

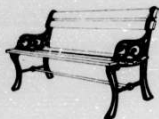
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Solid cast metal frame painted black with wood slat seat and back. Easy to assemble.

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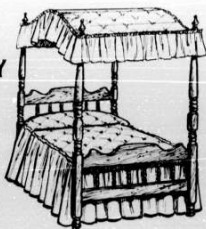


TWIN SIZE CANOPY BED

Perfect for the little girl in your life. Complete with canopy frame and rails. Unfinished.

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Finished in a warm walnut tone.

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SOLID LUAN MAHOGANY BAR STOOLS

Your choice 24" or 30"

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SPACEMAKERS

Rugged Construction: 1 1/2" thick wood thru-out

THE STANFORD: consists of a bed module with two, 31 1/2" deep book shelves, a guard rail, a ladder, a desk with 3 drawers and a 3-drawer chest. Ideal for students, hundreds have been sold for use in college dormitories. Available in both twin, king, mattress extra. 3 weeks delivery. Unfinished.

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BOW FRONT CURIO

A stylish solid oak cabinet, comes with 3 adjustable glass shelves and a locking glass door. 35" x 25" x 61"

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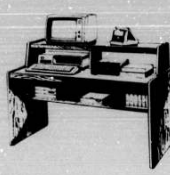
COMPUTER FURNITURE

CUSTOM FINISHING AVAILABLE IN YOUR CHOICE OF COLOR

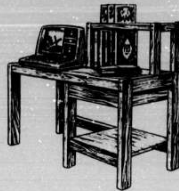
Sturdy and smartly designed tables to hold your equipment in your office or home. Many other variations available.



TOM—Available in oak or pine. 48" wide. 24" deep. 27" high. Matching printer stand available. 47" or 24" monitor racks optional.



JOR 506—Available in oak. Rear slots for wires or paperfeed. 50" wide. 28" deep. 27" high. Monitor rack optional.



AMA OCWC/15—Available in oak. Drawer and paper shelf included. 47" wide. 23" deep. 27" high. Matching printer stand available. Monitor rack optional.



PEC CT48—Oak butcher block. 48" wide. 24" deep. 27" high. Matching printer stand available. Monitor rack optional.

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READER

VOLUME 12, NO. 35, SEPT. 8, 1983 SAN DIEGO'S WEEKLY

Body & Soul & Surf

If you haven't faced death in the waves, you are not a serious bodysurfer

It was a ride that replays itself periodically in his mind, a rare moment of physical and spiritual revelation. The place was called Petacalco, on the western coast of southern Mexico, where the waves break inside a large cove. Bruce Macklin, better known among bodysurfing fanatics as the Smokesurf Kid, reached the cove late

(continued on page 10)

By Neal Matthews

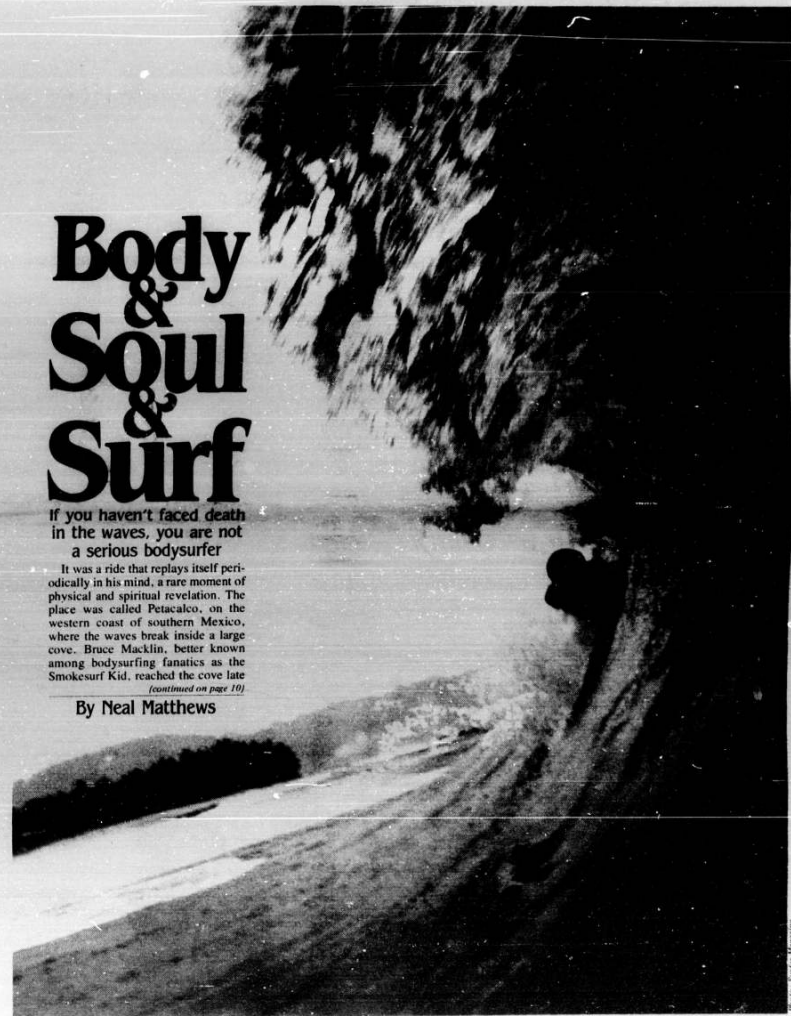


Photo: Surf Magazine

City Lights

Upkeep Money

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UCSD Chancellor's House

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Photograph by Joe Aron

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Gops Have Their Own Tricks

Janet Aldridge prides herself on being a stylish dresser, in keeping with her career as a high-fashion consultant in a Fashion Valley boutique. So imagine how incensed she was when she was mistaken for a downtown hooker by none other than San Diego's finest, who simply shrugged off as "mutual combat" a vicious beating and robbery she suffered at the hands of five real prostitutes and their pimps.

Her ordeal began a week ago last Tuesday, after she and several of her friends had gone happy-hour drinking at McDi's. Around 6:30 p.m., the thirty-three-year-old Aldridge and one of her girlfriends, Linda Cabrera, decided it was time to leave, so they walked over to a third girlfriend's car that was parked right in front of McDi's on the corner of Seventh Avenue and Market Street, to get Aldridge's bags. As they were rummaging through the car, a woman passed by and the man bolted at her from the doorway of McDi's bar. Aldridge looked up, saw the woman, and asked, "Did he call you?" She got no response, however, so continued gathering up her things. Then she and Cabrera locked the car and started to cross Seventh to Cabrera's own car. No sooner had they reached the opposite corner, however, than four women approached them and began yelling, "What you saying to my sister?" Aldridge, dumbfounded, asked them, "Who's your sister?" and when they pointed to the woman who had walked around the bar but by now had joined the circle that had formed around Aldridge and Cabrera, she simply said, "I just asked her if that guy had called her." At that instant one of the women grabbed Aldridge by the hair and hit her in the eye. Two of the other women held back Cabrera, while the others, now joined by two black males — one with Rasta locks, the other with a "bubble" Afro and big black boots with square toes — began beating and kicking Aldridge in the face. "I was on the floor and I heard the guy with the Afro say, 'You white bitch,' and then he kicked me right in the eyes," Aldridge says. "By that time I had blood all over my face and my eyes."

Fortunately for Aldridge, a passing police car pulled up just a few minutes after the beating began. "The cops asked me what had happened and I said, 'Six or seven people just beat the shit out of me,'" Aldridge recalls. "Some medics pulled up and I told them I couldn't afford to go to the hospital, since I don't have medical insurance, but would they please give me something to get the blood out of my



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After four hours in the hospital, Aldridge went home and once again contacted the police, saying she definitely wanted to press charges. "The

next day a detective finally came over and when I told him my story, even he admitted this was just a case of a real shoddy report and that they [the original officers on the scene] 'really blew it.'" Aldridge says. "He said there was going to be an investigation."

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Harvey Goes To The Line

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Harvey Furgatch

season-ticket-holding friends they should pay for a Clippers' game they were originally told was free. In a letter mailed this summer to prospective season-ticket purchasers, the team noted that its final preseason game against Dallas on October 22 would be "free to 1983-84 Clippers season-ticket holders." But when the ticket order forms were dispatched, Furgatch read that he and his friends would be paying for forty-two games: forty-one regular season matches plus the October 22 exhibition game he thought was gratis. So Furgatch, who acts as group secretary for his friends (including former County Supervisor Jack Walsh and attorney Clyde Crockett), sent in a single \$10,000 check for the group's court-side seats. Big money, but only enough to cover forty-one games, not forty-two. Furgatch also informed the team that he had no intention of paying the remaining hundred dollars for the exhibition game.

In response, the Clippers' front office mailed a July 26 letter to all prospective season-ticket holders apologizing "for our incorrect use of the word 'free' [in the earlier listing]." Furgatch was then dunned for the disputed hundred dollars. He won't pay it, and suggested instead that Clipper management send him the tickets or face a lawsuit. "They need credibility," Furgatch says of the team. "They ought to just eat the loss and refund everybody's money." It's doubtful that the Clippers will return the seasonal ticket money as all the approximately 20,000 season-ticket holders who might ask for it, though there will probably be an exception made for the Furgatch crowd. "Harvey's a special situation," says Clippers administrator Randy Bernstein, who notes that Furgatch and friends have been loyal fans since the team's 1978 debut, one year purchasing forty-four season tickets for the expensive "court-side" seats. Bernstein won't confirm that the Clippers will concede defeat, but he says he'll be calling Furgatch soon to discuss the issue. "The details will be between Harvey and me," he says.

—P.K.

Paul Kraeger,
Neal Matthews,
Jeanette DeWye,
and Thomas K. Arnold

City Lights

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UCSD Chancellor's house

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Cops Have Their Own Tricks

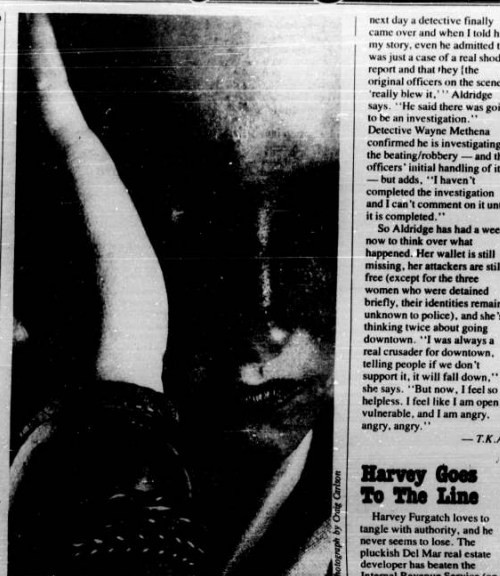
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eyes? He just said, 'If you won't go to the hospital, just sit down and shut up.' Plainly Linda had to take her friend's to get some napkins and dab off my face; she showed me a hole in my head and I finally figured I should go to the hospital."

At Physicians and Surgeon's Hospital in Logan Heights, Aldridge assessed her physical damage — twenty stitches over her right eye, two black eyes, a discolored jaw and nose, cuts on her arms and feet, and bruises all over her body — and then discovered that her wallet was missing. "Linda called the police and said she wanted to add a robbery count to the assault charges; the girl at the other end of the line said she had no record of any assault, just 'mutual combat,' and that there had been no arrests," Aldridge says. "I said, police had only briefly questioned three of the girls and then released them." Aldridge angrily insisted that she wanted to press charges, and the cop who had been first on the scene came to the hospital to talk with her. She asked him why he had described the altercation as mutual combat. "He said the



Photograph by Orlan Collins

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Harvey Furgatch

season-ticket-holding friends they should pay for a Clippers' game they were originally told would be free. In a letter mailed this summer to prospective season-ticket purchasers, the team noted that its final preseason game against Dallas on October 22 would be "free to 1983-84 Clippers season-ticket holders." But when the ticket order forms were dispatched, Furgatch read that he and his friends would be paying for forty-two games: forty-one regular season matches plus the October 22 exhibition game he thought was gratis. So Furgatch, who acts as group secretary for his friends (including former County Supervisor Jack Walsh and attorney Clyde Crockett), sent in a single \$10,000 check for the group's court-side seats. Big money, but only enough to cover forty-one games, not forty-two. Furgatch also informed the team that he had no intention of paying the remaining hundred dollars for the exhibition game.

In response, the Clippers' front office mailed a 26-letter to all prospective season-ticket holders apologizing "for our incorrect use of the word 'free' [in the earlier listing]." Furgatch was then dunned for the disputed hundred dollars. He won't pay it, and suggested instead that Clipper management send him the tickets or face a lawsuit. "They need credibility," Furgatch says of the team. "They ought to just eat the loss and refund everybody's money." It's doubtful that the Clippers will pursue the season-ticket holders who might ask for it, though there will probably be an exception made for the Furgatch crowd. "Harvey's a special situation," says Clippers administrator Randy Bernstein, who notes that Furgatch and friends have been loyal fans since the team's 1978 debut, one year purchasing forty-four season tickets for the expensive "courtside" seats. Bernstein won't confirm that the Clippers will concede defeat, but he says he'll be calling Furgatch soon to discuss the issue. "The details will be between Harvey and me," he says.

—P.K.

Paul Krueger,
Neal Matthews,
Jeannette DeWye,
and Thomas K. Arnold

THE INSIDE STORY

BY PAUL KRUEGER

IF THERE IS ONE SPECIAL-INTEREST group that might legitimately claim some credit for Mayor Roger Hedgecock's election last May, it's the self-described environmentalists, the north-of-Interstate 8, upper-middle-class homeowners who don't like the way the freeways have blighted Mission Valley and who voted against the Navy's new hospital in Balboa Park. "They may not know the technicalities, but they're against filling in canyons," says Hedgecock aide Mike McDade. "And they were quite important to our victory."

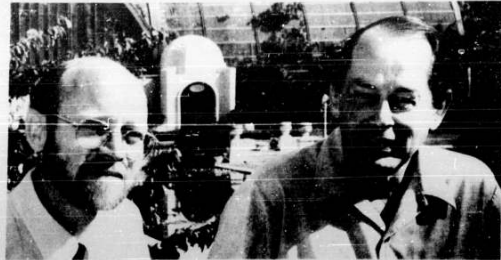
Within this large group of environmentalists is another, smaller faction. They are quite conversant with the technicalities and they know exactly what they want from the Hedgecock administration. They, too, helped elect Hedgecock, and for their help they are granted access to the mayor and his staff. Two representatives of that faction — Jay Powell of the local Sierra Club chapter, and Art Casey of Citizens Coordinate for Century III — have been talking to the mayor's office about their environmentalist agenda. Over the past few months, areas of agreement and disagreement have been crystallizing between Hedgecock's office and these conservation leaders.

The Sierra Club's Powell was one of Hedgecock's most loyal campaign supporters; he saw to it that the Sierra Club endorsed Hedgecock, sent fundraising letters to the chapter's 4500 members throughout the city, and personally donated time to the campaign effort. Casey's group, nicknamed "C3," has by-laws prohibiting the endorsement of politicians; still, many C3 members worked energetically on Hedgecock's behalf. Casey, though, walked precincts for

Maureen O'Connor, not because he found her closer to his conservationist ethic but because he thought her to be less polished and ambitious a politician than Hedgecock and therefore less likely to compromise her environmentalist beliefs in pursuit of higher office. Casey has less access to the Hedgecock staff than the Sierra Club's Powell (through Casey did meet recently with mayoral aide Dave Nielsen to discuss C3's opposition to the Navy Field site for a proposed convention center) and his views are more extreme than Powell's.

As with his protest against the Navy Field site, Casey's priorities will remain on an unfulfilled wish list. He wants Otay Mesa to be protected as an agricultural preserve, John Witt to be unseated as city attorney, and Uvaldo Martinez knocked off the city council. Hedgecock won't even discuss these propositions. Casey and Powell both want a strong-willed environmentalist appointed to the city planning commission, a move Hedgecock's office also won't take. "We're going to balance the line between the competing interests [of builders and conservationists]," chief-of-staff McDade explains. "We won't appoint anyone strongly identified with either side."

(That also helps explain Hedgecock's mildly controversial appointment of attorney Henry Empeno as his first representative on the planning commission. "Henry's completely naive on planning," says Powell, who met with Empeno before the appointment was final. "That tells us he'll do what Roger wants him to do.") But Hedgecock has pledged to act on specific concerns that Casey and Powell have raised regarding the city's growth-



Jay Powell, Art Casey

management plan. Most significant is the mayor's order that the city planning department develop a new system for reviewing building projects proposed for northern areas of the city that should — according to growth-management guidelines — remain undeveloped until 1995. That timetable was dramatically accelerated in March of 1982 when the city council approved construction of the 314-unit Fairbanks Country Club housing tract, set alongside the San Diego River east of Del Mar and Interstate 5. The Fairbanks project was approved in part because its developers provided 616 acres of "open space" for the city, but also because the developers constantly reminded the council of costly studies they'd undertaken and lawyer's fees they'd paid to have the council consider the precedent-setting project. Under the new Hedgecock plan, the city council would make a "threshold" decision about whether specific building projects in the northern, post-1995 areas should even be considered before the developer pays for any studies. (Such a change would also add to Hedgecock's power, since the planning commission, not the Hedgecock-chaired council, now makes that decision.) The mayor also agrees with

Casey and Powell that three major projects now planned for the city's northern perimeter must be sidetracked. The biggest of these is the 5200-acre La Jolla Valley development planned for the area northwest of Rancho Peñasquitos near Black Mountain Road; the other two are the 4-S Ranch (developed by the Ralphs supermarkets family), which would take in 3600 acres adjoining Rancho Bernardo, and Artesian Trails, which would fill 240 acres one and one-half miles west of Rancho Bernardo. These projects alone total nearly fifty percent of the 21,000 acres that make up the city's "future urban growth" area. "We've got to stop them or else the growth-management plan is meaningless," Hedgecock told the Sierra Club's Powell in a lengthy interview published last month in the chapter newsletter. (Some of the mayor's hyperbole during the interview session surprised even Casey. Hedgecock railed against the building "of suburban areas unconnected to shopping, work, and recreation except by a freeway and an automobile," a statement Casey agrees with but says is "one of the most un-American things a politician can say." Hedgecock also boasted that he thinks he'll "be re-elected mayor as long as I want to.") Mayoral aide McDade says Hedgecock is also moving to

tighten up ordinances prohibiting building in canyons, on steep slopes, and in flood plains, a Casey-Powell priority. McDade is less committal about Casey's insistence that the mayor appoint an environmentalist to the county water authority. (Pete Wilson's last choice before leaving office was land-development attorney Paul Peterson.) Neither will McDade promise to shuffle the city planning bureaucrats who owe their jobs in part to Wilson's influence. Casey says Allen Jones, head of the important environment quality division, must be first to go, but McDade notes only that the city council directly oversees the planning department and that "evaluation [of job performance] is certainly a part of the council's duty."

Casey and Powell agree that the city council will determine just how much of their Hedgecock-supported agenda is approved. So both say Hedgecock must support the election campaign of liberal Democrat Bob Filner for the council's third-district seat. The mayor will make no endorsements in the primary and is leaning toward neutrality in the third-district run-off, but several Hedgecock insiders say he may well ignore Republican pleadings for him to support incumbent Gloria McCall and instead back Filner in November.



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Body & Soul & Surf

(continued from page 1)

on a clear afternoon and found the waves at twenty feet, pitching over into beautiful tubes. The foaming turbulence near shore was so wicked that it precluded even a mighty swimmer like Macklin from heading directly into the breakers, so he slipped on his long black fins and kicked out from the side of the cove that ran perpendicular to the surf line. Directly across the cove was a thumb of land that formed a blunt peninsula, and as the sun began to fall behind it, he swam as hard as he could. It took him forty-five minutes to reach the towering waves, but he was so stoked he hardly stopped to rest before lining up to take one. He found them steep and fast, fast enough to push him out and onto the face so that he skimmed like a flat rock across the deep-blue surface. Time slowed. Then he caught a wave that has since become a part of his psyche. As it approached, he was carried higher and higher by the suction of water being drawn upward into a peak nearly as tall as a drive-in theater screen, and he hardly kicked at all before he was taken by its immense energy. His timing and positioning were perfect, and the curl came over his head as he moved in a blur from east to west. He found himself way back in the hollow tube, the water roaring in an ordered tumult on every side, and as he looked ahead toward the open end he saw the

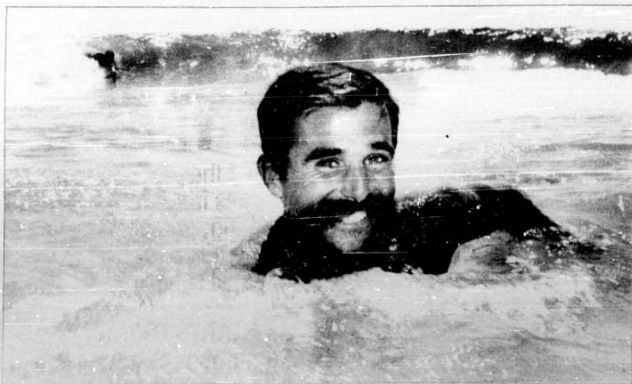


Photo: "Smokesurf" Macklin

orange ball of the sun appear like a fiery papill or a watery eye. Its orange rays shot directly into the tube and illuminated its walls to a glowing, liquid orange. Time stopped completely, but Smokesurf kept riding. His left arm extended in front of him and his right submerged in the orange wall of spinning water, he drove for the opening and managed to shoot out of the tube just before it collapsed. Time started up again.

Smokesurf lives on Neptune Street in Encinitas and runs the bicycle shop at UCSD. He's thirty-four years old and was a founding member of the Gillis Beach Body-surfing Association, the oldest such

club in existence, when he hung out at Playa del Rey, near Santa Monica, in the early 1960s. He's nicknamed after the condition that ensues when an offshore breeze hits big incoming waves, holding up their peaks and blowing off spray that resembles smoke. It would not be an exaggeration to say that he lives — and works — in order to do one thing: bodysurf. "The ocean is my first and last wife," he says, smiling behind a huge, sun-bleached mustache that extends across his browned cheeks to a point beneath his ear lobes. "You get back up inside the tube and it's like making love to the ocean."

Countless thousands of coast dwell-

ers have a vague understanding of Smokesurf's wave worship because they've stood in the surf and hurred themselves before breakers and thought they were bodysurfing. But to compare the summer beachgoer's "bodysurfing" to what Smokesurf and the other handful of serious bodysurfers do in the waves is like comparing the frug to the ballet. Actually, the dance analogy is apt. Grant Leone, a thirty-one-year-old bodysurfer from Oceanside, has been called "the Baryshnikov of the waves" by spectators who've watched him perform in the big surf off Puerto Escondido in the southern Mexican state of Oaxaca. To

(continued on page 12)

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Body & Soul & Surf

(continued from page 10)

some people bodysurfing is a form of spiritual expression and communion, which is not a bad description of ballet. Guys such as Leone and the Smokesurf Kid have arranged their entire lives around bodysurfing, rising in the wee hours to ride the waves all winter and summer before the sun and the board surfers hit the water. You can spot them in the morning tide from Imperial Beach to San Francisco. Here's a thirty-five-year-old John O'Neil, a wiry mechanic who works for the U.S. Border Patrol and lives in Chula Vista, who bodysurfs almost every morning in the break off the Tia Juana River mouth. He's gotten sick from the raw Tijuana sewage spilling there and has been ordered out of the water by hovering helicopters because of the beach's being quarantined. Farther north, a forty-two-year-old Larry Bye can be found every morning bodysurfing beside Crystal Pier in Pacific Beach with his daughter and son and their friend Virginia Cartwright. Bye is an advertising executive with the Union-Tribune who says bodysurfing was the main thing that got him through high school, the Sixties, and the Seventies intact. Twenty-five-year-old Cartwright is a recent SDSU graduate in aeronautical engineering who two weeks ago beat Bye and seven other top competitive bodysurfers to become grand champion in the Oceanside World Bodysurfing Championships. A little farther up the coast from Cartwright and Bye is the hermitic Boomer Beach crowd of La Jolla, with guys like "Dolphin" Don Riley, "Freeway" Dave Freeman, who some think is among the best bodysurfers in the world even though he avoids most contests like promaine, and John "Kamikaze Man" Demerjian, who last month badly wrenched the tangles in his neck at Boomer. Though he's something of a local legend, his accident frightened him so much — for a few seconds after it happened he was completely paralyzed — that he claims he's hanging up his fins and chucking bodysurf-



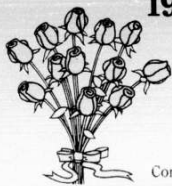
ing altogether. Continuing north, the morning surfer turns up Hal Handley, a cancer researcher at UCSD who is investigating how to manipulate the body's immune system to fight its own tumors — one of the most important cancer-fighting breakthroughs ever. Up in Del Mar there's a Swede Thronewon, the sixty-six-year-old president of the Del Mar Chamber of Commerce, a retired Lt. Colonel in the Marines, who's bodysurfed for fifty years and started out by taking the long-gone trolley from his childhood home in North Park all the way up to La Jolla to surf Boomer. Up past Del Mar you'll find the Smokesurf Kid and Tim Casinelli, who was fifteen last year when he won the Oceanside grand championship. North of him is Grant Leone and his bodysurfing buddy Bill Missett, managing editor of the Oceanside Blade-Tribune, organizer of the Oceanside World Bodysurfing Championships and one of the sport's driving forces. North of Oceanside the list goes on to include Mike Cunningham of Manhattan Beach, who many believe to be one of the top three or four bodysurfers in the world. And of course Fred Simpson, the forty-five-year-old bodysurfing sultan of the infamous Wedge in Newport Beach, the most treacherous break on the West Coast. The bald-headed Simpson, left

arm outstretched and right arm tucked into his hip as he plunges down the face of a thirty-footer, epitomizes the devoted bodysurfer: strong, courageous but not stupid, secure in the knowledge of how much risk a great thrill is worth. What all these people (and plenty of others not named) share is their own riveting vision of Smokesurf's liquid-orange tube, an intimacy with one of the planet's most elemental and powerful forces, a spiritual connectedness with nature. The ocean is the anchor of their lives. They differ in a fundamental way from board surfers in the same fashion that a hang-glider pilot differs from a jet jockey: they're a part of the wave and privy to its secrets, whereas board surfers are exploiters of the wave, and their equipment keeps them separate from its complex energies. And just as the jet jock garners all the glamour and adulation, it's the board surfer, not the bodysurfer, who's been elevated to the status of latter-day archetype. It's also the board surfer who gets financed by commercial sponsors, lavished with contest prize money and televised on Saturday afternoons. And herein lies the maelstrom into which bodysurfing has been pulled. Some bodysurfers, Grant Leone and Mike Cunningham among them, want to turn professional just as about twenty

bodysurfers in Hawaii have done. But others, such as the Smokesurf Kid and Freeway Dave and many, many more, see the prospect of professionalizing as the antithesis of what bodysurfing is really all about: roaring orange tubes, time momentarily stopped. Bodysurfing's most maniacally anticommercial faction is undoubtedly the Boomer Beach crowd. People have been bodysurfing Boomer, which is right around the corner from La Jolla Cove, probably since the turn of the century. Since about the early 1960s it has been a break closely protected by a de facto brotherhood that is so rabidly secretive about the place that its members don't even like to admit they're members of anything. Many topnotch bodysurfers say the reef break at Boomer, which is fraught with danger to the novice because of the shallow rocks, is too slow and lethargic. But it is consistent. When there's a decent swell, the wave peaks to form a nice rolling shoulder, and bodysurfers can get a long, if somewhat slow, ride. When it's very big, it is definitely a fast, planing ride, with a good tube. But unless you're a regular, you're made to feel so unwelcome that few outsiders ever surf it. To the Boomer crowd, which takes pride in what it calls the Boomer Beach

(continued on page 14)

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Bill Missett



John O'Neil



Mike Cunningham



Bill Missett

Body & Soul & Surf

(continued from page 12)

Blood Bank (a reference to the common collisions between flesh and reef) bodysurfing on that break is a kind of masochistic rite, and no one should help publicize it or popularize it in any way. Which is why "Dolphin" Don Riley, who sometimes leads Sunday services of the Unified Church of Boomer while standing on a special rock at the surf line, may be ostracized and pilloried for talking about it on the record.

"You aren't gonna surf this place very long without paying your dues," says Riley as he sits on the beach and gazes out at the infamous break, which on this day is minuscule. Above him, on the Boomer seawall, a hand-painted message reads: "If you don't bleed here you can't surf here." It's the Boomer anthem and epiphany. A pelican glides up the face of a low roller just offshore and continues north over a morning sea of blue obsidian. Riley nods toward a spot over which the pelican just passed. "There's one rock out there called Barnacle Bill," he laughs. "You hit Barnacle Bill, you're gonna know it." Another rock nearby has been dubbed the "Cornerstone of Democracy."

Riley himself has been busted up pretty well by Boomer, which is named after the sound the place makes when the surf pumps big. At thirty-eight he's pretty much sworn off the

ten- and twelve-footers, leaving them to the less battered. "You get out there on a twelve-footer," he explains, blue eyes beaming his easy laugh through a thicket of blond hair and beard, "and you're not kidding anybody. It's just you. You have to put your whole heart and soul into it. You don't have a choice. It takes everything you got to just not drown."

"Oh God," Riley has thought as twelve- and fifteen-footers bore down on him, "let me just swim back in. I won't see no more dirty movies." It draws closer, like a hurtling shock wave. "No more smoking! No more drinking even!" It's there. "Please..." It's sucking up water and swimmer. "No more playing with myself!" It's cresting. "Oh God, no..."

Moment of truth — ride it or be swallowed by it. Time slows, he kicks, he's taken, he planes to the right. The faster he goes, the more time ceases to exist. He's tubed, he's abandoned any deal-making with God, he's become engulfed by convulsive energy in a rolling, thunderous discharge, caught in a synapse within the planet's nervous system. Then he's thrown to the bottom, buffeted among the rocks and the eel grass, and when he comes up he turns and swims for all he's worth — away from shore, back toward the breakers.

Riley used to ride Boomer when he was a kid being raised in Santee, but in 1977, after he was divorced and laid off by the state from his job in waste water treatment, he finally decided to dedicate himself fully to the sport. "I had the resources to do whatever I really wanted to do," he recalls. "And what I really wanted to do was perfect

my bodysurfing." So he moved to La Jolla and began riding at Boomer whenever the swell came up. By 1977, though he'd already been bodysurfing for more than twenty years, "I was still a crude bodysurfer. I had some style, but it was crude. I got in people's way. I got yelled at. I didn't know wave etiquette." This is a cardinal sin at Boomer and elicits much verbal and physical abuse. Those who weather the treatment pass through a kind of initiation rite, and they become accepted, just as Dolphin Don did. He's now earned respect as a kind of surf philosopher, an Old Man of the Surf. "It takes years going through the progression of what the water's doing, to what the wave's doing, and then to actually mastering the wave. Once you've learned how to get into a wave, ride a wave, and get out of a wave with style, you've really accomplished something." Riley has observed and ridden so many waves that he says he can actually see "energy lines" forming, moving, and dispersing through the breakers. He reads these energy lines and figures out the optimum place to be in the wave for the best ride. Like baseball bats and the fast corners at Sebring, all good waves have a "sweet spot."

Riley now works the night shift at waste-water pumping station number two on Harbor Drive, but in real life he's about the only member of the Boomer crowd who enters contests and encourages others to help organize the sport. Most of his Boomer cohorts

don't acknowledge any surf break or brotherhood outside their own. Riley is also somewhat of a Boomer renegade in that he'll unabashedly expound on the spiritual and mystical aspects of bodysurfing. For example, while most surfers seriously pray to the Hawaiian *Kahuna* gods for good surf, Riley freely reveals that the Boomer crowd supplicates before a deity called *Tobi*, the mystical force that controls the waves. Riley's Sunday services at Boomer attempt to appeal to *Tobi*, and when that doesn't work he just starts barking like a dog, and often as not the swell responds. Like all true surfers, he's dead serious about this. Says Dolphin Don, "The people who really feel the spirituality of it are those who've come close to death, who've come really close to drowning out there."

Bill Missett, the managing editor of the *Oceanside Blade-Tribune*, knows exactly what Riley's talking about. He considers himself strongly psychic and credits his own near drowning with bringing the spiritual side of his life into fuller bloom. Missett's epiphany came in August of 1977, when he was bodysurfing off San Quintin, about 125 miles south of Ensenada. He'd been camping there with a lady friend, who was about the only person in sight along the four miles of beach when he entered the eight- to ten-foot surf late on a sparkling morning. He took the

rip current out to the largest set of breakers and rode them for an hour before finally being thrashed hard. He found himself exhausted and trapped inside the impact zone, where wave upon wave broke on his head, and he was unable either to swim to the outside or swim back in against the rip. A bubble of panic rose from his belly as the thundering breakers beat him toward surrender. He tried to force down that upwelling of fear, but he was losing. Then, amid the roar of crashing white water, he heard his lady friend's voice calling his name, as if she were within three feet of him. Missett immediately comprehended that she was in some kind of trouble, so he redoubled his efforts to get in. He used his last bit of strength to fight his way outside in order to catch one of the biggest waves that would carry him all the way to shore through the tip. This plan worked, and he came running up the beach to where his friend had been sitting and he frantically tried to find out what had happened, why she'd called to him. She said she hadn't called out, but sensed he was in trouble and had been worrying about him. And even if she had yelled his name with all her strength, she couldn't have made herself heard above the roaring surf. But Missett insists he heard her voice call his name very clearly. It saved his life.

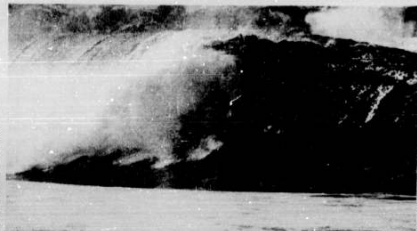
Bruce "Smokesurf" Macklin is hep to that, but he felt a strong spiritual bond with the ocean long before his serious accident in the waves last March. It happened off Puerto Escon-

dido in southern Mexico, and Bill Missett was witness to it. The surf had been unusually small for several days at this place, known as the Mexican Pipeline, and sandbars had built up on the bottom. Smokesurf attempted an off-the-lip maneuver in about four feet of water. This technique involves the bodysurfer going straight over with the break, diving under the wave, and doing a kind of somersault underwater, which usually means he surfaces behind the breaker. But when Macklin went over he slammed head first into the bottom and fractured two vertebrae in his neck, as well as cracking a rib. He knew something was wrong, his head kind of dangling at a sharp angle over his right shoulder, but he still tried to keep bodysurfing. Only when he got thrashed by the next wave, because he couldn't move so well, did he decide he'd better get to the beach. A couple of hours later the intense pain set in, but it was six days before he was x-rayed at the local clinic. Then he returned to San Diego to have his neck reassembled by a chiropractor. Two months later he was back down in Puerto Escondido riding twenty-five-foot storm surf, for which occasion he had all his body hair shaved off in order to reduce drag.

Smokesurf spends a lot of time down in Puerto Escondido because the waves are good there about 300 days per year. He's signed a contract to buy two acres of land with a small house right on the beach and plans on moving there permanently in about four years, just as soon as he's saved the \$90,000 for the transaction. He's planning on running a bike shop in the small village, which fellow bodysurfer John O'Neil says is so laid back the dogs don't even get up out of the road when a car passes by. (continued on page 16)



Mike Cunningham



Bill Missett



Grant Leone

Body & Soul & Surf

(continued from page 13)

Late last February, before Smokesurf arrived at Puerto Escondido from his bodysurfing travels through Peru and Ecuador (he may be the only person known to have bodysurfed the ancient and sacred waters of Lake Titicaca, high in the Andes), Bill Missett, John O'Neil, and Grant Leone were in the little hamlet wiling away the surfless hours. Leone, whose home break is Cassidy Street in

Oceanside, and O'Neil, who surfs off the Tia Juana slough in Imperial Beach, are both highly competitive bodysurfers who like to enter—and win—bodysurfing contests. They took a bus as far north as Acapulco looking for waves. Nothing. Meanwhile, word filtered down that the winter storms in San Diego were creating fifteen-foot breakers. After two weeks of nothing but ripples, O'Neil was, as they say, extremely wave horny. He flew back home and that same day jumped into the hunking surge off the end of the Imperial Beach Pier. There was no one else in the water, and when he took off down the steep gray waves, he was eyeball-to-eyeball with astonished on-lookers standing on the pier, the end of which was torn off later that evening by the raging surf.

While last winter's storms were

chasing most board surfers out of the water, a few stalwarts like O'Neil were in their glory. On four or five separate occasions the big ones started breaking over what's known as Mystery Reef, about three-quarters of a mile offshore from the Tia Juana slough. It takes O'Neil and his sidekick Rod Pierce about forty-five minutes to swim out to that break. When that one isn't working, there's usually a fine shore break at the slough, and when the Mexican sewage makes it impossible to swim there, they move up to the surf off the northernmost end of Coronado, at the edge of the air base.

O'Neil has an ideal job for year-round bodysurfing. From his Border Patrol mechanic's shop on the crest of a hill in San Ysidro, he can see the slough and tell whether or not a swell is lumbering in. He has an understanding

boss, and when he takes off in the middle of the day to swim for the big surf, he's allowed to write it off as vacation time. When it's good, he's in the water by 5:00 a.m. after eating a banana to stave off cramps and provide fuel. He and Pierce are always alone at this hour. But as the sun comes over the horizon the area fills with board surfers, and O'Neil says it gets competitive. The board surfers have caused him to change his style so that he catches waves long before they grow steep and start sucking water. (Generally, the first person on a wave has the right-of-way.) It's a remarkable sight to see him move into a wave that's a mere low swell, and board surfers are constantly amazed to find him behind them and yelling, "Gangway!" as they start to paddle on an approaching roller. Disputes aren't un-

common. "I don't punch out board surfers anymore," he deadpans. "I just break off their skegs."

After the Puerto Escondido trip, O'Neil set out to train as hard as he could for the World Bodysurfing Championships in Oceanside. He wasn't alone in this endeavor; people all up and down the coast were doing the same. And Grant Leone, who stayed in Mexico for another two weeks after O'Neil returned to the pier-busting surf of Imperial Beach, began working down there on a new maneuver he wanted to unveil at this most prestigious competition.

The contest has reached the point where every year someone astounds the judges with a brand-new move. Seven years ago, when the half dozen California contests were just starting to become

popular, basic maneuvers such as spinners (when the bodysurfer performs a 360° spin) and underwater takeoffs were considered highly advanced. Over the years those moves have been refined and embellished by people like Leone until they became part of increasingly complex routines, such as Leone's Puerto Purpose. He introduced this maneuver at last year's Oceanside contest. It consists of an underwater takeoff, but instead of popping out of submersion onto the face of the wave, he pops out just behind the lip as it comes over. He immediately does a butterfly stroke and comes over the falls, performing what's known as a re-entry in front of the break. He again catches the wave underwater, and starts spinning as he breaks the surface, moving laterally ahead of the curl. When he performs it

perfectly, it resembles a series of dance movements.

Leone, who works as a tree planter in Canada for three months out of the year, calls bodysurfing his "ecological niche." His long-term plans are to make some money as a professional bodysurfer; he's already competed in two professional bodysurfing contests in Hawaii—both by invitation only. And though the West Coast has yet to organize a professional contest, it's only a matter of time, as far as Leone is concerned. "I've thought for a long time that eventually this sport will go professional in a big way," he says. "I want a sponsor. I want that." By winning his age division and the grand championship at Oceanside, Leone reasons that he'll then have enough credentials to approach potential sponsors such as Sunseeker, AMF Voigt

(which makes swim fins), and Stubbies, OR, Hang Ties, or other beachwear manufacturers. "I need it," he says of the Oceanside contest. "I have to win it."

Twenty or so Hawaiians have already earned money as bodysurfers, and about that many Californians stand ready to do the same here on the West Coast. The islands' first professional contest was held at the notorious Banzai Pipeline in December of 1980. Sixteen Hawaiians competed along with eight Californians, among them Grant Leone. "Fireway," Dave Freeman from Broomer, and Mike Cunningham of Manhattan Beach's Bells Beach Bodysurfing Association. Only Cunningham made it out of the preliminary heats, and he eventually took second overall behind Hawaii's Mark Cum-

(continued on page 18)

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Body & Soul & Surf

(continued from page 17)

ingham (no relation), who some consider to be the absolute best bodysurfer in the world. Manhattan Beach's Cunningham, who works as a lifeguard, won \$700, and his performance is still talked about by both Hawaiians and Californians. Bob Thoen, president of the Honolulu Bodysurfing Club, was chief judge at that contest, and he says, "Us seeing Mike Cunningham's underwater takeoff was amazing. It was a breakthrough for the Hawaiians." Previously, the Hawaiian and Californian bodysurfing styles were distinct and separate. The islanders, blessed with consistently big waves, prize long, fast rides, whereas the Californians have a more improvisational, trick-laden style. Cunningham's underwater takeoff, in which he was silhouetted in the clear water for several seconds before popping out onto the steep face, introduced a new dimension to Hawaiian bodysurfing, and now the islanders have adopted elements of the flashy California style. This was evident in the 1983 pro invitational contest at the Pipeline.

That event, which took place last January, still sickens in Grant Leone's throat. Again eight Californians were invited to compete, including Leone, Mike Cunningham, and Bruce "Smokesurf" Macklin. Smokesurf declined, preferring to spend his money (the competitors had to pay their own way) on the trip to Peru, Ecuador, and Puerto Escondido. This year's contest wasn't such a show-down between the Hawaiians' big-wave bravado and the Californians' flash and dash, but there was still an obvious difference between the two styles. Using his usual repertoire of graceful spinners, underwater takeoffs, and unnamed tricks, Leone finished first in his preliminary and semifinal heats. Mike Cunningham didn't make it to the finals, where Leone finished a disappointing sixth. He affects a stiff upper lip by saying, "Obviously, I didn't do what the judges wanted to see," but he also

believes he performed better than sixth best. He thinks the judges may have been influenced by the mumbblings, through another bodysurfer, of Hawaii's Mark Cunningham, who's won every contest he ever entered. Cunningham is a powerful figure in the islands, and he is said to have complained about the favorable judging of the Californians' tricks after Leone's preliminary heat. Leone was leaving the ten-foot breakers to the Hawaiians and was riding the six-footers alone, dazzling the crowd and judges with his fancy-pants California style. But after Cunningham's alleged bitching about cheap tricks on small waves, Leone didn't fare so well in the final judgment.

The West Coast bodysurfers may soon have a chance to turn the tables on the Hawaiians. The venerable Fred Simpson, manufacturer of Viper Fins, which sponsored this year's pro contest in Hawaii, says he's probably going to organize a pro contest next summer at the Wedge in Newport Beach. When that happens, then California will follow the same route that Hawaii did after the 1980 pro contest at the Pipeline: those who surfed for money would no longer be allowed to compete against amateurs, so each of the four Hawaii bodysurfing contests instituted a pro division. If Simpson goes through with it, then the world championships in Oceanside will be forced to accommodate pros, and West Coast bodysurfing will be transformed.

But then again, veteran bodysurfers know that the sport has resisted earlier efforts at transformation in California. That was the whole point behind the formation of the Pacific Bodysurfing Association (PBSA) in 1978. Bill Missett, perhaps the most adept organizer in the sport, got together fifty-two of California's best bodysurfers in November of that year, some from as far away as Santa Barbara. "Everybody wanted more competition, standardized rules and regulations for contests, and generally more consistency of competition," relates Missett, who was elected the first president of the PBSA. "Professionalizing was down the road five years." Of course, PBSA is now five years old, and the specter of pro divisions is about to overtake the sport. But it's not happening the way it was originally planned.

The founding members of the association formed a board of directors, elected officers, and created committees. Even a newsletter, called *B.S.*,

was established, written, and circulated to an eventual 1350 members by Bill Missett. The talk was heady, but ultimately it was cheap. It turned out that Missett and a small handful of others were the only ones to put out any real effort toward the association's goals, and he resigned the presidency in 1981. He continued to produce the newsletter, which is about the only sign of life left in the PBSA, until last winter, when it was taken over by Ron Erickson of the Gillis Beach club in Manhattan Beach.

The PBSA still exists, but its original big plans have been humbled. Attendance at its annual meetings dwindled so low that the last one, in January, drew only six people, not even enough for a quorum. The association has helped to improve the sport in some ways, but it also may have inadvertently helped to divide it. Basic contest guidelines were written, and the newsletter has had a galvanizing effect. And at least two contests—one in Pacific Beach and one in Ventura—were created through the auspices of the PBSA. It was an accomplishment for the organization when the Krasco Corporation, which owns Morey Boogie and Churchill Fins, agreed to sponsor these new contests. But those contests have merely proved that bodysurfing's natural aversion to that bugaboo commercialism is not misplaced.

Krasco requires that all contestants wear Churchill Fins, the turquoise-and-yellow jobs that many bodysurfers call "floppy noodles." This crass commercialism incensed most of the members of the association, and its board of directors called for a membership boycott of the Krasco contests, of which there are three. "About ninety percent of the best competitors resent what Churchill did," says Virginia Cartwright, one of the top female bodysurfers on the West Coast. "It's brought the sport down in numbers and quality of competition in the contests, and I think it really hurt the association." Suddenly, instead of having six West Coast contests at which to fraternize, members of the PBSA now really only have three, and the competitors have splintered into two camps: those who support the association and those who just want to enter contests and have fun, no matter what kind of fin they have to wear. And everybody else is laughing in their soup, saying they told you so—the organization begets commercialization, which begets politics, which has nothing to do with the

essence of bodysurfing: those roaring orange tubes.

Two weeks ago the Oceanside World Bodysurfing Championships attracted the largest congregation of bodysurfing talent one is ever likely to see. Unfortunately, the good waves to match all the talent were nowhere near Oceanside. It wasn't for the contest, none of the 400 contestants would have deigned to enter such feeble surf. But on the show went.

There was Mike Cunningham, moving as smoothly as a dolphin through the low swells and performing his patented triple re-entry, in which he begins with an underwater takeoff, pops out onto the sloping face of the breaker, slides back under the surface, pops back out, and slides back under again. Not to be outdone was Grant Leone, whose new move this year entailed an underwater takeoff combined with an underwater spinner that had him moving toward the break as he hit the surface. Then, like a whirling gymnast, he performed a twisting spinner that reversed his direction in a kind of figure eight and brought him into the standard position ahead of the break. Smokesurf Macklin, scoffing at the "surf," didn't get enough good rides to advance to the finals. Larry Bye, as energetic and quick in the water as a teen-ager, demonstrated the wisdom of decades of experience by consistently finding the perfect position to take off into the break. His great timing and strength gave him the best tube rides of his division. John O'Neill continuously caught waves long before they matured into peaks, thrilling the spectators and judges each time he sliced across a round swell. Virginia Cartwright, holding her position high up under the curl, performed lightning-quick spinners that looked remarkably like pirouettes, her arms and hands held in delicate curves arcing out from her body. When it was all over, Larry Bye's aggressive strength had beaten John O'Neill's shrewd finesse, Mike Cunningham's graceful power had defeated Grant Leone's flashy dancing, and there was no contest for Virginia Cartwright. In the grand finale, which pitted together the champions from each age division, Cartwright's elegance won out over all. She became the first woman in the seven-year-history of the world championships to win the coveted title of grand champion. No media outside of Oceanside took notice, and many bodysurfers believe it's better that way.

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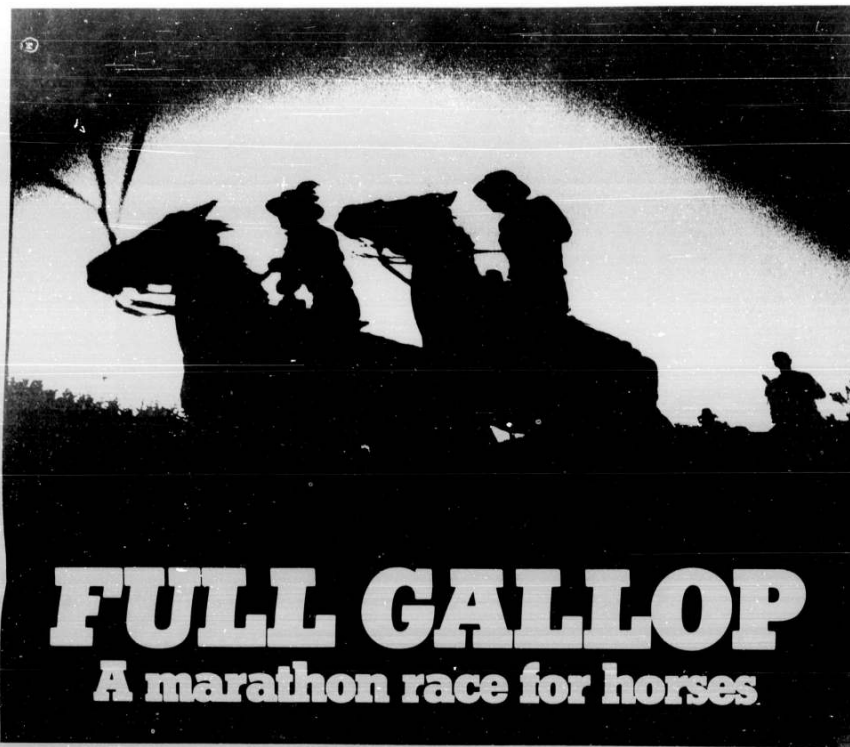
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The man in charge of selecting all the trails for the race, August 27, was Larry Pustinger, who, when he was on horseback, is a San Diego real estate broker. His course ran in a

loop roughly from Jamul to Bonita and back, and having inspected and mapped every foot of the terrain, he was thought by some to have gained an advantage as a competitor. Many of the riders are from out of town and can't arrive in time for a complete tour of the trails. But most also agreed that the advantage Pustinger might enjoy would be trivial in light of the foremost maxim of endurance racing—that the person with the fittest horse will win the race.

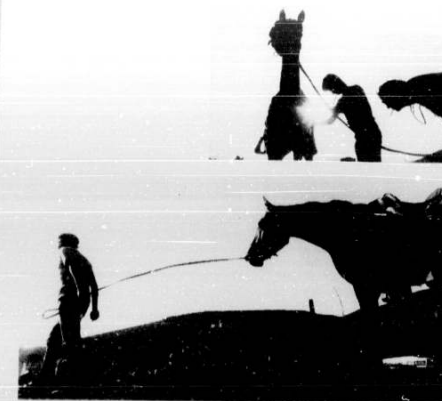
In the months leading up to the morning of the race, Pustinger had taken many measures to perfect his horse's physical condition. He had ridden the gelding, an eight-year-old named Easter Surprise, four or five times every week over various South Bay trails ranging from eight to eighteen miles, carefully monitoring the animal's heartbeat and

respiration before and after each workout, seeking steady improvement. Pustinger had also concocted an elaborate training diet, including vitamins, red blood cell builders, and special high protein pellets. But this sort of thorough preparation is common among endurance racers, and Pustinger was well aware that he faced tough competition. The first- and second-place winners of last year's race had returned, nursing a hot rivalry.

Pustinger had plotted various strategies for the race itself, but the first of them met with disaster. Out at the race camp, the Diamond K Ranch, located two and a half miles south of Jamul on Proctor Valley Road, Pustinger had climbed out of his camper and saddled up Easter well before the 5:45 a.m. starting time. The air was cool; the stars still

gleamed in the dark sky overhead. But before Pustinger could carry out his plan to maneuver his horse through the pack of fifty-six riders and start the race at the head of the group, he suddenly discovered he had misplaced an official scorecard which must be carried from one checkpoint to the next. By the time Pustinger found it and rode down to the starting line, the dust from the hooves of his competitors had already settled.

The first leg would take the riders northwest from Jamul over rutted dirt roads on private property leased by a ranching family named Winterton. Later in the day, on the second lap of this race, the riders would see the mammoth form of Mt. San Miguel looming over their left. The sight of abandoned olive groves scattered amid the rocky terrain would jolt them closer at



Larry Pustinger



Scotty Hunter (foreground)



By Jeannette DeWyze

Photographs by Robert de Wyze

hand. This path roughly follows that of the old stagecoach line that ran from San Diego to San Antonio, Texas; at one point within a half mile of Highway 94 the broken foundation of one of the old stagecoach stations still can be seen. Just two miles from the start the riders would emerge from the brush to cross the oil-sealed Miller Ranch Road. For a few moments the trail would carry them through a cluster of backcountry homes, then it would plunge away from the dwellings into a roller coaster of brown hills which finally descends a spur of Mt. San Miguel down to the easternmost reaches of the Sweetwater Reservoir. Here the private road leads into the riding and hiking trail established by the county a few years ago.

This year's endurance race called for the riders to follow that trail west along the southern shore, then to decline to a clearing beyond the west end of the reservoir, where the riders would face their first checkpoint. At these mandatory stops veterinarians must verify that the horses' pulse and respiration rates drop to a safe, predetermined level before allowing riders to continue to the next checkpoint. "It'll take them quite a while to get there," Pustinger's eighteen-year-old son David predicted as he roared west by automobile over the unpaved stretch of Proctor Valley Road, several miles out of sight of the racing riders.

Last year the endurance riders themselves followed this dusty section of Proctor Valley Road as part of their course. It cuts through rolling, uninfatuated hills so untamed by development that it's hard to believe the landscape is part

of San Diego County, in its emptiness, it looks more like Baja. But after last year's race, some of the riders complained that the hard-packed road surface hurt their horses' legs, and that prompted this year's switch to the off-road trails. This stretch of Proctor Valley Road still provided the riders' "pit crews" the fastest vehicular access from the starting point to the first vet check. For this race Pustinger had designated his son David and a woman friend named Barbara as his chief attendants. Their first task was to make their way to the vet check—located about thirteen trail miles from the starting line—before Pustinger arrived there, but David's confidence that he would succeed in this merited the moment the pickup truck carrying the crew crested within the sight of the checkpoint. At the bottom of the hill white

clouds of steam rose from the flanks of a small knot of horses. "Your dad's gonna be pissed that you're not here," muttered the driver of the pickup, a friend of David's. But when David alighted from the vehicle, Pustinger was nowhere to be found.

A few minutes later, a little after 6:30 a.m., the young man spotted his father, a small figure in a bright yellow T-shirt, approaching from the direction of the reservoir. Foamy, yellow-white sweat clung to the upper part of Easter's body. Seconds later, David and his father washed away the father, squeezing sponges full of cool water over the horse; more fine white mist rose from the horse and mingled with the cool morning air.

When David pressed a plastic stethoscope against Easter's side, all

Continued on page 22

GALLOP

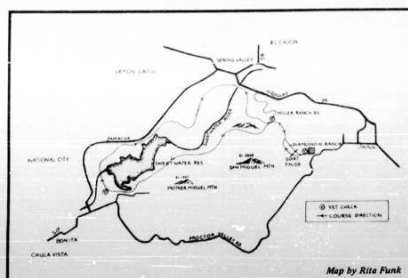
(Continued from page 23)

attention in the group swung to the instrument. In order to proceed with the race, Easter's pulse had to be lower than sixteen beats per fifteen-second count. (A normal resting equine pulse rate is eight to ten per fifteen seconds.) "I'm gettin' about twenty," David scowled as he counted from his wristwatch.

Lowering his head, the horse slurped noisily from two buckets of water, one plain and one a mix of water and electrolytic salts, a sort of horsey Gatorade. "Mix up some bran mash," Pustinger barked. "And check him again.... [His pulse] comes down fast."

All around them overheated horses shook their manes as their riders and crews drenched them with water. Endurance horses, like human marathon runners, tend to be lean creatures, almost skinny, and these horses — still facing forty more miles of hard riding — looked nearly emaciated. Nostrils flared in quick rhythms; a network of hard raised veins, like some fine-mesh body stocking, stood out in relief against the surface of each animal's oily, wet flesh. The ground under their hooves trembled slippery with mud mixed with horse urine and sweat and coolants.

In the center of Pustinger's crew, Easter chomped a messy mouthful of bran, fed to him in an effort to keep his digestive tract moving and thus avoid problems of poor blood distribution while running. Still his pulse pounded. "He's all right. He's just excited," Pustinger grunted. Only at 6:50 did it drop to eighteen



Map by Rita Punk

beats in the fifteen-second interval. A minute later it dropped again, to the magic count of sixteen, and one of the race attendants scurried to record the time officially.

Now, with Easter's pulse down, Pustinger faced a mandatory ten-minute wait during which one of the three race veterinarians would examine the horse. By this time the two top-ranked racers from the 1982 competition, first into this vet check, had sped down the trail, giving them several minutes' lead over Pustinger. When a race attendant finally signaled permission for Pustinger to leave, he dug his heels into Easter's side and aggressively urged his horse down the path leading away from the first vet check.

That initial vet check is just beyond the paved section of Conduit Road in Bonita. From there a path continues northward and almost immediately crosses the rock- and boulder-strewn bed of the

Sweetwater River, where only a few months ago water several feet deep ran in torrents but which now is baked dry. Just beyond on the far bank the path takes a dramatic leap upward, climbing quickly to the level of the reservoir and the location of the Sweetwater Water District's water filtration plant. Riders and hikers who come here normally encounter a series of locked gates around the plant, which effectively discourages trespassing on the water district's property. For the recent endurance race, however, the water district opened the gates and permitted the competitors to gallop over the undulating route along the reservoir's north shore. When Pustinger reached that section of the trail just a little after 7:00 a.m., he faced an idyllic vista. Across the water, the rising sun was only beginning to crest the ridges of Mt. San Miguel. The lake, framed by occasional strands of eucalyptus

trees, looked inviting, the searing heat to come still only a hint to the east.

Beyond the reservoir, however, most of the racers began to forget about the scenery. Here the ground that just moments before had been level or gently rolling begins to pitch and dip as it moves through the area between Jamacha Boulevard and the Sweetwater riverbed. The path passes one landmark, a sewage plant operated by the Otay Water District, and then it leads almost directly underneath the steel bridge on Campo Road, just beyond the point where Jamacha Road cuts off from Campo. Once a rider passes the bridge, the land begins a seemingly interminable rise up to Jamul and the Diamond K Ranch start and halfway mark. Horseback riders cover this ground along a path that skirts a series of hills topped by a string of power poles. Because of the sound created by the poles and wires, the rise is known in local riding circles as "Big Hummer Hill."

It was here that the winner of last year's fifty-five-mile race was decided, when the second-place rider walked her steed up to the vet checkpoint. Her rival, also a woman, had beaten her to this checkpoint after cantering her horse up the long incline (a canter is faster than a trot but slower than a gallop). Although she arrived at the vet check first, her horse was more exhausted from running; the woman who walked her horse up the hill—an accepted tactic in endurance racing—required less time for her mount to establish acceptable pulse and respiration rates. And so she was able to head for the finish line about two minutes before the woman who

had beaten her to the checkpoint, and she won the race.

With that example in mind, Pustinger dismounted from Easter and walked the gelding up the tortuous incline. Just before eight o'clock, when he rounded the bend at the top of the climb, he found himself facing a pack of horses ahead of him at this second veterinary check. "I didn't want to bring him in here superhot," Pustinger said with studied casualness in his waiting son as they scrambled to wet the horse down. "I wanted to give him a head start on his recovery."

No one commented to him that the two top contenders from last year, Suzy Kelley (a horsewoman from Orange) and Sandy Houser (a registered nurse from Norco), already had reached the vet check, watched their horses recover, and departed. The first time David checked Easter's pulse at 8:01, the youth murmured only that the horse's fifteen-second heartbeat was "about twenty." Five minutes later David growled, "He's not dropping yet; he's twenty to twenty-one."

"Check him again," Pustinger ordered. "He just moved, I think it shifted his attitude." No change. And still no change at 8:15 or 8:20. After a half hour had elapsed, Pustinger's movements had slowed to an almost languid pace. Water dripped out of the sponge between his fingers and spilled over Easter's blinking eyes and pink-spotted nose. "I think I'm going to be here a lot longer than I figured," Pustinger finally admitted to a fellow rider.

If that was the moment Pustinger mentally conceded defeat, he didn't announce it to anyone; he and the

horse joined the line for the veterinarian's verification after Easter's heartbeat and breathing finally slowed. Once certified to continue, Pustinger sprang into the saddle and cantered the two miles leading to the midpoint of the race, where all the riders were required to rest their horses for an hour. At the hold, Pustinger and Easter once again set off on the road leading to the roller coaster hills and the reservoir beyond. But by then the winner of the race had long been decided.

This occurred during the second-lap stop at the vet check on Conduit Road, at the west end of the reservoir. While Pustinger was still resting back at the Diamond K Ranch halfway site, the two lead women, Suzy Kelley and Sandy Houser, had burst into the checkpoint, with Kelley's horse just barely ahead of Houser's. Almost hysterically, both women had leaped from the saddle and drenched their horses with cool water and chilled towels, and had patted them with rubbing alcohol. Kelley pressed an ice bag to her animal's face, cooing sympathetic words of encouragement. But all too soon it became clear which animal would recover first. Almost magically, the nostrils of Houser's gray Arabian suddenly slowed their breathless bellowing. Across the water trough, the other woman's mount continued to puff rapidly.

A few minutes later the veterinarian assigned to this checkpoint was scrutinizing Houser's horse, prodding it here and there, making it trot up and back. "There's nothing wrong with that

(continued on page 24)

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GALLOP

continued from page 27
horse except for it being as fully tired," he finally commented to his assistant. As Houser waited for the signal to launch into the long leg along the top of the reservoir, the vet said in an undertone, "Now, I hope she [Houser] doesn't go out of here in a canter, after getting that horse all cooled down."
"You're just feeling guilty," his assistant replied with a grin.
"I feel sorry for these horses,"

the vet admitted ruefully. "They're tired." Down the path, sure enough, Houser cantered off.
Three minutes later the veterinarian's sense of protectiveness drastically altered the outcome of the race. He spotted a suspicious swelling in the right-front leg tendon of Suzy Kelley's horse. Kelley was last year's winner, with this same horse, a veteran of more than 1000 miles of endurance racing. The veterinarian, however, dashed her hopes for a repeat victory — he ordered her to withdraw from the competition. Her rival, Houser,

already far out of sight down the trail, knew none of this, and she hastened over the next fifteen miles like a woman pursued by demons.
Houser crossed the finish line five hours and twenty-two minutes after the start — right about the time Larry Pustinger formally conceded defeat to the heat and humidity at the Comditi Road vet check and withdrew his horse from the race. Out at the race camp on Diamond K Ranch, Houser drew thirsty swigs from a bottle of victory champagne. "The whole week before this race I laid awake planning it," she said with

a grin. "This is like a chess game." She had bought her horse specifically for endurance riding. "I got him because he's gray so he'll reflect the heat." She confided that within horse-racing circles, she had drawn criticism for habitually driving her animal too hard. "But everything he's done, he's done on his own," she protested. Nearby, her husband slowly led the winning horse up and down a row of campers. The horse's eyelids drooped shut, and he moved his hindquarters with stiff, agonized steps.

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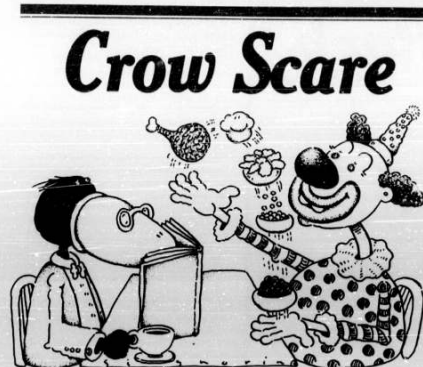
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The Restaurant: Calliope's
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Price Range: Salads approximately
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Though it was ten in the evening, the tall brunette wore jogging shorts and a tank top. Her bare shoulders glistened under the subdued lights. She glanced at the dining area, made her way down the short ramp, and without hesitation seated herself at a table where a man in his late twenties was consuming a Cobb salad prepared with chicken.
"I knew you wouldn't mind," she said by way of introduction. "That's what places like these are for, to get acquainted, to meet other people. I mean, can you imagine this actually happening in San Diego, a restaurant in a bookstore? Of course, you can see it the other way around, as a bookstore in a restaurant. Don't you agree?"

"What?" he answered, and shovelled more lettuce into his mouth.
"The thing is," she continued, "I get sick and tired of hearing people rave about the culture of Berkeley, as if we were deprived, underprivileged. I mean, the Upstart Crow may have started in the Bay Area, but here it is, right here in Pacific Beach, in the new Seacoast Square, a place where we can hang out, not a disco, not a bar, but a hangout bookstore/restaurant. Can you believe it?"
The young man went right on eating.
"Please don't think that I'm nothing but a culture vulture or some kind of elitist. But let's face it — it's Saturday night, it's like a carnival out there, or maybe I should more rightly say a zoo. You know what Saturday night live means? It means that they'll eat or drink anything, dance with anyone, go home with anyone — they call it living. I call it existentialist angst. What I say is if they have to make Sartrean choices, let them make it in a bookstore deciding between Proust in the new translation or Rilke in the old. By the way, how's your salad? Pretty good, isn't it?"
"What?" he answered.
"I like to eat in this ambience," she continued, giving it the French pronunciation. "No snobbery intended. You eat a salad here, it's fresh, it's wholesome, it's also uplifting. Why should I eat a salad at a salad bar when I can have it in the company of greats? Did you see those pictures on the wall? I always get Conrad mixed up with Lincoln Steffens, though one was a conservative and the other a radical. They have a picture of Martha Graham up there with the writers. Do you think that was intentional, just to keep us on our toes?" She began to signal to the waiters, most of whom were congregated at the coffee and tea bar.
"I think the waiters here are all would-

be writers. They're terribly slow and they must be writing a collective book called *Slouching Towards the Tables*. Is that camp or is that camp? Have you ever tried the chicken Dijon here? It's adequate. Have you ever tried the lettuceine carbonara? It's decent enough, and prepared with homemade pasta. Of course, it's not for pasta snobs, but it's not intended to be either. I like the sandwiches. Very nice, especially the turkey. Have you tried it? I'm not telling you what to eat, but what I say is, What are friends for if not to tell you what to eat? I'm content with the traditional, in this restaurant, good crisp salads, good sandwiches, decent desserts. Wouldn't you agree?"
"What?"

"I don't suffer from the Happy Crowd Syndrome. I don't like to eat in places just because they're in, just because everyone in town is going there." She picked lightly at a loose bit of lettuce on her acquaintance's plate.
"The other night I went to Calliope's over on Fifth Avenue. I mean, the place is pretty enough, it used to be a clown shop, they painted it white, it's very cheery. Everyone was telling me, 'Oh you must try it, it's earthy, it's lush, it's Greek.'"
"Greek? You just have to say the word to me I get goose bumps. The glory that was Greece and the grandeur that was Rome." To tell you the truth, any man could seduce me if he just said taramosalata, moussaka, spanakopita. And avogolemono. Just roll that word around in your mouth, will you? Avogolemono. That means lemon soup. Only I can't recommend it at Calliope's. It has no taste. None whatsoever. It's like milk soup with rice and lemon. That night I tried it I was the only one to leave it over. It was made. That's from Hemingway, from a short story called "A Clean, Well-Lighted Place."
"Calliope's is a clean, well-lighted place, and it serves terrific Greek bread and good butter and good salads. It's an irony that one of the best items there is the salad, the green salad or even the one with steamed vegetables. I also enjoyed the lentil soup. Very hearty. A good meal there would be the lentil soup, a salad, and stuffed grape leaves. The stuffed grape leaves are very nice. Not as good as ones at Effendi or Georgia's, but not shabby either. I could live with that meal, the one I just described, couldn't you?"
She signaled the waiter again, this time by waving the paper napkin from the table.
"What I didn't care for at Calliope's was the roast leg of lamb — too dry. And the combination plate sounded terrific. Do you know what they offered on the combination plate? Moussaka, spanakopita, and kapama. Kapama is chicken in wine sauce, prepared with mushrooms and cinnamon. That was tasty. The rest was disappointing. The filo dough was soggy and the spinach and feta cheese were too salty. As for the moussaka, it was only fair. But they give big portions. To be honest, they give very large portions, plenty to eat, but what's the use if it's not thrilling?" She stopped and took a breath. "You mustn't

think that I've got some sort of hangup about food, some sort of obsession. It's just that you have to take criticism where you find it. Right?"
"What?" he answered.
"Say you wanted a plain roast chicken. Calliope's has it and it's reasonably priced. But it's dry. You might say that Calliope's specializes in desert cookery — lamb, chicken — dry. But did I mention the good bread there? I did, didn't I? The thing is, the people who dine at Calliope's seem to be having a good time, seem to be enjoying themselves. But for your money you can buy any meal in town, you settle for mediocre Greek even if the atmosphere and the service are pleasant!"
At once, she pushed back her chair and rushed up the ramp, where she grabbed the arm of a waiter and forced him to come to the table. "This is what they call self-service," she laughed. "They serve, but you really have to take care of yourself. Now, I'm treating for dessert. I know every one of them. To tell you the truth, I couldn't afford the new Proust translation. Even in paperback it's about forty dollars for the three volumes. So what I do is come here every night, read a few chapters and have dessert and really good tea and coffee. The cakes are from Three Bakers and one of the best is the moussaka rum. But I thought maybe you'd like to share an apple crisp. It's not as fulfilling as it is suggestive. Do you know what I mean? It comes in this deep glass and of course they charge extra for the ice cream but it's outrageous to look at. I thought it was a drink when I first saw it, like Kaffee mit Schlag, that's coffee with whipped cream. You'll really have to try it. The bookstore is open until midnight on Friday and Saturday, and if you want to keep in touch with the verities and have a little something to eat, this is a good place. You know, *mise en scène*. I'm going to be here for breakfast and read one more chapter of Proust and jog five miles and swim two and eat a salad and . . ."
"What?" The man moved out of his chair.
"Listen," she told him, "I really enjoyed this talk, this give-and-take, this mutuality, this dialogue. You know that line in King Lear, 'Ripeness is all'? What I say is 'Conversation is all.'"
But the young man had left.
The brunette looked up at the waiter.
"One hot chocolate," she said. "What the hell. It's Saturday night. May as well live dangerously."

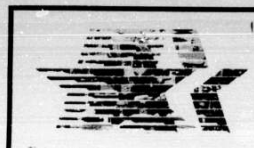
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J.S. Bach

JONATHAN SAVILLE

The fledgling San Diego Bach Festival presented the Smithsonian Chamber Players at the Old Globe last week. These eight musicians offered a generous program of Bach (the B Minor Suite and the Fifth Brandenburg Concerto), near-Bach (the Violin and Oboe Concerto, a modern reconstruction based on Bach's C Minor Concerto for two harpsichords), and pseudo-Bach (a trio sonata once attributed to Bach but now believed to have been composed by Bach's protégé Johann Gottlieb Goldberg, of Goldberg Variations fame); they played on period instruments and in what nowadays purports to be authentic Baroque style. It was a noble and earnest enterprise, but in certain crucial ways it was deeply flawed.

The setting and the hall were virtually ideal for this sort of music. The Globe's acoustics, which occasionally are just a bit too resonant for certain actors' voices, are

perfect for chamber music, providing great clarity and a discreet degree of warmth. The concert was performed on the set of the Globe's *Arcadia* and *Old Lace*, so that (in the same way as the previous week, when the Santa Fe Chamber Festival had appeared there) the musicians appeared to be playing in the comfortable living room of that mellow, slightly cluttered, old-fashioned brownstone in which Joseph Kesselring's enduring old ladies go on blithely poisoning their unsuspecting guests. This was chamber music in a chamber, as it ought to be, the homey ambience being particularly appropriate to the Smithsonian's custom of reducing the conventional Bach orchestra to one player on a part. Grace, amiability, modesty of proportions, charm, even elegance—these were as much qualities of the musical performance as they were of the Brewster sisters' home. But alas, in both cases there turned out to be poison in the elderberry wine.

The current vogue for "authentic" performances of Baroque music is a result of

research by musicologists into the performing practices of the Seventeenth and Eighteenth centuries. The scholars examined the instruments of the period and deduced from their construction how they were meant to be played. Contemporary treatises on performance were investigated, their sometimes obscure descriptions were clarified and made precise, and their precepts and suggestions were given the force of law. It became apparent that modern ways of playing Bach were manifestly incorrect. The Baroque did not have a long-breathed line but divided the melody into short, distinct phrases. Dynamics were terraced, with constant levels of loudness or softness and without transitional rises and falls between them. Articulation was crisp, tempos were fast, performing forces were small, bow pressure was light, vibrato was minimal. Sustained notes on the stringed instruments were to be played with a peculiar little sighing swell in the middle. Appoggiaturas were to be played long and emphatically; trills were to begin on the upper note; repetitions

were to be embellished with turns and mordents and scale work. All at once we were hearing a new Bach: brisk, vigorous, small-scale, unselfish, as far as could possibly be imagined from — say — the Tchaikovsky Violin Concerto.

We must remember, however, that none of the scholars, even the most supercilious, had ever heard a performance by eighteenth-century musicians. Nor had the Baroque treatises bothered to describe certain aspects of performance that were so obvious, so universal, that it could be assumed that all musicians were by the very nature of their profession thoroughly familiar with them. Consequently, there are some fundamental elements of performance absent in the eighteenth-century discussions and in the modern books on Baroque performance: taste, musicianship, intuition, the musician's innate feeling for his instrument and for the music he plays on it. This absence is no flaw, in either the Baroque documents or the modern ones; a manual on how to ride a bicycle does not purport to instruct the reader about the finely tuned reflexes and responses of the natural athlete.

But the lack of such elements in an actual performance (a flaw, and a big one). The Smithsonian Chamber Players have learned their lessons meticulously. They break up the line, they terrace the dynamics, they avoid mushiness in articulation and timbre, they play all the ornaments in correct Baroque fashion. Their playing has exceptional clarity and briskness. Except for some intonation problems here and there they are at ease with the techniques suitable to their Baroque instruments; the mastery demonstrated by the flute and oboe players is particularly impressive. But these musicians are so trapped in their obedience to the idol of authenticity that they seem, in large measure, to have suppressed their intuitive musical responses and judgments. Their instincts as musicians must constantly be prompting them to dramatize contrasts, to shape phrases, to underline tensions and relaxations, to achieve an occasional grandeur or poignance. But since the books on authentic Baroque performance pay no attention to such matters, taking them for granted, these musicians have forced themselves to play as though such impulses and effects as drama, grandeur, and poignance had nothing to do with the Baroque style.

The scores themselves — above all, those of Bach — belie this notion, and so do Baroque churches, Baroque paintings,

Baroque poems, Baroque clothes, Baroque basquies, Baroque sermons, indeed all aspects of that intensely dramatic and emotional epoch. It is of very great value to know — and to show — that Bach is crisp, clear, energetic, and precise, but it is of no value at all — and incorrect — to play his music as though it were merely fast, light, shallow, and trivial. It is good to get the mordents right, but not at the expense of the drama, the feeling, the meaning of the music. Performances of Bach ought indeed to strive (within reason) for historical authenticity; but the authentic Bach was not, and must not be made to appear, monotonous and antiseptic.

What I am suggesting is that in performing Bach, intuitive musical good sense

ought to be given its due to a far greater degree than was the case with the Smithsonian Chamber Players last week. If, in the B Minor Suite, all the movements — including both sections of the overture — are played at pretty much the same fast tempo and with pretty much the same chipper attitude, every movement is bound to start sounding pretty much like every other movement. If every single note is given an identical, mechanical, harpish swell, the device becomes a tedious mannerism that ceases to communicate any musical meaning whatever. Fixed, clearly distinct levels of loudness and softness do not preclude the dynamic shaping of phrases; a Baroque melody is not an illustration of the quantum theory. Trills and turns are not

mechanisms; they are expressive devices. A final cadence is not just a way of stopping the music; it is a way of telling us that we have experienced something to its fullest. The Fifth Brandenburg Concerto is not a piece of eighteenth-century music; it is a piece of eighteenth-century music. And less is not necessarily more.

If you want to hear Baroque instrumental music played with state-of-the-art authenticity and yet at the same time with wit, suavity, expressively shaped phrases, and intuitive musical sensibility, listen to some of the recordings of Gustav Leonhardt, Frans Brüggen, and the Concerto Amsterdam — for example, Rameau's *Pieces de clavecin en concert* (Telefunken 641133) or Telemann's

Tafelmusik (Telefunken 635298). Notice, however, that I don't include any Bach among these recommendations. Bach is of the Baroque, but he is also above it. Manners and devices of performance that may apply splendidly to Rameau or Telemann fall far when something much bigger and deeper comes along. In fact, the problem of performing Bach with due respect to both this era and his genius has not yet found any general solution. One cannot therefore blame the Smithsonian Chamber Players for not having found it. But if all performances of Bach (except those in the mind) are bound to be inadequate in one or another, they need not be quite so inadequate as the ones we heard at the Old Globe last week.

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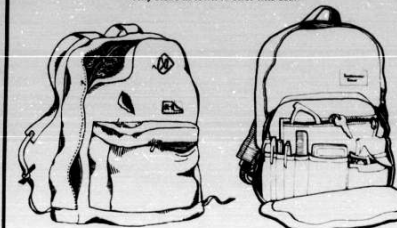
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Bard Exam



Amanda Plummer

JEFF SMITH

In its first season, the La Jolla Playhouse has been no stranger to controversy. In fact, about the only response it has yet to elicit is indifference. Audiences have learned to prepare themselves for weird twists and vigorous assaults on conventional expectations — for anything but the ordinary. An initial glance at the set for the Playhouse's current production of *Romeo and Juliet* would indicate that this pattern will continue. The stage is at once late-Medieval Verona, a huge tower and aqueduct bridge, and something else. Beneath these massive structures is a manger of modernity: two white café tables, chairs and umbrellas (though minus the expected "Cinzano" sign). "Here we go again," a Playhouse veteran muttered as she moved down her row with one eye on seat numbers and the other on Heidi Landesman's semianachronistic set. This was a common reaction among early arrivals to the theater, a mix of excitement and suspicion. Given the splashy, often childlike theatricality of the company's first two productions, anything seems possible at the Mandell Weiss Center these days. But *Romeo and Juliet* is the first "standard" play the company has done, and a number of first-nighters swore that if Shakespeare received similar treatment, then a name-change was definitely in order. Instead of the La Jolla Playhouse, they should call them: clives the La Jolla Playpen.

the start of this one, both shows were geared toward dazzling façades and appearances — often poeticized, often overdone, and their depths be damned. With his *Romeo and Juliet*, director Des McAnuff has done an about-face. The gaudy, superficial aura around the first two productions have been abandoned. In their place is an intensive, energized revelation of the genuine passions at the heart of Shakespeare's characters. Among other things, *Romeo and Juliet* concerns the unmasking of true feelings, a stripping bare of the false fronts individuals rely on to keep inner truths concealed. McAnuff's production moves beneath the surfaces to the depths below. In keeping with this aim, apparently, he has even chosen to stage an uncut version of the play, an unmodern choice that eschews editorial attempts to abridge its length and cover up its flaws. He has done several other unmaskings as well.

His most surprising is Juliet. The ghosts of Juliet's past share common characteristics. Sweet, lovely, innocent, they all seem to be about twenty-five, madonna-faced creations worthy of the utmost adoration — from afar. They are idealized, the kind of women Petrarchan sonneteers would leap at — not to love, but to pedestal in a poem or two. At the La Jolla Playhouse, Amanda Plummer's fascinating Juliet lacks the external trappings associated with the part. She is unadorned by make-up. Her face and clothes are plain — even homely, if one is overconcerned with surfaces. And when she speaks (and sometimes sings), she does so with a slight lisp. In short, Plummer's Juliet courageously refuses to be appealing in obvious ways. Instead, she is a tempestuous fourteen-year-old, with a kaleidoscopic range of feelings, and the last thing she wants is to be encased in the lines of some immortal sonnet. Thus the stage for Plummer is an emotional mine field upon which her passion and expression are instantaneous. Her Juliet goes to unconditional love, and later at suicide, with the absolute swiftness of a lightning bolt.

John Vickers's Romeo is, similarly, less heroic than usual. Early on at least, this Romeo is a green kid, a self-absorbed bumbler eager to find an object for his soaring (and clichéd) imagination. In Vickers's deftly modulated, seriocomic performance, Romeo moves from hiding behind poetic conceits to an unvarnished immediacy with Juliet. Along the way, Vickers undercuts the conventional image of Romeo, finding both humor and new insights at every turn. The balcony scene, in particular, brings Vickers and Plummer together in a most original treatment of this famous moment. Tender, growling, nervous, and daring, Juliet tests the quality of Romeo's love — and then scolds him unmercifully for his posed cavortings. And with suspect agility, Romeo practically stumbles all over the stage to get a glimpse

of his latest "fair sun." The scene is done brilliantly; it is at once funny and touching. In effect, the Playhouse's Romeo and Juliet are hardly the stuff dreams are made of. Quite the contrary. What Vickers and Plummer do is take us back to the source of the dream: two passionately devoted adolescents — with all the flights and failings of that age — around whose love a legend has grown. In the process, the actors crack its exterior and unmar the myth.

Aside from the unromanticized lovers and the (to my mind) inexplicable framing device, the production is otherwise far less iconoclastic. Heidi Landesman's massive set is both stunningly realistic and functional, affording quick scene changes and multiple playing spaces. If there were a Romeo Drive in old Verona, Patricia McGourty's excellent costumes would attract swarms of wealthy window-shoppers. Richard Nelson's lighting and John Kilgore's sound designs enhance the production unobtrusively. And the play's fight scenes, slashing swordplay vividly staged by B.H. Barry, bristle with adventurousness and — obviously dangerous — derring-do. These elements have been thoughtfully coordinated to create a Verona where the civic wars of the Montagues and the Capulets make extreme violence a daily event — and thus where the "death mark'd" love of Romeo and Juliet can erupt with equal intensity.

The cast also reflects this sense of detailed attention. To a person, they give a postgraduate seminar on Shakespearean diction, and each demonstrates a remarkable ability to infuse the words with feelings and gestures suited to the individual characters. Nothing fancy here, just a clear — and thoroughly comprehensible — treatment of the text. "Three performances stand out as foremost; among equals. Susan Cox's Nurse appears to be driving down the wrong side of the freeway; the actress consistently plays against the flow, and always to good effect. As Friar Laurence, Harris Yulin grows backward, Merilike. He begins almost sedated, offering the Friar's sentiments in leaden tones, and then bursts out, in the end, with long-repressed anger. And Robert Joy's Mercutio is matchless. Mercutio is a pun machine, but his sexual references are sometimes unimpeachable to our age. With the use of a rapier and other imaginative devices, Joy has cleverly invented a whole system of comic visual aids, translating each pun into the language of the eye. According to the poet John Dryden, Shakespeare claimed he had to kill Mercutio by the third act, "lest he would have been killed by him." As long as he is on stage, verbally fencing with the follies of mankind, Joy's Mercutio keeps the tragic mood at bay with his brilliant thrusts and parries.

If anything, however, Robert Joy is too good. The first act of the Playhouse's two-act version is roughly two hours long.

It concludes with the death of Mercutio, and the production suffers from his loss. Things that worked initially are less effective later on. One problem is that the production is faithful to the whole text of *Romeo and Juliet*, so that the show runs well over three hours. Another is that the production is divided into two distinct halves. Led by the irrepressible spirit of Mercutio, the first act is a comedy, and director McAnuff has discovered new veins of rich humor in these oft-mixed scenes. This emphasis has also allowed McAnuff to bring on his new Romeo and Juliet gently. He gives their behavior — both original and at times offensive — a comic bias, thus tempering their oddities within a context of free play. With the

death of Mercutio, however, the lines of the play crisscross. Comedy dies with the comedian, and the tragic elements, now minus the balanced textures of the first act (and postponed for more than two hours), appear thin and tedious by comparison. Early in the play Juliet castigates Romeo for all his metaphorical swoonings and urges him to express his feelings truly. Director Des McAnuff has done a similar unmasking with *Romeo and Juliet*. He has replaced metaphors with passion. In fact, if there were a real Juliet, I suspect that Amanda Plummer's unadorned interpretation would come a lot closer to the prototype than, say, Olivia Hussey's in Zeffirelli's maple-syrup movie version of the play. And Plummer gets stronger as the

evening goes on (her death scene is a minihurricane), as do John Vickers and Harris Yulin. But they also become shrill, unsuited, and, at times, tedious. McAnuff's unmasking comes too early in the evening, and there is little left for the cast to do but turn up the volume later on. The first three productions of the La Jolla Playhouse have shared this quality — bizarre, inventive, and sometimes unforgettable first acts, and then a marked letdown in the second. They go too far too early and lose the trail coming home.

With *Romeo and Juliet*, the La Jolla Playhouse concludes its own first act. It has been a bold, wild, Juliet-like season with lofty heights (I will never forget the shock of seeing *Simone Machard* actress

Priscilla Smith's feet slip from a ladder, thirty feet in the air, and without a net below) and double-bas lows. The best things this company has done hasn't occurred at the Mandell Weiss Center, though. Instead, it is taking place all over San Diego as people argue the merits of the company's productions. The Playhouse has people talking, caring, and worrying about theater, in our town and elsewhere, with a fervor I haven't seen the likes of in my three years on the beat, and I find it absolutely thrilling. And the brilliant first act of *Romeo and Juliet*, along with the letdown that follows, should also add new verve to the question plaguing its patrons: is this a playhouse or a playpen? Tune in next summer.

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Letters

(continued from page 4)
just blue penciled out major portions of the CTC budget for appliance efficiency standards, which will save many more millions of barrels. The political contributions continue to roll in to those offices that vote the right way and our utility bills continue to rise because of this waste and overdependence on SDG&E energy.

The PUC is determining this year what is an appropriate rate increase for SDG&E and SDG&E is proposing the elimination of all its active mandated conservation programs. If those programs were eliminated, it might save the average residential customer seventy-five cents on their monthly bill if he/she were not participating in any of the programs. The city attorney had filed a brief on this proposal which makes a lukewarm endorsement of "staying the course" but not expanding these conservation programs to benefit greater numbers of consumers. It is

gratifying to see even this in light of Mr. Shaffin's comments before the hearings began in agreement with the SDG&E position to eliminate what they said were "not cost-effective programs" (Union, 6/5/83). The people of San Diego need to have their choices objectively defined. Either we support active conservation and must on efficient housing and appliances, or we must face the specter of oil rigs three miles off our shore, as the governor's representative put it — as a national necessity. Either we manage growth and redirect it to revitalize the urban core or we pay the full costs in taxes and pollution of sprawl. The city attorney has a responsibility to help define these issues objectively, not obfuscate them on the pretext that "what's good for the building industry is good for San Diego."

Jay Powell, conservation coordinator
Sierra Club
San Diego

Aghast And Eclectic

Your "City Lights" article, "Where Were You When the Rates Went Up?" (August 11), surely indicates the need for full-time citizens' oversight of electric and gas rates in the SDG&E service area. Even the best-intentioned public officials — mayor, city council, members of the legislature, certainly the Public Utilities Commission and its staff — will respond more effectively when large numbers of San Diego residents are accurately informed about utility issues and permanently organized to participate actively in their resolution.

Harold S. Boxer
La Jolla

Quelle, Indeed

Jonathan Saville's review ("All Seriousness Aside," August 18) of the Old Globe's Festival Stage production of *The Rivals* almost

made me blush for enjoying the play so much. I laughed so hard I never gave a moment's thought to the fact that "the play did not contribute in any meaningful way to my sense of life." And all these years I was so deluded as to suppose being diverted and entertained was quite enough to ask of an evening in the theater. Quite stupid!

While I would not cast a single aspersion on Saville's critical expertise, while I humbly acknowledge him to be a genuine learned savant, may I beg him to approach his task with a little less pedantry? Who knows? He might even learn to value being diverted.

Bernice Clark
East San Diego

How About Something On The Fence?

I would like to take this opportunity to say that your cover

story, "Nothing Up My Sleeve," August 11, was an extremely poor taste.

There's no question that the article was well written, but why was it written? We are all aware of the problem of shoplifting and know prices rise due to shrinkage. So your interview with a blatant criminal was unnecessary and angered me.

Printing such material only condones what Nelson did.
Bob Westmeyer
La Mesa

Precious Prose

I just finished reading the August 11 Reader. All I have to say is, Jeannette DeWys and Eleanor Widmer are jewels, as ever, but Bob Dem is a skyrocket of pure gold! Thanks.
Helen Hedrick
San Diego

Off the Cuff

Which vacation would you rather forget?



Virginia Junk
Housewife
Coronado

We were trying to leave a little village in the Republic of Africa at about seven o'clock in the morning. It was my turn to stick my thumb out, so I stood in the road while my boyfriend sat behind me in the park with our gear. Someone was raising the national flag. Suddenly the local police pulled up looking very militant, and they took my boyfriend away to jail. I followed on foot. They asked to see his passport. When they saw that he was an American and a physician, they demanded money. They said it was a fine for not standing when the national flag was raised. Immediately afterwards we took a little puddle hoper [small airplane] to Kenya. It crashed the very next flight.



Gary Vavrek
Engineer
San Carlos

I was living in Orange County at the time. My roommate and I decided we'd drive down to San Diego for a long weekend. Before we left, the problems started. We were bickering over little things — whether to bring the tennis rackets or the basketball. It took a long time to get out of the house. We argued all the way down — which radio station to play, whether or not to open the car windows. We didn't get to San Diego till noon. We rented a boat, went to Coronado Islands, played around, surfed. It was time to look for a place to stay. We couldn't agree on where. It was midsummer and every reasonable place was booked. We were tired so we took a two-hour nap in a park. We woke up and decided it was'n going to work. We headed home. As soon as we were on our way, we started having a good time.



Delbert Lee
Performance Artist
Uptown

It was so completely wretched I almost totally repressed it. I was going to visit my father in Alabama one summer, right on Mobile Bay. It must have been July of 1968. I had just arrived and the hurricane warnings started coming in, suggesting that people leave the area. People there are foolhardy. Optimists that they are, they always think it will hit someplace else. Hurricane Camille hit that night. It sounded as if the entire house would come down. That was the terrifying part. For the next three weeks there was no electricity, no running water, and it was impossible to get things. There were special emergency supply places set up with long lines and thousands of people. It took the entire day just to get necessities that you absolutely take for granted. It's not something I'd care to do again.



Renate Liedl
Student
Downtown

I'm from Nuremberg but I've been traveling in the States for six weeks now. First in Vancouver, then San Francisco, then Los Angeles, and now San Diego. In Los Angeles the hotel was up on a hill. All the people were very friendly. We were allowed to stay for four nights free. For every extra day you must work an hour. My girlfriend and I stayed for five days. There was a boy who had the list of jobs. He didn't like us because we made a joke with an Austrian friend and he didn't understand. He looks at the list of jobs and he tells us we must wash all of the lamps and how do you call them — the light bulbs. There were many, many of them and it took hours. I could forget that.



Diana Bergner
Sales
La Jolla

I was on my honeymoon. We had arranged to go to Mexico on a tour package. We were taking the train from Nogales to Mazatlan, about sixty miles away. They squeezed our group onto the train after all the locals had boarded. The train was dirty and hot. It derailed on the way and we sat on the track for hours. It took nearly fourteen hours to get there. We arrived at our motel. The room we were given hadn't been cleaned yet. The bed was unmade and the towels were wet. That evening there was a storm and we had a blackout. The next morning at five-thirty they started construction outside of our door — hammering, cursing. We went to take a shower and water came pouring into the room. I was extremely uptight and had a headache almost the entire time we were there.

— Lin Jakary



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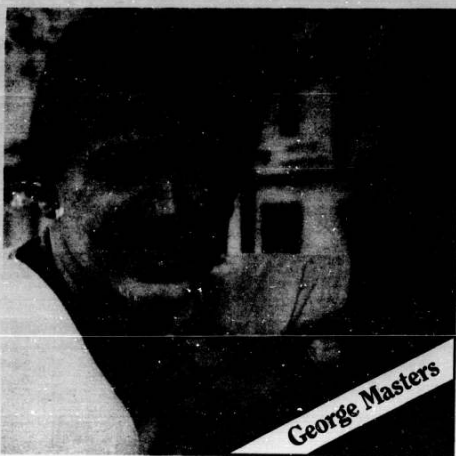
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"To George, you're the master." — Love, Ann Margaret.

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TABLE 3. (continued)

This image shows a blank, aged, cream-colored page, likely an endpaper or flyleaf of a book. The paper has a slightly textured appearance with some minor creases and discoloration, characteristic of old paper. The left edge of the page is bound, showing the stitching and the inner cover material. The overall tone is a warm, off-white or light beige.

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TABLE 3. (continued)

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speed transmission. Good working order.
Fiat Spider except for body style. Francis
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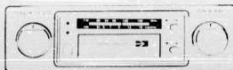
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Giant Portable Power Component

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with LED power level indicator
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Ultra-light stereo Headphones
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\$1.99
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Dreamboats

If you thought loaning the family car to the kids was only a twentieth-century risk, guess again. The precedent was set a zillion years ago when Helios, the sun god, let his son, Phaethon, have the chariot for the afternoon, the Chariot of the Sun in this case, and the punk went crazy with it, putting the whip to the horses and driving all over Hades' half-acre like he was on drugs. Talk about the kids driving across your lawn, young Phaethon pulled a fly-by on Earth and nearly burned the place up. Fortunately, Zeus stunned the

kid with a bolt before he did too much damage, but not before Phaethon established himself forever as the original teen-age delinquent behind the wheel. For a while after, anyone who drove a chariot or a wagon like a maniac was called a phaeton, and in more recent times the word describes a type of touring car body design, in which the top, the windows, and sometimes even the doors are left off.

If you've never seen a phaeton-body car, drive your chariot to Seaport Village this Saturday, where the local American Cancer Society chapter and the San Diego Jaguar Club will put on the fourth annual ASCOT Antique and Classic Invitational Car

Show. Dick Fuller, one of the show's organizers, explains that the word invitational sets this show apart from the average antique car display, for the one hundred autos that will be shown are the cream, selected by a very picky committee, of a crop of hundreds of applicants. These, in other words, are cars one sees only in books or at the most prestigious of shows, which this happens to be.

In the phaeton class will be a 1934 Duesenberg Dual Cowl (two windshields, that is) and a quarter-million-dollar 1983 Rolls Royce that is coming from Connecticut. (The owner apparently ordered a conventional Rolls — is there such a thing! — and then sent someone after the roof with a torch.) Among a number of other Rolls Royces (four million dollars' worth) will be a 1907 model complete with a shooting platform for a maharajah's tiger hunts, and a 1952 Rolls Phantom Four, one of sixteen built exclusively for royalty, this one for the Aga Khan.

Of special local interest will be the 1910 Hunt, a car that has been called the only automobile ever built in San Diego. In 1908 Arnie Babcock, son of the man who built the Hotel del Coronado, commissioned National City machinist William Hunt to construct a car to specifications that would allow it to travel the rough roads between San Diego and Babcock's home south of Escondido. At a cost of \$16,000, Hunt took two years and built every piece of the car, except the crankshaft, himself. Had Babcock not died shortly after the car was finished, there would have been a series of Hunt cars and, perhaps, a little Detroit right here in San Diego, complete with high school dropouts loafing on the assembly lines for twenty-five bucks an hour and striking every three years for more dough.

The show will be held on Saturday, September 10, from 10:00 a.m. until 5:00 p.m. in the courtyard of the Hotel del Coronado. Admission is free. (continued on page 5, col. 3)



1920 Klinef Goldberg

Life On The Big Screen

The documentary film in America is healthy and thriving, but one wouldn't know it to look at local theaters. Documentaries have been made on every subject and from every approach imaginable, but few are made with any eye toward long theatrical engagements or broad audiences. Most end up as one-time rentals for special interest groups, or as fodder for the ever-frustrating television market. Now and then a rock performance film or a movie about movies (like Les Blank's *Burden of Dreams*) will break through to theatrical release, but rarely can one find documentaries on view for those who simply appreciate them as good cinema alone and beyond their immediate subject matter. The first movies, after all, were documentaries, and throughout film history the documentary, in all its forms, has retained the power to shock, educate, and entertain fully as well as the fictional side, and has absorbed



Clifford Chenier from "The Last Waltz"

Roseland Revisited

Get ready, San Diego. Dancing — good, old-fashioned ballroom dancing — is coming back. Big-band music has found a spot on the radio dial, dance bands are forming in on territory formerly reserved for rock and rollers, and the Paradise Ballroom and other venues around town are beginning to attract the swing set. Of course, for a contingent of Southern Californians, this type of dancing never went away. While the rest of us have been out slam dancing, they've been mattering the stylized vigor and verve of the tango and cha-cha, and smoothing the graceful sweep of

the waltz to seamless perfection. This weekend the best of these devotees of the art, craft, and sport of ballroom dancing will meet in San Diego for two days of competitions and dance demonstrations in what is billed as the Southern California Ballroom Challenge. Professional and amateur ballroom dancers have been competing on an organized level in California for more than twenty years. Though that makes them relative newcomers to the field, the professional dancers in the Los Angeles and San Diego areas are among the best in the nation, according to Ballroom Challenge organizer Laird Mosney. They can be counted on to win a substantial number of the top awards at the national championships held each year in New York City. (continued on page 5, col. 4)

most of fiction's narrative tricks as well. The La Jolla Museum of Contemporary Art has assembled an impressive series of programs to showcase the documentary-as-film. The six-part series, beginning next Wednesday, will cover most varieties of actuality filmmaking, starting with the musical performance film: Les Blank's *Hot Pepper*, and *Chicago Blues* by Harley Coklis. In the first, ethnographer Blank records the zydeco music of the French-speaking black culture of the Louisiana bayous, with a special focus on the renowned accordionist Clifton Chenier. The second features Muddy Waters, Junior Wells, and others performing the urban blues of the Northern ghettos. A future program on the portrait documentary will screen *Paul M. Davis*, a 1959 film that explores the Beat underground of the Fifties through the personalities of its major movers: Allen Ginsberg, Jack Kerouac, Gregory Corso, and others. With it will be *Italian American*, an affectionate portrait of his immigrant parents by director Martin Scorsese (*Taxi Driver*, *The Last Waltz*).

The remaining programs take up the ethnographic documentary, with *The Mad Master* by Jean Rouch, and *Dead Birds*, both observing the rituals of primitive tribes, the sociopolitical documentary with *High School* by America's foremost institutional muckraker, Frederick Wiseman; and the historical documentary with *Barbaric Kipling's Harlem County*, U.S.A., a haunting record of union-management conflict in the Kentucky coal mines. The series begins next Wednesday, September 14 and continues on alternate

(continued on page 5, col. 5)



Illustration by Tom Voss

READER'S GUIDE

Contributions to **READER'S GUIDE** must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not phone. The Events Editor reserves the right to edit all materials. Send complete information, including a description of the event, the date and time it is to be held, the precise address of where it is to be held, and a contact phone number for publication to: **READER EVENTS EDITOR**, P.O. Box 8085, San Diego, CA 92108.

Film

"**America in Transition**," providing background for current events in Latin America, will be screened, followed by a slide show and talk about her recent trip to Nicaragua by Tania Winters, Thursday, September 8, 7:30 p.m., United Methodist Church, 157 Lado de

Loma, Vista, (438-5343), repeating Friday, September 9, 7:30 p.m., First Unitarian Church, 4190 Front Street, Mission Hills. Free. 273-1162.

Underwater Film Festival, the nineteenth annual, will feature two separate programs of underwater slides and films, Friday, September 9 and Sunday, September 10, 8 p.m., San Diego Civic Theater, 1232 C Street, downtown. 266-6510.

Plankton and Sea Otters are the subjects of two films to be shown Saturday, September 10, 1:30 p.m., Scripps Aquarium, 4602 La Jolla Shores Drive, La Jolla. 452-3624.

Japanese Films, *The Ballad of Narayama* by director Keisuke Kinoshita is one of two films to be shown with English subtitles, Sunday, September 11, 1 p.m., Ken

Cinema, 4061 Adams Avenue, Kensington. 243-5858.

Egypt, Israel, and Sharks are the subjects of short films to be shown Sunday, September 10 and Sunday, September 11, 2 p.m., Natural History Museum, Balboa Park. 252-3821.

New Age Film Festival, five films covering subjects from Buddhism to hotbeds, including *New Age Communities and Life After Death*, will be shown Saturday, September 10, 7 p.m., Standley Junior High School, 6298 Radcliffe Drive, University City. 455-0520.

"**Five Scenes of Dutch Art**" and *Land Vicer*, Sudjater will be shown in conjunction with the current exhibition of Dutch art each Tuesday, Thursday, Friday, and Saturday through October 9, 2 p.m., La Jolla Museum of Contemporary Art, 200 Prospect Street, La Jolla. 454-3541.

"**The Freshman**," Harold Lloyd goes to college and tries out for the football team in this 1925 silent comedy to be screened Tuesday, September 13, 7 p.m., Coronado Public Library, 640 Orange Avenue, Coronado. Free. 496-4167.

Documentary Film Series, the first of six programs features performance films: *Hot Pepper*, a study of Clifton Chance, Louisiana zydeco music king, and *Chicago Blues*, a country-to-city chronicle featuring Muddy Waters, Buddy Guy, and others, to be screened Wednesday, September 14, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 200 Prospect Street, La Jolla. 454-3541.

Children's Films, *The Sorcerer's Apprentice* starring Mickey Mouse is one of six short films to be shown Thursday, September 15, 3:30 p.m., National City Public Library, 100 East Twelfth Street, National City. Free. 474-8211.

Dance

"**Dance Jam**," create your own style in an evening of freestyle recreational dancing every Friday night, 9 p.m., 1255 Fifth Avenue, Hillcrest. 219-7171.

Southern California Ballets Challenge, top professionals and amateurs compete, with dance demonstrations and general dancing for all, Saturday, September 10 and Sunday, September 11, 6:30 p.m., Holiday Inn at the Embroidery, 135 North Harbor Drive, downtown. 461-5015.

Music

International Folk Dance Series continues with Vicki McMaster performing jazz and contemporary music on the pedal harp, Thursday, September 8, 7:30 p.m., Mathis

TO LOCAL EVENTS

Community Cultural Center, 247 South Alma Street, Escondido. 741-4601.

Blues Concert, local, West Texas-style blues band "The Country" will open a series of weekly concerts sponsored by the Friends of Old Time Music, Friday, September 9, 8 p.m., 1260 Robinson, Hillcrest. 282-7813.

Theater Pipe Organ Concert, Clara Gotsch will perform pop music and traditional favorites on the Wurlitzer, Saturday, September 10, 7:30 p.m., California Theater, Fourth Avenue and C Street, downtown. 560-8952 or 279-2867.

Chamber Music, the Allegro Quartet will perform Baroque and contemporary music, Sunday, September 11, noon, Old Amsterdam Gallery, 1130 Camino Del Mar, Del Mar. 481-2566.

Organ Concert, Jared Jacobsen will play processonals, Sunday, Sep-

tember 11, 2 p.m., Spreckels Organ Pavilion, Balboa Park. Free.

Intercom 81 concludes with a program of European music and dance featuring Paul Severson performing Scandinavian music on the handclapper, Sunday, September 11, 5:30 p.m., Spreckels Organ Pavilion, Balboa Park. Free. 265-4243.

Special

Los Perisquero Clavon Hike guided by naturalists will examine the early-morning environment, Saturday, September 10, 6 a.m., Perisquero Ranch, Black Mountain Road, Mira Mesa. 294-2926.

Guided Bird Walk, resident and migratory birds in the Point Loma area will be observed, Friday, September 10, 9:30 a.m., Cabrillo National Monument, Point Loma. Reservations: 293-5450.

ASCOT San Diego Classic and Antique Car Show, an invitational showing of one hundred antiques, classic, and sports cars will benefit the American Cancer Society, Saturday, September 10, 10 a.m., Embankment Marina Park, Newport Village, West Harbor Drive, downtown. 294-4200.

Mass Piano Recital, the thirty-fifth annual, again features 10,000ingers and 88,000 keys playing a "Salute to the Performing Arts," Sunday, September 11, 2 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. Free. Reservations 365-2222.

Watercolor Demonstration, Robert Wood will demonstrate his painting technique, Monday, September 12, 2:30 p.m., San Diego Gas and Electric Auditorium, 101 Ash Street, downtown. Free. 225-0712.

"**Chile Ten Years After**," student and faculty groups will sponsor an examination of the Chilean regime including poetry by and about Pablo Neruda, Tuesday, September 11, noon, Scripps Cottage, Chula Vista. An informational video on international financing of the Chilean regime, Wednesday, September 14, noon, Casa Real, lectures on the Chilean military 3 p.m., Scripps Cottage, and 7 p.m., rooms E and F, Aztec Center, discuss a role of the U.S. in Chile, followed by a poetry reading, Thursday, September 15, noon, Casa Real, and Chilean folk music, 7:30 p.m., The Backdoor, SDSU. 265-6685.

Hispanic Heritage Fiesta, to honor National Hispanic Heritage Week the fifth annual event will feature music, food, and activities for all ages, Tuesday, September 11, 3 p.m., National City Public Library, 200 East Twelfth Street, National City. Free. 474-8211.

Botanical Tours, walking tours led by botanists will be held throughout September, Thursday, 5:30 p.m. and Sunday, 10 a.m., Alcatraz Gardens, Balboa Park. 297-0289 or 747-0031.

Sports

Padres Baseball, Cincinnati is in for two against the Padres, Friday, September 9, 7:05 p.m. (San Diego Chicken Night), and Sunday, September 11, 1:05 p.m.; then the Giants' last visit of the year, Tuesday, September 13 and Wednesday, September 14, 7:05 p.m., San Diego Stadium. 283-5181 (party information 571-2543).

Aztec Football, the home opener against UC Berkeley will be preceded by a tailgate party in the stadium lot, Sunday, September 10, 10 a.m. (game 1:30 p.m.), San Diego Stadium. 283-5181 (party information 571-2543).

PSYCHODRAMA

Professional Training Seminar and Therapy
- Weekend Psychodrama Group
October 15-16/November 19-20/December 10-11
Saturday & Sunday 9:00 a.m.-6:00 p.m.
- Professional Training Seminar
12 week Monday night seminar
September 18-December 5
6:00 p.m.-8:30 p.m.
12 week Thursday night seminar
September 22-December 8, 8:00 p.m.-7:00 p.m.
- On-going Wednesday Therapy Group
September 21, 8:30 p.m.-1:30 p.m.

For effective changes in your life,
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The Clinical Psychodrama Institute
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For information call, 286-1010

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Includes round trip, non stop airfare from San Diego to Honolulu via United Airlines, round trip airfare to Maui, 3 or 7 nights accommodations at your choice of condo, car rental for entire stay with unlimited mileage, sightseeing discount coupons, personalized document wallet, all taxes and service charges.
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NAPILI SHORES CONDO 479 589
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559 689

WINDANSEA TRAVEL

508 Nautilus St. at La Jolla Blvd. La Jolla 454-0691
prices per person double occupancy limited departure dates

A FREE SEMINAR FOR "YOUR" HEALTH

presented by Dr. Joseph Angellier
Thursday, Sept. 15 - 7:00 p.m.
At the Colonial Inn, San Room
910 Prospect St., La Jolla.

Dr. Angellier is a health-risk management consultant to private industry and co-author of "Statistical Analysis of Plant Injury by Treatment vs. Non-Treatment Group." He has practiced chiropractic for 14 years and currently practices in La Jolla. Please call for info - 456-2863

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San Diego Convention & Performing Arts Center
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Tickets at the door: \$3.75 Adults, \$1.75 Children. Hours: Fri. Noon-10pm, Sat. 10am-10pm, Sun. 10am-7pm

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Free Scoop of Ice Cream
with purchase of any Old Time giant sundae in a homemade cone, with this coupon.
Try our salads in a eye crisp tub, or a "bagel dog" — a hot dog on a long, onion bagel bun.
Big Olaf is open 7 days 11am to 11pm.

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Full service salon for men & women
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1st visit \$55. & up \$40.
Precision cut & style
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Men (shampoo incl.) \$15.
\$10. off corrective coloring (with coupon)
Innovators of creative hair design.
The ultimate in hair cutting.

KESONE Restaurant
Authentic Lao Vietnamese Cuisine
"The food is remarkably fresh, astonishingly inexpensive" — Eleanor Widmer, The Reader 7/1/82.
Open Mon-Sat 11am-9pm
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Flavors: mocha peanut butter, strawberry, vanilla, chocolate, raspberry, boysenberry, peach, mixed fruit, lemon, coconut, persimmon, blackberry, banana.
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Expires 9/25/83

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Sale 20% Off
everything with this coupon — save an extra 10% Off
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Free candy with minimum \$1.00 purchase — One coupon per customer. Expires 10/8/83.

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3070 University Ave. 291-9021
Grand Opening, Sept. 10 & 11, 10am-5pm
7812 Linda Vista Rd. 578-8283
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1 months instruction \$9.95
Over 80 locations.

MASTER KEY LOCKSMITH
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\$5.00 Off
any dry cleaning order of \$20.00 or more (includes drapes & bedspreads)
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READER'S GUIDE TO THE THEATER

Theater listings are compiled by Jeff Smith, commentary by Jonathan Smith and Jeff Smith. Information is accurate according to material given us, but it is not our intent to phone the theater for any last-minute changes and to inquire about ticket availability. Many theaters offer discounts to students, senior citizens, and the military; ask at the box office.

ASINCE AND OLD LACE
Director Craig Noel and the Old Globe Theatre are offering a delightful romp through the Joseph Kesselring comedy. Noel has crafted a superb production with such care that, among other things, it reminds us that this old-fashioned comedy is, after all, a classic worthy of such fine treatment. In the play, Mortimer Brewster is a drama critic, but there is no show to love as outrageous as the one at the Brooklyn home of his Aunt Abby and Mabel. With the aid of some personified elderly wits (and a wicked nephew who thinks he is a Taddy Roosevelt) and the two loony sisters (who are the real stars), Mortimer's life is a series of humiliations. The result is a hilarious comedy that is as relevant as it is timeless.

BARFLEET IN THE PARK
The Coronado Playhouse is staging the dark, satirical comedy about the Pal and Con. A conservative lawyer and his untraditional bride of 40 years, they are the only couple in the city who are still together. The play is a hilarious comedy that is as relevant as it is timeless.

CABARET
The Patsy Playhouse offers the John Kander, Fred Ebb, and Joe Masteroff musical based on Christopher Isherwood's Berlin Stories and John Van Druten's play *I Am a Camera*. In a young, aspiring American novelist comes to Berlin in 1930. He books up with an English woman of eccentric ways and they book on an evening long. Elizabeth Kerr and Helen Page Camp have a strong cast. The members of the cast include Gene Klein as the master of ceremonies at the Kit Kat Klub. Denise Granger as

immortal thought—let alone the world of twelve known old gods. Thomas S. O'Brien is in it, as Taddy, so far gone he thinks the world is a joke. In the play, Scott Stevenson and Deborah Allison would seem several shades too hammed in their roles, but they are so good that they are a pleasure to watch. In the play, Mortimer Brewster is a drama critic, but there is no show to love as outrageous as the one at the Brooklyn home of his Aunt Abby and Mabel. With the aid of some personified elderly wits (and a wicked nephew who thinks he is a Taddy Roosevelt) and the two loony sisters (who are the real stars), Mortimer's life is a series of humiliations. The result is a hilarious comedy that is as relevant as it is timeless.

FIDDLER ON THE ROOF
The Patsy Playhouse is staging the popular musical based on the stories of Sholem Aleichem. With books by Sholem Aleichem and lyrics by Sheldon Harnick, Fiddler tells the story of a Jewish family living in a small town in Poland. The play is a hilarious comedy that is as relevant as it is timeless.

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715 Fourth Avenue, San Diego 232-6332
SAN DIEGO CITY COLLEGE THEATRE
Theatre and C. H. H. Theatre
239-7854
SAN DIEGO JUNIOR THEATRE
Civic Center Plaza Theatre, Balboa Park
239-6355
SAN DIEGO NESA COLLEGE
7200 Mesa College Drive, San Diego
279-2300 x236
SAN DIEGO REPERTORY THEATRE
1620 Sixth Avenue, Downtown
230-8025
SAN DIEGO STATE UNIVERSITY
Men's Stage and Experimental Theatre
265-6864
Open Air Amphitheatre
265-6864
SAN DIEGO LITTLE THEATRE
Civic Center Plaza Theatre, Balboa Park
239-6355
SCRIPPS RANCH COMMUNITY THEATRE
Wageningen Junior High School
965-7605 x217
SOUTHWESTERN COLLEGE
Amenia Theatre, Main Hall
7601 Old La Jolla Road, Chula Vista
421-1180
STARLIGHT
1640 La Jolla Village, Balboa Park
232-3049 or 234-STAR
UNITED STATES INTERNATIONAL UNIVERSITY
1645 La Jolla Village, Balboa Park
232-3049
UNIVERSITY OF CALIFORNIA SAN DIEGO
UCSD Theatre, John Muir Theatre, Studio Theatre
420-4114
Northville Auditorium, Mandeville Recital Hall
420-1380
UNIVERSITY OF SAN DIEGO
Carmel Theatre, Santa Lucia
420-4114
420-4114

LA JOLLA PLAYHOUSE
452-3960
LA JOLLA PLAYHOUSE
Parker Auditorium, La Jolla Junior High School
760 Highland Street, La Jolla
452-3960
LAMB'S PLAYERS THEATRE
500 E. Plaza Boulevard, National City
474-4342
LANGLIGHTS COMMUNITY THEATRE
Ben Potts Fine Arts Center
8553 University Avenue, La Mesa
464-4398

LAWRENCE WALK VILLAGE THEATRE
6860 Lawrence Walk, Escondido
749-1448
LEMON GROVE PLAYERS
Lemon Grove Junior High School
3146 Lemon Lane, Lemon Grove
469-2578 x46-1448
LYRIC THEATRE
2718 El Cajon Boulevard, La Mesa
464-1196
MARQUIS PUBLIC THEATRE
MARQUIS GALLERY THEATRE
3117 India Street, San Diego
238-1111
MIRACOSTA COLLEGE
Lido Theatre
One Barnard Drive, Oceanside
737-2121 x236
NORTH COAST REPERTORY THEATRE
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Loma Santa Fe Road, Solana Beach
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242-1421
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734-8660
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4041 La Jolla Village Drive, San Diego
734-8660
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1645 La Jolla Village Drive, San Diego
734-8660
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7601 E. Highway 160, Julian
760-1180
POINT LOMA THEATRE
3900 Lomaland Drive, Point Loma
222-6414 x236

Theater Directory

THE BOWEN THEATRE
480 Elm Street, San Diego
232-4566
CIVIC THEATRE
332 E. Street, Downtown
232-6510
CORONADO PLAYHOUSE
1750 Grand View, Coronado
435-4856
CRA THEATRE
4115 Claremont Mesa Boulevard, San Diego
477-8900 x111
EAST COAST PERFORMING ARTS CENTER
2101 E. Main Street, El Cajon
440-2277
EDUCATIONAL CULTURAL COMPLEX THEATRE
2343 Ocean View Boulevard, Southeast San Diego
595-6677
FIESTA DINNER THEATRE
9660 Canyon Road, Spring Valley
469-2677
FOX THEATRE
120 B Street, Downtown
232-6510
GASLAMP QUARTER THEATRE
547 Fourth Avenue, Downtown
232-6510
GROSSMONT COMMUNITY COLLEGE
Sagebrush Theatre
8800 Grossmont College Drive, El Cajon
465-1700 x410
JEWISH COMMUNITY CENTER
Frost and Center Theatre
4074 Fifth Street, San Diego
583-1350 x35
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DRY GULCH
The Bowery Theatre presents a limited, late-night run of local author Chris Potts' one act Western comedy, which features "sophisticated, dangerous, raffish, genuine outlaws and heroes, and lots of laughs." Mark Hardman directs the production. Members of the cast are: Mary Dwyer, Christine Mullen, David Gansner, Julie Sullivan, and a Jason Martin (Sm.)
Bowery Theatre, through September 18, Tuesday through Sunday at 8:00 p.m.; Matinee, Saturday and Sunday at 2:00 p.m.

FIDDLER ON THE ROOF
The Patsy Playhouse is staging the popular musical based on the stories of Sholem Aleichem. With books by Sholem Aleichem and lyrics by Sheldon Harnick, Fiddler tells the story of a Jewish family living in a small town in Poland. The play is a hilarious comedy that is as relevant as it is timeless.

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DRY GULCH
The Bowery Theatre presents a limited, late-night run of local author Chris Potts' one act Western comedy, which features "sophisticated, dangerous, raffish, genuine outlaws and heroes, and lots of laughs." Mark Hardman directs the production. Members of the cast are: Mary Dwyer, Christine Mullen, David Gansner, Julie Sullivan, and a Jason Martin (Sm.)
Bowery Theatre, through September 18, Tuesday through Sunday at 8:00 p.m.; Matinee, Saturday and Sunday at 2:00 p.m.

FIDDLER ON THE ROOF
The Patsy Playhouse is staging the popular musical based on the stories of Sholem Aleichem. With books by Sholem Aleichem and lyrics by Sheldon Harnick, Fiddler tells the story of a Jewish family living in a small town in Poland. The play is a hilarious comedy that is as relevant as it is timeless.

CABARET
The Patsy Playhouse offers the John Kander, Fred Ebb, and Joe Masteroff musical based on Christopher Isherwood's Berlin Stories and John Van Druten's play *I Am a Camera*. In a young, aspiring American novelist comes to Berlin in 1930. He books up with an English woman of eccentric ways and they book on an evening long. Elizabeth Kerr and Helen Page Camp have a strong cast. The members of the cast include Gene Klein as the master of ceremonies at the Kit Kat Klub. Denise Granger as

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READER'S GUIDE TO THE THEATER

Theatre opens its new season with the suspense drama by Agatha Christie about a professor, his invalid wife, and their devoted cousin. All are refugees from Europe, and each has secrets. Members of the cast include: Michael Collins, George Fenn, Vinnie, Jewell, Martin Gerrish, James Berry, Ann Richardson, Anne Selcoe, Jerry Noonhead, Bill Chase, and Don Pugh. (Sm.) Lamplighters Community Theatre, Ben Fiske Fine Arts Center, Friday, September 9 through October 2.

Thursday through Saturday (except Thursday, September 10) at 8:00 p.m. Matinee Sunday at 2:00 p.m.

WHEN YOU COME BACK, RED RYDER
Like Robert Sherwood's *The Petrified Forest*, Mark Medoff's drama is set in a grainy spoon of a diner in a forlorn region of the Southwest. The plays share other similarities: an outlaw comes to each diner and terrorizes the people gathered there; lives are altered, some ended, some given new purpose. In lesser hands, a production of *Red Ryder* might call too much attention to its ancestors (to

Sherwood, to Christie, and, in places, to Sam Shepard). At the Bowery Theatre, however, this is not the case. Under Jim Bush's excellent direction, which refuses to pull a punch, there are no opportunities, one the evening gets rolling, to ease off the road and wax comparative. Like *Teddy* — Medoff's intellectual age who indulges his hostesses at the diner — director Bush has hauled his way through Medoff's literary facades and has struck at the core of the play — at *Teddy*'s instinctive ability to pinpoint a person's deepest fears. The Bowery's explosive production progressively shifts its dramatic gears, from a lady

first, to a quieter second, and suddenly into fourth and overdrive, in an unpredictable escalation of claustrophobic suspense. By the second act, anything appears possible on the small Bowery stage because *Teddy*, through nearly the play's furthest character, also has more than a dash of Christie's Manson in his sinister psyche. Karan McCullum as *Teddy* He converts Arthur Henderson's realistic set — a richly detailed diner with the Edward Hopper touch of a place now past its prime — into a minefield. A combination of slow like wit and raging aggression, McCullum's *Teddy* is a culture who savages off the

illusions of others, all of whom are played well at the Bowery. *Red Ryder* is actually an ensemble piece. Without fine performances by Pamela Gorman, Brian Salmon, Laurel Johnson, Candace Rhy, Bill Brindley, Kim Hansen, and especially Beldi Valtin (who is touching as Angel, a waitress), McCullum's delirious performance would be out of place. Thanks to solid ensemble acting, it isn't. The Bowery Theatre is offering a powerful, often very disturbing production. (Sm.) Bowery Theatre, through September 11; Thursday through Sunday at 8:00 p.m.

READER'S GUIDE TO THE MUSIC SCENE

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

Sandwiched between a summer season that brought several legitimate headline groups to town, and a fall schedule that promises more of the same (along with the annual jazz festival), this week's concert agenda looks a bit undernourished. But slack weeks are terrific news to unproven bands like Ministry, who stand to draw better crowds when the competition thins out a bit.

Ministry is essentially vocalist/guitarist/synthist Al Jourgensen and percussionist/synthist Stephen George (who was featured on Ric Ocasek's *Beatitude* album), along with assorted support musicians. Based in Chicago, Jourgensen came close to securing the Holy Grail of a recording contract with his previous group, Special Effect, but when that band fell apart during a crusade to San Francisco, Jourgensen set out to establish the sound that was eventually waxed on Ministry's Arista Records debut, *With Sympathy*. It's not a revolutionary sound, in that it is dance-oriented like much of what one hears today, but it has an edge to it that is at least politely insurgent. That edge is formed where the cynical, cold



MINISTRY (Al Jourgensen)

metal of punk/wave converges with the sweaty, bottom-heavy thump of urban funk (or, as Jourgensen himself has described it, Ministry's music is a cross between the Cure and Chic).

A similar clash — not only of styles but of attitudes — has resulted in some ear-popping work by other, more notable, artists. But if Jourgensen can't yet consider himself in a league with, say, David Byrne, he

certainly seems to have come naturally to juxtaposing the down and gloom, jaundiced of post-punk with its more celebratory counterpart. Missing at this juncture is a well-developed sense of melody (or, at least, hook), something crucial to imparting character to each song. But that may come in time. Jourgensen seems halfway there now, but his vocal lines are fat in the middle and thin at both ends, a fact which accounts for their relative shapelessness. (In fairness to Jourgensen, Byrne's vocals are often just the opposite: all ends and no middle.) Still, this is not a deficiency that occurs to people who go to clubs to dance, and after allowing *With Sympathy* to grow on me, I would have to admit that Ministry's tough, mobile sound makes all considerations of shape and facility parenthetical. Simply put, Ministry sounds like a group perfectly suited for the concentrated energy of a club atmosphere, which is where they'll find themselves when they play the Spirit Saturday night.

I'm convinced that if Al Jourgensen had begun and maintained a course of pure pop-funk from the outset, he would be much better regarded by critics these days. As it is, Jourgensen made the "mistake" of establishing some credentials as a jazz singer before hitting the big bread with his last album, *Breaking Away*. Since then, and

especially with the release of his most recent, self-titled effort, Jarreau has been portrayed as an underachiever — and worse — by critics who seem more concerned with style than with talent. Like everyone else, I have noticed in his current output a lessening of the vocal adventure that marked Jarreau's early work, but it's obvious to anyone with clean ears that Jarreau did not come to pop-funk without an impressive and qualifying portfolio.

One must remember that for every Jarreau or George Benson who strikes it rich by "crossing over" to pop, there are dozens of jazz or jazz-trained artists who flop miserably. The road to pop is strewn with the bodies of jazzbros who condescended to try pop as a means of quickly and easily replenishing their bank accounts. What these people found was that it wasn't as easy as it looked, and in most cases they've had to retreat to the security of jazz with their tails between their legs. Like Benson, Jarreau isn't derided because he took a stab at pop, but because he proved to be so damned good at it. If anything, I think that Jarreau's work is less gimmicky now than before, and I applaud him for working hard at making some of the best pop-funk on the airways and not patronizing the form with halfhearted efforts at performing "what the kids want to hear." An able songwriter

(continued on page 12)

FINAL WEEK

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Dance with the super sound and light
arrangement. Don't miss it!
No cover charge night!

Sunday through Thursday
first drink free to everyone
Friday - special dances for
everyone - no beer or liquor
from 8pm - 10pm only
Revolutions & 6th St. 2nd floor
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September 17 6 p.m. East County.
443-6364 or 365-3662.

Gleaming Spines: Spiral, Saturday.
September 17 9 p.m. 1130
Buenos. 276-3963.

Stephen Stills: Humphrey's.
Sunday, September 18, 6:30 and 9
p.m., 2303 Shelter Island Drive.
360-9800.

The Flirts: Rodeo, Sunday.
September 18, call for time. La Jolla
Village Drive and Villa La Jolla
Drive, La Jolla. 457-5590.

Bob James and His All-Star Band:
Humphrey's, Monday and Tuesday,
September 19 and 20, 6:30 and 9

p.m. 2303 Shelter Island Drive.
360-9800.

X and the Blasters: Fox Theatre.
Tuesday, September 20, 7:30 p.m.,
720 H Street, downtown. 233-4293.

George Benson: SDSU Open-Air
Amphitheatre, Wednesday.
September 21, 7 and 10 p.m.
265-6947.

Supertramp: Sports Arena.
Wednesday, September 21, 8 p.m.
224-4176.

Bratz, Uterior Motives, and John
Scott: Kelly Up Tavern, Wednesday,
September 21, 9 p.m., 143 South
Cedros Avenue, Solana Beach.
481-9022.

Roomful of Blues: Kelly Up Tavern,
Thursday, September 22, call for
time, 143 South Cedros Avenue,
Solana Beach. 481-9022.

Gaslamp Quarter Jazzabout
featuring Roomful of Blues, the
Slackabones, Hollis Gentry,
Street Doctor, Judy Carmichael,
Pro Brigham's Preservation Band,
the Cheatham's Quartet, and the
Chicago Six: Gaslamp Quarter,
Friday, September 23, 7:30 p.m.,
between E and F streets, downtown.
454-3520 or 459-1404.

Rick Springfield: SDSU Open-Air
Amphitheatre, Friday, September
23, 8 p.m. 265-6947.

NIGHTLIFE PRODUCTIONS is proud to present

HAMILTON, JOE FRANK & REYNOLDS



with special guest
SUNDAY - SEPTEMBER 18
\$5 advance, \$6 door. Tickets available at all Ticketron outlets.

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8022 Fairmont Mesa Blvd. 560-8022

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Weeknight
Happy Hour 4-9 p.m.

- * HOT DOGS 50¢
- * CHILI DOGS \$1.00
- * GIANT BOWL OF CHILI \$1.50
- * LONG NECK BEER \$1.00
- * FREE POPCORN
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JAZZ AT MORGAN RESTAURANT

Friday & Saturday
8pm to midnight.
Dinner served 6pm to
midnight.

September 9
Art Resnick, Pat Delnero
September 10
Dave Mackay, Lori Bell
515 Fifth Avenue,
Gaslamp Quarter
232-3352


Mr. Club
CHAMP 22

MOM'S

276-1853
915 Garnet P.E.

Thursday-Saturday, September 8-10


POCKETFUL



Thursday-Ladies' Night
All ladies admitted free as guests of Pocketful plus Long
Island Iced Teas \$1.25 all night

Sunday-Wednesday, September 11-14
MOM'S 9TH ANNIVERSARY
with the return of

NOTORIOUS




DOS XX &
Tequila
Specials

Hops & Schnapps
Specials

Door prize, super drink specials
50¢ beer & wine 'til 10
50¢ well drinks 'til 10
No cover 'til 10. No cover with college I.D.
Sunday-Wednesday all night
Kickoff Sunday 8pm-9pm 9¢ for 13 oz. glass of beer
HELP US CELEBRATE!

Thursday-Saturday, Sept. 15-17



DIRK DEBONAIRE

DON'T MISS MOM'S 9TH
ANNIVERSARY CELEBRATION!
Monday, Sept. 12, special guest: PAT MARTIN
from KGB.
Wednesday, Sept. 14, special guest Griff Rogers
from KPRI

PRIZES EVERY HOUR
Enter all four nights for
FREE DRAWING
Wednesday, Sept. 14,
get a free lei! Mai tais \$1.75.
Win a custom turbo-charged surfboard,
compliments of Select Surfboard,
4658 Mission Blvd., P.B.
Free dinners from Filippi's Pizza Grotto
Free jogging suits from Windansea.
Free record albums, T-shirts, Mom's credit cards
JOIN THE FUN!

For booking information
contact Tavisations
275-4315 755-3443

Kenny Loggins: SDSU's Open-Air
Amphitheatre, Saturday, September
24, 8 p.m. 265-6947.

The Harry Partch Ensemble and
James Newton's Wind Quintet: Old
Globe Theatre, Saturday,
September 24, 8 p.m., Balboa Park.
454-3520 or 459-1404.

Webb Garrison and the Wallets: La
Jolla Museum of Contemporary Art,
Sunday, September 25, 8 p.m., 700
Prospect, La Jolla. 454-3520 or
459-1404.

Men At Work and Mental As
Anything: SDSU Open-Air
Amphitheatre, Sunday, September
25, 9 p.m. 265-6947.

John Hammond and Blond Bruce:
Kelly Up Tavern, Sunday,
September 25, 9 p.m., 143 South
Cedros Avenue, Solana Beach.
481-9022.

Peter Sprague and String Quartet:
Wells Fargo Plaza, Monday,
September 26, noon, Broadway and
Front streets, downtown. 454-3520
or 459-1404.

Robert Plant: Sports Arena,
Monday, September 26, 8 p.m.
224-4176.

Flora Purim and Airtas:
Humphrey's, Tuesday, September
27, 6:30 and 9 p.m., 2303 Shelter
Island Drive. 560-9800.

The Jon Padden Band with James
Williams: San Diego City College's
Theatre, Tuesday, September 27, 8
and 10 p.m., 1400 and C streets.
234-1062.

Bert Turetsky, David Henderson,
Jesus Papadito Melendez, and
Sherkey Ann Williams: Sushi,
Wednesday, September 28, 8 p.m.,
852 Eighth Avenue, downtown.
454-3520 or 459-1404.

International Reggae All-Stars,
Dreameer, and John Scott: Kelly Up
Tavern, Wednesday, September 28,
9 p.m., 143 South Cedros Avenue,
Solana Beach. 481-9022.

Bus Boys and John Scott: Kelly Up
Tavern, Thursday, September 29,
9:15 p.m., 143 South Cedros
Avenue, Solana Beach. 481-9022.

Sonny Rollins and Betty Carter and
Her Trio: UCSD's Mandeville
Auditorium, Friday, September 30,
8 p.m. 454-3520 or 459-1404.

Hubert Laws, the Winston Marshall
Quintet with Bobby McFerrin, the
Chico Freeman Quintet with James
Newton, and the Johnny Copeland
Blues Band with Arthur Blythe:
UCSD's Revelle Campus, South
Lawn, Saturday, October 1, noon.
454-3520 or 459-1404.

Michel Petrucci and Tania
Maris: UCSD's Mandeville
Auditorium, Saturday, October 1, 8
p.m. 454-3520 or 459-1404.

Diana Ross: Sports Arena,
Sunday, October 1, 8 p.m.
224-4176.

Dave Brubeck, Carmen McRae, the
Charles Lloyd Quartet, and the
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
Nem. If you wish to be included,
please call 469-4022 Thursday
afternoon or Friday before 5:00
p.m. The listings are free.

North County

Run A Ranch House, 191 East
Broadway, Vista, 721-9700. Karaoke
country and rock music every
Thursday through Saturday, 8pm
session, Sunday.

Belly Up Tavern, 143 South Cedros
Avenue, Solana Beach. 481-9022.

Belly Up

143 SOUTH CEDROS AVE. SOLANA BEACH CA 92075

THIRD EAR RECORDING STUDIO

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Tonight
Thursday, September 8 9pm
Rockin' Rhythm & Blues

Friday, September 9 9pm
Caribbean Rock & Roll



JAMES HARMAN BAND

with guests
FORWARD
MOTION

Saturday, September 10 9pm
Rockin' R&B Double Header



JAMES HARMAN BAND

and
THE MIGHTY
FLYERS

Sunday, September 11 9pm
Rockin' Rhythm & Boogie Blues

THE FIVE CARELESS LOVERS

and THE BAD HABITS HORNS

Every Monday night 9pm
THE MAR DELS

Every Tuesday night 9pm
INTERNATIONAL
ALL-STAR'S

Wednesday, September 14 9pm
An Original Music Series
Presented by
REBEL ROCKERS
DIRK DEBONAIRE
& T.E. BYTES
and THIRD EAR

Coming Thursday, September 15 9pm
The Blues Rock Country
WILLIE DIXON
and THE CHICAGO BLUES ALL-STAR'S
with guests THE RHYTHM KINGS
Tickets available at Belly Up Tavern
and all Ticketron outlets

Coming
Friday, September 16 9pm
Saturday, September 17 & 24 9pm
SUNDAY, September 18 9pm
Thursday, September 22 9pm
Sunday, September 25 9pm
Thursday, September 29 9pm

FOUR EYES
REBEL ROCKERS
CHICKIE IS BIG BAND
THE FIVE CARELESS LOVERS
BOON FULL OF BLUES
JOHN HAWKES
THE BUS BOYS

FREE AFTERNOON CONCERTS 6 TO 8 PM
STONE'S THROW Wednesday
Younge Jazz & Swing
CHICAGO SIX Friday
Disco/Modern Jazz
WHOLLY CATS Sunday
Rock & Jazz
HAPPY HOUR 1 DAY A WEEK TO 7 PM

THE FIRST BITE
Largest in the Belly Up Tavern

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JAZZ
FESTIVAL**
1983

Sept. 23-Oct. 2

There's only
one way to
play it!

**New Music/New Jazz and
A Completely Off The Wall Evening**

Sat. Sept. 24
"New Music/New Jazz": The Harry Partch Ensemble,
James Newton's Wind Quintet
Old Globe Theatre, Balboa Park — 8:00 P.M. — \$8.00*

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

Ticket Information:
Tickets for Festival concerts on sale now at all Ticketron outlets.
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To Order by Mail: make check payable and send to: San Diego
KOOL JAZZ Festival, P.O. Box 2675, La Jolla, CA 92038. Include \$1.00 per
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For general Festival information, call (619) 454-3520 or (619) 459-1404.
Artists subject to change.
*Reserved Seating

Official KOOL JAZZ Festival
Station on Harbor Island

Official KOOL JAZZ
Radio Station

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SANTANA

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

TICKETS: \$14.75 & \$12.75
TICKETS AVAILABLE AT AZTEC CENTER BOX OFFICE, SEARS, 30th ST
NATURAL STATION AND ALL TICKETRON OUTLETS. SPECIAL VIP
SEATING AVAILABLE UPON REQUEST. SELECT SEATS MAY NOT BE
AVAILABLE FOR PUBLIC SALE. CALL 965-6947 FOR INFORMATION.
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ENTERTAINMENT IN ASSOCIATION WITH BILL GRAHAM PRESENTS
NO BOTTLES, CANS OR ALCOHOLIC BEVERAGES PERMITTED IN OR
AROUND THE FACILITIES.

The James Harman Band, rock and rhythm and blues, Thursday and Saturday, with the Rhythm Kings, rock and rhythm and blues, Thursday, and the Mighty Flyers, rock and rhythm and blues, Saturday; the Rebel Rockers, rock and reggae, Friday; the Five Carless Lovers, blues and rhythm and blues, Sunday; the Mar Delis, vintage rock, Monday; the International Reggae All Stars, reggae, Tuesday; Original Music Showcase featuring the Rebel Rockers, Dirk DeBourne, and the Bytes, Wednesday; Afternoon Concerts: Stone's Throw, vintage jazz, swing, and rock, Wednesday; the Chicago Six, (Oreland, Friday; Wholly Cats, 4th swing, Sunday.

Bobby C's, 485 First Street, Encinitas, 436-7397; Blanton, rock and roll, Tuesday through Saturday; live rock and roll, Sunday and Monday; call club for information.

Booleworks/Pannikin Caffehouse and Bookstore, Flower Hill Mall, 2670 Via de la Valle, Del Mar, 735-5735; Walter Clark, classical guitar, early evening Friday.

Charlie's Nightclub, 680 West San Marcos Boulevard (at Highway 78), San Marcos, 744-4200; J.J. Service and the Midnight Riders, country, Wednesday through Saturday, and Sunday afternoon jam session.

The Chopping Block, 1740 East Vista Way, Vista, 726-8770; Dakota, rock and roll, Tuesday through Saturday; live rock and roll, Sunday and Monday; call club for information.

C.W.'s Saloon, Carmel Valley Road at Via Cortina, Del Mar, 275-6506; Cinaron, country, Wednesday through Saturday.

Distillery Nightclub, 140 South Sierra Boulevard, Solana Beach, 753-6733; The Reflectors, rock of the 80s, Tuesday through Saturday; Inocinto Rockers, rock and roll, Sunday and Monday.

Fish House West, 2603 South Highway 101, Cardiff, 753-6438.

Jason Chase, jazz and pop, Thursday through Saturday.

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

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

Gismo's, 380 North El Camino Real, Encinitas, 942-1676; The Rhythm Kings, rock and rhythm and blues, Wednesday, Friday, and Saturday; the Belair Boys, vintage rock, Thursday; live jazz, Sunday.

and live rock, Tuesday, call club for information; the Reflectors, rock of the 80s, Monday.

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

Hill House, 2730 Via de la Valle, Del Mar, 755-6614; Live music, call club for information.

Hungry Hunter, 1221 Vista Way, Oceanside, 433-2633; The Moody Dudes, contemporary, Wednesday through Saturday; Zuma, contemporary, Sunday through Tuesday.

Jolly Roger, 1900 North Harbor

Drive, Oceanside, 722-1831; The Russ Kirkpatrick Band, Thursday through Saturday; Bill Kirkpatrick, contemporary, Sunday; the Bill Kirkpatrick Quartet, rock and country rock, Tuesday and Wednesday.

Ken's Pub, 1330 North Santa Fe, Vista, 940-9066; Jack Johnson, country, Friday.

Monterey Jack's, 11940 Bernardo Plaza Drive, Rancho Bernardo, 566-2400; Reggae featuring Gina Robles and Carl Ross, contemporary, Thursday through Saturday; Double Dose, contemporary, odies, and sing-along, Tuesday; the Breakers,

rock and pop, Wednesday.

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

Old Time Cafe, 1465 North Highway 101, Lucinda, 436-4030; Carlos Omeda, Latin and American folk and originals, Thursday; Mary McCain and Jim Binger, folk and country, Friday; the Iron Mountain String Band, mountain music, Saturday; Dan Grant, classical guitar, Sunday brunch, Peter Sprague, jazz, Sunday afternoon, Johnny Walker, English folk music, Sunday evening; Old Time Hot Night, Tuesday; the

Orion Duo, classical guitar, Wednesday.

Pacific East Espresso, 235 North El Camino Real, Encinitas, 436-1248; The Peter Sprague Trio, jazz, Friday and Saturday evenings, and Sunday brunch.

Pancho's, 1309 Camino Del Mar, 481-0414; Jack Costanzo, contemporary American and Latin music, Wednesday through Saturday; the Five Carless Lovers, blues jam session, Sunday afternoon.

Pas Soup Anderson's, 890 Palomar Airport Road, Carlsbad, 438-0882; U.S. Male, rock and roll, Thursday

through Saturday; Chain Reaction, contemporary, Wednesday.

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

Pomerado Club, 12217 Pomerado Road, Poway, 748-1135; Telegraph Canyon, country, Wednesday through Saturday; country dance lessons, Wednesday.

Poway Mine Company, 12375 Poway Road, Poway, 748-7296, 566-2070; Robyn Barz, rock and roll, Wednesday through Saturday.

Ralph and Eddie's, 390 Grand

Avenue, Carlsbad, 729-2899; CW Express, country rock, Thursday and Saturday.

Pamada Inn, Scotty's Pub, 2500 South Escondido Boulevard, Escondido, 747-5090; Ted and Dore, contemporary, Tuesday through Saturday; Robert and Tonya, contemporary, Sunday and Monday.

Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo, 487-1611, 277-2146; Downstream Lounge; Deb Pace, Martin, and York, contemporary, Tuesday through Saturday; Dining Room; Peter Robberecht, contemporary, Sunday through Wednesday.

SEXTON'S Restaurant & Night Club

Be a part of the huddle with
Monday Night Football
through our 10 ft. video screen.
Food & drink specials.

Appearing Tuesday—Saturday
9:00 pm—1:30 am
Brown Sugar

Tuesday Ladies' Day

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

Wednesday Hump Day Special
6:00—10:00 pm—all well drinks & domestic beer 75c

Happy Hour Monday - Friday 3:00 - 6:00 pm
Complimentary hors d'oeuvres.

Banquet facilities available
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ENTERTAINMENT

Live Nightly! the OLD pacific beach CAFE 4257 Mission Blvd

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

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

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

Monday is

Tuesday is

Jim Hawley

**Bruce Cameron/
Hollis Gentry Ensemble**

Oozo

Rock'n roll

Ladies' Night \$1.00 drinks

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

4287 Mission Blvd. Pacific Beach, California 270-7522

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and the Associated Student Cultural Arts Board Present

A Dance Concert with

BAD MANNERS

"THAT'LL DO NICELY"



Friday, September 16th, 8pm
Montezuma Hall, SDSU

SDSU students \$5.00
general public \$6.00
Aztec Center Box Office 265-6947
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La Jolla's first & finest steak house

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

Live Jazz 7 nights a week with
New Tuxedo Jazz Band
Thursday—Sunday

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Hollis Gentry Ensemble** Monday—Wednesday
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CRAIG RICE TALENT
proudly presents

FORWARD MOTION

Monday-Saturday



**Every Tuesday — Fantasy Fashions
A Fashion Auction**

**Wednesdays are for ladies — 95¢ well drinks for ladies
and kamikazes 2 for a dollar for all**

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

Live entertainment every night

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Monk's
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Oh! Ridge

Musical comedy show



Thursday — \$1 well Margaritas

Entertainment from 9:00 pm - 1:30 am

Tuesday through Saturday

Anthony's Harborside

Directly across from Anthony's Fish Grotto, on Harbor Drive. For reservations, 232-6358. Lunch 11:30 am-4:00 pm Monday-Friday. Dinner 4:30-10:30 pm. Happy Hour with free hors d'oeuvres Monday-Friday 4:00-6:00 pm.

MONDAY'S COMEDY NIGHT

Begins Sept. 12

Rick Rockwell

This amazing comedian is the World Record Continuous Joke Teller - 30 hours and 3 minutes...Star of Showtime TV and Entertainment Tonight.

2 SHOWS - 10 & 11:30 P.M.
\$1.00 BEER AND WINE • CONTINUOUS DANCE MUSIC



Town and Country Hotel, 500 Hotel Circle N. 294-9010

Mustang Club Rocking Horse Saloon, 3095 Sports Arena Boulevard, Loma Portal, 223-3596. Mustang Club, Jerry Rhee and a Touch of Country, country, Thursday through Saturday, dance to recorded country music, Sunday, Ken Ross and Friends, country, Tuesday and Wednesday. Rocking Horse Saloon, dance to recorded rock and roll, Wednesday through Saturday, Dr. Down, hip-hop, Friday and Saturday.

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach, 270-7522, Jim Hacks, contemporary, Wednesday through Saturday, the Bruce Cameron and Hollis Gentry Ensemble, jazz.

Sunday, Ocas, contemporary, Monday and Tuesday.

Rock, 8800 Via La Jolla, La Jolla, 452-3500. Moving Targets, rock and roll, Thursday through Saturday, the Mar Dels, vintage rock, the Spinal Brothers, 70s and 80s rock, Sunday, Phantoms, rock and roll, Monday, Clubland, rock and roll, Tuesday and Wednesday.

Suntrap Lounge, 2702 North Mission Bay Drive, Mission Bay, 274-3414, Denny and Kristina, country and contemporary, Thursday through Saturday.

Silver Fox, 1833 Garnet Avenue, Pacific Beach, 273-9980, Cowazz.

country swing, Friday.

The Syndicate Night Club, 2176 Chabsworth of Valdez, East Loma, 226-4578. Phages and Ship, rock and roll, Friday.

Texas Teahouse, 1970 Village Street, Ocean Beach, 226-8849, from Wheel, blues and rhythm and blues, Wednesday and Saturday, Tom Cat, country and the Blues Dusters, blues, Thursday, the Rats Band, rock and roll, Friday.

Vacation Village Hotel & Bar Lounge, Vacation Isle, Mission Bay, 274-4630, Shane B-On, contemporary, Tuesday through

Saturday, musical entertainment, Sunday and Monday, call club for information.

Windrose, 1935 Quivira Road, Marina Village, Mission Bay Park, 223-2247, The New Dallas Collins Band, rock and roll, Tuesday through Saturday, Hoves, rock and roll, Sunday and Monday.

San Diego North

The Abilene Country Saloon, Town and Country Hotel, 500 Hotel Circle North, Mission Valley.

291-7131, Carl Simmons and Southern Comfort, country, Tuesday through Saturday, Ben Cunningham, country, Wednesday and Friday happy hours.

The Alamo, 3093 Claremont Drive, Claremont, 276-2240, Sultress, rock and roll, Tuesday through Saturday.

Black Angus, 5247 Kearny Villa Road, Kearny Mesa, 279-3100, Ambition, contemporary, Tuesday through Sunday.

Black Angus, 10770 Friars Road, Mission Valley, 363-5862, Rascal, top 40, Tuesday through Sunday.

Burbury's, 9906 Mira Mesa Boulevard, Mira Mesa, 578-8666, Lo Henning, contemporary, Tuesday through Thursday, Johnny Cadillac and Ace, contemporary, Friday and Saturday.

Cafe in the Valley, 911 Camino del Rio South, Mission Valley, 291-7131, Sharon Skagel, piano bar, Tuesday through Saturday, Gary Naramore, jazz, Sunday and Monday.

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

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

sing-along, Sunday and Monday, the Teatones, rock and roll, Tuesday and Wednesday.

Donat's, 5323 Mission Center Road, Mission Valley, 292-6370, Brian Stevens, contemporary, Thursday through Saturday.

Flanigan's, 3373 Mission Center Road, Mission Valley, 291-8065, Dirk Debonaire, rock and roll, Thursday through Saturday, the London Brothers, rock and roll, Monday through Wednesday, with Crystal, rock and roll, and Clubland, rock and roll, Monday.

Gold Coast Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131, Sharon Skagel, piano bar, Tuesday through Saturday, Gary Naramore, jazz, Sunday and Monday.

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

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

Friday and Saturday.

Islands Lounge, Honolulu Hotel, 2270 Hotel Circle North, Mission Valley, 292-1001, Pat Fitzpatrick, pop and jazz, Tuesday through Saturday, Mike and Lynn Cherry, contemporary, Sunday and Monday, Signed, Sealed, and Delivered, contemporary, Tuesday and Wednesday.

La Hacienda Cantina, 878 Hotel Circle South, Mission Valley, 298-6281, Mike Murphy, comedy and music, Wednesday through Saturday.

Lehr's Greenhouse, 2928 Camino del Rio South, Mission Valley, 291-2828, The Sars Brothers, rock and Beatles music, Thursday through Saturday, with the London Brothers, Friday and Saturday, Time Machine, vintage rock, Sunday and Monday, Hoves, rock and roll, Tuesday and Wednesday.

Monk's, 10475 San Diego Mission Road, Mission Valley, 361-0060, Forward Motion, contemporary, Tuesday through Saturday.

Monterey Whaling Company, 887 Valley View, 1638, Bill Bralatt.

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(next to B. Dalton Bookellers)
235 N. El Camino Real, Encinitas • 436-1248

Peter Sprague Trio and Pacific East Espresso

will team up for great jazz 8:30 pm to 11:30 pm Friday nights, September 9 & 23. Saturday nights, September 10 & 24, and during our delightful Sunday Brunch, 10:30 am to 1:30 pm, for a morning of jazz entertainment, September 11 & 25.

Jazz by **Freefall** September 16, 17 & 18.

WE HAVE THE FINEST FRESH-ROASTED COFFEES IN SAN DIEGO
NOW WE HAVE THE FINEST JAZZ ENSEMBLE IN THE CITY, TOO!

Walk through our wonderful Gourmet Coffee and Accessory Store, dine in our charming continental cafe.

- 24 varieties of gourmet coffee beans
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- 30 of the world's finest brewing teas
- Wonderfully special desserts
- Coffee brewing equipment and accessories
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- Great food in generous portions

Open Mon - Thurs. 8:30am-10:00pm; Fri. & Sat. 8:30am-12 midnight;
Sun. 9:00am-6:00pm

Tickle Your Tastebuds.

Join us for
MONDAY NIGHT FOOTBALL
Wide-screen via satellite.

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1904 Quivira Road • On Mission Bay • 223-8061
"Two minutes west of Sea World's tower."

WE'RE DEALING LIVE ROCK AT THE ALAMO

SULTRESS

1st San Diego appearance - San Francisco's best rock Tuesday thru Saturday from 8pm nightly

TUESDAY T-SHIRT NIGHT WITH KPRI
50¢ commemorative week & bigger than ever. Free drinks from 8PM to the first 100 people before 9:30.

WEDNESDAY IS ROCK DANCERS' NIGHT
Non-competitors get a chance to dance. Free drinks to first 100 people before 9:30.

THURSDAY IS "A CHORUS LINE" NIGHT
Dancers in a sensational, glamorous comedy, variety show. Free drinks to the first 50 people before 9:30.

75¢ ANY DRINK IN THE HOUSE
Every Tuesday, Wednesday, Thursday from 8:00 pm to 9:30 pm.

BIG FUN ROCK WEEKEND! FRIDAY & SATURDAY
Show charges: Tues. - Thurs. \$2, Fri. & Sat. \$3.
Must be 21 with proper I.D. Admission to Clubland Hotel.

3093 CLAIREMONT DRIVE • SAN DIEGO
276-3437

FLANIGAN'S

Live music by
DIRK DEBONAIRE
September 8-10

THURSDAY \$1.00 DRINKS ALL NIGHT

Friday, September 9
Open at 6:00 pm
NO COVER CHARGE 6:00 - 8:00 pm
50¢ DRINKS 8:00 - 7:30 pm
BEAT THE CLOCK AT FLANIGAN'S HAPPY HOUR 25¢ DRINKS 6:00-6:30 pm, \$1.00 DRINKS 7:00-7:30 pm

Monday, September 12 - open at 7:00 pm

KPRI FM 100.5 PRESENTS FLANIGAN'S 6-YEAR ANNIVERSARY
A night of fun and rock & roll with Flanigan's KPRI 6-year anniversary T-shirts, KPRI will be giving away concert tickets, prizes, and records.

MR. & MISS STUDENT BODY \$100 CASH FOR EACH FIRST PRIZE

3 BANDS

Crystal **THE LONDON BROTHERS**

No cover from 7:00-9:00 pm. 25¢ draft beer 50¢ well drinks 7:00-9:00 pm
First 100 people through the door receive complimentary Flanigan's KPRI 6-year anniversary T-shirts. KPRI will be giving away concert tickets, prizes, and records.

Tuesday, September 13
LADIES' NIGHT AT FLANIGAN'S
Complimentary Flanigan's T-shirts and no cover from 8:00-10:00 pm for ladies.
Live music by
THE LONDON BROTHERS

\$1.00 WELL DRINKS ALL NIGHT

HALCYON

4258 W. Pt. Loma 225-9559
Thursday, Friday, Saturday, September 8, 9, 10

Oozo

Sunday, Monday, Tuesday, September 11, 12, 13

Happy Hour Monday-Friday, 3:00-7:30
\$1.25 well drinks, 50¢ draft & wine, free munchies

Dining room opens daily at 4:00 p.m.

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

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

HAPPY HOUR • HAPPY HOUR
Rock and Roll Happy Hour Every Friday
Doors open at 5:00 p.m.
Hot and cold hors d'oeuvres
Well drinks 75¢ Draft beer and wine 50¢
September 9, 5:30-8:30 p.m. 9:00 p.m. - 1:30 a.m.
Surprise guest **Oozo**

Coming attractions: Wednesday-Saturday, September 14-17

Moving Targets

Bodie's ADULT PLAYGROUND

No cover - all bands start 9:00 pm

Thursday, September 8
TUMBLING DICE
Rock as full as you like it

Friday & Saturday, September 9 & 10
HURRICANES
San Diego's favorite rhythm & blues band

Sunday, September 11
AUDITION NIGHT
Monday, September 12
GIANT SCREEN TV & SPECIAL DRINK PRICES
Wednesday, September 14
Clear Spot presentation - San Diego's weekly
ALL STAR BLUES JAM
Hosted by Rick Gentry
All jammers welcome - bring equipment and sign up by 8:00 pm
No cover

Coming
CRUIZIN' & TANGENT
Corner of University & College
6149 UNIVERSITY AVENUE
583-5700

Windrose

The all new **Windrose** presents

THE NEW DALLAS COLLINS BAND

HEROES

Sunday & Monday, September 11 & 12

THE NEW DALLAS COLLINS BAND

Tuesday, September 13 through Saturday, September 17

Windrose

223-2335
At Windrose, we serve fun!

Tuesday
\$1 margaritas all night

Wednesday
KGB-FM 101 night
Hosted by P.J. David Good
No cover charge with **KGB-FM 101** card

Midnight Rock 'n' Roll
Happy Hour Sunday through Thursday
11 pm - 1 am
Delicious sandwiches with special drink prices

Monday
KSDJ Charger Football Night
featuring the player of the week

Wednesday, September 14
KGB-FM 101
Pre-Sky Show party. First 101 people through the door will get in free with a KGB card.

comedy and music, Wednesday through Saturday. Wayne Gire and Terry Irvine, contemporary, Sunday and Monday; Jim Palmer, contemporary, Tuesday.

The Moonflow, 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. R&B, rock and roll, Tuesday through Saturday; the Us Bana, rock and roll, Sunday and Monday.

Pal Joey's, 5147 Waring Road.

Allied Gardens, 286-7873. Pro Brigham's Preservation Band. Discard, swing, and oldies, Friday and Saturday.

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

Peter D's, 5149 Clairemont Mesa Boulevard, Clairemont, 277-3217. Live entertainment, Tuesday through Saturday; call club for information.

P.J.'s Lounge, 10789 Tierrasanta Boulevard, Tierrasanta, 292-5338.

Live entertainment, call club for information.

Seven Seas Lodge, 411 Hotel Circle South, Mission Valley, 291-1302. Mary Perini, contemporary, Monday through Saturday.

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

Spirit, 1130 Buena Vista, Bar Park, 276-3990. Conquest, rock and roll, Panther, rock and roll, Claude Coma and the P's, rock and roll, Thursday; the James Harmon Band, rock and rhythm and blues, plus

guests, Friday; Ministry, rock and roll, Bruce Joyner and the Plantations, rock and roll, the Seventh, rock and roll, Saturday; Freaks Amor, rock and roll, the Odds, rock and roll, Dark Crow, rock and roll, Tuesday; the Pumpbouse Gang, rock and roll, Ginger and the Sharks, rock and roll, Tuesday for Larvae, rock and roll, Wednesday.

Springfield Wagon Works, 2255 Kearny Villa Road, Kearny Mesa, 265-2272. Jo Trueman, piano bar, Thursday through Saturday.

Tio Leo's/Mesa Mesa, 10787 Camino Ruiz, Mira Mesa, 695-1461. Espresso, contemporary, Monday

and Tuesday; Joe Stewart, contemporary and country, Wednesday and Thursday; John Ingram, contemporary, Friday and Saturday.

Tio Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge, 280-5943. Joe Stewart, contemporary and country, Tuesday, Friday, and Saturday; John Ingram, 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, 231-6358. Old Ridge, comedy and music, Tuesday through Saturday.

Barack Bill's, 1880 Harbor Island Drive, Harbor Island, 297-1673. Mike Preston, contemporary, Wednesday through Saturday.

East House, 2040 Harbor Island Drive, Harbor Island, 291-8010. Steve Hudson, comedy and music, Tuesday through Saturday; Robb Wolf, contemporary, Sunday; Terry

Schisil, contemporary, Monday.

Cafe del Rey Muro, 1549 El Prado, Balboa Park, 234-8512. William Wright, piano bar, Tuesday through Saturday; Beni, jazz, Sunday.

Crossroads, 345 Market Street, downtown, 233-7856. F.M.R.A. featuring Mitch Marker, jazz, Thursday; Ella Ruth Piggee, jazz and blues, Friday and Saturday; live jazz, Monday; call club for information.

Duc Masters, 2051 Shelter Island Drive, Shelter Island, 233-2572. The Squad Brothers, 50s and 60s rock, Tuesday through Saturday; the Moody Dudes, contemporary,

Sunday and Monday.

Dookie's, 4225 El Cajon Boulevard, East San Diego, 293-6591. Paul Gregg, piano bar, Wednesday through Monday.

Drowny Maggie's, 31st Street and University Avenue, North Park, 298-6584. Scazo Blues Night with Paty Hammer, Don Strandberg, and David Kendall, Thursday; Backstreets, folk and originals, Friday; the Paradise Street Band, folk, Saturday; Paco Sevilla and Rodrigo, flamenco guitar, Sunday; Old Time Hot Night, Monday; Dancing Bears, folk, early evening rock, Tuesday through Saturday; traditional Irish music, Tuesday

evening; Bluegrass Jamboree, Wednesday.

Nona Lisa Restaurant and Cocktails, 2061 India Street, downtown, 234-4890. Guy and Jackie with Cal Warner and guests, Italian songs, pop standards, and opera, Saturday.

Morgan Restaurant, 515 Fifth Avenue, downtown, 232-3352. Jazz at Morgan with Art Resnick, Paul Delano, and Denise Jeter, Friday; Dave Mackay, Lori Bell, and Denise Jeter, Saturday.

My Rich Uncle's, 6205 El Cajon Boulevard, East San Diego, 287-7332. Clubland, rock and roll,

Thursday through Saturday; Ella Ruth Piggee, jazz and blues, Sunday and Monday; live rock and roll, Tuesday and Wednesday; call club for information.

Our Place, 2424 Fifth Avenue, Hillcrest, 232-1773. Paul Yatchi, jazz, Thursday; Joe Asarello Quartet, jazz, Friday and Saturday.

Pacific Wine Bar and Bistro, 480 Market Street, downtown, 239-0829. Mel Goot, jazz, early evening Thursday through Saturday (downtown).

Patrick's II, 428 F Street, downtown, 233-3077. The Sy Rainey Trio, jazz, Wednesday; Pro

THE RED COAT INN
The Club of the '80s

Tuesday-Saturday, September 6-10

PROPHET
Sunday, September 11
STATUS

Monday, September 12 — 50¢ drinks 8-10pm
91X The Rock of the 80's! NIGHT FEATURES

Sunday \$1 Drink Night	Tuesday 8-10 pm \$1 Drink Kamikazes 2 for \$1 all night
Wednesday KPI Night 2 drinks for \$1.08 8-10 pm	Thursday 8-10 pm Blowout 50¢ Drinks
	Friday 8-10 pm \$1 Drink

Entertainment 7 nights a week.
5933 University Avenue, just west of College. 583-6670

MIKE MURPHY

MIKE'S BACK
at La Hacienda Cantina.
This dynamic performer
appears Wednesday
through Saturday
beginning at 9:00 p.m.

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RESTAURANT

Mission Valley Inn
875 Hotel Circle South
Mission Valley
238-8281

We welcome
Harvey & 52nd Street Jive
Wednesday 7:00-10:00 pm
Thursday 8:30-11:30 pm
Friday 8:00 pm-12:00 am

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

SOLEDA'S
425 West "B" Street
232-7588

La POSADA del SOL
"Ola Bienvenidos"
LIVE BAND
in La Mesa only

ON THURSDAY AND SATURDAY NIGHT FAMILY

- Dancing nightly in La Mesa only.
- Happy hours daily at all three locations 2pm-6pm & 9pm-closing
- Well drinks — 99¢
- 12 oz. margaritas — 99¢
- Hors d'oeuvres specials
- Complimentary bean dip & chips

459-0834 5450 La Jolla Boulevard La Jolla, CA 462-2640 8238 Parkway Drive La Mesa, CA 447-5665 1221 Broadway El Cajon, CA

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4302 Mission Blvd., Pacific Beach 270-3220

SUNDAY AFTERNOON JAZZ WITH JOE MARILLO
5-8pm, no cover
Pail of Mic Ponies, \$1.25

Coming next weekend...
THE HEROES
Watch us remodel!

WHEELS
Thursday-Saturday

Homads
Sunday & Monday

U.S. MALE
Tuesday-Thursday

DOLLAR DRINK NIGHT
Tuesday & Wednesday

twotones

MAR DELS
Now Appearing thru Sept. 10.

Double Dose
Monday 8 p.m. to Midnight
Tuesday 9 p.m. to 1 a.m.

The Twotones begin September 14 and play Wednesday - Saturday from 9 p.m. to 1 a.m.

Crystal's FRAT HOUSE
5404 Balboa Ave. Clairemont 279-2380

Brigham's Preservation Jazz Band, jazz, early evening Thursday; NiteTrain, '50s and '60s light rock for dancing, early evening Friday and Saturday.

Prophet Restaurant, 4461 University Avenue, East San Diego, 263-7448: The Orion Duo, classical 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: Mord Milligan, contemporary, Tuesday through Saturday.

Sheraton Harbor Island, 1380 Harbor Island Drive, Harbor Island, 291-2000: Reflections, The Newporters, variety, Monday through Saturday; Ducktail Revue, vintage rock, Thursday and Friday happy hours.

Solead's, 425 West B Street, downtown, 232-7588: Harvey and 52nd St. Jive, jazz, standards, and show tunes, Wednesday through Friday.

Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island, 291-9110: Dusty and Melissa, contemporary, Monday; Steve Mouzas and Finest Artist, contemporary and oldies, Tuesday through Saturday.

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

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

East County

Antonio's Hacienda, 700 North Johnson, El Cajon, 442-9827: Lorne Harmon and Dusty Best, contemporary, Friday and Saturday.

The Bonadonna Restaurant, 8300 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, 440-5573: Delene, contemporary, Monday; Steve Mouzas and Finest Artist, contemporary and oldies, Tuesday through Saturday.

Driftwood Lounge, 5286 Rimbault Drive, La Mesa, 462-0533: Junction, contemporary, Tuesday through Saturday; Sheridan's, country, early evening Sunday and Monday.

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

Hungry Hunter, 402 Fletcher Parkway, El Cajon, 442-0517: Cathy Curtis, contemporary and folk, Tuesday through Thursday; Mike Edwards, contemporary, Friday and Saturday.

Kentucky Stud, 1377 Woodside Avenue, Santee, 448-3402: Country Justice, country, Thursday through Saturday; Rawhide, country, Sunday.

Lakeland Resort, Highway 79, Cuyamaca, 765-0786: Live music, Friday and Saturday; club for dancing on Friday and Saturday.

Lakeside Hotel, 9940 River Street, Lakeside, 443-9591: Branded, country, Thursday through Sunday; Lorena's, 506 Broadway, El Cajon, 442-9606: Vizion, contemporary and originals, Tuesday through Saturday; Pro Brigham's, Preservation Band, Dixieland jazz, Sunday and Monday.

Magnolia Mulvaney's, 8861 Magnolia Avenue, Santee, 448-8550: Bratz, rock and roll, Thursday through Saturday; Dirk Debonaire, rock and roll, Wednesday.

Mama's Mink, 333 East Main Street, El Cajon, 442-5573: Gravel Canyon, country rock, Tuesday through Saturday.

Mickey D's, 9563 Mission George Road, Santee, 448-9934: Pace, rock and roll, Thursday through Saturday.

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 George Road, Santee, 449-1966: The Athens Express, Greek and American contemporary music, with belly dancing, Tuesday through Sunday.

The On Bow Inn, 9816 Campo Road, Spring Valley, 469-9615: Dan Rivers and Terry Martin, country, Tuesday through Thursday; Carly Lynn and the Sandowners, country, Friday and Saturday.

Sexton's, 7353 El Cajon Boulevard, La Mesa, 460-1500: Brown Sugar, contemporary, Tuesday through Saturday.

Silver Spur, 7941 Mission George Road, Santee, 448-4889: Country with Terry Darling, country swing, Tuesday through Saturday.

The Turquoise Lounge, 5975 Severn Drive, La Mesa, 465-1525: Spectra, rock and roll, Tuesday through Saturday.

South Bay

Harlots at the Beach, 717 Seacoast Drive, Imperial Beach, 575-0889: Ginger and the Sharks, rock and roll, Thursday and Sunday; live rock and roll, Friday and Saturday; club for dancing on Friday and Saturday.

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

Country Bumpkin, 1862 Palm Avenue, Imperial Beach, 429-1161: The Severy Brothers, country, Tuesday through Thursday; East Coast, Tuesday through Saturday; Ducktail Revue, vintage rock, Sunday and Monday.

Dance Machine, 1862 Palm Avenue, Imperial Beach, 429-1161: Destiny, rock and roll, Thursday through Saturday.

Saturday, live rock and roll, Sunday and Monday; club for dancing on Friday and Saturday; club for dancing on Friday and Saturday.

Dock's Cocktails, 317 Third Avenue, Chula Vista, 427-1566: Lee Whittington, country and contemporary, Thursday through Saturday.

Chasin' Bar, 1121 Third Street, Chula Vista, 426-2977: Whiskey River, country, Thursday through Saturday.

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita, 475-3537: 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.

Tapout Inn, 1060 Broadway, Chula Vista, 427-1304: Blue Skies, contemporary, Wednesday through Saturday.

Landmark Cocktail Lounge, 2511

Robert Plant 9-26
Men At Work 9-25
Supertramp 9-24
Elvis Costello 9-15
Chargers excellent seats all games
Arquette-Pryor Ring-side seats available 9-9
Reserve now for the following
Amey-Harty Chargers-Holders 7-10
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JOHNNY BEST
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Sun. Sept. 11
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Open 7 days
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First lesson FREE!
New San Diego Dance Club
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HAPPY HOUR
ALL WELL DRINKS
66¢
San Diego Harbor Island Drive, San Diego, Ca.

TICKET EMPORIUM
CHARGE DANIELS
PADRES Sept. 11
K & THE BLAZERS Sept. 20
GEORGE BENSON Sept. 21
SUPERTRAMP Sept. 21
KENNY LOGGINS Sept. 24
MEN AT WORK Sept. 25
ROBERT PLANT Sept. 26
DIANA ROSS Oct. 1
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Convenient downtown location.
323-4148 (also a 24-hour concert line)
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DOC MASTERS
at the Shelter Island Marina Inn
Phone 223-2572
Tonight, Thursday, September 8
The fabulous Spud Brothers
Sunday & Monday, September 11 & 12
MOODY DUDES
No cover charge at
DOC MASTERS

REFLECTIONS
Sheraton-Harbor Island Hotel
presents
Monday Night Quarterbacking
Game time: 6:00pm, Monday nights
Row: 1 Seat: 3
Admission: Free
Wide-screen T.V.
50¢ hot dogs
75¢ shooters and kamikazes
Popcorn, munchies,
happy hour prices

AMERICAN DREAM MUSIC
New JBL 12 inch Speaker (MI-12) \$93.00!
Free installation with any purchase
All Seymour Duncan Pick-ups 20% off list
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All Hondas 50% off
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Randall 12 channel board, list \$1102 \$666.00
Randall PA cabinets, list \$600 \$360.00
BCW 7000 stereo amps, list \$1009 \$599.00
Randall stereo power amps from \$330.00
All Roland rack mounts 40% off list
Remember — we're a full line JBL speaker dealer.
2 FOR THE PRICE OF 1 — ALL STRINGS
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6250 El Cajon Blvd., Suite 101, 582-1090
(one block east of College Ave.)

KOOL JAZZ FESTIVAL 1983
Sept. 23-Oct. 2
There's only one way to play it.
Gaslamp Quarter Jazzabout
Fri., Sept. 23 — KICKOFF EVENT!
"Gaslamp Quarter Jazzabout":
4½ hours of music on 5 stages.
Roomful of Blues, Free Flight, Hollis Gentry & Friends, Streetdancer, Judy Carmichael, Pro Brigham's Preservation Band, The Cheatham's Quartet with special guests, Chicago Six
Gaslamp Quarter, Fifth Ave. (between E & F Sts.) — 7:30 PM, 9:00 PM
Presented in association with the Gaslamp Quarter Council.
Ticket Information:
Tickets for Festival concerts on sale now at all Ticketron outlets.
Ticketron Phone Charges: (619) 231-3554.
To Order by Mail, make check payable and send to: San Diego KOOL JAZZ Festival, P.O. Box 2675, La Jolla, CA 92038. Include \$1.00 per order for handling and self-addressed, stamped envelope for return of tickets.
For general Festival information, call (619) 451-3520 or (619) 459-1404.
Artists subject to change.
Official KOOL JAZZ Hotel: Sheraton on Harbor Island
Official KOOL JAZZ Radio Station: 105.3 FM
Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.
10 mg. "tar", 1.2 mg. nicotine av. per cigarette by FTC method.

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POSTER SALE!**

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Come early for the best selection.
Sale runs Sat. & Sun., Sept. 10 & 11 only!!!

New releases by
Specials, Genesis, Little Steven, Big Country, & Nena
CASH PAID FOR USED LPs & 45s

CARL SIMMONS & SOUTHERN COMFORT
Tuesdays thru Saturdays beginning at 9:00 p.m.

Enjoy the zany antics of this
exceptional fiddle player!
TOM CUNNINGHAM
Wed. & Fri. 5:30 p.m. - 8:30 p.m.

- * Weeknight Happy Hour 4 - 9 p.m.
- * Free Munchies 4 - 7 p.m.
- * Ladies' Night Wednesday 11 Munchies
- * Free Dance Lessons Tuesday and Thursday

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

San Diego's Classic
Country
ABILENE
Town and Country Hotel 500 Hotel Circle North
Mission Valley 297-7131

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cold-blooded dance discs -
the Bacchanal - 8022 Clairemont Mesa Blvd

for information call 560-8069 -
SUNDAYS AND THURSDAYS
SUNDAY, SEPTEMBER 11TH THRT
(audio visual live assault performance) -
SUNDAY, SEPTEMBER 25TH, BLACK TANGO

Ginger and the Sharks: *Balboa at the Beach, Spirit*
The James Herman Band: *Billy Up*
Lovers: *Spirit*
Hawthorne: *Park Place*
Hermes: *Windrose*
The Hurricanes: *Le Chet*
The Regals: *Quaila Flats*
Illusion: *Bobby G's*
Incognito: *Island*
Nightclub: *Wild Turkey*
Bruce Joyner and the Plantations:
Spirit
Nicki's Backer's:
The Bill Kirkpatrick Quartet: *Jolly Roger*
The Russ Kirkpatrick Band: *Jolly Roger*
The London Brothers: *Flanigan's*
Lehr's Greenhouse:
Mar's Best Friends: *Beach Club*
The Mar Dels: *Crystal's Frat House, Billy Up Tavern, Rodeo*
The Mighty Flyers: *Billy Up Tavern*
Ministry: *Spirit*
Moving Targets: *Hollywood, Rodeo*
Network: *Wild Turkey*
Nightclub: *Quaila Flats*
The Nomads: *Jose Murphy's*
Notorious: *M's Club*
The Odds: *Spirit*
Oases: *Hollywood, Old Pacific Beach Cafe*
Parish: *Spirit*
Parker: *Shipper's, Whiskey Flats*
Phantasy: *Rodeo*
Planet: *Vista Entertainment Center*
Playground Stage: *Synthetic Night Club*
Pocketful: *M's Club*
Power Tools: *Wild Turkey*
Prophet: *Park Place*
The Pump House Gang: *Spirit*
Rebel Rockers: *Billy Up Tavern*
The Reflections: *Island*
Nightclub: *Gismo's*
The Rhythm Kings: *Gismo's, Billy Up Tavern*
Roadway: *Vista Entertainment Center*
Robby Rans: *Pearcy Mine Co. RPM: Black Angus/El Cajon, Black Angus, Chula Vista*
The Seventh: *Spirit*
The Sins Brothers: *Lehr's Greenhouse*
Spectra: *Turquoise Lounge*
The Spud Brothers: *Doc Masters, Rodeo*
Status: *Park Place, Red Coat Inn*
Sultans: *The Alamo*
100th: *Beach Club*
This Kid: *Island East*
Time Machine: *Lehr's Greenhouse*
The Twosomes: *Crystal's Frat House*
The Us Band: *Navy Inn*
U.S. Male: *Pea Soup, Anderson's, Jose Murphy's*
The West Coast Band: *Le Chet*
Mendocino Wind:
Wheels: *Jose Murphy's*
White Dwarf: *Le Chet*

Contemporary/ Top 40

Ambition: *Black Angus/Kearny Mesa*
Judy Ames: *Henry's*
Dusty Best: *Mr. Bill's Backroom*
Salmon:
The Billy and Annette Duet:
Moby's Brother:
Blue Sides: *Toged Inn*
Brown Sugar: *Scout's*
Chain Reaction: *Moré's, Pea Soup*
Anderson's:
Change of Heart: *Legend's Restaurant*
Jason Chase: *Fish House West*
Mike and Lynn Cherry: *Islands Lounge*
Doris Cole: *Hotel del Coronado*
Jack Colanuso: *Park's*
Denna Cole: *Tom Ham's Lighthouse*
Barry Cunningham: *Hill House, Gentlemen's Choice*
Ed Cunningham: *Hungry Hunter/El Cajon*
Cathy Curtis: *Hungry Hunter/El Cajon*
Denny and Kristina: *Sundrop Lounge*
Dorville Dose: *Monterey Jack's, Crystal's Frat House*
Double Vision: *Noord's*
Dusty and Melissa: *Tom Ham's*
East Coast: *La Maze*
Mike Edwards: *Hungry Hunter/El Cajon*
Espresso: *The Love/Mira Mesa*
Forward Motion: *Moré's*

the Old time CAFE

**RESTAURANT
FOLK CLUB**

FOLK, BLUES & BLUEGRASS
1404 North Highway 101, Encinitas 92024
Reservations Recommended

Thursday
FOLKSONG, CLASSICAL MUSIC & ORIGINAL SONGS 7:30
CARLOS OLMEIDA 7:30 & 9:30

Friday
COUNTRY & FOLK MUSIC 7:30 & 9:30
MARY MCCASLIN & JIM RINGER
The two singers performed several times at the Old time Cafe, a contemporary music, Acoustic & Finger have each recorded several solo albums as well as one classic album of their duets. The Ringers and the Ringers.

Saturday
SOUTHERN MOUNTAIN MUSIC 7:30 & 9:30
IRON MOUNTAIN STRING BAND
Iron Mountain String Band has been performing southern mountain music for two decades, including breakdowns, ballads & tunes with vocal parts. The band has a long tradition of playing for weddings and parties. *Breaker Motor, The Band has a lot of old folkies.*

Sunday
FOLKSONG 7:30
JOHNNIE WALKER
Johnnie Walker has been performing southern mountain music for two decades, including breakdowns, ballads & tunes with vocal parts. The band has a long tradition of playing for weddings and parties. *Breaker Motor, The Band has a lot of old folkies.*

Monday
FOLKSONG 7:30
THE ORION DUO
The Orion Duo has been performing southern mountain music for two decades, including breakdowns, ballads & tunes with vocal parts. The band has a long tradition of playing for weddings and parties. *Breaker Motor, The Band has a lot of old folkies.*

Tuesday
FOLKSONG 7:30
PETER SPRAGUE TRIO
Peter Sprague Trio has been performing southern mountain music for two decades, including breakdowns, ballads & tunes with vocal parts. The band has a long tradition of playing for weddings and parties. *Breaker Motor, The Band has a lot of old folkies.*

Wednesday
FOLKSONG 7:30
PETER SPRAGUE TRIO
Peter Sprague Trio has been performing southern mountain music for two decades, including breakdowns, ballads & tunes with vocal parts. The band has a long tradition of playing for weddings and parties. *Breaker Motor, The Band has a lot of old folkies.*

Thursday
FOLKSONG 7:30
PETER SPRAGUE TRIO
Peter Sprague Trio has been performing southern mountain music for two decades, including breakdowns, ballads & tunes with vocal parts. The band has a long tradition of playing for weddings and parties. *Breaker Motor, The Band has a lot of old folkies.*

**THE SYNDICATE
NIGHTCLUB**

Ages 17 and up welcome.

Friday, September 9
**THE SEVENTH
TREBELS • PLAYGROUND SLAP**

Saturday, September 10
**INSEX
FISH & THE SEAWEEDES**

Coming September 16
MANUAL SCAN

For hall rentals, band bookings 276-8500.

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

**BUCK'S
TICKET
SERVICE**

San Diego's first & fastest ticket agency
Choice tickets on sale now.

ALL CHARGER HOME GAMES ON SALE NOW!
ELVIS COSTELLO Sept. 15 • SUPERTRAMP Sept. 21 • DENZEL WASHINGTON Sept. 29
KENNY LOGGINS Sept. 24 • MEN AT WORK Sept. 25 • JOAN MARCUS Sept. 30
JANIS JOPLIN Oct. 1 • ROBERT PLANT Sept. 26 • NICK SPRINGFIELD Sept. 23
AND MANY MORE!

For more information call or stop by 2125 Garnet Ave. Pacific Beach
273-4567
For your convenience we accept personal checks and credit cards
(Visa, Mastercard, American Express)

Jay's Glee: *Old Bessie Shaw*
Restaurant: *Monterey Whaling Co.*
The Goodall Boys:
Midway's Coronado
Hawley: *Old Pacific Beach Cafe, Crystal's Frat House*
He Henning: *Banbury's*
Charlie Morris: *Hammerhouse*
Steve Morris and Finest Action:
Ball and River
Niterain: *Patrick's II*
Debi Pace, Marino, and York:
Rancho Bernardo Inn
One - One - Dottie: *Hotel del Coronado*
Larry Page: *Hungry Hunter*
Jim Palmer: *Monterey Whaling Company*
Rex Parts: *Royal Vista Inn*
People Movers: *Hill Hotel*
Mary Perrin: *Seven Seas Lodge*
Eddie Preston: *Barnacle Bill*
Jeff Proctor: *Firehouse Beach Cafe*
Rapture: *Vandenberg Jack's*
Larry Rathburn:
Muller's: *Coronado*
Edison Ridge: *Smuggler's Inn*
Risque: *Black Angus/Mission Valley*
Michael Rhodes: *Kung Food*
Peter Robert: *Rancho Bernardo Inn*
Robert and Tony: *Rancho Bernardo Inn*


Hunter/Oceanside: *Doc Masters*
Jim Moore: *Hobday*
Inn/Embarcadero
Ron Morris: *Caligula Lounge, The Wooden Nickel*
Charlie Morris: *Hammerhouse*
Steve Morris and Finest Action:
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Peter Robert: *Rancho Bernardo Inn*
Robert and Tony: *Rancho Bernardo Inn*

Rose and the Arrangement:
Robert E. Lee
Ray Sanders: *Red Dog Saloon*
Terry Schmidt: *Beast House*
Sea Breeze: *Parillon Lounge*
Shine It On: *Location Village Hotel*
Signed, Sealed, and Delivered:
Rancho Bernardo Inn
Tony Soraci and Co.: *Henry's*

Bob Sortillon and Key Largo: *Our Favorite Place*
Southside: *Catamaran*
Brian Stevens: *Danzon's*
Joe Stewart: *The Love/Mira Mesa*
and Mission Gorge
Take Two: *Mr. Bill's Backroom*
Salmon
Ted and Dave: *Rancho Bernardo Inn*
Zuma: *Hungry Hunter/Oceanside*

Don Tension: *The Flying Bridge*
El Comal
Triple Play: *Hill Hotel*
Denny Tymmer: *The Flying Bridge*
Vann: *Lovely's*
Whisper: *Reveries/Catland*
Lee Whittington: *Doc's Cocktails*
George York: *Crater Saloon, M's*
Zuma: *Hungry Hunter/Oceanside*

Barker & Orr
appearing Wednesday through Saturday




Jolly Roger
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Seaport Village
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on

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DIEGO'S**

**GIANT SCREEN
ALL CHARGER GAMES
& MONDAY NIGHTS**



For more information and Diego's service menu, call 272-1231. Club atmosphere, top 1-2 hour before game, 400 seats, 1000 sq. ft. bar, 1000 sq. ft. restaurant.

DIEGO'S MEXICAN RESTAURANT & CANTINA
272-1231

**17 YEARS & UP.
GRAND OPENING!**

MY RICH UNCLE'S
6205 El Cajon Blvd. (1 1/2 blocks east of College)
287-7332

**FIRST ANNUAL COLLEGE
BASH—
WELCOME BACK ALL
COLLEGE STUDENTS!**

MY RICH UNCLE'S
opens its doors to all students.

**17 YEARS & UP: GRAND
OPENING TONIGHT!**

For 20 days only, beginning Thursday,
September 8 through Tuesday, September 27
every Tuesday, Thursday, Friday & Saturday featuring:

SDSU Grossmont
UCSD City
USIU Mesa

**FREE KGB SKY SHOW TICKETS - LIVE BANDS
FREE ALBUMS - RECORDED MUSIC
CASH PRIZES - VIDEO SCREENS—6 FT. & 10 FT.**

Thursday & Friday, September 8 & 9
CRYSTAL and INSEX

Saturday, September 10
CRYSTAL and INSEX

Tuesday, September 13 **BATTLE OF THE BANDS**
**UNDERGROUND, KAOS,
EMERALD, VOYAGER & FRANTIC**
\$800 in cash and prizes

Guitar Trader AND DRUM WORLD



SPECTACULAR! **BACK-TO-SCHOOL SPECIALS!!!**

It's that time again... Back-to-School! And you know what that means... to most summer fun. No more long days in the heat, no more all-night beer bashes! But look on the bright side... Guitar Trader's having a back-to-school sale! This is your chance to be the first to get the latest... latest your friends. And your enemies. With a new guitar, amp, or drum kit you'll be the hit of the campus! And if not... at least you bought a cheap...

ELECTRIC GUITAR AND BASS SPECIALS!

- ... Easy financing now available! Low monthly payments! ***
- ... **Hondo Deluxe series** 3000 copies just \$159. \$299 list!
- ... **Hondo Flying V Deluxe series**, now \$179. \$229 list. That's \$50 off list!
- ... All Dean guitars now 50% off list! 4 models to choose from! ***
- ... All IGA guitars and basses 50% or more off list! ***
- ... All IGA guitars and basses 50% off list! 4 models to choose from! ***
- ... Fender precision bass EMI II with case only \$597. \$995 list! ***
- ... Fender precision guitar with case just \$697. \$1145 list! ***
- ... New Fender "51 vintage" Telecaster with two case \$995. List \$1295
- ... New Telecaster 51 Precision reproduction \$595 list, now \$279!!!
- ... Pro Series Telecaster "toy" made by Tele. List \$450. Now \$199!!!
- ... New G. C. Rich guitars

ACOUSTIC GUITAR SPECIALS

- ... All new Alvarez Yairis 55% off list! 5 to choose from! ***
- ... All Yamaha humbuckers 50% off list! 5 to choose from! ***
- ... All new Takamines 50% off list! Both nylon & steel string! ***
- ... All new Sigma 40% off list! 12 to choose from! ***
- ... All new Fender California series 40% off list! 2 list! ***
- ... Get a bad ear? Get a better! Ibanez Quantum guitar just \$69. Now for just \$39. Get it before it's gone! 40% off list! 12 to choose from! ***
- ... Banjo! Fender's new "mini" maple body 40% off list! \$159. \$259 list!
- ... Challenge level Dredge #1621. AC. Dec. List \$75. Now only \$42!!!
- ... List price on all Takamine 12-strings! 50% off list now!

DRUM WORLD SPECIALS

- ... Finance the drum kit you've always wanted! It's cheap! It's easy!
- ... All new drum pedals 40% off list! Many brands to choose from including...
- ... Get 67% off a "Jamaican" symbol stand (over \$200) when you buy...
- ... Do you have problems playing on a new strap? Try a Truette Trustrap!
- ... All new Ludwig kits with hardware 50% off list! ***
- ... All Tama hardware 45% off list! ***
- ... All Pearl hardware 45% off list! ***
- ... All Sabian Cymbals 40% off list! ***
- ... All Premier...
- ... All Fibers sticks \$2.75 pair ***
- ... Super drum tracker...

AMPS AND EXTRA SPECIALS

- ... Rhythm machines by Roland... this complete four group, this could be the answer! For example, the...
- ... New Legend 4-30 amp... cabinet, tube overdrive, reverb &...
- ... Used Fender Telecaster with Amal case just \$399!!!
- ... Used Fender Telecaster with Amal case just \$399!!!
- ... Used Cerwin Vega bass 18" & 12" speakers only \$187!!!
- ... New Roland JX-3P keyboard... with PG-200 programmer... now in stock...
- ... Over 50% off all 800 and MKR effects!!!

565-8814

Country/Country Rock

Gary Hale and a Touch of Country: Nashville, Tenn.
The Heat Brothers: M.P.'s, Texas
Brand X Band: Los Angeles
Branded: Los Angeles
Camaro: U.S. Suburb
Country Casanova: Circle D/Coral
Country Justice: Kentucky Stud
Country Ties: Ohio's Lounge
Cowjazz: Islands Suburb, Silver Fox
Cronos: Silver Fox
Tom Cunningham: Midwest
Cathy Curtis: Hungary Hunter/El
Crown
CW Express: Ralph and Ed's
Frank Dixon and Nightlife: Trippin'
Fat Chance: Valley Center Inn
Nelson
Wayne Gies: Old World Scene
Hickman: Monkey Whining
U.S.
Gravel Canyon: Mama's Milk
Jack Johnson: Kinky Pat
Kumov: Barr's Ranch House
The Bill Kirkpatrick Quartet: Jelly
Roger: Kentucky
The Russ Kirkpatrick Band: Jelly
Roger: Kentucky
Lonestar: Alpine RV Resort
Lane Star Country: Country Side
Restaurant
Curly Lyon and the Sundowners:
U.S. Suburb
Mary McCain and Jim Ringer:
Old Time Cafe
Ron Moran: Calypso Lounge, The
Wooden Nickel
Rawhide: Kentucky Stud
Root Tecton Room
Dan Rivers and Terry Martin: The
On the Run Inn
Ken Ross and Friends: Mustang
Tub
Sullivan: Red Dog
Sullivan Valley Fort Steakhouse
The Savory Brothers: Country
Hungary Hunter/El

J.J. Service and the Midnight
Riders: Charlie's Nightclub
Shenandoah: Don's Diner/Del
Lounge
Linda Sherwood and Surrefire:
Palmer's Star
Carl Simmons and Southern
Comfort: Midwest Lounge
The Smith Brothers: Horseshoe
Lounge, Dubrov
Southbound: Plum Springs Inn
Stamper: Stage Coach Inn
Steve Cray: Winkler's Road
Joe Stewart: The Leo's/Mo's
and Mission Garage
Sundown: Stagecoach Inn, Circle
D/Coral
Telegraph Canyon: Pomarada Club
Don Tension: The Flying Bridge
U.S. Suburb
Billy Thomas and the Amish
Gang: The Thrift
Fonda: Turner and the Silver
Spurs: Landmark Cocktail
Lounge
Whiskey River: Ohio's
Lee Whittington: Jack's/Casualty

Jazz
Joe Azavedo Quartet: The Place
Lori Bell: Prohibit Restaurant
Morgan Restaurant
Benji: Oak Hill, M.P.'s
The Bruce Cameron and Hollis
Lentz Ensemble: Tucson, Son
Ohio, Chuck's Steak House
Old Pacific Beach Cafe
Joan Chase: Fish House West
Jannie and Jimmy Cheatham:
Bahia Hotel
The Cheatham Quartet: La Avenida
The Chicago Six: Kelly Up Tavern
Cowjazz: Islands Suburb, Silver Fox
Dance of the Universe Orchestra:
Pat Fitzpatrick: Islands Lounge
Shelly Flint: Lanes
P.N.K.: U.S. Suburb
Future Primitive: Boxy
The Mike Carson Trio: Florida
McGowan: Florida, Florida
Harvey and 52nd St.: Boxy
The Richard Stone Trio:

TRIP TICKETS

Best seats... lowest prices
CHARGERS
Season Lane
Best seats... lowest prices! De Leppard, Mottley Crow, Eddie Money
September 17
SKY SHOW
De Leppard, Mottley Crow, Eddie Money
September 17
Join our concert club
12 months... only \$59. 10% off ticket purchases.
\$15 bonus merchandise and more!
Your choice of one of these deals:
FREE CHARGER TICKETS
PADRES VS. CINCINNATI
9/11 with CHARLIE DANIELS & JUICE NEWTON
Limit 2 per member
DAVID BOWIE
September 18
AL JARREAU
September 18
JESSE TAYLOR
September 18
STEPHEN STILLS
September 18
MOLLY HATCHETT
September 20
RICK SPRINGFIELD
September 18
GEORGE BENSON
September 21
SUPERTRAMP
September 21
ROBERT PLANT
September 21
KENNY LOGGINS
September 24
MEN AT WORK
September 25
JOAN RIVERS WITH
THE SMOTHERS BROS.
September 30
DIANA ROSS
October 1
KANSAS
October 2
STEVIE NICKS
October 2
SANTANA
October 7

UPCOMING SHOWS
OCT. 1 - Little River Band - Michael McDonald
Linda Ronstadt - Eric Burdon - Pat Travers - Jefferson Starship - Cars
Donna Summer
CLARENCE
4279 Genesee (next to Target)
268-3838
EL CAJON
141 Fletcher Parkway
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542-S Broadway (off I-15)
420-TRIP
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Open 7 days. Hours: 8 to 8 Mon. thru Fri., 10 to 6 Sat. & Sun.
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Blues/R&B/Reggae

Tom "Cat" Courtney: Texas
Lanes
The Five Careless Lovers:
Tucson, Kelly Up Tavern
Patty Hammer, Don Strandberg
and David Kendall: Dracopy
Maggie's
The James Harman Band: Kelly Up
Tavern, Spirit
The Hurricanes: Le Châlet
International Reggae All-Stars:
Kelly Up Tavern
King Biscuit Blues: Mandolin
Three
The Mighty Flyers: Kelly Up Tavern
The Nomads: Joe Murphy's
Ella Ruth Piggott: Cincinnati, My
Way Out
Rebel Rockers: Kelly Up Tavern
The Rhythm Kings: Gismo's, Kelly
Up Tavern
Stone's Throat: Kelly Up Tavern
Peggy Watson and Rick Erlin:
San Diego Hotel

Folk/Ethnic

The Athens Express: Olympia
Flood
Backstreet: Dracopy, Maggie's
Cathy Curtis: Hungary Hunter/El
Lanes
Dancing Bears: Dracopy, Maggie's
Doug Hovett: Kelly Up Tavern
Iron Mountain String Band: Old
Time Cafe
The Koto Trio: M.P.'s
Mary McCain and Jim Ringer:
Old Time Cafe
Carlos Olmeda: Old Time Cafe
The Paradise Street Band: Dracopy
Maggie's
Paco Sevilla and Rodrigo: Dracopy

Everything Else

Barber and Orr: comedy and music
Jelly Roger: Newport
Phil Becker: guitar variety, Casino
Lakeland, Mills Plaza
Phil Brackett: comedy and music
Maggie's
Stigma God Cell Band: Dracopy
Maggie's
Johnny Walker: Old Time Cafe
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Warehouse Prices Direct to You!

Cerwin-Vega V29 Speaker Systems	Reg	AES!
Roland RE-555 Chorus Echoes	1,150	725
Roland RE-150 Space Echoes	575	399
Pro Sound 16-Channel Snake Cables	640	354
Peavey MD-16 Stereo Mixing Console	949	649
Audio-Technica AT81 Microphones	190	99
Roland SE3031 31-Band Equalizers	495	299
Roland Drumtrax or Bass Line	395	279
Atlas MS100 Microphone Stands	35	19
Roland TX3P & Juno 60 Synthesizers	359	243
Beyer M160 Microphones	299	179
Peavey 260 Monitor Amplifier	750	549
Cerwin-Vega V37B Speaker Systems	329	235
Peavey M3000 Power Amplifier	119	69
Stewart Active Direct Boxes		

SPECIAL
40% off all Sunburst
guitars & basses

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578-6660
9033 Activity
North of Miami
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Good food! Good music!
MANDOLIN WIND RESTAURANT
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Whiskey Flats
presents
The
Automatics
Sept. 6-10
Two giant screen T.V.'s
Early exhibition movies and
champagne while watching
Sunday games. Also serving deli
sandwiches, hot dogs, nachos, chili
Mon., Thurs. & Sun.
"Salt & Pepper" will serve you
charismatic Mon., Thurs. & Sun.
Sept. 11 & 12 Paris
Sept. 13-17 Destiny
Sept. 18 & 19 The London Bros.
Sept. 20-21 Planet
Sept. 22 & 23 Features
Sept. 27 Oct. Johnny Almond.

Open for lunch & dinner. Prime rib, steaks, & seafood.
S. on Charming Ave. 4th & 5th
1260 West Valley Parkway, Escondido 745-6640

Wholly Cats: Kelly Up Tavern
Paul Yatch: Old Place

Maggie's
Stigma God Cell Band: Dracopy
Maggie's
Johnny Walker: Old Time Cafe
Peggy Watson and Rick Erlin:
San Diego Hotel

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Lakeland, Mills Plaza
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Stone's Throat: Kelly Up Tavern
Peggy Watson and Rick Erlin:
San Diego Hotel

Barber and Orr: comedy and music
Jelly Roger: Newport
Phil Becker: guitar variety, Casino
Lakeland, Mills Plaza
Phil Brackett: comedy and music
Maggie's
Stigma God Cell Band: Dracopy
Maggie's
Johnny Walker: Old Time Cafe
Peggy Watson and Rick Erlin:
San Diego Hotel

Tom "Cat" Courtney: Texas
Lanes
The Five Careless Lovers:
Tucson, Kelly Up Tavern
Patty Hammer, Don Strandberg
and David Kendall: Dracopy
Maggie's
The James Harman Band: Kelly Up
Tavern, Spirit
The Hurricanes: Le Châlet
International Reggae All-Stars:
Kelly Up Tavern
King Biscuit Blues: Mandolin
Three
The Mighty Flyers: Kelly Up Tavern
The Nomads: Joe Murphy's
Ella Ruth Piggott: Cincinnati, My
Way Out
Rebel Rockers: Kelly Up Tavern
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CURRENT MOVIES

All reviews are by Stephen Whipple. Photos are included by line to five stars and are supplied by the film's distributor.

Blue Thunder — Lazily plotted paranoid thriller. The main instrument of paranoia is a crowd-control helicopter that can see and hear through solid walls. But the technical oddities don't make up for the movie's lack of suspense. **B**

Class — The director Lewis John Carlin, after that the title, raises hopes that this might be, or at least, a bit above the average youth movie. Perhaps it is, or it isn't. But it's not enough to earn it a high school equivalent. The rocky situation of a prep schooler involved in a romance, with his "omniscient" mother, has little of the wit of the director's *SAILOR WHO FELL FROM GRACE*, and lots of the sensitive stuff of his *GREAT SANTINI*. As to the latter, this two-hour movie each get to go around in a sea for a while, before they match things up in a full and

blood, but the action is pretty much lost in the shuffle. Of all the actors, Sean, Candy Clark, directed by John Badham. **B**

Easy Money — Comedy with Rodney Dangerfield, Joe Pesci, Gerardine Fitzgerald, and Jennifer Jason Leigh. (Fashion Valley, La Jolla Village, New Valley Drive, In. Oceanide, Rancho Bernardo, San Diego Drive, In. San Diego, 6, UA Cinema 3, UA Glasshouse 6, Village, from 9:30, Wed. 10 midnight).

Fanny and Alexander — It should be enough to say, by way of recommendation, that no one who has followed Ingmar Bergman, the father of the genre, will want to miss out on this comprehensive review of his films and obsessions. With that said, it can't 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 — even a work three or four hours in length. If this length seemed to be necessary and empty 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 to be so necessary, when it seems instead to have been determined by such principles as the "suitable" scale of a park statue or grave marker. One wonders, then, how many viewers have found the three and a quarter hours easier to endure, and even to savor, under the threat of Bergman's widely broadcast pronouncement that the movie would be his last. With Eva Frey, Bengt Brunn, Pernilla Almqvist, Ernst Josephson, and Harriet Andersson. **1983** (University Towne Centre).

Fast Times at Ridgemont High — Despite the lack of a main character, this is a comedy about a high school senior who is a construction worker who aspires to be a professional dancer. Directed by Adrian Lyne. **B**

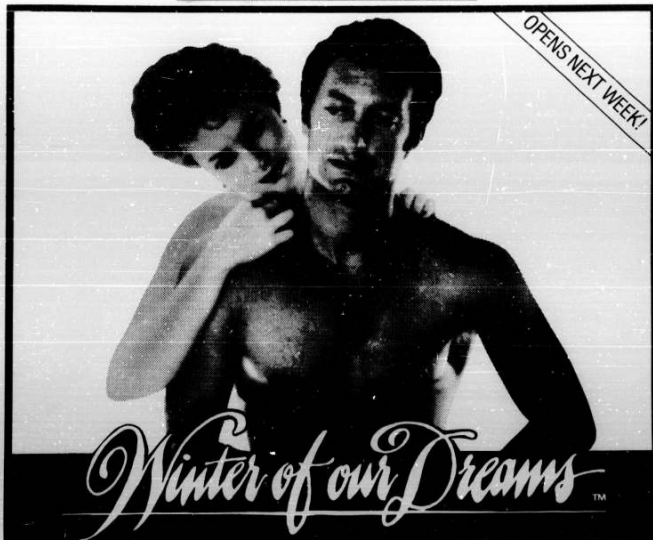
Fire and Ice — Animated fantasy directed by Ralph Bakshi and co-produced by Bakshi and illustrator Frank Frazetta. (Center 3 Cinema 3, Cinema Plaza 5, Sweetwater 6, UA Glasshouse 6).

Flashdance — Jennifer Beals stars as a construction worker who aspires to be a professional dancer. Directed by Adrian Lyne. **B**

40 Winks — After the pastoral interiors of the LONG RIFLES and SOUTH-ERN COMFORT, Walter Hill returns to

You are invited to the
GRAND OPENING of the newly restored, art nouveau movie theater

BROADWAY PLAYHOUSE



OPENS NEXT WEEK!

Two of Australia's hottest stars, Judy Davis (My Brilliant Career) and Bryan Brown (Breaker Morant: The Thorn Birds) portray a restless, streetwise prostitute and her wealthy lover in this powerful examination of a turbulent relationship against a broad social backdrop of present-day Sydney. Written and directed by John Dugan.

One week only - September 16-22
plus Academy Award-winning short *Tango*
Showtimes: 5:30, 8:00, and 10:10 p.m.

Partial list of films to come:

September 23-29
BOB LE FLAMBEUR
An aging Parisian safecracker, his friends, family and associates are given sympathetic treatment in this recently-imported 1956 film by the legendary director Jean-Pierre Melville. Father figure of the French New Wave and poetic depic- tor of life on the fringes of society.



October 7-13
LA FEMME ENFANT
This sensitive first feature by French writer-director Raghui Beldadoux was a hit at the 1980 San Diego Film Festival. Set in a rural village, it charts the growing strain on the intimate friendship between a gifted teenager girl (Penelope Palmer) and a young man (Leo Venturi) investigating a double murder, engages in a deadly battle of wits with his chief suspect, a respected attorney (Michel Serrault). With Romy Schneider.



October 14-20
GARDE A VUE
This third feature by the young French director Claude Miller (The Best Way, Tell Her I Love Her) was given the U.S. premiere at the 1981 San Diego Film Festival. In a small seaside town, the local police inspector (Leo Venturi) investigating a double murder, engages in a deadly battle of wits with his chief suspect, a respected attorney (Michel Serrault). With Romy Schneider.

September 30-October 6
SMITHEREENS
In her first feature, independent director Susan Seidelman gives us a decidedly eccentric view of New York streetlife as she follows the rather aimless exploits of a volatile and confused young runaway (Susan Sarandon), who appeared recently at the La Jolla Playhouse in Manhattan's rock 'n' roll underground. Co-starring

September 23-29
BOB LE FLAMBEUR
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Convenient Showtimes
All shows at 5:30 and 8:00 p.m. (also 10:00 p.m. Fri. & Sat.) unless otherwise stated. Come to a show before or after dinner. We are closed on Mondays.

Low Prices
General Admission \$3.50. Save \$1 per ticket — buy our Discount Pass — \$2.50 per admission (6 admissions for \$15) — good Sun.-Thurs. and 5:30 shows Fri. & Sat.

Distinctive Refreshments
Onille Redentbacher's popcorn, real butter, juices, Paninik coffee, old-style candy, California mineral water. (Our refreshment prices are refreshingly low.)

Free Parking
Plenty of street parking evenings and weekends. After 6:00 p.m. free parking for Broadway customers in the Service Auto Parks lot on east side of 8th Avenue and west side of 9th Avenue between Broadway and C Streets (less than 1/2 block from the theater).

More Questions?
Call our recorded message any time — 239-3242, unless otherwise too busy, a live person will answer this number from 5 p.m.-10 p.m. every night but Monday.

815 Broadway — between 8th and 9th — downtown San Diego

Spanish-language movies
Saturdays and Sundays, 3:00 p.m. Admission: \$2.50 adults; children under 12, \$1.00.

2 FOR 1 ADMISSION
to our Grand Opening 3 show of *Winter of our Dreams*.
September 16, 17 only, with this coupon only.



DELIGHTFUL... a film of summer sunlight, bare skin and escalating carnal misunderstandings... will not irony abound! — *Los Angeles Newsweek*

THE GUILD
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August 16-18, 1983
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CURRENT MOVIES

the urban milieu of *THE DRIVER* and *THE WARRIORS*, but his decline since the latter part continues nonetheless. One of the more obvious differences between them and the present work is the abandonment of an imaginary and imaginative urban world in preference for a realistically realistic one. It is, in fact, nothing more than a means to an end of currently accepted cinematic logic or mania, which includes such things as the shot of the cops in the morning coffee, the battered and rusted rattletrap of a car, the spatters of blood produced upon bullet impact, and a system of human communication based almost wholly on rancor and rudeness. Thus, with regard to the last cited convention, we get a script whose basic compositional unit is the spat; we get spats between boyfriend and girlfriend, spats between fellow law officers, spats between fellow lawbreakers, spats of course between law officers and breakers — preferably, if not exclusively, phrased in profanities. The monotonousness of all this is perhaps not at all realistic after all. Heck, note, Eddie Murphy, James Remar, Annette Bole, 1982. (Parkway 2)

The Dry Fox — Canadian western. When it is said, not much of a western at all. (Rather more of a northernwestern, whatever that might be. Pine trees, mountains, and whatever.) And not much of a character portrait either. The subject is the cattle Bill Miner, who, after a long exile in prison, is released into the 20th Century, and with the cinematic "vision" of Edwin S. Porter's *GREAT TRAIN ROBBERY* becomes a living legend as a Robin Hood of the rails. It is hard to see how. What we see of this new career is one small success sandwiched between two botches. Richard Farnsworth, as Miner, has a nice easy way with a line, but line and again he is left high and dry in underwritten and underdeveloped (not to mention underlit) vignettes. The whole show has a feeling of dead air. Directed by Philip Borzov. 1983. (Fine Arts, Oceanview 8, from 93)

Hercules — Superhero come back, the pages of which are rather slow to turn. It begins with a new theory of the world at all realistic after all. Heck, note, Eddie Murphy, James Remar, Annette Bole, 1982. (Parkway 2)

The Moon — A lot of ground is covered, but it is a bit of a caricature of the gaps and provides commentary. In the comic chess game between the gods, this was yet another move toward the final confrontation of Good and Evil. MacLennan's *LOVE* is the can 10 Steve Reiter's sandals all the way to the neck or so, but his face would seem to collapse in a hunch to second string villainhood. On the other hand, the behind-the-scenes special effects of this cheapo Italian production, in the era of Lucanelli's *Industrial Light and Magic*, are really something. Directed by Lewis Coates. 1983. (Camino Cinema 4, Parkway 3, Sports Arena 6, Sweetwater 6, University Towne Centre)

The Hunger — This works hard to obscure the fact that it is a vampire movie (the fearful word is never uttered). But it will not manage to fool those who don't care for the sort of thing, and will engage only to irritate those who do. The maintenance of a Beautiful People lifestyle, with live chamber music, late-afternoon shivers, below diaphanous drapes, and soon, seems to be the sole concern of both the head vampire (Catherine Deneuve) and her director, Tony Scott. The latter brother of the former Ridley Scott — has he therefore devoted his talents to TV commercials and never before to feature films. One wants to say "never yet" if he has advanced at all beyond the television mental. It is only as far as David Bowie and Susan Sarandon. 1983. (UA Glasshouse 6, 9, 9 and 10 midnight)

Kentucky Fried Movie — The Los Angeles-based Kentucky Fried Theatre. (UA Glasshouse 6, 9, 9 and 10 midnight)

Max — An assured and energetic visual style, reliant almost to the point of overreliance on short tracking shots and quick dissolves, makes this futuristic *BOYHOODERS* worth watching. It is set not so far in the future as to pose problems of production or imagination for the filmmakers, just far enough to explain away any bit of needless chaos and destruction as the breakdown of civilization as we know it. Made in Australia and dubbed into American. Directed by George Miller. 1979. (UA Glasshouse 6, 9, 9 and 10 midnight)

The Man from Snowy River — The making of a boy into a man (and a man of some magnitude, too, as it was done in the Australian High Country in the 1880s). Pungent figures all have been carved out with well-used cookie cutters. Lousy old gold prospector (Kirk Douglas), false-bearded and wigged, piggybacked, and strapped with dialogue like "There's more to life than death" and "It's a hard country, makes for hard men." Tyrannical rancher (Kirk Douglas again, cleaned up), feisty young farmer (the best character), the Widow of the West, a band of bandits, and a herd of flaming-headed Fire Mares (the best visual idea). And although none of these personages might be ideal, for immortality in popular mythology, it is discreetly suggested in a coda that the male offspring of Lyssa and Colwyn will grow up to be God, or someone of equal stature. Ken Marshall, Lyette Anthony, Freddie Jones, directed by Peter Yates. 1983. (Boulevard Cinema 4, Center 3, Cinema 2, Rancho Bernardo 6, Sweetwater Drive In, Sports Arena 6, Sweetwater 6, University Towne Centre)

My Favorite Year — This is a television set in its Golden Age, comedy is king, and nostalgia runs deep. The character who prefers this year over all others is a squeaky-cleaned staff writer (Mark Linn-Baker) for a live variety show, and the guest star one week is his lifelong idol, an Errol Flynn-like actor-darling (Peter O'Toole). The special relationship between these two is the primary focus, although the right uses in a small role as a Walt Disneyish, an entertainment emperor, and he badly shows up such Chase-Chapliners as Eugene Levy, John Candy, and Brian Doyle-Murray. With Beverly D'Angelo, Imogene Coca, and Christie Brinkley, directed by Harold Ramis. 1983. (Ace Drive In, New Valley Drive In, Oceanview 8, Parkway 1, Plaza Bonita, Rancho Bernardo 6, Sports Arena 6, University Towne Centre, Westwood Plaza 6)

Nightmare — Four-part horror anthology, with Cristina Raines, Emilio Estevez, and Richard Masur, directed by Joseph Sargent. (Academy Drive In, Balboa College, Joseph Sargent, Harbor Drive In, La Jolla Village, Sweetwater 6, UA Cinema 2, Westwood Plaza 6)

Mr. Mom — Michael Keaton as an unemployed businessman forced into the role of househusband, with Tom Gurr as his working wife, directed by Stan Dragoti. (Cinema Plaza 5, Fashion Valley, La Jolla Village, Sweetwater 6, UA Cinema 2, UA Glasshouse 6, Vineyard 2, Westwood Plaza 6)

National Lampoon's Vacation — It would have been nice if the tone of the opening credits sequence, with old postcards for visuals and a poppy pop-song parody by Lindsey Buckingham, could have been extended into the action. No such luck. The movie-makers show little knowledge of what actually goes on, and just wrong, on a cross-country family vacation, alone testing for the process. It wouldn't have mattered anyway, however, since Chevy Chase was hired for the role. His idea of a satirical performance — to impress upon the viewer at all times that he himself, in his private life, is not a bit like the character he is supposed to portray, is a small role as a Walt Disneyish, an entertainment emperor, and he badly shows up such Chase-Chapliners as Eugene Levy, John Candy, and Brian Doyle-Murray. With Beverly D'Angelo, Imogene Coca, and Christie Brinkley, directed by Harold Ramis. 1983. (Ace Drive In, New Valley Drive In, Oceanview 8, Parkway 1, Plaza Bonita, Rancho Bernardo 6, Sports Arena 6, University Towne Centre, Westwood Plaza 6)

Octopussy — If there is any renewed vitality in this, the nineteenth installment in the James Bond series, the credit must go to the sharpened animosity in real life between the Western allies and the Soviets. In the larger view, the perceptible benefit of this state of affairs to the Bond series cannot be taken as an argument in favor of brinkmanship and against détente. It can very well be taken, however, as an argument for having put Bond out to pasture, some time back, and recalling him to action only as genuine news arises. But here, when the need for a Bond might be said to have again arisen, or at least to have again arisen, it has in the preceding decade, the series formula can be seen to have deviated too far toward slapstick to be able to reverse direction and meet the need. Still, for a short and pleasurable time at the outset, with the introduction of a saber-rattling Russian general and his most scheme to call the American nuclear unit and take over Europe by infantry, it is possible to believe we are watching an authentic espionage thriller of the 1950s vintage. Roger Moore, Maud Adams, Louis Jourdan, directed by John Glen. 1983. (Camino Cinema 4, Grossmont)

An Officer and a Gentleman — Your basic basic-training movie, with a hard-nosed, dedicated drill sergeant (played with gusto by Lou Gossett) bulldozing would-be Naval aviators through thirteen weeks of Officer Candidate School. It is something of a puzzle why a movie in this day and age would take so long going over these fundamentals, but then, it seems unlikely able to take a long time over any little thing it sets its mind to (e.g., the patience-testing discovery of a motel-room suicide). The test goes as to what the movie-makers thought they had to offer is the unqualified emphasis on the husband-hunters of Puffin School who pry upon men in uniform, though it is this is a new plot wrinkle, the mechan-

moment when the young hero spurs his horse full-till down a sixty-degree slope in the climactic chase, but the opportunities for such moments do not come along very often. And the overall aura of the thing is not that of an elemental, larger-than-life folk legend, as some of the slow-motion freeze-frames, and the Ford scenic effects seem to aspire to, but rather that of a straightforward and somewhat bland children's tale. Actual, carnalistic character, it should be said, will probably be delighted with Tom Burton, Jack Thompson, 1982. (Mia Meira Cinema, Spring Valley, from 93)

Space Theater — A science-fiction, comedy, and nostalgia runs deep. The character who prefers this year over all others is a squeaky-cleaned staff writer (Mark Linn-Baker) for a live variety show, and the guest star one week is his lifelong idol, an Errol Flynn-like actor-darling (Peter O'Toole). The special relationship between these two is the primary focus, although the right uses in a small role as a Walt Disneyish, an entertainment emperor, and he badly shows up such Chase-Chapliners as Eugene Levy, John Candy, and Brian Doyle-Murray. With Beverly D'Angelo, Imogene Coca, and Christie Brinkley, directed by Harold Ramis. 1983. (Ace Drive In, New Valley Drive In, Oceanview 8, Parkway 1, Plaza Bonita, Rancho Bernardo 6, Sports Arena 6, University Towne Centre, Westwood Plaza 6)

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UC SAN DIEGO INTERNATIONAL FILM SERIES

1.9.8.3



THE WANDERER

September 20
THE WANDERER
(Le Grand Meauland) 1969 102 min. France
Directed by Jean-Jacques Annaud. With Burt Reynolds.
The Wanderer, based on Henri Alain-Fournier's novel of the same name, is an unabashedly romantic parable about the loss of innocence and the search for happiness. A beautiful film—sweet, sad and fantastic, set in the countryside of Solange.
September 27
ALICE IN THE CITIES
(Alice in den Städten) 1973 110 min. Germany
Directed by Wim Wenders. With Rüdiger Volter.
Alice, a road movie of sorts in which a disillusioned journalist reluctantly accompanies an abandoned nine-year-old girl on her search through Germany for her grandmother.
October 4
THE INVITATION
(L'Invitation) 1979 100 min. Switzerland
Directed by Claude Goretta. With Jean-Luc Bideau.
The Invitation is a delicate comedy of manners where everything begins idyllically then goes to pieces as the guests drink too much, say too much and make passes at the wrong people during a garden party gone awry.
October 11
EVERY MAN FOR HIMSELF
(Saverio Qui Per La Via) 1976 85 min. France
Directed by Jean-Luc Godard. With Isabelle Huppert.
This film marks Godard's return from his post-1968 exiles. The film is composed like a piece of music, with a magnificent arrangement of rhythms, motifs, sound and image that serve as a framework for Godard's deliberations on sex, country and city, language and communication, cinema and video.
October 25
TURTLE ON ITS BACK
(Tortue sur son dos) 1977 110 min. France
Directed by Luc Béraud. With Jean-François Souvigny.
Luc Béraud's first feature is a comedy about writer's block. The writer in question has, in fact, been blocked for about six years and when asked by a journalist what the function of a creative person is, he finds he has no answer and embarks on a quirky, solitary odyssey of his own.
November 1
THREE BROTHERS
(Trois frères) 1967 113 min. Italy
Directed by Francesco Rosi. With Philippe Noiret.
Three Brothers deals with the nomadic, roving, aspirations and dreams of three men who have returned to their father's farm in Southern Italy to attend their mother's funeral.
November 15
STAVISKY
(Stavisky) 1974 117 min. France
Directed by Alain Resnais. With Jean-Paul Belmondo.
Stavisky is about both the death of a French swindler-turned-international-financier and the death of an episode in the history of France, a mad race filled with a menacing, promiscuous sense of decadence and dread.
All films in original language with English subtitles.
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Michael Keaton, Teri Garr

MR. MOM
12.30, 2.15, 4.05, 5.50, 7.40, 9.30, 11.15 (PG)
Lou Ferrigno

HERCULES
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70MM & Dolby Stereo RETURN OF THE JEDI
12.30, 3.00, 5.30, 8.00, 10.30 (PG)

NIGHTMARES
12.30, 2.30, 4.30, 6.35, 8.40, 10.40 (R)

MR. MOM
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12.30, 3.00, 5.30, 8.00, 10.30 (PG)

RODNEY DANGERFIELD EASY MONEY
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Exclusive Engagement 70MM & Dolby Stereo
Daily: 12.30, 3.00, 5.30, 8.00, 10.30 (PG)

WARGAMES
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CURRENT MOVIES

ical and sentimental ways it is roned out certainly seem odd, much order even, than Richard Gere's acting style which is early John Casavetes. With Debra Winger and David Strathairn, directed by Taylor Hackford. 1982. (Ken 9/9)

Pauline at the Beach — Very light entertainment from Eric Rohmer, in the *Comedies and Provocatives* series. Six people, three of each sex, pursue their individual ideas of love, on or near the Normandy beach. They pursue little else. Swimming, sailing, and windsurfing are spoken of, even engaged in, but only off screen. It is about love, and more about love, and it is all a little suffocating. The characters talk at great length and with the usual Rohmer dogmatism of over-intellectualization, self-delusion, and plain folly — excepting the wise, ethical, and unaffected teenage couple, especially excelling the female half of it. But the actors, excepting again the female teen (Annette Langer), are rather less appealing than Rohmer's usual. With Annette Domestique. 1983. (Gail)

Pink Floyd, the Wall — A sort of "Video Jukebox" selection, but on a very large and very loud scale, even allowing for the vast amount of footage run through more than once. Blood, stinging telephone receivers, pop-faced masks, more blood, vomit, vomit, animation sequences, frenzied camerawork and cutting, more blood, and so on, are meant to communicate the depth of anguish of a spaced-out rock star and of a Second World War casualty. Immaturity, runs not. With Bob Geldof, directed by Alan Parker. 1982. (Cinema Plaza 3, 9/9 and 10 mid-nights)

Psycho II — Unauthorised follow-up to what might be Hitchcock's most overrated thriller. The project inspires Australian filmmaker Richard Franklin to do a sort of film impersonation of the Master. But, except for an isolated moment or two, it hasn't inspired him



Pauline at the Beach

to any great heights, unless you count the fatal overhead shots above the rooftop or down the staircase of the Arkadians. Family haunted house that was already, coddled, twenty-eight years earlier. Anthony Perkins doesn't disgrace himself or his memory in a reprise of the Norman Bates role, but he has a tricky time steering around the cumbersome plotting and suspense-building. Every kitchen knife looks like a dagger. With Vera Miles, Meg Tilly, and Robert Loggia. 1983. (Video Drive In: Butcher Harbor Drive In: New Valley Drive In: from 9/9)

Purity Blues — Bruce Beresford's examination of Australian adolescence and the surfing scene. (Video City, from 9/9)

The Return of Martin Guerre — Based on fact, this case of disputed identity in provincial France is set in the 16th Century, and no pains have been spared to recreate accurately

the look of an era prior to the invention of Palmolive soap and Tide detergent. And prior to the invention of the movie camera, too. This is a well-told, fast-paced, and very well-acted film. All actors, well-known or not, have an indelible identity on screen, and the young actor, and actress in the first part of the movie look only vaguely as if they could have grown up, in an interim of nine years, to be Gerard Depardieu and Nathalie Baye. It might have been wiser to skip this part altogether, since our impatience with it owes something to its storytelling methods as well. Beated plot twists are not sufficient to compensate. Directed by Daniel Vigne. 1982. (Cove)

Return of the Jedi — Another genealogical revelation, very much in the same line as the sole revelation in *THE EMPIRE STRIKES BACK*. Numerous other pursuits and skirmishes and creatures and contrap-

tions — again in the same line as those that came before. The final chapter in the adventures of Luke Skywalker and his pals lies up all loose ends, but the initial chapter, *STAR WARS*, remains the only one of the three that can stand on its own. Mark Hamill, Harrison Ford, Carrie Fisher, Billy Dee Williams, co-written (with Lawrence Kasdan) and executive produced by George Lucas, directed by Richard Marquand. 1983. (Cinema 3, Cinema 1, Cinema Plaza 5, LA Village, Rancho Bernardo 6, Sweetwater 6, UA Cinema 1, UA Glasshouse 6, Wiegand Plaza 6)

Risky Business — A when-the-cat-is-away young lady, boy meets calgirl and turns the family home, in his parents' absence, into a brothel for his schoolmates. Less vulgar than most young comedies, but "wider" in its applicability. And although a decent battle is put up against implausibility, it is a young battle all the same. (Are high-school boys really as

stupid for good, and an 8th in the pocket, as cowboy at the end of a tail driver? Are there no girls in high school? I not, where are they?) Notwithstanding a couple of dreadful dream scenes and a couple of dreadful scenes that only look like dreadful dream scenes, the visual style is the main asset: career placements, costumes, and sets, all contribute to the humor. They contribute more, anyway, than the computer-generated dialogue. "I don't believe that I've got a Trig modern tomorrow and I'm being chased by Guido, the Killer Pimp!" Newcomer Paul Brickman is responsible for both the direction and the script. With Tom Cruise and Rebecca De Mornay. 1983. (College Fashion Valley, Flower Hill Cinema 2, Oceanade 8, Plaza Bonita, Rancho Bernardo 6, Santee Drive In, UA Glasshouse 6, University Towne Centre)

Slaughterhouse Five — George Roy Hill's pretentious treatment of Kurt Vonnegut's sci-fi novel about a man who is "unstuck in time," i.e., he skips uncontrollably back and forth along his timeline, which divides too neatly into historical periods that have nothing in common, except the satirical presence of Michael Sacks. (He adapts to his variously aged makeup effects with a weary passivity never achieved by anybody portraying Mr. Chips.) The prime annoyances are the transitions. So much cleverness is spent to signal the time-changes with logical free-association connections that the movie boggles frequently at the joints. 1972. (Ken 9/10)

The Star Chamber — Moral outrage is unbecoming in a fantasy, perhaps in any fiction. But just as in his *CAR, RICCIN ONE*, Peter Hyams has hypothesized a preposterous situation so as to allow himself to act indignant about it. The situation here — nine Los Angeles County judges who have set up a "Court of Last Resort" to sentence and punish criminals who have slipped through legal loopholes — isn't least connected to a real issue

violating justice. Hyams nonetheless has plenty of time off from the issue to indulge in elaborate, granted that a sequel to *SATURDAY NIGHT FEVER* was in the cards — but who would envision Tony Manero, weekend disco whiz, achieving Broadway stardom in an all-dancing, no-singing, no-talking extravaganza called *SATAN'S ALLEY*? What sort of comprehension would that indicate of the original? What sort of logical follow-through? One man, apparently, who does think that way is "Ricky" Stallone, who directed and co-wrote, and who ex-

poses all of Manero's most deplorable character traits as products of an almost imbecilic innocence. The finale alone — a triumphant opening night of dry ice, colored lights, and impulsive improvisation — is too much to stand, but there are plenty of other fortunes before then. The unfortunately ugly, his high-school heart-throb Lina Lang, the pernicious effects on Superman of a glob of computer-formulated synthetic kryptonite, a confrontation with an intricate computer — can be said to violate the tradition of the original comic books. Each of them is very much the sort of dubious idea that comes from having to crank out a new issue month after month, year after year. No monthly comic book, on the other hand, in distinct contrast to the average screen blockbuster, would have such grandiose ambition as to roll three titles into one. The result is an utter mess, and a mean-spirited mess at that. With Christopher Reeve, Robert Vaughn, and Annette O'Toole, directed by Richard Lester. 1983. (Cinema 2, Oceanade 8)

Strange Brew — Dave Thomas and Rick Moranis repeat their roles as the McKenize brothers from SCTV, the two stars also co-wrote and co-directed. (Crest, from 9/9, LA Plaza, from 9/9, Oceanade 8, Plaza Bonita, Strand)

Superman II — The third Superman movie is made up of three Superman plots, plus a Richard Pryor plot that converges eventually with the Superman ones. None of the separate plot strands — Clark Kent's reunion with



Strange Brew

his high-school heart-throb Lina Lang, the pernicious effects on Superman of a glob of computer-formulated synthetic kryptonite, a confrontation with an intricate computer — can be said to violate the tradition of the original comic books. Each of them is very much the sort of dubious idea that comes from having to crank out a new issue month after month, year after year. No monthly comic book, on the other hand, in distinct contrast to the average screen blockbuster, would have such grandiose ambition as to roll three titles into one. The result is an utter mess, and a mean-spirited mess at that. With Christopher Reeve, Robert Vaughn, and Annette O'Toole, directed by Richard Lester. 1983. (Cinema 2, Oceanade 8)

Trading Places — *THE PRINCE AND THE PAUPER* set in modern-day Philadelphia and without the gimmick of the two social opposites being physically duplicated, the principle finally, to

the contrary, is a WASP financial ward and the pauperish one is a ghetto black, and they trade places through no choice of their own, but through the masochistic intervention of the Duke brothers, of Duke & Duke comedies brokerage, in order to settle a wager on the old hereditary-environment debate that one of them has been reading up on in *SCIENTIFIC AMERICAN*. The social consciousness of the premise gives the movie another leg to fall back on whenever the comic leg comes up lame or, more often than not, reaches short of the intended mark. Both legs, however, have gone lame by the time the revenge-scheme is launched against the Dukes, and the movie must go the final third or fourth on its duff. Then again, the Dan Aykroyd character is always less plausible, less sympathetic, less well acted than the Eddie Murphy character, so that the movie is only half a movie even in its better two-thirds or three-fourths.

With Ralph Bellamy, Don Ameche, and Jamie Lee Curtis, directed by John Landis. 1983. (Loma, Oceanade 8)

War Games — Doomsday thriller neatly adapted to fit the home-computer and video game craze. A high-school low-achiever (the highly likable Matthew Broderick) attempts, from his bedroom keyboard, to tap into the intelligence center of a video-game company, but unwittingly taps into the missile defense system instead. The opposing computer, nicknamed "Joshua," offers him a choice of games from Checkers to Global Thermuclear War, and once he has chosen the latter, won't let him resign. Are subsequent developments real or simulated? To get to this point, a couple of high hurdles of disbelief have to be vaulted, but any basic incomprehension of computer procedures will go well with the general air of distrust. The action never stagnates, as it easily might have, in front of computer terminals and print-out screens, and there are some nice, small human moments, strewn throughout (a corn-buttering technique, for instance, that feeds Dad in memory for all time). There is also, of course, some sure fire (not to say sure-holocaust) countdown-type suspense, and there is a glaring mistake, agreeable to all ideologies, which equals nuclear war with tactical. Despite everything in its favor, director John Badham seems determined to make the movie as visually unattractive as possible, with lots of large, fly-patched heads afloat in soapy gray space, and with a fundamental belief that anything, to have any impact, must be pushed right up in our faces. 1983. (Cinema 4, Cinema 8, Cinema 10)

Yankee Doodle — The British humorist in the Second World War, evaded by an army of Americans who appear to have nothing to do with their days but pursue leisurely romances with the abandoned — lives, fiancées, and girlfriends of enemy soldiers. It's rather nice, as cautious and slow-to-develop as they are, how much meaning is gotten, or attempted to be gotten, into each and every soft-focus, twinkly-eyed, radiant-complexioned closeup of a light-mouthed actress named Lisa Eichhorn. What this politely observed movie has to say about the national character of the United States and England seems fairly to be a little puny in relation to the masterworks of the production. With Richard Gere, Vanessa Redgrave, and William Devane, directed by John Schlesinger. 1979. (Ken 9/9)

ving's patchwork prose, and partly due to the consequences of Mossday On-druck's overcast color. Still, the comic plot, the symbolism, the flying roof, and the mutual recurrences and reversals help to preserve the air of a literary, if not of an original. The movie is already comatose before the entrance of Robin Williams, in the role of the adult Garp, sole property of the starchiest movie matriarch since Nora Hodson or Anne Revere (Glen Close, in her screen debut), and here-figure for raging egomaniacs. Williams's own brand of patchwork is no substitute for living's. He often seems a bit fey, a bit "touched," a bit puny, and a bit singleminded, and despite those moments when he reminds you of Rod Taylor playing Sean O'Casey, he never seems to possess the mortal awareness to be a Major American Fiction Writer. (The Falloway fantasy scene, to illustrate his first published short story, is no help there.) With Mary Beth Hurt and John Lithgow, scripted by Steve Teacht, directed by George Roy Hill. 1982. (Ken 9/10)

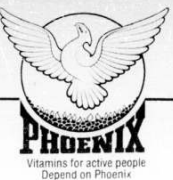
The World According to Garp — Just the thing for the person who couldn't get through the book and wondered how it came out. They're all laid out here, all those unforgettable and unbelievable and unimpeachable moments from the novel. They probably seem a little faster on the screen, partly due to the absence of John Ir-

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