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City Lights

Upkeep Money

Next time the high cost of living begins to get you down. consider this: you could be living in the UCSD chancellor's residence up in the La Jolla Farms area, where last year it cost the university almost \$60,000 to keep things

unning smoothly.
UCSD actually budgeted \$64,000 but only spent \$59,000 for upkeep on the mansion during 1982-1983

spokesman. The spokesman fidn't use the word "mansior in talking about the building that the university purchased (along with about 130 acres) from the Black family back in 1967 for a price of \$2.8 million. Instead UCSD officials refer to the 10,400-square-foot building at 9630 La Jolla Farms Road as 'University House." They're also quick to point out that it's a "multi-use" facility

chancellor Richard Atkinson and his family live (rent-free) in one 3500-square-foot wing of the dwelling, but the university also periodically holds functions such as receptions and dinners in another 6900-square-foot section of it.

Part of the \$59,000 — \$17,800 to be precise — paid for domestic help in overseeing that "public" portion of the building. The year-long utility

came to \$10,500. The other \$30,700 broke down into \$16,900 for upkeep of the extensive grounds, \$11,600 for building and equipment maintenance (painting. plumbing, electrical work, and so on), \$1300 for supplies and miscellaneous, and \$900 for maintenance of the pool (which tormer chancellor William McElroy had installed at his own expense).
UCSD officials also are

quick to point out that the entire \$59,000 comes neither from student fees nor from taxpayers, but instead from a University of California system-wide endowment fund One official also emphasized that the house itself, located just a few doors south of the old Gagosian mansion overlooking the cliffs and ocean, is not particularly opulent, but "the beauty of it is the location."



Under The Hood And Above The Book

Recently compiled figures show that Americans spent about \$19.3 billion on used cars in 1982, compared to about \$17.9 billion in 1981, but about \$17.9 billion in 1981, but you wouldn't know it by talking to used car dealer Frant Campise of Crown Motors at Forty-sixth and El Cajon Boulevard. Used car sales are booming, but guys like Campise and his fellows in East San Diego are actually showing a decline in sales, victims of a unique local used

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book on it is \$2695. Loculd advertise it here for \$2495, but it wouldn't sell. Nobody carries \$2500 around in his wallet. But the dealers at the auction in L.A. will bid it past \$2600. "Local wholesaler leff Searle confirms this. "Yeah, used cars cost between \$300 and \$400 more in L.A.," he says. "And Toyotas, which sell for book here, sell for \$500 over book up there. Drive a over book up there. Drive a Toyota to the auction in L.A., make \$500, and take the train back." As for Campise's Horizon, even as he spoke, a wholesaler came onto the lot, looked the car over, and bought it for \$2250. "Now he'll go up and sell it for \$2600," says

Campise. "No car lot to worry about, no smog device hassles, no advertising. That's the way

Reporters Led To Believe Kid Was Out Of Sight

When police spokesman Dennis Johnson received a phone call several Thursday; ago from an East San Diego woman who claimed her blind woman who claimed her blind seven-year-old grandson. Robert, had lost his seeing-eye dog, he thought he had an ideal human-interest story on his hands. He promptly called the two reporters in the police press room. He Tribune's Sue Edelman and KOGO radio's Dave Kusimoto, and told them Dave Kusimoto, and told them about it; he then contacted nearly a dozen others at the San Diego Union, all three

San Diego Union, all three network television affiliates, and several other radio stations and told them the story, too.

Like Johnson, nearly all the reporters thought this sounded like a good story, so they interviewed the boy's grandmother, Laura Maurice. She told them the same thing



she had told Johnson: on the way home from the veterinarian, Robert's guide dog, a puli sheep dog named Daisy, had jumped out of the taxi they were riding in and disappeared into traffic. Within a few days, stories surfaced in a few days, stories surfaced in both Copley papers, two TV channels, and two radio stations, detailing the sad tale and appealing to the public for help in finding the wayward dog. Sure enough, by the following Sunday Daisy had been found — an event that once again spawned
considerable media exposure
— and on Tuesday, an
overjoyed Laura Maurice
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called back Johnson and said she'd like the police department to offer some sort of official commendation to all the press people who had become involved. Happy ending, right? Wrong. An alert Tribune

Wrong. An alert Tribure reporter, acting on a tip from the boy's other grandmother and after talking with his mother, discovered that the first grandmother had perpetrated a boax and summarized it this way. "The boy. . is not blind, and the dog, which does not belong to the boy and is not a guide dog, has been found." (The dog belongs to Laura Maurice herself; the boy's mother is the one who's blind. mother is the one who's blind.)
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reporters — not to mention the police department's Johnson himself — found themselves chagrined at being hoodwinked. But Johnson remains unruffled. "Hey," he quips, "at least she got her do; back."

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Cops Have Their Own Tricks

Janet Aldridge prides herself n 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 McDini'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 McDini's on the corner of Seventh Ave and Market Street, to get Aldridge's bags. As they were rummaging through the car, a woman passed by and a man hollered at her from the doorway of McDini'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 Cabrer locked the car and started to cross Seventh to Cabrera's own car. No sooner had they car. No sooner had they reached the opposite corner, however, than four women approached them and began yelling, "What you saying to my sinese?" Aldridges dumbfounded, asked them, "Who's your sister?" and when they pointed to the woman who had walked by the source who the lies of the sent the two took desired the

woman who had walked by the bar but by now had joined the circle that had formed around Alfridge and Caberra, she simply said, "I just asked her if that gay had called her." At that instart one of the women grabbea Aldridge by the hair and hit her in the eye. Two of the other women held back Caberra, while the others, now joined by two black males— one with Rasta locks, the other with a "bubble" Afro and bits with a "bubble". Afro and bits 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 merish in the unse." Aldridge right in the eyes, "Aldridge says. "By that time I had blood all over my face and my eyes." Fortunately for Aldridge, a

she had no record of any assault, just 'mutual combat,' and that there had been no

and that there had been no arrests," Aldridge says. "In fact, 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

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passing police car pulled up just a few minutes after the 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 they please give me something to get the blood out of my



other girls had said all it was was a fight over a purse and that 'it's your word against theirs,''' Aldridge recounts. "Then he pointed to Linda and

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So Aldridge has had a week now to think over what happened. Her wallet is still missing, her attackers are stil free (except for the three women who were detained briefly, their identities rem unknown to police), and she's thinking twice about going downtown. "I was always a real crusader for downtown, telling people if we don't support it, it will fall down

next day a detective finall

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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."

Detective Wayne Methena confirmed he is investigating

the beating/robbery — and the officers' initial handling of it — but adds, "I haven't

she says. "But now, I feel so helpless. I feel like I am open vulnerable, and I am angry, angry, angry.

Harvey Goes To The Line

Harvey Furgatch loves to tangle with authority, and he never seems to lose. The pluckish Del Mar real estate developer has beaten the Internal Revenue Service (on a tax dispute); stalemated the federal customs service (which tried to keep him from tried to keep him from city and federal election cials to go to hell when the llenged his independent tributions to several



they should pay for a Clippers game they were originally told would be free. In a letter mailed this summer to prospective season-ticket 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 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 graits. So Furgatch, who acts as group secretary for his friends (including former County Supervisor Jack Walsh and attorney Clyde Crockety), sent in a single \$10,000 check for the group's courtside season of the property no intention of paying the remaining hundred dollars for the exhibition game.

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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 nundred dollars. He won't pay
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least th 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.
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Harvey and me," he says.

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MAILING ADDRESS

Get It love's transcendence over loneliness. (I'm starting to sound If You Can like my college thesis!) At any rate. I wanted to thank D'Agostino I read with great interest yo lead article on "the Falcon" ("Shake Hands with the Falco for the article

September 1) this week. He and I

go back a long time as tennis buddles, gay rights activists, and beer guzzlers. I must take issue, however, with the way you

however, with the way you unfairly slanted your article, casting Don Determan as a perpetual freeloader. We're all captives of an ever-growing, dehumanizing megasociety and he has found a way to circumvent the system. Who can blame him? ** **Frace Smith**** **Lakeside***

Considered Slant John D'Agostino is right ('Music Scene,' August 25). The bittersweet bard Simon and his

bittersweet bard Simon and his honey-throated sidekick Garfunkel deserve more column-width's worth of space than even the worth of space than even the Membranes of the state of the Membranes of the state of the Membranes of the state of the which highlighted what has lately been obscured — the songs themselves. I appreciated his themselves. I appreciated his themselves a lappreciated mis-defined than the state of the

Nuts In Cleveland

Paula Bryant

Lemon Grove

In Cleveland.

Having been in on the beginning of the "health movement" in San Dego with my old radie program on KSDO from El Cortez Horet. I find the well-witner article ("You find the well-witner) on the properties of the programme of th

them.
I'm living proof that one doesn't need to take supplements to be well and nutritionally balanced. I admit that living in Cleveland I

miss the beauty of the produce that I used to take for granted shopping around Pacific Beach, but eating that balanced diet of grains, seeds and nuts, and vegetables and fruit, and having peace of mind really can lead to optimum health, in my opinion

etters

I miss ya'll living in that paradise. Don't take it for granted. Cleveland Ohio

Obfuscate Key?

Objuscale Key/
City Atorney John Witt misses
the point in his reply ("Letters."
August 18) to Pail Kruger's
artist." "Where New You When
11) He states that Depuy City
Attorney Bill Shaffran "ably
represents the public interest
before the PUC." Though Bill
Quasiconsumer voice in these rate
hearings for years now and his
work it legendary, the represents
the City of San Diego as a
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the case of this legislation (Wuld
the Company of the Company of the Company of the Company
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the Company of the Company of the Company of the Company of the Company
the Company of the Company the case of this legislation (Vuich, SB 48), to delay transfer of hookup costs to the developers.

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that interest conflicted directly

that interest conflicted directly with public interest. The city is in partnership with Ernest Hahn as a developer of Hornor Plaza and total a shift blue in a developer if Merchael and the line in a developer if The city council of San Diego has a policy to make new development public to some direct per interest in the partnership with the properties of the partnership with the public per in the partnership with public per in the public per in the partnership with public per in the public per interest per in the public per in the public per interest PUC plan was to phase in the cost shift initially with one-third of the costs, so that the impact would not costs, so that the impact would not be so abrupt on the building industry. Commissioner Grimes had even proposed that builders could receive a credit off the costs by building more energy-efficient houses. When you consider that it costs ratepayers in the average some twenty percent of their bill for hookups and line extensions, there is certainly a burden on ratepayers.

ratepayers.
Mr. Witt's argument that higher new construction costs create a domino effect in our local economy is exaggerated at best. No one has really done an domino effect in our local common of the consupers of the



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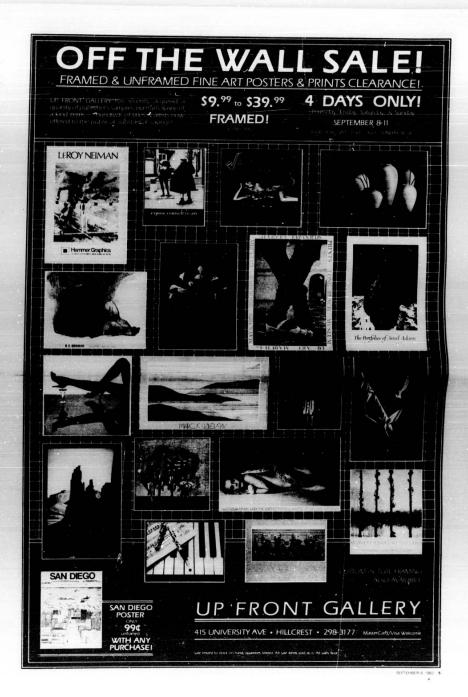
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Straight from the Hip

Dear Matthew Alice:

I've watched the construction of the new First Interstate Bank high-rise downtown between Third and Fourth on B Street. They've dug a hole at least ten stories deep. and at the bottom is a crane resting on a flatbed truck that's bigger than any semi-trailer I've ever seen. What are they using the crane for, and how do they get it out of the hole? And don't tell me they drive it out, because any fool can see it's too big to

out, because any fool can see it's too hig to turn a corner. Tyrone Walker San Diego III it's too hig to turn a corner, how did they get it down there in the first place. Iy's Cive up? They samply dove it is 'Give up on the site. It was driven onto the site at street level, a hole was creawated around the erane, and it was gradually moved down ramps to the hom of the saty-five-foot-deep pit. It's now busy putting up the walls for a site evel underground parking facility, luggest level underground parking facility, luggest up the sample of th will be to place derricks on that floor. Then the fun starts. The M. H. Golden Com-pany, the general contractor, will bring in a second crane, which will lift the initial.

185-foot crane — now disassembled into three pieces — out into the street. Then they will both drive off into the sunset. looking for more steel to move, more buildings to conquer.

So we've got rid of one crane, but what about the derricks that are needed to erect the rest of the twenty-three-story building?
The derricks actually climb up the struc-



top level. Here the plot thickens. One der-rick lowers the other down the side of the building to the street. The remaining der-rick isn't lonely for long, though, since it picks up a tower crane and lifts it to share the top level. This tower crane places the remain ensures and elses, exteriors on the granite panels and glass exteriors on the skyscraper, and when that job is finished, it lowers the first derrick over the side. Now T.C. is all alone up there, high above Now I.C. is all alone up there, high above the city. But not to worry. Soon a truck crane — a hig truck crane — drives in, stretches out, and lifts our friend off the top of the building. Now you've got a finished high-rise, no cranes on top and every body's happy. Wasn't that a nice story's

Dear Matthew Alice:

At the beginning of the Padre season I noticed that on the radio broadcasts of home games, Jerry Coleman and Dave Campbell were using what seemed to be

announcer speaks, absolutely no sound comes over the airwaves. But last night's home-game broadcast was different. All sounds at all times could be heard behind sounds at all times could be heard behind Campbell's commentary - voices in the crowd, the producer in the booth giving information and instruction to the announc-ers. Coleman in conversation with some-one in the background, etc. So, what hap-pened to the voice-activated mikes? Or is that what they were using in the first ndoes? place? Liz Thurwachter

Li: Thurwachter
University Heights
Lots of strange and wondrous things
come over the sirewaves during the broadcast of a Padres game, but complete silence? Such a phenomenon doesn't seem
likely, considering the mechanics of the
broadcast system (basically the same at
home and away games). Four microphomes
are used during the course of the game:
Jerry Coleman and Dave Campbell each

have one, there is a third in the dugout that Campbell uses only for the post-game interview, and there is a microphone just below the booth that picks up the ambient below the booth that picks up the amblent crowd noise. None of these is what you call voice-activated. The two announcer's mikes are equipped with red on-off switches — which, given the nature of conversation between two ex-ballplayers, are frequently in the off position; this op-tion can prevent public embarrassment, lawsuits, or unpleasant encounters with lawsuits, or unpleasant encounters with disgranted fans or players) in a darkened parking lot after the game. The crowd mike is always on and is always at the same volume, according to produce/fengineer' statistician Tommy Jorgensen. Each mike feeds into a mixer, which is under Jorgen-nen's control. He twirts the mixer's dials, adjusting levels according to the speaker and the situation: Campbell's mike is usu-ally turned up a bit because he doesn't project as much, and when Coleman is announcing, Jorgensen's hand is con-stantly near the master volume dial; ready to turn down Jerry's sometimes effusive descriptions.

Estraneous sounds in the booth can sometimes be heart, but because the mixes are worn so close to those illustrious mouths, most of the sounds broadcast emanate from said lips. And always present in the background is the crowd noise. It never goes away, Liz, It's been there all year—or so says Jorgensen—in broadcasts using the same equipment and the same techniques. So I would suggest: a) a bearing test, b) writing to me at the time the problem courts, or c) literating to the blankety-blank Dodger games.



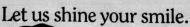
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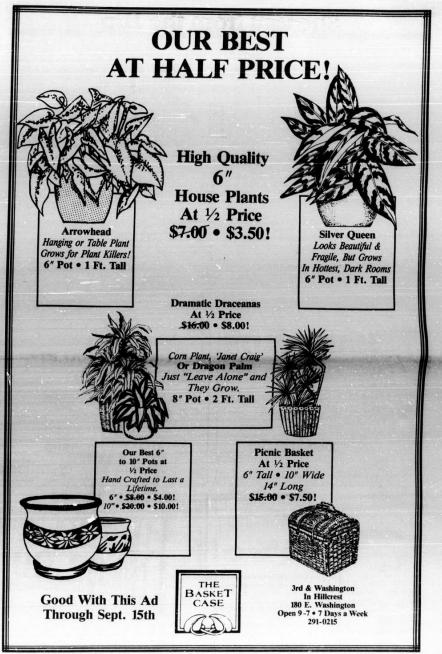
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THE INSIDE STORY

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 north-of-Interstate 8, uppermiddle-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 iew months, areas of agreement and disagreement have been crystalizing between Hedgecock's office and these

onservation leaders.
The Sierra Club's Powell
was one of Hedgecock's most loyal campaign supporters; he saw to it that the Sierra Club 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 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 (though 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

the Navy Field convention center, some of 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 discus se propositions. Casey and well both want a strongwilled environmentalist appointed to the city planning 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 identified with either side.
(That also helps explain
Hedgecock's mildly
controversial appointment of
attorney Henry Empeño as his
first representative on the Irist representative on the planning commission.
"Henry's completely naive on planning." says Powell, who met with Empeño 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-

management plan. Most significant is the mayor's order that the city planning department develop a new major projects now planned for the city's northern perimeter must be sidetracked. The system for reviewing building projects proposed for northern areas of the city that should biggest of these is the 5200-acre La Jolla Valley development planned for the area northwest of Rancho according to growth-management guidelines — remain undeveloped until 1995. That timetable was 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, dramatically accelerated in March of 1982 when the city council ap proved construction of the 314-unit Fairbanks Country Club housing tract, set alongside the San Dieguito River east of Del Mar and Interstate 5. The Fairbanks 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 projects adone total nearly titry percent of the 21,000 acres what was prevent of the 21,000 acres what what 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 momb in the chapter and the stop of the s 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 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 specitic 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 mayor as long as I want to.")
Mayoral aide McDade says
Hedgecock is also moving to decision.)
The mayor also agrees with

righten up ortunances 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 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 ulanging buseauers who. 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 deviation, must be first to go performance just certainly a part of the council's duty."

Casey and Powell agree that the city council will determine just how must of their design of the degree of the supported agends in approved. So both say Hodgerock must supported agends in approved. So both say he degree of 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 Hedgerock insiders say he may well ignore Republican pleadings for him to support incumbent Gloria McColl and instead back Filter in



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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 ap-proached, 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

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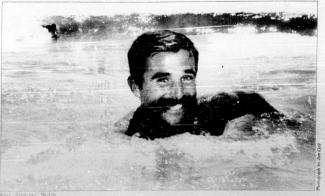
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orange fail of the sun appear like a fiesy pupil in a watery eye. Its orange rays shot directly into the tube and illuminated its walls to a glowing, liquid orange. Time stopped completely, but Smokesurf kept riding, this left arm extended in front 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.

makesurf lives on Neptune

makesurf 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 Bodysurfing Association, the oldest such

club in existence, when he hung out at Playa del Rey, near Santa Monica, in the early 1966s. 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.

tion to say that he lives — and works — in order to do one thing: bodysurf.

"The ocean is my flist and last wife," he says, smiling behind a huge, sunbleached mustache that extends across his browned checks to a point beneath his ear lobes. "You get back up inside the tube and it's like making love to the ocean."

ountless thousands of coast dwell

ers have a vague understanding of smokesurfs wave worship because they've stood in the surf and hurded 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 trity-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 buerto Econdoid in the southern Mexican state of Oaxaca. To

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some people bodysurfing is a form of

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 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 nort 1, 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 Cart-wright 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 body surf-ers in the world even though he avoids most contests like ptomaine, and John "Kamikaze Man" Demerjian, who last month badly wrenched the tauscles 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-



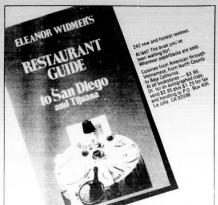
ing altogether. Continuing north, the morning surf turns up Hal Handley, a cancer researcher at UCSD who is investigating how to manipulate the body's immune system to fight its own tumors — one of the most important cancer-fighting breakthroughs ever. Up in Del Mar there's Swede Throne son, the sixty-six-year-old 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 spirtual 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 plot 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 jork gamers 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 their contest prize money and televised on Saturday afternoons. And the maelstrom into which bodysurfing has been pulled. Some bodysurfers, Grant Leone and Mike Cunningham among them, want to turn pofessional 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 mementarily stopped.

really all about: roaring orange tubes, the momentarily stopped.

and odysurfing's most maniacally and odysurfing 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 letinargie. 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 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 ligit, it is definitely a fast, planing ride, with a good tube. But unless you're a regular, you're made to feel so unwel-come that few outsiders ever surf it. To the Boomer crowd, which takes pride in what it calls the Boomer Beach (continued on page 14).















Blood Bank (a reference to the com mon collisions between flesh and reef) odysurfing on that break is a kind of ochistic 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

"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 epitaph. A peli-can 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 thirtyeight he's pretty much sworn off the

ten- and twelve-footers, leaving them to the less battered. "You get out then 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 www. 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 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 taken, he planes to the right. The faster he goes, the more time cases 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 buffer of mere thanks. 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.

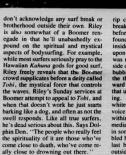
Riley used to ride Boomer when he was a kid being raised in Santee, but in 1977, after he was divorced and laid off by the state from his job in waste water treatment, he finally decided to dedicate himself fully to the sport. "I had the resources to do whatever I re-ally wanted to do," he recalls. "And 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 treatment pass through a kind of the treatment pass through a kind of initiation rise, 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, and then to actually mastering the wave. Once you've learned how to get into a wave, come you was a deal of the deal wave with the surface awave, and get out of a wave with 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" form-ing, 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





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 Even 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 to-ward surrender. He tried to force down that upwelling of fear, but he was los-ing. 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 im mediately comprehended that she was in some kind of trouble, so he redou-bled 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 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

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 build 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 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, be-cause 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-fivefoot 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 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 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)



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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 body surfed 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 body-surfers who like to enter — and win bodysurfing contests. They took a bus as far north as Acapulco looking for waves. Nothing. Meanwhile, word fil-tered 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 hulking 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 onlookers 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 yearround 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 ap-proaching roller. Disputes aren't un-

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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.

he 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

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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 Porpoise. 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 timee months out of the year, calls bodysurfing his "ecologi-cal niche." His long-term plans are to make some money as a professional bodysurfer; he's already competed in two professional bodysurfing contests 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. 'T'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 spon-sors such as Sunkist, AMF Voit

(which makes swim fins), and Stubbies, OP, Hang Ten, or other beachwear manufacturers. "I need " he says of the Oceanside contest.

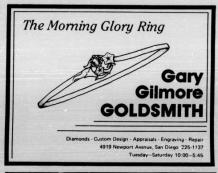
Twenty or so Hawaiians have already earned money as bodysurfers, and about that many Californians stand ready to do the same here on the West Coast. The islands' first professional contest was held at the notorious Banzai Pipeline in December of 1980. Sixteen Hawaiians competed along with eight Californians,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



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sider 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 Thomas, 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 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, intro-duced 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 sticks in Grant Leone's throat. Again eight Californians were invited to compete, including Leone, Mike Cunningham, and Bruce "Smokesurf" Macklin. Smokesurf "Smokesurf" Mackin. Smokesurf declined, preferring to spend his money (the competitors had to pay heir 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 riash 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 differences for the day of the state of the 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 mumblings, 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 conwhich sponsored this year's pro con-test 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 Mis sett, perhaps the most adept organizer sett., pernaps 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 of competition, relates wilssell, 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 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 as-sociation formed a board of directors,

elected officers, and created committees. Even a newsletter, called B.S.



was established, written, and circu lated to an eventual 350 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 as-sociation 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 Kransco Corporation, which owns Morey Boogie and Churchill Fins, agreed to sponsor these new con-tests. But those contests have merely proved that bodysurfing's natural av-ersion to that bugaboo commercialism

ersion to that buganoo commerciansiss not misplaced.

Kransco 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 Kransco 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 ught the sport down in numbers and quality of competition in the contests, and I think it really hurt the associa-tion." Suddenly, instead of having six West Coast contests at which to frater-nize, members of the PBSA now really nize, 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 laughling in their soup, saying they told you so — organization begets commercialization, which begets politics, which has nothing to do with the

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essence of bodysurfing: those roaring orange tubes.

wo 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 it weren'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, mov

ing 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 en-tailed 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 posi-tion to take off into the break. His great timing and strength gave him the best tube rides of his division. John O'Neil tuber ides of his division. John O'Neil continuously caught waves long be-fore 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 areing out from her body. When it was all ing out from her body. When it was all over, Larry Bye's aggressive strength had beaten John O'Neil'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 chapmions from each age division. champions from each age division. Cartwright's elegance won out over all. She became the first woman in the all: sne 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

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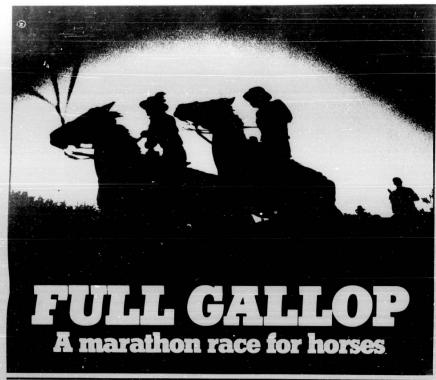
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the toughest hows an Competition in San Diego Gounty took place a week and a half ago in the tigged Plack country around Jamul 18 scalled a conditance rading. and this year's cancel covered about fifty fave miles over thill and valley along trails you won't find or any map. The william state competed the course in the hours and bown't two minutes, a "en that would have killed most houses in the competed the course in the hours and bown't two minutes, a "en that would have killed most house that would have killed most house that would have killed most house that a special place that would have killed most from your factor that a support the same and the same that would have the same that we would a leave the same that the same that the same that we would be a same that the sam

The man in charge of selecting all the frails for the race. August 22 was 1 arry Pushinger, who, where he shot on horseback, is a San Diego teal estate broker. His course tan in a

skep roughly from Jamul to Bonna, and Bock, and having mspecied and mapped seers food of the ferrain, he seems to be seen to be seen to be seen and seems of the map of the maps of a competent was the male. He may be seen to the map of the maps and the map of the m

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 taken the golding, an eight sear old manual baset Surprise, from of twe times every week over various. South Boy trads tanging from eight weeklight of the condition of respiration before and after each workout seeking steady improvement. Pushinger had also consected are clabs use training diet including vitanium, ted blood self-builders, and special high protein pellets. But this sort of thorough preparation is continon among endurance races, and Pushinger was well aware that he faced fought competition. The first and second-place winners of last years tace had returned, musting a hot

Pustinger had plotted various strategies for the race itself, but the first of them met with disaster. Our at the take camp, the Diamend 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 flaster well before the 5.45 a.m. starting time. The air was cool, the stars still time.

gleanied in the dark sky overhead But before Pustinger could carry our his plan to maneuver his horses 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 sorrocard 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 seried.

The first leg would take the riders northwest from Jamid over nuted diff 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 manimoth form of Mt. Sam Miguel looming over their left. The sight of abundoned office groves scattered aimed the rocky to train would give the molecular









By Jeannette DeWyze

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-soaked 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

This year's endurance race calle for the riders to follow that trail we 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 veterinariams 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 while to get there," Pustrager's while to get there," Pustrager's eighteen-year-old soo 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, uninhabited hills so unfouched by development that it's hard to believe the landscape is part

clouds of steam rose from the flanks of a small knot of horses. "Your dad's going he pissed that you from 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 I shirt, approaching from the direction of the reservoir, Foams, yellow-white swear clump for the upper part of Easter's body. Seconds later, David and his father washed away the lather, squeezing spungefuls of cool water over the horse, more fine, white mist rose from the horse and mingled with the cool morning air.

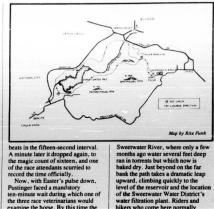
When David pressed a plastic tethoscope against Easter's side, af

GALLOP

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 its 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 lear 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 rais veins, like some fine-mesh body stocking, stood out in relief agai the surface of each animal's oily. wet flesh. The ground under their hooves turned slippery with mud mixed with horse urine and sweat

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



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 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

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

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 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 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 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 to 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 torse's fifteen-second heartheat was about twenty." Five minutes later David growled, "He's not dropping

vel, he's twenty to twenty-one "Check him again," Pustinger dered. "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 rustinger's movements had stowed 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. After 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 rom 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.
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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

endurance race, nowever, the water district opened the gates and permitted the competitors to gallop over the undulating route al-ng the reservoir's north shore. When Pustinger reached that section of the trail just a little after 7:00 a.m., he faced an idulic vista. Across the

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





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horse except for it being awfully tired," he finally commented to his issistant. As Houser waited for the signal to launch into the long leg along the top of the reservoir, the ver 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 yet 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 repeal 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 Conduit Road yet 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 laid awake planning it," she said with

a erin. "This is like a chess game She had bought her horse specifically for endurance riding. "I of 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 stens





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The Location: 3958 Fifth Avenue, Hill-crest (291-5588)

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Price Range: Salads approximately
\$4.95: entries \$5.50 to \$10.95

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10:00 p.m.; Monday through Saturday,
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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 last twenties was consuming a Cobb salad prepared with chicken.

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 Di-ego. a restaurant in a bookstore? Of course, you can see it the other way around, as a bookstore in a restaurant.

more lettuce into his mouth.

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 have out, not disco, not a disco, not a where we can hang out, not a disco, not a bar, but a hangout bookstore/restaurant. Can you believe it?

Can you believe it?"
The young man went right on eating.
"Please don't think that I'm nothing but
a culture viture or some kind of elitist.
But let's face it— it's Saturday night, it's
like a carnival out there, or maybe! 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, so home with anyone.— they call

Salurday night five means: It means nat they'll eat or drink anything, dance with anyone, go home with anyone — they call I living, I call it existentials rangs; What I say is if they have to make Sartenage and call things, I call it existentials rangs; What I say is if they have to make Sartenage and call display they have to make Sartenage and calling they have to make Sartenage and calling the salar properties. The salar properties of the salar properties of the salar properties of the salar properties of the salar properties. The salar properties of the salar properties of the salar properties of the salar properties of the salar properties. The salar properties of the salar properties of the salar properties of the salar properties. The salar properties of the salar properties of the salar properties of the salar properties of the salar properties. The salar properties of the salar properties of the salar properties of the salar properties. The salar properties of the salar properties of the salar properties of the salar properties of the salar properties. The salar properties of the sala

and tea bar.
"I think the waiters here are all would-

be writers. They're terribly slow and they be writers. They're terribly slow and they must be writing a collective book called Slouching Towards the Tables. Is that camp? Has you ever tried the chicken Dijon here? It's adequate. Have you ever tried the fettueine 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 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?" 'ouldn't you agree?'

"I don't suffer from the Happy Crowd Syndrome. I don't like to eat in places just hecause they're in, just because everyone in town is going there." She picked lightly at a loose bit of lettuce on her acquain-

tance'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.

they painted it white, it's very cheery, Everyone was telling me, 'Oh you must try it, it's earthy, it's lusty, 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 laramosalata, mussaka spanakoiris, spanakoiris, could seduce me if he just said tramosaltar, moussaka, spanskopita. And avgolemono. Just roll that word around in your mouth, will you? Avgolemono. That means lemon soup. Only I can't recommend it at Callipee. It has no taste. None whatsoever. It's like milk soup with rice and lemon. That night I tried it I wan't the only one to leave it over. It was note. The sight from Herningway, 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

one of the best items there is the salad, the green salad or even the one with stamed vegetables. I also enjoyed the lentil soup the salad, the control of the salad of the sa 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

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think that I've got some sort of hangup about food, some sort of obsession. It's just that you have to take eroticism where you find it. Right?"

'Wha?" 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, why 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. you really have to take care of yourself. Now, I'm treating for desert. I know every one of them. To tell you the truth, I couldn't afford the new Prous 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 cof-fee. The cakes are from Three Bakers and one of the best is the mocha 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 tive. Do you know what I mean? It comes in his 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 Kaffe 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 vertices and have a little something to eat, this is a good place. You know. mize en scène. I'm going to be here foo breaffast and read one more chapter of Proust and jog five miles and swim two and eat a salad and ... "Wha?" The man moved out of his chair.

"Listen" she told him "I really en

"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 "Convertation is all."

But the young man had left,
The brunette looked up at the waiter.
"One hot chocolate," the said, "What the hell. It's Saturday night. May as well live diagnostics."

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To Bach and Back



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 Oboc Concero, a modern reconstruction based on Bach's C Minor reconstruction based on Bach's C Minor Concerts for two harpsischords), 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 Barcque style. It was a noble and

carnes energies, but in certain crucial ways it was deepy 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

FITNESS

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WAREHOUSE

perfect for chamber music, providing great clarity and a discreet degree of warmth. The concert was performed on the set of the Globe's Arsenic and Old Lace, so that the Globe's Aresule 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 Kesselfing's enduring old laddes go on Kesselfing's enduring old laddes go on a part. Grae and the supplementation of the second properties of the conventional Bach orchestra to one player the Smithsonian's custom of reducing the conventional Bach orchestra to one player on a part. Grae, amiability, modesty of proportions, charm, even elegance—these was an much qualities of the muscal person an unchoosing properties. But also, in both cases there turned out to be poison in the deletherry turned out to be poison in the elderberry

The current vogue for "authentic" performances of Baroque music is a result of small-scale, unsentimental, as far as could possibly be imagined from — say — the Teheikovsky Violin Concerto. We must remember, however, that none

of the scholars, even the most superan-nuated, had even heard a performance by eighteenth-century musicians. Nor had the Baroque treatises bothered to describe cer tain 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 ern ones; a manual on how to ride a bicycle does not purport to instruct the reader about the finely tuned reflexes and re-sponses of the natural athlete

But the lack of such elements in an ac granted, these musicians have forced themselves to play as though such im-pulses and effects as drama, grandeur, and poignance had nothing to do with the Baroque style.

The scores themselves — above all.

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 to the force of law. It became apparent that modern ways of playing Bach were manifestly incorrect. The Barqued did not have long-breathed lines but divided the melody into short, distinct phrases. Dynamics were terraced, with constant levels of condoctors were devices and visibility transitions. loudness or softness and without transi-tional rises and falls between them. Articutional rises and falls between them. Articu-lation was crisp, tempos were fast, per-forming forces were small, bow pressure was light, vibrato was minimal. Sustained notes on the stringed instruments were to be played with a peculiar little sighting swell in the middle. Appoggiaturas were to be played long and emphatically; trills were to begin on the upper note; repetitions **Bodybuilding**

forming practices of the Seventeenth and Eighteenth centuries. The scholars

examined the instruments of the period and

were to be embellished with turns and mordents and scale work. All at once we were hearing a new Bach: brisk, vigorous.

discussions and in the modern books on Baroque performance: taste, musician-ship, 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 mod-

But the lack of such elements in an actual performance is 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 brisk-ness. Except for some intonation problems here and there they are at ease with the techniques usuitable to their Baroque intechniques suitable to their Baroque in-struments; the mastery demonstrated by the flute and oboe players is particularly impressive. But these musicians are so impressive. But these musicians are so trapped in their obeisance to the ideol 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 disaper phrases, to undefinite entenions and deur or polignance. But since the books on authentic Baroque performance pay no attention to such matters, taking them for granted, these musicians have forced

those of Bach — belie this notion, and so do Baroque churches, Baroque paintings,



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Baroque poems, Baroque clothes, Baroque banqueis, Baroque sermons, in-deed 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 authen-tic Bach was not, and must not be made to appear, monotonous and antiseptic

What I am suggerting is that in perform-ing Bach, intuitive musical good sense

ought to be given its due to a far greater degree than was the case with the Smithson-ian 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 attitude, every movement is bound to start sounding pretty much like every other movement. If every single note is given an identical, mechanical, hairpin swell, the device becomes a tedious mannerism that ceases to communicate any musical mean-ing 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 quan-tum theory. Trills and turns are not

mechanisms; they are expressive devices. A final cadence is not just a way of stop-ping 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 instrumen-tal music played with state-of-the-art authenticity and yet at the same time with thenticity and yet at the same time with wit, sauxity, expressively shaped phrases, and intuitive musical sensibility, listen to some of the recordings of Gustav Leonhardt. Frans Brüggen, and the Con-certo Amsterdam — for example. Rameau's Pieces de clawec'n en concerts (Telefunken 641133) or Telemann's

Soft

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 falter when something much bigger and falter when something much bigger and deeper comes along. In fact, the problem of performing Bach with due respect to both his 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 hound to be indeeped as in the min mind) are bound to be inadequate in one or another, they need not be quite so in-adequate as the ones we heard at the Old Globe last week.



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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 conven-tional expectations — for anything but the ordin ry. An initial glance at the set for the Playe use's current production of *Romeo* Playl use's current production of Romeo and J liet would indicate that this pattern Playt use's current production of Romeo and J liet would indicate that this gastern will a nature. The stage is at once late-will also the stage is at once late-player of the stage is at least the stage of the stage of the stage of the stage is and umbrellas (though minus the expected "Clinano" 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 Heldil Landsman's seminachronistic set. This was a common reaction among early urrivals to the theater, a mis of excitement and suspicion. Given the splashy, often childilate of the stage is the Mandell Weiss Center these days. But the Mandell Weiss Center the stage of the Mandell Weiss Center to the stage of the Mandell Weiss Center the stage of the Mandell Weiss change was definitely in order. Instead of the $L_{\rm J}$ Jolla Playhouse, they should call them: elves the La Jolla Playpen.

This potential for renaming the company increased when the actors first appeared on stage. Snapply) dressed gangsters lurked about, wearing sunglasses and revolver-size bulges in their cream-colored sportcoats. Two women—Gucci from head to toe—puffed on long cigarettes and projected world-weary. Prospect Street pouts. It's the Twentieth Century, all right, and it looks as though we're headed for a play called Romeo and which Juliet will speak Valley Girl ("one you consume the property of t This potential for renaming the com-

oney join air expectations, even un-conventional ones.

This is not to say that the Playhouse's production isn't, well, different. It is. And even different from its first two shows. In The Visions of Simone Machard and A Mad World, My Masters, the energy was applied to the surfaces of things. Akin to

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the start of this one, both shows were geared toward dazzling façades and ap-pearances — often poeticized, often over-done, and their depths be damned. With his Romeo and Juliet, director Des McAnuff has done an about-face. The gaudy, superficial auras 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': 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

He has done several other unmaskings as well.

His most surprising is Juliet. The ghosts of Juliets past share common characteristics. Sweet, lovely, innocent, they all seem to be about treenly-five, madoma-faced creations worthly of the utmost element of the control of the utmost element of the control o refuses to be appealing in obvious ways. Instead, she is a tempestuous fourtem-year-old, with a kaleidoscopic range of feelings, and the last thing she wants is to be encased in the lines of some immortal sooner. Thus the stage for Plummer is an emotional mine field upon which her pas-sion and expression are instantaneous. Her Juliet goes at unconditional love, and later at suicide, with the absolute switness of a

Juliet goes at unconditional rove, and later a suicide, with the absolute switness of a lightning bolt.

Ilightning bolt

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 Vickery and Plummer do is take us back to the source of of that age - around whose love a legend of that age — around whose love a legend has grown. In the process, the actors crack its exterior and unmarble the myth. Aside from the unromanticized lovers

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

The cast also reflects this sense of de-

tailed 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 gestures suited to the individual and gestures suited to the individual characters. Nothing fancy here, just a clear — and thoroughly comprehensible — treatment of the text. Three performances the comprehensible of t

parries.

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

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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 run 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-mined scenes. This emphasis has allowed. 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 base, 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 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 for all his metaphorical swoonings and urges him to express his feelings truly. Director Des McAnuff has done a similar unmasking with Romeo and Julier. He has replaced metaphors with passion. In fact, if there were a real Julier, I suspect that Amanda Plummer's unadorned interpreta-tion would come a lot closer to the pro-totype than, say, Olivia Hussey's in Zef-f-rell'is manles avone movie version of the ferelli's maple-syrup movie version of the play. And Plummer gets stronger as the

evening goes on ther death scene is a minihurricane), as do John Vickery and Harris Yulin. But they also become shrill, unsubtle, 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. cast to do but turn up the volume later on. The first three productions of the La Jolla Playhouse have shared this quality — but the later of the production of the production

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-bass lows. The best things this company has done hasn't oc-curred at the Mandell Weiss Center, though. Instead, it is taking place all over though. Instead, it is taking place all over San Diego as people argue the merits of the company's productions. The Playhouse has people taking, earing, and worrying about theater, in our town and elsewhere, with a fervor I haven's seen the likes of in my three years on the beat, and I find it assolutely thilling. And the brilliant first act of Romeo and Julier, along with the teldown that follows, should also add new verve to the question plaguing its patrons: is this a playhouse or a playpen? Tune in

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just blue-penciled out major portions of the CPC 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 water and overdependence on SDG&E

energy.
The PUC is determining this year what is an appropriate rate increase for SDG&E and SDG&E increase for SDG&E and SDG&E is proposal be elimination of all its active mandated conservation programs. If however, the programs are consumed to the programs are eliminated, it might save the average residential customer seventy-five cents on their monthly bill if he'ble were not participating in any of the programs. The city proposal which makes a lake-warm endorsement of "staying the course" but not expanding these conservation programs to benefit greater numbers of consumers. Its gratifying to see even this in light of Mr. Shaffran's comments before the hearings began in agreement with the SDG&E osition to eliminate what the said were "not cost-effective programs" (Union, 6/5/83).

The people of San Diego need to

choices objectively defined. Either we support active conservation and insist on efficient become a common contraction to be common and Sierra Club San Diego

Aghast And Eclectic

Your "City Lights" article, Where Were You When the Rates contribute in any meaningful way to my sense of life." And all these Went Up?" (August 11), surely indicates the need for full-time years I was so deluded as to citizens' oversight of electric and gas rates in the SDG&E service

years I was so deduded as to suppose being diverted and entertained was quite enough to ask of an evening in the theater. Quelle supidite! While I would not cast a single aspersion on Switle's critical expertice, 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 know? He might even learn to value being diverted. Remine Clark. gas rates in the SIXGRE service area. Even the best-intentioned public officials — mayor, city council, members of the legislature, ertainly the Public Will respond more effectively when large numbers of San Diego residents are accurately informed about whity issues and permanently oranized to permanently oranized to permanently organized to participate actively in their Bernice Clark East San Diego Harold S. Boxer La Jolla

How About Something On The Fence? I would like to take this opportunity to say that your cover

made me blush for enjoying the play so much. I laughed so hard I never gave a moment's thought to story. "Nothing Up My Sleeve," August 11, was in extremely poor the fact that "the play did not

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 blatan criminal was unnecessary and

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

Precious Prose

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

Ilene Hedrick
San Diego



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Off the Cuff

Which vacation would you rather forget?



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 tha 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 hopper [small airplane] to Kenya. It crashed the very next flight.



Gary Vavrek Engineer San Carlos I was living in Orange

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 tooks a long time to get out of the house. We argued all the way down— which radio station to play, whether or not to over the zeroidrows. We 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 anything. It couldn't agree on anything. 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 wasn't going to work. We headed home. As soon as we were on our way, we started having a good time.



It was so completely wretched that people leave the area. People there are foothardy. 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 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 with one of the sand thousands with the same that we will be supply to get necessities that you should the same that the same that we will be supply to get necessities that you should the same that the same that the same that we will be supply to the same that the same tha



I'm from Nuremberg but I'm from Nuremberg but I've been traveling in the States for six weeks new. First in Vancouver, then San Francisco, then Los Angeles, and now San Diego. In Los Angeles the hostel was up on a hill. All the people were very friendly. We were allowed to star for four. 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.



Sales La Jolla

I was on my honeyn oon 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 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 _ Lin laku-

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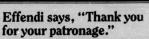


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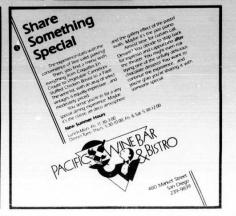
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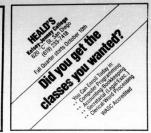
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MEET OR BRING THAT SPECIAL PERSON Sunday af-ternoon 1-3-30p." Social dances. Ask for Mark or Luinne. Cell 283-4502 now. HANDSOME MARTIAN, 30, with doctorate, capable or eating fall buildings in a single bite but busically harm less, seeks intelligent woman, Box 1463, Oceanade

VEGETARIAN MALE, 32, with doctorage, intellectual, attractive, is wondering if there are any health oriented, fermale vegetarians tall available. Doc; Box 86101. San Diego 92138.

RESPECTIFUL LATINO: wide variety of minital cultural 4 literary tastes: seeks foreign woman, 20-23 for deep companionship. Will Box 425; San Yadro 92073 LONELY, LOVABLE, blue-eyed bank robber, Looking for love in a letter. Paul Kip Kirk no. 83001-158, Box 888. Apriland, KY 41101.

Roommates

FEMALE ROOMMATE to strare 2 bedroom house, \$200 plus 1/2 utilities. Between 7 and 8pm at 3666 Meade Avenue, San Diego, Ask for Steve. ROCMMATE WANTED: Female to share 3 bedroom with same near ocean. Pacific Beach. Reliable, clean. 5275 per month risks utilities. Call 272-7889.

WANTED: COMPATIBLE person to share 2 bedroom, 2 both in Ocean Beach near ocean, starting September 15/Cytober 1, 225-0996.

PACO MOMEN SEXENG that 25 or older, as responses committee, starting (Schöder I. 3 bedroom Crown formst partners, 1857/morth, 481-240 after, 2007).

MBA MESA CONDO, \$200 per month, 1/3 ustates plan deposit. Pool, jacuzar, Phefrir quert, norunciaer, chan no person Pool, jacuzar, Phefrir quert, norunciaer, channel person Pool, pe

1 IACRUD LIKE a female housemate to share my large 2
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plus 1/2 utilities. Paul 222-0296.

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REVENUE DEL MAR Sea Village condo to saver-wish 1 or Competently furnished, pools, beach, terms, etc. Justice immediately 461 6787 energing 457, 458 mergus 25 depoint 4463 if street, 3 am Dego

PACIFIC BEACH, \$250 month. Quert male riceds 2 roomstes for 3 bedroom fourer yard, paties, waters, colon. Acut beach, remin. 8, villefault file 270-0975 1242 507momp plus 1/2 utilizes. Sam 282-0446 daws.

COURT WINTEDO prior furnished fore tunnished with 2 femiles. Private bedroom and both 4615 a more paid doubt depoting or Court 2012 - Include Manager of two 4022 attiny 4 decision house in electric fellowance Private 2012 - Include Manager of two 4022 attiny 4 decision house in electric fellowance. Private 405-4006 evening.

VEGITABIAN CROUP home seeks health-minded people large yard garden, herfis, that bees 8 more puzze here UTC UCSD bus 0 my 188,33 and 17.9 bedroum 6 pan Sema Mena area Walter, microwae Namourieus no. 188,84 and 188,85 men NOAD DECEMPORATE used to be seen to be seen

Ernie Pook's Comeek

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OF MY NEW PERM? ITS CALLED A
"MIN'PERM" I HAD IT DONE AT ADENES
CUTE, HUH? IT AUTTA BE 20 BUCKS

THAT CREEP



FEMALE 22-80, promoter—instrut. couponable, mentual social procession and commission of the commission

FEMALE ONLY to share with same, 2 bedroom, 2 beth condo, near Fashion Valley, over 30, 571-0611 YOUNG, RISPONSIBLE employed male tooking for clean room to rent with family or female. Will pay to \$275. Loss 278-4171 s602.

SPARE & Description include & gasage visit mak in Sai.

FINALE PROMORDATE to there is large. It believes the production Carlot. 3325 plus 1/2 utilities. 462-4748 after tipm include in Carlot. 180 plus 1/2 utilities. 322-794.

ROOMMATE WANTED No pets no kids and must live music. \$162.50, 2 bedroom, and split utilities and phone 232-9519.

FEMALE ROOMMATE. Private room and buth. Pool. Jacuszii. Nonsmoker, 21 or over. Close to State 1227:50: 287-2366 after 4:30. WANTED, female normrate 25-35, nonsmoker, for 2 bedroom 2 buthin 10ccan Breach, \$250 plus utilities No pets, no drugs 225-0796 and page 25-0796





Infusium 23 Conditioner \$3.95 16 oz. reg. \$4.95 expires 9/14/83

Sale!

Open to the public MasterCard/Visa/TeleCheck



FBEDROOM in Laurea new brooks Nomenower, 6325, page 3000 security, 456-0172 systematics.

HOUSE TO SHARE rear Mesa College, Large room in good-sand house, Wather, dryer, HBO: \$180 plus 1/4 ublides, Bob 5/1-8/13

ADVENTURE SOME MALE 36, wants a room with an interesting monamising couple. I dive ski, cook, read and write a UE, crave number at 275-2881, flora LLL. ICONSMOKING FEMALE contente wanted to share 2 redroom apartment in North Park. \$150 include tiltus. 291-4901

wer house with washer driver, garage Age 20 to cogneties \$200 pain | 4 dates, Kandy 747 a 157 PACIFIC BEACH multi-female contribute to share 2 bedecom 2 both condicison 483-0274

HAMLE I SCHOOLS INC. 183-8696

FEMALE HOUSEMATE desired Harmonicus, responsible, circan, health-oriented for lovely. Aucth Park, non-smoking frome Roles park, amendes, \$150 monthly 6, 1/3 utilities & deposit 242-5248 in 819-50cm.

ROOM IN FANTASTIC Mission Hits Carryon home Mat be clear, quet with regular an one fathers, bull-privileges. No stocking or pets. Woman only. 1225 Available Footenber (5: 299-21).

HOUSEMATE NEEDED for beautiful North Pacifi-blacks 3 bedroom home. 2 blocks from conair Hard-wood fishes, hage Allihen. No tobacco. \$300 plus states, 489-456.

OPEN MINDED FEMALE recommete wantest to share 2 bedroom, 2 both againment in Mission Brach, \$200 monthly 6-1/2 utilities, 488-5153-3-8pm.

of poemt with some situation. More or female. Near busines October 1. Rose 284-5883.

A XOLLA VERY large 3 bedroom, 2-1/2 purp lusur

QUET RESPONSIBLE recompute for completely fur-rished house in Claremont, 3275 & 1/2 utilities. Available rang., 521,8594 5, 7pm surelicities. NONSMOKING FEMALE roommate: 23-29, quest tidy for 2 bedroom. I both unfurnished Ocean Broach apartment, 1200 monthly plus utilities: 225-88 78 after sign.

ROCHMMATE WANTED A because yard. Claremost to share with 7 femilies Residence on capitation midd. Not one copy, saley amended called by the 200 months 6.1.0 station, purpose Australia and sole copy, saley amended called the control of 10 million femiliary and 10 mil

SCRIPS RANCH to share large I bedroom house with a project point \$100, need-select after agen.

ROOM FOR RENT Babox 6-805-4 bedroom nouse, large rooms, brepaire: IBBQ -5150-5-6 deposet, 1-7-4 ubbbs. Next female roomscaring cety, 565-9757

Rental Agencies

5279 ESD LARGE HOUSE riceyard for pets. Must see! Homefinders, 6810 EL Capit Blvd, 698-3951. 1250 COLLEGE, security fenced yard. Available now! Move in today. Homefinders. 6818 Li Capon Blyd.

1400 LA MESA 2 bedroom hom and driver included. Must seef Cajon Blvd. 698-3951 Cajon Blud 6/8-3951

5275 COTTACK, present resced year, pets CK, Mass sert Homeristen, 6410 Et Cajon Blud, 678-3951.

DEL MARI: Textinom function developed 6-spa No pets in month lears, 1st 4 set plus personally Available after Chotzer 1: 1415 morently, 481-2350 leave megaan.

#2943 R #2230 R

For Rent

SHOODURLEX ROCKMY and clean 2 bedroom, 1 to quert neighborhood. New raight, newly painted to Saleway. Buy Dole and bank. Neal staff unit, and Kensengton. No pets. 280–2800, 421-5186.

SCLANA BLACE 2 bedroom completely furnished water from condo with terms court is pook. Available sept. 18th for 9 months. Nov. 662-260-4411 work or

FEMALE WYSMAMATE wanted to state 2 bodroom in North County gover-from Witcher code properly bodroom to meade to SONU \$200,583,9040 in schoning for difference 10 meades to SONU \$200,583,9040 in schoning for difference 12 15-5872.

SMALL CABIN house on 5 acres near Pain Springs Holistic criented person or couple. Available about Ci-tister 1st 1225/month. Jack Wesley, 265-7780

HALL 22 x52" North Park, mattur arts, lazzerose. Willing to discuss terms, 283-4502 before room.

1225 SPANISH STYLE house, low deposit, pets CIK.
Near Paix, Available now/Hxmefinders, 6810 ET Cajon
Bible 678-8792, pool Covere 459-1718. 1275 KENSINGTON Large house rick yard, beautiful array pets versione. Homelinders, 6810 IJ Cajon Blid. array pets versione. Homelinders, 6810 IJ Cajon Blid. 2002. 2002. 2002. 2002.

ANNIO mis Mosaria (account of the common of

RENTAL WANTED Professional woman, 33 seeks trade or one bedroom at ristle, carpon witting His crest or Mission Hills Needed by October 9th Laurie

EMPLOYEE OF SAN DIEGO schools seeking small studio cottage/guesthouse. \$175-\$200 month, in Pt. Long. area. 224-4849. October LAS. TAHOE fully equipped 4 bedroom 2 bath tow-rhome, sleeps 10, pools secural saura, terrois, 4 night minimum at loss 145 daily, 294-2076.

DELLNE CONDO: 2 bedroom, vew to bay, city, ocean, fooi paraza; clubnouse, balcony, \$585, including re-triorization, distributioner, 714-895-4657 evenings. FOR LEASE Offices & warehouse 2800 sq ft., air con-ditioned, carpets. 3-phase power 7411 Broadway. Lemon Grove 287-8600

52-YEAR-OLD psychiatry resident looking for accommissions near beach. Moving in from Bay Area

LARZ SIDI. 2 bedroom unit. Laundry facilities available. Available Sept. 20. Space for horse, rural area. \$450° Dove 561-9506 6-9pm or Saturday. DEL MAR nouse rental wanted November 10, 3 plus bedroom. 2 plus butteroom garage, surrey, breeze. Em-responsate, professional, 36, resourceful. — own home. List B years. 452:8025 linker message.

surpleines. Mothelile of 3 is socking for a 2 or 3 bed from home in Claremont area to rent. Must be reason able, my lease is up November 1, 284-1538 after dom. PANCEANIC OCEAN, boundwalk view right on Mis-son Broth Person to store tobacciess 2 bedroom 2 buth living apartment Nopets, \$75, each year-round lease. Biol 488-4994.

HEDROOM CONDO in Misson Valley (Masson Vinde) Pool Jacuza trinis, refrigerator, stove, distributes good location, 1395, 281-9889. MISSION BEACH 1 bedroom plus loft, [2 bedroom] I bath furnished 1 year old apartment, Now till mid-fune 94, 5550, 459-6738.

GARAGIS, single. 345, near Sitts & University. See manager at 5744 Bates Street, Apt. 11, 265-2704 or 274-8889. 2 BEDROOM BEACH HOUSE for rent October only, furnished, fireplace, Pacific Beach, 1575, plus deposit, 489-1956 attentions after 16th.

HOUSE FOR PENT in rice Chala Vista arra, 4 bed rooms, 3 bath, vacant soon, 421-2562

etronique archidoorways, inaded windows, fireplace, cleco/Spanish in Banker's HB 5650, 231-2543.

HARRISON CANYON — Spacous & acres, tenced, fruit trees, annuals OK, 2 bedrooms, fireplace, garage, country living yet close to all. Available October Fig. \$750 1725-CLAREMONT JBEDROOM, Lautinione Stove, refugerator, Carpeting, drapes, central, air, covered poto, lauridry room, no pets, near all 273-3542.

HARMING ONE BEDROOM plus fam

2 BLDRCCM, 2 BATH townhouse Ferced yard, pats 14.55 4373 Tremont, Option CK, s84-1072 POINT LOMA — 3 bedroom, 2 bath, best view of buy, furplace, double garage, security, gardesier, water. No jets, \$650/month, 224-3018.

Internation & California rent Streams, servely and morthy star Alper to 44-545 at 28th revealed. 2 style read-morthy star Alper to 44-545 at 28th revealed and a star Clift. Cateriac consts, sector days read-star Clift. Cateriac consts, sector days read-46a3-1/2 hard Cuit 223-7421 after Spin.

SECONDAL PRINCIPLE 22-FV2 are specified by CARCA 3. Section 2-FV2 are specified by CAR

MAUE HAWAII Deluxe 1 bedroom fully equipped. beach pool trens. \$25-\$35 per day. 794-2076. NEWER ONE BEDROOM condo in East Set Dirego Refrigerator, store, Jaunally Solities, 1815, Available September 12, Viz 267 8107

ENCINITIAS STUDIO for rent Small yant, dose to beach, 5275 plus utilities, 742-8776 evenings & workends. COMFORTABLE FURNISHED STUDIO downtown at 1534 Front Street, \$230, electricity included, 234,5450 8-9-80wn, or 5:30-7-30ym, or 6/3-0766, any time. GARAGE FORRENT IN NORth Park. 223-2040 evening

MOTOR HOME 1980 22 Class 4 Seeps 4 Low mileage Like new, as conditioning qualifact, very de-laire 5275 week plus 104 mile 483-6349 or 463-7087 SUBLET our beachfront store. 1969 Abbot Street. October May. 400 Sq. R. front acres. B'x7 roll up-dion: \$150 month. libral storage on studio. Kevan

LAKE TAHOE condo on take. Jacuzzi, pool, all amenstes. \$300 a week, sleeps 4. Austalia: September 24 through October 1, 235-4161.

I BEDROOM FURNISHED nice apartment in convenient & nicelocation(close to 163, 8, City College, Navy Hospital), 1275 pius deposit, 672-2090.

MISSIONEE ACH, 1.5 Z bestroom apartments. Available September thru Aurie. Furnished or unturnished. Park-ing, no pets. 1385 & up. 488-5314, 488-8530. LAKE TAHOE. Tri-Invest luxury furnished condo. Clubhouse, tenns, pools etc. Available October 2-8, 1650. Sireps 6, 455-9037

GARAGE FOR RENT, North Park, 540 monthly 485-8784

2 REDROOM, 2 BATH condo, vauled onling, terms, pox, spa. Mrs. Mess. 3600, 618-7653.

Real Estate

MISSION BEACH (Dwintouse condo: 2 bedroom 2 bills, garage, saura, ocean view, 5700 per month year roand, Available September. BEDROOM (inver-apartners, fireplace, recrowave, distributions, rehisperator, garage available, good fora-tions 10 minutes to downform or Messon Valley 4075 Mattherough \$175, 586-5497. PACIFIC BLACH Small, private study with yard off Grand Avenue, Sorry, no pets, \$245, 483-5252

COLDEN HILLS broady, \$49,900 VA/FHA, 2 bedro starter fronte with open broan critings, new carpets, paint, incited at 2754 Treat Street, 1 back noise Highway 94, new 20th Street, Agent 678-0758 51260 MONTHLY — CANYON Country Take over large VA loan Spacous home on 1/3 are list. Great lamby from 2 fregisters, much more Hurryl 271-8400, 486-0541 Norse RIG BEAR CA rental Large summer from mear take 8. family a mountains 223-9000 or 748-0376.

BRIGHT AND ABY, 4 bindsom 2 buth frozen gelage, nee pats. I deck in Belove Park. \$725. 299-928. SOREL pool: gas 144,000. Reget agent. 659-0601. 270.161.

plus lie je finored workshed. Only \$225,000 or will exchange for units. Call Vennitya & Associates 219,4400. 5220 NORDH PARK, 1 Dedroom, Available only 4 months September-December 31 Formshed First last plus 180 dearing 296-6751

FEMALE ROOMMATE waterd to share large confect able home in Charemont. \$225 & 1/4 utilities \$76-1745.

TECHNICOPY CIVILIR, not by point organization invaring office to be strop space. It was consistent of the strop of the strong of the strop of the strop of the strong CONDO, 2 BCDROOM, 2 bath on 44th Street at El Cajon, Great shape and analous to set, \$53,000 with 10% down 272-2231 agent

NORTH RACEC BEACH, shall studio Self-contained, studies and shall shall be shall be self-contained, studies also shall be shall b UNIVERSITYCHY, near LITC. Available September 16th.

1001.00 1 berdroom, 2 berdrooms, 2 berdrooms, 1 berdrooms, 2 berdroom

992000 3 BEDROOM 1-3/4 bith 6 VA Conventional financing available. Fundam con-munity pool, terms court, 2 car garage. Rancho San Diego 698-4034.

. HOME FOR SALE, 4 bedroom, 2 1/2 bath, 1640 sq. ft. raice area in South Bay. Meadow Run development. J. years old, very raice. 599,900. Owner, 267-4854.

THREE FOR THE RRICE OF CALL Flvio bedoom rough plus displex, yield view, 3115,000 Assumption 550,000 FMA first at 9-172%. Total rends 1955, 263-1348.

CANYON VEW: 2 bedrices from with bisement plu. I bedrices over gauge on 100x125 air zoned 4 units set or trade: 167500, 264-3666.

HILLSIDE COTTAGE, were of Mexico and stands, 2 bedroom, I batts built-ins, new painty/carpet. Charming private 162 Viol. Set or trade 264 Max.

SAN CARLOS 2 bedroom condo for sale. At Lake Mur-ray Terrace, rese Grosproom College, senter and rioga-tal: \$60,000, 224-9090. 8Y CWNER, 24 two bedroom apartments and 33 garages, near 58th & University. Owner will carry second, 1875,000, 274-8887

BIG BLAR LAKE New 2 bedroom cabin, easy terms, only \$45,000. Tony 714-585-8380, or Mike 714-585-8380. ACRES of rolling land mear San Vicente Lake Ramona Brautifut views, 545,000 induced to set Call today for map, Escondado 746,2047. OWNER ARAST SELL. I bedroom condo in Mission Val-ity (Mission Verde). Assume 10% issues, very little slown illeduced 12500 since last month. 166,900

3 BETROOM 2 BATH townhome, Rancho San Diego Near all, excellent financing, 2 car garage, frepta a reduced deck uses resource, 592,000, 444,4417



HOME RENTALS! 1500 + VACANCIES

BEACHES

| 0,000 | racine beach 3 deuroom nouse plus view! #400 | 3 H |
|-------|---|-----|
| | | |
| | COLLEGE | |
| \$150 | Normal Heights budget home — today' #283 | |
| \$210 | North Park cozy cottage and yard ! #297 Bike to campus! 3 bedroom house! #287 | |
| 34/3 | Bike to campus! 3 bedroom house! #287 | 1 R |

| | SUUTH BAY | |
|-------|--|-------|
| \$185 | National City budget delight, yard! | #4252 |
| \$335 | South Bay 2 bedroom, fenced yard - kids 0.K! | #4791 |
| \$395 | Imperial Beach 2 bedroom and yard for kids! | #4269 |

FAST COUNTY

| | La Mesa cottage! All utilities paid! | #4472 R |
|-------|---|---------|
| \$360 | El Cajon 2 bedroom and yard — per considered! | #6981 R |
| \$435 | El Cajon 3 bedroom and fenced yard — kids pets! | #4427 B |

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1000s more — call today! Beaches 226-8566 | College 265-1266 So | Bay 425-7151 | East County 440-0888



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The Plaza has it all in San Diego's favorite residential playground, Pacific Beach-just minutes from

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REAL PROPERTY VENTURES, INC.

PACHS: BLACH restal property for sale. Assumable 109:000 floor at 12% to qualified buger full pre-set 950 Loss down or 2:941:4125.

LARCE ONE BEDROOM CONDO by owner, tons POSTAL Perplace, garage, large stronge room, post pKLGZI, great framing consensed sociation, 445–022

TRADE 535 000 EQUITY in proutful Sin Artonio. Team concer. Trade for La Jolla Del Mar equity. Craig.

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Have you ever had or come in contact with

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San Diego 226-1733

can make at least \$200 per month.

CORPATE MISSELT: "Titl or D.C. 2 best commercial and desired of a facility of anyther definition of a commercial and desired of a desir

40 ACRS, MALBU CA over view oil rights \$159,000 low down owner will carry bilance also arrage in Articipe valley roal arport 272 2260 PACIFIC BEACH 1480 Duescond \$118,000 Older 2 bedroom house, gasage \$0 x 65 list No assumables 753-7763, eventuring \$ Sunkby

Str. CA VASS. Sell on black your Advance they serve condition your Super forms Make me an offer. Very non-unit Principals only: 459-0827. MT SCHLIAZI AREA BOURBA 8000 sq. ft. frome is bedrooms as 5 bedrooms and den Formal drang room. Like most. Noise sisteate, shipping, By owner, 2120 Blastinos Ct. 274-779.

18A2H 4 bridiscom bevo story house: \$65,000 equity, assumable in 3.4 kmm frade for condition Lake Murray, San Carlos Jena with line payment, 464-2718. DLL CERO by owner 4 bedroom, I bath, 2390 sq. fr. home with spectacular view of mountains and city lights. Good financing, \$189,000, 265-8228.

LA LOTS - Two hithde view lots in ElSereno, \$1,000 with terms or swap for Salton Sea or desert land thomas, 2011 bland, San Diego 92162.

565,000 TRIPLEX — NO MONEY DOWN/Assure loss interest loans. Clean corner property with great tenans driver by 4786 Oceanwiew Blod. Tomay, 239–3508.

NEY \$300 DC WAY and \$100 per month buys a brauta. I acre parcel with passed frontage on Highway 130 1800 ft. elevation near Holisay Hill Marriage.

MISSICIN VALLEY From Pointer 2 bedroom, 1 buts Pool source etc. Price and terms to sell quickly at 171,700 with great to be 772,7100. NORTH PARK, 3 bedroom house and duplex, R3A zon-ing. previous cony. \$147,500. 295-38771 cv. rang. 294-5530 daytere.

EAUTHULY LANDSCAPED 3 year new, private yord /4 acr kit. 3 bedroom 2 bath, 2 car garage, large itchen with built-en, finglace, By owner 207-9434 I NEED A PARTNER, over 40, responsible, to buy a house with for mutual profit, 275-3276. SCHITH-OCEANSIDE older frome, 3 bedroom, freption-separate dining. Large ferced yard with brick BIK.) 187:500, 433-6223 or 434-3660.

THE READER PUZZLE

By Don Rubin

Each of the letters at the right is from an ad for a movie. The movies are listed below. See if you can match the letters to their movies.

- Executioner Racquet Quadrophenia
- The Chosen Mephisto Brain Waves
- Maniac
- The Amityville Horror
- The Stickup
 An Unmarried Woman
 Caravans
 The Happy Hooker
- Rattles
- Copkillers Kiss My Grits Scalpel
- The Omen
 Covert Action Young Doctors in Love

Rules of the Game 1. Prizes for solving the

Reader Puzzle will be Reader T-shirts.
2. All entries in the Reader 2. All entries in the Reader Puzzle contest must be received by the Reader (addressed to Reader Puzzle, P.O. Box 80803, San Diego, CA 92188) by 9:00 a.m. Friday, eight days following the issue date.

3. All entries must be accompanied by your name, address, and shirt size (S, M, I, XL).

L. XL).

Employees of the Reader
 and their immediate families

and their immediate families are not eligible.

5. In the event of disputes or ties, decisions of the judges will be final, and arbitrary.
We've only got five F-shirts a week to give away, so if there are more than five winners, we'll have a lottery.

6. All answers must be entered in the space allowed on the purzle page. And please, no phone calls or trips to our office.

office.
7. One entry per person.

No. 273 "B" Movies?



*Excludes custom framing and some equipment. AND MORE

20 TO 50% OFF

Semi-Annual Storewide Back-to-School Sale

rches and Whatman Watercolor Paper 25 to 40%, Ud li brushes 20 to 30%, drawing furniture 20%, Roto technical pens 40 to 50%, spray adhesives 20 to 30 tembrandt Pastels and Sets 25%, airbrushes 20%, po folios and presentation cases 20%, Aqua Dyes 30%, ll pads 20%, easels 20%, canvas 20%, electronic p ome projectors 20%, Winsor Newton Series 7 Brushes

AND MORE



Winners of and Answers to Reader Puzzle #271, Hide

And Seek
Hide and Seek illustrated a
parable, from a poem by John
Godfrey Saxe called "The Blind Man and the Elephant (A Hindoo Fable)," about the difficulties six blind men have in describing an animal, based on its disparate parts. "A wall," says the first.

who is touching the behemoth's side. "A spear," "a snake," "a tree," "a fan." "a rope," reply the others, depending on their vantage points.

We provided three of them. The solution: ELEPHANT Of the fifty-two entrants. sixteen correctly took this

- puzzle to tusk.

 The T-shirt winners are:

 1. Alice Hartsuyker, San
- Alice Hartsuyker, San Diego
 Tom Oliver, Spring Valley
 David Irving, San Diego
 Ingrid Duba, La Mesa
 Janet Simpson, San Diego







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Section 2

Events, Theater, Music, Film

Dreamboats

If you thought leaning the family car to the kids was only a twentieth-century risk, guess again. The precedent was set a sillion years ago when Helios, the sun god, let his son, the afternoon, the Charitot of the Sun in this case, and the punk went cray with it, putting the whip to the horses and driving all over Hude's hudfacture like he was on drugs. Talk about the kids driving across your file he was on the history across your flow on Earth and nearby burned the place up.

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 drove a chariot or a wagon like 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

top, the windows, and semetimes 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 Dego Courth annual ASCOT Antique and Classic Invitational Car

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

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 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

one sees only in books or at the most prestigious of shows, which this purports to be.

In the phaston class will be a 1934 Duesenberg Dual Cowl (two windshields, that is) and a quarter-million-dollar 1983 or connection. (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 orther Rolls Royces (four million model complete with a shooting platform for a maharajah's iger hunts, and a 1952 Rolls
Phantom Four, one of sixteen

Arnie Bokecek, son of the manwho built the Hortel del
Caronado, commissioned
National City machinist
Antional City machinist
To Specification that would
allow it to travel the rough roads
between San Diego and
Babecek's home south of
Ensenada. At a cost of \$16,000,
Hunt took two years and built
every piece of the car, except the
cranishath; humbel! Had
are considered that the control of the contraction of the contraction of the control of the contraction of the control of the contraction of the con
traction of



Roseland Revisited

Get ready, San Diego,
Dancing — good, old-fashioned
Ballroom dancing — s coming
back. Big-band music has found
a spot on the radio dai, dance
bands are horning in on termor,
olders, and the Paradisc
Ballroom and other venues
around town are beginning to
stream the swing set Southern
Californians, this type of
dancing never went way. While
the rest of us have been our slam
dancing, they've been mattering
the stylinged upor and served of
smoothing the graceful sweep of
smoothing the graceful sweep of

the waltz to scamless perfection. This weekend the best of these devotees of the art, craft, and sport of ballroom dancing will

spect of balles on dancing will spect of balles on dancing will spect of competition and dance of competition and dance demonstrations in what shilled as the Sauthern California Balltonn Challenge.

Professional and arecompeting on an eigenvale beet in California for more than twenty wears. Though that makes them relative pessions were the competing on an eigenvale level in California for more than twenty wears. Though that makes them relative pessions were the competition of the control of the c

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 sub ject 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-fragmenting television market. Now and then a rock performance film or a movie about movies (like Les Blank's Debugger (Porme), will beach Burden of Dreams) will break

Birden of Dreams) will break through to theatrical release, but tarely can one find documentaries on view for those who simply appreciate them as good cinema above and beyond their immediate subject matter. The first movies, after all, were documentaries; and throughout film history the documentary, i all its forms, has retained the power to shock, educate, and



most of fiction's narrative tricks as well. The La Jolla Museum of Contemporary Art has assembled an impressive series programs to showcase the documentary-as-film. The documentary-as-film. The six-part series, Septiming next. Wednesday, will cover most varieties of actuality filmmaking, starting with the muscal performance film: Les Blank's Hot Pepper, and Cheago Blace by Harley Coklies. In the first, ethnographer Blank records the rudeow music of the French-speaking black collure of the Louisiana buyous, with a special focus on the renowned accordionist Cifron Chenier. cordionist Clifton Chenier

accordionist Clifton Chenier. The second features Muddy Waters, Junior Wells, and other performing the urban blues of the Northern ghettos. A future program on the portrait documentary will screen Pull My Daisy, a 1959 film that explores the Beat underground of the Fifties through the personalities of its major movel Allen Ginsberg, Jack Kerouac, Gregory Corso, and others. With it will be Italian America

The journalistic approach is showcased in the feature news show assed in the feature news-film paggam, is will seren two installments of the NICC White-Pages series of the Sixtues. "Six-In," covering the early activity of the American civil rights movement and "Corrille Caserins, Sixtle," a look at poverty-stricken Sixtland too strong by that was deemed too strong by the control of the control of the control will be control of the control of the control of the vectoral midependent filmmaker Robert M. Young, who later moved into their control of the control of the moved into their control of the control of the control of the moved into their control of the control of the

Robert M. Young, who later moved into theatrical features (Adambissal, Rich Kais One-Trick Promy).

The remaining programs take up the ethnographic documentary, with The Mad Master by Jean Rosuch, and Doad Robert Programs of printing the programs of printing tribes, the composition of the programs of the printing tribes, and the instead along the printing tribes, and the printing tribes are the printing tribes, and the printing tribes, and the printing tribes are the printing tribes, and Frederick Wiseman; and the historical documentary with Barbara Kopple's Harlan County, USA, a harrowing record of union-management conflict in the Kentucky coal mines.

The series begins next Wednesday, September 14 and

READER'S GUIDE

Contributions to READER EVENTS must be received by mal-no later than the Finlay preceding the Thirs day issue its order to be considered for publication. Please do one phone. The Events Ethior reserves the right to citi all materials. Send comisely information, including beserves the right to eath an materials. Send complete information, including a description of the event, the date and time it is to be held, the process address of where it is to be held, and a confer when mainter for publication contact phone mumber for publication to READER EVENTS EDITOR, P.O. Box 80803, San Diego, CA

Film

"Americas in Transition," providing background for current events in Larin America, will be severened, followed by a slide show and talk about her recent trip to Necaragoa by Tanja Winter, Thursday, September 8, 2140 p.m., United Methodist Church, 157 Lada de

Loma, Vista. (438-5340), repeating Friday, September 9, 7-30 p.m., First Unitarian Church, 4190 Front Street, Mission Hills. Free. 275-1162.

Underwater Film Festival, the nineteenth annual, will feature two separate programs of underwater slikes and films. Friday, September 9 and Siturday, September 10, 8 p.m., San Diego Civic Theater, 202 C Street, downtown, 236-6510.

Plankton and Sea Otters are the subjects of two films to be shown Saturday, September 10, 1:30 p.m. Scripps Aquarum, 8602 La Jolla Shores Drive, La Jolla, 452,3624.

Japanese Films, The Ballad of Narayama by director Ketsuke Kinoshita is one of two films to be shown with English subtrifes, Sun-day, September 11, 1 p.m., Ken

Cinema, 4061 Adams Avenue Kensington, 233-5858.

Frypt, Israel, and Sharks are the Saturday, September 10 and Sun-day, September 11, 2 p.m., Natural History Museum, Balboa Park,

New Age Film Festival, five films covering subjects from Buddhism to biotecelback, including New Age Communities and Life After Douth, will be shown Saturday, September 10, 7 p.m., Standley Junior High School, 6298 Radeliffe Drive, University City, 455-0529.

"Five Scenes of Dutch Art" and Card Visser, Sculptor will be shown in conjunction with the current exhibition of Dutch art each Tues-day, Thursday, Friday, and Satur-day through Cerboler 9, 2 p.m., La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-5541.

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, 435-4187.

Documentary Film Series, the first of as programs features perform ance hims. Her Apper, a study of music king. He Apper, a study of music king, and Cheege Blue. a country to city chomicle featuring Maddy Waters. Baddy Chyr, and others, to be seronal Wedness, to be seronal Wedness, to be seronal Wedness, to be seronal Wedness and the seronal Wedness and the seronal Wedness and Contemporary Art. Johnson of Contemporary

Children's Films, The Sorcerer's Children's Films, The Sorcerer's Apprentac starting Mickey Mouse is one of six short films to be shown Thursday, September 15, 3:30 p.m., National City Public Library, 200 East Twelfth Street, National City, Free. 474-8211.

Dance

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

Hillcrest. 299-1(13.
Southern California Baltroom
Challenge, top professionals and
amateurs compete, with dance
demonstrations and general dancing for all, Satunday, September 11, 630
p.m., Holiday Inn at the Embarcadero, 1355 North Harbor Drive,
downtown. 463-5015.

Music

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

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TO LOCAL EVENTS

Community Cultural Center, 247 South Kalmia Street, Escondido. 741-4691.

Blues Concert, local, West Texas Blue Concert, local, West Jexas-style shouter Tom "Cat" Courtney will open a series of weekly concerts sponsored by the Friends of Old Time Music, Friday, September 9, 8 p.m., 1260 Robinson, Hillcrest, 282-7833.

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

Chamber Concert, the Allegro Quartet will perform Bansque and contemporary music, Sunday, Sep-tember 11, noon, Old Amsterdam Gallery, 1130 Camino Del Mar, Del Mar. 481-2566.

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

Intercon 83 concludes with a pro-

 Special Los Peñesquitos Cányon Hike guided by naturalists will examine the early-morning environment, Saturday, September 10, 6 a.m., Peñasquitos Ranch, Black Moun-tain Road, Mira Mesa. 294-2926.

Guided Bird Walks, resident and migratory birds in the Point Loma area will be observed Saturday, 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 antique, classic, and sports cars will benefit the American Cancer Society, Saturday, September IO, 10 a.m., Embarcadero Marina Park, Se

gram of European music and dance featuring Paul Severtsen perform-ing Scandinavian music on the hardanger fiddle, Sunday, Septem-ber II, 3:30 p.m., Spreckels Organ Pavilion, Balboa Park, Free. 265-4243.

Mass Piano Recital, the thirty-fifth annual, again features 10.000 fin-gers and 85 000 keys playing a "Sa-lute to the Performing Arts," Sun-day, September 11, 2 p. mp., East County Performing Arts Center, 2.10 East Main Street, El Cajon. Free. Reservations 565-2222.

Watercolor Demonstration, Robert Wood will demonstrate his painting technique, Monday, Sep-tember 12, 7.30 p.m., San Diego Gas and Electric Auditorium, 101 Ash Street, downtown. Free. 225-0712.

"Chile: Ten Years After," student "Chile: Ton Yoans After," student and faculty good will spense and faculty grows will spense and communitation of the Chile are growed to the control of the Chile and the

Hispanic Heritage Fiesta, to honor National Hispanic Heritage Week the fifth annual event will feature music, food, and activities for all ages. Tucaday, September 13, 3 p.m., National City Public Library, 200 East Twelfth Street, National City, Free, 474-8211.

Sports

Padres Baseball, Cincinnati is in for two against the Pads, Friday, September 9, 7,05 p.m. (San Diego Chicken Night), and Sonday, and Sonday Chicken Night), and Sonday of Cianto l'last visit of the year, Tues-day, September 13 and Wednesday, September 13 and Wednesday, September 14, 7,055 p.m., San Diego Stadium. 283-4494.

Artecs Football, the home opener against UC Berkeley will be pre-ceded by a tailgate party in the stadium lot, Saturday, September 10, 10 a.m. (game 1:30 p.m.), San Dego Stadium, 283-SDSU (party information 571-2543).



Fall classes begin Wed., Sept. 21 litterbug — 7:30-8:30pm. West Coast Swing 8:30-9:30pm.

Learn to dance to rock, country/western, '40s swing, rockabilly music. For recorded information, call: 296-8355.

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HARVES

READER'S GUIDE

Orienteering, a two-day event will be held by San Diego Orienteering, Saturday, September 10, 10 a.m., and Sunday, September 11, 9 a.m., Frye Creek Campground, Palomar Mountain, 578-9456.

Frisbee Clinics for players of all skill levels are offered each Saturday, noon, Park Boulevard at Zoo Drive, Balboa Park, Free. Drive. 273-744L

N.T.C. Bicycle Criterium, the eleventh annual sponsored by the San Diego Bicycle Clab, will fea-

La Jolla Rough Water Swim, the fifty third annual, will be held Sunday, September 11, 10 a.m., La Jolla Cove, La Jolla, 456-2100.

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hupnor [] morphew A day you'll never lorget!

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Territor haden

2 School

Fencing on the Green, the first Pencing on the Green, the trist meeting of the season for the San Diego Fercer's Club, will include a porlinck picture and is open to the public, Sunday, September II, II a.m., Sixth Avenue and Laurel Street, Balbos Park, 454-4120.

Bullfights, the season continues Sunday, September II. 4 p.m., Bullring-by-the-Sea, Tijuana, 232-4588.

Thoroughbred Racing contin with nine races daily except fueday, first post 2 p.m., through September 14, Del Mar Racetrack, Via de la Valle, Del Mar, 259-1340 or 755-1141.

(Radio/TV

Chargers Football, the Chargers meet the Kansas City Chiefs on Monday Night Football, Monday,

continues with a look at the O.B. Precise Plan issues, the recent vol-Precise Plan issues, the recent vol-leyball tournament, and other local features. Thursday, September 8, 7,30 p.m., Southwestern Cable Channel 15, and Friday, Septem ber 9, 8 p.m., Cox Cable Channe 24.

"Jazz in America," a four-part "Jazz in America," a four-pair series, opens with "Dizzy's Dream Band" featuring the Diz himself. Max Roach, Gerry Mullian, and others recorded at Lincoln Center, and will be felecast Thurstay, Sep-tember 3, 10.30 p.m. (repeating Sortinday, September 10, 10 p.m.), RPBS, Channel 15.

"Performance Art," a docume rary produced at Palentor Colle and featuring Eleanor Artin at Richard Xoorat, explores the p-formance art insocuent and will break as Friday. Spetember 9, p.m., KPBS, Channel 15.

"Chile: Ten Years On...," re-corded in concert at UCSD, tea-tures Ursula Oppens performing The People Ursula Will Never he De-feated, variations for solo plano, and will be broadcast Friday, Sep-tember 9, 9 p.m., KPBS-FM (89).

Aztecs Football, the first home game of the sesson against UC Ber-keley will be broadcast live, Satur-day, September 10, 1:30 p.m., KSDO-AM (1130).

White seat with black legs 18 and 24 your choice 24.96

"Keeper of the Light," an original drama written and produced at Palomar College and winner of a local Student Emmy Award, will air Tuesday, September 13, 6 p.m., (repeating Sarurday, September 17, 3:30 p.m.), KPBS, Channel 15.

"Jazz Live," Future Primitive featuring Turiya, Juma Santos, and Dave Millard will be broadcast in re suttard will be broadest in a performance from San Dego ty College, Tuesday, September 5 p.m., KSDS-FM (88.3).

"Teen-age Suicide," the first of a three part examination of the subject will air Wednesday, September 14, 9 a.m. (repeating 6.50 p.m.), KPBs FM (89).

Lectures

Poetry Readings, reading from their own works will be Glory Fos-ter, Thursday, September 8, 7 p.m., Multicultural Arts Institute, 425 Market Street, downtown, (236-1521); T.C. Marshall and Partie Leo Krohn, Thursday, September 8, 7 p.m., San Diego Public Library, 820 E Street, downtown. (298-9489); Hena Goodkin

Melendez, Friday, September 9, 7:30 p.m., Plum's Books, 1615 West Lewis Street, San Diego, 299-7098.

"The Relevance of the United Nations for Peace Activists" and disarmament as a global issue will be addressed by Leah Halper. Saturday, September 10, 10.380 a.m., Friends Meeting House, 7380 Eads, La Jolla, 223-3721.

Open Poetry Reading, all are invited to read Tuesday. Septembe 13, 7:30 p.m., Habitat Bookshop 4711 Third Street, La Mesa

Opera Preview Series, Vere Wolf will give a musically illustrated lec-ture before each new San Diego Opera production beginning with Lohengro. Wednesday, September Lohengin, Wednesday, September 14, 1 p.m., Carlsbad City, Library, 1250 Elm Avenue, Carlsbad, re-peating Saturday, September 17, 10 a.m., MiraCosta College Del Mar Shores Center, Narth Street and Stratford Court. Del Mar. 942-1352.

"The Shamanistic Origins of In-dian Rock Paintings" will be dis-cussed by Ken Hedges of the Museum of Man, Sunday, Septem-ber 11, 5:30 p.m., Villa Montezuma, 1925 K Street, Sherman Heights, 239-2211.





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TO LOCAL EVENTS

"Lohengrin" will be the subject for music critic Robert Commanday, Monday, September 12, 11 a.m., Casa del Prado Theater, Balboa Park Reservations: 291-8215 or

Galleries -

"Growing Through," recent paintings by Margot Gross, will be on view through September 2, Cygnus Gallery, 656½ Ninth Av-enue, downtown, 234-0846.

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

Underwater Photographs, the work of members of the Underwa-ter Photographic Society will be on display through September 7, with an accompanying display of under-water photographic equipment, abound the ferrybout Berkeley, the Embarcadero, downtown. 234-9153.

244-915.

Large-Format Pe¹-roid Photographs, eighty works by a variety of photographes, will be on display through October He, photographers working in the measure with the specula camera will be: Suda Honne, switch and the specula camera will be: Suda Honne, September 10; Perry Burchard, Sunday, September 12; Robert Hennecken, Tuesday, September 13; September 14; And Wednesday, September 18; Back Wellper, Monday, September 18; Lock Wellper, Monday, September 19 and Tuesday, September 19 and Monday, Sept

Oil on Paper, Sculpture, and Ceramics, the work of Chris Ranes, David Herschler, and James Lovera are displayed through Oc-

performance. Fo

information call 297-6432

Norman Laliberté will be on die A.R.T. Beasley Gallery, 2802 Juan Street, Old Town. 295-0075.

Faculty Exhibit, a multimedia exhibit by members of the SDSU art faculty runs through September 24 with an artists' reception Friday, September 9, 7 p.m., University Gallery, SDSU, 265-5171 or 265-4941.

"Sculpture: Nairobi 95," new works by Coleen Sterritt, will be on display through October 1 with a reception for the artist Friday, Sep-tember 9, 7 p.m., Quint Gallery, 664 Ninth Avenue, downtown, 239-8592.

New Paintings on Canvas and Paper, twenty-five works of Billy Al Bengstong on display Friday. September 9 and will remain through October 8. Thomas Babeor Gallery, 7470 Cirard Av-enue, La Jolla. 454-0345.

"Illusion in Art," acrylic sculpture by Malcolm Jones and paintings by Jim Saw and Tania Kleid will be on display from Friday, September 9 through October 5, Knowles Gal-lerv, 7420 Girard Avenue, La Jolla. 454-0106.

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

Art in Process Exhibition, the works of Robert Bradford and Anne Inman will be on display through September II. San Diego Museum of Art, Balboa Park. 232-7931.

Contemporary Crafts, ceramics, glass, wood, metal, and fiber work by such artists as Jens Morrison, Steven Correia, and Italo Scanga will be on view through September II, Galler Eight. 7464 Girard Avenue, La Jolla. 454-9781.

Norman Laliberté will be on dis-play through September 11, Old Town Circle Gallery, 2501 San Diego Avenue, Old Town. 296-2596.

Wood Engravings by Paul Land-acre go on display Tuesday, Sep-tember 13 and remain through Oc-tober 15 with an opening reception Friday, September 16, 5 p.m., San Diego Pint Club, 320 G Street, downtown. 232-4884.

downtown. 132-4894.

Paper and Painted Sculpture, the
work of paper artist Martha Chatelam and painted wall sculpture by
Brad Durham will go on display
Tuesday, September 13 and remain
through Cutober 14 with an artists'
reception Friday, September 16, do
p.m., Maple Creek Gallery, 2400
Kettner Boulevard, downtown.
214-2151.

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

"Nightvisions," new works by Vic-tor Molina, will be on display through September 17, Installation Gallery, 447 Fifth Avenue, downtown, 232-9915.

Faculty Exhibit will be on view through September 22, MiraCosta College, James Crumley Gallery, One Barnard Drive, Oceanside, 757-2121 or 755-5155.

Dreamboats

(continued from page 1) the Embarcadero Marina Park behind Seaport Village. Old jazz music and Thirties costumes will prevail. Antique biplanes will perform overhead and a parade of the old cars will carry an escort of antique motorcycles. Tickets are available in advance or at the door, and proceeds will

Society, Call 299-4200 for more information.
— Stephen Heffner

Roseland

(continued from page 1) (continued from page 1) dancers in San Diego this weekend should be in peak form, says Mooney, since this is the last major competition in the area before the 1983 national championships on September 26. The top competitors have been practicing anywhere from three to seven hours per day, seven days a week for the last

few months to perfect their form for New York. for New York.

In competition, ballroom dancers perform several types of dances (waltz, foxtrot, swing, and Latin rhythms such as samba, rumba, and paso doble) in one of two styles international or American. The international of American. The international style is strongly influenced by traditional British ballroom dancing and has more specific rules for how a dance should be performed, while American style is less restrictive For instance, a tango performed in international style will emphasize long, strong arm and body lines and must be performed in a closed dance position; couples performing an American-style tango, on the other hand, may break from formal dance position and add more variety to the line of arms and body. Aside from the and body. Aside from the technical aspects of the dances. Mooney points out that the best of the couples will demonstrate what is called "flight," that seemingly effortless flow of movement across the dance floor

that can be achieved by a

well-rehearsed, disciplined dance team. Ballroom dance at this level also has a strong element of theatricality, with the best couples demonstrating a strong "presence" and facial and body expression appropriate to each dance. And the costuming can be very elaborate, from formal clothes for waltz competitions (which become a whird of billowing, crinolined skirts) to brilliant sequined attire for the Latin dances.

The weekend's competition will include amateur, pro-am, and professional events in both international and American styles, some flashy performances by dance teams, freestyle competitions, and a show by exhibition dance champions Neil and Susan Gilligan from Canada (Saturday night only). San Diegans Ron Montea and Elirabeth Curtis, 1982 International Latin national champions, will be competing champions, will be competing place at the Holiday Inn at the Embarcadero, 1355 North Harbor Drive, downtown. by dance teams, freestyl-Harbor Drive, downtown Saturday, September 10 and Sunday, September 11, 6:30 p.m. Tickets are available at the door, and more information can be obtained from Laird Mooney at 463-5015.

- Linda Nevin

Big Screen

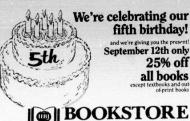
continued from page 1 (continued from page 1)
Wednesdays through December
7. Each program starts at 7:30
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Prospect Street, La Jolla, For
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SEPTEMBER 8: 1983



of the he has the he has the the her has

READER'S GUIDE TO THE THEATER

Theater listings are compiled by Jeff Smitty commentary is by Jenathan Sauille and Jeff Smith Information is accurate according to material given us, but it is always wise to phone the theater for any last-minute changes and to inquire about ticket availability, Mary theaters offer discoursis to students senior citizens, and he military; ask at the box office.

muder of heeles lonesome old gents. Thomas S. Gentsia: Is "Liu"_j" as Today, so far gone he histos the sctrms died of yellow lever. Scot Scienision and Deborah Allison would other contests but are appropriately so in this one. Jeffrey Alan Chandler Peter Lomes in Doctor Einstein to a T. And giving Journaham Bewater just enough fections are safely to set all on potential sondher (if would seem of late routines) services the proposition of late routines) services the professionance. ARSENIC AND OLD LACE ARSENIC AND OLD LACE
Director Craig hole and the Old Globe
Theatre are offering a delightful comp
through the Joseph Kesselting
comedy. Noel has crafted a spirited
production with such care that,
among other things, a reminds us that
this oft performed convedy is, after all,
a classic worthy of such fire
treatment, in the pay, Mortimer
Brevister is a drama critic, but there is
reshown in lower as outrasposus as the outinely) excellent performance. Schard Seger's set — rich in Richard Seger's sa_"—inch is embroidered lace, antimacassars, and myriad other details — Deborah Dryden's costumes, and Robert Peterson's cent lighting effects all contribute handsomely as well. (Sm.) Old Globe Theater, through September 18, Tuesday through Sunday at 800 pm. Matinee Saturday and Sunday at 900 pm.

Bresder is a diama citic. Dut there is no show in Noise a soulgrapous as if we note it to Brooklyn home of his authors. The Brooklyn home of his authors are not to be a soul of the soul

of crime that rivals Abby and Martha's

AMEROOT IN THE PARK.

The Contrade Projective is staging the durable held Simon comes) about Park and Core is consensable leaver and his unfraidment broke of its days, apparent and assuring to de all with a new life, and each other, area disclosed. The result of the contradiction o

BAREFOOT IN THE PARK

of crime that noish Abby and Marthal number of confirmed kills. No. Mortimer has sever seen a play as outrageous as this one. And I also suspect that, since it was first. Gold Lack has neched few productions of this quality as well. Noel has given the yellow an murder mystery minus the detective and the mystery.— a light. Characteristic forms of the production of the pr CABARET
The Patio 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 bizarre world of the Brewster's seem absolutely normal, as if things were just business as usual. The result is a refreshing (possibly definitive) production that sparkles all evening long. Elizabeth Kerr and Helen Page Camp head a strong cast as the Brewster sisters. Both are so sweet and kindly out fever in a million years believe them capable of an Van Druten's play / Am a Camron, in:
It, a young aspring American novelist
comes to Berlin in 1929. He hooles up
with an English woman of eccentric
vivocity and they look on as Germany
moves toward increasing Paufication.
Dennis Kohles directs the production.
Members of the cast include Gene
Klein as the master of ceremonies at
the Klk fat Klub. Denise Granger as Praulein Schneider (Sm.)
Pato Phythouse, Friday, September 9
through October 1; Friday and
Saturday at 8:00 p.m. Matinee Sunday. September 18 and Sunday. September 25 at 2:00 p.m.

DRY GULCH
The Bowery Theatre presents a limited, late-night run of local author Chris Patric's one-act Western Chris Patric's one-act Western comedy which features songs, dance, dangerous fisticulfs, genuine cutases and heroes and lots of laughs. Mark Hardiman directs the production. Members of the cast are Chris Patric, Mickey Mullamy, David Gassner, Julie Sullivan, and C. Jason Martin, (Sm.). Bowey Theate: through September 10: Friday and Saturday at 11:00 p.m.

PIDDLE ON THE ROOF
THE PIPE HIS PRESS present the
popular musical based on the stores
of Shotlam Aleksham. With book by
adoption to the pipe of the pi FIDDLER ON THE ROOF

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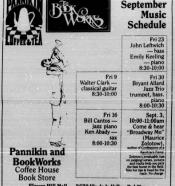
A FUNNY THING HAPPENED ON A FUNNY THING HAPPENED ON THE WAY TO THE FORM M. When its music ceases and Fred M. Duer's rainbows of light come back on, the San Dego Repertory Theatre's production of the Bert Shevelove and Larry Gelbart musical is a rough-and-tumble show, a lusty track meet of hiders, seekers, and a few who can't tell which are which. Aided by Many Channes are higher than the company of the control of the company of the control of the c clasm s splendid costumes — terry-cloth togas, South Mission beachware, and a few under-the-counter items from Frederick's of Hollywood — director Sam Woodhouse has modernized this Forum, set originally modernaed the Forum, set originally in ancient Rome, and has steen for to the heach. The choice works fire, and enables Woodness to update the play's beenly-one-year-old sight gags and assented staffs. Thus, fir fields, and battle scats, the Roman solders were trickness where and shades and they manch to the best of an invisible dummer, their earn plaged by Walemans. And E. Pickhert Ripptick: Glorous as if he were a cross between Juni Hendits and Rocky Henov. Waleman and ones and seaded and the seasons and seaded and the seasons and seasons and the seasons and seasons and seasons and the seasons and seasons and the seasons and the seasons and the seasons and the seasons are seasons and the seasons and the seasons are seasons are seasons are seasons and the seasons are seasons are seasons as a season and the seasons are seasons are seasons and the seasons are Horror: Wearing an orange Afro and storming around the stage with all the delicacy of a Mister T, Kilpatrick

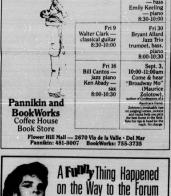
Man" — is directed by Scott Kinney. Grant Thomas is the musical director. A barbecue buffet precedes the ahow.

(Sm.)
Pine Hills Lodge, through November
7: Friday and Saturday, dinner at 7:00
p.m., curtain at 8:00 p.m.

becomes a fitting modern correlative for the egomaniacal soldier of ancient Rome. The Rep's productiorf, however has a manic-depressive quality. The mania is often done quite well, and Woodhouse never repeats a trick. But massis soften done quite well, and Woodhouse never present a trick. But you light corners on the depression seets in Forum's muscled score in on great shakes. As performed at the Beg, seets in Forum's muscled score in on great shakes. As performed at the Beg, seets in Forum's muscled score in care and the present seets of the Beg seets and the Beg seets seets and the Beg seets s

LINCH HOUR
The Pleata Dinner Theatre is staging the Jean Kerr cornedy about two offbeat couples — residents of Hampun. Beach in Massachusetts — whose lives become "entangled." Frank Wayne directs the production. Members of the cast are Julie Marrie. Kim Parisk bennet. Philip Shofher. Cynthia Schultee, and Byron LaBou. (Sm.)





Theater Directory LAWRENCE WELK VILLAGE THEATRE 8860 Lawrence Welk Drive. Escondido 749-3448

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

LYRIC DINNER THEATRE 7578 El Cajon Boulevard. La Mesa 464-1196

MIRACOSTA COLLEGE

One Barnard Drive. Oceanside 757,2131 v236

NORTH COAST REPERTORY THEATRE

NORTH COUNTY COMMUNITY THEATRE

Lomas Santa Fe Road, Solana Beach

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

CIVIC THEATRE 202 C Street, down CORONADO PLAYHOUSE 1755 Strand Way Coronado 435-4856

C.R.A. THEATRE

C.R.A. THEATRE

Mesa Boulevard, San

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

EDUCATIONAL CULTURAL COMPLEX THEATER

FOX THEATRE 720 B Street dow

OLD GLOBE THEATRE Old Globe Theatre Cassius Carter Centre Stage Estival Stage Balboa Park 239-2255

OLD MISSION PLAYERS GROSSMONT COMMUNITY COLLEGE OLD TOWN OPERA HOUSE 4040 Twiggs Street, Old Town JEWISH COMMUNITY CENTER Front and Center Theater 4079 Fifty fourth Street, San Diego 583, 3300 x 36

PALOMAR COLLEGE

PATIO PLAYHOUSE Vineyard Shopping Center 1131 E. Valley Parkway, Escondid 114 (144)

PINE HILLS LODGE

POINT LOMA COLLEGE

THE PROGRESSIVE STAGE COMPANY 715 Fourth Avenue. San Diego 232-9212

SAN DIEGO CITY COLLEGE THEATER
Thirteenth and C streets, downtown SAN DIEGO JUNIOR THEATRE Casa del Prado Theatre. Balboa Park 219-8155

SAN DIEGO MESA COLLEGE 7250 Mesa College Drive. San Dieg 279-2300 x236 SAN DIEGO REPERTORY THEATRE 1620 Siath Avenue downtown 235-8025

San DIEGO STATE UNIVERSITY
Main Stage and Experimental Theate
265-6884
Open-air Amphitheater
265-6947

SCRIPPS RANCH COMMUNITY THEATRE Wangenheim Junior High School

SOUTHWESTERN COLLEGE Arena Theater Mayan Half 900 Otay Lakes Road Chula Vista 421-1180

STARLIGHT Starlight Bowl Balbog Park 233, 3049 or 234, 5749 UNITED STATES INTERNATIONAL UNIVERSITY

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READER'S, GUIDE TO THE THEATER

Fiesta Dinner Theatre, through September 11: Tuesday through Saturday, dinner at 6:30 p.m., curtain at 8:15 p.m. Matinee Sunday, buffet eon at noon, curtain at 1:15 p.m

Ancheron et nono, curtain et lui5 prin.

MACBETH

Odd Globe director Jack O Briens is a
radiculy different Macheth, in a
recommendation of the recommendation

and the second of the recommendation

And I on bended lone, the production
humbies all eise before the glon of the
word this actival dress like monits

and the recommendation

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elected the recomme

often has the feel of a staged reading or a concert with no tubas to look at. With Zerbe's performance, however, With Zethe's performance, however, we can follow the intentions of the production to the letter. And new appreciations of the text — the admirable aim of the director's master plan — do emerge. When Zethe speaks, we can ast back, close our year, and listen in awe. (Sm.) Cassaus. Care Coulomb Cassaus. The Cassaus of the

at 80 pm. Matines Saturiley and Sounday at 20 pm. Matines Saturiley and Sounday at 20 pm. THE MRACLE WORKER The title of William Gloson's play—doub the heroic efforts of farme of the saturile of the saturil

roles. And both Carolyn Schade and Deborah Gilmour have made the Deborah Gilmour have made the most of this rare opportunity to remain in the spotlight. As the young Keller, and without the aid of words. Schade is at once a holy terror and the subject of our deepest sympathy. As Anne Sullivan, Gilmour gives a mature, detailed, and captivating portrayal of detailet, and capitating portrayal of the integrid twonty-year-old required to do the impossible on her first job assignment, both performances are outstanding, and their bendern efforts and immensely gent Souls — energies and upfilt all evening long. (Smb.) Payers Thoster, through September 25 Tuesday th

PETER AND THE WOLF
The Magic Machine Children
Experting Company begins he second
Experting Company begins he second
Experting Company begins he second
classic last about the France Peter; the
Big Bad Wolf, and — in thi nerve—
adaptation by Lynn Benchenthau Reife
Experting Company
E

1100 am and 200 pm.
THE RINALS
Issert to the CM Globe's current
Festival Stage production of The
Fistival Stage production of The
Fistival Stage production of The
Fistival Stage production and it
fisting the Company of the Company of the Company
and actors Paston Whitehead and
Tom Lacy suigageds a repetition of the comits uplandors offered all sat
addition of David Option Sterns
Katherine McCarth, and Jonathan
Anchary confirmed the promits of a
Katherine McCarth, and Jonathan
Anchary confirmed the promits of a
however, the director's attitude toward
Shreidan's company weakened the
performances of avereal of these first
whole, and other performances were
weaker still. The Rivals can — and I

think should — be played as a cornedy of character. On the Festival Stage it is played primarily as force. External traits are exaggerated, with armusing farcial effect, but the characters lack any intimations of fullness and depth, any suggestion that we in the audience may share fullness and digoth, any suggression that we in the addison roney share their pretensions and frailbris. Let I be suggested the suggested of the suggested of the suggested of the suggested of their own suggested in the suggested of their own suggested in the suggested i

ROMEO AND JULIET Reviewed this issue. La Jolia Playhouse, Mandell Weiss Center for the Performing Arts, through September 18: Tuesday through Sunday at 8:00 p.m. Matinee Saturday and Sunday at 2:00 p.m. For information call 452:3960.

SAME TIME, NEXT YEAR
Bernard Slade's witty cornedy —
about Doris and George, who carry on
a one-weekend-per-year affair for
twenty-five years — is packed with
funny one-liners that, were they
allowed to, could become a

smattering of discrete moments rath than a unified piece of theater. Adept at making a threadbare script kook stylish, Gaslamp Quarter Theatre director Will Simpson has staged its production with an eye not for the production with an eye fold not see each seem. In Intelligent work of the execution of the

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

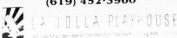
VERDICT
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READER'S GUIDE TO THE THEATER

from Europe, and each becomes caught in a web of unrequited love. murder, and misplaced justice. Patricia A. Millise directs the production. Members of the cast include Nichael Collins, Gingel Perny, Winkle Jewell, Martin Gerrish, Jarnes Berry, Ann Richardson, Anne Selcoe, Jerry Moorehead, Bill Pease, and Don Pugh. (Sm.)

Thursday through Saturday (except Thursday, September 16) at 8:00 p.m. Matinee Sunday at 2:00 p.m.

WHEN YOU COMIN' BACK, RED

RYDER? Like Robert Sherwood's The Petrified Forest, Mark Meduff's drama is set in a greasy spoon of a diner in a fortom region of the Southwest. The plays

Shewood, to Chesnov, and, in percess to Sarin Shepard). At the Bowery. Theatre, however, this is not the case. (Inder Jim Bush's excellent direction, which reliaises to pull a punch, there are no opportunities, once the evening gets rolling, to ease off the road and wax comparative. Like Teddy— Medolf's intellectual ape who brutalizes his hostages at the diner-director Bush has bulled his way through Medolf's sterary façades and has struck at the core of the play—at Teddy's instrictive ability to impoint a person's deepest fears. The Bowerty's explosive production progressively shifts its dramatic gears, from a laxy

an unpredictable escalation of claustrophobic suspense. By the second act, anything appears pos second art, anything appears on the small Bowery stage because Teddy though easily the play's funnic character, also has more than a dash of Charles Manson in his seething psyche. Kim McCallum is Teddy He converts Arthur Henderson's realistic. converts Arthur reinfersions reasons set — a richly detailed diner with the Edward Hopper tamish of a place now past its prime — into a minefield. A combination of shin-like wit and raping aggression, McCallum's Tisddy is a vulture who scavenges off the

illusions of others, all of whom are played well at the Bowery. Red Ruder played well at the Bowery, Red Ryder is actually an ensemble piece. Without fine performances by Parmela Gorman, Brian Salmon, Laurel Johnson, Caredoc Rhya, Bill Brinsfield, Kim Hansen, and especially Beldi Vallin (who is touching as Angel, a waltress). McCallum's detonating waterss), McCallum's detonating 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.



WHEN YOU COMIN' BACK, **RED RYDER?**

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a brilliant performance . . . high quality ensemble acting that simply cannot be ignored by any serious theatergoer. Hilliard Harper, Los Angeles Times

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READER'S GUIDE TO THE MUSIC SCENE

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

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

jazz festval), this week's concert agenda looks a agenda looks a leganda looks a agenda looks a leganda looks a weeks are terrific news to unproven bands like Ministry, even a leganda like Ministry is easentially wocalist /guitarist/synthesist Al Jourginsen and percussionist/ synthesist Stephen. Chage in looks a leganda looks are supported to the support musicians. Based in Chicago, Jourgensen came close to securing the Holy Crail of a recording contract can control of the control of the support musicians. Based in Chicago, Jourgensen came close to securing the Holy Crail of a recording contract and a leganda looks are supported to the support musicians. Based in Chicago Lourgensen came close to securing the Holy Crail of a recording contract and a leganda looks are supported by the support of the support 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

Symp.athy. 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



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

naturally to juxtaposing the post-punk with its more celebratory counterpart. Missing at this juncture is a well-developed sense of melody (or, at least, hook), something (or, at least, nook), 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 foot which secounts for their middle and trin 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 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 Tm convinced that if Al Jarreau 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, Jarreau made the "mistake" of establishing some credentials as a jazz-y singer before hitting the big bread with his last at bum. Breuking Away. Since then, and

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 noticed in his current output a lessening of the vocal adventurism 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-traified artists who jazz or jazz-trained artists who flop miserably. The road to pop gold is strewn with the bodies of jazzbos who condecemed to try pop as a means of quickly and easily replenishing their bank accounts. What these people found was that it wasn't 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 sazz 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 simmicky now than before, and I applaud him for working hard at making some of the best a making some of the best 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



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Marc Berman







Tim Weisberg at Humphrey's, and the Untouchables and Manual Scan at SDSU's Backdoor. On Sunday, Charlie Daniels

evido must hold the Guinness record for "most bad notes during a fiddle performance"— brings his band to San Diego Stadium for a post-Padres game concert that also features singer Juleo Newton; Tiesday has the Blijk Kyke Quintet at the San Diego City College Theatre in a continuation of the "Jaza Low India of the "Jaza" Low feature in the proposed or india music series" Wednesday featuring the Rebel Rockers, Dirk Debonaire, and the Bytes. who must hold the Guinness



Al Jarreau: SDSU's Open-Air Amphitheatre, Friday, September 9, 8 p.m. 265-6947.

The James Harman Band: Spirit. Friday. September 9, 9 p.m., 1130 Buenos, 276-3993.

Tim Weisberg: Humphrey's, Saturday, September 10, 6:30 and 9 p.m., 2303 Shelter Island Drive, 560-9800.

The Untouchables and Manual Scan: SDSU's Backdoor, Saturday, September 10, 7 and 10 p.m. 265-6947.

September 10, 9 p.m., 1130 Buenos, 276-3993.

The Charlie Daniels Band and Juice Newton: San Diego Stadium. Sunday, September 11, following the Padres baseball game, Mission

"Jazz Live" featuring the Billy Kyle Quintet: San Diego City College's Theatre, Tuesday, September 13, 8 p.m., 14th and C streets, 234-1062.

Rebel Rockers, Dirk Debonaire, and the Bytes: Belly Up Tavern, Wednesday, September 14, 9 p.m., 143 South Cedros Avenue, Solana

Shadowfax: Humphrey's, Thursday, September 15, 6:30 and 9 p.m., 2303 Shelter Island Drive,

Elvis Costello and the Attractions and Aztec Camera: Sports Arena Thursday, September 15, 8 p.m.

Willie Dixon and the Chicago Blues Stars and Five Careless Lovers: Belly Up Tavern, Thursday, September 15, 9 p.m., 143 South Cedros Avenue, Solana Beach 481-9022.

The Generation Band with Robben Ford and Victor Feldman: Humphrey's, Friday, September 16, 6:30 and 9 p.m., 2303 Shelter Island Drive, 560-9800.

Four Eyes: Belly Up Tavern, Friday, September 16, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

KGB Sky Show featuring Def Leppard, Eddie Money, and Motley Crue: San Diego Stadium, Saturday, September 17, 3 p.m. 292-1360.

Amie Rich and His Big Band Music



Entertainment by the Sea

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



The West Coast Band

Thursday, Friday & Saturday, September 8, 9 & 10

The West Coast Band, live at the beach. Join guitarists Loren Smith & J. J. Babin, bassist Tom Doyle, and drummer Bill Burhans for a night of good time and rock 'n' roll. Don't miss' em.



Sunday & Monday, September 11 & 12

Batten down your hatches! The Hurricanes will blow you away with raw "house-party" blues and rock & roll. Bobby Chevrolet — guitar: Spider Webb — drums; Ralph Lewis — bass; Michael Aristotle — harmonicas; Dave Camp — Hammond organ, piano



Tuesday & Wednesday, September 13 & 14 Le Chalet, Ocean Beach's innovative night club, introduces the newest addition to the rock in 'roll scene in San Diego. It's WHITE DWARF—featuring Michael Sherman and Claudio Martin, lead guitar and vocals; Mark Taylor, Latin percussions; Don Rosolino, bass; and Craig Marshall,

Monday Night Football is back 7 foot wide screen T.V. Chargers vs. K.C. Chiefs

Monday, September 12, 6 p.m. 5046 Newport Ave. Ocean Beach 222-5300

Thursday TONIGHT METAL HEADS PRESENT

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Friday SEPTEMBER 9 CHICAGO BLUES ROCK & ROLL

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Saturday SEPTEMBER 10

MINISTRY

BRUCE JOYNER & THE **PLANTATIONS**

THE SEVENTH

TUCSDAY SEPTEMBER 13 From San Bernardino County FREAKS AMOR

DARK CROW and THE ODDS

Wednesday SEPTEMBER 14 GINGER & THE SHARKS BOWLING FOR LARVA PUMP HOUSE GANG

TOTALO TOWN Sept. 15th: Heavy Metal from London ALLES with MCKAL Sept. 15th: Heavy Metal from London ALLES with MCKAL Sept. 14th: 15th Sept. 15th: 15t

The in a SNRCK bend without the Most front, and fault a sphere of the Control of



Celebrate San Diego!





Fri., Sept. 30
"Opening Night": Sonny Rollins, Betty Carter & Her Trio Mandeville Auditorium, UCSD 8:00 P.M.

8:00 P.M. Pre-Concert Reception with photography exhibit: Los Vineros Winery — 6:45 P.M. \$16:00 (Advance)*; \$18:00 (At Door)*

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



"Artists of the 80s — International": Michel Petrucciani, Tania Maria Mandeville Auditorium, UCSD — 8:00 F \$9.00 (Advance)*; \$11.00 (At Door)*

"KOOL JAZZ Picnic 2": Dave Brubeck, Carmen McRae, Charles Lloyd Quartet, George Russell New York Big Band South Lawn, Revelle Campus, UCSD — 12:00 NOON · 6:00 PM. \$12:50 (Advance); \$14:50 (At Gate); Children under 12: Half-price

KOOL JAZZ Picnics will take place rair, or shine. NO hottles or alcoholic beverages permitted at the picnic site. Easy parking OR take KIFM "Picnic Shuttle" from four locations — 95.00 round trip. For Shuttle information and reservations, phone (619) 260-1771.

Pre-Festival Events Friday, September 23 · Wednesday, September 28 Ticket Information: Tickets for festival concerts on sale now at all Ticketron outlets. Ticketron Phone Charges, (619) 231-3554.

For general Festival information, call (619) 454-3520 or (619) 459-1404. *Reserved Seating Artists subject to change.

Official KOOL JAZZ Hotel: (S) Sheraton on Harbortsland Official KOOL JAZZ Radio Station: LICE Out

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The Mighty Wurlitzer **Theatre Pipe** Organ

turing Chris Gors California Theatr 4th & C. Downtown, San Diego September 10 - 7.30 pm \$5 donation \$4 Senior citizens 279-2867 or 561-2269



September 17, 6 p.m., East County, 443-6364 or 565-3602,

Gleaming Spires: Spirit, Saturday September 17, 9 p.m., 1130 Buenos, 276-3993, Stenben Stills: Humohrey

iday, September 18, 6:30 and 9

Bob James and His All-Star Band:

Humphrey's, Monday and Tuesday, September 19 and 20, 6:30 and 9

Supertramp: Sports Arena. Wednesday, September 21, 8 p.m. 224-4176. The Flirts: Rodeo, Sunday, September 18, call for time, La Jolla Village Drive and Villa La Jolla Drive, La Jolla, 457-5590.

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

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

p.m., 2303 Shelter Island Drive. 560-9800. Roomful of Blues: Belly Up Tavern Thursday, September 22, call for time, 143 South Cedros Avenue, X and the Blasters: Fox Theatre, Tuesday, September 20, 7:30 p.m., 720 B Street, downlown, 253-4203. a Beach, 481-9022.

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

Amphitheatre, Friday, September 23, 8 p.m. 265-6947.

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Monday Night FOOTBALL



GIANT BOWL OF CHILI \$1.50

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

September 9 Art Resnick, Paul Delnero September 10 Dave MacKay, Lori Bell

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Sept. 23-Oct. 2 way to play it. KOOL

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

"New Music/New Jazz": The Harry Partch Ensemble, James Newton's Wind Quintet

Old Globe Theater, Balboa Park - 8:00 P.M. - \$8:00*

n., Sept. 25 "A Completely Off The Wall Evening": Weba Garretson, The Wallets

La Jolla Museum of Contemporary Art - 8:00 P.M. - \$6:00

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 Joila. CA 92038. Include \$1,00 per order for handling and self-addressed, stamped envelope for return of tickets. For general Festival information, call (619) 454-3520 or (619) 459-1404. Artists subject to change.

*Reserved Seating

Official KOOL JA27 Hotel (S) Sheraton on Harbortsland Official KOOL JAZZ PUES OUT

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> NAMA STATION AND ALL DECERBON DUTLETS SPECIAL V.P.
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For booking information contact Talavisions 275-4315 755-3443

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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

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Door prizes, super drink specials
506 beer & wine 'til 10
506 well drinks 'til 10
No cower 'til 10. No cover with 100 lege I.D.
Sunday-Wednesday all night
koff Sunday Spm-9pm 96 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,

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Free dinners from Filippi's Pizza Grotto
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Free record albums, T-shirts, Morn's credit cards
JOIN THE FUN!

Kenny Loggins: SDSU's Open-Air Amphitheatre, Saturday, Septemb 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.

Weba Garretson 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: Belly Up Tavern, Sunday, September 25, 9 p.m., 143 South Cedros Avenue, Solana Beach.

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

The Jon Faddis Band with James Williams: San Diego City College's Theatre, Tuesday, September 27, 8 and 10 p.m., 14th and C streets. 234-1062.

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

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

Bus Boys and John Scott: Belly 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 Wynton Marsalis Quintet with Bobby McPerrin, 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 Petrucciani and Tania Maria: UCSD's Mandeville Auditorium, Saturday, October 1, 8 n. 454-3520 or 459-1404.

Diana Ross: Sports Arena. Saturday, 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.



North County Barr-X Ranch House, 1993;

Belly Up Tavern, 143 South Cedri



THIRD EAR RECORDING STUDIO

Friday, September 9 9pm Caribbean Rock & Roll

IAMES HARMAN BAND



IAMES HARMAN BAND

MIGHTY FLYERS

THE FIVE **CARELESS LOVERS**

& THE BYTES



REBEL ROCKERS DIRK DEBONAIRE



Tickets available at Belly Up Tavern and all Ticketron outlets.

FREE AFTERNOON CONCERTS 6 TO 5 PM

STONE'S THROW Wednesday Vintage lazz & Swing

CHICAGO SIX Friday

WHOLLY CATS



FOR INFORMATION CALL 481-9022

The James Harman Band, rock and 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 Careless Loors, blues and rhythm Careless Lovers, blues and rhythm and blues, Sunday; the Mar Dels. vintage rock, Monday; the International Reggae All-Stars, reggae, Tuesday, Original Music Showcase featuring the Redel Rockers, Dirk Debonaire, and the Bytes, Wednesday, Aftermoon Concerts: Stone's Throw, vintage jazz, sving, and rock, Wednesday, the Chicago Six, Dixeland, Friday Wholly Cats, '40s swing, Sunday, International Reggae All-Stars.

Encinitas, 436-7397; Illusion, rock and roll, Thursday through Saturday; the Echoes, vintage rock.

Bookworks/Pannikin Coffeehouse and Bookstore, Flower Hill Mall, 2670 Via de la Valle, Del Mar. 755-3735: Walter Clark, classical guitar, carly evening Friday.

Marcos Boulevard (at Highway 78). San Marcos Houlevard (at Highway 78). San Marcos 744-4120-1.J. Service and the Midnight Riders, country. Wednesday through Saturday, and Sunday afterpoort box Charlie's Nightclub, 680 West San

The Chopping Block, 1740 East Vista Way, Vista. 726-8770: Dakota, rock and roll. Ruesday 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. 275-6556: Cimarron, country, Wednesday through Saturday. Distillery Nightclub, 140 South Distillery Nightchub, 140 South Sierra Boulevard, Solana Beach, 755-6733: The Reflectors, rock of the 80s. Tuesday through Saturda Incognito Rockers, rock and roll, Sunday and Monday.

Gizmo'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.

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

Girmo's, 380 North El Camin

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

The Flying Bridge, 1103 North Hill Street, Oceanside, 722-1151: Denny Tymer, contemporary, Russday Henry's, 264 Elm Street, Carlshad. 729-9244: Tony Soraci and Co. with Judy Ames, contemporary, Tuesday through Saturday. through Saturday; Don Tennison, contemporary, Sunday and Monday

Hiil 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.

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Tuesday Ladies' Day
11:00 em-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

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

Banquet facilities available



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

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

Bruce Cameron Hollis Gentry Ensemble

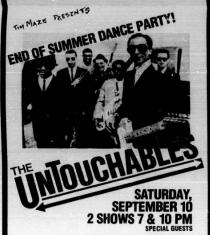
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Tuesday is

Ladies' Night \$1.00 drinks

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

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91× The Rock of the 80's! **A Dance Concert with**



THAT'LL DO NICELY



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

> general public \$6.00 Aztec Center Box Office 265-6947 and all ticketron outlets

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

Ken's Pub, 1330 North Santa Fe. Vista. 940-9068: Jack Johnson. country, Friday.

Monterey Jack's, 11940 Bernardo Plaza Drive, Rancho Bernardo. 566-2400: Rapture featuring Gina Robles and Carl Ross, contemporary, Thursday through Saturday; Double Dose, contemporary, oldies, and sing-along, Tuesday: the Bre

Chuck's

Steak

La Jolle'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 ba Dinner served Monday—Saturday

Live Jazz 7 nights a week with

New Tuxedo Jazz Band

1250 Prospect, McKellar Plaza, La Jolia 454-5325

Dinner served Monday—Saturd: 5:00 p.m.—11:30 p.m., Sunday 5:00 p.m.—11:00 p.m.

rock and pop, Wednesday

Noodle's, 315 South Pacific Highway, Solaria Beach, 755-2585: Double Vision, contemporary, Wednesday through Saturday. Old Time Cafe, 1464 North

Highway 101, Leucadia, 436-4030; Carlos O[†]meda, Latin and American folk and originals, Thursday; Mary McCaslin and Jim Ringer, folk and country, Friday; the Iron Mountain String Band, mountain music String Band, mountain music, Saturday; Dan Grant, classical guitar, Sunday brunch, Peter Sprague Trio, jazz, Sunday afternoon, Johnny Walker, English folk music, Sunday evening; Old Time Hoot Night, Tuesday; the

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

Orion Duo, classical guitar, Wednesday.

Pancho's, 1309 Camino Dei Mar. 481-0414: Jack Costanzo, Scheme, ack Costanzo, contemporary Marerican and Latin music, Wednesday through Saturday, the Five Careless Lovers, blues jam session, Sunday afternoon.

Pea Soup Andersen's, 890 Palomar Airport Road, Carlsbad. 438-0880: U.S. Male, rock and roll, Thursday

through Saturday: Chain Reaction orary. Wednesda

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

Pomerada Club, 12237 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 Banx, rock and roll, Wednesday through Saturday

Downstairs Lounge: Debi Pace, Marino, and York, contemporary, Tuesday through Saturday. Dining Room: Peter Robberecht,

Avenue Carlshad 729,2989 CW

Pamada Inn. Scotty's Pub. 2500

South Escondido Boulevard, Escondido, 747-5000: Ted and Dave

contemporary, Tuesday through Saturday; Robert and Tonya, contemporary, Sunday and Monday

Rancho Bernardo Inn. 17550

Bernardo Oaks Drive, Rancho Bernardo, 487-1611, 277-2146

Ralph and Eddle's, 390 Grand

Oh! Ridge



Thursday - \$1 well Margaritas rom 9:00 pm-1:30 am

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Every Tuesday — Fantasy Fashions A Fashion Auction

Wednesdays are for ladles — 95¢ well drinks for ladle and kamikazes 2 for a dollar for all

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RICK ROCKWEII

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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



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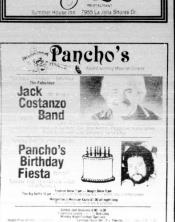
50 c Hot Dogs 50 c Chili Special Happy Hour prices 4 00pm-Close

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

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

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





Larios

Roxy, 517 Fast First Street, Friendas, 436-5001 Future Primitive teaturing Turris and Juma Santos, jazz, Friday and Saturday, Dance of the Universe Orchestra, jazz, Sunday.

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

The Shepherd Cafe, 1226 South Highway 101, Encintas, 753-1124 Live music, seven nights, call club for information.

Skipper's, Broadway at Center City Parkway, Escondido, Paris, rock and roll, Thursday through Saturday.

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

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

Pequid Flats, 3299 Mission Avenue Occanside, 757-7757. The Illegals, rock and roll, Thursday through Saturday, audition night, Sunday, Nightwings, rock and roll, Monday through Wednesday.

That Pizza Place, 2622 El Camino Real, Carlsbad, 434-3171; Tony Ortega and the North Coast Jazz Society, jazz, Friday.

Valley Center Inn Saloon, 27555 Valley Center Road, Valley Center, 749-1466: Fat Chance, country rock, Friday and Saturday.

Vista Entertainment Center, 435

Carlos Murphy's, 4303 La Jolla Village Denve, La Jolla, 457-4470; Edent right with Robb Huff.

Casina Valadier, 1445 Lamont, Pagin, Heach, 270, 8650 Phil

Saturday happy hour and evening

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SAME Seat Availability
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Box Office For ALL

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Sept 9 & 11
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"DOUBLE HEADER"
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LAST HOME STAND!
LA DODGES
September 28 & 29
ATLANTA BRAIVS
Sept. 30, Oct. 1 & 2

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GAMES

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MOLLY
HATCHET
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Tuesday, Sept. 27, 999

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GUITAR QUARTET
Inday, September 16, 8PM
Sherwood Holl
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Contemporary Art

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KGB-FM 101 SKYSHOW VIII * * Stanting Def Leppand, sole Money, Molley Crue

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OFFICIAL TELESEAT

Whiskey Flats, 1260 West Valley Whiskey Flats, Low West, Alace Parkovay, Escondible, 745-86-00; Automatics, rock and roll, Thursday through Saturday, Paris, rock and roll, Sunday and and Monday; Destiny, rock and roll, Tuesday and Wednesday.

Winner's Circle Lodge and Teanis Club, 550 Via de la Valle, Solana Beach, 755-6000; Rick Michael, arriety, Wednes lay trough Sunday; Minn Smythe, contemporary and standards, Tuesday.

Beaches

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

Bahia Hotel, 998 West Mission Bay Drive, Mission Bay, 488-0551; Mercedes Lounge: Signed, Scaled, Tuesday through Saturday; iazz jam session with Jeannie and Jimmy Cheatham, early evening Sunday Piano Bar: Buddy Reed, Bresday through Saturday: Bob MacLeod, Sunday and Monday.

Beach Club, 1921 Bacon Street, Ocean Beach, 222-6822; Man's Best Friend, rock and roll, Thursday; 10:01, rock and roll, Friday and Saturday: Fuze, rock and roll, Wednesday.

Cantina Zona Rosa, 5509 La Jolla Boulevard, La Jolla. 454-3288: Live jazz, Sunday, call club for information.





Churk's Steak House. 13

The Comedy Store, 916 Pearl



Mustang Club/Rocking Horse Thursday through Saturday, dance to recorded country music, Sunday Ken Ross and Friends, country. Tuesday and Wednesday, Rocking thorse Salson: Dance to recorded nock and roll. Wednesday through Saturday. Dr. Downs, hypnotist, Friday and Saturday.

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

Rodeo, 8980 Via La Jolla, La Jolla Rodeo, 8980 Val La Jolla, La Jolla, ASC, 3500 Moving Engels, took and roll. Thursday through Saturday, the Mar Dels, cuttage rock the Spiral Brothers, 50s and 50s rock. Suriday: Phantasy rock and roll. Morday: Chibband, rock and roll. Thesday and Wedresday.

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

Silver Fox, 1873 Garnet Avenue, Pacific Beach, 273-9190, Cowjazz

country swing. Friday:

The Syndicate Night Club, 2176

Texas Teahouse, 1970 Voltaire Street, Ocean Beach, 226 8849 Drivin Wheel, blues and thythin he Balzi Band, rock and roll,

Vacation Village Hotel, Bay Lounge, Vacation Isle, Mission Bay, 274-4630: Shine-It-On, contemporary, Tuesday through

Saturday, musical entertainment Sunday and Monday, call club for

Windrose, 1935 Quivira Road, Marina Viliage, Mission Bay Park, 223 Talls. The New Dallas Collins Band, rock and roll, Biesday through Safurday, Heroes, rock and roll, Sunday and Monday.

San Diego North

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

201-7131: Carl Simmons and Southern Comfort, country, Tuesday through Saturday, Tom Commodam, country, Wednesday

rock and roll. Buesday through

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

Black Angus, 10370 Fr.ars Road, Mission Valley, 563-5862; Risque, top 40, Tuesday through Sunday.

nbury's, 9906 Mira Mesa ilevard, Mira Mesa, 578-8666; Henning, contemporary day through Thursday, Johnny illac and Ace, contemporary

itar, early evening Tuesday ough Friday.

rystal's Frat House, 5404 Balboa wenue, Clairemont, 279-2390. The lar Dels, vintage rock, Thursday frough Saturday, Double Dose, emporary, oldies, and

THE NEW

DALLAS

COLLINS

BAND

the Twotones, rock and roll. Tuesday and Wednesday.

Donegal's, 5323 Mission Center Road, Mission Valley, 297-6370; Brian Stevens, contemporary, Thursday through Saturday.

Flanigan's, 5373 Mission Cent Flanigan's, 5373 Mission Center fload, Mission Valley, 293 86355 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 Skidgel, piano bor, Thesday through Saturday, Gary Narramore, jazz, Sunday and Monday.

Haiji Baba, 104 Mission Valley 298-2010; Live Arabic 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,

The all new Windrose presents

Islands Lounge, Hanalei Hotel. 2270 Hotel Circle North, Mission Valley, 297-1101, Pat Fitzpatrick, popand jazz, Thursday through Saturday, Mike and Lynn Cherry. Monday, Signed, Scaled, and Delivered, contemporary, Tuesday and Wednesday

La Hacienda Cantina, 878 Hotel Circle South, Mission Valley. 298 8281: Mike Murphy, comedy and music. Wednesday through

Lehr's Greenhouse, 2828 Camin Lehr's Greenhouse, 2928 Carnino del Rio South, Mission Valley, 200 2928. The Siers Brothers, rock and Beatles music. Thursday through Saturday, with the London Hoothers, Finday and Saturday, Time Machine, virtuaje rock, Sunday and Monday, Hoose, took, and roll, Thesday and Wednesday.

Monk's, 10475 San Dwgo Missior Road, Mission Vailey, 563-0060 Forward Motion, contemporary, Tuessday through Saturday.

Monterey Whaling Company, 887 Valley, 291-1638; Bill Brackett,



Peter Sprague Trio and **Pacific East Espresso**

will team up for great jazz 8:30 pm to 13:30 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 moming of jazz entertainment. September 11 & 25.

Jazz by Freefall September 16, 17 & 18.

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Men customers get a chance to dance. Free drinks to first 106 people before 9:59.

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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

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Rock and Roll Happy Hour Every Friday Doors open at 5:00 p.m. Hot and cold hors d'oeuvres Well drinks 754 Draft beer and wine 504 September 9, 5:30–8:30 p.m. 9:00 p.m. 1:30 a.m. oozo

Surprise guest Coming attractions: Wednesday-Saturday, September 14-17





No cover-all bands start 9:00 pm

Thursday, September 8

TUMBLING DICE

HURRICANES

Sunday September 11

AUDITION NIGHT Monday September 12

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

Pavillon Lounge, Town and Country Hotel, 500 Hotel Circle North, 291-7131: Sea Breeze, The Moonglow, 4615 Clairemont Drive, Clairemont, 273-1022; Justice, top 40, Tuesday through Saturday; live country music, Sunday and Monday, call club for Peter D's, 5149 Clairemont Mesa Boulevard, Clairemont, 277-3217: Live entertainment, Thursday

Navajo Inn, 8515 Navajo Road, San Carlos, 465-1730: BBC, rock and roll, Tuesday through Saturday; the Us Band, rock and roll, Sunday and P.J.'s Lounge, 10789 Tierrasanta Boulevard, Tierrasanta, 292-5338

Pal Joey's, 5147 Waring Read.

Allied Gardens. 286-7873: Fro Brigham's Preservation Band, Dixietand, swing, and oldies, Friday and Saturday

through Saturday, call club for

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

Live entertainment, call club for

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

Spirit, 1130 Buenos Avenue, Bay Park, 276-3993: Conquest, rock and roll, Panther, rock and roll, Claude Coma and the IVs, rock and roll, Thursday; the James Harman 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 Arnor, rock and roll, tine Odds, rock and roll, Dark Crow, rock and roll, Tuesday, the Pumphouse Gang, rock and roll, Ginger and the Sharks, rock and roll, Bowling for Larvae, rock and roll, Wednesday.

Springfield Wagon Works, \$255 Kearny Villa Road, Kearny Mesa, 565-2272: Jo Treanor, piano bar, Thursday through Sunday.

Tio Leo's/Mira Mesa, 10787 Camino Ruiz, Mira Mesa, 695-1461:

and Tuesday: Joe Stewart. 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, 280-9944; 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 Monelly, et al. Ichib for information

an Diego South

ony's Harborside, 1355 North or Drive, downtown. (358: Oh! Ridge, comedy and c, Tuesday through Saturday.

acle Bill's, 1880 Harbor Island Harbor Island, 297-1673: reston, contemporary, day through Saturday.

House, 2040 Harbor Island Harbor Islar d. 291-8010: ludson, comedy and music y through Saturday; Robb Scheidt, contemporary, Monday,

Cafe del Rey Moro, 1549 El Prado, Balboa Park. 234-851I: William Wright, piano har, Tuesday through Saturday; Benji, Jazz, Sunday.

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

Doc Masters, 2051 Shelter Island Drive, Shelter Island, 233-2572: The Spud Brothers, '50s and '60s rock, Tuesday through Saturday,' the Moody Dudes, contemporary,

Sunday and Monday.

Dookle's, 4225 El Caion Boulevard. East San Diego. 283-6581: Paul Gregg, piano har. Wednesday through Monday.

Drowsy Maggie's, 31st Street and University Avenue, North Park. 298-8584: Sleazy Blues Night with Patty Hammer, Don Strandberg, and David Kendall, Thursday; Backstreets, folk and originals Friday: the Paradise Street Bane folk, Saturday; Paco Sevilla and loik, Saturday, Paco Sevilla and Rodrigo, flamenco guitar, Sunday; Old Time Hoot Night, Monday; Dancing Bears, folk, early evening Tuesday, Siamsa Gael Ceili, traditional Irish music, Tuesday evening: Bluegrass Jamboree, Wednesday.

Mona Lisa Restaurant and Cocktails, 2061 India Street, downtown, 234-4893; Guy and Jackie with Gil Warner and guests Italian songs, pop standards, and opera, Saturday.

Morgan Restaurant, 515 Fifth Avenue, downtown, 232-3352; Jazz af Morgan with Art Resnick, Paul Delnero, 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 Azarello Quartet, jazz. Friday and Saturday.

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

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





STATUS

Monday, September 12—500 drinks 8-10pm
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Sunday \$1 Drink Night Friday & Saturday 7—9 pm \$1 Drinks





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Double Dose 8 pm to Midi 9 p.m. to 1 a.m



5404 Balboa Ave. Clairemont, 279-2390

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

Prophet Restaurant, 446i University Avenue, East San Diego 283-7448: The Orion Duo, classica guitar, early evening Wednesday and Saturday; Lori Bell and Friend jazz, early evening Thursday; Lori Bell and Shep Meyers, jazz, early

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

Sheraton Harbor Island, 1386 Sheraton Harbor Island, 1380 Harbor Island Drive, Harbor Island. 291-2900: Reflections: The Newports, variety, Monday through Saturday: Ducktail Revue, vintage rock, Thursday and Friday happy

Soledad's, 425 West B Street. downtown, 232-7588; Harvey and 52nd St. Jive, jazz, standards, and show tunes. Wediesday through

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

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

The Boondocks Restaurant, 8320 Parkway Drive, La Mesa. 465-3660: Piano bar featuring Dale Pearson, Tuesday through Thursday, and Tony Payne, Friday and Saturday:

Bruce Robbins, "good-time variety" sing-along, Sunday.

Bull and Bear, 690 North Second Street, El Cajon, 440-5757; Delene contemporary, Morday, Steve Mouzas and Finest Action, contemporary and oldies, Ruesday through Saturday.

Driftwood Lounge, 5286 Baltimore Drive, La Mesa, 462-0533: Junction, contemporary, Tuesday through Saturday, Shenandoah, 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

Mickey D's, 9563 Mission Gorge Road, Santee. 448-9934: Fuze, rock and roll, Thursday through Saturday. Kentucky Stud, 11377 Woodside Avenue, Santee. 448-3402: Country Justice, country. Thursday through Saturday; Rawhide, country, Sunday.

Mr. Bill's Backroom Saloon, 399 North Magnolia, El Caion.

Lakeside, 443-9591; Branded, country, Thursday through Sunday

Lorenzo's, 596 Broadway, El Cajon.

Lorenzo's, 596 Broadway, El Cajor 442-9696: Vizion contemporary and originals, Tuesday through Saturday, Fro Brigham's Preservation Band, Dixieland jazz, Sunday and Monday.

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

Street, El Cajon, 442-5573: Gravel Canyon, country rock, Tuesday through Saturday.

Magnolia Mulvaney's, 8861 Magnolia Avenue, Santa

Lakeland Resort, Highway 79, Cuyamaca, 765-0736; Live music, Friday and Saturc'sv, call club for AA7-A500: Dusty Best. contemporary, Wednesday and Thursday, Take Two, contemporary, Friday and Saturday; open stage talent show, Sunday. Lakeside Hotel, 9940 River Street.

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

The Ox Bow Inn, 9816 Campo The Ox Bow Inn, 9816 Campo Road, Spring Valley, 469-9615: Dan Rivers and Terry Martin, country, Tuesday through Thursday; Curly Lyon and the Sundowners, country, Friday and Saturday.

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

Silver Spur, 7941 Mission Gorge Road, Santee, 448-4882: Coyote with Terry Darling, country swing, Tuesday through Saturday.

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

Van Winkle's, 10055 Mission Gorge Road, Santee, 449-0060; The Brand X Band, country, Thursday through day, and Sunday afternoor

South Bay

loots at the Reach, 717 Seacoast aloots at the Beach, 717 Seacoast ive, Imperial Beach, 575-0889; inger and the Sharks, rock and II, Thursday and Sunday; live rock d roll, Friday and Saturday, call and roll, Friday and club for information.

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

Country Bumpkin, 1862 Palm Avenue, Imperial Beach, 429-1161: The Savery Brothers, country, 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

La Maze, 1441 Highland Avenue, National City. 474-3222: Bruce Robbins, guitar sing-along, Tuesday through Thursday: East Coast, contemporary, Friday and Saturday Landmark Cocktail Lounge, 2511

ALL DANCE STUDIOS ARE NOT ALIKE

Saturday; live rock and roll, Sunday and Monday, call club for information; Bandit, rock and roll, 475-7313; Fonda Turner and the Silver Spurs, country, Friday and Tuesday and Wednesday.

Avenue, Chula Vista, 422 1566; Lee Whittington, country and contemporary, Thursday through Saturday. The Lantern, 1322 Third Avenue, Chula Vista, 427-4200; Liellion, rock and roll, Wednesday through

Oasis Bar, 1121 Third Street, Chula Vista, 426-2977; Whiskey Hungry Hunter, 1344 Palm Avenue, Imperial Beach. 423-0953; Robb Huff, contemporary, Friday River, country, Thursday through and Saturday.

Old Bonits Store Restaurant, 4014 Bonita Road, Bonita. 479-3537: Hutch's, 1463 Palm Avenue, Imperial Beach. 423-3479: Wayne Gire, contemporary and country rock, Thursday through Saturday. Supercoit, country rock, Friday and Saturday.

Joey's, 415 Broadway, Chula Vista. 420-4828: The Beat Brothers, Beatles, oldies, and country rock, Tuesday and Wednesday, Louie and Piña, contemporary and Latin, 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, Chuia Vista. 426-2500: Rex Paris, standards and contemporary, Tuesday through Saturday.

Teapot Inn, 1060 Broadway, Chula Vista. 427-1304: Blue Skies,

HAPPY HOUR

66¢

Raphael's

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

Wild Turkey, 5080 Bonita Road, Bonita, 267-2550; Network, rock and roll, Thursday through Saturday; Power Tool, rock and roll, Sunday; Incognito Rockers, rock and roll, Monday through Wednesday.

PERFORMERS

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

Rock & Roll

Bandit: Black Angus/Chula Vista BBC: Natajo Inn The Beat Brothers: McP's, Joey's The Beckett Band: Bobby G's The Belair Boys: Gizmo's The Blitz Brothers: Trojan Horse Bowling for Larvae: Spirit Bratz: Maynolia Mulvaney's The Breakers: Monterey Jack's The Breakers: Monterey Jack's
The Bytes: Belly Up Towern
Claude Coma and the IVs: Spirit
Clubland: My Rich Uncle's. Roden,
Flanigan's
Conquest: Spirit
Crystal: My Rich Uncle's,
Flanigan's

Flanigan's Dakota: The Chopping Block Destiny: Dance Machine, Whiskey

The New Dallas Collins Band:

Sept. 23-Oct. 2

The New Dallas Collins Band: Windrose Dark Crore: Spirit Windrose Dark Crore: Spirit Dirk Debonative Belly Up Taworn, Flunigaris, Magnadia Mathieweys: Ducktail Revuer Country Bumpkin, Islands Leunge Echoes: Bobby Ge The Features Red Coat Irm Four Eyes: Holizon Preaks Amors. Spirit Fuse: Beach Club









Tonight, Thursday, September 8



The fabrilous Spud Brothers

Sunday & Monday, September 11 & 12 **MOODY DUDES**



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Nightclub, Wild Turkey
Bruce Joyner and the Plantations Spirit Kicker: Baxter's The Bill Kirkpatrick Quartet: Jolly

Roger/Oceanside
The Russ Kirkpatrick Band: Jolly
Roger/Oceanside
The London Brothers: Flanigan's.

The London Brothers: Fluriques, Lahr's Corenhouse
Man's Best Friend: Beach Club
The Mar Dels: Crystal's Fin Act of the Mar Dels: Crystal's Fin Act of the Mighty Flyers: Belly to Travern Ministrys Spirit
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Moving Targies: Halegon; Rodeo Network: Hild Turkey
The Normalis: Ause Marphy's
Notarious; Mr. Club
The Odds: Spirit
The Odds: Spirit

Notorious: Nix Club
The Odds: Spirit
Oose: Halcyon, Old Pacific Beach
Cafe

Cafe
Panther: Spirit
Parts: Skipper's, Whiskey Flats
Phantasy: Rodeo
Planet: Vista Entertainment Cente
Playground Slap: Syndicate Night

Plants Visto Entertainment Center Playground Shup Syndicate Night Chib Properties Shup Syndicate Night Chib Protest Tools Villel Turkey Protest Tools Villel Turkey Protest Tools Villel Turkey The Planghouse Gengs Seriet Robel Rockers: Beilg ly Faxon The Reflections Desirillery Nightchab, Germo's The Robent Stelliery Nightchab, Germo's The Robent Signa Germo's, Beilg ly Faxon Rockery, Visto Entertainment Roben Banas: Pleasy Mine Co. RPM: Black-Papies Ricigion, Black-Angus; Chale Vista The Sevenths: Spinis Ricigion, Black-Angus; Chale Vista

The Seventh: Spirit The Siers Brothers: Lehr's

Spectra: Turquoise Lounge The Spud Brothers: Doc Masters.

Rodeo atus: Park Place, Red Coat Inv Status: Park Place, Red Coat in Sultress: The Alamo 10:01: Beoch Club This Kids: Distillery East Time Machine: Lehr's Greenhouse The Bootones: Crystal's Frat

The Us Band: Navajo Inn U.S. Male: Pea Soup Andersen's

Jose Murphy's
The West Coast Band: Le Chalet.

Contemporary/ Top 40

Ambition: Black Angus/Kearny
Meso Judy Ames: Henry's Dusty Best: Mr. Bill's Backroom

Saloon
The Billy and Annette Duet: Moby's Broiler
Blue Skies: Teapot Im
Brown Sugar: Sexton's
Chain Reaction: Moral's, Pea Soup

Andersen's Change of Heart: Legend's Restaurant Jason Chase: Fish House West

Mike and Lynn Cherry: Islands Lounge Doris Cole: Hotel del Coronado Jack Costanzo: Pancho's Donna Cote: Tom Ham's

Barry Cunningham: Hill House. Gentleman's Choice Ed Cunningham: Hungry

Hunter/El Cajon Cathy Curtis: Hungry Hunter/El Denny and Kristina: Sandtrap

Lounge Double Dose: Monterey Jack's.

Crystal's Frat House Double Vision: Noodle's Dusty and Melissa: Tom Ham's Mike Edwards: Hungry Hunter/E)

serv. Tin Love's Alline Mose Forward Motion: Mean



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MANUAL SCAN

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bib Hufft: Carlos Marphy;
Multamy St Coronado, McP's,
Haugry Hunter Umperial
Flach, Boat House
anie Hutson and Dusty Best:
Automic's Hackenda

ntonio's Hacienda Ingram: Tio Leo's/Mira Mesa ad Missian Gorge

h: The Voyager

y Cadillac and Ace: McP's, Embury's inction: Driftwood Lounge istice: The Moonglow inyon: Barr-X Ranch House Il Kirlepstrick: Jolly

Hunter (tecanside, Doc Masters Jim Moore: Holday Inn!Enheroadero Inn!Enheroadero Rom Morin: Calipuso Launge, The Wooden Nickal Charle Morse: Hamburguesa Steve Mouzas and Finest Action: Bull and Hear Niktrain: Partick's II Debl Pace, Marino, and York: Rancho Bernardo Inn

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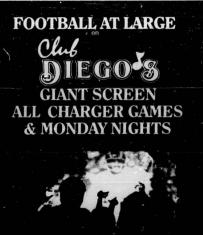
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An Officer on 8.
An Officer on 4 Seminerary and Yanks. 9.9
The World According to Garp and
Staggler-Fronce First. 9:10
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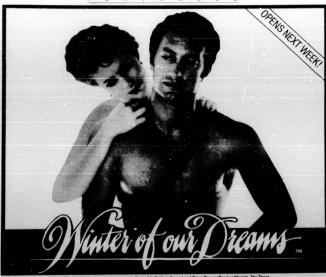
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An aging Parisain saferacter, his friends, family and associates are given sympathetic treatment in this recently-imported 1956 him by the legendary director Jean-Pierre Metville, father figure of the French New Wave and poetic depictor of life on the fringes of society.

September 30-October 6
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GARDE A VUE

GARDE A VUE

This third feature by the young French
director Claude Miller (The Best Way, Tell
Her I Love Her was given its U.
germiere at the 1981 San Dirego Fine
police inspector (Line Ventura)
misestigating a double murder, engages in
a deally battle of with with his claim
support of the Ventura (Michel
Serraul), With Romy Schneider
Serraul), With Romy Schneider

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the urban miles of THE DRIVER and THE WARRICHS but he sociale ance, the WARRICHS but he sociale ance, the latter par continues nonetheless. One of the more obvious differences between them and the present voick is the abandomment on an imaginary and maginaries urban world in preference in maginaries which would be "realistic," nothing more is meant than a set of currently accepted conven-tions or mannetisms which include such things as the short of South in such things as the short of South in rusted railbrings of a car, the opysees of blood produced upon bullet-impact, and a system of burnan com-munication based almost wholy on gard to the last-clied comention, we get a script whose basic composigard to the last-clied convention, we get a script whose basic composi-tional unit is the spat, we get spats believen beyirhend and griffsend spats between fellow lawbreakers spats between fellow lawbreakers spats of course, between law officers and breakers — preferably, if not ex-monosity to the second of the second procedorous of all this is period procedorous of all this is period for the procedorous of all this is period (February 2), ames Remar. Annetic (February 2), february 2), february 2), february 2)

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Hercules — Superhero comic book, the pages of which are rather slow to turn. It begins with a new theory of the Creation, the planets and stars being formed out of the shards of Fandora's Jar, and Mt. Olympus (to home in on Greek mythology) being located on

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MR. MOM 12:30, 2:15, 4:05, 5:50, 7:40, 9:30, 11:15 (PG)

HERCULES 70MM & Dolby Stereo

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

NIGHTMARES

70MM & Dolby Stereo

RETURN OF THE JEDI
12:30, 3:00, 5:30, 8:00, 10:30 (PG)

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WARGAMES Daily: 12:30, 3:00, 5:30, 8:00, 10:30 (PG)

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FIRE & ICE

Rodney Dangerfield **EASY MONEY** 12:45, 2:45, 4:50, 6:55, 8:55, 10:55 (R)

SMOKEY AND THE BANDIT Part

The Moon A lot of ground is covered clief that, and a help! A marater filter me gas and provides commentary in the gas and provides commentary in the gas considered that the gas and provides commentary in the gas, the saw yet another move toward the lead confrontation of Good and Ext. Masceleman Lou Ferrigion Washington of Good and Ext. Masceleman Lou Ferrigion was yet to the neck or so, but his tace would seem to consign him to executed strain yet with the second straing within hot of the second straing within hot of the second strain yet within the special effects of this cheap-to flation production, in the early of Louissens in Mascella Light and Masge and the second strains and the second straining and Wilman Benger deceded by Lewis Coaster. 1983. A Second Amera G. Seventender G. University Johns Centre!

ter ensemble makes its movie debut with strung-together parodies of movies and television (included are an interminable take-off on Bruce Lee and a reasonably amusing shorter one on TV courtroom dramas). These

and a relationation departal These considerations of the properties of the GROVE TURE and TUNNEL VISION—in a sense in the footsteps of THE GROVE TURE and TUNNEL VISION—in a sense of the properties of the GROVE TURE and the case a move only by technically called the case a move only by technically Cameo appearances by 98 its Bibty, Donald Sutherland, and George Lazerby, directed by John Landes 1977.

Viringwald Twin, 99 and 10 midnight)

inchingly below and upperlementabe of common Cir.-ma 4. Parkway 3.
Sports Arena 6. Seedewider 6. Mr.
Sports Arena 6. Seedewider 6. S

Mad Max - An assured and ener-Mad Max — An assured and ener-petic visual skyle, relant almost to the point of overreliance on short tracking shots and quick dissolves, makes this futuristic BORN LOSERS worth watch-ring. It is set not so far in the future as to pose problems of production or imag-ination for the filmmakers, just the enough of the filmmakers, just the enough of the filmmakers, just the enough of the filmmakers of the films are the filmmakers of the films of the films are the films of the films of the films of the films are the films of the films are the films of the fil mindless chaos and destination as we 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 mid-night)

borad by two estranged brothers (Kirk Douglas and Kirk Douglas), and so on. Director George Miller, no relation to the maker of MAD MAX and ROAD WARRIOR, always has good ideas when the action heats up, such as the

monant when the young hero spurs his horse full-fill down a sixty-degree stope in the climatic chase, but the caponimities for such moments do overall area of the thing is not that of an elemental, larger-film-file folk-legard, as some of the slow-motion, legard, as some of the slow-motion scenic effects seem to aspire to, but scenic effects seem to scenic effects seem to scenic effects seem to scenic effects seem to scenic effects effects sc son, 1982. (Mira Mesa Cinemas; Spring Valley;

unemployed businessman forced into the role of house-husband, with Ten Garr as his working wife, directed by

Stan Dragoti (Cinema Plaza 5, Fashion Valley, La Jolla Village; Sweetwater 6, UA Cinema 2, UA Glasshodse 6, Vineyard fwin 2, Wiegand Plaza 6)

My Favoritie Ware 1854 5.1, televisors is in its Golden Age, cornedly is king, and notaligating runs chest-deep. The character who prefers the year and other in a second staff where (Mark Linn Baser) for a live over all offense is a segurier-cheeked staff where (Mark Linn Baser) for a live week is his lifetiong Istol, an Errol Flynn-like actor-carouser (Peter Otole). The special reflationship between these two is the primary focus action of the control of the control

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BEATLES

the glory, that he neglects to underline visually, or even to notice, the delicate of hymanics of that relationship (nothing). So instance, is made of the writing the instance, is made of the writing that the properties of the made of the properties of the propert

National Lampoon's Vacation — it would have been nice if the term of it.

Village, New Valley Drive In; Ocean-side 8; Plaza Bcnita; Sports Arena 6 Vineyard Twin 1, 'rom 9/9)

UC SAN SAN DIEGO

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FILM SERIES

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THE WANDERER . THE WANDERER

September 27
ALICE IN THE CITIES

October 11

Stone Qv For MAN FOR HIMSELF

Stone Qv For Man For Person France
Descard by Jam-La Colada. What haddle Happen:
This fifte marks Coladar's terrum from has post-1968 excertors. The fifte in composed like a piece of music; an arrangement of
Godard's deliberations on sex, country and city, language and
commission, circums and video.

October 25
TURTLE ON ITS BACK TURELOW IT SOCKS

1097 110 min. France cross Saconin

Luc Beraud'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 quarky,
solitary objessy of his own.

THREE BROTHERS THREE BROTHES
1981 113 mm. Italy
Directed by Finnesce Rust. With Phillipe Noise.
Three Brothers deals with the memories, revertes, aspirations and fears of there men who have returned to their father's farm in
Southern Italy to attend their mother's funeral.

STAVISKY
1974 117 min. France
Directed by Alain Remain. With Jean-Paul Belmondo.
Stavelsky is about both the death of a French swindler turned-international-financier and the death of an epocho-the Bustratz-Bonbeur; a mosel piece filled with a menacing permonitory sense of decadence and dread.

All films in original language with English subtitles

Each screening will be followed by a discussion moderated by the series' founders: Alan Nahum, M.D., Joseph & Sugray at historing Happail, and Dr. Arthur Wagner, Project of Dama. Their guests will include prominent personalities from the fields of fills production, Thearte, Art. Puchharry and Arta Critisms.

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UC San Diego Box Office: 452-4090

taken as an argument in favor of brinkmanship and against detente. It can very well be taken, however, as an argument for having put Bond out to pasture, some time back, and recal-ing him to action only as genuine need arises. But here, when the need for a Bond regith to said to have again arises, or at least to have resen higher hum in has in the preceding decader, the valued for far lovered stagster. It is the history to be the preceding of the history of hi

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(Le Grond Manino) 1909 103 min. France
Draced by Joan Gabriel Ablecaco. With Brighte Fonsey.
The Wanders, based on Hernt Allan-Fournier's novel of the
same name, is an unabashedly romantic parable about the loss of
innoceroe and the earth for happiress. A heautiful film-sweet,
sad and finnatic, set in the countryside of Sologne. ALICE IN THE CITIES

(Alice in der Statlen) 1973 110 min. Germany
Directed by Wim Wenders. With Rudiger Volger.

Alice... is a road movie of sorts in which a distillusioned journalis
reluctantly accompanies an abandoned nine-year-old girl on he
search through Germany for her grandmother. (Unseatron) 1972 too min. Scitzerland
Directed by Claude Goretta. With Jean-Lac Baleau.
The Invitation is a delicate comedy of numerer where everything
begins dyllically then goes to pieces; guests drink too much, say
too much and make passes at the wrong people during a garden



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FIRE AND ICE

SEPTEMBER 6, 1983 33

CURRENT MOVIES

control among the Rehmen In the Connection and Proventile series Six people. Private is series Six people. Private is series Six people. Private if series series are series seri

irker. 1982. Cinema Plaza 5, 9:9 and 10 mid-

Psycho II — Unauthorized followip to what might be Histhocok's most over-rated thriller. The project inspires Australian filmmaker. Biothard: Franklin-to do a sort of fittul impersonation of The Master. But, except for an isolated moment or two, it hasn't inspired him.



cence and the surling scene. (Valley Circle, from 9.9)

Pauline at the Beach
and great heaptine, unless you count
to any great heaptine, unless you count
to any great heaptine, unless you count
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do you carrier, too. This sign invention losters
and provided the move
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Risky Business — A when-the-cals away youth cornedy boy meets caligir and turns the family home, in his parents' absence, into a brother for the schooling of the control of the schooling of the control of the still applicable. And although a de-cent battle is put up against im-plausibility, it is a losing battle all the same, (Are high-enched boys really as (Valley Circle, from 9.9)

Return of the Jadd — Another Stand or fact his case of disputed celently in provincial France is set in a THE EMPIRE STRIKES BACK. Numerous other pursuits and sidn-time the same line as the sole reveitation.

American department of the Jadd — Another special celentry in the same line as the sole reveitation the same line as the sole reveitation. Aurierous other pursuits and sidn-time the same line as the sole reveitation and celentre and certain and celentre and celebrate and

accided to cowboys at the end of a rail driver? Are there no griss in high school? If not, where are they?) Not-withstanding a couple of dreadful scenes that only look like dreadful dream accines, the visual style is the man state carried placerome is, use. They contribute more, anyway than the computer-programmed dialogue of the computer of the computer of the contribute of the computer of Newcomer Paul Brickman is respon-sible, for both the direction and the place of the computer of the computer of the computer of the computer of the Newcomer Paul Brickman is respon-sible, for both the direction and the place of the computer of the computer of the place of the computer of the computer of the place of the computer of the computer of the place of the computer of the computer of the place of the computer of the computer of the place of the computer of the computer of the place of the computer of

script With Torn Cruise and Rehecca De Mornay, 1983.

" (College, Fashion Valley, Flower Hill Cinema 2, Oceanside B, Plaza Bonita; Rancho Bernardo 6; Santee Drive In; UA Glasshouse 6; University Towne Centre)

Saughterhouse Five — George Roy Hill a pretified reatment of Kurt Voneggul's seel-horse about anna who is
regul's seel-horse about anna who is
regul's seel-horse about anna who is
reliably back and forth along his
feliene, which divides too neatly into
historical periods that have nothing incommon except the saddsach presbis variously aged makeup effects
with a way passewith never activated
by anybody portraying Mr. Chipps
into Sormuch eleverness is presi to
signal the time-changes with logical
free-association connections that the
movies budges freaksfilly at the joints.

(Ken., 910)

The Star Chamber — Moral outrage surbecoming in afterstap perhaps in any fiction. But just as in his CAP-RICCRN ONE. Peter Hyams has hypothesized a prepositorius situations on the care of the star of the care o

CURRENT MOVIES

agitante justice. Hyams nonetheless axes plenty of time off from the issue it order to includge his even greater passaion for careening chase scenes. Michael Douglas, Hal Holbrook, Sha-nor Gless, and Yaphet Kotto. 1983. (La Paloma, 9/8)

ald have to endure. Granted that a set to SATURDAY NIGHT FEVER alreadd have to endure Granted this as sequent to SAUPEDAY NIGHT I EVER! and sequent to SAUPEDAY NIGHT I EVER! envision formy Marinor, weekend disco-eration formy Marinor, weekend disco-tification of the sequent of the sequent sequent sequent sequent and advancing, no singler, no staking LETY What sold of comprehension would that indicate of the original? What sold to logical follow-through? What sold the complex sold through what sold the complex sold in sected and co-wrote, and who ex-cuses all of Mareo's most deploration sected and co-wrote, and who ex-cuses all of Mareo's most deploration between the section of the complex between the section of the section but three an plenty of other forture before them, the unremittingly ugly post songs (many of them written and performed by sold of the section before the section of the section performed by sold of the section before the section performed by sold of the section before the section performed by sold of the section before the section performed by sold of the section perform

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

the contrary, is a WASP financial wizard and the page-reprise one is a gleeto black, and frey trade falces through the first strength of the contractive of the Cute brothers, of Duke 6 Duke commodities brokerage, in order to commodities of the commoditi

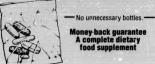
computer and voleo-game Charlo A, the Act of the the

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 unforestratile and unbelievable and unstomachable moments from the novel. They possi-bly seem a title flatter on the screen, partly due to the absence of John Ir-

"(ken, 910)

Yanka - The Brish homefron' in the Second World War, invaded by an anny of Americans who appear to have nothing to do with their days bit he abandoned views, flancees, and griftened of large young services its rather not, as cautious and slow-in-development of their services of their se golten into her emission account of the ways nice, however, how much making is goten or alternified to be gotten, into exch and every complexioned closeup of a tight mouthed acties named Lisa Eichnon: What this potitely observed character of the United States and England seems finally to be a little character of the United States and England seems finally to be a little of the Complexion of the United States and England seems finally to be a little with the Complexion of the United States and England seems finally to be a little character of the United States and England seems finally to be a little value of the United States and England seems finally to be a little value of the United States and England seems finally and the United States and England seems finally the United States and England seems finally seems for the United States and England seems finally seems for the United States and England seems finally seems for the United States and England seems finally seems for the United States and England seems finally seems finally seems for the United States and England seems finally seem

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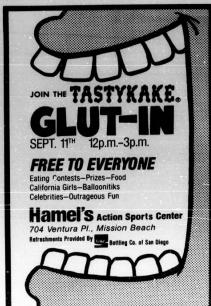
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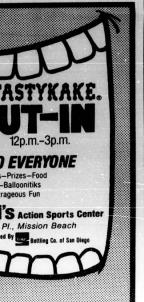
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to one. The result is an utter mess,
to one the result is an utter mess.
Christopher Reeve, Rohert Waugin,
and Annette O Toole, directed by

Trading Places — THE PRINCE AND THE PAUPER set in modern-day Philadeliphia and without the gimmick of the two social opposites being physical duplicates, the princely figure, to

