado, 435-1822: Robb (Iurt. cottlemporary, Thursday, The Hea Brothers, Beatles, oldies, country rock, Friday and Saturday

"Mission Rose," Islandia

Moby's Broiler, Adam's Rin Restaurant, 1403 Rosecrans Stre Point Loma, 226-1871: The Billy and Annette Duet, contemporary Friday and Saturday.

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

Mustang Club/Rocking Horse Saloon, 13°15 Sports Arena Boulevard, Loma Portal, 223-559 Mustang Club: Gerry Roze and a Touch of Country, country, Tuesday through Saturday; dance Rocking Horse Saloon: Dance to recorded rock and roll, Wednesday through Saturday.

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach, 270-7522; Im Hawley, contemporary, Wednesday through Saturday, the Bruce Cameron and Hollis Gentry Ensemble, jazz, Sunday, Oozo, contemporary, Monday and Tuesday.

Rodeo, 8980 Via La Jolla, La Jolla. Rodeo, 9890 Via La Jolfa, La Jolla, 475, 5590: The Lordon Brothers, rock and roll, Thursday through Saturday; the James Harman Band, rock and rhythm and blues. Four Eves, rock and roll. Sunday; the Hal Craok Jaz Crhestra. high End Graok Jaz Crhestra. high End Jonday, live rock and roll. Tuesday and Wednesday, 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

Vacation Village Hotel, Bay Laura

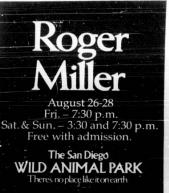
#### San Diego North

The Abilene Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131 Carl Stimmons and Southern Comfort, country, Tuesday through

The Alamo, 3093 Clairemont Drive, Clairemont, 276-2240: Flowed, nock and roll, Tuesday through Saturday

Black Angus, 3247 Keatrie Villa Road, Keatrie Mesa, 275 (3100)

Black Angus, 16770 Felins Ro Marrie Valley (647-5842) Ros Low Vill Education University Scin-



### **Happy Hour Week at** DONEGALS

Mon. — Deli Bar — 50¢ roast beef or 880 ham & fixin s Kamikazes \$1 \*\* (7pm-1am)

Tues. — Puzzt Ladies'Niyth Scoolais (7pm-1am) — Peach. Melon Strawberry Dalquins \$1 \*\* (4pm-1am) — Peach. Melon Strawberry Dalquins \$1 \*\* (4pm-1am) — Margaritas \$1 \*\* (4pm-1am) — Margaritas \$1 \*\* (4pm-1am) — Name Carab legs 25s-52 50

Fri. — Bottled Beer \$1 \*\* (5pm-1am) — MON - FRI. HAPPY MOINS ROBING RESINE REPORT OF THE RESING RESINE REPORT OF THE RESING RES

MON.-FRI. HAPPY HOUR DRINKS



5323 Mission Center Road 297-6370



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

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

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



Avenue, Clairemont. 279-2033: Brian Connelly, Irish music, Wednesday through Saturday.

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

Crystal's Frat House, 5404 Balboo Avenue, Clairemont, 279-2390: The Mar Dels, vintage rock, Wednesday through Saturday, Jim Hawley contemporary, Monday and Tuesday.

Donegal's, 5323 Mission Center Road, Mission Valley, 297-6370: Live music, call club for

Flanigan's, 5373 Mission Center Road, Mission Valley. 291-8635: Crystal, rock and roll, Thursday through Saturday.

Gold Coast Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131: Dave Rodgers, piano har, Tuesday through Sat, Irday; Gary Narramoi jazz, Sunday and Monday.

Holiday Inn/Mission Valley, Cricket's, 595 Hotel Circle South, Mission Valley, 291-5720; Elements, contemporary, Tuesday through Saturday.

Hungry Hunter, 2245 Hotel Circle Place, Mission Valley. 291-8074: Rich Faulkner, contemporary,

188

The Mar Dels'

Islands Lounge, Hanalei Hotel, 2270 Hotel Circle North, Mission 2270 Hotel Circle North, Mission Valley. 297-1101: Chain Reaction, contemporary, Thursday through Saturday; Ducktail Revue, vintage rock, Tuesday and Wednesday.

La Hacienda Cantina, 878 Hotel Circle South, Mission Valley 298-8281: Larry Page, contemporary, Wednesday through Saturday.

Lehr's Greenhouse, 2828 Carnino del Rio South, Hission Valley, 299-2828: Morig Targets, rock and roll, Thursday through Saturday, Triday and Saturday, The Press, rock and roll, Sunday, the Siers Brothers, rock and roll, Tuesday and Wei-Mesday, Rock Wars '83: Destroy, Toy, Satus, Modern Rhythm, El Ritual, and Sure, Montaly Park Hersday.

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

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

The Moonglow, 4615 Clairemont Drive, Clairemont, 273-1022: Justice, top 40, Tuesday through Saturday; live country music, Sunday and Monday, call club for information.

Navajo Inn, 8515 Navajo Road, San Carlos. 465-1730: The Press, rock and roll, Tuesday through Saturday;

Rush Hour

Quest, rock and roll, Sunday and

Pal Joey's, 5147 Waring Road. Allied Gardens. 260-7673. Fto Brigham's Preservation Band. Dixieland, swing, and oldies, Friday and Saturday.

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

Peter D's, 5149 Clairemont Mesa 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: Bitch, rock and roll, Claude Coma and the IVs, rock and roll, Jackyl, rock and roll, Thursday; the Penetrators, rock and roll, the Bytes, rock and roll, Mitchell Cornish and the Hell Mitchell Comish and the Hell Hounds, rock and roll, Friday, Joey Harris and the Speedsters, rock and roll, the Heard, rock and roll, Tony Creed and the Squad, rock and roll, the Drive-Ins, rock and roll, Saturday, Centerstage Video Night with Toy Soldier, rock and roll, the

Heard, rock and roll, the Evasions. surf rock Tuesday; the Hitmakers, rock and roll, Bowling for Larvae, rock and roll, plus guests,

Springfield Wagon Works, 5255 Kearny Villa Road, Kearny Mesa. 565-2272: Jo Treanor, piano bar, Thursday through Sunday.

Tio Leo's/Mira Mesa, 10787 The Lee's Mira Mesa, 10/87 Camino Ruiz, Mira Mesa, 695-1461: Joe Stewart, contemporary, Wednesday and Thu—day, Espresso, contemporary, Friday and Saturday.

Tio Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge, 280 9944: Joe Stewart, Orge, 280 9945; Joe Stewart, Saturday, Tuesday, Friday, and Saturday, Espresso, contemporary, Wednesday and Thursday.

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

### 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,

Barnacle Bill's, 1880 Harbor Island Drive, Harbor Island. 297-1673: Eddie Preston, contemporary, Wednesday through Saturday.

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

Spud Brothers, '50s and '60s music, Tuesday through Saturday; Rich Faulkner, contemporary, Sunday and Monday

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

Chateau Lounge, 3623 College Avenue, College Grove. 582-5820: The Coopers, variety — swing through top 40, Thursday through Saturday.

The Chocolate Affaire, 804 West Washington Street, Mission Hills. 296-1311. Bob Schleeter, jazz guitar, early evening Wednesday and Friday; Dorothy, classical guitar, Priday and Saturday.

Crossroads, 345 Market Street, downtown. 233-7856: F.M.K.A. featuring Mitch Manker, jazz, Thursday; Ella Ruth Piggee, jazz and blues, Friday and Saturday.

and onces, Friday and Sealander, Dee Mastern, 2051 Shelter Island Drive, Shelter Island, 233-2572: Ohl Ridge, comedy and music, Thurnday through Saturday; live music, Sunday and Monday, call cubo for information; the Spud Brothers, 50s and 60s rock. Tuesday and Wednesday.

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

Drowsy Maggle's, 31st Street and University Avenue, North Park. 298-8584: Ruth Hertz, folk and originals, Thursday; Opps Moon Trio, folk songs, Friday; Raggle Taggle, variety — Renaisance to swing, Saturday; Paco Sevilla and

# **NOW APPEARING ABOARD** THE REUBEN E. LEE



A Rose by any other name ... is ROSE AND THE ARRANGEMENT

Tuesday-Saturday, 9 pm-1:30 am

reuben e. Lee 880 E. Harbor Island Drive San Diego, 291-1870

### San Diego! Try, taste, and tell the difference our coffees make when compared!

ON THURSDAY AND We have the finest fresh roasted coffees in San Diego and now we have the finest jazz ensemble in the city, too! **SATURDAY NIGHT** 

**FAMILY** 

LIVE BAND

Dancing nightlyHappy hours daily at all three locations . Hors d'oeuvres 2pm-6pm &

La POSADA del SOL

9pm-closing Well drinks – 99¢ - 994

specials Complimentary

12 oz. margaritas

bean dip & chips

24 AUGUST 25, 1983

462-2640 8238 Parkway Drive La Mesa, CA.

Peter Sprague and Co. will appear 8:30 pm to 11:30 pm Friday nights, Sept. 2, 9 8:23: Saturday nights, Sept. 3, 10 & 24; and during our delightful Sunday Brunch, 10:30 am to 1:30 pm, for a morning of jazz entertainment, Sept. 4, 11 & 25.

 24 varieties of gournet coffee beans
 36 of the world's finest brewing teas
 Coffee brewing equipment and accessories
 Week-all Great food in generous portions

Open Mon.-Thurs. 8:30am-10:00pm PACIFIC EAST ESPRESSO Fri. & Sat. 8:30am-12 midnight Sun. 9:00am-6:00pm Encintas + 436-1248



· Fine wines and imported been

Espresso bar Wonderfully special descerte

Rodrigo, flamenco guitar, Sunday; Old Time Hoot Night, Monday; Dancing Bears, folk, early evening Tuesday, Siamsa Gael Ceili Band traditional Irish music, Tuesday; Bluegrass Jamboree, Wednesday.

Fat City/China Camp, 2137 Pacific Highway, downtown, 232-0686; Live music, Friday and Saturday, call club for information

Harpoon Henry's, 2725 Shelter Island Drive, Shelter Island. 224-8242: Good and Plenty, contemporary, Friday and Saturd

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

Kung Food, 2949 Fifth Avenue, Hillcrest. 298-7302: Michael Rodes, contemporary, Tuesday, Llama, classical guitar, Wednesday David Randell, classical guitar Tursday, Doug Hewett, folk and originals, Priday, Lex and Rachel, classical guitar, Saturday, John Lyon, 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 4893: Guy and

Italian songs, pop standards, and opera, Saturday.

Morgan Restaurant, 515 Fifth Avenue, downtown. 232-3352; Jazz at Morgan with Art Resnick, Paul Delnero, and Denise Jeter, Friday and Saturday.

My Rich Uncle's, 6205 El Cajon Boulevard, East San Diego. 287-7332: Bratz, rock and roll, Thursday through Saturday, Ella Ruth Piggee, jazz and blues. Sunday and Monday; Crystal. ock and roll, Tuesday and Wednesday.

Old Town Saloon, 2495 San Diego

Jazz At

Morgan

August 26 & 27 Art Resnick Paul Deinero Denise Jeter

September 2 & 3 John Ferrara Paul Delnero Denise Jeter

day evening 8:30 pm-1:00 am

Brown Sugar

Tuesday Ladies' Day
11:00 am-2:30 pm
omplimentary glass of wine with luuch for la
0-11:00 pm - all well drinks & domestic ber

Wednesday Hump Day Special

Happy Hour Monday - Friday 3:00 - 6:00 pm

Banquet facilities available

Restaurant

Friday & Saturday 8pm to Midnight Opening night party this Friday!

Jackie with Gil Warner and ø

Grass Roots Cultural Center, 1947 Thirtieth Street, Golden Hill. 232-5009: Open stage talent night,

Hamburguesa, 4016 Wallace Street, Old Town. 295-0584: Charlie Morse, contemporary, Friday and Saturday.

Jolly Roger, 807 West Harbor Drive, Seaport Village, 233-4300; Barker and Orr, cornedy and music, Wednesday through Saturday.

515 5th Avenue, Gaslamp Quarter 232-3352

Avenue Old Town 298,2200 Avenue, Old Town, 298-2209; Headwind, rock and roll, Friday and Saturday; live rock and roll, Sunday, call club for information; dance to recorded music with DJ Tim Reed, Wednesday and Thursday.

Our Place, 2424 Fifth Avenue, Hillcrest, 232-1773; Paul Yatchi,

jazz, Thursday, the Joe Marillo Quartet, jazz, Friday and Saturday

Pacific Wine Bar and Bistro, 480 Market Street, downtown. 239-9839: Mel Goot, jazz, early evening Thursday through Saturday (downstairs).

Patrick's II, 428 F Street, downtown, 233-3077: The Sy Rainey Trio, jazz, Wednesday; Fro Brigham's Preservation Jazz Band, jazz, early evening Thursday; Nitetrain, '50s and '60s light rock

for dancing, early evening Friday

Prophet Restaurant, 4461 University Avenue, East San Diege 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:

Mardi Milligan, contemporary Tuesday through Saturday.

downtown, 232-7588; Harvey and 52nd St. Jive, jazz, standards, and how tunes. Wednesday through Tom Ham's Lighthouse, 2150 Farbor Island Drive, Harbor Island. 291-910: Dusty and Melissa. contemporary, Wednesday through Sunday: Donna Cote, contemporary, Monday and Tuesday.

291-2900: Reflections: The

Soledad's, 425 West B Street,

Newports, variety, Monday through Saturday, Ducktail Revue, vintage

Triton, 6011 El Cajon Boulevard, East San Diego, 583-3240: The Bruce Carneron and Hollis Gentry Ensemble, jazz, Thursday through

Trojan Horse, 6179 University Avenue, East San Diego, 582-1070: Voyager, rock and roll, Thursday through Saturday, Mayhem, rock and roll, Wednesday.

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

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

Reuben E. Lee, 880 Harbor Island Drive, Harbor Island, 291-1880; Rose and the Arrangement, contemporary, Tuesday through Saturday.

Sheraton Harbor Island, 1380 Harbor Island Drive, Harbor Is

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

The Voyager, 1901 Shelter Island Drive, Shelter Island, 222-0421:





MONSTERS

\* THE IMPORTS

CULTURAL BREAKTHROUGH

For hall rentals or band bookings call between 1:00 pm & 5:00 pm - 276-8500.



THE SYNDICATE Nightclub

2176 Chatsworth Bivd.
At corners of Chatsworth and Voltaire in Point Loma.
At corners of Chatsworth. For I-8, go right on Lytton,
follow to Chatsworth. For more information. 226-4578.
Ages 17 & un welcome. Doors open at 9 pm.

1056 Autobily





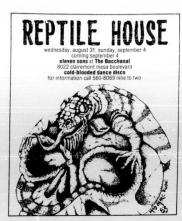


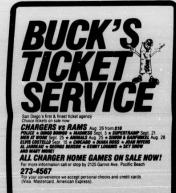
5 – 8pm, no cover Pail of Mic Ponies, \$1.25

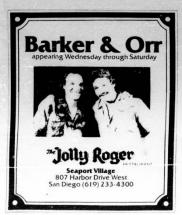
Coming next weekend...

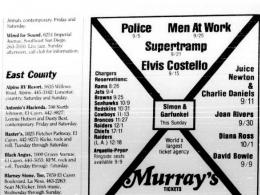


AUGUST 25, 1983 25









### C.W.'S SALOON

Downtown 231-1818 10th & C

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

Wednesday-Saturday Dance to the live country music of

### **CIMARRON**

### **All Monday Night Football**

**Games Televised** 50¢ Hot Dogs 50¢ Chili Special Happy Hour prices 4:00pm-Close

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-9:00 pm. Now open Mondays.



\$25 drawing & \$2.50 pitchers of beer

Thursday — ladies' night — Margaritas & tequila drinks \$1.00

75¢ well drinks & draft (8-10 pm) wear a Trojan Horse T-shirt and ge 50¢ off all drinks, all night.

Lorenzo's, 596 Broadway, El Cajo 442-9696: Vizion, contemporary and originals. Tuesday through Saturday: Fro Brigham's Preservation Band, Dixieland jazz, Sunday and Monday. Magnolia Mulvaney's, 8861 Magnolia Avenue, Santee

The Boond scles 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: Delene. contemporary, Monday; Steve Mouzas and Finest 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, 444-7433; Country Casanova, country, Tuesday through Saturday; Sundown, country, Sunday and Monday.

Dino's Lounge, 9711 Campo Road. Spring Valley. 464-9502: Country Tom, country, Tuesday and Thursday

Don's, 13321 Business Route 8 at Los Coches Road, El Cajon. 443-2444: Shenandoah, country, Friday and Saturday.

Driftwood Lounge, 5286 Baltimore Drive, La Mesa. 462-0533: Junction

contemporary. Tuesday through Saturday: Shenandoah, country,

Plinn Springs Inn, 15505 Highway 80. El Cajon. 443-9568:

Hungry Hunter, 402 Fletcher Parkway, El Cajon, 442-0517: Ed Cunningham, contemporary, Tuesday through Thursday, Mike Edwards, contemporary, Friday and

Kentucky Stud. 11377 Woodside Avenue, Santee. 448-3402: Country Justice, country. Thursday through Saturday, Rawhide, country.

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

Lakeside Hotel, 9940 River Street Lakeside, 443-9591; Branded, country, Thursday through Sunday

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

Lorenzo's, 596 Broadway, El Cajon

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







Saturday · October 1 · 8 PM Santa Monica Civic Center

TICKETS: \$14.75, \$12.50, \$8.00 \$3 discount under 12, over 6: NTA MONICA CIVIC BOX OFFICE: INFO & CHARGE BF PHONE 193-9961
PAGE ONE BOOKSTORE. 453 E. Celoredo Bird., Pasadena 792-9011.
SSTERH-OOD BOOKSTORE 1351 Westwood Bird., LA 477-7300.
BREAD AND ROSES 13812 Wenture Bird. Sharman Oaks 986-5376

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Holly

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&

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Gilbert





CIRCLES

91X The Rock of the 80's! NIGHT THE REFLECTORS

S1 Drinks Sunday S1 Drink Night

Thursday 8 10 pm Blowout 50c Drinks

and Beatles music, Thursday through Saturday; Wheels, rock and roll, Tuesday and Wednesday

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

Mickey D's, 9563 Mission Gorge ce. 448-9934: Que rock and roll, Thursday through

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

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

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

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

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

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

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

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

Santee Lakes Regional Park and Campground, 9040 Carlton Oaks Drive, Santee, 562-1052: Live country music, Sunday afternoon, call club for information.

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, 449-6060: 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.

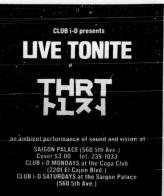
#### South Bay

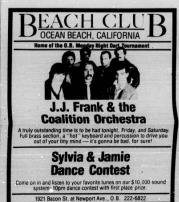
Baloots at the Beach, 717 Seacoast Drive, Imperial Beach, 575-0889: Ginger and the Sharks, rock and roll, Thursday and Sunday; Transactions, rock and roll, Friday and Saturday

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

Country Bumpkin, 1862 Palm Avenue, Imperial Beach, 429-1161. The Savery Brothers, country. sday through Saturday Ducktail Revue, vintage rock

Dance Machine, 1862 Palm Av Imperial Beach, 429-1161; Destiny, rock and roll, Tuesday through Saturday: live rock and roll. Sunday and Monday, call club for







(

**KEVYN LETTAU TRIO** 



Dock's Cocktails, 317 Third venue, 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, contemp 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.

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

La Maze, 1441 Highland Avenue. National City. 474-3222: Bruce Robbins, guiter ring-along, Tuesday through Thursday, East Coast, contemporary, Friday and Saturday.

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

The Lantern, 1322 Third Avenue, Chula Vista, 427-4200; Hellion, rock and roll, Wednesday through

Oasis Bar, 1121 Third Street, Chula Vista, 426-2977; Whiske

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

Palomino Star, 3008 Main Street. Chula Vista. 427-5889: Linda Sherwood and Surefire, crossover country. Friday and Saturday.

Royal Vista Inn. 632 E Street. Chula Vista. 426-2500: Rex Paris, standards and contemporary. Tuesday through Saturday.

Trophy Inn, 999 National Avenue National City, 477-5753: Frank

8/25 The Animals

Dixon and Nightlife, country Tuesday through Salunday.

Wild Turkey, 5080 Bonita Road Bonita, 267-2550; Automatics, rock and roll, Thursday, the Blitz Brothers, rock and roll, Friday and Sunday through Wednesday.

The Bytes: Spirit Claude Coma and the IVs: Spirit Claude Coma and the IVs: Spirit Clubland: M's Club. Halcuon Mitchell Cornish and the Hell Hounds: Spirit Crystal: Flanigan's, My Rich

London Brothers: Rodeo Luna: Bodie s. Beach Club Man's Best Friend: Bobby G's The Mar Dels: Crystal's Frat



### **PERFORMERS**

by Linda Nevin. If you wish to be included, please call 469-6022 before 5:00 p.m. The listings are

### Rock & Roll

The Johnny Almond Rhythm Revue: Bobby G's, Poway Mine Co.

Automatics: Lehr's Greenhouse, Whiskey Flats, M's Club, Wild Whiskey Flats, M's Club, Wild Turkey Bandli: Black Angus/Chula Vista The Beat Brothers: McP's Bitch: Spirit The Blitz Brothers: Wild Turkey Bogart: Vista Entertainment Center The Ron Bolton Band: Windrose Bealler for Lampas Seits

Bowling for Larvae: Spirit Bratz: My Rich Uncle's

Dick Dale and the Deltones: Belly Up Tavern Destiny: Dance Machine, Lehr's

Greenhouse Dirk Debonaire: Belly Up Tavern.

Dirk Debonaire: Belly Up Tut Distillery Nightclub Diamond: Bobby G's The Drive-Ins: Spirit Ducktail Revue: Country Bumpkin: Islands Lounge El Ribust: Lehr's G-eenhouse The Evasions: Spirit Flywell: The Alamo Four Eyes: Belly Up Tavern, Roden

Four Eyes: Gray Crawers.

Paul: 4. Challe

Ginger and the Sharks: Buloots

at the Boach.

The James Harman Band: Rodeo

Josepharia and the Speedisters.

Special Body Drawers

Sprint: Body Dr Tawers

Sprint: Body Drawers

Sprint: Body Drawers

Sprint: Bellion: The Lantern

Hearth Sprint: Bellion: The Lantern

Hereas: Falcipus and Marphy's

Huslant: Idol; Sprint

Jackel: Sprint

Jackyl: Spirit
Kicks: Baxter's
The Russ Kirkpatrick Band: Jolly

The Nomads: Jose Murphy's Oozo: Old Pacific Boach Cafe The Penetrators: Spirit Planet: Vista Entertainment

Power Tool: Wild Turkey
The Press: Navajo Inn, Lehr's
Greenhouse
Quest: Navajo Inn, Mickey D's
The Rebel Rockers: Belly Up

The Rebel Rockers: Belly Up Tuvern The Reflectors: Distillery Nightclub, Vista Entertainment Center RPM: Black Angus/El Cajon The Siers Brothers: Magnolia Mulwang's, Lehr's Greenhouse

Greenhouse
Spectra: Park Place
The Spud Brothers: Boat House,
Doc Masters
The Squad: Spirit
Status: Turquoise Lounge, Lehr's

Thunderbolt the Wondercolt Bunbury's Toys: Lehr's Greenhouse Toy Soldiers: Spirit Transactions: Baloots at the Beach

Whaling Co. U.S. Male: Pea Soup Andersen's Victim: Whiskey Flats, Le Chalet Voyager: Trojan Horse The West Coast Band: Le Chalet.

Tuba Man's Wheels: Jose Murphy's, Magnolia Mulvaney's White Dwarf: Le Chalet

#### Contemporary/ Top 40

George Allardice: Hotel del Coronado Ambition: Black Angus/Kearny

Judy Ames: Henry's Dusty Best: Mr. Bill': Backroom

The Billy and Annette Duet: Moby's Broiler, Carlos

Murphy's Blue Skies: Teapot Inn Chain Reaction: Islands Lounge Clutch Cargo: Sexton's Doris Cole: Hotel del Coronado Jack Costanzo: Pancho's Donna Cote: Tom Ham's Lighthouse

Donna Cote: Tom Ham's Lighthouse Barry Cunningham: Hill House. Gentleman's Choice Ed Cunningham: Hungry Hunter El Cajon Cathy Curits: Coester Saloon Delene: Coaster Saloon, Bull and Bear

Denny and Kristina: Sandtrap

Denny and Kristina: Sandtrap Lounge
Double Dose: Hungry
Hunter/Imperial Beach,
Monterey Jack's
Double Vision: Nooflies
Desty and Neiliras: Tom Hum's
Mile Edwards: Hungry
Hunter/El Cajon
Elements: Holday Irru/Mission
Valley
Engresso: To Leo's/Mission
Gorge and Mira Meas
Gorge and Mira Meas
Hungry Hunter/Mission
Valley
Flyte: Monts: Anthony's
Harborolde

Harborside
J.J. Frank and the Coalition
Beach Club Beach Club Wayne Gire: Old Bonita Store Restaurant, Coaster Saloon Good and Plenty: Harpoon

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Lourge
Ella Ruth Piggee: Crossroads, My
Rich Uncle's
The Sy Rainey Thio: Patrick's II
Del Ray and the Blues Gators: Old
Time Cafe
Art Resnick: Morgan Restaurant
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Elario's.

The Ron Satterfield Quartet:
Elario's
Bols Schleeter: The Chocolate
Alliaire
Peter Synague:
Bookworks/Pamikin
Colfebrause, Old Time Cale
Stone's Thomes, Belly (b) Tauero
Tempest: Chuck's Stone's House
Tobacco Rond: Old Time Cale
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Jan Tobacci Rond: Old Time Cale
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The Beat Browners: Me'r)
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Charles Wagon and the Wheels:
Beilty for Taues: Vision flow;
Country Cassons: Circle D. Correl
Country Justice: Kreitzicky Stud
Country Cassons (Frei E.D. Correl
Country Justice: Kreitzicky Stud
Country Cassons Stoon, Silver
Cotyners: Linds Stoon, Silver
Edy

Fox Cathy Curtis: Coaster Saloon CW Express: Ralph and Eddie's Frank Dixon and Nightilie: Trophy International Trophy International Four Way Deal: Stage Coach Irm Wayne Gire: Old Bonita Store Restaurant. Coaster Saloon Cravel Caryon: Mama's Mink The Highwater String Band: Coaster Saloon

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Rebel Rockers: Belly Up Tavern Stone's Throw: Belly Up Tavern

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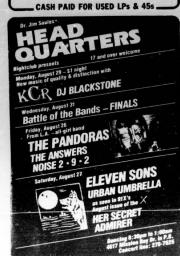
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Jo Treanor: pame bar, Springfield

The Clara Ward Singers: gospel. William Wright: piano variety. Cafe



489-TRIP

### **CURRENT MOVIES**

Being There Jotzy Rosanski s astaphation of his own nover about a standed gardener named Chance, whose only acquamismose with the world beyond his garden has been through his constant exposure to TV, and who is suddenly furned out into that world, when his benevolent markets places or Time would and who is suisfairly turned out ento that would when his benevolent hat would when his benevolent seems to be enfente ways to go with this seems to be enfente ways to go with this premise, and the necessary way, for instance, would burch servers of more consistent ways a narrowly focused political parable about the owneright success of the lider blood among the success of the success events of present the success and a speed, when the success of the success of the success events of contract to the success events of contract to the success events of success of the success of the success of the cast Of those who mean, the success of the success of the success of the success of the success owners of the success of the succes

Best Friends - Barry Levenson and Valence Curbin, scriptwriting partners who are also husbanid and wife, have centres a perm private pole attual emphasions protection to the control of the centre of the centre

Blue Thunder Lazily plotted paranoid thirtier The main instrument of paranois is a crowd-control combat helicopter that can see and hear through solid walls. But the technol

Clowne, from 9:261

lino, rather than the title, raises hopes that this might be, or aim, a bit above the average youth move Perhaps it is, or does, but not enough so to earn it a High-School Equivationcy. The sticky situation, of a prep schooler involved.

they patch things up in must and blood but the woman is prefly much look in the shafter. Of all the actors, Start Mingolius comes of the star is stated wired by the star is started to the significant is, not altered to the first significant is, not altered to the first man. With Andrew MCCartiny Team I, (Carero Comma 4, Centary Team I, Funds Team 5, State Chrim to, Sontial Annexis Calenda Commiss, from 8.2%).

Conan the Barbarian The closest thing to a Steve Reeves Italian mus-

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Casino, 543 5th (232-8876) Cujo, The Star Chamber, and Looke

Guild, 3827 5tn, Hillcrest (295-2000) The Draughtsman's Contract

Cove, 7730 Grant, La Jola (459-5404). The Renew of Martin Guerre Fine Arts, 1818 Garnet, Pacific Brach (274-4000) The Grey Fox, from 8:76

Loma, 3150 Picsecrans (224-3344) Tracing Places

Sports Arena Sixplex, 3350 Sports Arona B

Strand, 4050 Newport, Doron Broach (223-3) Costar Fever, 8:26 frecings 30 The Star Charather and a second feature.

197

Gleschouse 5, 2166 Sports Arena Blud.
1/25/2666

Theater 1 Laky Morey.
Thoater 2 Raky Banners.
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La Jolia Village Theaters, 8879 VIIII La

Clinema 21, 1140 Hotel Circle North (291-2121) Staving Afree

Fisata Twin, 475 9th. Chula Vista (422-5267) Theater 1: Private School and Class Theater 2: Yor, the Hunter from the Frider Blue Thunder from 8:26 Sarbor Drive In, 32nd and D. National City (477-1392) Metastom: The Destruction of Jaced 5 Blue Thunder

STATE UNIVERSITY

Century Twin, 54th and £) Capor 8Not (582) Possible 1: Claims and Alvadro School Product 2: Superinan III and Camer of the Planter P. Rom III 29

Janes Syn Ken, 4011 Asserb Ayer, 283-5900) Jateoch vis Warnbor, Phough 6-27 The Jane Gryder, and Canen the Barba 9-28 Asserbing A Worker's Place and Print Strong Trains and Moninghing, 8-30 Coming Central Box, 6-31

UA Cinemas, Interstate 8 at Magnotia. El Capon (440-0306) Theater 1: Return of the Jedi Theater 2: Fee and Kie, Inom 8/26 Theater 3: Easy Money

Crest, 102 N. Freeman, Oceanside (722-6561) The Star Chamber and 46 Hrs. from 8.26 Escondido Drive In, 635 West Mission Ave (745-2331) Janes 3-D and Cugo, from 8/26

Flower Hill Cinemas, 2630 Via de la Valle, Del Ma

Jared-Synt The Rocky Horror Picture Show an Dawn of the Dead, N 26 and 21 midnight

755-5511]
Thistee 1 Real Business
Theree 2 Metalstorm The Destruction of Janes Syn
Theorem 3 Strange Real from 8:75

La Paloma, 471 Fest St. Encornal (436-7469) Ocean Fever, through (436-7469) New Valley Drive In, 3840 Mission Ave. Clottan

Oceanside B. 2517 Vista Way Cross-

# **CURRENT MOVIES**

aboul a riad dog. starring Dee Wal-lace, and directed by Lewis Teague (Ace Drive in from 8:26. Casino from 8:26. Cinema Plaza 5: College; Es-condido Drive In, from 8:26, Mira Mesa Cinemas, from 8:26, Plaza Bonita: UA Glasshouse 6)

Bonita, UA Glassfouse 69 .

Curse of the Plink Panther — A rominant risky file to set in foroit or someone who might have gotten a bil rick of the whole Plink Panther series, and who had assumed that the death with the properties of the propertie

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The Bark Crystal — Its environmental for the Samuel Control of the Samuel Control Samuel Control Samuel Control Samuel Control Samuel Samuel Control Samuel fairs of the earlier fair. It is glitablead, it is contacted, insea thanking, it is a contacted to the contact of the contacted to the contact

The Dogs of War — Christopher Walken as a soldier of fortune hred by
todeign platinum investors to overmove an tid Armi-hype Afficial dictation. He as a bit delicate locality by
the state of the state of the state
impries, and gurshot wounds he is
supposed to have, or to handle the
devisation y MMIB weapon of which
much is made in the hard shootul fluc
the adolescent notions of manify
glamour and comance that rule the
day. Jack Cardiffs photography is
somewhat uneven. but occasionally
doors and after dark. With Tom Ber-Dawn of the Dead — George A Romero's companion pince to his NIGHT OF THE LIVING LICAD, set largely (and inspirationally) in a sub-urban Pittsburgh shopping center, less a sequel than a remake, a new and improved version with slicker

Towne, from 8/26)

The Draughtsman's Contract Re-

Easy Money - Cornetly with Rodriey
Limperfield, Joe Pesci. Geraldine
Fizzyerlad, and Jennfer Jason Leigh.
(Fastern Valley, Frontier Drive In.
(Fastern Valley, Frontier Drive In.
Colonistics R. Rancho Bernardo In.
Sariete Drive In. South Bay Drive In.
Sariete Drive In. South Bay Drive In.
Sweetwater 6. I Ju Chroman 3. Understanded In.
All Cassification of Corners 2.

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All Cassification (Corners 2.

Tom Rodried

First Blood

Fanny and Alexander — Reviewed this issue. With Ewa Froling, Bertil Guve, and Pernilla Allwir, written and directed by Ingmar Bergman. "\* (University Towne Centre)

Fast Times at Ridgemont High— Despite the publicity drummed up by Cameron Crowe. Undercover Teen-ager, the movie based on his original other youth conceyl. Crow has writ-ten his own character out of the screenplay and there is nothing else to unde the remaining dramatis per-sonal. A cough of the characters (is super-cool ticket-scaleper) are sharply enough elsewhere. eriough etched to have come from experience, but they and everybody

olse are flattened in the mad dash for gags, gags, gags (especially throwaws), montage style gags). With Sean Penn, Jennifer Jason Leight, Judge Reinhold, and Phoebe Cates, directed by Amy Heckering, 1982.

• (Parkway, UA Glasshouse 6, 8/26

First Blood — A purgative for Viet-nam veteranis feelings of rejection. Jack Starrett is book in the same role lack Starrett is book in the same role lack Starrett is book in the same role used to aggravate whole gaings of Hetris Angles into learning part pace-heters Angles into learning part pace-heters and starrett in the same started of spite the larett wested in singing the and suspense er well sustained, de-spite the lime wested in singing the reassessing the damages of the Viet-nam War Sylvester Statione. Brian Dennethy, Richard Cherna; directed "Tiese Valley Drive In; Santee Drive In).

Flashdence — Jennifer Beals stars as a construction worker who aspires to be a professional dancer, directed by Adrian Lyne (Oceanside 8, Parkway 2; Plaza Bonila, Sports Arena 6; University Towne Centre)

48 Hrs. — After the pastoral interfudes of THE LONG RIDERS and SOUTH-ERN COMPORT. Watter thill returns to the urban milieu of THE DRIVER and THE WARRIORS, but his decline since the latter pair continues onneitheless. One of the more obvious differences between them and the present work is the latter pair continues nonetheless. One of the more obvoors differences from other than the base of the continues of the abandonment of an imaginative and magnitude under now world in preference for a referenteeshy residence one—it. By a set of currently accepted conventions or mannersers which include such things as the short of Scotch in rusted ratilitiest of the set of currently accepted conventions or mannersers which include and the set of currently accepted conventions of the set o

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pm. all seats are only 12th 50 matteres are only 12th 500 \*
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**CURRENT MOVIES** 

Penelope Milford, directed by Frank Zunga. (College: Fashion Valley: Mira Mesa Cinemas: Rancho Bernardo 6, Wie-gand Plaza 6; from 8/26)

The Grey Fox — Richard Farnsworth stars as Bill Miner, turn-of-the-century stars as Bill Miner, turn-of-the-century train robber; directed by Phillip

Hercules — Muscleman Lou Ferrigno as the mythological Greek hero, with Aybil Danning and Brad Harris, directed by Levis Coatles (Bipu; Camino Cinena 4; Center 3 Cinema 2; Frontier Drive In, New Valey Drive In, Parkway 3; Paza Twin 1; South Bay Drive In: Sports Arena 6; Sweetwater 6; University Towner Centre, Wingand Plaza 6; from 8/26)

Centre, Wingand Plaze 6, 15m 9/20). The Manger — This works hard to obscure the fact that it is a wampie movie (the fearful word is never uttered). But it will not imanage to foot interest the second of the fearful word is never uttered, but it will not interest the second of the maintenance of a Beautiful Popole Iratyle, with live rise. billowy diaghanous drapes, and so en, seems to be the sole concern of both the head vampire (Catherine the Catherine Catherine the Catherine Catherine the Catherine Catherine the Catherine Cather

The Hunter — Sieve McQueen as a modern, urban version of Josh Ran-dail, the Old West bourly, hunter he all, the Clif West bourly, hunter he scorning of the scorning of the scorning of the scorning characterization modelled on real-fiel skip harder flash phartage Happing and action the scoration, but the move finally seems sittle school in hist, and long on action the scoration; someone gives him and actiness, he pays a call, and all hell breaks toose. Directed by Buzz Kulik.

"(Course, from 8/26) (Towne, from 8/26)

(Tomer, from 920)

Kington, or Australia (Antalan, Maria (Anta

Lone Wolf McQuade — His Texas Ranger commanding officer adminishes Chuck Norris for not having enough "style" — an accurate assessment in der exactly in the way intended, of the shortcomings of Norris a comentatic outure Hence, he has page from the Clint Eastwood style cook (graring with the frailianate musical score of Francesco De Mast outliering a solo whestler belief, and scal score of Frances utilizing a solo whistler un), as well as a few Bond. The results are above Chuck Norns a a ever, the body-count e fingers and thumbs in

mercials turns out to be Crichton signifianty bone to pack — a week picked bone, of course, long before he gets hold of it Even his most original concept — some sort of fleshlight gun that hypnotizes and paralyzes — comes to seem old and worn out by the time hor is through playing with it. Albert Finney, Susan Dey, James Coburn, and Leigh Taylor-Young. 1981.

• (Casino, from 8-26)

• (Casino, from 8/26)
Mads Max — An assured and energetic visual style, retent armost to the point of dovereignee on short tracking shots and quick disables, makes that and quick disables, makes that and the point of production or imagination for the firmhakers, just far enough to explain away any bit of the point of the point of children as we know it. Made in Australia and cubbed like Anerican Directed by which is a point of the po

OFURO 760 Thomas Avenue, Pacific Beach where you can erjoy hot-tubbing for an hour or two in a seren atmosphere of soft music, plants, and the beautiful used environment of your own private garden hot tub room, amounces the

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some excruciating (and some amus-ing) effects of isolation, of incompre-hension, of incompetence, of furtive-ness, of fear. Rather too much of the ness, of fear. Rather too much of the exposition is given over to expedient, first-person narration, and the movie becomes too much a one-man show the expedient of the expedien

Mr. Mom — Michael Keaton as an unemployed businessman forced into the role of house-fusband, with Ten Garr as his working wife, directed by Stan Dragol (Cinema Plaza 5. Fashion Valley, Sweetwater 6; UA Glasshouse 6; Vineyard Twin 2)

Nelloss Lampoon's Vacation — It would have been nice if he tone of the opening credits sequence, with old positionate for visuals and a peppy topo-song percey by Lindey Buck-into the action. No such luck. The movemakers show little knowledge of what actually goes on, and goes word, or a creas country family vacying, or a creas country family vacying, or a creas country family value of the country of the country of the country of the country of the crease country family value of the country of the

One ad per tub, Good au-Thursday through 8/31/83.

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Wegand Paza o)

Night Shift — Hard-working but not very creative comedy about a proteintrion ring operating out of the City
Morgue Rot Howards direction, in

John Howards direction

John Howards direc

Dog Pound), and the more unsavory

Octopusy — there is any renewed vitality in this, the flatforeth installment in the James Borrd series, the credit real file between the Western allers and the Sowies is the larger well and the Sowies in the larger well and the Sowies in the larger well as taked of a ready and the sowies to the larger well as taked or as an argument in favor of brinkmanship and against detent as an argument for having pur Bond out to make the sowies and a series when the sowies are some the sowies and a series of the sowies and a series of the sowies and the sowies and the sowies and the sowies are sowies and the sowies are sowies and the sowies are sowies and the sowies are sowies and the sowies are sowies and the sowies are sowies and the sow pasture, some time back, and recul-ing hint to action only as genuine need arise. Fut here, when the need for a Bonu might be said to have again arisen, or at least to have risen higher than it has in the proceding discale, the series formula can be seen to have deviated tool art toward slightlick to be able to returned extending and the reed. Still for a short and pleasurable



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rrigno · Sybil Danning · Brad Harris **HERCULES** • 12:35, 2:40, 4:50, 6:55, 9:00. 11:05 (PG)

EASY MONEY w: 1:00, 3:16, 5:15, 7:15, 9:15, 11:20(R)

FIRE & ICE

70MM & Dolby Stereo
RETURN OF THE JEDI
playing: 12:30, 3:05, 5:30, 8:05, 10:40 (f

8879 Ville La Jolle Drive North of La Jolle Village Squar

METAL STORM
The Destruction of Jared-Syn • 3-D
row: 12:35, 2:15, 4:10, 5:55, 7:40, 9:35, 11:15 (PG)

FIRE & ICE Starts tomorrow: 12:30, 2:25, 4:25, 6:30, 8:25, 10:15 (PG)

RETURN OF THE JEDI Now playing: 12:30, 3:05, 5:30, 8:05, 10:40

EASY MONEY w: 12.35, 2.35, 4.40, 6.50, 8.55, 11.00 (R)

RETURN OF THE JEDI playing, 12:30, 3:00, 5:30, 8:05, 10:40 (PG

HERCULES 12.35, 2.40, 4.45, 6.50, 9.00, 11.05 (PG)

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The althourses with the introduction of a subservating Plateau greated and the mast chimen to call the American Greater and the color of the subservation of the American Greater and the color of the subservation of the American Greater and the color of the subservation of the Color of the C

Something funny is brewing at Elsinore Castle.

UA GLASSHOUSE

AMC FASHION VALLEY West of Nordstron • 291 4404 **OCEAN FEVER** 

### **CURRENT MOVIES**

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No, from 8:26) delign Places — THE PRINCE AND EPAUPER set in modern-day Phal-sphia and without the gimmet of two social opposites being physical places and princely figure. In contrary, is a WASP from the set of the second opposites being any set of the second opposites being the second opposites being the second opposite second opposites being the second opposite membraces into the second opposite membraces into the second opposite membraces in other second opposite membraces in other second opposite membraces and second opposite membraces has been reading up on in TIFIC AMERICAN The social sness of the premise gives e another leg to fall back on if the comic leg comes up more often than not, reaches ma: Oceanside 8)

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**老** San Diego School of ACTING and VIDEO techniques Train with Hottywood Prefessionals Call 459-3331 for information & brochure.

A Car THE CHILD'S PRIMARY SCHOOL Maximum of 15 students per class A loving, success-oriented environment · Emphasis on basic academic skills

· Extended day care available

Applications still being accented

298-8953

8 MONTHS OF BOWLING FUN AT LOW COST!

## JOIN A BOWLING LEAGUE

9-30 A.M. — LADIES MORNING LEAGUES: MON. 9 P.M. — MEN 735 SCRATCH. AGE 45 UP 100 P.M. — SKUNDS. MEN & WOMEN, AGE 55 UP MON. — FRI. 600 P.M. — MIXTO LEAGUES - FRI. AND SUM. 600 P.M. — MIXTO LEAGUES - FRI. AND SUM. 100 MUSTARGES. MEN - 175 Aver. Up 90 MUSTARGES. MEN

VACATION IN MAZATLAN --- PAY AS YOU BOWL! SUNDAY 8:30 P.M. -- 6 DAYS IN MAZATLAN IN MAY 1984 CONTACT: JOHN PERRY OR FAYE MCKENZIE

Frontier Lanes

Sharp Cabrillo offers walk-in care at ½ the cost of emergency room service.

Prompt Care: low-cost, neighborhood, walk-in services.



POINT LOMA — Lozall now offers a convenient, very significant for the property day, all year, from 11 am to 9 pm. of the mining injuries offices are some very day, all year, from 11 am to 9 pm. of the property day and the property day and



for minor injures/Illnesses.

Located adjacent to Sharp Cabrillos Emergency in Beach areas, Sharp Cabrillos Emergency and Emergency and Emergency and Emergency and Emergency and Emergency in Emergency







THURSDAY - AUGUST 25 - 8PM

MICHELOB. KBEST

AN EVENING WITH **CHICAGO** 

TUESDAY - AUGUST 30 - 9PM



KBEST AN EVENING WITH

**AL JARREAU** 

FRIDAY - SEPTEMBER 9 - 8PM

JOAN RIVERS

THE SMOTHERS BROS.

JIM STAFFORD



GEORGE KBEST BENSON

WED - SEPTEMBER 21 - 7 & 10 PM



**KENNY** LOGGINS

SATURDAY - SEPTEMBER 24 - 8PM

FRIDAY - SEPTEMBER 30 - 8PM S.D.S.U. OPEN-AIR AMPHITHEATRE

More BOMMER Season Am



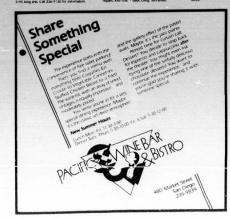
Marc Berman

### Section 3/Classifieds

#### How to Place Your Free Classifieds

CLASSIFIED ADS mailed to the Reader MUST BE TYPED on 3x5 cards and sent

#### For Sale



### Pablo's Restaurant

Mexico's best . . . San Diego's favorite
Come on over and indulge in the flavors of Mexico. Located in
Pacific Beach, Pablo's Restaurant can proudly boast about its
authentic Mexican dishes and specials. For appetites large or
small, funch or dinner, Pablo's has a meal for you!

### \$2 Off **Steak Picado Dinner**

You'll set a hearty portion of our tender sirloin tips t a picante sauce of fresh peppers, onions s. Dinner includes our Mexican-style rice and your choice of soup or salad.

\$5.45

Regularly \$7.45, good with this coupon through August 31.

1851 Garnet Ave., Pacific Beach 274-3050 Hours: Ham-Hpm Sunday-Thursday, Ham-3am Friday & Saturday "Excellent Mexican Food"

## RESTAURANTS

-



### **Grand Opening** Specials

August 25 to September 8 75¢ domestic beer \$1.00 well drinks from noon until 9:00 pm.

### And 50c off any lunch

with this ad.

Harney Street between San Diego Ävenue and Juan Street, Old Town 299-1191 Outdoor dining.



### LA HACIENDA SUMMER LUNCHEON FIESTA

Cold Prime Rib Plate
With Cottage Cheese & Sliced Tomato.
Greek Artichoke Salad
Marinated Artichoke Hearts with Feta Cheese Spinach Salad with Bay Shrimp Served with Our Special Hot Dressing. \$3.50

Enjoy Patio Dining



For Reservations (619) 298-8281 875 Hotel Circle South

## Kelly's House

## Dining Early?

Enjoy One Of Our Complete Dinners at \$4.95 4 to 6:30 Daily

Pleasurable Dining until 11:45 p.m. at Affordable Prices (Steaks, Lobster, Fish, or Chicken)

Champagne Special - \$14.50 4 - 6:30 p.m. - 7 days a week

248 Hotel Circle North \* 296:2131 Town and Country Hotel

MOVE PROJECTOR dual 6 and camera-zoom lens & screen Bell & Howell Like new, \$129, 584-0166.

STAMP COLLECTION for sale, all or part. 894 to present stamps, sheets, blocks and list day stamps. Face value over \$1,000. Asking \$950, 280-6997. TV 525, SINGER sewing machine with cabinet, 150, POTTER'S WELL, C.L. electric, used very little, top conduction, 1450, 456-0381 weekends & evenings. ADDIT CLIRACIDES setting new matters and high rhar-uads only stroller, playpen, pad, sheets, \$165 or best \$33-36-12 eventue, complete therefore \$33-36-12 eventue, and the playpen and sheets \$155 or best \$33-36-12 eventue, complete therefore pages \$73-35.886.

TEST EQUIPMENT, neath VTVM, EICO VTVM, Heath-kit osciloscope, signal generators, RCA voltomnyst, All work, 298-8657 days or 283-3850 evenings.

COFFEE & 2 END tables set dark wood, excellent condition Must set. \$175, 483-5590 after opm. ARCIVING SALE! Queensae waterbed in excellent con-dition. Egupped with bookcase, headboard, padded rails and heater. 421-6100.

ELECTRIC FOOD dehydrator, Equi Flow, 10 trays, works great as new, \$125, 583-0560. ROLEX LADIES 14K write gold case and bracelet. Ask cleaned. Faceted crystal Beautiful and damly watch.

2 ORECK VACULIMS, powerful, light, strong, fast, excel-tent condition, 150 each, 942-5945, anytime FREEZER, 11 6 cubic feet, G.E. upright freezer, excellent condition. \$185. Santee 449-1634 weekends 6

MATTRESS, BOX springs & frame, double-size, very firm Beautiful ster new, 273-60%, 273-0923.

AMTTRESS, BOX springs & frame, double-size, very firm Beautiful ster new, 273-60%, 273-0923. BL/TCHER BLOCK table — Round, 36" diameter, good by condition, \$125 or best offer, 459-5317.

BABY PLAYFEN, carsest, walker & swing, 150 for at Everything is in very good to excellent condition identity 465-2477 after 5-30pm. LAMPTABLE 24 round marble top with contemporary walnut base. Great buy at 135: 224-7145 or 226-1643.

HAR igreenj, 135, mattress egg crate, 15, ut handsaw. 12, hanging planter, 11

MAPLE COFFEE TABLE, rectangular \$25, C.B. radio, 40

Channel, \$35, Tennis racquet \$10, 274-2139.

The property of the second of REPARAIORE HEAVY DUTY washer and gas dryer. Good condition, \$225 for both. 19" black and white Magnason TV, 165 698-7804.

CLOCK RADIO 510, movie screen 510, gas can 510, neimet 515, 8-track player/recorder 575, 4x7 shelf unit.

SMALL I BEDROOM trailer with porth, in El Cajon Mais sell Asking \$5000 Bonnie 279-4829. LESTER SPINET PIANO with bench 1400, needs in-finishing. Motobecane moped like new, 1450. 753-8060 after form.

KING SIZE WATERBED, frame, mattress, liner, heater pedestal, \$200 complete, Sue 693-8811. WATERSED, KING SIZE, \$50, 421-7178.

TOP QUALITY SEALY queen size boxspring and bed-trame in excellent condition, \$75, 295-3817 evenings.

WINDOW AIR CONDITIONERS (2) Kenmore, excellent working condition, 6000 BTU only \$160, 14,000 BTU just \$210, 234-2334 for appointment dats or 294-4104

15 CU FT. PROSTLESs refrigerator. Top freezer, gold color, excellent condition, \$165, 488-8570.

ANTIQUE KE BOX original briass handware, excellent condition, \$650, 440-2042.

CB 40 CHANNEL SSB AM Cobra. 139 XLB base. as new 1225-584-0166 3-15 GALLON CONTAINERS of spit-leaf philodericons. At 3 for 525 or best offer, 697-6149.

DINNER GOOM LAW Environ type (Bendree, bad) FRICINGER (Freet, run) grost, upoys, Best offer: UNIVER BOOM 57 acut, rectirer, coffee bole, end WATERED FOR SALE, I deaver, querrage, grint TELEVICE, 12 6CA Book 5, ables, 9 mortes as

CIAK TABLE and 4 chain, excellent condition, antique pull out type, stained dark. \$250 or offer. Ron 483,7894

WALL UNIT, redwood, curtains for every room, brand nezz coffee Lable & matching end Lable, corner book shelves unit. TV stand and kitchen stand, 224-9527

STOVE GAS, narvest gold, excellent condition, works like new, 1250, 576-1672 after 4pm

WOMEN'S CLOTHING, dresses, years, tops, etc., sizes 10-12. Good condition & reasonably pixed. Must see. 284-0544 evenings, keep trying.

2 SEWING MACHINES, all metal, in good working condition, \$75 & \$135, Kietry 457-5254.

3 POLICE TICKETS, 190, 276-3017

STOVE HOOD, Mirroury M 4 non-duct fan, never used Vatur \$10, will sell \$20, 273-6663 Facilit Brach, 6-Ypm

MOVING WASHER DRYER living room, sota, double bed, direser, desk and chair, vacuum, lawnmower, mis-

DRAFTING MACHINE KSE #: 2 scales 16 and 12 Mil never used: \$120 Wally 582-5658. son, 37s, color, 481-5646.

MENS SUK SHRITS, size medium, classy and very rea-sonative few. Black, off white and looks salmon. Kaen.

CAMERA, UCATS, 6-pecc. Panasonic AM-TM, short-wave radio, wooden chess taken. new town size mat-trices. 271-6-56 to redissis, evenings.

TWO 2x3" ALUMINUM sliding glass winds glass, 53 each, 452-8459.

METAL DETECTOR: Garrett XLSOO, use with xuba gew or on lainst Used hivee Pad 5736, will serifice for LAFS can 2,56466. ROLL Page 19 American State Page 19 American Page 19 Am

DCUBLE BED FOR SALE, excellent condition, matterss. Mill. BitDOS FORT: I head factory power feed. 6 very controllation medium to soft. I year old Moving. 9442" table: Immaculate: \$4400 or best offer Bob or mat \$45, 287-282.

DESC, LHE NEW 6 device metal (beign) with works formics top & swiver chair. \$150, 444-4466 or 455-010.

CHILD'S CAPTAIN'S BED, great deal 560-6227

COLCH AND MATCHING loveset. \$275 or test: 10-speed. \$60, FM-01 Allar mini-casede. 175. Ed. Allar mini-casedes. 175. Ed. Allar mini-cased to the condition along \$15.00 and \$15.0

CREAT BLW on Sundance Meadows membership. Also 1982 Honda ATC 51050 469-7508

ANTICUE FOX red, circl 1890 from England Magnificently mounted in glass and munogany wood in widdrenes setting, 3 6" x 2 6" 578-0033.

MATTRESS, FULLUSTE Docupang and bedframe available in redeatly very tim, log of the line excellent condition, 185 6" couch, excellent condition, 175 270-782.

WOOD BOOKCASES, 72" k30", desk unit, door unit, self unit, Sold as set only, 5400, 442-4219

REPORT AND CONTROL for sec. 4-1/20-1/2 Can sec. good and control for sec. 465-295-914

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## **ALL YOU CAN EAT SEAFOOD BUFFET**

Mahi mahi, shrimp, smelt, swordfish, scallops, calamari, plus one whole large

### LIVE MAINE LOBSTER

A must for all true seafood lovers. Includes our garden fresh salad bar and homemade Boston clam chowder. Only

\$15.95

Fridays only 5:00 pm to 10:00 pm Reservations required.



11480 North Torrey Pines Road La Jolla 453-4420

## WHAT A DEAL!

Top Sirloin & Lobster Tail \$13.95

(Last week - ends August 31)

Sauteed Fisherman's Combo \$11.50

Fresh King Salmon \$8.95 Fresh Pacific Halibut \$7.95 Fresh Red Snapper \$6.95

soup or salad, fresh vegetable and baked potato or wild rice pilaf.



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all 193. May 46/7926

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LAMDARIES 12" AUTO-FEED SUD SAW, \$320 Like new Highland Park 20" SUD SAN, \$950, 25" subru lap. \$125, 224, 1314.

TI 99/4A SPEECH SYNTHESIZER never used, & Termi-nal Emulator II. \$100 for both, 453-4496. TYPEWRITER TABLE, 2 inaves, metal, 115, pair lamps, universitype, black/red w/m shades, 140, pair lamps, bourbor, creamic, 520, 283-2748.

MADDICCOLLARIE Selections and drawy 70 stock of the Selection of Selec

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IBM MODEL D' typewiter — excellent condition. 3250 or best offer: 287-6181 MODIFIER (Mr. 46) 4727

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Wage 294-

emplois Sister 1907 where the second PEED 1805 control to the second peed Fields and control to the second p 1976 PROWLER TRAVEL trailer, 19-1/2 ft, Many extras-excellent condition, 34800. Dure buggy, VW engine, 5800, 80cc Ort Biller, \$150, 421-6983. WOOD AND BEVELED smoke glass table 5' x2-1/2; end taker, 2'x2, lamp, excellenti Complete set, 5350, 444-6723

LUSGAGE VENTURA 22" sturey suitcase with com-bristion lock, \$45. Matching carry-on bag, \$15. excel-ions condition. Both for \$55. 296-4766. LOVESEAT. TWO CHARIG, small table and dresser, desk, end tables with drawers, ping pong table. COLLECTIORS RATA: "The Fourth Of July" by Don Sounding, 550 286-9324.

STEEL FILE CASINETS Desire model Holga, letter size, source, spring loaded, locking capability, top quality, sand color, \$175 each 755-4166. 30" KICKWHEEL 1/3 np. IB" head, \$195 Kiln, electric, Dickinson 5", fres to cone 10. All cones and furniture, \$295 225-0377.

IBM TYPEWRITER for size. Needs mnor repair, still works well, 150, 291-3423, days.

CLD WHERKEY bottle labels from 1930's, all original and perfect condition. Have 34 different, 54 for all Abornave crate, can capar labels and others, 287-5079. ANTIQUE SETTEE — China dishes. I set. After 5:30pm. 291-1193

ATARI FOR SALE, broken, \$25, Andy, 453-5189,

RIGGAR ALARM wirens were derived transmit
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to receive the 15 Lights according to the top of the 15 Lights according to the 15 Lights accor

DANSH WANUT dring table with 6 chain. Lic. guard from hery good condition 3390, 283–2956. 387-40 kmg, 1125, 274-278. DINETTE TABLE 6 chairs. \$125 Swivel office chair arms, \$20 Invalid's walker, \$25. Adding machine, \$25 Double besparead. \$10. Carpet sweeper, \$10. Electric tan. \$15. 477, 1573.

LARGE OLD Whinpool refrigerator, 31 kb5, Looks sem-ble, runs great Suitable for second refrigerator, 545-2%-0094

OAK SOFA TABLE & nail tiret, 1200, sereo with 8 track (approximately 5 long calmet), 5100, 2 hanging lamps. 510 & 210 2 72 291 ... 222-090.

MACE BECENNES CHARL AUCODO COLV Ring see: Control College Charles (1998) 1997 - Ten III 8 F2 inches weldt, good control College Charles (1998) 1997 - Ten III 8 F2 inches weldt, good control College Charles (1998) 1997 - Ten III 8 F2 inches weldt, good control College Charles (1998) 1997 - Ten III 8 F2 inches weldt, good control College Charles (1998) 1997 - Ten III 8 F2 inches weldt, good control College Charles (1998) 1997 - Ten III 8 F2 inches weldt, good control College Charles (1998) 1997 - Ten III 8 F2 inches weldt, good control Charles (1998) 1997 - Ten III 8 F2 inches weldt, good control Charles (1998) 1997 - Ten III 8 F2 inches weldt, good control Charles (1998) 1997 - Ten III 8 F2 inches weldt, good control Charles (1998) 1997 - Ten III 8 F2 inches weldt, good control Charles (1998) 1997 - Ten III 8 F2 inches weldt, good control Charles (1998) 1997 - Ten III 8 F2 inches weldt, good control Charles (1998) 1997 - Ten III 8 F2 inches weldt, good control Charles (1998) 1997 - Ten III 8 F2 inches weldt, good control Charles (1998) 1997 - Ten III 8 F2 inches weldt, good control Charles (1998) 1997 - Ten III 8 F2 inches (1998) 1997 - Ten III

CHECON 15 WhitEusció ministra, cinan, 5300, grans-SOFA SLEEPER, full sue. Samon color, velour. Needs. Idearing, 180, 267-6613.

PARTY PLATES 1 bouget too must. 9-1/2" brown, CRRS BIRE Superior excellent condition, 540 4 point orange, green, being Raper and styrotourn cups also folding chain, 54 each, Nightestand 53, 452-5985 tool environment, 479-9000.

OUEEN SIZE orthopedic mattress and box springs. Like new with many extrat. \$300 reconsiste. 281-3840

DISHWASHER PORTABLE: \$150 amost new, butcher block top, G.E. Potscrubber: Cien 278-1206.

TEREO ZUNEAR Ultra IV Spraken, Kenwood receiver. ONE WAY EXET Sin Diego to New York \$225 or best offer. Jamba 233-0161 or 223-3740 lenne message: 233-3740 lenne message: 233-MIRROR, LARGE vertical shape, \$30, for the bedroom, 275-6567 or 294-3770.

ANTIQUE BEVELED window: 21-3/4 s43-1/4 fully beveled 93 perce surburst design in zinc colonial came, mnt condition, framed: 5700, 436-0632 PUSH LAWNINCOWER Works perfectly. Wooden made in England. With new grass catcher, \$15, 484-5324.

MOTIFICATION ACCUSTOR SIGNATURE LINEARY LINEAR

76 SCFA 8USE orange, green floral print, tractional style, ruft back, 575, 457,2508

SWAMPCOCLERS 4x4 roof mounted. Have 2 Asking \$100 rach or offer. 262-3087.

GTCHEN TABLE, 145 5 chars, 58 each wood desi 145 2 plus switch ain, 145 each Assorted end batter make offer 222-2250 evenings

GARAGE SALE multi-family Saturday August 21 Household appliances, nome electronics, record games bakes crothing and more 8261 Caments Micronia has a sola 452.7147 alons for ages.

Family Nights
BBQ ribs, chicken, chops
family platter

62 2 58.95 for 3 - \$13.50 // 4 - \$18.95

Coo Coo Bottle 'N' Beef

## Try our nutritious gourmet rice dishes

THE CURRY POT



\$2,00 off per case (12 oz. cans and NR bottles) Budweiser • Coors • Miller

Now \$9.45

(Cases only.)

## Fresh fish of the day dinner for 2 — \$10.95

San Diego's Home of the Carne Asada

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Mexican Restaurant

### **GROUND BEEF ROLLED TACOS ARE GONE FOREVER.** NOW WE HAVE SHREDDED BEEF "FLAUTAS" \*.

\*Flauta: (Span. fem., flute) Common name also used in reference to a typical Mexican dish made with an oval corn tortilla, rolled over shredded beef, then deep fried. Smothered with sour cream and spotted with green tomatillo cream and spotted with green tomatillo. chile sauce. Guacamole on the side. Reg. \$1.75 ea.

**3 FLAUTAS** \$4.25 with ad

Offer expires Sept. 8, 1983

6110 Friars Rd. 295-2087 Between Fashion Valley & Morena Blvd Monday-Saturday 11am-10pm Closed Sundays

## \$1 off the most talked about desserts in San Diego

scrumptiously rich pies or delicious quiches. Made with all the finest and freshest ingredients.

\*Please call ahead and reserve your whole pie.



... nothing short of a marvel . . ."

We'll give you \$1 off any one of our

Offer good through Thursday, September 1.



## NOW OPEN FRIDAY & SATURDAY UNTIL 10 PM.

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## 50% off any dinner entreé

entrée of equal or greater value Good through 9/2/83. Now serving beer and wine.



Music, salad bar, food-to-go, breakfast – lunch – dinner. Open 8:00 am to 9:30 pm dall

## **Breakfast Specials**

King-size omelets with complimentary champagne or orange juice.

2 eggs - any style \$1.69, with ham, bacon or sausage \$2.49.
Above items are served with

muffins Specials served daily 9-11 Saturday & Sunday 9-12.



## Champagne & Margarita Brunch

Saturday & Sunday 10:00 am-2:00 pm

Walnut Waffle\*

Golden brown waffle sprinkled with baked-in wainuts and topped

with freshly sliced bananas. \*Includes unlimited visits to our fresh fruit & salad bar. SDIA 2 MICE 8 unknown 511 Studen data. 155 MCDRS 54E Lots 2 McDress 15E Lots 2 McDress 15E Lots 2 McDress 15E Lots 2 McDress 15E Superior data 8 McDress 15E Superior data

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COSTLIME JEWELRY — antique and modern. Sever copper, chrome, wood, celluloid, rhinestone, sem-pricous, etc. Many unique pieces including earnings neclatices bracietis, rings, paris, watches, 283-1816.

TOOLSHED free-standing metal including foundation bricks. For sale for \$50 Horst 452-4718 days.

Buffalo, N.Y.-style chicken wings

Special 50-piece party pac — \$9.99

Wings and Things

**Japanese** 

Now...\$ave a Clam

PRESENT THIS \$1.00 OFF COUPON FOR ANY ITEM AT THE ISLANDS SEAFOOD BAR AND ENJOY A FRESH NEW WAY OF HAVING SEAFOOD FOR LUNCH..... Over 15 deliciously fresh Seafood Lunch Entrees served at our unique little Oyster Bar. Shrimp Scampi. Crab. Scallops. Oysters Bourguignon: & Bienville. Cioppino. Oyster Stew and Sandwiches of Calamari. Oysters. and Ham & Cheese. plus

JOIN US SOON . THIS OFFER CAN'T LAST LONG.

on All Our Lunch Items ...'cept the Chowder!

ISLANDS Seafood Bar

Sunday 3:00-9:30 pm Wednesday - Seturday Sunday 3:00-8:30 pm Sunday Brunch 10:00 am - 2:00 pm Closed Monday & Tuesda 13455 Highway 94, Jamie (20 minutes from Mission Valley) 619/698-0050

## **PASTA PASTA**

Esperanto

52 Mission Boulevard, Pacific Beach Open 7:30 am to 9:30 pm daily 273-9039

**BEAUTIFUL PASTA** 

Fresh eggs, pure olive oil, semolina flour — the real thing, ready for you to cook at denie in just three minutes. At Experant to sow till not floods that are anything but ordinary. At Experant to sow till not floods that are anything but ordinary is sown in the segment of the semonth of th

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J RICC COMME UNIT makes see 2 yang both, 700-769, 70

JUVENILE-CNSET DIABETICS — I'm finally admitting to myself that it's a hard act to follow. I'd like to be part of a group that can talk about this. Let's help each other out — it's time. Call Mary, 273-8163. MEN'S GCLD BRACELET, ID style links, 14K gold, with shirty class: Weighs 18 grams, \$140, 225-1914

SOCIATION ATTACK (are capped with more design as the day 24 size / 24 size /

AMERICAN ARIBRES vocation, value 1500. Expires April 8. 1798 feet often 45.1500 feet principle of the princ

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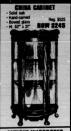
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Note: 1. For 6-cylinder cars and Rabbits, Dashers, Sciroccos, Audis & Fiats, add \$20. 2. Major tune-ups for VW Beetles, vars and squarebacks, 1972 and later \$70, and prior to: 72 \$60. 3. For VW Things and Karmann Ghuss— only \$60. Toyota Supras add \$30. Datsun 2005X with 8 spars plugs add \$25.

Longest warranty in town — except tune-ups, which have a 6-month guarantee. Appointments made during the validity of the ads will still be good afterwater we use all original factory parts. We can give you excellent references from our satisfied customers. Please call for further information & appointments **Brake Job Special \$95** (regularly \$165.00)

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## Install special squeezess pads Install rear brake shoes Turn brake disc (rotors) Turn brake drums Drain old brake fluid Flush blow the hydraulic fluid lines Inspect complete **Engine Overhaul**

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1973 PNTO. AUTOMATIC. rurs good, needs minor
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PAREING OUT 1963 Atta Spyder Arta GIV and per-formance parts. Early spittle head, Lucas generation shall covers, excellent gas mirrage 12600 firm fee: 297-27311, 565-6772 x241 after Spin

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1997 CHEVY STEPSIDE truck shortbed, bed only.

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1979 RX7 2 plus 2. Targa, 2 survoofs, air, stereo cat sette, new tires, 41,000 miles, 510,995, 442-3628.

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1971 INTERNATIONAL TRAVELAL power sterring, annual set investigations are investigational annual set investigations, and investigations are investigations and invest

1901 BUICK SKYLARK coupe, automatic, power steering/bakes, ar condiscense (ale new ned with first natives; below look book at \$4700.571-8908. 1976 NOVA HATCHBACK, 3 speed, 305. New ties, mags and sammission, runs great, must sell, \$1800, will day 244-199 after from \$450 or best \$44,945 after \$450.00 for \$450.00 for

1967 VM BUG with sunnois good mechanical condi-1992 MAZDA ROTARY, 10,000 on new engine. Rurs fee: 1700, 296-3624.

1974 FIAT SPIDER conventible. Rurs great red brand new white top. Must sell. \$2200 or best offer.

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1977 CREATITY 4 does advance. Notified to 1972 MAR PM, one graft, one URL 99300 min. 1973 CREATITY 4 does advance. Notified to 1974 CREATITY 4 does advance. Notified to 1974 CREATITY 4 does advance. Notified to 1974 CREATITY 4 does not not present to 1974 CREATITY 4 does not not presen

272-080 to 728-131.

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1970 MAVERICK, smr-automatic. New battery, atter-nator, brakes, front tires, radiatur. Bebuilt engine. Crity 3000 miles, 1375, 800 457-3814. 1973 FAT 124 Spaler convertable. 5 speed, wooddaan, Looks good, runs well 11500 or other, must set 459,570 and set bags, running lights. As is, 1500 4500 and 1500 an

1974 CHEW CAMARO. As conditioning, astoratic convergence of the conditioning control of the conditioning control of the conditioning control of the conditioning control of the conditioning conditioning control of the conditioning control of the conditioning conditioning control of the conditioning condi

1971 YAMAHA MOTORCYCLE, MODEL HT1. 5100 frm. 436-9463.

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1981 750 SEXA BLACK matching sampson heliner, header, oil cooler, braided stamless steel lines currywhere. Case Savers. Super bars, service manual Crem. 1900. Thom. 273-1929 1975 HONDA 360T, runs great. Must sell a need the cash. First 1500 takes. 225-1526 evenings.

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1980 VESPA GRANDE MOPED, Raggio, excellent con-dition. 5400, 1974 Vitr. Thing, very good condition. Owner of 7 years must self — \$2500, 291,4913. 1980 MOTORCANE MORED, seas two rurs great. Recently decarbonized engine. \$195. Jerry 450-4602. VESPA SCOOTER P200E, red, like new, wind screen, freeway legal \$950, 459-7658.

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SUPERTRAPT HIGH performance multifer with remova-ber quare core insert for Honds XL250, etc. New condi-sion half off new price 145, 145-1766 lotes message. 1980 YAMAHA YX250, excellent condition, extras, 1825, 745-5768 or 743-2027.

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1979 HCMOA XL1855, less than 2000 miles, exceller condition. \$600, 223-4237 1993 HONDA CB400 HAWK, 11,000 miles. Hondaine rack, bike in gmat condition. Asking 5800, 453-3233. MOPED, 1983 HONDA Express, 2 speed, brand new rever used, work in contest, 1425, 222-7753.

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ROOMMATE WANTED for large house in Sciana Beach, \$165/month plus utilities. Ist. list months rent plus \$60 deposit, 755-8875.

MALE TO SHARE FLIENISHED apartment at Clairemont Mesa Blvd. Master bedroom \$230, 571-1293. CARDIFF OCEANVIEW, norsmoking professional per-son desired to share with 2 others. 942-6442, 3-8pm Finday and Saturday.

OPEN MINDED FEMALE roommate wanted to share 2-bedroom, 2-bath apartment in Mission Beach, \$200 monthly plus 1/2 utilities, 488-5153 between 3-8pm.

NEED A ROOMMATE? List your rentals free with San Diego State Housing Office, 265-5742. ROOMMATE WANTED to share two pedroom next. \$135, 1/2 utilities, \$50 deposit. Near town, \$2nd St. 233-9228.

MIRA MESA FEMALE roommate. No tobacco Share-home with couple and cried 1275 includes all. Fire-place, laundry, fenced yard, garage. HBO. After 4, 578-9345.

FEMALE NON-SMOKER WANTED for caryon house new Hikrest. \$184/month for own room plus 1/3 utilities plus \$57.00 deposit. Available Sept. 1 298-7995.

CHRISTIAN TO SHARE two bedroom two bath double wide mobile name in Santer Pool, sauna, gym. etc. 1200 and share utilities. Call Janet at 562-7028.

More miles for the money.

Birkenstock.

5 SEGIONAL FOUND DATE 1 And exceeding them suggested the control of the Sound of of the

COMA PORTAL HOME chalet also two but freplace pato, 89Q, w non-smoker preferred professional rights; 234-1820 days. STUDIO IN THE HEART of Historic for zero Linfar-nibled, no statem New Sith and Rosinson Clean me-low person preferred. \$150/month. Seat. 296-2206. ed. 1030.

\*\*RESEARCH STUDIOS SEAT. S

FEMALE RODAMATE LIZEDED ASAP for Encircus.

FEMALE RODAMATER to place four bedroom concords. Must be a non-smoker and next. 1210 plus utities flore. 942-305.

SCHAMMER AUDITOR M. LIZEDED ASAP STATEMENT ASAPCH ASA

ROOM AT WOODLANDS IT La Jolla. Tennis and recommer. Casual non-smoker. \$225, 453-1602.

RCOMMATE WANTED Share 3 bedroom nouse, 10 minutes from Grossmork College, Estrals, built-in poor finigitates, washer, Call 562-2534 anytime, \$175/, mores, 173 usbbes.

ROCMMATE, NON-SMOKING, quiet, to share 2 bed-room 2 bath house in Ocean Beach, starting Sept. \$250 plus utilities. 225-0996.

RCCMMATE WANTED to share unfurnished 3 bed-room house in Pacific Beach. First and last months rent and deposit. Available September 1: 274-8538.

ROOM AVAILABLE in nice Christian Mira Mesa nome, 4 bedroom, 2 buth, area pool nearby, \$190 plus 1/4 clectric References, \$95-0085.

RODMMATE WANTED At Loma Young professional will state 2000 by it house with same \$145.6.1/2. Implying and reference beddien outside dogs. United \$222-5019

FEMALE TO SHARE beautiful two bedroom condo with pool jacuza, backyard and view \$200 ptus half utilities. Overbook, Bonda 267-3609 or 421-4576.

POWAY - CHOICE of two rooms, bath, washer/dryer, move charmers, air, pool, garage, \$200/moreh plus \$100 depose, 1/3 utilities, 748-8450 DELMAR OCEAN VEW apartment, available immediatily 2 bedrooms 2 batts 1/2 of 15/20 plus utities with floor part non-ansker. Left politics advantages are supported part in the property of a review 5 469-7164.

ROOMMATE WANTED Share big house. Private room.

Quet, secure. Female. clean and responsible. \$200. 1/2

utilities. Deposit, 594-0715.

49-578. 459-578. 459-578. 349-578. 359-578. 349-OCEAN/RONT LUXURY CONDOMINUAL in Pacific Brach to share with non-smoling professional 2 bed apartment in Pacific Brach 1230/month. Goldon. 100 p. 2 bits. 1325 pair 17: paties. 483-5757 484-1939. vr 22-07.

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Why pay more?

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ROOMMATE TO SHAR", 2 bedroom apartment cuse to SISU Male graduate student seeks smear or profes-sional person between 22-32, pool, 3195. Available September 1st. Brian D. 286-7016.

0-60 TO SHARE partially furnished artist's in Carlibad Walk to the ocean. Please be non-drinker, non-smoker. \$205/month.

RCCMMATE — TO SHARE condulinear SDSU matter bedroom, garage, washer/dryer, pool/sacazel 5325 plus half utilities, 265-8864

FREE ROOM for young lady non-unoiser willing to asset owner of large nome having pool, indoor jacuzal 566-7741. Often away, so keep trying.

ROCAMMATE WANTED Linury condo. Own room, poor parieta seura. \$195 697-5865 or 265-8000. RESPONSIBLE FEMALE ROCAMMATE for lovely Spring Valley hothe: Private, quiet, laundry, furnished, \$160 monthly, Sharon, days only, 460-0325.

ROOMMATE WANTED Poor Jacuzzi security parking, no pers. employed & stable please. Steve. 281-1525

ROOMMATE NEEDED in Bay Park/Claremont home Four bedrooms, two baths, seeking responsible person over 25 - 275-5057.

Mission Brach Person to share tobacciess 2 bedroom 2 beth luxury apartment. No pets. \$375 each year-round lease Bob. 488-4994.

### Rental Agencies

5400 LA MESA 2 bedroom: private fenced yard. Move 5195. Includes freplace: hardwood floors. Prefer 2 in today Homefinders. 6810 81 Cajon Blvd: 619-31951. Available: 971-280-3856.

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**CALIFORNIA** 

2 BEDROOM APARTMENT, stove, refrigerator, drapes, arget, 4 i 10 36th St. SD. Available September 1, \$365 argets, \$125 decision, \$82,6662.

LA JOLLA coran front, Best view in fown, 2 bedroom 2 bath, luxury condo. Huge living room. Wall-to-wall car-peting. \$1750 month. Lease. 459-2146.

2 BEDROOM, 2 BATH condo with cathedral ceiling. Pool tenns, spa. Mira Mesa. Sold, 698-7653. NORTH COUNTY professional male needs 1 or 4 bed-room trouge furnished or not by September 25. Al 755-9160 or Business 461-1950.

2 BEDROOM, 1-1/2 BATH townhouse, Lenon Circle, small yard 6 patio. Pool, pets and children OK, 1450 more). Available September 1, 1983, 280-9749 or 140-6369, 46572.

I BEDROOM LOVELY apartment available, furnished or unfurnished, near all shopping and bus, laundry rooms, pool quiet, \$285 up 4054 43rd St.

EAST SAN DIEGO older cottage available early September Couple only, references, resourceful, must help with maintenance Quest alley, yard, num-shoken yarali pet 1165 moren, 281-1060.

5275 FOR 1 BEDROOM with \$150 deposit and \$425-for spacous 1-1/2 bedroom with \$200 deposit. 51st Street & El Cajon Blid. No pets. 287-7800.

PACIFIC BEACH: \$425. Recently remodeled 2 bedroom duplex with yard. Sony, no pets. Off Grand Avenue: 483-5752.

BIG BEAR RENTAL Large summer home near take & moureans, 233-9000, 748-0376 WANTED TO RENT lease option or purchase C zone house. Responsible couple. Will consider all offers. 226-7401

WARKIN — Go where the action is Best location on Walkin Beach. Panoramic view. Owner 280-9778

OFFICE FOR RENT. Furnished, 1400. Approximately 400 sq. ft. Pacific Beach. Rose 276-8287 MISSION BEACH winter rental, bayside, 2 bedroom furnished dupler, modern, patis, carport, no pets, 5600 month, First and last month rent, references, 280-6333, 501-4562

MAUI, HAWAII, deluie 1 bedroom, fully equipp beach, pool, tenns, \$25-535 per day, 294-2076. LARGE 1 BEDROOM apartment. Nice location in small complex new Sumes Cirtls, beach. Off-street parking, drapes, nice patio, yard. Cerry, Tony. 232-7353, 735-711.

NEEDED: UNITURNISHED studio or large bedroom with private bath. HillionsUNorth Park rear park. By September 5: Pay up to 5275; Joy 434-4301

OCEAN BEACH, large 2 bedroom, adults, no pets 4863-1/2 Santa Cruz, 223-2421 after Scen. \$315, NEWER 1 bedroom condo in East San Diego Refrigerator, stove, laundry facilities. Val 267-8187. 5750 A MONTH, La Jola condo. 2 bedroom, 2-1/2 bath, unfurnished. Near UCSD and UTC. Patio, poot, terrino, 481-7584 memory.

BEDROOM APARTMENT, College area. Large patricleck, wall to wall carpeting, drapes, stove, refrigerator. Crise to showers, 272,4147.

MISSON BEACH small 2 bedroom, I bath, uniturnished. I garage, year round. Walk by 817 island Court, then call 428-0517, keep trying.

BEDROOM LOFT condo in Mission Valley. Available September 1, \$425. Pool, Jacuzzi. recreation room. Dan 261-6345.

GARAGE FOR RENT -- Available September 1. Near University and Park Boulevard. 145 per month. 296-8664

5500 MONTH: Inviting Gill 1 brightoms, view, fersplane, Agen 466-97316.

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ou considering corner unit. Owner 433-2292, 275-5550 UNIVERSITY CITY 5 bedroom: 4 bath; 3000 sq. ft. home \$220,000. 1/2 acre carryon view lot: \$123,000 insum-able: 1st at: 11-3/8%. Heidi 453-6508.

4-5 BEDROOM HOUSE 2 baths Family room fer-pairs 2300 sq. ft. 8-3/49; assumable VA. 185.000 Paradas Hills, Will cooperate with protein, 454-6869.

SPACIOUS 2 BEDROOM condo in Sin Carlos at Lake Murray Timace, sauna, spa, pools, neur Grossmont Hospital, center, college, \$60,000, 224-9098. CONDO FOR sale by owner: 2 bedroom, I bath newly refurbished. Sold 2 years ago for \$59,000. Must sell for \$53,900, 279-3508.

PACIFIC BEACH 1 bedroom condo, 1 bath, all new interior furnishings, \$64,500, 1018-1/2 Loring St. 273-0970.

3 ACRE NURSERY with 3 greenhouses and a 5 mm

SAPCIOUS 4 bedroom Bay Park nome. This 2 livel Foliose features freplace, cathedral ceilings, 1-3/4 bath, gameroom, stand kitchen, and good view. 275-4338.

CHULA VISTA condo, 2 bedroom, pool built-ins. 152,000 by owner, 426-8940.

4 BEDROOM 2-1/2 BATH townhouse, double garage, ar conditioning, forced at heat, view, near schools, bus, excellent condition. Assume 7%, \$293 morals. \$64,900 by owner 449-7134 principals only.

12'x40' 1980 MOBILEHOME. Mint condition: Located at Butterfield Ranch in Anza-Borrego desert. Absolutely that sell. 201-1292

PACIFIC BEACH rental property for sale. Assumable 599,000 loan at 12% Full price. 599,500 Low down or 2 941-4125. PACIFIC BEACH, 1460 Diamond, \$118,000 Small, 2 bedroom plus, bath, garage, Older Inouse, 753-7763 evenings & Sunday, No assumation.

ANTA LARGE assumable loan. 3 be

SKR "

## THE READER PUZZLE

By Don Rubin This week's puzzle is sort of a jigsaw . . sort a jigsaw . . sort of . Well, maybe the illustration below will help.



Simply separate the squares at the right. Then overlap them until you complete an image. And do it again (and again) until you remember the parable that's the solution to the

puzzle. What, precisely, has been hidden? You may use the line

Rules of the Game
1. Prizes for solving the
Reader Puzzle will be Reader

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.

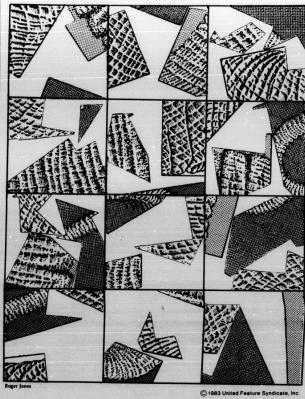
3. All entries must be accompanied by your name, address, and shirt size (S, M, L, XL).

Employees of the Reader and their immediate families

are not eligible. 5. In the event of disputes or ties, decisions of the judges will be final, and arbitrary. We've only got five T-shirts a week to give away, so if there are more than five winners, we'll have a lottery.

6. All answers must be entered in the space allotted on the puzzle page. And please, no phone calls or trips to our

7. One entry per person



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GET THE POINT

Winners of and Answers to Reader Puzzle #269, Figures

of Speech Less than twenty percent of the 114 readers we surveyed figured out Figures of Speech.
The first word is "awry," not
"wary" or, heaven help you,
"Mary." The words "orbital" and 'obituary' were constructed on the same

letter-order principle. The correct solutions

3) circle 4) akimbe

7) eclair

8) ogling 9) orbital 10) muumuu

11) quinine 12) ridicule 13) ouija 14) azure

1. K. Zachary Abbott,

Carlsbad , Martin O. Stern, La Jolia , Charles L. Farbstein, San

Diego
4. Judy Granger, Spring Valley
5. Dana Wing, University



(2) 1983 United Feature Syndicate, Inc.

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Unisef In-Dash AM/FM Cassette With this coupon. Coupon expires 9/4/83.

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6-1/2"

Dual Cone Speaker Includes wire & grill cover, 40 watt.

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C==C Road-rated by Craig. T641 push-button, auto-reverse car stereo. With separate treble & bass. Brand new - \$129.95

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(0) Automatic

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PSF3727. 40 watt.
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Digital requency read-out
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Digital requency read-out
Digital clock - Hour and minutes
Memory - 12 station programmable
Automatic scan/stop
DNR dynamic noise reduction
Separate bass
Separate treble

 Metal tape equalization
 Fader front-to-rear
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Bevada BEQ 7160 7 frequency push button control. output LED display, separate defeat & power switches with volume & fader controls. 160 watt \$69.95

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No. TR 2. Incredible
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Tecsonic Mini

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Symphonic #PRC500 Portable AM/FM Cassette Stereo

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