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Did you hear the one about the shrink who got into comedy and then went broke?



Diego's only local comedy TV show

By Stephen Meyer





City Lights

Ferry Tale

Dunham Reilly has little chance of saving one of Coronado's last stretches of unobstructed bay shoreline and its view of downtown San Diego. A four-story, 198-unit condominium project is already under construction on this eleven-acre section of beach at the foot of Orange Avenue on Coronado's northeastern side By September 28 the Unified Port District should receive bids from developers interested in building a 200- to 400-seat restaurant, 30,000 square fee of tourist shops, and up to 133 parking spaces on the emaining seven acres

The port district's proposal also calls for a one-acre park, but that's woefully inadequate for Reilly, a retired Navy captain who has spent the past seven years campaigning to save the old ferry site, as the beach is known to Coronadan His design, supported by 1300 islanders who signed his petitions, features an eight-acre park. To make room for the green space. Reilly would scratch the retail shops from the port district's plan and remove a three and one-hal acre, pre-World War II oayfront boatyard.

Of the tourist shops, Reilly

Orange Avenue," which he says are already hurting from competition with the retail stores in the Hotel del cronado. As for the boatvard. Reiliy says it should have been relocated long ago. "The space it takes up is far too valuable. I could be moved to any number of locations," including the Sweetwater Channel between National City and Chula Vista.

The boatvard, however, is going nowhere, its owners having just signed a new



View from the old terry landing, Conwe need. No one wants to shop here, and they'll make it harder

on the downtown shops on

forty-year lease with the port. The boatyard is also an nsurmountable barrier to Coronado's goal of an aroundmust now detour inland when it hits the boatvard, continuing along A Street for several blocks before returning to the water's edge at Orange

Reilly had several allies for his bayside plan, but the most influential, Coronado City Councilwoman Mary Herror abandoned him last year

council wanted to build more it tougher on other store owners. "The business owner park space and sports fields at a forty-two-acre hotel/restaurant site near the bridge toll have told me these shops will crossing. They cut a deal with the port commission for twenty the port commission for twenty acres of park space on that site who nonetheless worries that San Diego's popular Seaport Village has "boutiqued the bay agreeing in return to accept less green space at the old ferry site so prized by Reilly. Herron still sympathizes

with Reilly's campaign, but says his call for eight acres "just isn't pragmatic. Who's going to pay the bills for landscaping?" she wonders. Herron disagrees that the planned retail shops will make

to death."
Though he's not optim Though he's not optimistic, Reilly will continue to lobby for more park space. He will review the winning developer's proposal when it's made public in late September, and may challenge it before the Coronado City Council.

Separation Of Church And State Of Matrimony

They seemed to be the ideal ouple: thirty-eight-year-old Leonardo Radomile and Terry Cole-Whittaker, six years his senior. Both of them nancially comfortable, and both of them riding the crest of a booming self-help ministry, he as chairman of the board and she as the charismatic see as the charismatic figurehead. Six weeks ago, the pair separated. If what they say is true, then they may perhaps be the only couple in California's notorious domestic history to have had an amicable history to have had an amicable divorce. No crockery thrown. No howling. No kicking. None of the back-biting antics that make for complicated property settlements. Statements issued from the Whittaker camp searching the couple. regarding the couple's relationship hum with the words "image," "packaging, and "marketing penetration." It is clear that Ms. Whittaker, now four times divorced, is her own ultimate product.

Leonardo Radomile now sits

ensconced in a pleasar.. home on Seventh Avenue in Hillcrest. Its first floor serves as the headquarters for his newly formed congregation, the Church of Saint John the Evangelist. His eighteen-month marriage to Ms. Whittaker now terminated Radomile says that he is free to pursue his self-perceived mission as a minister whose message is "love, grace, and permission." When he talks of



his new church, he approa his new church, he approaches a blackboard and cuts loose, chalk dust flying, with a barrage of diagrams illustrating his theology and his hopes for the future — which, in part, may delineate the differences responsible for the couple's dissolution. Jesus, he says, future, more readominantly in figures more predominantly in his heart and church than in Whittaker's ministry, which he says is more oriented toward self-improvement psychology His church is the result of the "tail end of Protestant socialism." and he has plans t

bring the wealthy and poor together in a large, two-story performing arts center and coffee house to be located somewhere in Southeast San Diego. "We're going to be The affliction of the poor is that they think they 're disabled, and the affliction of the wealthy is affectation. At the center we can bring them together. It will be a very chic place." primarily physical, bu

Individuals still working with Terry Cole-Whittake Ministries are quick to claim made during the time that
Radomile was there were the
result of team effort. "It was
teamwork. Teamwork is the
function of God," says Bob Northrop, current vice chairman of the ministries. But Radomile's description of his role in reworking Whittaker's organization would indicate that he is largely responsible for making it the popular and profitable enterprise it is today Radomile met Whittaker in

in Los Angeles. He was recently divorced and was edging out of a highly successful stint as a tax attorney and as founder or Southwest Energy Corporation. He says that he was looking for a way to become involved with something that "had meaning." His initial attraction to Whittaker, he says, was not

spiritual, and shortly after meeting her he decided to volunteer his business acumen full time to Terry Cole-Whittaker Ministries. In 1982 he sold his corporation to Northstar Minerals for several million dollars, and went to work at the church offices at 832 Prospect in La Jolla. When he arrived, Radomile says, Whittaker was deeply involved whittaker was deeply involved in the daily grind of running the office and its twenty or so employees — what machines to buy and who would type what. Radomile claims to have what. Radomile claims to have changed all of that by reorganizing the office into teams and freeing Muttaker to make more public appearances and to write at her home in La Jolla Shores. He revamped the church's newsletter, The Good News, into a newspaper-style format and, by the time he left two years later, had helped to double the circulation to an estimated 107,000.

estimated 107,000 Radomile's greatest changes, however, came with improving the quality and marketing of Whittaker's media image. He encourag Whittaker to be sure that

everything the ministry said about itself served to publicize all of its activities. While on talk shows and at public talk shows and at public appearances she would mention her book and her newsletter and mention how to get a free subscription. And the newspaper would also make note of her book and upcoming broadcasts in which she appeared. Whittaker's weekly Sunday

morning television sh Terry Cole-Whittaker Ministries, was also restructured as part of Radomile's projects. When he started in 1982, the show was carried in seven cities, including San Diego, Los Angeles, and Honolulu. Thanks to deals with cable networks, the show is now seen in fifteen cities nationally, and in fifteen cities nationally, ain some areas the program cat even be seen twice on Sunday But before boosting the viewership, Radomile made sure that the show was a first-class production. He bought in Pau Greenle brought in Ray Grenald, a nationally known lighting and stage designer, to create a set of



City Lights

his agency has received telephoned complaints from tourists who felt they received

shoddy service from cabbies.

example, he cites the case of a couple visiting San Diego from Colorado. A tiff with a driver

passengers filing charges of assault and battery against the driver, the driver filing charges

against the passengers, and with the couple's relatives in

over a fare escalated into a screamfest, and then to a fistfight inside the cap. The

ordeal ended with the

or no service at all. As an

Take A Bubble Bath, Buster

Citizens and tourists in town who have had to beg and plead with surly taxi drivers to be given a short ride from one point to another should take heart: the day of judgment may soon be at hand. Amendments to the city's code governing t taxi industry are now in the hands of the city attorney's office, and if the city has its way, there'll be no more rudeness on the streets of Sar rudeness on the streets of S Diego. But even if the bad manners don't improve, at lea there'll be a more organized procedure for dealing with complaints from cab

The proposed new codes are the result of a study conducted by the city manager's office in response to contentions that San Diego's deregulated taxi industry has entered a permanent state of chaos. Last April the city declared a moratorium on the issuance of new taxi permits, an initial step in regaining some control over the free-for-al! taxi business. Councilman Ed Struiksma, who initiated the effort to reassert some control over the cab business, felt that there



that the resulting competitive combat often resulted in civilian casualities, especi among tourists whose first ontact with the city is often the dour face of a frustrated

the dour face of a frustrated taxi driver.

Besides streamlining the procedures by which individuals and agencies channel cabbie complaints to the city manager's office (everyone from police officers to the Congestion and Visitors of the Congestion to the Convention and Visitors eau has received oral and proposed new codes will require that cab drivers be "appropriately attired" while "appropriately attired" working and that they

Consortium Seeks Right To Boat

Any San Diegan who has traveled to Santa Catalina Island knows that most of the trip takes place on land. The long stretch of highway between here and Long Beach must first be navigated, and after that journey the short boa ride or helicopter hop out to the island is almost incidental. But by this time next year that dogleg route may be straightened into a single four-hour sea cruise

On June 18 the San Diego Cruise Industry Consortium met with two executives from the Crowley Maritime Corporation, operators of the main passenger boat route between Long Beach and Santa Catalina. The consortium nembers, who include Councilman Bill Cleator, Port Director Don Nay, ConVis chief Dal Watkins, and banker Skip Starkey, showed the cruise executives around the sual hype about what a beautiful cruise line city this is The executives, Tim Mazur and Dave Stevens, were interested in the possibility of establishing a passenger boat route between San Diego,

Long Beach, and Catalina. The group discussed the potentia passenger market, but Mazur and Stevens didn't have to be nd Stevens didn't have to be onvinced that a lot of San Diegans go to Catalina. "I'm confident that there's a lot of interest in traveling to Catalina," says Mazur. "I'm less sure about the interest in travel by water from Los

Angeles to San Diego."

Last Thursday the consortium received a letter from the Crowley Corporation that underscored the firm's enthusiasm for the idea. The letter stated that a consultant was being hired to study the potential market for cruises between the island, San Diego and Long Beach, Part of the study will include whether San Diegans would elect to stay in hotels in Long Beach after their is already overburdened with too many visitors and not nough hotel rooms. The letter rom Crowley also said that the company was working on the application for an intrastate passenger route to be filed with the Public Utilities interested in this," says Tim Mazur, "and I expect that we will do it not later than next

Pekarek Dug In Over Park Plan

The latest Balboa Park development plan has taker three years to complete and ha cost the city \$120,000, and the preliminary draft, various groups have pilloried its proposals. In meetings of the city's park and recreation board, citizens have condemned more often than praised the extensive changes Pekarek says are needed in th park. Now, after months of these public hearings, Pekarek is in the process of incorporating alterations into the plan that reflect the range of response he has received. Surprisingly, and perhaps plan very little 'Nothing has come up that

leads us to think we should make any substantial changes," says Pekarek of his plan. "Of course there's been plan. "Of course there's been opposition, but the park is owned by the one million people of San Diego, not by a few tenants and neighbors." The changes Pekarek is making are largely just additions of written alternatives to certain written alternatives to certain proposals. But he points out that these are not the alternatives he rec-stands by all of his ecommendations in the original plan. One of his original recommendations was construction of a bridge for cars across Florida Canyon to replace the steep drop of



Morley Drive. City staffers want a bike path there instead of a bridge, so that alternative is being added to the plan. "But it's not our recommended

alternative." Pekarek says.
Perhaps the single biggest
change is the elimination in
Pekarek's plan of a proposed lot south of the Organ Pavilio across Palm Canyon to the small lot behind Alcazar Garden. This was to carry vehicle traffic toward Presidents Way from the proposed parking garage it Archery Canyon, located below the eastern end of Cabrillo Bridge. This idea has been dropped in favor of a winding access road. Another alternative being incorporated but not recommended by Bay fig tree on the green schind the National History but not recommended by Pekarek is the demolition of the administration building beside the Museum of Man at Cabrillo Museum that much larger None of the several do changes Pekarek is adding wil Bridge, and the construction there of an offramp leading down to the proposed Archer radically alter his overall \$90

million facelift, and this won't be good news to the local residents and tenant instit Canyon parking structure. Thi would mean leaving the bridge open to vehicle traffic, which i that so vehemently attacked the various proposals. Though Pekarek has been working to open to vehicle traffic, which contrary to Pekarek's plans. Pekarek's proposal to double the size of Spanish Village is also being modified. He'll be adding the alternative of not expanding it so much, and making his proposed plaza satisfy these groups, intractal differences remain. The zoo and the Natural History Museum, for example, remain adamantly opposed to any expansion of Spanish Village making his proposed plaza around the grand old Moreton Zoo executives are afraid such an expansion will cut into their

expansion in its own back yard

might funnel away potential extend Upas Street acros Highway 163, move the Boy Scout/Girl Scout camp from the park, and eliminate the parking lot in front of the useum of Art have also met

Museum of Art have also met with heated resistance. Pekarek has stood firm in the face of such opposition. "The city can either go mediocre and keep arguing about it." says the architect, "or get serious and turn the park into the jewel everybody was the want it to everybody says they want it to be "But many close observers believe Pekarek's firmness may Though he may not be bound to respond to the powerful institutions entrenched in the park, the city council members enjoy no such immunity. Councilman Uvaldo Martinez, whose district includes Balboa complete overhaul of the park." And Ron Oliver, an assistant to Martinez and an acknowledged expert on park for Pekarek's plan. "I'd venture to guess that it would make it to the city council, but I doubt seriously that it will be approved." Opponents also note that without a strong advocate, the plan will not be adopted by the city. Pekarek does not intend to function as that advocate. "Once we've presented the final plan," he says, "it's not our place to defend it anymore. The facts will speak for themselves



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VERIFIED

4 JULY 19, 1984

Erratum

鳳

The Reader has received a demand for retraction regarding an article entitled "The Tip Jar," published in the "City Lights" section of the Reader on June 7. 1984. The article described an arbitrated labor dispute between employees and management of the

Hob Nob Hill restaurant. Quoted in the article were portions of an anonymous letter. Those published excerpts included, among other things, the statement that Handle Horrach, noner of the creataurant, lacked compassion with regard to a recently instituted restaurant policy of pooling watersesse tips. This statement and all other statements

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excerpted from the letter were those of the letter's author and in no way were intended to represent the editorial opinions of this newspaper. Also, due to a communications error, the Reader communications error, the Reader incorrectly reported that Mr. Hoersch declined to discuss the dispute when, in fact, he was willing to do so. The Reader regrets any misunderstanding these remarks may have caused.

And/Or Homosexuality

Your newspaper published an article on July 5 in the "City Lights" section about Monsignor William Spain. In this article, you raised questions about Monsignor within Spain, in this affect, you raised questions about Montagine massed questions about Montagine with the property of the p

man, a representative of the Catholic Church, for participating

such activities?

I would hope that you would agree with me that forgiveness is in order for all God-fearing people, and Monsignor Spain's trespasses are certainly no exception. Although as you damn this paper for your views, for as v



protecting anyone from this man; you were not trying to help anyone. You were only capitalizing on a private, very painful situation. There are unfortunately many people involved in frug abuse and/or homosexuality. This man seems to have been singled out by your paper primarily because of his

etters

church status and the added scandal value" thus involved. I find this reprehensible and a somewhat sad excuse for good

Yellow In There

I am writing you in regard to the article on Monsignor William Spain. May I ask for what purpose do you destroy a man's reputation — especially someone who is trying to rehabilitate himsel?! Your article was yellow journalism at its worst. worst. Edward Brockhaus San Diego

On Role Of First Stone

FIFSE STONE
Regarding the letters to the
editor about the story of
Monsigner Spain, how dare people
talk of "his business." Would you
hire a liar to teach your children
about muth? A thief to tell them of
honesty? An adulterer to teach
fieldity? Or maybe Satan to share
with us his thoughts on Christ? I
flink over.

think not.

May I be so bold as to wonder then how can you support a man (Monsignor Spain) responsible for representing the commandments of God when he flagrantly disobeys them himself. Maybe you forget what God did to the unfaithful citizens of Sodom and Gomorrah.

citizens of Sodom and Genoreral-orhave God's view on how we should conduct our lives changed since the writing of the Bibbe? Did you ardent supporters of Monigner Spain also support poor lease the properties of the Bibbe? Waterspate? Have you sent your lowing donations to the John DeLorean foundation? After all, the lives of a president and struggling auto manufacturer are difficult and treated has decision to enter and dedicate his life to the prisathood, maybe not an easy life.

for reporting such a story and exercising its constitutional right you may as well damn yourselve:



"Let him who has not sinned cast

ways.

If you don't like pornographic films, you don't burn down the beater. You just don't go to it.

these pages, then don't read them: Like the baseball umpire says. "I call 'em as I see 'em, and until then they ain't nothin'."
Name Withheld by Request
Ocean Beach

From Uplift To Letdown

LettaOWN
Your ankels on Monsignor Spain
in the July 5 issue is without
redeeming social value. What can
come from it except pain for the
principal and his family and
friends?
Worse still: your rupture of the
seal of anonymity. This is essential
to the success and widespread use
of the drug control programs such
as Alcoholics and Narcotics

Anonymous. Following a person to his place of treatment and exposing him and his identity to the public gaze and scrutiny has dealt a grievous blow to the previously vancing cause of drug

As a physician and a citizen interested in the rehabilitation of persons in the grip of drug abuse and other diseases. I am shocked by your action.

For shame! Especially since you are so able to uplift by your

journalism, and have done so in the recent past, as with "Sister of Inita V. Figueredo, M.D. La Jolle

Haunted Ships Fear No Water

What power you must feel you have when you can personally take responsibility for the possible destruction of a priest, a human being, who is trying to put his life

Monsignor Spain, the church, all priests, was vicious. Whatever our purpose, you have accomplished it. Whether all tru or half true, all false or half false makes no difference now. You've printed. People have read. People emember. But you will not win it the Catholic community. Not her at St. James. We know more than you do about the way people rally when a friend has been attacked. All the water in the world cannot

sink a ship unless it gets inside the ship.

I think you went too far and in some way, some day, this article will come back to haunt the Elly Blasutta Solana Beach

One Wonders

I just finished reading the article on William Spain in your July 5 edition of the Reader. Although I never miss one of your editions, I wish that I missed this one.

Your coverage of the story on Monsignor Spain was based on pure hearsay. You really abused a wonderful human being to achieve your own sensational end. I wonder if Neal Matthews, Randy wonder if Neal Matthews, Randy Opincar, Jeannette DeWyze, and Paul Kruege, would have written this story if they really knew Monsignor Spain. This story is yellow journalism at its finest and

sellow gournalism at 15 firest and puts your publication on a par with the National Enquirer and other tablonised aquestionable merals. Supposed to seek the trinh and acquire their information through appropriae channels and reliable resources. They should not base resources. They should not base resources. They should not base "According to fineshs," or "the names of Spain Kriends," et cetera. This particular articles shows that the audious were completely finistrated where the Completely finistrated where, the from Spain, his relatives, or the Catholic Church, Hence, they created a real senations of proper and the Catholic Church, Hence, they

that not only demoralizes an ndividual but also makes many inflammatory comments about the Catholic Church. (I think it is quite obvious that these writers clearly exhibit their prejudice toward

exhibit their prejudice toward Catholicists.

The use of indiscriminate and enfounded accusations in this story makes me question the authors' credibility and the Reuder's also, I think you owe Monsignor Spain and your readers an apology. I am all for truth in journalism, not trach!

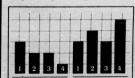
Nose And Throat Man

A true/false question on considering the merits of publishing the story of Monsignot Spain's sagar a newspaper which buries a story to protect the illusions of any segment of its (continued on page

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Straight from the Hip

Matthew Alice

Dear Matthew Alice:
I was at this parts the other night with a bunch of self-righteous nogoodniks. While the other guests amused themselves by pushing sedfood from the appetiter that around the rim of the pool with bread with a bunch of sums, a mall orm, a crusts as a kind of game, a small group formed around me to jeer. My tormentors poked fun at me because I contended that some famous someone had a pet wombat that he used to walk through the streets of Paris. They all laughed and said I was crazy. Don't you think people like this should be shot? P.S.: Who had the Russel Orr

It's a cruel world, Russ; unfortunately you had to make a donkey of yourself in public. There was a clue right in front of you and you ignored it: those seafood-shovers were trying to tell you that the correct animal was a lobster, not a womhat. According to several art cognoscenti whom I consulted — and who wish to remain anonymous in case their information turns out to be erroneous, in which case I will be wearing the donkey ears — it was Salvador Dali who took the lobster for

a walk.

I believe my sources, if for no other reason than such behavior would be perfectly in character for one of the most bizarre people of our times. Dali was (and still is) a born eccentric who has throughout his life found humor in the strangest places. As a youth he was subject to unexplained and uncontrollable fits of laughter, and he was so unconventional that he was expelled twice from the Madrid School of expelled twice from the Madrid School of Fine Arts — the second time by signed decree of King Alfonso XIII. Dali has appeared in public wearing some unusual attire, including loaves of bread and



The chemical you saw Caltrans using is

about as close to Agent Orange as it is to ice cream. That's the description I was given by Leonard Zink of the California

Department of Transportation. A bit of hyperbole on his part, perhaps induced by the recent insufferable weather and a sub-

the recent insufferable weather and a sub-conscious desire to conquer the heat gas-trononically, but the comparison is valid nonetheless. Agent Orange is not orange at all. The chemical's well-known comman name came from the orange band painted around the barrels containing the herbi-cide. Rather than waste time trying to de-cipher 2, 3, 7, 8, tetrachlorodibearopura-diovan, somocone working with the chemi-

cal merely has to look for the barrel encir-cled by an orange band.

The differences between the two chemi-cals are more elaborate than mere color. I

won't go into all the much-discussed con

troversy surrounding Agent Orange; I'll mention only that it is what's called a

'translocating' herbicide, one that is ab-

about those crustaceans, using the animals in some of his work (a famous example is in some of ins work (a famious example is his sculpture of a telephone shaped like a lobster). So it's not really surprising that he would walk around Paris, the ragged claws scuttling along behind. One would almost scutting along benind. One woulst amost expect it of him, given his preoccupation with lobsters and his statement that "great art should be edible." (Oh yes, it was the English poet Dante Gabriel Rossetti who had a pet wombat. He made a bed for it on his dining room table.)

Dear Matthew Alice: Dear Mannew Antes: Caltrans recently sprayed an orange-colored herbicide across from San Diego Harley-Davidson on Sports Arena Boulevard under I-8. How closely related to the infamous Agent Orange is this orange chemical?
John Durham San Diego

cals used by Caltrans have EPA approval, and the department does not use Agent Orange. Cynics might bear in mind that the government has gone out of its way in the past to assure us that it was sanctioning a better life through chemistry. Remember the official who quaffed a glass of Malathion to show us the fruit-fly spraying program wouldn't harm two-legged Californians?

Most humans would turn down a Malathion milkshake, but rats certainly

sorbed by the plant, causing the plant to die. This herbicide has many uses, one of which is to kill broadleaf trees such as maples, trees that by their shade tend to restrict the growth of more desirable trees such as spruce. The orange chemical you saw Caltrans using, on the other hand, is a "pre-emergent" herbicide called Surfland that is used to inhibit weed growth, espe-cially in newly planted areas. Another herbicide called Diquat is also used along roadsides to "edge" the ice plant; it kills the plant by drawing out all the fluids. If it makes you feel any better, all the chemi-cals used by Caltrans have EPA approval.

Malathion milkshake, but rats certainly have learned to appreciate the gustatory enticements of Caltrans chemicals. A while back the agency was using a particwhile back the agency was using a parti-ular rodent bait to get rid of the pesty creatures along the freeways, but soon it became apparent the rats had developed a taste for the bait and seemed to be thriving on it. A switch was made to a different kind of poison, and the surviving rats began looking elsewhere for a less dyspeptic food supply.

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

(continued from page 5)

readership is as bankrupt as a priest

Isn't someone always going to belch "muckraking" when a piece of bad news creates indigestion? Kevin Kenyon Del Mar

On The Stand

Having enjoyed and looked forward to each issue of the Reader for nearly seven years, I was appalled by the poor taste which your publication displayed in the "City Lights" story "On The Sudden Departure of William Spain, "July 5. Articles appearing in the Reader have been consistently well written, positive, balanced, and most of all.

consistency see writer, power-controlled to the controlled to the

himself and to regain his former health.
Whato purpose could be proposed to the work of the country takes to propie for the country to the raid 1980s that, yes, another professional and influential figure was weak and succumbed to a chemical dependency? It think not, manner in which the article was written. It began with a hostile and protreated interrogation of a dispression of the propiety of the country o

him or to the people charged with his recovery. That alone was an unbelievable cheap shot. Reporter Matthews then relays scandalous fact after scandalous fact. Not a single source is named. The ons who are obviously

persons who are obviously responsible in part for the monsignor's plight are given the locury of anovymitases been different if the article had been different if the article had been concerned with drug prehabilization in general or with the tragedies, which occasionally result from the which occasionally result from the which occasionally result from the priests must endure today. Or, the article might have been more tolerable if it had been more tolerable if it had been more tolerable in the distribution on the Spain would have had in seconglish to receive his position accomplish to receive his position. spain would nave had by accomplish to receive his position as a monsignor. Yet there was not a sliver of understanding or sympathy from Mr. Matthews. Indeed, it will now be hard not

to look around me for the Reader as I approach the market's checkout stand. The monsignor's mother best stated the purpose at tone of your story when she said "All you want is scandal.

David Spencer
Carlshad

Is There A Bartender In The House?

A hobby, a good drink, some stimulating conversation, and a dash of human compassion. That is the cute for depression. Dri dash of human compassion. The end of the control of the control of the farth? You should by to see it one day. There is some beautiful, nonlogical, nonanjytical life forms down there. One of the control of the pression; "which appeared in the July 21 store ("City Lights"). Dr. Daniel Kripte tells of his genius in curing patients hospitalized for severe depression Medical Center in La Jolla. (As if

being in a hospital, surrounded by sick, suffering, and dying people doesn't induce enough depression. As if heing stuck in La Jollar doesn't induce enough depression | His idea, no doubt funded by sumerous research grants from who knows where (our tax dollars?) is no waken these captures of the single the model of the capture of the single the model of the capture of the single depression through their dreams and force them to stay wake for sixty minutes in a stay awake for sixty minutes in a room illuminated with ten times normal office light. This is

What the hell is an internal clock? Is it mechanical or digital LED or LCD? Really now, why does modern science cons insist on reducing human beings

Letters

a complex array of simple machines? (Is this the long-term effect of giving Erector sets to children?) Is it really reasonable t believe that we are each merely a set of chemical, electrical, and mechanical parts, all logically related to, and logically definable in terms of, the others? And is it really reasonable to assume that any existing mysteries of the human anatomy, including those of the mind, the imagination, the mysterie, soul, and personality are mysteries, use because they haven these figured out yet? And did the question ever arise that perhaps all our psychological and emotional goings-on may operate according to a set of rules that has nothing to do with logic or mathematics or mathematics or mathematics or mathematics. really reasonable to assume that to a set of rules that has noming to do with logic or mathematics or science? Or may operate according to no rules whatsover? What's wrong with things that don't make sense? Aren't there some things which are simply unexplainable? Like love and joy, to name but a few? And isn't it howen that trying to explain these

known that trying to explain these beautifully irrational entities invariably yields disastrous

results? And doesn't this suggest that looking for explanations is quite often exactly the wrong way to deal with certain things? Like love, and joy, and perhaps

depression?

Hey, I'm just asking questions. I don't know anything. I'm not a doctor. But Dr. Kripke, you might try subjecting your severely depressed patients to a new hobby, a good drink, some stimulating conversation, and a dash of genuine human compassion. That's what I do, and it always

San Diego

Black & White And Read On Thursdays

I would like to tell you that, for myself at least, during the last five years of picking up a Reader every Thursday, if only for a chance to glance through, I have developed a deep appreciation of this unusua entertaining, intelligent, highly

informative publication. You have shown journalism and black-and-white print as art. As black-and-white print as art. A you expose many to awareness and acknowledgement of important, sometimes painful, issues that so often go unreport elsewhere, you succeed in

issues that so often go unreported elsewhere, you succeed in capturing a loyal following booked on the visual and mental variety the Reader offers.

The concerned interest and quality produced from each of your regular contributors demonstrates talented expression allowed an open outlet to and for an appropriative suddinger.

conjuring up every unique issue to know that all the effort is sincerely appreciated. May I never have to discontinue my weekly tradition of inking my hands. May your ed success endure Peggy V. Pope San Diego

It's Not Easy Seeing Green

Many thanks to Matthew Alice ago, while living in Berkeley. suddenly awoke early in the morning. Looking out my window, I saw a green glow on the horizon which lasted several econds, i suspected a nuclear accident at the Livermore Laboratory and decided to get in a few more hours sleep before all hell broke loose. The few friends I hell broke loose. The few friends shared the experience with all expressed disbelief. Now I know that I really saw it. Next question: does the green flash ever emit a noise, similar to that sometimes heard with

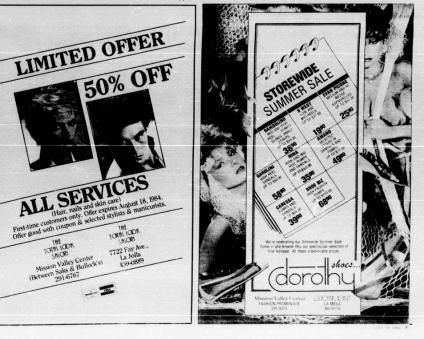
On The Beam

I was very interested in ye June 28 "City Lights" item regarding the Channel 39 crowaves. I'm wondering if they are aware of the ophthalmological and biological

nazards posed by microwaves Dr. Milton M. Zaret, a clinical associate professor of ophthalmology at the New York University Bellevue Medical Center, became involved with microwaves in 1959. He was asked to conduct a survey to determine the occurrence of lens defects and capsular cataract was a marker disease for exposure to

In 1964 he was approached by





THE INSIDE STORY

HIGH ON THE CITY COUNCIL'S LIST OF unwritten rules is this one

'Thou shalt not tread on a gutsy young Fourth District councilman, has brazenly ignored that commandment by engineering the incursion of his Southeast Economic Development Corporation (SEDC) into the sprawling Federal Boulevard and Euclid Avenue just north of Highway 94. The Federal/Euclid corridor

is within SEDC's redevelopment boundaries as they were mapped four years ago when the agency was ormed. But the property i north of Jones's district; it and the adjoining Oak Park neighborhood belong to Councilwoman Gloria McColl's Third District McColl says Jones told her two years ago that he'd keep her apprised of his plans for the area, and last month tioned his concern about the closing this spring of the large Fedco department store at the intersection's northeast corner. McColl jetted off for a European vacation returned last month to read a June 20 Union story about how SEDC "has taken the first ster **Euclid** intersection

McColl says she was
"frankly surprised" that Jones
and the SEDC staff had such ambitious plans. She argues that "first because somebods draws a line [including the Federal/Euclid area in SEDC's boundaries | doesn't mean they control it." but her actions he's encroaching on her turf.

> "The areatest pleasure in life ing what people say you can't do."

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but hasn't appealed to her conservative council allies for help in cooling Jones's redevelopment ardor. (Council conservatives could comfortably play up the interest of Handyman stores in opening a new outlet on the Fedco site and play down the need for SEDC's condemi and-subsidize theory of redevelopment.)

Councilman Jones, though

is well aware that McColl's political maneuverability is severely limited on the Federal Euclid issue. The wealthy councilwoman controls a property trust for her mother that includes four large land parcels hugging the Fedco property. One at 5100 Federal Boulevard is occupied by a California Federal Savings branch another is at 1636 Fuelid by a lack in the Box drive-thru, a third at Fifty-fourth and Euclid by an Arco gas station and mini-market, and the fourth at 5090 Federal by a Tuneup Masters franchise. By her own admission, McColl can't vote on any redevelopment plans in the Federal/Euclid area because increase her property values. But any stand McColl takes on Jones says he's "certain" he the future of the Federal/Euclid corridor — including opposition to SEDC's involvement — would be suspect given her financial interest in the area. (Keeping quiet is also risky, since cynics could argue that's the equivalent to tacit approval of Jones's interventionist interest,

which could, of course, raise her property values.)
Still, McColl must placate
her own Third District constituents, some of whom are quite upset over what they see as a brazen attempt by Jones to usurp a section of their district. "He has no right



talking for Oak Park," says an angry Margo Leimbach founder of the Oak Park Community Council. Leimbach says she asked Jones two years ago to include her group in discussions about the Federal/Euclid area, continuing a courtesy extended to the Oak Park neighborhood by Jones's predecessor, Leon Williams. But Leimoach also first learned about SEDC's interest by reading the June 20 Union story. "Private developers talk to us before they even buy a piece of property here," complains Leimbach. "They don't let us read it in the

told McColl of his concerns for the entire Federal/Euclid area and advised her that "SEDC is taking a look at the whole region and its alarming rate of deterioration. That's the reason I talked to her, because it's her district. I wouldn't have bothered to see her otherwise Jones also says the subject of Jones also says the subject of McColl's property holdings came up in that meeting, and that the two council members "discussed in general possible conflicts." As for McColl's concerns that the Fourth District councilman is carpetbagging, Jones says that blight "doesn't respect political boundaries."

He stresses that SEDC is only studying the area, not recommending any redevelopment, though he argues that it would be "a grave mistake for the city and SEDC not to take an aggressive

Jones is less diplomati about resident Leimbach's complaints. "I serve the entire city," he says, "and there's 240,000 residents in the third and fourth council districts alone. Those people have complained about [the condition of the Federal/Euclid corridor] more than anything else, and if there's a complain I deal with it." Jones says he'll seek out the opinion of Leimbach and other neighborhood residents when it's time to vote on an issue involving the Federal/Euclid

area.

Leimbach, who last year
supported McColl over
challenger Bob Filner, says she
hopes McColl "will take a
stronger stand on this." The
councilwoman has indirectly
let Jones how she's unger let Jones know she's upset Last month she broke a council tradition of letting Jones control nominations to the SEDC board of directors when she put up her own candidate for an SEDC board vacancy. Jones, however, got the votes

defeat McColl's candidate On Monday of this week, though, McColl resubmitted her nominee for one of two new SEDC seats. Jones this time had one of his two nominations step down. thereby assuring an appointment for McColl's candidate. Jones told the council he withdrew his nomination "in the interest of continuing good working relationships of all concerned," but it more importantly appeared to be a concession to McColl.

...

Bill Hergonson, program director and morning deejay on rock station XHZ-FM (Z90), spiced up his June 8 morning drive-time "Hergon Breakfast Club" show with a tongue-in-cheek "news" item about a "tequila-drinking German anthropologist" who claims he discovered "mole people" living in Mexico City's sewers. These "three-foot-tall creatures with eyes the size of dinner plates" had "lived in the underground Mexican tunnels for thousands of years," cracked Hergonson.

Another on-air ribbing about
the anthropologist's view of
south-of-the-border sewer life was delivered June 19 by Hergonson and another Z90

deejay. That night the veteran broadcaster got some feedback in the form of a phone call at home from Victor Diaz, who station to the San Diego Radio Company, which handles programming and advertising; similar arrangements are in effect at soul station XHRM and new-wave 91X.) Diaz wasn't laughing; he was very upset over a phone call he had received from the Mexican

Ministry of the Interior, that country's equivalent of our Federal Communications Commission. Ministry officials had heard of Hergonson's comments, which were twisted in translation to say that the Mexican government was so bad that poor people were living in the sewers.

Hergonson scrambled to calm the ruffled officials by

assembling a Spanish translation of the original wire

story (which was provided by the Copley News Service's
"Wireless Flash"), a tape of
the offending broadcasts, and a three-page letter apologizing for the ''genuine case of

misunderstanding." Hergonson said he meant no offense to the Mexican people and reminded government officials that Z90 plays eighteen spots a day promoting Baja California

That, Hergonson figured

would be the end of it. But several days later Diaz told him all on-air comments by Z90 deejays would have to be translated into Spanish, on the air and immediately after the English originals. Impossible, Hergonson said, offering instead to provide Diaz and the Mexican officials with Spanish transcripts of everything said on the air. Hergonson also agreed to cut down on deejay patter and more carefully

creen newscasts. Diaz, who declined to comment on the incident other than to confirm the chronology of events reportedly agreed, and Hergonson is hoping the controversy will soon die down. 'I think it's making a mountain out of a mole people," smiles Hergonson Years from now I'll laugh about it, but right now it's like a little wart you can't get off your finger.

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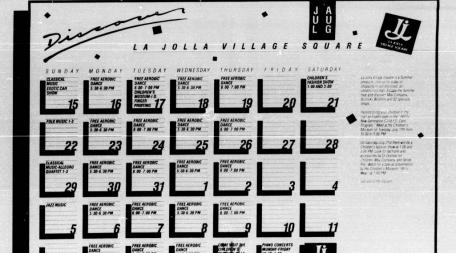
Encinitas Howard Levy (

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"... leads to self discovery ... only tapped one percent of what was possible ... (John-David's) clients run the gamut of middle and upper-class businessmen, college students, etc." —Daily Californian

If you've seen it, you're one step closer to understanding why Grant has no money, why he drives a beat-up old Fatt that runs (barely) on three cylin ders and was hand-painted with a brush, and why he now splits the rent on a modest condo in La Costa with a brush, and why he now splits the rent on a modest condo in La Costa with a friend. Peter Grant's Sam Diego, an hour-long show on Channel 6 featuring local amateur comedians, aired only two times in the summer of 1982. It was a distinguished failure, an artistic footle, and a financial bust. The show, which Channel 8 voted the second worst of the year, cost Grant big money; he paid for some of the most, expensive chuckles in the history of humor.

Even if you've seen the TV show, however, you're still no closer to understanding why Grant says he's still laughing. If you were to read his book, The Risks and Payoffs of Being Alive (Citadel, 1978), you would have some clues, but few answers. The book, to be honest, is not all that good, and Grant knows it. It is a book about risks that takes few risks. It presents the stock formula for "aliveness" that dozens of self-help books and new-age claptrappers have been repeating am for years: make yourself vulnerable, take risks because that's what life is all about, etc., etc., etc. (in all fairness, that idea wasn't so trodden in 1978 as it is today). Grant is not a new-age flake. He really lives his phi-losophy, and the key to his character lies in what he has done not in his empty statements of intent, for which he is notorious. Grant did what few people dare to do. When success, as

most people define it, became intolerable, he threw it away. Now without doubts but, in retrospect, with few regrets. "Life," says Grant, "is a funktrous proposition at best. Heineve in taking risks. If you don't roll the dice, you might as well lie down and die. It is the process of life that counts, not the content."

Nobody knows better than Grant that many times he has leaped blindly over the fine line between calculated risk and reckless buffsomery. "Suc. I fall flat on my face all the time." he says. "My family and my old friends dictien ene, but I feel sorry for them. They see my risk taking as insanity, but I see their sanity as insanity. Surving to be normal, to be the sanite, to be like other people, is absolutely maniacal. When I lock out the window and see people mindlessly screaming down the freeways to work, mindlessly screaming back, then eating health food so they can live longer, I think, 'Live longer for what?"

Peter Grant is forty-nine. He chain-smokes and, rumor has it, gambles a lot. In the morning he coughs a lot. Though single now, he has been married three times and has two children His hair is gray; his face has a nut brown, youthful hee which, rumor has it, is due to a product called Man Tan Though he has lost a lot of weight in the past few years, he still carries a tidy paunch. Grant is a gregarious, likable man with a gravely voice and an infec-tious laugh. Without his laugh. Grant would be someone else - Durante without his nose, Liberace without his rings. It's not a giggle. It's not a wheeze. And it's not a chortle. It's a lusty hybrid of a laugh, a brash. throaty cackle that enters a room and demands to be acknowledged. "I use my laugh," Grand says. "I can tell

whether people like me or not by the

In November of 1980, after fifteen years as a psychologist, Grant closed the doors of his La Joila practice: "When I don't feel like explaining

"When I don't feel like explaining thy," he say, "I tell people it was a midlife crisis. The fact is, I was burned out. If a sa simple as that I couldn't sit and listen to people's problems anymore. I felt like a walking vending machine; put fifty dollars in my slot and I'll help you. There I was, a shrink whose job it was to architect other people's lives, to get them to be creative and individualistic; but one day I woke up and decided that I was a robot, My own life was predictable and mediocre."

Ivo months later KSDO offered fram the chance to do a "call-in herap" "ndio show. It started slowly, but the glib, quick-witted Grant scon developed a following. The public appreciated his offbeat approach to the properties of the properties of the properties of the key to good mental health. When a man called in threatening to jump off a bridge, Grant told him, "I may not be able to stop you, but you'll be laughing all the way down."

all the way down."

After quitting his practice. Grant began frequenting the Comedy Store in La Jolla, where he met the local amateur comedians. Stand-up comics are a very close-knit group, and they generally don't allow "civilians" (noncomedians) to penetrate their circles. But they accepted Grant. Tony Stone, Ralph Williams, Caroline Simpson, John Fitpapariek, Bob Lincoln, Susie Loucks, Jeff Miller, and several others felt affection for the middle-age psychologist who had money, a keen interest in comedy as well as a riotous sense of humor, and aluephed hysterically at their jokes. So

Grant, who had been with KSDO for about three months, asked four of his comedian friends to act as a panel on the show. It was an innovative idea maturned to disaster. "I had four innuture kide in their taking theap shots at people." Grant says. "Those guys were like pranhas. They does a punch line and they'd be fighting for the nicrophone to get it. When, a woman called in and said she wanted to kill herself, one of them said, Keep on taking lady, my sipples are getting hard." The KSDO management sont amused. Talk of a long-term contract with Grant creased, and soon treat with Grant creased, and soon thereafter San Diego's not so-scrious

shrink was off the air.

When in late May of 1982 Peter Grant and comedian Tony Stone walked into the offices of Channel 6 in Kearny Mesa, station manager Martin Colby reluctantly agreed to give them five minutes of his time. The meeting lasted one and one-half hours. "Colb ended up very interested in us," says Stone. "He liked our ideas and wanted to help us do something that has never been done in this country — produce a local TV comedy show." At meeting's end, Grant had signed a contract to bu one hour of air time for thirteen weeks on Saturdays at 11:30 p.m. The cost, \$26,000; \$2000 to be paid each week as the season progressed. Channel 6 would have no role in producing the show or in selling commercials. It would only provide the air time and preview the show to insure that it was in good taste

Grant left Channel 6 that day knowing he had three weeks in which to produce 46.5 minutes of laughs. Problem: he had no script, no writers, no actors, no actresses. He had no director, no production crew, and no means of financine his venture. Worse still. the man in charge hadn't the faintest idea what he was doing. But Grant, with characteristic

pluck, wasted no time setting his comedy-making machine into frenetic motion. He hired a young woman to be his associate producer. She had a de-gree in television production from San Diego State, but — alas — no experi-ence. Grant assembled at his home a group of comedians to script the show Pat Gorse, touted as "the best comedy writer in San Diego" (he writes for radio station 91X and has sold many jokes to Rodney Dangerfield), was called in as head writer. He was clearly talented, but had no experience writing for TV. Because they worked so cheap ly ("for nothing," jokes Grant), the comedians were to perform the skits themselves. Grant put an ad in a newspaper requesting "media sales girts" who would sell advertising to local businesses. The dilettante produce was convinced that his group of pretty. eager young women — attractiveness was a major criterion in the hiring process - would take San Diego by torm. The sales staff, none of whom had any experience in media sales were instructed to appeal to local pride; "This is a local show, using local talent, shot on location in San

l'eter Grant had always been a performer. "I was pulling Don Rickles stuff on the other kids when I was five, "he says. His fith-grade teacher, exasperated by Grant's insatiable need to entertain his peers, finally gave up trying to control him and put aside a half-hour of class time each week for "The Peter Grant Show." Now, at age forty-seven, this was the real thing, and fortwice as long. The dream, to be in television, was within his grasp, and he had a group of talented young amaPETER GRANT'S

SAN DIEGO

teur comics dreuming along with him.
As the mature adult in the groun and play, referees in place, the growth

cheering - but none of them knew the

rules of the game. The first few hours

were like a prolonged warm-up during which one fiddled with wires, ex-

perimented endlessly with lighting

angles, shouted meaningless orders,

postured, or — if all else failed — got

The show's associate producer it

drunk. On Peter Grant's tab.

teur comics dreaming along with him. As the mature adult in the group and the one risking the most, he should have relied on more than the damb lack of the debulant to succeed. But he didn't. "It is incredible how wrong I was about so many things," reflects Grant. "The law of averages dictates that by random chance! would have to be right about something once in a while. During the production of Peter Grant's San Diego. I was definitely delying the law of averages."

turned out, knew next to nothing about defying the law of averages."

he first day of shooting at Bulproduction. "It was a case of the blind leading the blind," recalls Grant. ly's in La Jolla was a flasco. An enormous entourage de-scended upon the bar on Memorial "She was too inexperienced even to know a good production crew from a bad one." As Grant's luck would have Day, 1982: cameramen, lighting tech-nicians, grips, directors, actors and acit, she chose a bad one. In the weeks to come, the show would change productresses, friends, groupies, and of course the graying producer himself. To an outsider they looked like a bunch tion crews again and again, and even-tually Grant took charge of the shooting himself. He, of course, knew only what he'd learned in a few days on the of celebrity heavies preparing for an set. Consequently, the technical pro-duction of the entire show was dread-ful. The sound was bad, the composiintense, no-nonsense shoot. But no one on the set had the slightest idea where or how to begin. An embarrassing spirit of amateurism prevailed. The tion of the scenes consistently flawed.

communication between writers and director muddled, the use of camera techniques and angles inept.

In the rocky voyage between con-cept and finished product, it often seemed as though humor had bailed out along the way. Pat Gorse's parody of Ted Leitner showed potential - it was the kind of local humor Grant wanted - but in general the comedy skits just weren't working, even though they had seemed so funny on paper. "When we finally had a script six days before shooting, we had no coordination whatsoever with the director," Gorse recalls. "Not that it would have mattered. The director Pete hired was used to filming plants on a table. He had no experience film ing comedy. We had scenes where the camera wasn't even focused on the person delivering the punch line. I was pathetic." After six hours at Bul ly's Grant left with six minutes of mediocre comedy material and a \$400 bill for food and drinks.

The crew moved to Belmont Park, in front of the broken-down roller coaster. Gorse got a few laughs inter-tiewing passersby, but frankly they weren't worth the trip. Some scenes were shot at Grant's house, then it was back to La Jolla to film stand-up comedy acts at the Comedy Store, Russ T. Nailz was very funny; so were Susie Loucks, Caroline Simpson, Tony Stone, and Jeff Miller. Finally, a seventeen-hour day of shooting ended and the crew retired to Grant's house for one of many all-night parties. Everyone was exhausted, but exhibitanted, after the first big day in show

Grant had stayed away from drugs in his youth, and had always cautioned his patients



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first, I was too naive to realize the strategy of the girls. They would sell their bodies for two or three lines of coke."

Scanar found himself in a new world. Show business. The fast lane. An un-teal world of vertiginous rises and precipitous falls: continual chack compounded by sleeplessness, intense
pressure, the sboardity of gratuities; sex, and drugs. He loved his new life.
It was the antithest of what he d
known since leaving the University of
Michigan in the early Sixties: suburban normalicy, starchy professtomalism, financial and familysoponsibilities. Now, after years of
lonely bachelorhood, he suddenly had
younger women attracted to him.
Robin Williams came to a parry at his
bouse one night after performing at
SDSU. Grant became close to severosinger the suburbance of the supergradient of the suburbance of the suburbance of the suburbance
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Laugh

with the stand-up comedian crowd changed that. "Suddenly, I found myself deeply involved with cocaine,"

admits Grant. "It was easy to get, and it made me feel energized and

euphoric. I was a middle-age man

trying to maintain the energy level of a bunch of kids in their twenties. Coke helped me do that." Since few of the others could afford it, Grant became

the supplier of cocaine on the set and at parties. His connection in La Costa

would send four beautiful "cokehead" girls, who would give Grant "a lot of physical attention. At



material is overshelming. And the risk of failure is present each time the conic steps on stage. "I have a very sincere, multilevel camaraderie wise comediums." Grant says. "The stand-up comic does not fit into society, so he pulls back and observes. He has no conventional support systems. He is off-center, both psychologically and emotionally. That's why he is able to see things that most people don't see. He has a deep sense of the ludicrousness of our lives. To him the status quo seems ridiculous."

By 1982 Grant had rejected much of

By 1982 Grant had rejected much of what comedians love to attack. He was a freak like them, but one with a curious twist; he had beaten the system from the inside. He had a house on the hill and a thiry-foot cabin cruiser. He drove a Mercedes. He had his own radio show. He could afford to spend money lavishly — on booze and drugs, among other things. In sum, he had the very things they wanted. Conversely, they had what he wanted. They were risk takers. They led a wild lifestyle. They were quivotic; impractical, un-



predictable, mercurial — and young. Though they seemed to him manicdepressive at times, they were seductively vulnerable, the direction of their lives no more certain than the arrival of the next laugh. That's the life Grant wanted.

So he became the Pied Piper of the local comedy world. The comedians — most in their twenties — made him the nominal king of San Diego comedians. — most in their twenties — most of their profession. In addition to the material benefits they enjoyed, the young comics also confided in this paternal shrink, who not only understood them but provided a justification for their marginal behavior. "Their parents were always pressuring them to get real' jobs," Grant says, "but here I was, an adult, a parent myself, telling them they were okay the way they were." When Grant suggested doing the TV show, they jumped a the idea. Their sugar daddy was going to make all of them stays.

was an adult, a parent myself, telling hem they were okay the way they were." When Grant suggested doing Let Y show, they jumped at the idea. Their sugar daddy was going to make all of them stars.

One of the comics, Russ T. Nailz, one a disc jockey at 91X, didn't buy what Grant was selling. The most prominent comedian in the show, and probably the funniest, Nailz, was the one participant who kept his distance from Grant. "It hought the show was a great idea," says Nailz, "a great opportunity for exposure, but there was something about Peter Grant that I didn't like right from the start. He tried didn't like right from the start. He tried



too hard to be part of the group. He just told all the comedians what they wanted to hear, and he laughed too easily at their jokes. I didn't like the way all the comedians just dropped their lives to follow Peter Grant. Naliz is heistant to talk about Grant. "I don't mean to sound like Bambi, but I figure if you haven't got anything

"I don't mean to sound like Bambi, but I figure if you haven't got anything good to say about someone, don't say anything. The Bog, never did anything rotten to me, and I always treated him with respect. He helped us, I guess, but I was planning on making it anyway. If he hadn't come along, I don't think anything would have been any different. The best thing that came out of it for me was that I met Pat Gonse. Peter Grant brough all the comediate gether, I'll say that for him. It's just

together, I'll say that for him. It's just too bad Peter Grant had to be there." As the day of the first show approached, Grant began to realize how little he understood about producing a



television show. He had no competent director, Gone, the only whiter who had the discipline to chisel an idea into a scene, was overworked, the skits weren't very funny; and with only days till June 19, when the show was to air, no ads had been sold. Money was the biggest problem. Grant was offering twenty-four thirty-second spots for \$255 each and four fifteen-minute segment sponsorships for \$1500 each. But it was a buyers' market and the pitch wasn't working. By the time the show aired, most of the sales staff had quit in frustration. All









RALEIGH HILLS AT





only four thirty-second commercial

Grant was undaunted. He decided to pay for the first show out of his own pocket. He convinced himself that all the sponsors needed was to see one show, then they would buy. "But it never happened," laments Grant. "! was moving myself towards a financial disaster that would jeopardize my life's security and I didn't even know it. I'm a risk taker - but I'm not into financial suicide."

The crew shot two more times on

location in Sau Diego, and on June 18 Grant previewed the show for Channel 6. They accepted it, and Grant paid them \$2000 for the time slot. The following night the east and crew assemat Grant's house to watch the show. Coked out and euphoric, intoxicated by an undiscerning spirit of ac-complishment, everyone roared with laughter at a TV comedy show that wasn't very funny. Few saw that most of the humor was "inside," and that viewer who had the patience to watch was probably laughing at them. not with them. "That night I worked myself into an unreal world where I had the feeling we had a smash hit." Grant recalls. "It scares me, in retrospect, to see how the human mind especially mine - can play tricks on you when emotions and desires take

The funniest part of the first show was, ironically, a real commercial that Grant performed for Raleigh Hills an alcohol rehabilitation

defunct Playboy Club) and Grant was drunk. At 2:00 a.m. after a shoot, someone remembered they had forgotten to do the commercial, which Raleigh Hills had paid for Grant was called in: "I had had about eighteen drinks, but I figured, 'What the hell we've got to shoot this thing." 'As he read the cue cards on take fourteen, he had the pathetic, wooden look of someone drunk trying for thirty end-less seconds to look sober. His droopy eyes were held open as if by strings His flushed cheeks hung like wet laundry. His mouth was on automatic pilot.

cumstances. Grant performed heroi-

juxtaposition of "five" and "seven.

As the filming of the show pro-

has no talent as an actor or a comedian

writing Pete out of the show."

Bob Lincoln: "He's a bad actor

Toward the end we were gradually

with a straight face.

tion, intensity, and exhibitation of producing a TV show on the budget of a starving artist. "The camaraderic was incredible," says Lincoln, made some great friends during that experience. We had some of the best seemingly unaware of the relationship parties ever held, and Pete was the between its movement and the sounds catalyst for it all." The comedians also it was producing. Given the cirremember doubts, not only about the cally, though any sober viewer must artistic value of the show, but about Grant's ability to raise money to keep it have guessed that he was either soused or lobotomized. Raleigh Hills' phone number, which began with the tricky on the air. "All over Pete's house were letters from creditors asking for their money," continues Lincoln. "I rewas more than he could handle. He member seeing a letter from a bank demanding payment of \$13,000. One snagged on the "f" of "five." His upper teeth grabbed his lower lip and day it hit me that Pete must be dying. He would often take us all out to dinner refused to let go. When they finally and pay with credit cards, and it did, what was supposed to be a crisp seemed as though he had no intention fricative had degenerated into a sloppy sibilant: Fffsssfive, seven. . . . Re-markably, Grant finished take fourteen of paying them off. He had the worst health habits of anyone I'd ever known. He would get up every morning and eat four bowls of Froot Loops. gressed, it was becoming more and more apparent that Grant — even though he had a great sense of humor He poured heaps of salt onto every-thing. He smoked cigarettes con-stantly, even while he ate. His beand a good comic imagination — was not headed for superstardom. "Pete havior was so peculiar — with the drugs, the alcohol, the women, and all comes across well when he's being in-terviewed," says Tony Stone. "But he the money he owed — that I figured he must have terminal cancer. I told Pat

about it, and we were saying. 'Yeah, that's it, now all the pieces fit.'" Sometime between the first and second show — there was a Pat Gorse: "He has classic stage

fright. Though he's very loose and funny normally, he tenses up on cam-With some practice, he could be a good talk-show host because he can really put people at ease, and he's very insightful. But as a comedian he's bad and he knows it. He's incapable of delivering a line."

ment, profligate spending habits, and no consistent source of income. It all caught up with him in July, 1982, when he had to borrow money to pay All those involved in Peter Grant's for the second show. The following week, he and Lincoln went to Las San Diego vividly recall the frustration, intensity, and exhilaration of Vegas with \$2500, hoping to win enough to pay for a third. But the cards were cold at the blackjack tables and Grant returned to San Diego close to ruin. He had aired his last gag. His young colleagues were angry and let down. "I went into a severe depression, says Pat Gorse. 'I had worked so hard, staying up all night writing and coordinating the direction and the script. If anything, we were overprepared. We had learned so much from the first two shows, and the third was going to be our vindication. But Pete didn't get the money like he promised. He swore he'd have the money, but he lied to us." "A problem I've had all my life is

that people put me on a pedestal, Grant says. "One of my weaknesses is that I let them do it. Those comedians thought I walked on water. They saw my house and my boat and my car and they couldn't imagine that I had no more money. I kept assuring them I'd get financial backing, in order to main-tain morale. I was the emotional stabilizer, the guy they confided in. the glue that held the whole thing together, and they didn't think I could possibly

cial problems. In the past two years he

had bled the equity on his home, cash-ing out for a total of \$300,000. But he

had a \$5000 monthly mortgage pay-

Everyone agrees that Peter Grant's San Diego was a great learning experi-ence. 'I'm a better person for having known Pete Grant." says Gorse "Even though the show was a flop, it made me write and showed me how jokes can be made visual. Essentially, we were educated on Peter Grant's

Bob Lincoln agrees he learned a lot. but is less indulgent. "We used Pete Grant, but Pete Grant used us. Pete has always dreamed of being a celebrity He has a tremendous ego and he needs people's approval all the time. What better way to get it than to become a TV producer? All Pete wanted was to have his own TV show — at any cost. I mean, the title, Peter Grant's San Diego, says it all. It sounds like the Pope's Vatican.

"When push came to shove, people said, 'Now we need Peter Grant,' but he wasn't there." recalls Russ T Nailz. "He just flaked out. He gets people to believe in his dreams, then says, 'Here, finish my dream for me.' We needed more than just praise and Peter Grant's funny laugh. We needed direction. We needed somebody to take charge and crack some whips. Peter Grant just didn't have it."

"Peter had a hunger for recognition, and it didn't matter to him how he satisfied it," continues Lincoln, "Like a bad coke habit, the more he got, the more he needed. And it didn't matter who got screwed along the way. Some of the other comics saw Pete's scamming as a big joke, but they didn't see the dark side. I did. I saw Pete screwing over a lot of people. I feel bad for all the girls he hired to sell ads for the show. He conned them into believing they could do something they were totally unprepared to do. He bounced a lot of checks. He put a fortune on his credit cards, without thinking about whether he could ever pay up. Tony

ABORTION

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Stone's girlfriend [now wife] invested her life savings in the show with guaranteed return. Another woman in-vested \$10,000. All those people got screwed. Somehow, Pete believes he is above thinking about money. He doesn't realize that he hurts people."

"Anybody who gets burned by Peter Grant lit the match himself." says Allan Stevens, a professional comedian and screenwriter who works the L.A. Comedy Store, where he met Grant. "Pete is a nice guy. I like to hang around him because he's lots of fun. But you know after ten minutes where he's coming from. If you don't. you deserve what you get. I don't work on his projects to move my career

ahead. I do them because he's a fun guy, and when I look at him, I know I'm not that bad. People who say they got burned by Pete are angry at them-selves more than anyone else. There's nothing malevolent about him. He's a harmless guy."

Stevens provides a striking contrast to the amateur comedians here in San Diego. In an interview he presents the jaded persona of a bleary-eyed grunt fresh off the battlefields of Hollywood. It's not surprising to hear him say that the people he most respects in this world are Vietnam veterans.

around," says Stevens. "I'd say he has a snowball's chance in hell of succeed

ing in comedy, but I've learned not to underestimate anybody anymore. If Richard Simmons can become successful in the exercise business, and if people will buy pet rocks. Peter Grant could someday have his own comedy

In the risky streets of Hollywood, there is a saying that expresses the unpredictability of any project's fate: "Nobody knows." Certainly nobody could have guessed that a show as crude as Peter Grant's San Diego would pique the interest of veteran Hollywood funnyman Steve Allen Allen had read about the show in an article by Los Angeles Times comedy critic Lawrence Christon, so he called Grant and asked him to bring tapes to his office for a viewing. (Christon, to this day, probably does not know the telling irony of a small mistake he made in the article; he referred to Grant's book as The Risks and Chao. [instead of payoffs] of Being Alive. Allen ended up buying the rights to a successfully to pick up a woman in a bar. "Steve liked me," says Grant. He told me my greatest asset was that I was utterly unencumbered by a body of knowledge.

Two years after the fact. Grant real ized that his show was doomed from the start. "I've since learned that a local comedy show can't make money. If I'd done a little research, I guess I could have figured that out, couldn't 1?" he asks, only a little embarrassed When it is pointed out that that's why no one besides him has ever tried. Grant bursts into hearty, abdominal

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(continued from page 15) laughter that, if it conceals the rumblings of a broken spirit, conceals them well.

"One of the reasons Pete is so likable is his capacity for self-deprecating humor," Tony Stone observes. "We all used to laugh hardest with Pete about Pete He lets himself be the but of people's jokes and he loves to let comedians play off him." Several comics tell the story of how one night L-A. comedian Jimmy Brogan got a laugh at Peter Grant's expense. Grant was seated in the front row (where else?) at the Sunset Strip Comedy Store, a position that can be as diagerous as a Gestalt hot-seat. Brogan, who and never med Grant, heard his maniacal laugh during his opening, and decided to ad lib a dialogue with the oddball who owned it.

Brogan: Where are you from sir? And what do you do? Grant: I'm a comedy TV producer

from San Diego.

Brogan: Oh, yeah. I play San Diego all the time. I'd like to know more about this show. What's it called?

Grant: It's called Peter Grant's San

Diego.

Brogan: And who, may I ask, are you?

Grant: I'm fucking Peter Grant, that's who? Brogan: Sir, I didn't ask you how

you got your job. That line brought down the house And Grant, of course, laughed harder than

anyone.

In late 1982 life was not very funny
for Peter Grant. Deeply in debt.

sure, smarting from his failure in show hiz, Grant saw his life in a shambles. In December he sold most of his poscommon the sold most of his poscommon the sold most of his poscommon the sold most of his postion to the sold most of his poslet San Diego for Idaho, where he had vacationed several times over the past her years. "I still never forget the feeling I had closing the door of my empty house in La Jolla," recalls Grant. "I was leaving my whole life behind. It was very lonely."

In Coeur d'Alene, Idaho, a town of 28,000 populated mostly by loggers, Grant intended to buy land and build a house with his own hands. He would also write a book about his experiences in television. In the peace and quiet of the north woods, far from the predatory breath of creditors, no longer swayed by the vicissindes of show business, Grant meant to put his life back together. He wrote a book, called So Far. It Feels Pretty Good.

which he claims was a "catharsis" for him. But as literature it is as shoddy as his TV show. It is riddled with typos, replete with awkward constructions, and hogged down with cliches, and one cringes to think Simon & Schusser was given the chance to reject the manuscript. Like Peter Grant's San Diego: it shows promise at times, but it looks as if it were written in a single draft, as fast as one could type with two fingers. As it turns out, it was. "I probably only spent about fifty hours

on that thing, "confesses Grant.
One can only guess what his house would have looked like. He never finished it. There was a nightclub in Coeur d'Alene. It was for sale. Peter Grant was restless. So he bought the nightclub — even though he knew its five previous owners had failed. In March of 1983 the Belly Laugh opened its doors. Grant was back in business, the center of attention once again, call-

Individual

Instruction

Bodybuilding

ing the shots, rallying enthusiasm, charming the local yokels, hustling the gals, and — only incidentally — taking another phenomenal risk with his life.

Jim Favor, an attorney and close friend of Grant's, helped manage the club. "Pete went first class," says Favor. "He had belly dancers, a juzz trio in the afternoon, a band in the evening, and comedians several nights a week. Pete would bring his old friends up from San Diego and Los Angeles to perform — all expenses juid!" Some off the big names, such as Mike Binder, earned as much as \$400 a. night. The locals loved the Belly Laugh, and they loved Grant for bringing Southern California to the sticks.

"When I arrived in Coeur d'Alene, I was treated like a star," says Pat Gorse, who performed at the Belly Laugh for two weeks in April at one hundred dollars a night. "I was a

celebrity just because I was associated with Pete Grant. He had that whole town in his pocket. Those people were so excited about Pete's comedy club. He had them believing Robin Williams was going to perform there. "I'll never forget the wonderment in their faces when they of say, "Robin Williams is

going to be here. "
Grant probably would have gotten Robin Wilsiams at his club if he were less an entrepreneur and more a businessman. "Next time I open a night-club—which I will do—I m going to have eighteen Jewish accountants working for me," jokes Grant. "We had standing-room-only in the Belly Laugh several nights a week. At closing I'd see all this cash going into the vault, I mean stacks of it, and I figured

we must be doing great."

Favor knew they weren't. "We were paying the band alone \$2000 a week. On top of that we had to pay the

belly dancers, the comedians, the jazz trio, and the staff. Also, everybody associated with that place was drunk all the time, and most were drinking for free. I kept telling Pete that money was going out faster than it was coming in, but he wouldn't listen. All he saw was those stacks of each Pete has

no sense of how to manage money."

After two months in business, the negative cash flow caught up with Grant Eleven thousand dollars in bad checks bounced, and once again he found himself facing angry creditors. "Those loggers wanted to give me a haircut with their chain saws," Grant says, "But even though we were falling apart, it was okay with me because everybody was having a good time. It was fixe the was need to fining for me; I was fixe the social director of the 'Hume. Jim is telling me the water's running over the social director of the 'Hume. Jim is telling me the water's running over all 'Tim saying 'Strike up the band'! Think

that image captures me perfectly."

"It was in Idabo that it occurred to me who Peter Grant really is," says Gorse. "Pete is the Music Man. He did to Cocur d'Alene, Idaho what Harold Hill did to River City, Iowa. He mesmerized the town. He had all kinds of people working for him for free; adults who should have known better. These people all had dreams of making something of their dreary lives, and Pete was bringing Hollywood to their doorstep. They fell for him book, line, and sinker. But, you know they have probably never known such excitement."

Nor had Grant. The day after he closed the nightclub, the police issued a warrant for his arrest. Grant hid out in his barmaid's basement for two days until money arrived from an associate in Del Mar to pay off the \$\$11,000 in bad checks. But the Coeur d'Alene

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police wanted him anyway. "That mountain sheriff was going to get his prey." Grant says. "He really wanted take this Southern California asshole down a peg." Grant fled to nearby Washington to escape arrest and refused to pay back the money unless the charges were dropped. The sheriff agreed to a withheld judgment on the condition that Grant return to Coeur d'Alene and face a perfunctory trial. 'I didn't want to be a fugitive, so I went, explains Grant "But I was scared. I walked into the sheriff's oftice with my attorney and the guy says. Halt, you're under arrest." fingerprinted me, took mug shots, and threw me into a cell. Finally, I went to court and pleaded guilty to writing one bad fifty-dollar check. When I went before the judge for sentencing, the first thing he said was, 'I don't believe in withheld judgments.' I figured it was all over for Pete Grant, that I'd be a foreotten victim of northwest justice. then he said he'd make an exception in my case, and he gave me three years' probation." Grant then returned to San Diego; he was penniless, severely shaken emotionally, and wearing the scent of a two-time loser. In January of this year he officially declared bankruptcy.

ast April Grant taped a com-edy TV show called Belly Laugh at the Belly Up Tavern. The show cost about \$5000 to produce and was paid for entirely by gate receipts. Five hundred people paid ten dollars to be entertained by Grant's latest comedy venture. "The only costs we had were production costs. fees for professional comics, and promotion," explains Grant proudly.
"Everybody else was working on the come. I told them, 'Look, I'm going to roll the dice, what do you say you roll

Once again Peter Grant had people breathing the smoke of his pipe dream; director Rob Rosenbaum, Belly Up Tavern owner Dave Hodges, Rob Summit of Western Video, and twenty-five actors and actresses all placed faith in a man whose only experience in television had been an epic blooper. But Grant did things differ-ently this time. He brought in local professional stage people to perform. He prepared a script in advance and coordinated every shot in detail. He rehearsed several times before filming. When the production crew arrived, eighty-three numbered scenes

UP TO

60%

were shot in five hours with the regimented snap of a crack team. This time, Peter Grant was organized.

"Everybody told me I was crazy to do that show," says Grant. "They told me. "Pete, give it up. You're not a producer." But I knew I'd learned from my mistakes in the past. I wasn't the old Pete Grant. There were no drugs this time (Grant insists he long ago quit taking drugs], and there was no partying. I was very assertive, very direc-tive, and very serious. Belly Laugh was produced for one reason, to make money." Which, indeed, it might. A national program syndicator has ex-

pressed interest in the show.

Florine Vallaine was the only participant who had been involved in the Peter Grant's San Diego fiasco. Some from the earlier show were angry that Grant insisted they audition; others wanted to avoid what they figured would be another failure. "Peter was very professional this time." Vallaine says. "The spirit on the set was very high, and there was a good sense of unity. I think Peter wanted to break away from all that happened two years

ago; he wanted to prove himself."
Though the production of Belly
Laugh is good, the script lacks verve.
"I did most of the writing myself, and overall it wasn't very good," admits Grant. If a true belly laugh originates

in the Grand Canyon of comic depth, Grant's latest show generally produces laughs about on the scale of Mission Valley. There are, however, a few ricklers. "I went out with a girl who's half-French and half-Chinese. I took her home and she tried to eat my laundry." The half-hour show, which consists of successive vignettes reminiscent of Hee Haw, has lots of pleasant repartee and is entertaining - at least as much fun as most prime-time televi-sion. "I'm not all that happy with it," admits Grant, "but it's a lot better than the previous show. I mean, look what I did. I got all those people together with no backing, no money, no sponsors, no nothing. I produced a show for a fraction of what it would normally cost. It's a miracle that I pulled it off at all, and now I've got a syndicator who wants to buy it. I'm just getting started in this business. You're going to hear more from Peter Grant. So

After two decades as a guardian of sanity and an arbiter of normality. Peter Grant has, in the past three years. lived the madness most people hide deep in their skulls. He has become a psychic outlaw, an analyzer of dreams turned dreamer who breaks all the rules. "He should give up the dream of being in television and go live on the land in Idaho," says Bob Lincoln.

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"But instead he keeps trying. He's like a swallow who keeps coming back to San Juan Capistrano. He doesn't even know why he keeps doing it."

"The King of Comedy is one of my favorite films," Grant says. "I've seen it four times. I wouldn't recommend anyone do what Rupert Pupkin did kidnap a Johnny Carson-like talkshow host in exchange for a chance to do a comedy routine on the show], but the message of that film is important. It says it's better to be king for a night than to be a schmuck for your whole

In a sense Grant has made his own life the embodiment of the tragicomic spirit his comedian friends try to capure in their routines. He is a comi character wearing a tragic mask, a tortured hero with a smile on his face, and a laughing fool all rolled into one. If nothing else, Peter Grant is a risk taker, a man who sets himself up as a target for life's punch lines. For that some hate him, some love him, and some who should hate him like him

You know, I had never thought until this moment why the Music Man did what he did," exclaims Pat Gorse, excited as though by a great discovery.
"Harold Hill didn't go into towns and flimflam people in order to make money. He did it to satisfy his ego! He just wanted to create a parade. It made no difference that he didn't know a lick of music. He just wanted to be the leader of the band. That's Peter Grant!

that Peter Grant's San Diego would never air again," he continues. "We were all sitting around bad-mouthing Pete for letting us down. But I stood up and started telling people, 'Wait, re-member what our lives were like be-fore we met Pete Grant? If he hadn't

the chance to do a TV show ' Without realizing it, I was giving Marion the Librarian's speech to the people of River City when they found out Harold Hill was a con artist. Pete flimflammed us in the sense that he made us believe we did something we never would have done; we put two TV shows on the air! Given the circumstances, that was a miracle. Everyone involved will remember those few weeks as one of the most significant periods of their

Closing notes from several players in Peter Grant's laughing band: Stevens: He should be a soda jerk.

Gorse: You can't dislike someone who is so in love with people, and who

Nailz: If he were my sister, I might accept him.

Stone: I have plenty of reasons to be

down on him, but I just can't dislike the guy. Lincoln: He's a great guy, but he's

Stevens: He should have a boat and

should sail from island to island bullshitting the natives. He probably couldn't sail the boat, but he could get some Tahitian women to sail it for him.

Nailz: I think he hurts people by accident. With his knowledge and his

accident. With his knowledge and his experience, you figure he should know what he's doing.

Stone: His laugh sounds like some-body tickling a chipmunk in heat.

Gorse: He wants to be Shakespeare, Balzac, and all those other highfalutin

Greeks.

Nailz: There's a little Peter in all

Lincoln: He's all sizzle, but no Grant: Life is the sizzle, not the

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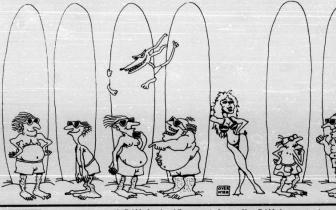
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THE WORLD'S WORST SURFER





It's as easy as falling off a board

By Steve Sorensen

very athlete who has reached that point in his life when he is almost ready to darmit he is those moments of regret. Usually they come on a Sunday alternoon while he is watching a particularly inspiring beer commercial. And as he realizes he will never be a sports legend, the sadness and remorse drag him down like ankle weights on a jogger, leaving the people around him wondering what brought on his

abrupt silence.
This seems to be a problem known only to males. Like hernias, it is something men inflict upon themselves for unknown reasons.

Perhaps it's a hormonal imbalance.
"If only I knew then what I know
now," the againg athlete says,
deluding himself, "I could have
been the best. If only I had the
opportunity to test myself against the
heroes of my youth. Then I could
prove what I'm really made of."

For the aging surfer, the problem is compounded by the fact that as he has been getting older, the sport itself has been evolving rapidly into something he can barely recognize; beards so short they call them "pocket rockets," space-age multifin designs, and a new style so aggressive it almost seems like a martial art. How can the aging

multifu designs, and a new style se aggressive it almost seems like a martial art. How can the aging longboard rider work out the failed expectations of his youth when the sport he knew doesn't even exist anymore?

Well, it does, briefly, every June

at the Del Mar Longboard Contest. The Del Mar lifeguards who organize the meet, and who have put on a few years themselves, do everything they can to create the illusion that the year is 1965, not 1984, and all the aging surfers are in the flower of their youth. All the old surf clubs — Del Mar, Swami's, San Onofre — are there with their vans and banners. There are several classic woodies parked on the cliffs. Sixtles rook and roll is provided by Sixtles rook and roll is provided to the cliffs. Sixtles rook and roll is provided to the cliffs of the cliffs of the cliffs of the cliffs. And best of all, the competition is divided into age brackets which give the older surfers the chance to test themselves against their peers — and surfing's legends — one last time. It's an old-timer's day, and all the kids are invited to get out of the water and try to learn a little respect for their elders.

But as in most opportunities that seem too good to be true, there is one serious drawback, one threatening pitfall, that causes any aging athlete to think twice before entering the competition; the surfer who makes the biggest fool out of of being named the world's worst surfer. Grant Larson, captain of the Del Mar lifeguards, says. "We don't actually pick the worst surfer in the world, Surfer magazine does that. But since we will let anybody in, they take a very close look at our competition in determining the world's world's worst."

Larson assesses this year's competition in this way: "Allan

Seymour [from Del Mar] was worst in the world for three years in a row. But he finally found his successor in bill Canepa [also from Del Mar] when Bill lost to him in last year's competition. So Bill's going to be doing everything he can to give the title back to Allan. I 've been watching them both surf for many years, and they 're both bad. They 're very bad. I know they've been practicing and training hard for his competition, but they just don't seem to be getting any better. You gotta give them credit, though, they both love the sport. I guess what it will come down to is who has the worst day. Seymour or Canepa."

Many of the old surfing greats have shown up for the competition, and when they take to the water, the crowd moves to the edge of the cliffs to watch.

There's David Nunhiwa, surfing's first superistry, looking plump and aristocratic. He has more gray hair han black now, but he has loost little of his old style on a longboard. He sides gracefully to the nose of his board, looking poised, dignified. His elegant, understated moves show that the talent of his youth still serves him well. He has the call confidence and serenty of a man who has fulfilled the ambition of his youth. He has nothing to prove. There's Corky Carroll in his black.

There's Corky Carroll in his black wetsuit, looking round and sleek as a sea otter. Still quick and nimble-footed, he slashes sharp cutbacks in the small surf, once, twice, then crouches down on an inside section, does a head dip, and

gets tubed in a two-foot wave. He is still full of the competitive prowess that made him one of the world's best, and he seems buoyed by the current successes in his life — the job of advertising director at Surfer, and the recent national attention as the star of a Lite beer commercial. And then there's Bill Canepa, age

And then there's Bill Canepa, age thirty-seven, looking stiff, awkward, spindly-legged, fat and skinny at the same time, pale, and balding. As he paddles out, he thrashes at the water with his arms but doesn't seem to be going anywhere. He swings his board around clumsily, cutting off another surfer, and takes off late in a wave, not knowing whether he should go left or right. He rises to his feet timidly, tentatively, and bounces gooffly for a moment or two before he loses his balance and falls backward in slow motion.

Last year, after Canepa's surprising loss to Seymour in this competition, he was approached while surfing one day by Grant Larson. "Hey, Bill." Larson asked. "Is it true you lost to Allan Seymour?"

"Jeez, I don't know," Canepa replied. "I thought I lost to everybody. Who's Allan Seymour?"

About a month later. Canepa got a call from Corky Carrol lat Surfer. "Listen, Bill," Corky said. "I know you're a big partyer and liste to have a good time. Would you like to come to our awards banquet this year?" Surprised and a bit flattered. Canepa said he would love to come. He showed up at the banquet with his wife, who was once a surfing

champion on the Gulf coast, and together they marveled at the presence of so many surfing grea

presence of so many surfing greats.
When everyone thought the
awards presentation was over. Corky
Carroll announced there would be
one more award. "It know this is the
moment you have been waiting for.
Please bar the doors. As you all
know, Allan Seymour has been our
worst surfer for three years in a row.
That's all changed now. He has
finally been unscated by ... Bill
Canena!"

Canepa Was stunned and embarrassed when he realized how he had been had. But as he walked up to receive the award, he looked over his shoulder at Allan Seymour's face. Oddly, Allan almost looked insalous.

pealous.

A fer his heat, Canepa emerges from the water merges from the water heat from the pealous from the things with the pealous from the

"But isn't that an unrealistic goal, considering your present status as

"Last year was a fluke," Canepa insists. "I figure it was just bad luck. I hadn't surfed all year. I was only a substitute in the contest. I was riding a borrowed board. And I only caught one wave. I can see how they would mistake me for the world's worst surfer. But not this year. I caught six waves out there. I ran to the nose and wiggled my hips on one. I feel very confident that I didn't make a complete buffoon out of myself."

But when this observation is met

with a smile that seems to indicate otherwise, Canepa is annoyed and says, "This really isn't my competition. I'm kind of a big boy — I weigh 190 pounds. I know I could do better in big surf."

But the surf is not big. It is only two to three feet, and wind blown. As Canepa waits for the results of his heat, he begins to worry that he hasn't done his best.

hasn't done his best.

An added worry for Canepa is that
Allan Seymour will be competing in
the forty-and-over bracket this year,
so there is no way he can directly
prove his superiority to his rival.

"When I first got here and saw the
shape Allan had rounded himself
into over the winter, my heart leaped
for joy," Canepa says. "I went up to
him and congratulated him on his
training program. That's when he
broke the bad news to me, that he
was over forty now and wasn't going
to be in my heat."

"What if you lose to Seymour

"What if you lose to Seymour again?" he is asked. "What will that mean for your surfing career? Can you just shrug it off as bad luck

"I'm willing to admit that if I take (continued on page 22)

WORST SURFER

be based on more than luck," Canepa says grimly. "Then it'll be based on ability

When the judges announce the results of Canepa's heat over the loudspeaker, he has placed sixth dead last. He is visibly deflated. "I guess you can't do too much worse than that." he mumbles.

That's true. It would be very difficult to do worse. But if anybody can do it, Allan Seymour can. "I feel confident!" the portly and balding Seymour says before his heat. "I feel like I can go out there

and win it all today!"
"Seriously, now," the oldster is asked, "weren't you the world's worst surfer for three years in a

"Well that's correct " Seymour says, barely able to control his excitement. "I did hold the title. But I wasn't really the worst. You see. how that came about ... Corky Carroll and I were friends as kids and everywhere we went people

would say, 'My god! That's Corky Carroll! He's the world's best! But who's that with him?' So Corky started telling everybody, 'Oh, that's Allan Seymour. He's the world's worst.' And I kinda got stuck with

"It wasn't accurate, then? You weren't the world's worst?

"Hell no! I'm a finely tuned athlete! he says angrily. Then, cooling down, he adds, "Actually I'm a little bit afraid I overtrained for this competiton. I was riding the San Onofre shorebreak the other day and raked my shoulder." And he turns to show an ugly six-inch abrasion across his back.

forty-one, I figure I've got a real

chance to go out there and

cautiously, easing into the cold surf. Donald Takayama, the master The aging Seymour, who says he first stood up on a surfboard in 1956 surfboard designer and shaper, is much fatter than the others. Yet somehow he seems to use the extra (his friends say it was two years weight to his advantage. With a lower center of gravity, his balance before he stood up on a board again). evaluates the competition in this way: "It's like the Indy 500 out is actually improved, and on a fast inside section he squats on the nose. there. There are only five of us who can really win it, and all the rest are only filling the field. In the low and stout, unshakable, blocklike, but still smooth and forty-and-over bracket, there's Donald Takayama, L. J. Richards stately, serene, unflappable, like a stone Buddha.
L. J. Richards ("Little John." and Mike Doyle. When I was a kid, they used to call him), the big-wave all those guys were too good for me. expert, looks loose and patient. He's in the best shape of the bunch, and looks lean and hungry. He sits But now that I've matured to

beat those punks.

When the forty-and-over bracket

is finally called, the tough old competitors take to the water

Part of Seymour's confidence is based on the time and effort he has put into perfecting his equipment. This year I'm riding a 1964 mint-green Hobie noserider with a 1968 Newport Beach license plate. he says, before his attention is he says, before his attention is suddenly distracted. "God, look at that! A purple leopard-skin one-piece. . . . Hey, I gotta go wax up for my heat. I'll talk to you

> And then there's Seymour. He loses his board on the first wave and has to swim all the way in for it. After paddling back out, he sits straddling his noserider, gasping for air, hunched over, clearly exhausted. On the next wave he loses his board again, and has to swim in a second time. After fifteen minutes or so, he finally catches a wave and stands up; but he's in poor

outside, waiting for the right set. rising to his knees to peer over the smaller swells. When he spots a large set on the horizon, he races out to meet it and manages to make off with the best wave of the day. He drops in, does a clean bottom turn, runs to the nose and stands there forever; then he quickly backpedals. kicks out, and heads outside for another one.

Mike Doyle riding a fire-engine-red board, takes off on a slow, unpromising wave, doing old-fashioned slap stalls while he waits for the wave to build under him. He drops his rear knee, does a stylish turn, then runs to the nose and arches his back with his arms outstretched, posing balletlike. Anybody old enough to consider that a familiar sight has to be filled with

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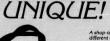
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leather and handwoven fabrics position, with the wave already breaking on both sides of him. He panics, the board pearls, and he bellyflops forward with his arms flailing desperately for anything solid. By the time he rises to the

surface, the heat is over.
"Twenty years later," lifeguard Grant Larson says, "and not much has changed. The greats are still great, and the rest of us, well. So it was no illusion. We didn't imagine it. The old masters really did have something. They still have something. Call it talent. Call it body genius. Call it equal measures

of desire and ability. Whatever it is, they have it; and apparently they always will.

The best surfing of the day comes in the finals of the thirty-to-thirty-nine bracket. The surfing is smooth, patient, well thought out, resourceful, and stylish. There is none of the hypererratic surfing of the younger generation, who ride every wave as though they are convinced it will be the world's last. Dale Dobson takes his division by pulling off a series of moves that seemed impossible in the small surf. On one inside section he edges up to

the nose of his board, lifts the fin out of the water, spins the board around in a 360, and re-enters the wave. It happens so fast that the people watching from the cliffs are unsure it they really saw it or only dreamed

L. J. Richards, with his superior wave knowledge wins the forty-and-over division.

When the results of Seymour's heat are finally announced, they send a shock wave through the crowd. Out of six competitors, he has placed fifth! The title of the world's worst surfer seems to have

fallen on Bill Canepa once again. But wait! Whom did Seymour beat? A quick look at the brackets shows that it was somebody named Stuart Resor. Who is he? Nobody seems to know his name, or remember seeing him in the water. He is a complete unknown. Just how bad is this Resor? Could he possibly be worse than Bill Canepa? It will all have to be sorted out later by Surfer Already there is talk of a special competition among the three worst Canepa is making plans for a beer commercial. But the title is still up



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OUARTER NOTES

MARIA CALLAS

This part of the summer is a bit slow for the kind of musical events I enjoy, so I have had some extra time to pursue the musical legacy of the past through recordings. One result of this pursuit has been the discovery of a videotaped concert that will be of consuming interest to fans of the late Maria Callas. For a few to buy a recording of a concert Callas gave in Hamburg on May 15, 1959 with scenes and arias from La Vestale. Macbeth, Il Barbiere di Siviglia, Don Carlo, and II Pirata. The recording (most distributed as Harmonia Mundi HM 57) gives us Callas in very good form, even if these performances do not quite equal their counterparts on Callas's various commercial recordings. John Ardoin tells us that Callas was suffering from a bad cold that day, bu aside from the omission of a couple of high C's there is no audible sign of it.

A good record, then, though

not an indispensable one. But the videotape of the concert, which is now available, is which is now available, is certainly an indispensable document of Callas the singing actress. Dressed and coifed so as to resemble her great bel canto predecessor. Maria Malibran, she goes through an astonishing series of transformations as she moves from aria to aria and from character. This is character to character. This is not "realistic" acting. Its method is not to imitate the behavior of real people in real

situations, but rather to situation of each character with a set of stylized expressive gestures typical of romantic opera. The gestures are limite in number: the hand pressed against the breast, the palm



cradling the cheek, the clenched fist, the outstr arm, the clutching of the stole at the neck. They are used with great economy, as means of underlining a change in emotional direction; for those who understand them, they have the same emotional power as the conventional gestures of Chinese opera or Japanese Noh

drama. It is her face, however, that is Callas's chief instrument of expression. For each of the five heroines she impersonates, we see the rapid and profound

metamorphosis as she creates an internal emotional world and then permits it to show itself in the tilt of the head, the parting of the lips, the sparkle, sadness, or determination in sadness, or determination in the eyes. The change from the ambitious, triumphant Lady Macbeth to the coy, playful Rosina is particularly striking These visual transformations show that, even away from the operatic stage, for Callas there could be no separation between music and dramatic situation; that singing was always a form of acting for her, and that she or acting for her, and that she always aimed as much at characterization as at purely musical effects. What we see is identical with what we hear: in order to characterize through the voice, Callas evidently had to achieve an inner identification with the character and situation so powerful that it inevitable expressed itself visually as well as vocally. This videotape,

performances of Gershwin Auditorium's air-conditio system — all let us know decisively that summer was

Ed Siegel began the evening with a warm-up: a string of Gershwin tunes at the piano, accompanied by audience chatter and cheerful smiles from the pianist. It was a foretaste

Gershwin's music which he charmingly communicated to the audience. It was interesting to compare his approach to the Gershwin songs with that of the jazz trio (Cecil Lytle, piano; Daryl Pratt, percussion; Bim Daryl Pratt, percussion; Bim Strasberg, double bass). Siegel plays what is called "cocktail piano." a manner he seems so thoroughly at home with that it is as though he had invented it. The characteristics of this style are its emphasis on the tune, its custom of filling in spaces in the melody with decorative chords, scales, and arpeggios its resemblance (in rhythm and its resemblance (in rhythm and phrasing) to the style of a pop singer, its lightness of touch, its casualness of attitude, and its avoidance of any musical procedure that might disturb the listener's relaxation. It is the perfect kind of playing to

the listenet's relaxation. It is the perfect kind of playing to accompany cockual drinking or mellow choral singing by laid-back amateurs, and Siegel's mastery of the style gave exactly the kind of pleasure it aimed at.

The Lytle trio, in contrast, had the tast, driven, unexpected quality of good part of the perfect of the contrast, had the tast, driven, unexpected quality of good part of the perfect of the of tone color (no one seems to make as much of that Bösendorfer grand as he does), and his habit of running along entertainingly for several bars and then suddenly grasping the audience's attention with an unpredictable melodic turn or rhythmic dislocation. There was no third-stream pretentiousness about this playing, but its intellectual

Gershwin." The program consisted of readings by Paul Saltman, former vice-chancellor at UCSD; performances of Gershwin songs by a jazz trio and of some of the composer's "classical" works by pianist Cecil Lydie; and an audience sing-along led by psychiatrist-pianist Ed Siegel. A bit of this, a bit of that, and the breakdown of Mandeville

of the sing-along that would occupy the second half of the program. Siegel is an engaging man, with an easygoing warmth and an enthusiasm for

vitality compelled the audience to listen attentively to the music, as one never does to the playing of a cocktail pianist. Siegel aimed at reminding u what we already knew; Lytle and his trio clothed the naked Gershwin in their own new creation, and their playing was stimulating rather than

relaxing.

Relaxation intervened in the narrative by Paul Saltman, with its interesting and amusing excerpts from statements by Gershwin admirers as divers

as Richard Rodgers, George Balanchine, Lady Mountbatten, and Stravinsky. Mountbatten, and Stravinsky.
The choice of quotations,
curiously, had a distinct
defensive tone to it. We heard
Arnold Schoenberg's
thick-tongued praise of
Gershwin's style, with its
accompanying envenomed accompanying envenomed criticism of nameless other composers more self-congratulatory than Gershwin, although less talented. We heard

about Gershwin's earning power ("Let me take lessons from you"). And we heard Ravel, refusing Gershwin's request to become his student with the assurance that it was better to be a first-class Gershwin than a second-class Ravel.

I could not help but think

that an even more convincing statement in this line (if the audience could have endured it) would have been Wilfrid Mellers's four dense pages of harmonic analysis of "The

Man I Love" ("The asymmetry of the phrase that rises to the blue flat seventh the D flat occurs first on the third beat, then on the second - evokes the mixture of wonder and apprehension in

wonder and apprehension in the girl's meeting with her mythical lover, the more so because the hopefully lifting hird is counteracted each time by 'crying' descending chromatics in the instrumental parts''). No snooty contempt for Gershwin as merely a "pop" composer could stand

up to that kind of thing. But Gershwin's "serious" credentials were already thoroughly established by Cecii Lytle's intense and disciplined performances of the three Preludes for Piano; and in any case, someone who has case, someone who has composed songs like "Someone to Watch Over Me," "Summertime," "Embraceable You," "Our Love Is Here to Stay," and "They Can't Take That Away From Me", needs no defense From Me" needs no defense from anybody.



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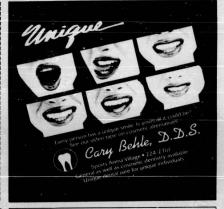
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HAIRY NOTION

NAKED GERSHWIN

Summer seems to be the time for mixing genres in the arts. Down come the barriers; classical overtures rub shoulders with pop tunes and

shoulders with pop tunes and symphony orchestras accompany audience sing-alongs. That is what happens at the San Diego Pops, and recently UCSD offered its own contribution to this summer mingling, in a program called "The Naked

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Attacked

JOHN D'AGOSTINO

They threw a Cardiac Party at the Rodeo last Wednesday night and, judging from its success, aorta consider doing it more of-ten. The event was not a fundraiser for the ten. The event was not a fundraiser for the American Heart Association but a per-formance by Jack Mack and the Heart At-tack, a ten-piece band out of Los Angeles specializing in what used to be called "soul music." And when the room had been cleared and the perspiration rising from a crowded dance floor was left cling-ing to the walls, there was little doubt that a

recurrence of this particular kind of coro-nary would be welcome.

Remember "soul music"? One almost never hears black music referred to in that

never hears black music referred to in that way anymore. And with good reason, I suppose, since societal changes and the rampant abuse of modern technology have rendered much of black pop music as soulless and perfunctory as the most limp-wristed white pop. As a result, we use vapid, clinical-sounding descriptives such as "contemporary rhythm and blues," and record companies, have, "lance music." record companies have "dance music" departments. But once upon a funkier time the term "soul music" meant something. In the Sixties, when the idea of civil rights

was before it became big business, before considerations of soulfulness gave way to concerns about chartability

concerns about chartability.
These days one needs an archaeologist's tools to find traces of soul in black popmusic. Just as special effects have eviscerated the art of filmmaking and placed such considerations as plot, dialogue, screenwriting, and acting on the endangered species list, so too have high-tech recordspecies list, so too have high-tech record-ing studio toys gradually supplanted songwriting, emotive singing, spontane-ous creativity, and the sort of teeth-grinding rhythmic grooves that only a sea-soned rhythm section can provide. Like its white counterpart, black music has largely become a requirer's medium and year. become a producer's medium, and very nearly an engineer's medium. As likely as not a visitor to a basic rhythm session will find not a drummer and bassist laying down tracks but a couple of producer/ engineers hunched over the mixing board in the rheostatic glow of the engineer's booth. Twist a few knobs here, punch a few buttons there, slide a couple of faders few buttons there, slide a couple of taders on the console and — voila! — you have the rhythmic foundation for Steven Spielberg funk, in which a compressed, artificially generated, electronically reinforced, thunderclap rhythm track is tethered to earth by an alien-sounding, synthesized bass line. Admittedly, this stuff sounds in the sound of the stuff sounds where the supervise is the reconsequent of the stuff sounds. impressive, but prolonged exposure to it produces insidious effects, one of which is the inability to remember what real soul music sounds like. The kind of music that music sounds like. I he kind of music that gushed as from a ruptured earthen dam from such soul capitals as Memphis and Chicago. The sweaty, girtly, human frunk vended by the likes of Solomon Burke, Otis Redding, Joe Tex, Wilson Pickett, and, of course, Sam and Dave. The kind of music revived locally last week by, of all thines, an all, which band in of all places. things, an all-white band in, of all places,

few years ago," says bandleader/drummer Jack Mack as he and cofounder/guitarist Andrew Kastner finish their beers in the Rodeo dressing room before the show, "and Andy and I said, 'Let's form a soul



rumor, the black music coming out of the deep South and the urban Northeast ex-pressed the final resistance against total

assimilation into white society. It simulta-neously verbalized a determination to be-long and to share with an assertion of dis-tinction and identity. "Soul music"

spawned a raft of vocalists whose raspy shouts ('Good gawd, y'all!'') were a pri-mal purgative of the aches and angers of the past but also a loud statement of op-

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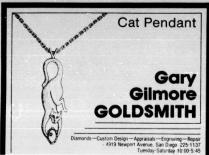
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band.' You know, with the big born section and everything. We'd been playing in var-ious pickup bands and stuff. So we got these guys together and started working up a repertoire and even had these matching lame outfits, like they used to wear in the old days." Mack laughs at the recollection as Kastner slowly shakes his head. "It was great! But when it came time to start playing in clubs, we realized we needed a name. We almost called ourselves Salmor name. We almost called ourselves Salmon Dave ... get it?" The affable Mack laughs again. "Then somebody found our my real name is Jack Mack [he'd been working under the alias "Claude Pepper since moving to L.A. from the East Coast several years earlier], and juggested Jack Mack and the Heart Attack." Mack nunctuates this last bit of information with shrug, as though it were only logical that an alliterative moniker would provide the final piece of the puzzle that new bands

In the Attack's case, it took much more than that. To begin with, Mack and his cohorts soon discovered one of the disadconons soon discovered one of the distal-vantages of being a large soul band: the logistical hassles involved in landing gigs. "Some club owners took one look at our lineup and said. 'No way,' 'recalls Mack.' "And when we did get hired, the more didn't stretch very far. Or we'd be stuck on a time stare that was fine for a small aroun. a tiny stage that was fine for a small group but ridiculous for a ten-piece band. We'd be packed together on a stage the size of an equipment trunk, and it'd be so hot and

must solve in order to achieve success in

stuffy that we'd all be drenched with sweat

It wasn't long, however, before the At-tack was drawing capacity audiences to the major clubs in L.A., and in the audiences were film celebrities and famous rock stars who reveled in the band's energetic re creation of the Stax/Volt and Atlantic Rec ords sounds of sixteen years ago. Like sharks to blood, curious record executives were eventually attracted by all the clamor about this all-white soul band, and in 1982 the band signed with Warner Brothers, one of the world's largest record labels. But the release that year of their debut album, Cardiac Party, left the Attack stalled on an on-ramp just shy of the road to success.

"We couldn't get anyone to play the album!" complains Mack. "Radio pro-grammers would listen to this horn band and say. "Where's the synthesizer? Where's the rhythm machine? They couldn't relate to this music at all I gues couldn't relate to this music at all I guess our timing was bad. In '82 kin sechon-pop stuff was becoming real big and we must 've sounded pretty odd [by comparison]." Cardiac Party only sold about 30,000 copies.

To make matters worse, Max Gronenthal, the Attack's graff-voiced singer and

composer of most of the material on Car-diac Party, decided to go solo not long after the band appeared and performed on an episode of the television series Laverne and Shirley. Gronenthal's replacement lasted a month, and the Attack found itself

of exposure without which they could very easily have sunk into that special oblivion reserved for artists who disappear after their debut effort. They found both, but in a roundat-out way.

"We couldn't get on the radio, so we we couldn't get on the ranto, so we started doing work on movie soundtracks, and we've kept pretty busy at that," says Mack. "We had three songs in *Police Academy*, which was the number-one Academy, which was the number-one grossing film for a while. But the problem there was that we were listed near the bottom of the credits, so who knows how many people stuck around [after the film ended] to notice us? We've also done a Budweiser commercial, and we've done some music for two films that II be out in the next few counts. One shalled Jiff. the next few months. One's called Tuff Turf and the other is Big House, which I'd describe as being a cross between Animal House and the Jamestown massacre. Plus, we keep getting offers to do more television stuff."

As for the all-important lead vocalist, the Attack seems to have settled on Mark Campbell, a native of New Orleans who has emery boards for tonsils and a stocky. nas emery boards for tonsits and a stocky, compact build like that of the hunch-shouldered Tasmanian Devil of *Looney Tunes* fame. This Rodeo gig was to be Campbell's first live performance with the band, so it wasn't necessary to have the singer pointed out. He was the only member of the dressing room assemblage to appear tension-coiled, to repeatedly at-tempt to swig from an empty beer bottle, and to wear a facial expression that made me fearful that in Campbell's case th band's name could become prophetic be fore the night was over.

fore the night was over.

Campbell may have been nervous before the show, but he was all business once it started. And the business of Jack Mack and the Heart Attack is playing the fottest soul music I've heard in nearly twenty years. The group's hour-and-one-half set included four new songs and most of the material from Cardiac Party, one of the material from Cardiac Party, one of the best albums of 1982 and certainly deserv-ing of bigger sales than it generated. But if Cardiac Party turned out to be a relative sleeper, the material from that album has the opposite effect on listeners, mobilizing the most intractable of reticent hoofers onto the dance floor by combining the onto the dance floor by combining the loose funkiness of Memphis soul, the pinno-string lightness of James Brown's Strites band, the brassy, struting declara-tions of the legendary Muscle Shoals horns, and the high-profile swager of the ineanest Chicago blues. Throw in some campy choreography by the Attack's horn section of two trumpets and three saxes. Kastner's bare-wires, Musc-informed Rastner's bare-wires, blues-informed guitar playing (especially not his night his steamy solo in a charged reading of Booker T and the MGs' "Green On-ions"), and singing by Campbell that recalls David Clayton-Thomas and Bill Champlin at their best, and you have again — music that is raucous, earthy, stately, eogclastured, high-spirited, fun. stately, good-natured, high-spirited, fun. and great to dance to.



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ELEANOR WIDMER

The Restaurant: Lotus Inn

The Location: 3310 Governor Drive near the Big Bear market), University

Type of Food: Cantonese and Mandarin

Price Range: Complete lunch, approxi-mately \$3.50; individual dinner items. \$2.85 to \$7.85

\$2.85 to \$7.85 Hours: Open daily. Lunch, Monday through Saturday, 11:30 a.m. to 3:00 p.m., dinner, Monday through Thursday, 3:00 p.m. to 9:30 p.m., Friday and Saturday to 10:30 p.m., Sunday, 4:00 p.m. to 9:30 p.m.

Barbara, I sat next to a woman who confided that her husband's take-home pay was about \$1,000 per month for a family of four. She went on to say that they are at a always one in their neighborhood, always

for less than five dollars per person. These remarks pointed up the fact that for each San Diego or North County diner who doesn't flinch at spending eighteen dollars for an à la carte entrée or even fifty dollars for an individual dinner, there are many, many people whose budgets make dining out a rare treat, and a relatively expensive one at that. For those on very strict budgets, the best food value is Asian: Chinese and Vietnamese. Japanese food used to be inexpensive, but fancy sushi bars, where each small order of raw fish oars, where each small order of raw hish costs upwards of two dollars, end up being costly these days.

Recently I ate in a neighborhood

manner Frankly, the chicken is good without any sauce and should be ordered for its thick white flesh and crunchy Chinese restaurant that deserves attention if you're on a budget. In addition because of its emphasis on Cantonese cuisine, it's reminiscent of Chinese restaurants of a combined shrimp and scallops in a velvet quarter of a century ago when Cantonese food was so popular. The restaurant, named Lotus Inn, is situated in the Big sauce prepared with egg whites; the other, named the Odd Couple, used these same seafood ingredients with mushrooms, pea

pods, and water chestnuts. I tend to like lots of vegetables and would therefore opt Bear shopping center on Governor Drive. The chef comes from Hong Kong. There are a few items that cost \$7.85, but most individual dishes range in price from \$5.25 to \$5.75. The portions are so large that one dish per person is more than enough. Vegetarians may eat here for the top price of

\$4.75, the cost of one huge meatless serv-

ing, and there are a dozen vegetarian selec-tions from which to choose. The decor at Lotus Inn is soothing, the service swift, the

women who run the restaurant are unob-

trusive but attentive.

The greatest drawback is that there's very little on the menu that is unusual. The

restaurant doesn't prepare a single exotic

em - the closest it comes to any dish item — the closest it comes to any dish that's not on every other menu in town is the Polynesian chicken or shring, pre-pared with curry and shredded coconut. But even these hardly set one's gas-tronomic imagination on fire. What is available at Lotus Inn are standard favor-ish that or fively propared over the standard.

ites that are freshly prepared, good tasting, and generous in size. Since Lotus Inn is minutes away from University Towne Centre and La Jolla Village Square, it's

good to remember it as a restaurant where

you can get in and out in a hurry and have low-cost, unpretentious meals. My friends and I went there twice. We

had two chicken dishes, chicken of the

had two chicken dishes, chicken of the gods, a boneless chicken prepared with white wine and water chestnuts (\$5.75) that has a somewhat French influence, and an outstanding Jemon chicken (\$5.75). The latter is deep fried in batter and arrives very crisp. It's served on a bed of lettuce with the lemon sauce offered in a separate dish. This is the second time I've had Jemon chicken where the Jemon sauce could be used at your own discretion— Peking Palace III presents it in this same

Peking Palace II presents it in this same

The two seafood dishes were each

The Lotus Inn vegetables (\$4.75) offers a fine medley of vegetables including baby corn and Taiwan-style mushrooms, but if you order chicken of the gods, you will find the exact combination of vegetables in that dish. We also had one of my favorite peasant dishes, pan-fried noodles with lots peasant disnes, pair-fried floodies will look of beef, chicken and shrimp. In my own mind I think of pan-fried noodles as my "graduate school dish" because when I was a student. I used to order it as a filling. well-balanced dinner. At that time it cost about 85¢. It's now \$4.75 and is as sooth-

ing as spaghetti.

The luncheon specials are particularly notworthy for low price: for approximately \$3.50 you are given a choice of soups, egg roll, fried won ton, fried rice, plus a main dish of your choice, such as chicken of the gods or Mandarin shrimp. Although I have been stressing the low cost, the items from the list called Lotus cost, the items from the list called Lotus Inn Specials provide, you with many Can-tonese as well as Mandarin dishes that combine several ingredients, such as Four Happiness, with barbecued pork, beef, shrimp, and chicken (\$7.85) and Triple Delight, a combination of chicken, beef, and scallops (\$7.25).

Cantonese cuisine is really out of vogue Cantonese cuisine is really out of vogue and may be an endangered gastronomic species, but if you happen to like it and remember it (ah. the treat of my childhood), try (Lotus Inn. There's a certain sameness to every dish and it is bland, but it will make you nostalgie. Anyone for green pepper beef and sweet and sour nork?

The Restaurant: Pamplemouss The Location: 400 East Sahara Avenue. Las Vegas. Nevada (702-733-2066) Type of Food: French and Italian Price Range: Entrées \$17.50 to \$18.50

At the other end of the spectrum is a really superb restaurant. There's only one

small problem - you have to go to Las

Vegas to try it. Pamplemousse (the grapefruit) is not one of the glitter palaces attached to a Las Vegas hotel. On the contrary, it's off the Strip, located in a small cottage. The only way to get there is by car—we took a cab Operated by a man named Georges La Forge, Pamplemousse would do credit to any city, let alone one that specializes in Fool's Gold. The food is first-rate, but what really impressed all of us was the

There is no printed menu. Our young waiter recited from memory all the ap-petizers and entrées. This in itself was quite a feat, but what really made this

recitation noteworthy was that the exact preparation would be explained after each dish was mentioned. Our waiter could have served as Mister Memory in the

Hitchcock film *The 39 Steps*.

The cost of the entrée included a salad and this, too, was served in a novel way A huge basketful of raw greens and vegetables from which we could pick and choose was placed on the table. Each of us was given a small dish of excellent dressing and a bus boy brought over a large and picturesque basket of perfectly cooked hard-boiled eggs. Now, why hasn't any-one thought of this in San Diego, espe-cially at one of the bars during happy hour? For our party of four we ordered three

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appetizers, each a model of delight and produced with great integrity. We had es-cargots (\$5.50), fettucine in pesto sauce (\$5.25), and a shrimp scallop mousse which was as light as a quenelle (\$7).

It would be difficult for me to choose one of our four entrées as "the best." Each in its own way was beautifully prepared The entrées were \$17.50 each, except for the fresh swordfish that was \$18.50. Fresh fish is always more expensive in Las Vegas because it has to be flown in daily. The fish was in prime condition despite its plane ride, as were the vegetables. One of our party had veal Normand, made with apples and Calvados brandy, and the other had veal and mushrooms. Of the two the veal

Normand had a bit more flair. I ordered the duck that was served nouvelle cuisinestyle. The breast was cut into thin strips and was succulent and the leg was served uncarved and well done. Bear in mind that the menu changes constantly according to the fresh products in season.

The entire experience was outstanding, particularly the presentation of each dish

and the astonishing service. With one bottle of wine and one dessert (we were too full to do justice to the dessert menu), our meals came to about thirty dollars each reasonable for what we received. My one regret is that Pamplemousse is not in our city. We could use M. La Forge and his eminent staff right here.

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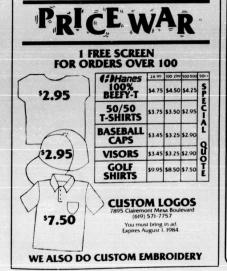


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IFFF SMITH

Director Will Simpson of the Gaslamp Quarter Theatre has a wonderful knack for taking an unpromising script and giving it a refined and vivid theatrical life. Plays like Same Time, Next Year and The Subject Was Roses — commoners both — have been treated like royalty in Simpson's stagings. Flat characters become rounded, rough edges are smoothed over, and exces-

ogres have style. Simpson consist sophisticates his productions, making each seem as if Noel Coward had descended seem as if Noel Coward had descended from that great cockail louge in the sky to grace it with unforscen — and much ap-preciated — urbanity and wit. With re-spect to Henry Denker's potboiling cour-room drama A Case of Libeth, however, even Simpson's touch of class was not enough. The play, which opened last Saturday night at the Gaslamp, successful-hy withstood all of the director's efforts to amer it with dimension and dignity

simmer it with dimension and dignity.

First produced in 1963 and based on the book My Life in Court by Louis Nizer, the play fictionalizes an actual libel suit that war correspondent Quentin Reynolds war correspondent Gentlin war of the Second World War, Reynolds of the Second World War, Reynolds briefly advocated a second front for the briefly advocated a second front for the Allies against Germany, a move that would force the Nazis to withdraw troops from the Russian front to shore up their defenses in Europe. After Eisenhower defenses in Europe. After Essenhower convinced him of the flaws in this strategy, Reynolds dismissed the idea in print. But Pegler never forgot Reynolds & schampioning of a plan that would have favored the Russians and cost the lives of countless American soldiers. After the war Reynolds reviewed a largely negative biography of Pejler—an ultrareactionary who even the a rabid of McCarthyists thought went a most rabid of McCarthysis thought went a little overboard — and agreed with the biographer. Pegler responded in print with a plethora of character assassinations. Reynolds, Pegler proclaimed, was a drunk-en, immoral, yellow-bellied degenerate. Worse yet he was a tool of the international communist conspiracy. Pegler's sole proof, aside from his name-calling ar-gumentum ad hominem tactics, was Reynolds's short-lived advocacy of the and front.

The play renames the historical person-ages: Reynolds is called Dennis Corcoran and Pegler is Boyd Bendix. It recreates both the courtroom trial and the private conferences between the plaintiff (Corcoconferences between the plaintiff (Corco-ran) and his lawyers. Along the way — and it's a long way — A Case of Libel raises some interesting and important questions about the nature of written defamation and the rights of authors, in this case jourthe rights of authors, in this case jour-nalists, to make "fair comment" about a person in print. Corcoran learns that as the plantifif in a libel Iswasuit he is extually on the defensive. The burden of proof lies with him. And how does one go about proving, for example, that one 'reputation has been damaged? The scope of a reputa-tion and the degree of the libel are difficult if not impossible to quantify. Also, how can Corcoran prove he is not a degenerate. or "yellow-bellied," or politically suspect

since any attempt to do so can be read as protesting too much. And how can one prove that a piece of published writing, a particular assemblage of words, is actually defamatory? A Case of Libel touches on these issues, which reside in the shadowy margin between the rigors of argumenta tive logic and the fallacies of cheap persuasive tactics. Corcoran discovers that regardless of their inaccuracy public la-belings can take on a life of their own.

The issues are intriguing, but the play soon abandons them in favor of a watered-down, formulaic melodrama that watered-down, formulaic melodrama that dwindles into cliffhanging cutsiness and courtoom terpsichore. Neither Corcoran nor Bendix is at the center of the drama. That space is reserved for Corcoran's valiant lawyer, Robert Sloan — an unbelievable cross between Perry Mason and Moses the Lawgiver. In the script, Sloan is sculpted along immodestly heroic lines. At first

ted along immodestly heroic lines. At first he doesn't want the case. His successes speak for themselves and at this phase of his sterling career he's beyond little 'moral victories.' But gosh darn it anyonow, the truth must be served, and one an almost hear angelic choirs humming canticles in the amounter whose Now decidence in the amounter whose Now decidence. cles in the empyrean when Sloan decides he'll take the case. At play's end, the character does give an impassioned speech about the duty of the law to protect individuals from attacks of extremism, regard-Lss of which political wing these soar in from. The speech is impressive; it is also longer than Pericles's "Funeral Oration."

longer than Pericles 's 'Fanceral Oration' '
Henry Denker's A Case of Liber is a
tedious good-versus-evil affair, with the
good gyos - Shoan, in particular—a evesomely pristine and the bad guys ever on
the verge of decouring their young. Denker, whose Verus at Large is a libelous
play about Marilyn Monree and Arthur
Miller, writes like a lawyer. His dialogue
in't just wooden; it's eithed in esquois.
His characters are more plot devices than
people, and he never leaves any doubt in
our minds about how we should regard
each. His scenes — half lengthy exposition, half declamation, and half-baked —
unravel in clumking succession and with a unravel in clunking succession and with a stiff certitude. And while the play unleashes some pleasing revenge on the red-baiting mentality of the Fifties, as a whole A Case of Libel is as one-sided as were Pegler's

ferocious attacks against Reynolds.
At the Gaslamp Quarter Theatre, director Will Simpson was unable to resurrect this verbose, predictable play from its well-earned spot in the burial ground for defunct dramas. The production on open-ing night was flat and lifeless, a dreary. ing ingin was riat and incress, a dreary, seemingly endless trek through a script that either should have been edited se-verely or simply scratched from the Gas-lamp's list of scheduled shows altogether. In an effort to tone down the play's cornball excesses and to bring them into a bear-able present context, Simpson encouraged his cast to perform in a subtly naturalistic

style, to play off-the-cuff instead of off-the-wall. The choice was a smart one with this play possibly the only way to go
— and it might have worked if Simpson
had actors equal to the task. But with just a few exceptions. Simpson's cast must rank as the weakest, most amateurish group of actors seen on the Gaslamp's stage in

For verisimilitude, Simpson cast two ac-For verisimilitude, Simpson cast two ac-tual San Diego lawyers, Douglas Brust and Carlo Coppo, to play attorneys Robert Stone and Paul Cleary (Bendix's lawyer) respectively. Although the roles are a logi-cal extension of their careers, and although it was apparent that both men contributed their own rorfessional expertise to the their own professional expertise to the overall feel of the show, neither lawyer

was at all convincing as an on-stage, fic-tional attorney. And thus while the production gained a degree of authenticity, a trade-off was evident all evening, since Brust and Coppo obviously lacked the training and skills necessary to make both of these important roles a vital part of the

production.

They were not alone. Except for some good work in minuscule parts by Parker Tenney, Stephen Papaleo, Michael Gardner, and Wayne Tibbetts (who packed more nuances into his brief appearance as Fred Alston, Corcoran's spineless publisher, than the combined efforts of the rest. of the cast), the overall quality of acting was dismal. Some actors were inaudible others too stiff and strained, and the majorof their lines. Not only did they fail to demonstrate the hallmarks of a production directed by Simpson — timing, definition, color, and style - they didn't come close The technical aspects of the production lived up to the Gaslamp's usually high standards; another nifty set by Robert Earl (a legal office that with just a few adjust ments becomes a courtroom); Matthew Cubitto's inobtrusive lighting designs, and period costumes by Joseph Dana (which were in conflict, however, with the conwere in contrict, nowever, with the con-temporary, razor-cut hairstyles worn by several of the men). But these features were by no means able to mask the surprising level of incompetence achieved by this



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JONATHAN SAVILLE

Beth Henley's Crimes of the Heart, cur Beth Henley's Crimics of the Heart, cur-rently in a staging by Tai-). Ross at San Diego Rep, leaves me mightliy puzzled. I cannot for the life of me see why this play about three "zany". Mississippi sisters should have won the New York Drama Critics. "Crice Award and the Pulitzer Prize in drama. Presumably the New York roduction was lot stronger than the one. production was a lot stronger than the one at the Rep; or perhaps the New York critics have some insight into the truth and beauty of Miss Henley's script that I am blind to. I am willing to entertain either possibility. But what I am sure of is that something is

SUMMER SPECIAL \$88

Let's take a typical moment in act two. Lenny MiGrath and her sister. Babe Bo-trelle, are stiring at the kitchen table in the house Lenny shares with their old grand-dadly. Both sistes are ab it on edge. Len-ny's thiriteth birthday has just passed, she is lonely and unnarried; and because she has a shriveled ovary she fears that no man will ever want her. Babe has returned to cld granddaddy's house after shooting her husband Zachary in the stometh because eld granddaddy s nouse after snooting ner husband Zachary in the stomach because he had been maltreating her; Zachary, who is recovering from the bullet wound, has acquired a set of photos showing his wife making love to a fifteen-year-old black boy; and although she has hired a young lawyer who hates Zachary and who has a yen for her, things are looking a bit bleak for the impetuous Babe. The sisters now

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the same vein, with the audience uncom-

When an audience does not know what emotional response is appropriate to what is happening on stage, something has gone awry somewhere. The trouble here is that the playwright, or the director, or the acor all of them, have failed to estab lish the kind of play this is, the level of seriousness at which it is to be taken. Is this a farce, in which human beings are re duced to elements in a plot and in which human suffering — from pratfalls all the way to death — is so trivialized that it seems unreal and hence funny? In that case we ought to be laughing along with the sisters. But nothing in the acting or pacing so far has suggested farce; everybody up there seems to be working at giving us there seems to be working at giving us a comedy of character, with psychologically real people in a believable social and moral setting. In real life, laughter at the imminent death of a beloved grandfather is in the worst of taste; it makes no sense; it is

All right, let's suppose the laughter is meant to be crazy — at least in some de-gree. That means we are dealing with psychological realism so detailed and so true to life that we can understand this laughter as hysterical, as a sign of nerves at the breaking point, as a reaction just across the border from tears. Real people, pressed to the limit, can indeed react that way. Bu meither the script nor the actresses have made us believe in the characters' reality enough for us to suppose they can have enough for us to suppose they can have complicated reactions of this sort. With these sisters, everything is treated pretty much as a joke; a shrived owary, a pet hore struck by lightning, an adulterous affair with a minor, the shooting of a hus-band. It is obvious that we are not meant to take them: as full-fledged human beings, in whom attitudes of this sort, when so perva-sive, would be signs of gross psychologi-cal and moral flaws. If these young women are real people— and to have emotional complextites such as laughing when they really want to cry they have to be taken as really want to cry they have to be taken as real people — well, then, they are pretty awful people.

Is that, perhaps, the point? Is Miss Hen-

begin to converse about the state of health of old granddaddy, who is in a coma in the hospital. Something about that coma hospital. Something about that coma-strikes them both a extremely finnty, and they go off into peals of uncontrollable laughter. After several very long momens of this, Meg, the third sisteenters their life problems involve the failure of her singing career, regret about a former boyfriend she abandoned when his leg was crished in a hurricane, and a tendency to drink too much. How is old granddaddy, she even-tually asks — and once again Lenny and Babe are laughing fit to spile as they gasp out "rooms comas". The scene goes on in the same vein, with the audience uncomfortably uncertain as to whether they ought to join in the laughter or slide down under the Rep's padded pews to hide.



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ley presenting us with a serious portrait of the younger female generation in the Old South: emotionally shallow, incapable of engaging in committed relationships, defi-cient in superego, morally sick? That would explain why Babe shows not the least sign of remorse at having tried to kill her husband, or any sense that what she was doing with that fifteen-year-old might not have been quite right. But if this play is meant as an earnest portrayal of morally sick people, how are we to explain all the fun the playwright and the cast drag out of that attempted murder and that adultery? Babe's narrative of how she shot Zachary. then went out to the kitchen to make some lemonade, and after having drunk several glasses asked the wounded man, as he lay bleeding on the floor, whether he wanted a glass for himself — this narrative is played for laughs. The actress (Pamela Gorman) mugs and does deadpans at just the right moments, and the scene has been paced to leave spaces for a lot of audience guffaw-ing. The adultery is supposed to be even funnier: looking over the damning photos of her infidelity. Babe is chiefly interested in licking her lips at the memory of her partner's sexual prowess, and her failure to pay attention to the graver aspects of the situation is treated as occasion for more whopping belly laughs. So the play can't be a serious moral study; it has to be farce. But we already know that it can't be farce either. What is left?

either. What is left? What self-i, paperently, is an attempt to rewrite Chekhov's The Three Sisters by updating it; a placing it in Mississippi, removing all its delicate poetry, vulgarizing its characters, and turning its intricate, tender pessimism into a crude statement about the lousy ways things turn out. Southern-fred Chekhov, as my colleague Bill Owens would call it. At the end of the play, we see the three Misfanth sisters, with heir sorrows and their hopes, united in mutual affection and sustained by their bases animal situitive life more be emeasure. sic animal vitality; life may be grotesque, but it does keep hanging around, and so does sisterly love. It is a good enough

Helicopter Ride

moral to end a play with (though Chekhov ended his with a great deal more than that), but — in this production, at least — it is only weakly justified by what has come before. These sisters are simply not lovabefore. These sisters are simply not lova-ble. They are not amusing. Their vitality is only skin deep. They don't believe in any-thing; they don't do much of anything; two of them (Babe and Meg) seem to have no sense of responsibility at all; they don't even suffer in an interesting or touching way. Chekhov's Olga, Irina, and Masha have their weaknesses, but their asnirahave their weaknesses, but their aspirations are admirable and their sufferings are noble. Chekhov wants us to like them, to identify with them, and to pity them, and his art is such that we cannot resist these ins art is such that we cannot resist interesting feelings. Miss Henley presumably wants us at least to sympathize with Lenny, Meg, and Babe— it is clearly impossible to admire them— but for all the earnest efforts of Gail West, Lelise Folse, and Miss Gorman, the Rep production comes a long way short of that goal. There is something in Miss West's voice that suggests she

might make a wonderful Olga, but with this shallow script and the production's uncertain focus she can scarcely display what may be her full range of talents. Julie Anne Simeone and James Saba, as

a busybody cousin and the self-confident young lawyer respectively, are naturally more at home in their parts than the three sisters can be: these are figures of fun, single-trait characters right out of a TV siteon, and that is the way Miss Simeone and Mr. Saba play them, with considerable skill. Hank Woessner, as Meg s Imping boyfriend of yesteryear, is unhappily saddled with an impossibly melodramatic role, which is made worse by the long meaningful looks and silences the director deems necessary in the meeting of the former lovers. There is an adequate realistic set by Steven B. Peterson, and the tech-nical staff of the Rep keep the indispensa-ble telephone ringing when the script calls for it, which is far too often.

Pulitizer Prize? It must have been a lean



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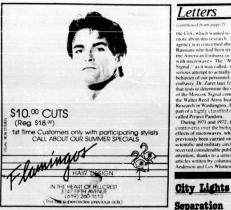
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Letters

fromtuned from page 71
the CLA, which wanted to know
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sy over the biologic effects of microwaves, which had previously been carried on in scientific and military circles. eceived considerable public Anderson and Les Whitten which appeared in newspapers throughout the country. They exposed the government's cover-up regarding Dr. Zaret's findings concerning cataracts caused by microwave radiation. Anderson and Whitten also expressed doubts about the safet Anderson and Whitten also expressed doubts about the safety of microwave ovens, and in May, 1972 they broke the ten-year-old story of how the Russians had beamed microwave (adiation into beamed microwaye (adiation into the American Embassy in Moscow in the early Sixties. In their account they revealed that the whole affair had been kept secret from the employees at the

As might be expected. Andersor and Whitten came under heavy attack from both the military and industry, who maintained that many of their assertions many of their assertions concerning the hazards of radar and microwave ovens were either inaccurate or unnecessarily alarming. Curiously, no one in the military or in industry attempted to Additionally, in 1971 the nine

members of the Electromagnetic Radiation Management Advisory Council, a group established by the President's Office of Telecommunications Policy, issued report. The council's repor a report. The council's report pointed out that microwave radiation was permeating the modern environment; that such mammade radiation had no counterpart in man's evolutionary background; that existing levels radio-frequency energy might afready be biologically significant; and that the consequences and that the consequences of undervaluing or misjudging the biological effects of long-term, low-level exposure could become a critical public-health problem, especially if genetic effects were involved.

In view of all this evidence, and much more too numerous to go into at this time. I suggest that Channel 39 executives re-evaluate their opinions and stop expossing their employees to the dangers imposed by microwave radiation. Betts Dodds. San Diego

soft colors (predominately violets) to act as a backdrop for Whittaker's appearances. Radomile also changed her wardrobe: no more ruffles; he dressed her in stylishly tailore suits and in colors (blues and browns) that complemented her skin tone—no more black and no more bright, bright colors. And he changed the show's music by having a new theme song commissioned that would be played wherever and whenever she appeared. He also added computer graphics to the show's beginning and closing credits.

Six weeks ago, after he and

Whittaker separated, Radomile stepped down from his position as chairman of the board. Four weeks later he opened his own church, with a hundred or so church, with a hundred or so parishioners drawn from Whittaker's congregation. Divince papers were filed three weeks ago. Radomile says. "Terry and I are very different people. She's very outgoing, a celebrity, and it became increasingly difficult to maintain a private life. I don't particularly enjoy having a lot of people around." Although this was the fourth time

Whittaker has failed to hold a marriage together, her prescriptions for making one's life work still have meaning for Radomile, but he admits "Sometimes getting your life together isn't what people think."

Bubble Bath

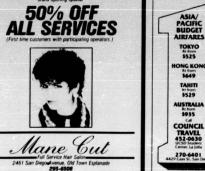
(continued from page 3)
San Diego calling ConVis to
complain. "I don't know why
they think that we take care of
these things," Reces says,
"but people seem to feel that
the visitors bureau should the visitors bureau should handle taxi problems." As for the more subjective matter of a cab driver's appearance. Reces says simply, "Just stand across the street from the hack line down at the airport and you'll see some real graphic examples [of sloppily attired drivers], especially in this heat."

The proposed new code states that lack of appropriate attire (yet to be defined), downing service often because

denying service (often because the customer wants only a short ride), or even discouraging the ride), or even discouraging the customer from taking a cab (unless the passenger appears to be dangerous) are all violations and can result in the suspension of the driver's license. Most people involved with the new codes believe that they have a good chance of being adopted by the full

ouncil and that most taxi regulations to keep their wayward brethren in line. But Bob Delicat, executive director of the Co-Op Cab Company. sees the code's language as too general and contends that percent and contends that because many cabbies are independent contractors, little can be done to regulate their appearance or demeanor. Barbara Lupro, who has shepherded the new codes through the city manager's office, concurs that the current the material to the city attorney in hopes of more specific and concise language that will withstand challenges to enforcement. In any case, Lunro says, there is clearly a need for greater control. Two weeks ago she herself was denied service by a taxi driver while on her way home from work. And recently a convention director from ConVis was refused cab service to Lindbergh Field by two drivers in front of his downtown office

Paul Krueger Neal Matthews and Randy Opincal



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Off the Cuff



Gerald DiPego Screenwriter/N Santa Monica

i grew up working in my dad's grocery store. In the store he had a rack of paperback novels. I'd read them and put them back so he could sell them. I read everything: westerns, classics, trash had a relationship with that rack of books. Years later when ny first novel With a Vengeance was published, it came out in hardback. I felt elated, wonderful. But a year later it came out in paperback. I held it in my hand; it had that certain smell, that certain feel; certain smell, that certain feet it had my nome on it. That's when I really felt that somehow it finally all made sense. I was both proud and awed. What I'd tell unpublished writers is to write a sample. Believe in it. Be persistent. Get it to as many records as possible and people as possible and eday it will land on the



East San Diego

I became pregnant at the age of thirty-eight after having led a fairly successful life as a dancer. I had had the opportunity to work with people like Jimmy Durante, Louis Armstrong, and Sammy Davis. I studied and wrote stories in Greek: I traveled Suddenly my life changed. I was overwhelmed. It was like a miracle. I started writing letters to my unborn child, I had so many feelings that had to be expressed. I shared what I wrote with friends and received some very positive feedback from women wishing they had thought about pregnancy in that way. It prompted me to write The Wisdom Tree. It's a group of poems that analogs a child's development with our growth as adults. The other book is Awakenings for the Mother-to-Be . I published one in May and the other in June . I aiways thought I would do thit one day. It's truly exciting.



Don Dunn Singer/Songwriter Normal Heights

I was in a group called the Deep Six in 1965 when folk Deep Six in 1965 when folk days were at their zenith in San Diego. We had just cut a record. I was driving along the freeway listening to KCBQ, when the disc jockey announced the pick hit of the week. It was my song. I almost crashed the car. I was trying to flag people on the freeway and were thouse, we twice in the work. get them to tune in to the station. As a writer I'd have to say it happened at the Palladium in Hollywood. Joe Cocker was singing. I was in the audience and I had no idea minute version of Hitchcock Railway. I felt euphoric, everything was perfect. I didn't come down for days; you could barely talk to me. Very shortly afterward I won a gold record for it and things soared from



It's just lately that I've had success as a writer. I had wanted to do this in college. I was a science major and was roundly and soundly discouraged. I worked in biochemical research, then went the traditional route of marriage and children. I went back to work as Director of Elderly Services in Hamden, Connecticut. We were short-staffed. I wanted to get column for a local newspaper and it was so well received. I and it was so well received, I branched out. I've been writin articles on issues pertaining to older people—inequities in the social security system, problems with medicare and employment. My most recen pieces have appeared in the New York Times and the San Dicea Union 1'm delighted not only as a writer but as a should be more widely discussed



Serra Mesa it's only recently that I've had a lot of success. It's very nice Last August through December I sold five books. One is a poetry book, Storms of Meaning, another is I guess what you would call fiction Melinda: A Survivor. I sold two books on play writing and The Student Actor's Book of Scenes. I had just received a call on the acting book. Soon after an editor who had originally said he thought the playwriting book lacked focus. phoned me back after a second reading to say, "Boy was I wrong, I really *like* the book."

Later, I was on the phone when UPS pulled up and delivered a Disputed up and delivered a package. I assumed it was one of my manuscripts coming back. When I finally got around to opening it I found a contract. I just couldn't believe

- Lin Jakary



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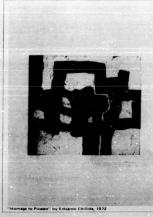






Section 2

Events, Theater, Music, Film



The Disappearing Boundary

The graphic works of Baque artist Edurado Chillida went on exhibit this past weekend at Tasende Galleyr in La Jolla. Meanwhile the artist is in Basel, Switzerland, where an exhibition of works by major twentieth-century sculptons is under way — among them Brancusi, Calder, Ernst, Picasso, Lipchitz, and Chillida himself. It is in the medium of

sculpture that Chillida has achieved worldwide renown, been represented in museums from New York to Berlin to Tokyo, and received numerous awards, including the 1978 Andrew W. Mellon Prize, which he shared with Willem de Kyonine.

Kooning.
Chillida lives in the town where he was born sixty years ago, the coastal city of Sun Sebastian, in the Basque county of northern Spain. This region, which extends along the Pyrenees into southern France, is one of the West's few cultural anomalies — the linguistic origins of the Basque language are as yet underpherable and

the area's history prior to the Tenth Century is virtually unchronoided. The few extant references are from external sources, from these we know only that its not hooks were of the Eighth Century, B.C., and that the Romes emperor Augustin waged an extended multiary campaign (lasting some try years) to annex the region and secure its mineral depositive weak shows that during the Middle Ages, non from this corner of Spain was shaped to graph and the area of the properties of th

England for arms manufacturing there. Not surprising, then, that Chillida, who studied architecture in Madrid and, afterward, lived briefly in Faris, should return to his homeland to find his voice in sculpture, and to use for his material, iron and other native press.

their native eyes.
Chillah spethpay best known for his cardiour sculpture Wind Comb. shong San Sebastian's recky coast. A series of huge, forged-series soliptures resembling curved, multipawed puncers (or opened yalms, lingers all askew) just out from heyen the shows the shows the shows the shows the shows the shows them. stodded by wind and wave, already are prired with rise, just as Chillaid planned—evidence of the circumd yet rechargeds, changing industrials and the shows the sh

surrounds it.
For Chillida, such flux is not imitted only to the elements, as the former of the elements of th

Lots In Space

A few years ago when Ray Bradbury hosted SDSU's theatrical production of his novel Fabrenieu 451, I took the opportunity to present him with a lithographic reproduction of a drawing rendered from the famous picture of Buzz Aldrin standing on the moon, his visor reflecting the image of Neil Armstrong, who was taking the photograph. In thanking but the standing the standing that the st



Hometown Hoopla

If you love baskerball but have by crowsh and bod mone, plan on an evening at the San Dega. Sports Arean near Wednesday, when the U.S.A. men's and women's baskerball reams plan their final practice games prior to the big event up north. This will be a unique opportunity to warch such notable men's college stars as Patrick Ewing. Michael Jordan, Sam Ferkins, Northey Lander, Ordan San Perkins, Charles Jordan, John Perkins, Charles Jordan, John Perkins, John Perk

Wood. And it will also be a rare chance to observe that unique human being. Bobby Knight. Knight is the Olympic coach, not a player, but in Indiana, program for Indiana. Indiana, Indi

names, much less their courtside strategies or plays. So the NBA big men have lost every game against the best of this country's amateurs, though this neither makes the pros look very had nor makes the Olympic team look very good.

very good.

Bobby Knight and Michael
Cage aside, this is basketball of a



high caliber, right here in Clipperless San Dego, in the off-season, and without the impossible problems of traveling to L.A., in the next few weeks. The men's team will be plaving against a loose gathering of NBA pros that includes Swen Nater. Norm Nison, Herb Williams. Doc Rivers, Terr Cammings. Alton Lister, and others. The U.S.A. women's Olimpit ceam will face an even loser collection of SRA hopefuls who the collection of SRA hopefuls who collection of SRA hopefuls who

basketball league.
This preview of our Olympic contenders will take place next Wednesday, July 25, at the San Diego Sports Arena, with the women's team taking the court at 5.45 p.m., and the mem's team coming on at 8.22 p.m. For more information call 283-8221 and to advance trickers call.

Thomas James

What Incarnation!

Otten life in Southern California encourages even the most hard-nosed, overweight, rationalist smoker to get a little sentimental, to become notalgic for a swise era, an age kinder to clear-headed sentimental encourages and anyone who even hinted that he or the control of the



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READER'S GUIDE

Contributions to READER EVENTS must be received by mail no later than the Fralay proceeding the Thursday issue in order to be considered for publication. Please do not plome. The Events Editor reserves the right to odt all materials Send complete information, including reserves the right to edit all materials. Send complete information, including a description of the event, the date and time it is to be held, the precise address of where it is to be held, and a contact phone tumber for publication to: READER EVENTS EDITOR.

Dance

Ballet, the Jottes Ballet, on its second visit to San Diego, performs broam Dances. Clearn Kingdom, and a new ballet by Gerald Arpinon. Thursday, July 19 and Sartund, July 21, 8 p.m.; the program include Rodow Inauin Suite, and Transfagued Night for Friday, July 20, 8 p.m.; Civer Theatre, 202, C. Streef, Joseph and 459-9788, 236-650, or 233-85AT.

Scottish Country Dancing is held Fridays, 7:30 p.m., St. James Hall, 7776 Eads Avenue, La Jolla, 454-5191.

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

"Freeform Delight," an evening of spontaneous, improvisational dancing is held, Saturday, July 21, 8 p.m., Balance Dance Studio, 2195 Chatsworth, Ocean Beach 273, 2461.

Circle Dancing, meditative "Sufi dancing" is conducted weekly. Mondays, 7 p.m., 4070 jackdaw Street, Mission Hills, 295-9677.

Dance Concert, Stage Seven pre-sents its "Summer Symposium"

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Film

For Children, films will be shown. Friday, July 20, 330 p.m., Chula Vista Public Library, 405 F Street, Chula Vista: Free (604-S176). Free (704-S176). Free (704-S176). Size and the street of Months (705-S176). Size and Size and

Museum Film. Animal Olympian Museum Film, Aumai Ovorpairs examines the prowess and antics of animals in the wild, Saturday, July 21 and Sunday, July 22, 1 and 230 p.m., Natural History Museum, Balboa Park, 232-3821.

Balbox Fark. 252-3821.

"A Man and a Woman," Claude Lelouch directed this 1966 Oscar-winning romantic drama, which stars Anouk Aimee and Jean-Louis Trintigant, Wednesday, July 25, 730 pm. Sherwood Auditorium, La Jolla Museum of Contemporary Art. 700 Prospect Street, La Jolla. 454-5541.

Music .

Chamber Music, cellist Marjorie Prescott, violist Lois Wheeler, and Jeanne violinists. Soort Town and Jeanne Saier will perform music of Hawdin. Beethoven, and Mozart, Thursday, July 19, 7–32 p. m., Coronada Public, Library, 640. Orange Avenue, Coronada Free, 435–4487.

have a chance to take the stage and share their talents every Thursday. 9.30 p.m., Greenwich Village West, 536 Fifth Avenue, down-

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House Concerts continue with sea chanties, folk songs, and original music performed by David Raum-garten, Friday, July 20, 8 p.m., 1200 Robinson Avenue, Hillcrest

Lunch Hour Concerts are scheduled each Friday, noon, the plara of the Wells Fargo Bank Building, 101 West Broadway, downtown.

Organ Concert, music by Bach, Vietne, Alam, and others will be performed by organist Brett Michael Hauser, Sunday, July 22, 2 p.m., Spreckels Organ Pavilion, Balboa Park, Free

Park Concerts are held every Sun-day throughout the summer, 6:30 p.m., Spreckels Park, Coronado, Free, 435-9260.

rree, 433-4260.
All-Chopin Recital, Palomar Col-lege music professor Peter Gach will perform paran works of Cho-pin, Sunday, July 22, 7 p.m., the contryard of the music complex Falomar College, 1140 West Mis-sion Road, 3am Marcos, 744-1150 x2316 or 144-1150 x2317.

Grammy Award Winner Bob

'Miniconcerts on the Mall," two-hour concerts featuring a vari-ety of musical programming will be

"Twilight in the Park," summer

Gurrol Band, Tuesday, July 24, 6-34 p.m. (the Olympic torch bearer will pass through at 7 p.m.), the San Diego Concert Band, Weslinesday, July 25, 6-34 p.m.; and the San Diego County Symphony Orchestra, Thursday, July 26, 6-34 p.m.; Spreckels Organ Pavilion, Balboa Park, Free. 236-5471.

Summer Jaz: Concert Series pre-sents the Chicago 15, Tuesday, July 24, 730 p.m.: Moonlight Am-phitheater, Breugle Terrace Park, 1200 Vale Terrace, Vista, 724-2962 or 724-6121.

San Diego Summer Pops, con-tinues with the program "Pops Cose to the Movies" hughlights in-clude themes from such films as Evodus, Arthus, The Pink Panther, The Philadelpha Story, Fanny Girl, and The Engree Serkes Back, Wed-nesday, July 27, and Satruday, July 26, 7349 pm., Hospatility Folier, San Diego, Pops, Pops, Pops, Pops, 235–257, pp. 100, 253–2547, or 235–2571.

Special

Guided Hiller, Circhoco Pearmeal Tours offers (wo-hour walks through Bulber Park Falm Can-ton, Findky, Joh 23 and Saturday, John 21, 9-3 am, neer at Alazare (297 (289), Walkshort Interna-tional offers an evening menader along the beaches, blatts, and neighborhoods of North Cours, the Carting of the Carting of the delet 321 or 446-5479, military hater and the carting of the Hiller of the Carting of the Hiller of the Carting of the Carting and the Carting of the Carting of the Hiller of the Carting of the Carti

Puppet Show, McKay Puppets enact Pulf the Magic Dragon, Fri-day, July 20, 10-30 a.m., 1 and 2;30 p.m.; Saturday, July 21, and Sun-day, July 22, 11 a.m., 1 and 2;30 p.m., Puppet Theater, Presidents Way, Balboa Park, 445-2482.

Bird Walks will be conducted at Cabrillo National Monument, Saturday, July 21, 9:30 a.m. and 1 30 p.m. beginning from the park's Visitor Center. (Reserva-tions 293-5450); walks are led at the ranger station in the center of the park and bring binoculars. 565-3600.

Comedy, the improvisational com-edy troupe Modern Times will perform two shows every Friday and Saturday night in Juty, 8 and it p.m., La Maison, 3881 Fifth Av-enue, Hillcrest, 298-0119.

Argentine music, songs, and dances will be presented. Sunday, July 22, 2 p.m., House of Argen-tina, Balboa Park, 466-7654.

"Performance Hell 1984," "Performance Hell 1984," Philip-Dimitri Galas's avant-vandeville production continues with three additional perform-ances, Sunday, July 22, Monday, July 23, and Tuesday, July 24, 8 p.m., Gaslamp Quarter Theatre, 547 Fourth Avenue, downtown. 230,8579 or 234,9538.

Circus Oz, the San Dego Arts Foundation's Obmpic Arts Show-cine series brings Australia's own version of the Big Top — replete with highwire walkers, herds of kangarous, robots, comedic toutines, and rock and red mosts. beginning Tousday, July 24, 8 p.m., with nightly performances through July 25, Carts, Theorie though July 25, Carts, Theorie 202 C Street, downtown, 459-9788.

"The Greatest Show on Earth."

TO LOCAL EVENTS

hrough July 22, San Diego Sports Vrena, 224-4176.

Radio/TV

"Goodbye, Columbus," Richard Benjamin and Ali McGraw star in the 1969 film of Philip Roth's novel, Friday, July 20, midnight, KGTV, Channel 10.

Classic Reruns of the "Lone Ranger" radio series featuring the voices of Brace Beemer (the origi-nal Lone Ranger). Clayton Moore, and Jay Silverheels will be broadcast Saturday nights, 9:30 p.m., KSDO-AM (1130).

Padres Baseball, live coverage of the game against the Pittsburgh Pirates airs Sunday, July 22, 10 a.m., KCST, Channel 39.

"Gunfight at the OK Corral," Burt Lancaster and Kirk Douglas star in this 1957 western classic, Sunday, July 22, midnight, KGTV, Chan

"Faces, Mirrors, Masks: Twentieth-Century Latin Ameri-can Fiction," Mexican essaint, novelor, and film critic Carlos Fuentes discusses his life and work in the continuing radio series, Monday, July 23, 7,30 p.m., KPRS-PM (49,5).

"A Day in the Country," Kirk About the French Impressionist exhibit currently on view at the Los Angeles County Museum of Art. Wednesday, July 25, 10 p.m., KPB-TV, Channel 15.

Sports

International Men's Fast-pitch Softball Tournament, the San Diego Sports and Cultural Ex-change hosts visiting teams from Gustenals and Mexico, as well as the current U.S. national cham-pion, Tucaka, July 24 through Fri-day, July 27, 10 a.m., Robb Field, Ocean Beach. Free. 295-2111 or 283-8305.

Horse Racing, the Del Mar Thoroughbred Club opens its forty-fifth season, with nine races, Wednesday, July 25, 2 p.m., Del Mar Fairgrounds. 299-1340 or 755-1141.

Basketball, the U.S. women's Basketball, the U.S. women's Olympic basketball team comes to town one night only for an exhibi-tion game, Wednesday, July 25, 5-45 p.m.; the U.S. men's Olympic basketball team, accompanied to coach Bobby Knight, is scheduled to play against an all stat team of NBA professionals, Wednesday, July 25, 8 p.m. Sm Diego Sports Arena, 283-SEAT.

Flying Disc Instruction, the Inter-national Flying Disc Association offers ultimate and freestyle in struction each Saturday, noon, Belmont Park, Mission Bioulevard at West Mission Bio Divec, Mis-sion Beach, Free, 273-7441.

Lectures

Poetry, the San Diego Poetry Forum's weekly poetry reading series features Par Rosalia, Mike Borrelli, and Steve Garber, Thurs

day, July 19, 7 pm., Multivalural Arts Institute, 435 Market Street-domitions, Feet 2016 5210, Posts of Odd Sun Dyce host an open pertit scaling, Finder, July 20, present pertition, 19, 20, Market 2016, 19, 20, 20, 20, 20, 20, Market 2016, 2016, 2016, 2016, 2016, an open pertry treading will be held thereiner, are welcomed, Finder, Normal Hogokis, Feet (28, 2016), an open pertry treading will be held thereiner are welcomed, Finder, Community Room, 145 West Bondow, Vital Free (22, 90), 20, 212, 5095), local poet Terry Hertler will read from his work, Mondry, July 21, 230 pm., D.C. Mondry, July 21, 230 pm., D.C. Boulevarda, La Jolla, Free 456 1800.

"Talking with the Russians," three area physicians discuss their travels to the Soviet Union and their meetings with Soviet doctors, sponsored by Physicians to Social Responsibility, Thursday, July 19, 73/0p.m., First Unitarian Church, 490 Front Street, Hillcrest, Free 483,7774. "Sexuality and the Bible," Dr. James M. Robinson, director of the Institute of Antiquety and Christianity at Claremont Graduate School, will speak, Monday, July 23, 7,30 p.m., Little Theater, Hepiter Hall, SDSU, Free, 265-5152.

Arena, 283-SkAI.

Frisbee Golf is played daily at the Morley Field Disc Golf Course, located at the west end of Morley Field, near Pershing Drive and Kedwood Street, Balboa Park, Free, 298-0920.

(95) 2372.

"How to Use Small Claims Court," local attorney Stuart Schechter discuses successful claims presentations, Wednesday, July 25, 630 p. m. Ralbas Banch Labrary, 4225 Mount Abernathy Avenue, Clairemont, Free 279,791).

Galleries

Ceramic works by Carol Lebeck, blown glass pillows by Louis Scla-fam, and jewelry by Kim Bass are

on exhibit through July 21, Galley Eight, 7464 Girard Avenue, La Jolla, 454-9781.

"Morris Graves: Vision of the

A Small Collection of photographs by Surfer magazine editor left Di vine and Art Brewer are on view through July 26, Scewalds Gallery, 1114 North Highway 101, Leucadia, 942-5671.

Original Graphics by Johe Rick-secker and James Todd will be on view through July 28. San Diego Print Club, 320 G Street, down-town, 232 4884.

New Constructions by Ron Wil-hams are on exhibit through July 10, Party Aarnde Gallery, 660 Ninth Avenue, downtown 233-9242.

Group Show, a select group of emerging affists are represented in a variety of media through July 31, A.R.T. Beasley Gallery, 2802 Juan Street, Suite 16, Old Town, 295,0075.

"French Spirit Today," paintings, photographs, constructions, and installations by ten new French arrists are on exhibit through Au-gust 3, La Jolla Museum of Con-temporary Art. 700 Prospect Street, La Jolla 454-1541

Dry Points, Etchings, and Woodcurs by Beique artist Eduardo Chillida are on exhibit through August II, Tasende Gallery, 820 Prospect Street, La Jolla-454-460

Seventy Prints and Drawings by

Museum of Arr, Balboa Park.

Photographic Retrospective, an exhibit of 125 Ansel Adams prints will run chrough August 26. Misseum of Photographic Arts. Rilbon Park. 239-5262

"Poster Art of Nicaragua and Cuba," a collection of cultural and political posters is on view through August 31, Crass Roots Califoral Center, 1947. Thirtneth Street, Golden Hill, 232-5009.

"Ocean," a collection of more than "Ocean," a collection of more than axty photographs has been assem-bled for this exhibit, which runs through August 31, Photography Gallery, 7468 Orrard Avenue, La Jolla, 459-1800.

"Visions from the Dream Palace." "Vision from the Dream Palace,"
the Pink and Pearl Gallery, for-merly the Richard Pettson Studio,
presents a group-show of works from
the gallery's permanent collection
as well as new works, the show vors-through September 1, Pink and
Pearl Gallery, 7D Eighth Avenue,
downtown, 256-0284.

"Mayan Images," the daily life of

Pueblo Indian Pottery from the

Boundary

and, as molded by Chillida, th

A Grand Opening By The Sea SAT., JULY 21 - 12 - 3 PM

• Ribbon cutting ceremonies Sat. 12 Noon

Special Attractions:

- Clowns and Balloons 11 3 pm Wing Eating Contest
 Raggle Taggle with Pirate Songs 12 3 pm J.G. Wingos at 2 pm

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READER'S GUIDE

ued from page 3)

them. Chillida attempts to capture space, "the boundary that disappears at our touch," tills it, and in the filling creates an "inner space . . . that tadiance that all works of art

Chillida has exhibited his chilida has exhibited his graphic works since the 1950s; nor does he limit himself to works for the wall. A 1969 meeting with Martin Heidegger at a Chillida exhibit in Saint Gall, Switzerland resulted in his illustrating the philosopher's Di-Kunst and der Raum with litho-collages. A few years later while teaching at Harvard University, Chillida met the Spanish poer Jorge Guillen, for whose book of poems Mas Alla he provided wood engravings and received the Premio

Internazionale Diano Marina

internationale Diano Marina award in Milan. In Chillida's graphic works, of which twenty-nine recent woodcuts, etclings, dry points, and collages are on view at Tasende, the same melding of form to the space of occupies is apparent. These are, for the most part, nonrepresentational works from the past decade, in black and white. In a few of these, there is the mere

suggestion of spatial contour; in others exist, in two-dimensionality, the same two-dimensionanty, the same evocations of space-within-a-space-within-a-space and the same teased questions of spatial "emptiness" that lurk in his

The exhibit of Chillida's

820 Prospect Street, in La Jolla. Gallery hours are Tuesday through Saturday, 10:00 a.m. to 0:00 p.m. For further information call 454-4691. — Dinah McNichols

Lots In Space

orb words - and I - a mers

dreamer — agreed that the greatest day in the history of

mankind was July 16, 1969,

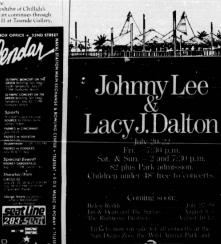
when Armstrong and Aldrir

the moon.
I mention this episode
because we are now in the
middle of National Spaceweek
(July 16 to July 24), and pniversary of that famous n

anniversary of that famous moon landing. It is hard for me not to think of Bradbury as the nation pays homage to its accomplishments in probing the mysteries of the cosmos. Yet, in opposition to Bradbury's optimism, there are ominous aspects attendant to man's current forays into space.

pressing, are the superpowers' projections for (and reciprocal accusations of) "Star Wars" defense systems - those atellites designed to intercept ambitions threaten to overwhelm the best hopes of those poets, scientists, and adventurers who regard the adventurers who regate the peaceful exploration and exploration of space as essential for our future and survival. In addition to the more

mondane concerns over monetary allocations to the monetary allocations to the space program, there is the fear that technology has advanced so far beyond the human services sector that society will be illprepared for what is to come — should we keep this world intact space stations, space factories, and space cities. "Historically, there has been the tendency for there has been the fendency for the human services to be perpetually behind technology," says SDSU professor Arthur Ellis. "We need to change that pattern. We need to plan along with those who are in the



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MANAGEMENT AND UPPER MANAGEMENT LEVEL

WOMEN who are no longer willing to pay the price of being "nice" Presented by: Elaine Kulhawik — Teaching Staff, Dale Bowen—Co-presenter Date: Saturday, July 21, 1984, 10:00 am-5:00 pm Cost: \$40.00 Place: 2.775 Via de la Valle. Suite 102 Del Mar. California 92104

TO LOCAL EVENTS

aerospace engineers and the astrophysicists.

Ellis is one of nine speakers scheduled to appear in a five-day symposium entitled "Space. America Leading the Way," sponsored by the Reuben H. Fleet Space Theater and Scienc Center in Balboa Park. The Center in Balboa Park. The symposium, which began yesterday with an update on NASA's Galileo mission to Jupiter — the most complex probe of any planet in our solar system — continues through Sunday, July 22. The entire lecture series promises to be provocative, describing both ongoing and planned space missions, and their social and political ramifications. Speaker and panel members have been recruited from UCSD. General

Research Center, the Jet Propulsion Laboratory, and the Reuben H. Fleet Space Center

at the park.
Today at 2:30 p.m., in the California Space Institute, discusses "The Politics of Getting Out There: A Liberal-Conservative Space Coalition. In addition to his esoteric In addition to his esoteric pursuits on campus, Brin received the 1983 Nebula Award for his science fiction novel for his science fiction novel Startide Rising. Later this atternoon, at 4:30. Michael Urban, systems lead analyst on the Voyager II spacecraft team at the JPL, will discuss projections for this mission as it heads for

encounters with Uranus, in 1986, and Neptune, in 1989. Tomorrow, Friday, July 20 at

professor of planetary science a Caltech, will speak on the "Wide-Field Planetary Camera for the Space Telescope," which is scheduled to be placed into orbit during a 1986 space shuttle mission, and which will provide us with photographs of other

galaxies and solar systems. Also on Friday, at 4:30 and Also on Friday, at 4:32 and 7:30 p.m., the symposium's most prominent speaker, Robert Nunamaker, chief engineer for NASA's Ames Research Center, will detail analyses and plans for the country's first manned space station, which NASA's intends to launch into low-earth orbit her 1001.

launch into low-earth orbit by 1991. On Saturday at 4:30 p.m., Ellis brings to the symposium be department's concerns for the widening gap between technology and the human

This week in person Bill

Saturday, July 21, 12:00-2:00 pm Final judging of origami contest Friday, July 27 1st prize \$25 gift certificate

Ballance

and acting director of the Moun Laguna Observatory, presents slide show and lecture on galaxies and such celestral

Center for Astrophysics and Space Sciences will deliver Space Sciences will deliver a lecture on "Science and the Space Station," Sunday at 12.30 p.m., which will be fullweed at 4.30 p.m. by the lightlight of the symposium, a panel discussion of "The Folitics of Space," The concluding lecture of the series will be given by Michael Stimon, who addresses America's future in space.

space.
In addition to the lecture the Fleet Space Center will be showing four films: Hail.

Columbia will screen daily at 10:30 a.m., and Tomorrou in Space will be shown each afternoon at 4:00, in the Space Theater. The center's lecture hall will feature the films Jupiter the Giant. Saturn the Gen. and NASA: Twenty-five Years of Space Exploration, which will rur continuously throughou; each day. Activities are planned for workshops in which kub will workshops in which kids will learn how to create their own planets are planned (for specific details please call the center), and a "Flying Sameer Olympics" will be held out-aide of the Space Theatre building on Saturday, July 21. For information on

- Ron Jennings

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3681 Fifth Ave., Hillcrest 298-0119 for reservations Fine wines, beers, light French fare and desserts will be available.

EVENTS

What Incarnation

Arts Center downton.
Linds Goodman, author of
Lore signs and Sun Signs, who
has made her was to both fame
and hortune in the artsology bit.
Level to specker at the
Expo. In both shought and deed
she replies the quality of
entertainment that will prove to
be great tun for the faithful and
unbelievers artending the event. According to Goodman, the According to Coordinate, the title concerns, in a very dramatic way, peanuts. The 1000 page tome has no punctuation and, she say, "You don't even miss it." Goodm initially intended to give a dramatic reading or secretary portions of her manuscript (as she plans to do at colleges and industrial shows across the nation) complete with chantin nation) complete with chanting modes, crystal primitis, and going. Because of technical limitation at the Expos. In the Expos. I

similarities. Also appearing at the three-day event will be Durk Pearson, of life-extension fame. Alcia Morgan Light, on whom the film Resurrection was based (she will be conducting a healing workshop on Sunday). Preson workshop on Sunday is Preson technique of past life regression, has asided more than 30.000 people in reliving more than 30.000 people in reliving more than 30.000 incamations as pig farmers. in reliving more than 30,000 incamations as pig farmers. Egyptian pharaiohs, and Southern belles, and Anthon Robbins, who will be on hand to kick off his shoes and trot over ten feet or fed-hot coals with the help of the latest mind-control rechnique, known as neurorechnique, known as neuro-

technique, known as neuro-linguistic programming. Francine Shapiro, director of the event, has herself fire-walked on five occasions and says it isn't the kind of thing one performs at Fourth of July barbecues to mpress one's friends. It is, ather, a technique whereby an rather, a technique whereby an individual can create an inner state of power and self-assurance which can be translated into other arenas of life pach as public speaking and dealing with table collection agencies.

What with the current heat

What with the current hear a what was a contract to the contra

- Randy Opincar



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READER'S GUIDE TO

Theater Istings are compiled by kelf Smitts commentary by kelf Smitts commentary by kenathan Sacille and kelf Smitt. Information is accurate according to material given us, but it is always uses to prione the theater for any lost minute changes and to tragular should take availability. Many theaters offer discounts to students, serior citterns, and the military, ask at the box office. Theater listings are compiled by

Artification Superation of the second discount of the second discoun AMERICAN BUFFALO

Robbin's Teach is a combination of computance built and brawdo— a time bornb with just a few ticks left on the clock. But owing to a last-minute cast change, director Kim McCallum had to take over the role of Don, a man in his late forties. Although McCallum had some fire individual moments (this gifted actor will

ADAMS AVENUE THEATRE 3325 Adams Avenue, Normal Heights 292-1984

CMC THEATRE 202 C Street, downtown 236 6510

CORONADO PLAYHOUSE 1755 Strand Way, Coronado 435-4856

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

GASLAMP QUARTER THEATRE 547 Fourth Avenue, downtown 234-9583

JEWISH COMMUNITY CENTER

LA JOLLA PLAYHOUSE

LA JOLLA STAGE COMPANY

Parker Auditorium, La Jolla H 750 Nautilus Street, La Jolla 850, 7773

LAMB'S PLAYERS THEATRE 500 E. Plaza Boulevard. National 474-4542

LAMPLIGHTERS COMMUNITY THEATRE

GROSSMONT COMMUNITY COLLEGE

Stagehouse Theatre 8800 Grossmort College Drive. El Cajon 465 1700 x410

FOX THEATRE

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

EDUCATIONAL CULTURAL COMPLEX THEATER

Don. The net result is a lack of authericity at the center of the play, an absence that detracts from the play's many therees, subtexts, and interpressional relations, especially between an unikely father and his he

allularys give us such moments), he is simply too young to play the fatherly Don. The net result is a lack of

THE BEST OF BRUSSOUE
THE FIRST DEVELOPMENT THE DEVELOPMENT TO BE THE DEVELOPMENT THE DEVELOPME

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

MARQUIS PUBLIC THEATER MARQUIS GALLERY THEATER 3717 India Street. San Diego 298-8111

MIRACOSTA COLLEGE Little Theater One Barnard Drive Oceanside 797-2121 x236

OLD GLUBE THEATRE Old Globe Theatre Cassius Carter Centre Stage Festival Stage: Baltica Park 239-2255

OLD TOWN OPERA HOUSE

Vineyard Shopping Center 1151 E. Valley, Parkway, Escondido

900 Lornaland Drive. Point Lorna 22-6474 x248

SAN DIEGO CITY COLLEGE THEATER

PALOMAR COLLEGE Palomar College Theatre

PINE HILLS LODGE 2960 La Posada Way Julian 765-1100

POINT LOMA COLLEGE

PATIO PLAYHOUSE

NORTH COAST REPERTORY THEATRE Place of the Four Flags Lorias Santa Fe Road, Solana Beach 481-1055

BREAKFAST WITH LES AND BESS As part of its summer festival, the Old Clobe Theatre presents Lee Kalcheims marital cornedy about a husband and wife team who present a

Rail-bens mortist cornery group at husband and self-seem who yearest a husband and self-seem who yearest a behalf to the swark Central Park South aperitment. Due to the most South aperitment. Due to the swark South aperitment. Due to the self-seem of their mension, and removed, threats of cancellation, the coopies sometimes from a New Loude self-seem of the seem of the self-seem of the seem of the se

CAPELOT
The San Deep Playpore Series presents Richard Harris and the national touring production of the sussed — must by Frederick Loewe hassed on TH. White is novel. The Once and Future Ring. The story of King Arthus, his wife Guennewse, and his devoded hyalify 81 Lancolot. Carmicit to sees the decline of this illustrated training, and the Round Testarred training to the Round Testarred training to the Round Testarred T

Shakespeare and Breakfast

Gourmet brunch for two
with performance of a
Shakespearean sonnet.
Sample menu:
* Rorneo & Juliet Benedict
* As You Like it Omelette
Comedy of Eurors Trench Lo

* As You Like If Ornelet * Comedy of Errors French and many more. Complimentary champag and fresh flowers Creative gift idea for special occasions 268-4494

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

SAN DIEGO PUBLIC THEATRE 311 Eighth Avenue (at K), downlow 232-7378

SAN DIEGO STATE UNIVERSITY Main Stage and Experime 265-6864 Open-air Amphitheater 265-6947

SAN DIEGUITO PLAYHOUSE Del Mar Fargrounds, Del Mar 755-7358

SOUTHWESTERN COLLEGE

STARLIGHT Starlight Bowl Baltica Park 232-3049 or 234-STAR

UNITED STATES INTERNATIONAL UNIVERSITY Zable Theister 10455 Pormerado Road, Scrippis Ranch

UNIVERSITY OF CALIFORNIA SAN DIEGO USSD Theater, John Muir Theater, Studio Theater 452-4574 Mandeville Austranium, Mandeville Restal Hall 452-2380

UNIVERSITY OF SAN DIEGO

SCRIPPS RANCH COMMUNITY THEATRE. Wangerheim Junior High School Auditorium 9230 Gold Coast Drive. Mra Mesa 566-7300 x216

SOUTH COAST REPERTORY THEATRE

Joslyn is Guenevere, Richard Meunz is Lancelot, James Valentine is Merlyn the Macician, and Mark Martino is Lancoto, James Valentine is Merlyn the Magistin and Mark Martins is Mordred, the illegitimate son of Arthur, The mission —which features such songs as "Carrelot." If Ever I Would Leave You." and "What Do the Simple Folk Dob" — with run for two weeks only in Sam Diego, (Sm.) Fox Theatre, Tuesday, July 24 through Jawas VI, Tuesday, July 24 through Jawas VI, Tuesday, July 24 through Jawas VI, Tuesday through Saturday Fox Theatre, Tuesday, July 24 through August 5: Tuesday through Saturday at 8:00 p.m. Sunday at 3:00 p.m. Matinee Wednesday and Saturday at 2:00 p.m. For information call 2:31-4858.

A CASE OF LIBEL

Reviewed this issue. Gasiamp Quarter Theatre, through September 1: Wednesday through Saturday at 8:00 p.m. Sunday at 3:00 p.m.

CRCUS OZ

The San Dego Arts Foundation and Jacquelin N Littlefeld present
Assistable Cross OX relected to be
Assistable Cross OX relected to be
Festival Composed of servages and
soung adults from the Piping Fruit Piy
Cross, a performing arts school in
combines rock and roll, jug brad
masse, acrobates, and sealine abunch
Working as an ensemble. Cross Ox
contemposary performance forms,
music, comedy, and speciale. Their
show was very well exceeded in Los
Spreckels Theater. 121 Broadway.

information call 459-9788 or 235-9500 CRIMES OF THE HEART

CRIMES OF THE HEART Reviewed this issue. San Diego Rephotose, through Avenue Playhouse, through August 26, Tuesday through Sunday (until July 29 in 800 p.m. Matines Sundays (until July 29) at 2:30 p.m. Thursday through Sunday (after July 29) at 8:00 p.m. Mannes Sunday July 29) at 8:00 p.m. Mannes Sunday August 19 at 2:30 p.m

ELECTRA
Sophocles treatment of the cincient story of intrafamilial revenge has a morally unsatisfactory ending.
Orestes, who has murdered his Orestes, who has murdered he mother and Electe the sistery, who has gooded him on to the neithcles are proclaimed large and numbers are proclaimed large and numbers are seen and the seen





Jo Carey Linda Fane Lisa Fane Donna La Brecque Mark Robertson Marie Weeks

July 19-22*

Evening performances 7:00 pm Saturday & Sunday matiness 2:00 pm Adults 35 · Children under 12 \$ 3 311 8th Avenue (at Ki • 232-SDPT *Sunday, July 22 2:00 pm matinee will be interpreted for the hearing impaired

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READER'S GUIDE TO THE THEATER

need to see if we are to make any sense of the playwights text. Most of the other actors evince even less the other actors wince even less character, they seem mere devices for turning written words into spoken ones. In any case, this is a production to be heard rather than seen, for the blocking virtually never illuminates character, situation, or theme, and the

dern theater. It belongs to the modern theater. It belinings to the weak, old stabilin school of compromise that has given the classical drama such a bad odor with theatergoers. (Sa.) Cassius Carter Centre Stage. Balboa Park. through September 2. Thursday July 26. Saturday, July 28. and Wednesday. August 1 at 8:00 p.m. Mainner Saturday. July 28 at 2:00 p.m.

FIDDLER ON THE ROOF

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HOT FLASHES And that they are. This women's improvisational comedy group, made up of Mo Galfiney, Maggie Gillette, Sheri Glaser, and Robyn Samuels, wi perform an extended run at the Old Town Opera House. Adept at both house and senticipies, the group also, on occasion, both insightful a moving. (Sm.) Old Town Opera House, through August 25: Thursday through Saturday at 8:00 p.m.

LAST OF THE RED-HOT LOVERS LAST OF THE RED-HOT LOVERS
The Pine Hills Piges present the Nel
Samon comedy about a middle-ager
and a faithful house propriets
and present for fill of torraince. Since
his mother's apartment is conveniently
empty alaming the day, Eariny
empty and present for fill of the production. In his Nelson is Barriey,
Other members of the cast include
Green. A busbecure dinner precedes



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THE THEATER READER'S GUIDE TO

LTL ABNER
The Palomar College Summer Junior
Theorite Workshop presents the
musical — music by Gene de Paul,
lytics by Johanny Mercer, book by
Norman Panama and Melvin Frank—
the All Caso.

directs the production, which instrues such song an SS at hew, "Turne LA," Short People, "T Thirk Is Going in Rain Tolky," at Their Is Coning to Rain Tolky," and "Piktival Chemic Dain Thirt, beer follow, and Science." Cast members are Metale Chemic Dain Thirt, beer follow, and designer, Pall Wolfe in the contame designer, Pall Wolfe in the contame designer, and Metale Official Science, the Impaired director. In the Pulyahouse, in the manical director. Marrier Thereire (Doller) See Montant Thereire (Doller) See Metale (Doller) See Me

THE MERRY WIVES OF WINDSOR The Old Globe Theatre's production of the Shakespearan correctly has an intentionally travely look. Durief Sulhans, gene dector from the Shakespearan correctly the street of the Shakespearan correctly has an intentionally travely look. Durief Sulhans, gene dector Carried? This stage, the way most productions of the play do, with bright colors, lenth appared, and an overall armosphere of elegance. Sulfavan portiast of the town of Windsors is admit and travel, grieved by the admit and travel, grieved by the

occasional spring flower and littered with the grungy details of the age. This is an environment where people confuse mud for soop and where learnings toward refinement are instantly mocked by their surroundings. But while the Old Globe surroundings. But while the Old Glob has captured the play's shabily limit quite well, a full realization of the cornedy's energetic spill was misting on opening right. There was nothing inherently wrong with the show— no glaring agas, comatone performances, or obvious shortcuts through Shakespeare's prose. The mortal strip was competently done for mortal strip was competently done for



THE BOWERY THEATRE OLD GLOBE THEATRE

TEATRO META'S "WINDOWS TO THE SOUL"

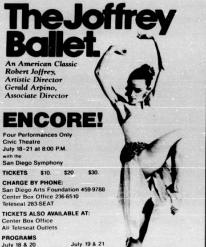
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offered few genuine moments of memment, and it tended to strugge with the play's many expository passages in ways that often fulled the pace. James Blendick's Falstaff pomposity. Lacy performs an odysey of impage per French part English — that comically shipwrecks isself haltway across the English Channell, and the members of the Young Globe Company display a consistent relish for the play, But Queen Elizabeth I, for whom Queen Elizabeth I. for whom Shakespeare wrote the comedy originally wanted to see folly epitomized on the stage. For the most part the Old Grobe's production has produced. It of bets. Only partially, (Sm.) Old Globe Theatte Festival Stage. through September 2. Thunday, July 26, Saturday, July 28, and Wednesday, August 1 at 8:30 p.m.

THE MIKADO

This Mick-DO
Project Vanyaud of the Westmanate
Prestyrein Church presents the
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Ingline jab by Stan Project, Stan J
Westmaniste Areas Theolies, Coroll
Patido and Canon streets, Pront Lomb
Orangh July 20 Printing Fronty
Project Lings Fronty
Project Lings
Project Ling

MODERN TIMES Galerie 5, on the top floor of La

on restaurant, is featuring a new exisational cornedy troupe improvisational cornedy troupe composed of five people whose lineage includes Chicagn's Secund City the Cornedy Store, theater, radii and video. The show takes its direct from suggestions by the audience at

through July 28. Friday and Saturday at 8:00 p.m. and 11:00 p.m. For information call 298:0119.

MY FAIR LADY MY FAME and included in of the same included in of the same included in of the same included in the same included light (peer a Association presents the muscal — musc by Friedrick Lower book and histo by Alan-Jaly Lenne — Algoriation in order to win a better than the same included light and same inclu

8.30 pm.
ORLAHOMA
The Lavence Welk Wilage Theater or staging the mancal — mass by the staging the mancal — mass by the staging the mancal — mass by the staging the mancal or the staging the staging

as Laurey, Cynthia Pingree as Ado Annie Carnes, and Michael DeVries as Will Parker (Sm.) Lawrence Welk Village Theatre, through July 29, Tuesday, and Thursday through Saturday at 8-00 p.m. Matinee Tuesday. Weitnesday. Thursday, and Sunday at 1:45 p.m.

ON GOLDEN POND

The Coronado Playhouse is offering.

Ernest Thompson's popular drama about an elderly couple who return to their summer home of forty-eight years—Golden Pond in Maine. He is sevently-nine and is beginning to feel his life drawing to a close. But he meets a teenage boy, and the ON GOLDEN POND nis the drawing to a close. But he meets a teerage boy, and the association renews his energy and sprin. Richard George and Tim Reeve are codirectors of the production. Members of the cast include Robert J. McKerna. Par Allen, Hunter Smith, Sale Galder, Ord Golder Parid is running in repertory with Sads at the Contrado Paridouse. Call the theater (435-4856) for specific dates and times (5m). times. (Sm.) Coronado Playhouse, through August 26.

August 26

OTHELLO
The CAI Gover Theaste presents
Shakespeare's portic traped-of love,
pealurus, and intrigue. Just O Denni
Achiello, Nechella Marwell is
Desdemons, and Jonatian McMurtly
is lago, Other members of the call
lago, Cher members of the call
Lago, Cher members of the Cail
Lago, Cher members of the Cail
Lago, Cher members of the Cail
Cail J. Kerneth Campbell McL-bil
Edmonds, Robert Mexicus, Rathe-us
McCail
Lames Campbell McL-bil
Edmonds, Robert is be seen's designer,
Lees Brown is the costume designer,
Music for the production has been
Composed by Comd Susa and the
fight scene are directed by Anthroly
Cold Clober Thearts. Newdendard,
July 25 through September 23.

Wednesday, July 25, Friday, July 27, Sunday, July 29, and Tuesday, July 31 at 8:00 p.m. Matinee Sunday, July 29

RASHOMON The Old Globe Theatre's handsomely

INASHOMON
The Old Globe Theories is 2ndoornely diagred production of the integrant of the production of the integrant of the integrant of the control of the integrant of the control of the integrant of the control of Noel has avoided this. Noel treats each character and situation democratically. No single point of view intrudes on the others, and all have their day in court. This shared view, the opposite of what each individual is tying to do, creates a crisp, funny, and multidimensional production out of the court o byteg to do. Creame a victor in a finite play size control to the play size control to the byteg size control to the byteg size control to the byteg we recorning its authority of size the byteg the rice of an impartial subject with a size of size

production, both furnry and thought-provoking, and judge for yoursell. (Sm.) . through September 2: Thursday, July 26, Saturday, July 28, and Wednesday, August 1 at 8:00 p.m. Matinee Saturday, July 28 at 2:00 p.m.

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READER'S GUIDE TO THE THEATER

service as New Starthy performs what solds policy are presented in the properties and preparing a most. These appears proving a first, I have been a service passage for III. The service of the preparation of the present and passage to happen that service and preparation of the present and passage and action she performs an equal weight, action she performs an equal weight, action she performs an equal weight, and the performance and he was the framework of the performance and the other hands and the contraction of the performance and why the might be these faculty the might be the performance and why this might be these faculty and the performance and why this might be the faculty and the performance and why the might be the performance and why the might be the performance and why the might be the performance and when the performance and the performance Request Concert is an outstand production of a very important

pley (Sm.) The Sushi Gallery, 852 Eighth Avenue, downtown, through July 29. Thursday through Sunday at 8:00 p.m. For information call 235-8466.

THE ROAR OF THE GREASEPAINT

— THE SMELL OF THE CROWD
and RAGGEDY ANN & ANDY and RAGGEDY ANN 6 ANDY Cincosmort College presents two productions at the East Country Performing Ast Center in ELI Capin. The Rose of the Greasepoint, a musical by Anthony Newley and Lesle Bricasee, will be presented evenings at production. Participation of the Country State of th

win be presented in rituative performances at 2:00 p.m. Clark G. Mires Griects. East County Performing Arts Center, El Cajon, Tuesday, July 24 through Sunday, July 29, Oreasepaint — riuesday through Sunday at 8:00 p.m. For land Sunday at 8:00 p.m. For information call 440-2277.

SCAPINO!
The Old Globe Theatre is staging the farce, written by Frank Dunlop and Jim Dale, adapted from Les Fourberries de Scapin by Moliere.

voiet Scopie, two paramical fathers are honderised. Their some gain not only weeklin had also previousless for many the women of their schools. David their schools are sufficient to the scopies of their schools. David had some sufficient to the cast tracket of Wood, Arm Som Mellings Developed Workshool Scopies of their schools of their schools

SIDE BY SIDE BY SONDHEIM

SISTER MARY KINATUS
EXPLAINS IT ALL POR YOU and
THE ACTOR'S NIGHTMARE
The San Diegulio Playhouse presents
the San Diego premiter of two
one-act comedies by Christopher
Durang (author of Beyond Therapy).
In Mary Inantilis, a mun's Gartille.

saudicity potential of single of replace for chew what play he is no what it is he should say Alan C. Distona directs both productions. Cast members are Pattices Diffee. Ethan Mil. David Pint. Patt Moore, Suc Radey, Martin Natz, and Lee Journelly. (Smr.) Od Cardiff Charte. 230 Binningham Drive. Said Br. (Holgy, July 20 Brough B. (Holgy, July 20 Brough B. (D) p. M. (Smr.) (Smr.) B. (D) p. M. Matinee Sunday at 2.00 p.m. Matinee Sunday at 2.00 p.m.

STEP ON A CRACK
The San Diego Public Theatre
prosents a play for young people,
written by Stuan Zeder. The play takes
a humarous slook at a young girl's
difficulty in accepting her new
steprinoller. Young Ellie is added in this
transition, however, by two imaginary
friends. Frubles, her token-doll come to life, and Lana, a glamorous. Rosemary Tyrrell directs the production, which is recomme production, which is recommended for adults and children over six. Members of the cast are Jo Carey, Linda Fane, Lisa Fane, Donna La Breque, Mark Robertson, and Marie

Breque, Mark Ropenson, ... Weeks, (Sm.). San Diego Public Theatre. Thursday, July 19 through Sunday, July 22 at 7.00 p.m. Matinee Saharday, July 21 and Sunday, July 22 at 2.00 p.m. STRIKING OUT
The San Diequito Junior Theatre

The Sen Decyator Junior I Proster presents the correct, in 'six Innius,' switten by Michael B. Dison and Yoler Smith Domine Had theets the show, the subject of which is the trisk and tributations of Little Lengue beachell. Members of the cast, ranging in lage from seven to filter, included Peter Carey, Todd Hay, Jonashan Michael. Kurt Mecholoc, Marth Muley, Eugene Park, Christy Reintow, Diane MacChould, Auron, Wolfe, Progry MacChould, Auron, Michael MacChould, Auron, Wolfe, Progry Sulfano, Bred Torok, and Sare Wright, Simil.

6:00 p.m. For information call 755-7358.

SUDS SUDS
The Coronado Playhouse presents a new musical version of the cornedy by Mary Lasswell, based on her book Suds in Note Eye. The plays which the Coronado Playhouse ran for sixteen Solal II foot Zigit. The play when the consecutive surmers between 1900 and 1906, is about three eleibt, and women when the control of the play site. It is a women than the control of the play site. It is a site of the play site. It is a deeper than the control of the play site. It is worked to be a heart to be a play to the to the play to the to the

TINTYPES
The Lambs Players Theatre presents
the musical revue that —
incorporating diverse musical styles
from Scott Jogolinis regime to Sousia's
marches to living Berlin and George
M. Cohan — takes a nostable; gilmpse
at America from 1865 to 1921. Kerry
Cedethers of directs the production. at America from 1950 to 1952. Kern Cedebreg directs be production. Pamela Turne is the chroscogapher and Variata Thrompoon is the massed variated Thrompoon is the massed below the control of the contro

TWELFTH NIGHT For its fourth annual Shakespearean production. Octad-One presents the

comical twists and turns. Martin Genink directs the production. William Fernum in the musical director. Members of the cast include Liou. Morehead, James Wood, Marile Egy, Betty, Matthews. Don Pugh, Greg Burke, Make Collins, and John. Pemberson. Admission in Free. Clim. 3 E. Cajon Plans, Arrybdhesitre, 200 East Main Steek. Di Cajon: through August 205. Surviya et 500 P. Inn. August 205. Surviya et 500 P. Inn.

WINDOWS TO THE SOUL

The Bowery Theatre, in association with the Old Globe Theatre, presidence one-act plays performed by Teatro Meta. March. by Alberto these orie-at tays performed by Admission and Admission an

HE WICH CODERTA
The North Courty Community
Thesize presents he would prevailed
for a playwaght Teals he would prevailed
of local playwaght Teals he White s
of the Classic Played he will
direct the production. Members of
the case are Tony Helic Dearna
Collingra, Josephine Baker, Teny
Mackey, and Troy Feet. Don Erel is
not disagree and sechoical director.
Graphy Community Community
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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.

Michael Franks is an anomaly. At a time when even many jazz artists have introduced techno-pop and rock introduced techno-pop and rock values to their material, Franks has remained true to a form of pillowy samba-pop whose muted, semitropical tones and winking sensuality long ago made him the Paul Gauguin of made him the Paul Gauguin of popular music. Because his songs are so stylized and deal with personal caprices and domestic situations in a highly subjective manner, they would sound silly being covered by other artists, and to my knowledge they haven't been. Nor are Francis's turnes easy to find on the radio, with the excessional exception of a occasional exception of a late-night show that features the more commercial, reduced alorie strains of jazz. Franks sits alone on the shadowy corner where 100, Latin, and jazz music intersect, shifting only slightly in one direction of only slightly in one direction or another, ignoring the musical trends that pass quickly by, rarely stepping into the light where he can be more closely scrutinized. He is hardly prolific, having recorded only seven albums since his first major-label release. The Art of Peu, in 1976. Franks's last album, 1983's Passion Pruis, come closer to having heroits.



was presented on a Sunday night at the peak of the Christmas shopping season, yet the La Jolla club was packed

the La Jolla club was packed long before showtime and the crowd remained elbow-to-clibw for the entire evening. I concluded that Franks andernor 4 is secretile and all least until the singer appears on stage, from which point on most of his fans apparently shauk their inhibitions and have a great time. I was amazed that many of those in alterhalmen not turnes from the Franke catalog.

MICHAEL FRANKS

popular appeal than any previous effort, yet sold only 150,000 copies, a respectable figure but hardly worthy of a nearly ten times that is the gauge of a real thit. Mention Franks in ame at a party and you're filely to elicit a few wrinkeld noses and even more quizzial looks. He just not a major star. No why do! There as Humphrey's tomight. Thursday, will be well attended? Because I learned something about Pranks' drawing power last December when he brought to crack hand to the Rodes in a rare local appearance tal least. The start of the proper pursue a career in made. — he pursue a career in made. nearly ten times that is the

was raised here). The concert

people without the benefit of wild hype or videos.

Actually, there are several somethings: The cop humor, insociant charm, and romantic sensibilities betrayed in hyrics that profiles add focus prutience befored by children to the control of contr

the best of romanus entanglements can consume the spirit so completely that the slightest loving nuance can obliterate the weightiest of

obliterate the weightest of worldly concerns. This is definitely a guy who would rather love than fight, and yet in person Franks surprises the unsuspecting viewer who assumes that the where who assumes that the writer and singer of breathy passate to love and tranquitty must be a simpering dork. Au-contraire — Franks has to be now of the most at heteler observable performers in memory as he stands, eyes closed, at the microphone and shares his almost embarrassingly private must great the standard authority of the most possible to train the manufacture. Franks to traine, a standard contrained authority of most possible to an empty authority of most possible to most possible most possibl

lack that, jusging from ina-ability to draw concertigene, is not lost on everybody, in the concertigene, in the con-certification of the concertification of the Country-left share heard the Specializes in each really sounds like Decident but really servi. Pewer of you have heard the secists when Chicago 6 adds into exists when Chicago 6 adds into horis and becomes a swing hand. I haven't heard the bigger aggregate either, but if they play Thirties and Porties music as well as they play the older stuff. Chila the control of the con-trol of th

open Air Thearre

but even knew the lyrics. Obviously, there is something about Franks that reaches



FRANK **ZAPPA**

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TICKETS: \$16.00 & \$13.50

TICKETS 816.00 & 813.50

TICKETS AVAILABLE AT THE TOTAL MANY TO AND ALL MAD JACK'S, 32ND STREET NAVAL STATION FLEET EXCHANGE, PLAZA MUSIC SHOPPE, AZTEC BOX OFFICE, SPECIAL SERVICES, SELECT FIRST WORLD TRAVEL CENTERS, ALL ARENA TICKET OUTLETS AND THE SPORTS ARENA TICKET OFFICE. TO CHARGE BY PHONE CALL (619) 232-0800 OR (714) 740-2000.



THURSDAY AUGUST 23 - 8PM

S.D.S.U. **OPEN AIR THEATRE**

ON SALE FRIDAY

TICKETS \$20.00 & \$1 / 20

TICKETNOM* AND

MAD JACKS. THE \$200 ST. NAVAL STATION FLEET EXCHANGE PLAZA MUSIC
SHOPPE AND THE AZTEC BOX OFFICE TO CHARGE BY PHONE (619) 232-0800.
[71:4] 742-2000
PRODUCED FOR S.D.S.U. ASSOCIATED STUDENTS SY AVALON ATTRACTIONS

that Icon of the Ivories, Bob Long) when they perform at that city's Brengle Terrace Park on two occasions. First on call is the Chicago 15, which will play at the public facility on Tuesday evening (the Chicago 6 will play there the following Tuesday

evening).
In other concerts this week.
Hank Ballard and the
Midnighters will be at the Belly
Up Tacern tonight. Thursday. with the Mar Dels. The forty eight-year-old Ballard was or of the first rock/rhythm and blues stars to mix gospel rhythms and sexually explicit Annie trilogy of 1954 ("Work with Mc, Annie," Annie Had a Baby," and "Annie's Aunt Fanny"), Another Fifties hit.

"Teardrops on My Letter," had on its "B" side a throwaway tune. "The Twist," that languished in obscurity until 1960 and started a national craze. Ballard's early-Sixties bits included "Finger Poppin' Time" and "Let's Go, Let's Go.

and "Let's Go. Let's Go. Let's Go." Friday night's schedule finds Toy Dolls, Effigies, and Corrosion of Conformity at the Fairmount Hall; Sex Donkeys and the Screamin' Sirens at the Spirit: Cluck Mangione at Humphrey's on the first of a two-night four-show shint, and country singers Johnny Lee and Lacy J. Dalton at San Diego Wild Animal Park's Mahala Amphitheater for the first of a three-day/five-show engagement. Oddly enough.

there's only one notable show CONCERTS on Saturday, and that one features the James Harman Band and the Paladins at the

Belly Up Taxern, Sunday's agenda is similarly quiet, with

pop-jazz composer/arranger Bob James at Hospitality Park

Bob James at Hospitalisty Park playing keyboards and fronting a tem-piece band. The busist day of the week will be Fuesday, which in The busist day of the week will be Fuesday, which in Jopen-Air Theater iconoclast Frank Zappa at SINSI's Open-Air Theater, just zby the John Best Quintet at the Coronado Physbourse; Line One at the Bodeo in a continuation at the Bodeo in a continuation series, and the Crossiders -i. Humphree's for the first of a two-right, four-show

two-night four-show

Michael Franks: Humphrey's, tonight, Thursday, 7 and 9 p.m. 2303 Shelter Island Drive. 283.SEAT

Hank Ballard and the Midnighters and the Mar Dels: Belly Up Tavern, tonight, Thursday, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Toy Dolls, Effigies, and Corrosion of Conformity: Fairmount Hall, Friday, July 20, 8 p.m., 3760 Fairmount Avenue.

Sex Donkeys and Screamin' Sirens: Spirit, Friday, July 20. 9 p.m., 1130 Buenos, 276-3993.

In the beginning was Jazz . . .

Chuck Mangione: Humphrey's, Friday and Saturday, July 20 and 21, 7 and 9 p.m., 2303 Shelter Island Drive, 283-8EAT.

Johnny Lee and Lacy J. Dalton: San Diego Wild Animal Park's Mahala Amphitheater, Friday, July 20, 30 p.m.; and Saturday and Sunday, July 21 and 22, 2 and 7:30 p.m., 15500 San Pasqual Valley Road, Escondido, 747-8702.

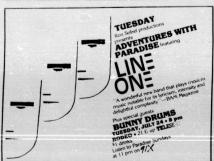
The James Harman Band and the Paladins: Belly Up Tavern, Saturday, July 21, 9 p.m., 143 South Cedros Avenue, Solana Beach, 161 (1972)

Elton J.R. and the Country Golds: Old California Market Place, Sunday, July 22, 1:00 p.m., 1020 San Marcos Boulevard, San Marcos, 744-0550.

Bob James: Hospitality Point, Sunday, July 22, 7 p.m., Mission Bay, 283-SEAT.

Chicago 15: Brengle Terrace Park, Tuesday, July 24, 7:30 p.m., 1200 Vale Terra-e, Vista, 724-2962 or 724-6121.

now we're SWINGIN'





Lanos Jeanne Reith Sweet Sound Wednesday-Saturday 9:00 p.m. to 1:00 o.m. Stone's Throw Sunday-Tuesday 8:00 pm to 12:00 a.m. Summer House Inn 7955 La Jolla Shores Dr.



DALLOL

SUNDAY, JULY 29 8:30 PM CLUB REGGAE ON BROADWAY

24TH & BIOADWAYST IN GOIDEN HILL (CARPINTES HALL)
\$859 ADMANCE \$100 OA THE BOOR & ALL ACS WILLDOWN
ADMANCE \$100 OA THE BOOR & ALL ACS WILLDOWN
Liconse Plaza (PB), Andade Music (Gountown & D. B). Off The Record in The Bababb.
The Prophet \$2 And St. Naval Station, SDSU Box Office, and all Teleseat locations.
TOR MORE INTORNATION, CALL 237–351 OR 283–1566. TELESEAT 283-SEAT

Listen to Reggae Makossa, Sundays at 10 pm on 91X for details Dread at the Controls, Sundays 1-4 pm on KSDT, 95.7 Cable FM SOON COME: AUG. 11 KING SUNNY ADE & BLACK UHURU



BODIES

THE LONE RIDERS

BUFFALO-lead vocal TONY—drums PAUL—bass & vocals

8 pm-10 pm-well drinks \$1.00, bottle beer \$1.00. Friday, July 20-Rock'n' Hillbilly Blues

OUTRIDDERS
6 pm-10 pm—well drinks \$1.00, bottle beer \$1.00.

Saturday, July 21-RHINO RECORDS recording artists



"The Beat Farmers may be the best "country-rock-blues" band to come down the pike since Creedence Clearwater Revival"—Billboard Magazine

"The Beat Farmers are one of the 10 best bands in the world."

—Los Angeles Herald Examiner

6 pm-10 pm-well drinks \$1.00, bottle beer \$1.00.

Every Sunday until the end of time, from 8 pm
MITCH CORNISH

& THE HELLHOUNDS and THE SYNDICATE OF SOUL featuring MOJO NIXON & SKID ROPER.
SPECIAL GUESTS, "FREE-FOR-ALL"—so bring your instruments.

6 pm-10 pm—your choice \$1.25, bottle beer \$1.00. Monday & Tuesday—the band that everybody loves!

OUTRIDDERS

Join the spellbinding, mystical world of close-up magic with **JEFF GOLDEN**. Nightly at 8 pm—Sun., Mon., Wed. & Thurs.

6149 University Avenue · 583-5700



July 25-28 Bang and Sand

Sundays & Mondays & Tuesday, July 24

2051 Shelter Island Drive in the Shelter Island Marina Inn



2201 El Cajon Boulevard San Diego, California (619) 298-1722

DANSATION

Every Thursday at 9 pm • No cover charge



Doors open at 5 pm Monday-Saturday You must be 21 to be admitted



SATURDAY & WEDNESDAY ROCK OF THE ROXY

Progressive dance music



Complimentary kegger, courtesy of Roget's Imports, at 8:30 pm. Doors open at 8

CLUB R & B

25¢ WELL DRINKS

Monday-Saturday 5-6 pm Doubles 6-8 pm

Fun and exciting dinner theatre opening August 1st at the Roxy West



Dollar Night

Five Lines Up





Five Lines Up

*Rock 'n Sunday * The Features

This Kids Incognito Rockers



Dirk Debonaire 100 free drinks

Tuesday, July 24 Notice Appear

91X Big Wednesday **Bikini Show** REFLECTORS



3 SIMPLE WORDS

VIDEO MADNESS

Every Wednesday 97, NIGHT with Billy Bones This week featuring MANUAL SCAN Coming July 26 NEW MARINES

Ages 17 & up. All concerts minimum age 16. Summer hours: 8:30 pm-1:30 am. Tuesday-Sunday

Frank Zappa: SDSU's Open-Air Theater, Tuesday, July 24, 7:30 p.m., San Diego State University campus, 265-6947

The John Best Quintet: Coronad Playhouse, Tuesday, July 24, 7:30 p.m., 1775 Strand Way, Coronado, 435-4856.

Line One: Rodeo, Tuesday, July 24 8 p.m., La Jolla Village Drive and Villa La Jolla Drive, La Jolla, 457-5590.

The Crusaders: Humphreys. Tuesday and Wednesday, July 24 and 25, 7 and 9 p.m., 2303 Shelte Island Drive, 283-SEAT.

Branford Marsalis: Humphrey's. Thursday July 26, 7 and 9 p.m., 2303 Shelter Island Drive. 283-SEAT

Ronnie Spector and the Mar Dels: Belly Up Tavern, Thursday, July 26, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022. Dave Van Ronk: Old Time Cafe,

Friday, July 27, 7 and 9 p.m., 1 North Highway 101, Leucadia, 436-4030.

Agression, Ill Repute, Decry, and the Insolents: Fairmount Hall, Friday, July 27, 8:00 p.m., 3760 Fairmount Avenue, 437, 4741.

New Marines: Spirit, Friday, July 27, 9 p.m., 1130 Buenos, 276-3993.

Helen Reddy: San Diego Wild Animai Parks Mahala Amphitheater, Friday, July 27, 7,30 p.m.; and Saturday and Sunday, July 28 and 29, 2 and 7:30 p.m., 15500 San Pasqual Valley Road, Escondido, 747-8702.

T.S.O.L., 45 Grave, and Tex and the Horseheads: Adams Avenue Theatre, Saturday, July 28, 8 p.m.,

Billy and the Beaters: Belly Up Tavern, Saturday, July 28, 9:15 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Sergio Mendes: Humphrey's, Sunday, July 29, 7 and 9 p.m., 2303 Shelter Island Drive, 283-SEAT.

Bad Manners and Cock Robin: Rodeo, Monday, July 30, call for time, La Jolla Village Drive and Villa La Jolla Drive, La Jolla, 457-5590.

Chicago 6: Brengle Terrace Park, Tuesday, July 31, 7:30 p.m., 1200 Vale Terrace, Vista, 724-2962 or 724-6121.

A Drop in the Gray: Rodeo, Tuesday, July 31, 8 p.m., La Jolla Village Drive and Villa La Jolla Drive, La Jolla, 457-5590.

CLUBS

Club listings are compiled by Ron Jennings. If you wish to be included, please call 263-9382 Thursday afternoon or Friday before 5:00 p.m. The listings

North County

Acapulco Restaurant, 1020 West San Marcos Boulevard, San Marcos, 471-2150: Steven and Tanya, contemporary, Wednesday through Saturday.

Barr-X Ranch House, 119 East Broadway, Vista. 724-05i0: Elton J.R. and the Country Golds. country, Friday and Saturday, dance instruction, Tuesday and Saturday.

Belly Up Tavern, 143 South Cedros Avenue, Solana Beach, 481-9022: Hank Ballard and the Midnighters, rock, and the Mar Dels, vintage rock, Thursday, the Rebel Rockers. rock and reggae, and Shuy Bah', reggae. Friday, the James Harmor



THE NEW HAPPY HOUR OF THE '80s

with RUSS T. NAILZ.
5.00-0:00 pm 256 wells, draft beer and wine.
6:00-7:00 pm 256 drafts. 756 Ice Teas.
7:00-8:00 pm 256 drafts. 756 Margaritas
8:00-9:00 pm 256 drafts. 506 Kamikazes
plus 506 Castie Burgers and that 91X cheese.
7:00KOHT DONLTI

Has anyone ever told you, "Gee, you look like so and so?" Well, now you can make that work for you. Be here from 3:30 pm on to meet Ron Smith, producer of RON SMITH LOOK ALIKES. If you look like someone famous. Ron might be able to put you to work.

Pre-registration 3:30-6:00 pm.



9:00 pm-close

BOOL YUPPIE* HOUR

("Young urban professionals) 5:30-8:30 pm All single drinks (wells, calls, premiums, imported beers, etc.) 51,25,50¢ Castle Burgers with your Yuppie host, **DANNY WILD**, 9:00 pm-close

THE REFLECTORS

Saturday, July 21 KGB-FM 101 2 for 1 drinks 8:00-9:00 pm Hosted by DAVID GOOD.

Bangarian Bana

THE REFLECTORS

STEVE WEST "REALLY HAPPY HOUR ALL NIGHT LONG URBAN **UMBRELLA**

9/Xsunday, July 22
DANCE PARTY

OF THE '80s

many surprise performers. Tuesday, July 24

31.00 drinks

5.70-7:00 pm JILLIAN presents

SAN DIEGO'S ROCKINEST HAPPY HOUR

Starring LIVE WIRE

Ron Sobel Productions Presents

ADVENTURES WITH PARADISE Every Tuesday

LINE ONE plus BUNNY DRUMS

Wednesday, July 25 5:00-8:00 pm D.J. MARK ABLE 254 CHAMPAGNE 254 DRAITS 254 WINE 504 CASTLE BURGERS

Notice to Appear
TALK TALK has postponed tour with
PSYCHEDELIC FURS Refunds available

Sunday, July 29 9/X presents LENO



GLENN SUPER "Mr. Bullhorr

Monday, July 30 BAD MANNERS Two shows: 7:00 pm—18 and up.

Wednesday, August 8
DICKIE
BETTS

SOUP, SALAD & PASTA BAR Rodeo is now open for lunch 11:30 am-2:00 pm, Mon.-Sat.

The Rodeo is located on the corner of La Jolia Village Dr. and Villa La Jolia Dr. For more information, call 457-5590. You must be 21 or older to enter and



Wednesday-Saturday, July 18-21 AUTOMATICS



Sunday & Monday, July 22 & 23



RICKY & THE JETS



Coming: July 25-28 THE TOYS



FASHION INTERNATIONAL You name the price! (Free giveaway every show)

The Windrose weekly drink specials: Sunday: Cuervo Gold \$1.25 Monday: Heineken on draft \$1.25 Tuesday: See your bartender Wednesday: Fialandia Kazis \$1.25 (prices good after 9 pm) Thursday: Iced Teas \$1.25

Vind rose

1935 Quivira Rd. · 223-2335 The best of live rock & disco in San Diego At Windrose, we serve fun! Banquet facilities available.

and the Paladins, rockabilly, Saturday; the Paladins, rockabilly Saturday; the Patauins, rockaminy, Sunday; the Mai Deis, vintage rock, Monday; the International Reggae All-Stars, reggae, Tuesday; Five Lines Up, rock, Wednesday. Afternoon Concerts: the Chicago Six, Dixieland sazz, Friday, the Fiv Carcless Lovers and the Bad Habit Horns with Smokey Wilson, blues, Sunday; Stone's Throw, vintage jazz, swing, and rock, Wednesday.

Bobby G's, 485 First Street. Encinitas. 436-7397: Status, rock, Wednesday through Saturday, The Effect, rock, Sunday through

Bookworks/Pannikin Coffeehouse Flower Hill Center, 2670 Via de la Valle, Del Mar. 755-3735: Joe Azarello and Kirk Claone, 1922 Friday: Boracho Y Loco, jazz,

Borrelli's Back Room, 2677 Vista Way, Occanside, 721-5400; Midnight Delight, contemporary, Tuesday through Saturday; Jam session,

The Bridge, 1103 North Hill Street. Oceanside, 722-1904: Denny Tymer, country and contemporary. Tuesday through Saturday: Don Tennison,

The Captain's Anchorage, 180 North El Camino Place, Encimitas, 942-1400; Fran & Doran, contemporary, Wednesday through

Charlie's Niteclub, 680 West San Marcos Boulevard, San Marcos. 744-4120: Dark Horse, country, Wednesday through Saturday.

The Chopping Block, 1740 East Vista Way, Vista, 726-8770: Outta Vista Way, Vista. 726-8770: Outta Controll, rock, Tuesday through Saturday: Inta Wishin, rock, Sunday and Monday.

The Country Side Restaurant and Lounge, 450 Douglas Drive, Oceanside, 757-0860; New Country, country, Wednesday through Sunday: Lone Star Country, country, Monday and Tuesday

The Del Mar Cattle Company, 12702 Via Corina, Del Mar. 259-8833: Jimmy Cribb and the Cotton Band, country, Tuesday through Saturday.

Distillery East, 755 Metcalf Street, Escondido. 741-9393: What Is This, rock, and Three Simple Words, rock, Thursday; Manual Scan, rock, Wedgesday

Weatnessay.

Distillery Nightelub, 140 South
Sierra Boulevard, Solana Beach,
755-6732; Fey Lines Up, rock,
Thursday through Saturday, with
This Kids, rock, Friday and
Saturday, incognito Rockers, rock,
This Kids, rock, and the Features,
rock, Sunday; Dirk Debonaire, rock,
Wednesday, the Reflectors, rock,
Wednesday.

Dobber's Restaurant and Nightclub, 380 North El Camino Real, Encinitas. 942-1676; Nightflite, Top 40 dance music. Tuesday through Saturday, the Beaut Boys, vinings 1941, Surnior the Rob Holtz Trio, jazz, Monday the Shep Meyers Duo, contemporary, early evenings, Tuesday through Thursday.

El Comal, 12845 Poway Road. Poway, 486-1010: Don Tennisor country and contemporary. Wednesday through Saturday

Fireside Lounge, 439 West Washington, Escondido, 745-1931: Diamond, rock, Thursday through Saturday; Destiny, rock, Wednesday

Plab House West, 2633 South

Gilbey's Cocktail Lounge, 945 West Valley Parkway, Escondido. 480-0420: Friendship, contemporary, Tuesday through Saturday, Gil and Linda, contemporary, Friday through

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

THURSDAY, TONIGHT METAL HEADS PRESENT AIRCRAFT Josturing Rob. With BIBLE BLACK and BAND OF AGE

FRIDAY, JULY 20 KCR & KSDT

"ALTERNATIVE MUSIC SHOW" SHOCKABILLY with SCREAMIN' SIRENS and from LA. banned from the Music Machine

SEX DONKEYS teaturing Jan Hallard



SPLATTERS Starts 9 pm promptly

SATURDAY, JULY 21 THE ROCK

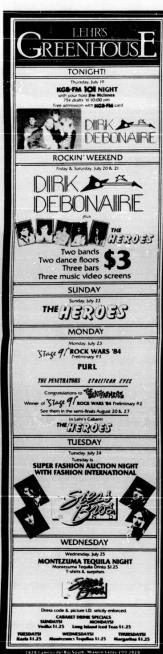
SURE and SOLDIERS OF FORTUNE TUESDAY, JULY 24

PEANUT BUTTER & BLUS JAN Hosted by

RICE GAZLAY & BLUS BOO BANKS FOR
T. BONE MANNY, RICKY ROCKET & HIS BLUSS BOOK
BURS LINEAGE OF PRINCES ALLEN CHARLES January in

MESDAY, JULY 25 LUNA





Henry's, 264 Flm Street, Carlsbad, 729-9244. Tony Soraci and Co with Judy Ames, contemporary. Tuesday through Stutuday, the Island Society, contemporary. Sunday and Monday. Hotel Escondido, 2500 South

Hotel Escondido, 2500 South Escondido Boulevard, Escondido 747-5000: Just Us, contemporary. Tuesday through Saturday, live musical entertainment, Sunday and Monday, call club for information.

Hungry Hunter, 1221 Vista Way. Oceanside, 433-2633: Steve Moris, comedy and music. Wednesday through Saturday. John Barker, Top 40 favorites, Sunday through Tuesday.

Hungry Hunter, 11940 Bernardo Plaza Drive, Rancho Bernardo. 566-2400. The Russ Kirkpatrick Duo, contemporary, Wednesday through Saturday.

Jolly Roger/Oceanside, 1900 North Harbor Drive, Oceanside, 722-1831: Chuck Showalter, contemporary, Wednesday Crough Sarurday.

Jolly Roger/Solana Beach, 937 Lomas Santa Fe Drive, Solana Beach, 755-0117: Patrick Campbell, contemporary, Wednesday through Saturday.

Kirby's, 215 Fifteenth Street, Del Mar. 481-1001: Rick Leighton, contemporary, Friday and Saturday.

Mulvaney's, 340 East Grand Avernue, Escondido, 741-0835: The Features, rock, Thurssiay through Saturday, John Kelley, contemperary, Sunday and Monday, Rich Hunt, contemporary, Tuesday, P.J. Fog. contemporary, Wedriesday,

Normandy Cocktail Lounge, 215 North Hill Street, Oceanside. 722-4771: Freewill: rock, Tuesday through Saturday, the Symptoms, rock, Sunday and Monday.

Old Del Mar Cafe, 2730 Via de la Valle. Del Mar. 755-6614: Wheels, rock. Thursday through Saturday, the Mar Dels, vintage rock, Sunday, Ella Ruth Piggee, jazz and blues. Monday and Tuesday, Ricky and the Jets, vintage rock, Wednesday.

Old Time Cafe, 1464 North Highway IDI. Locacida. 436–400: Chris Foster, 50f. Thursday; Tomy Chris Foster, 50f. Thursday; Tomy Chris Foster, 50f. Thursday; Tomy covening and evening, Boasie Sorreta, 50f. carry evening, and evening Saturday; Daw and Becky Robinson. English, Irabi, and Scottish music, Sunday, with Phil Cross, 50f., carry evening, Sunday, Old Time Hoot Night, Tusoday, Jef Trigg, 60f. and Dernis Ware, 60s. Trigg, 60f. and Purisi Ware, 60s. Concert. Chris Carry of Carry of Carry of Carry of Carry of Carry Carry of Car

Pacific Eapresso, 235 North El Camino Real, Encinitas 436-1248: Stone's Throw, vintage jazz, swing, and rock, Friday and Saturday; Steve Strauss, jazz, Sunday brunch

Pancho's, 1309 Carnino Del Mar. 481-0414: The Rhythm Kings with the Bad Habit Horns, rock and blues, Friday and Saturday; live music, Sunday, call club for miormation.

Paradise Garden's Natural Food Restaurant, 260 West Crest Avenus Escondido. 489-1217: Paul and Carla Roberts, folk, Wednesday.

Pea Soup Anderson's, 890 Paloma Airport Road, Carlshad. 438-0880: Strictly Business, contemporary, Wednesday through Saturday.

Pomerada Club, 12237 Pomerado Road, Poway. 748-1135: High Steppin', country, Wednesday through Saturday, country dance lessons, Wednesday.

Poway New Company, 12375
Poway New Company, 12375
Poway Road, Poway, 748-7296,
566-2070: The Blonde Bruce Band,
blues and rhythm and blues,
Thursday, One, rock, Friday and
Saturday, Dean, contemporary,
Sunday and Monday, Steppin 'Out,
country rock, Tuesday and
Wethersday.

Ralph and Eddie's, 390 Grand Av. nue, Carlsbad. 729-2989: P.J.



FOR INFORMATION CALL 481-9022

BE IN A MAJOR MOTION PICTURE! "SHOWGIRL"

Don't miss this once in a lifetime opportunity!

Producer/Director James P. Blake and internationally famous choreographer Nancy Gregory will index weekly dance and beauty contests held exclusively at Players.

WINNERS WILL BE AWARDED A PART IN THE MOVIE!
BEAUTY CONTEST—TUESDAY NIGHT, DANCE CONTEST—WEDNESDAY NIGHT
CONTEST—WEDNESDAY NIGHT
CONTESTANT SOP Players for further details.



Thursday, July 19th—50% Wine
PLAYERS "CALENDAR GIRLS"

Swimsuit and fashion show · Hairstyles and makeup by "Golden Shears" · Swimsuits by "Elon" of California. Models will appear in Players' own 1985 calendar.

Priday & Saturday, July 20th & 21st
IT'S THE WEEKEND—CUT LOOSE!
Double your fun! Two dance floors.
TOP 40—NEW AGE ROCK—OLDIES

Sunday, July 22nd—50¢ Champagne SALON OLYMPICS

San Diego's finest salons bring you "far out" and traditional hairstyles for a terrific show and contest.

Spc cial thanks to Aveda & Mastey for donating their great products.

Monday, July 23rd—50¢ Draft Beer
"MUSCLES TO MAZATLAN"

Players is looking for this summer's hard bodies of the '80s for the men and women of San Diego.

Cash prizes will be awarded every Monday Finalists compete Monday, August 27th.

Ist Prize—Mazallan trip for 2 at the fabulous

CARAVELLE.

2nd Prize—Viking Princess Cruise for 2 to Entanada.
3rd Prize—Invader Cruise/Dinner for 2.
Contestants will be judged by the audience as well as professionals in the fitness field.

Tuesday & Wednesday, July 24th & 25th Tuesday—50° Well Vodla, Wednesday—50° Margaritas "SHOWGIRL" TALENT SEARCH Details above.

HAPPY HOURS MONDAY-FRIDAY 4-8

Free hors d'oeuvres.
DINING ROOM NOW TAKING RESERVATIONS, NOW OPEN FOR LUNCH

Fog. contemporary, Friday through

Rancho Bernardo Inn. 17556 Dining Room: Peter Robberecht. pianist, Thursday through Saturday: Jim Malone, pianist. McGinnis, pianist, Tuesday and

Reuben's, 2515 El Camino Real.

Carlsbad. 434-1766: Clutch Cargo. contemporary, Tuesday through Saturday.

Rogue Stills, 9850 Carmel Mt. Road, Perasquitos. 578-2144: Peter Jay, contemporary. Monday through Saturday.

Rosy, 517 East First Street. Encinitas. 436-5001: Stree Feierabend, jazz. Friday and Saturday: the Peter Sprague Trio. jazz. Sunday: Kesyn Lettau and Ron Satterfield, jazz. Monday.

Rudi's Hidden Acres, 3700 Carmel Valley Road, Del Mar, 481-9656; Jeff

Stage Coach Inn. 1865 Vista Was Vista, 724-9090: Coyote, country, Wednesday through Sunday.

Sundowner, 135 East Vista Way. Wednesday and Sunday.

Teepee Room, 1270 Main Street, Ramona, 789-3755; Country Justice, country, Friday and

Tequila Flats, 3296 Mission Avenue, Oceanside, 757-7757; The Bad

Boys, rock, Thursday through Saturday: Hit N' Run, rock, Sunday through Tuesday: Nitewing, rock,

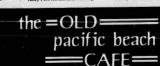
North Midway, Escondido. 743-1722: The Heaters, rock, Thursday through Saturday; the London Brothers, rock, Tuesday and Wednesday.

Valley Center Inn Saloon, 27555 Valley Center Road, Valley Center, 749-1466; Steppin Out, country, Friday and Saturday. Valley Fort Restaurant, Red Dog

Saloon, 3757 South Mission Road Fallbrook, 728-1988: The Belair Boys, vintage rock, Friday and Saturday.

Vista Entertainment Center, 435 West Vista Way, Vista, 941-1032: Jockey Club: Purl, rock, Thursday through Sunday; five rock, Monday, call club for information. Turf Room: Image, contemporary. Friday Saturday and Wednesday. Derby Room: recorded dance music, Friday, Saturday, and Wednesday.

Whiskey Creek, 14240 Poway Road. Poway. 748-7531: The Gravel



Thursday-Saturday Jim Hawley

Bruce Cameron/ Sunday 9.00 pm-1.00 am Hollis Gentry Ensemble

Monday & Tuesday Heaters 9:30 pm-1:30 am Heaters

Jim Hawley Wednesday

Restaurant Employee Night

Wear your T-shirt \$1.00 drinks

4287 Mission Blvd., Pacific Beach 270-7522



Wed.: Padre Night, win tickets
Thurs.: Wine & Cheese Night
Fri.: Margarita & Cuervo Gold Night
Sat.: Daiquiri Night, TWO TONE Free munchies after 11:30 pm

887 Camino del Rio S 291-1638

LIVE ROCK TUESDAY THROUGH SATURDAY FROM DOUBLE GIANT SCREEN

Mon.: Becks Hops n' Schnapps, win a free bottle of champagne Tues.: Hot Shot Night



MUSIC VIDEO

WE'RE DEALING

SULTRESS

\$1 Every Thursday is LADIES' NIGHT SPECIAL DRINKS ALL NIGHT LONG

& ANY DRINK IN THE HOUSE 75¢ TILL 9:30 pm

\$3333.33 CASH LIP **SYNC CONTESTS**

SEMI FINALS—SEE & CHEER

& ANY DRINK IN THE HOUSE 75¢ TILL 9:30 pm

\$200 CASH PRIZES Free lank tops to contestants
& ANY DRINK IN THE HOUSE 75C TILL 9:30 pm

BIG FUN ROCK WEEKEND

3093 CLAIREMONT DRIVE - SAN DIEGO Adjacent to Glairemont Bowl • Doors open 8:00 pm • Must be 21 with proper I.D. 276-0301 • 276-2240 • 276-3437



Thursday, Friday & Saturday July 19, 20 & 21 Top 40 dance band **CYCLES**



JUST FOR THE LADIES

LIVE ON STAGE MALE ENTERTAINMENT **NO COVER**

Friday 5:00-8:00 pm

HIGH SOCIETY JAZZ BAND OF SAN DIEGO

Sunday, July 22, 7.00 pm

AMC

Cancer Research

Center

NOSTALGIC ROCK '60s PARTY featuring
WEST COAST TWISTERS and special guest BLAIR BOYS
Comedy spoods throughout the evening as seen on "Laugh-In" shows
Most Gouvers served between 5 and 11 pm
S8 00 suggested denation. All proceeds will go to AMC Cancer Research
(Tard detactible donation)

AFRO RUMBO

Canyon Rand with Linda Rae country, Wednesday through Saturday: Ray Sanders and the Fallbrook Band, country, Mond

Whiskey Flats, 1260 West Valley Parkway, Escondido, 745-8640. The London Brothers, rock, Thursday through Saturday, Prophet, rock, Sunday and Monday, Planet, rock, Tuesday and Wednesday.

Winner's Circle, 550 Via de la Valle, piano variety. Tuesday through

Wooden Nickel, 13303 Poway Road. Poway. 748-6364: Ron Morin, country, Thursday and Wednesday, live country music, Friday and Saturday, call club for information.

Beaches

Aimee's, Hotel La Jolla, 7766 Fay wenue, La Jolla. 454-3001: Jimn Fontane, contemporary, Tuesday through Saturday, J.J. Frank, Monday through Friday happy

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

Bahia Hotel, 998 West Mission Bay Drive, Mission Bay, 488-0551; Fortune, Top 40 dance music,

MacLeod, Sunday and Monday. Afternoon Tea Dance: the Eddie Stangler Band, Big Band dance music, Friday. Atlantis, 2595 Ingraham Street. Mission Bay. 224-2434: The Elements, contemporary, Tuesday through Saturday.

Beach Club, 1921 Bacon Stree Ocean Beach, 222-6822: Rick Gazlay and His Bluc Zoo Revue, blues, Thursday; the Blitz Brother rock, Friday and Saturday.

Carlos Murphy's, 4303 La Jolla Village Drive, La Jolla, 457-4170. Street Car Eyes, rock, Thursday Parough Saturday the Soud Brothers, rock and comedy. Tuesday, the Rebecca Drake Show, Chuck's Steak House, 1250 Prospect Street, La Jolla, 454-5325; Zzaji, jazz, Wednesday through

The Comedy Store, 916 Pearl Street, La Jolla, 454-9178; Mattias

Night, Monday,





Thursday, Friday & Saturday, July 19, 20, 21

NEW LANGUAGE

FIVE LINES UP

Every Friday

ROCK & ROLL HAPPY HOUR

* Free food

COMING

THRILLSEEKER

· Great drink specials

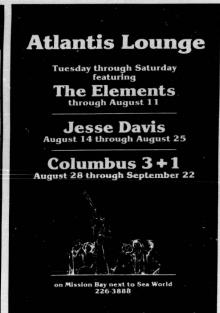
ST. PAULI GIRL NIGHT

*Shots of Schnapps—cinnamon or peppermint \$1.25

NO COVER CHARGE FOR THOSE WEARING SHORTS EVERY TUESDAY

Tuesday through Saturday July 24-28 & July 31-Aug. 4









"This duo takes you by surprise —Seattle Times
Tues., July 24 and Wed., July 25
Ilin Wind 308 University, 8 pm-12 Midnight *Thurs.. July 19 and Friday, July 20— Drowsy Maggle's Cafe 31st & University, 8-11 pm

Sat., july 28 Seaport Village, Gazebo I-4 pm "minors welcome

Now Appearing **FORTUNE**

Tuesday-Saturday

Sakia

Jazz Jam every Sunday, 6:00-10:30 pm. Happy Hours, everyday from 4:00 pm. Hot and cold hors d'oeuvres.



SUNDAY JAM SESSION 6:00-10:00 PM

Cocktail Hour Monday through Friday, 4 00-7 00 pm 2 well drinks or maggies for the price of one

BORRELLI'S BACK ROOM

2677 Vista Way, Oceanside El Caminio North Shopping Center • 721-5400

Elario's, 7955 La Jolla Shores Drive, La Jolla. 459-0541: Jeanne Reith and Sweet Sound, jazz, Wednesday through Saturday; Stone's Throw, vintage jazz, swing, and rock, Sunday through Tuesday.

Haleyon, 4258 West Point Lorna Boulevard, Lorna Portal, 225-9559: New Language, rock, Thursday through Saturday; Five Lines Up-rock, Sunday and Monday; Taxi, rock, Tuesday and Wednesday.

Hilton Hotel, Cargo Bar, 1775 East Mission Bay Drive, Mission Bay. 276-4010: People Movers. contemporary, Wednesday through Saturday; Triple Play. contemporary, Sunday through Tuesday.

Hotel del Coronado, 1550 Orange Avenue, Coronado, 435-6611: One Plus One, contemporary, Tuesday through Saturday.

Islandia Hotel, Circe Lounge, 1441 Islanda Hotel, Circe Lounge, 144 Quivira Road, Mission Bay. 224, 3541: Sandee and the Ram Band, variety stage show, Tuesday through Saturday.

Jose Murphy's, 4302 Mission Boulcvard, Pacific Beach, 270-3220: The Siers Brothers, rock, Thursday through Saturday; Bobby Chevrolet, rock and blues, Sunda and Monday; the Mar Dels, vintage rock, Tuesday; Bratz, rock,

La Valencia Hotel, 1132 Prospect Street, La Jolla. 454-0771: Bob MacLeod, piano and vocal variety, early evening Tuesday, and Thursday through Saturday.

Le Chalet, 5046 Newport Avenue. Ocean Beach. 222-5300: The Hurricanes. blues and rhythm and blues. Thursday: Smokey Wilson, blues. Friday; the Hurricanes, blues and rhythm and blues, Saturday: the Us Band, rock, Sunday and Monday; Thrillseeker, rock, Tuesday and Wednesday.

McPs, IIO Yange Avenue, Coronado. 435-5280: In the Groove, contemporary, Thursday through Saturday, Jack and Diane, contemporary, Sunday and Monday; live music, Monday and Tuesday, call club for information.

Mexican Village, 120 Orange Avenue, Coronado. 435-1822: Karen and Colin. contemporary. Tuesda through Thursday; Third Degree, contemporary, Friday and Saturday; Jim Moore, contemporary, Sunday and Monday.

Mission Rose, 1551 West Mission Bay Drive, Mission Beach. 224-9605: Joey Chess and Stevie Adams, contemporary, Friday and Saturday.

Mom's Saloon, 945 Garnet Avenue Pacific Beach, 483-7737: Bratz, rock, Thursday through Saturday; ZZYZX, rock, Sunday and Monday; Emperor, rock. Tuesday and Wednesday.

Mulvaney's, 1031 Orange Avenue, Coronado. 435-4660: Jinnah Williams, contemporary, Thursday; Brian Stevens, contemporary, Friday and Saturday.

Mulvaney's, 4230 Mission Boulevard, Pacific Beach, 483-7383; Delene, contemporary, There 4

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

Rodeo, 8880 Villa La Jolla Drive, La Jolla, 457-5590: The Ron Bolton Band, rock, Thursday through Saturday, with the Reflectors, rock, Friday and Saturday, Urban Umbrella, rock, Sunday, Law Wire, rock, Tuesday happy hour, and Line One, rock, and Junny Drame, Chu-Cucy Sotie to Appear, rock, Wednesday. Notice to Appear, rock, Wednesday.



LA MAISON

is pleased to announce the grand opening of the "Gallery Five" (a special room for art, music & poetry). A celebration concert will be held on Sunday, July 22, 1984 2 - 4 pm



PETER SPRAGUE STRING CONSORT

Johning Peter will be Tripp Sprague Percussion John Leftwich Bass Mary Lindbloom Cello Mary Karo Violin Randy Brinton Violin John Stubbs Viola

Tickets are \$5.00. Seating is limited; reservations will be accepted. Join us for hors d'oeuvres, dinner or coffee and dessert before or after the concert.

La Maison 5th Avenue 3681 Fifth Ave. Ph. 619-298-0119





Thursday- Sunday, July 19-22

STRIKE FORCE

WET T-SHIRT CONTEST

HAPPY HOUR

4:00-7:00 pm daily Kamikazes 65¢ • Bud Pitchers \$1.75 Margaritas \$1.25 • Well Drinks \$1.00 Orange Crush 85¢

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Aug. 15, San Diego OLYMPICS – Buy & sell FRANK ZAPPA July 24 RATT & FASTWAY Aug RODNEY DANGERFIEL

Aug. 11
PAUL SIMON Aug. 12
BILLY IDOL Aug. 13 Irvine
GO-GOs Aug. 13

Aug. 15
ELTON JOHN Aug. 19
JUANY BUFFETT Aug. 21
AL JARREAU Aug. 31
AICHAEL JACKSON
Sept. 24, 7.9, 11-12.
The Forum, L.A.

CAMELOT

July 24-Aug. 5 Richard Harris ALL HUMPHREY'S SHOWS ALL PADRE GAMES LIMOUSINE SERVICE ALL L.A. THEATRE E SPORTS NBA STARS VS.

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Hyos don't see It Heted, cell and set.
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Concerts. Springsteen, Rod Sees, Chicago,
Lat G Cases, Tournyk, ZZ Top,

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sday-Saturday, July 19-21

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8650 Miramar Rd. 331 W. Broadway 578-7669 232-4166 (Also a 24-hour concert line)



Bacchanal, 8022 Cilaremont Mesa Boulevard, Kearny Mesa, 560-8022: Cycles, Top 40 dance music. Thursday through Saturday, with the High Society Jazz Band, jazz, Friday happy hour; the West Coast Twisters, vintage rock, and the Belair Boys, vintage rock, Sunday, Afro Rumba, Latin salsa dance

Black Angus, 10370 Friars Road, Mission Valley, 563-5862; Kicks, rock, Tuesday through Saturday. Blarney Stone Pub, 5617 Balboa Averuue, Clairemont. 279-2033: Chair O'Dogherty, Irish music, Wednesday through Saturday.

Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay

274-3314: Take 3, nostalgia, pop

and blues, Thursday and Wednesday; True Spirit, contemporary, Friday through

Texas Teahouse, 4970 Voltaire Street, Ocean Beach. Tom "Cat"

Tuesday and Sunday. Upstart Crow and Co., Seacoast Square, 4475 Mission Beach Boulevard, Pacific Beach, 272-8990: The Pacific Ensemble, light classical

Courtney, blues, Thursday; Chuck Bolt, blues, ballads, and rock,

Vacation Village Hotel, Bay Lounge. Vacation Isle, Mission Bay.

274-4630: Shine It On, contemporary, Tuesday through

Victor's, 1403 Rosecrans Street, Point Loma. 226-1871: Upstairs: Music Magic, contemporary, Thursday through Saturday;

orman Clifford, Sunday through

Tuesday, Piano Bar: Louis Vasque early evening, Monday through Saturday, with Norman Clifford and

Frankie Ferlin, early evening Frida

Windrose, 1935 Quivira Road, Marina Village, Mission Bay Park. 222-2335: Automatics, rock,

San Diego North

The Abilene Country Saloon, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7313: Stampede, country, Tuesday through Saturday, country dance lessons, Tuesday through Thursday.

The Alamo, 3093 Clairemont Drive Clairemont. 276-2240: Sultress, rock, Tuesday through Saturday.

Thursday through Saturday; Crystal, rock, Sunday and M Ricky and the Jets, vintage rock, Tuesday, Toys, rock, Wednesday.

Bunbury's, 9906 Mira Mesa Boulevard, Mira Mesa. 578-8666: The Goodall Boys, country, oldies, and mellow rock. Thursday through Saturday.

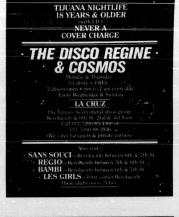
Cafe in the Valley Restaurant, 91 Camino del Rio South, Mission Valley, 296-622; The Bryon Jackson Trin, Jazz, Tiuruskay through Saturday, Eric Foster, classical guitar, early evening, Weelnesday through Saturday; Walter Clark, classical guitar, early evening, Surday, and Monday evening Rick Leighton, contemporary, Tuesday, Jeff Bryan, pop, rock, and country, Wednesday.

Carriage House, 7945 Balboa Avenue, Clairemont. 278-2597: Dan Connor, country originals, Wednesday through Saturday.

El Rico, 5353 Mission Center Road Mission Valley. 297-8361: Michael Mission Valley, 237 - SSA, Edwards, contemporary, Wednesd

Gold Coast Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131: Piano Bar: Sharon Skidgell. Sunday, Monday, Wednesday, and Thursday; Kevan Melton, Tuesday, Editables of Saturday

Haiii Baba, 164 Mission Valley





Club i-D every Monday and Friday at The Roxy West • 2201 El Cajon Blvd. • 454-0856 ACCEPT NO IMITATION



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EMUXSIE T.S.O.L. VIOLENT FEMI
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Center West, Mission Valley. 298-2010: Live Arabic music and entertainment, Wednesday through Sunday: "Greek Night" with the

Holiday Inn/Mission Valley, Cricket's, 595 Hotel Circle South, Mission Valley. 291-5720: Family Ties, contemporary, Tuesday through Saturday; Skip Garcia,

Islands Lounge, Hanalei Hotel, 2270 Hotel Circle North, Mission Valley, 297-1101: Fredda Ross and Private Lines, contemporary, Tuesday through Saturday; the Spud Brothers, comedy and rock, Sunday and Monday.

La Hacienda Cantina, 878 Hotel Circle South, Mission Valley. 298-8281: Niteline, contemporary Tuesday through Saturday; Jarret oldies and newies, Sunday and

Lehr's Greenhouse, 2828 Carnino del Rio South, Mission Valley, 299-2828: Divi Debonaire, rock, Thursday through Saturday, with Toys, rock, Friday and Saturday, Toys, rock, Sunday and Monday; the Siers Brothers, rock, Tuesday and Wednesday.

The Magic Lamp, 9522 Miramar Road, Mira Mesa. 271-8780: Recorded dance music with Mr. Goodbye. Thursday through Sunday: res orded dance music with Randy, Mor., lay through Tuesday, call club for information

Monk's, 10475 San Diego Mission Road, Mission Valley. 563-0060: Devocean, Top 40 dance music, Thursday through Saturday: Ella Ruth Piggee, jazz and blues, Sunday; Feelin', contemporary,

Monterey Whaling Company, 887 Carnino dei Rio South, Mission Valley, 291-1638: The Twotones, rock, Tuesday through Saturday, Expresso, contemporary, Sunday and Monday.

The Moonglow, 4615 Clairemont Drive, Clairemont. 273-1022: Justice, Top 40 and oldies, Tuesday through Saturday; Jimmy Nixon and Downhome, country, Sunday and Monday.

Navajo Inn, 8515 Navajo Road, San Carlos. 465-1730: BBC, rock. Tuesday through Saturday: Red Alert, rock, Sunday and Monday.

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

Pavillion Lounge, Town and Country Hotel, 500 Hotel Circle North. 291-7131: Mike Vax, jazz, Thursday through Saturday; the Marley D⁻¹'s Quartet, popular and swing music, Tuesday and We'nesday.

Peier D's. 5149 Clairement Mesa Boulevard. 277-3217: Live music. Thursday through Sunday, call club

The Speakeasy, 9379 Mira Mesa Boulevard, Mira Mesa. 566-0970: The Jimmy Corsaro Trio, jazz, Friday and Saturday.

Friday and Saturday.
Spirit, 1130 Buenos Avenue, Bay Park, 276,3995. Aircraft, rock, Bible Black, and Band of Age, rock, Thursday, Shockabilly, rock, the Screamin Sirens, rock, the Sex Donkeys, rock, and the Splatters, rock, Friday, the Rock, rock, Sire, rock, and Soldier of Fortune, rock,

rock, and Soldier of Fortune, rock, Saturday; "The Peanut Butter and Blues" Jam, Tuesday; Luna, rock, Tami and the Monthlies, rock, and Silent Scream, rock, Wednesday.

Springfield Wagon Works, 5255 Kearrry Villa Road, Kearrry Mesa. 565-2272: Jo Treanor, piano bar, Wednesday through Saturday.

Tio Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge. 280-9944; Costa V. Smuggler's Inn. 402 Fashion Valley, Fashion Valley East. 291-7170: Terry Brabson, contemporary, Thursday, Gary contemporary. Thursday, Sunday, Monday, and Wednesday; Joe Stewart, contemporary, Tuesday, Friday, and Saturday. Lehman, contemporary, Friday and Saturday; Skip Garcia, contemporary, Tuesday; Linda Dale, contemporary, Wednesday.

Wrangler's Roost, 6608 Mission Gorge Road, Mission Gorge. 280-6263: Steer Crazy, country, Tuesday through Saturday; Cimmaron, country, Sunday and Monday.

San Diego South

country, and rock, Sunday through Tuesday.

Anthony's Harborside, 1355 North Harbor Drive, downtown. 232-6358: Forward Motion, Top 40 dance music, Tuesday through Saturday: In the Groove, contemporary, Sunday and Monday.

Aztec Bowl, Turquoise Lounge, 4356 Thirtieth Street, North Park 283-3135: Fundi and Good Company, contemporary, Tuesday, Thursday, Friday, and Saturday.

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

Boat House, 2040 Harbor Island Drive, Harbor Island, 291-8010: Jinx, contemporary, Tuesday

through Saturday: Karen and Colin. sporary, Sunday and Monday.

Cafe del Rey Moro, 1549 El Prado, Balboa Park. 234-8511: Dale Vernon, piano and guitar variety, Tuesday through Saturday evenings and Sunday afternoon.

Doc Masters, 2051 Shelter Island Drive, Shelter Island. 233-2572: The Spud Brothers, rock and comedy, Thursday through Saturday; L.A., rock, Sunday and Monday; the Ron Bolton Band, rock, Wednesday.

Dookle's, 4225 El Cajon Boulevard. East San Diego. 283-6581: Paul Gregg, piano bar, Wednesday through Monday; Patti Glenn, piano bar, Tuesday.

Drowsy Maggle's, 31st and University, North Park, 298-8584: Kendra and Barry, contemporary, bluegrass, French music, jazz, and folk. Thursday and Friday; the folk, Thursday and Friday, the Paradiss Street Band, Irish music, Saturday, Zmiros, Klezmer dance music, Sunday, Old Time Hoot Night, Monday, the Sannsa Gaci Ceili Band, Irish music, Tuesday, Bluegrass Jamboree, Wednesday, Early Evening Shows: Lynn Hall, Latin American harp, Thursday; Torn Cahoon, folk, Saturday.

The Escape Lounge, 421 University Avenue, Hillcrest. 295-8282: The Walkin' After Midnight Trio, jazz and music of the '40s and '50s, Tuesday through Friday; Barbara

Casler, piano, organ, and vocals, Saturday through Monday.

Fat City/China Camp. 2137 Pacific Highway, downtown, 232-0686; Harvey and the 52nd Street Jive, jezz, Friday and Saturday.

Harpoon Henry's, 2725 Shelter Island Drive, Shelter Island. 224-8242: J.J. Frank and the Coalition Orchestra, pop, the Zorgonian Jazz Quartet, jazz, Friday through Sunday.

Hotel San Diego, 339 West Hotel San Diego, 339 West Broadway, downtown. 234-0221: Harry's Bar: Live nusie, Thursday through Saturday, call club for information; Dean, contemporary, Monday through Wednesday; Joe Azarello, jazz, Monday through Azareiro, jazz, nonday through Friday happy hours. Continental Room: live music, Sunday, call club for information. Afternoon Tea Dance: The Al Gabbs Band, Big Band dance music, Friday

"The Invader," at the dock at 1066 North Harbor Drive, downtown. 298-8066: The Invaders, contemporary music for dancing. Tuesday through Sunday.

Jolly Roger, 807 West Harbor Drive, Seaport Village, 233-4300: Night Manager, contemporary, Tuesday through Saturday.

Mandolin Wind, 308 University Avenue, Hillcrest. 297-3017: King Biscuit Blues, blues and rhythm and blues, Thursday through Saturday: Kendra and Barry, Le Maison Fifth Avenue/The Gallery Five, 3681 Fifth Avenue, Hillcrest. 298-0119: The Peter Sprague Duo, jazz, early evening

CRUSADERS, Tuesday & Wed

Thursday: Stu Shames, jazz piant carly evening, Friday: Lori Bell. jazz, early evening, Saturday; the Peter Sprague Trio, jazz, Sunday brunch.

SEXTON'S

Restaurant & Nightclub Tuesday-Saturday in the low Now appearing:

Chain

Reaction

Ne cover, i.D.s required
Turbing Night
Ladies' Night, 9:00 pm-1:00 am
Beer, sinc & wall duths \$1.50
Wednesday Night
Hops & Schnapps Night

1 and Schapps \$2.50 (i) ms-1:00 am

Beer & apple Schnapps \$2.25 9:00 pm-1:00

Happy Hour Monday-Friday 11:00 arm-6:00 pm SL00 sull dimks, bor of sides -Complimentary has d'ocures 4:00 6:00 pm Banquet Facilities Available 7353 El Cajon Blod., La Maga 4:60-1500

contemporary, bluegrass, French music, jazz, and folk, Tuesday and Wednesday.

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

O'Hungry's, 2547 San Diege

Avenue, Old Town. 298-0133: Mary Adams, harp music, early evening Saturday and Sunday.

Old Town Opera House, 4040 Twiggs, Old Town. 298-0082: Tobacco Road with Sue Palmer, vintage jazz and boogie-woogie. Thursday.

Our Place, 2424 Fifth Avenue, Hillcrest. 232-1773: The Bobby

Gordon Trio, jazz and swing, Friday

Pacific Wine Bar and Bistro, 480 Market Street, downtown. 239-9839: Dining Room: Mel Goot. jazz piano, lunch time and early evening Friday and Saturday.

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

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

Reuben E. Lee's, 880 Harbor Island

Salemo's, 3102 University Avenue, North Park. 280-6163: The Shreeve Brothers Quartet, jazz, Thursday and Tuesday: Anna Bjarnson, Herman Salemo, and guests, opera highlights, pop, and show tunes, early evening Priday and Saturday: the Night Band, jazz, Sunday



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Donegal's Sunbum Drink Special (Keep the glasst). Opster Bar on our outdoor patio. Happy Hour—Bibs & chicken wings, outside patio bar. Paine Rib in the dining from. Pades se. Pittle. —Come in watch the game. 754 draft beer. Sunday Champagne Bi.unch—Only \$5.44. Listen to our Disieland Jazz Trion Light Special Company of the Company of Frt. 7/20 Sat. 7/21

Sun. 7/22

Wed. 7/25

Night-Bring in your ticket stub, get your first beer for 754. Happy Hour Mon.-Rry 4:00-8:00 pm

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Magnolia Mulvaney's

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Wednesday—50¢ beers all night. No cover. Thursday—Watermelon Night. Watermelons, "The Drink." \$1.25 all night long Door prizes given away throughout the evening. No cover.

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Corner of Magnolia J Mission Gorge Rd., Santee 448-8550





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The best dancing & enterta on the waterfront

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fternoon; Mitzi Gunter and Craig Jones, jazz, Monday Sheraton Harbor Island, 1380

Harbor Island Drive, Harbor Island 291-2900: Signed, Sealed, and Delivered, contemporary, Tuesda through Saturday: Ricky and the Jets, vintage rock, Thursday and Friday happy hours, and Monday

Sheraton Harbor Island West. Sandpiper Lounge, 1590 Harbor Island Drive, Harbor Island. 291-6400: Piano Bar: Peter Robberecht, Sunday through

Soledad's, 425 West B Street, downtown, 232-7588: The Most Valuable Players, Jazz, Thursday through Saturday.

Tom Ham's Lighthouse, 215 Harbor Island Drive, Harbor Island, 291-9110: Dusty and Melissa, contemporary, Wednesday through Sunday; Donna Cote, contemporary, Monday and Tuesday.

Top of the Park, Park Manor Hotel, 525 Spruce Street, Hillcrest, 295-2181; Ken Meredith and Friends, jazz, Sunday afternoon. Piano Bar: Bob Corwin, Wednesday through Sunday

Triton, 6011 El Cajon Boulevard. East San Diego. 583-3240; Ella Ruth Piggee, jazz and blues. Thursday through Saturday.

Trojan Horse, 6179 University Avenue, East San Diego, 582-1070; Quest, rock, Thursday through Saturday, Strike Force, rock, Sunday, the Us Band, rock,

Tuba Man's, 2551 University Avenue, North Park, 295-9426; Live music, Saturday, call club for

Tuba Man's No. 2, 7149 El Cajon Boulevard, East San Diego. 698-6042: Charley's Goodtime Band, Dixieland jazz, Thursday; Ira Cobb's Jazzbo, jazz, Saturday; Tobacco Road, /intage jazz and boogie-woogie, Wednesday.

Viscount Hotel, 1960 Harbor Island Drive, Harbor Island. 291-6700:

CAMELOT

PAUL SIMON

evening Tuesday through Saturday

Upstart Crow and Company, 835 C 232-4855: Tom Cahoon, folk, early evening Friday

East County

Alex II Restaurant, 6360 El Cajon Boulevard, 265-2006: Arabic music and belly dancing, Wednesday through Saturday.

Antonio's Hacienda, 700 North Johnson, El Cajon, 442-9827: Neutral Ground, contemporary, Friday and Saturday.

Baxter's, 1025 Fletcher Parkway, El Cajon, 442-9271; No Exit, rock, Tuesday through Saturday Black Angus/El Cajon, 1000 C

Avenue, El Cajon, 440-5055; Blaze, rock, Tuesday through Saturday. Blarney Stone Too, 7059 El Cajon Boulevard, La Mesa, 463-2263; Bryon Connolly, Irish music, Tuesday through Saturday; Jim and Therwsa Hinton, Irish music,

The Boondocks Restaurant, 8320 Parkway Drive, La Mesa, 465-3660: Parkway Drive, La Mesa, 465-3660; Danny Topaz, contemporary, Thursday through Saturday, Bruce Robbins, contemporary, Sunday and Monday, Jim Moore, contemporary, Tuesday and Wednesday.

Street, El Cajon, 440-5757: The Headband, rock, Tuesday through Saturday.

Calypso Lounge, 975 Greenfield Avenue, El Cajon, 440-9526; Ron Morin, contemporary, Friday and

Chico Club, 7366 El Cajon Boulevard, La Mesa. 464-9555; Gary Raynor and Mike Ross, oldies, country, and contemporary. Friday and Saturday.

Circle D Corral, 1013 Broadway, El Cajon, 444-7443: Country Casanova, country, Tuesday through Saturday, live country music, Sunday and Monday, call club for information.

Don's West, 5286 Baltimore Drive, La Mesa, 462-0533: Southern Comfort, country, Tuesday through

Flinn Springs Inn, 15505 Highway 80, El Cajon. 443-9568; Free Rein. country, Friday through Sunday

George Joe's Restaurant, 9586 Murray Drive, La Mesa. 469-6158

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

Hungry Hunter/El Cajon, 402 Fletcher Parkway, El Cajon. 442-0517: Mariner, contemporary, Thursday through Saturday.

Kentucky Stud. 11377 Woodside Avenue, Santee, 448-3402: Shar Riders, country, Friday through



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DANCING LIVE ENTERTAINMENT **7 NIGHTS A WEEK**

HAPPY HOUR MONDAY-SATURDAY 5-7 pm

\$1.35 Well doubles \$1.00 Domestic beer



HURRICANES

Rhythm & Blues Thursday, Friday & Saturday, July 19, 20 & 21

Back by popular demand Friday, July 20 L.A. Recording Artist

SMOKEY





THE US BAND

Rock & Roll Sunday & Monday, July 22 & 23 No cover



ThrillSeeker

Rock & Roll Tuesday & Wednesday, July 24 & 25 No cover

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Lakeside Hotel, 9940 River Street, Lakeside, 443-9591: Red Lane and Ramblin' Fever, country, Friday and

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PAUL SIMON 8/11 RATT 8/14 BILLY IDOL 8/15 PRETENDERS 9/4 OINGO BOINGO 10/31

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Live Oak Springs Resort, Old Highway 80, Boulevard, 766-4288: The Lone Riders, country rock, Points and Setumber.

Lorenzo's, 596 Broadway, El Cajor 442-9696: Pitch 'N' Woo with Gerr 412-9696: Prich N Woo with Geri Woo, contemporary, Tuesday through Saturday; Fro Brigham's Preservation Band, Dicieland jazz, Sunday and Monday.

Magnolia Mulvaney's, 8861 Magnolia Avenue, Santee. 448-8550: Ipso Facto, rock,

Mama's Mink, 533 East Main Street, El Cajon. 442-5573: Mark Lashler and the Pony Express, country rock, Friday and Saturday

> **TEMECULA** COUNTRY **IAMBOREE JERRY JEFF** WALKER

The Lost Gonzo Band Monday, July 23, 8:30 pm Penfold Fams, 44405 La Paz, Temecula (Hwy. 15 & 79 south) (714) 676-2081

Roxy West, 2201 El Cajon nusic, Friday, Monday, and Tuesday: Bratz, rock, Sunday,

Diamond, rock, Tuesday and Wednesday

Mr. Bill's Backroom Saloon, 399 North Magnolia, El Cajon. 447-4500: Hutson and Best with

Dave Sizemore, contemporary and

Saturday, Steve Moris, comedy and

Nite Owl East, 667 North Mollison

Avenue, El Cajon. 447-3854: Vision, contemporary, Tuesday through

Our Favorite Place, 8646 Mission Gorge Road, Santee. 449-6240: Bob Sortillon and Key Largo, contemporary and oldies, Thursday through Saturday evening, and early evening Sunday.

The Outpost, 652 Grand Avenue,

Spring Valley, 464-9007: County Line, country, Friday and Saturday

The Ox Bow Inn, 9816 Campo Road, Spring Valley, 469-9616: Center Stage, country and music of the '40s and '50s, Tuesday through Thursday; Alton and the Ox Bow Country Lads, country, Friday and

Park Place, 1280 Fletcher Parkway, El Cajon. 448-4111: Prophet, rock, Thursday through Saturday; Status rock, Sunday and Monday;

contemporary, Sunday; live entertainment, Monday and

Tuesday, call club for info

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

Silver Spur, 7941 Mission Gorge Road, Santee: 448-4882: Jerry Baze and a Touch of Country, country, Wednesday through Sunday.

Turquoise Lounge, 5975 Severin Drive, La Mesa. 465-1525: The Effect, rock, Thursday through Saturday, live rock, Tuesday and Wednesday, call club for

Van Winkle's, 10055 Mission Gorge Road, Santee. 449-0060: Crossfire, contemporary and country rock, Friday and Saturday.

South Bay

Bavarian Inn, 1410 Broadway. Chula Vista. 425-4000: The Gene Dewez Polka Band, polka music, Friday; live polka hands. Saturda

Black Angus, 707 E Street, Chula Vista. 426-9200; RPM, rock, Tuesday through Saturday

China Flor Restaurant, 569 H Street, Chula Vista. 426-5951: Juan Robles, contemporary, Thursday through Saturday.

Country Bumplein, 1862 Palm Avenue, Imperial Beach, 429-1161: Gail Lee and Firecreek, country, Tuesday through Saturday.

Dance Machine, 1862 Palm Avenue, Imperial Beach, 429-1161: Crystal, rock, Thursday through Saturday, live rock, Sunday and Monday, call club for information; In Colour, rock, Tuesday and Wednesday.

Dock's Cocktalls, 317 Third Avenue, Chula Vista, 422-1566: Tito and Augustine, contemporary, Thursday through Saturday, Karen, contemporary, Sunday and Monday, Rick Lyons, contemporary, Tuesday

Hungry Hunter, 1344 Palm Avenue, Imperial Beach, 423-0953; Linda De Rosset, contemporary, Thursday; Ed Cunningham, contemporary, Friday and Saturday.

Hutch's, 1463 Palm Avenue

276-4653 945 Garnet, P.B. Live rock 7 days a week

Thursday-Saturday July 19-21



Sunday & Monday July 22 & 23 ZZYZX

Tuesday-Saturday July 24-August 4

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> Wednesday \$1.00

Vodka drinks all night

Thursday

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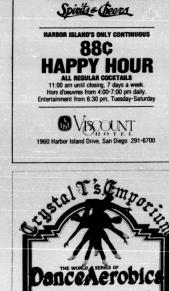
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10's Bree Walker, Carol Le Beau,
Leonard Villareal, Bob Donley.

TheBar

222-5300

الن جدر

Comfort, country, Friday and

Joey's, 415 Broadway, Chula Vista 420-4828; Louie, Pina, and Mario contemporary and Latin. Thursday through Monday; Tapestry, country Latin, and blues, Tuesday and

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

Landmark Cocktail Lounge, 2511 Sweetwater Road, National City 475-7313: Frank Dixon and Cou Night Life, country, Friday and

The Lantern, 1322 Third Avenue. Chula Vista. 427-4200: The Serious Guise, rock, Thursday through Saturday.

Marisol, 1680 Broadway (at Main Streeti, Chula Vista, 429-8045: Colour, Latino, Thursday through

The New Trophy Lounge, 999 National City Boulevard, National

THE

SPEAKEASY

JAZZ

THE JIMMY CORSARO TRIO

JOE MARILLO

City, 477-5753; Vergie and the Orient Express, contemporary Thursday through Saturday; Rapture, contemporary, Monday through Wednesday.

Oasis Bar, 1121 Third Street. Chula vista 426-2977: Four Star Country, Friday through Sunday.

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita, 479-3537 Wayne Gire and Tony Irvine, contemporary, country, comedy, and rock, Friday and Saturday.

Palomino Star, 3008 Main Street, Chula Vista, 427-5889; Ron Tabor, country, Wednes Jay, Thursday, and Sunday, the Goodall Boys, country, Friday and Saturday.

PERFORMERS

Ron Jennings. If you wish to be included, please call 265-9382

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

Bible Black: Spirit
Blaze: Black Angus/Chula Vista
The Blitz Brothers: Beach Club
The Ron Bolton Band: Rodeo, Doc
Monters Masters
Bratz: Jose Murphy's Mom's
Saloon, Roxy West
Bobby Chevrolet: Jose Murphy's
Bunny Drums: Rodeo
Crystal: Dance Machine, Windrose Destiny: Fireside Lounge Diamond: Fireside Lounge, Park

Rock & Roll

The Bad Boys: Tequila Flats Hank Ballard and the Midnighters

Aircraft: Spirit Automatics: Windros

Band of Age: Spirit

The Beat Farmers: Bodies Belair Boys: Valley Fort Restaurant, Dobber's Restaurant, Bacchanal

Place Dirk Debonaire: Distillery Nightclub, Lehr's Greenhouse The Effect: Bobby G's, Turquoise Lounge Emperor: Mom's Saloon The Features: Multomey's/ Escondido, Distillery Nightchib Pacillery Nightchil

Five Lines Up: Distillery Nightchib, Hilcoon, Belly to Tavern France: Bull N Stick Frewill: Normandy Cocktail

Lounge
The James Harmon Band: Belly Up Taerni
The Headband: Bull and Bear
The Headband: Bull and Bear
The Headrand: Old Del Mar Cale
Time Machine/Chec Orleans
Hit N Run: Tegalla Flats
Incognito Rockers: Distillery
Nightclab
In Colour: Dance Machine
Let Withbir Chemina Black

Inta Wishin': Chopping Block Ipso Facto: Magnolia Mulvaney's Kicks: Black Angus/Mission Valley

Kicks: Black Argus Mission Valley
LA: Doc Masters
Line One: Rodeo
Live Wire: Rodeo
The London Brothers: Whiskey
Flats, Time Machine/Chez
Orleans
The Lone Riders: Bodie's, Live Oak

Manual Scan: Distillery East The Mar Dels: Belly Up Tavern, Old Del Mar Cafe, Jose Murphy's

New Language: Halcyon Nitewing: Tequita Flats No Exit: Baxter's Notice to Appear: Distillery

Nightclub, Rodeo One: Poway Mine Company putta Controll: Chanolog Block The Paladins: Spirit Planet: Whiskey Flats Prophet: Park Place, Whiskey Flats Purl: Vista Entertainment Center Puri: Vista Entertainment Cente Quest: Trojan Horse Rebel Rockers: Belly Up Tavern Red Alert: Navajo Inn The Reflectors: Distillery Nightclub, Rodeo The Rhythm Kings: Pancho's Ricky and the Jets. Windrose, Sheraten Harbor Island, Old Del Mac Cent

Del Mar Cafe RPM: Black Angus/Chula Vista Screamin' Sirens: Spirit The Serious Guise: The Lantern The Sex Donkeys: Spirit Schockabilly: Spirit
The Siers Brothers: Jose Murphy's,

The Splatters: Spirit
The Spud Brothers: Doc Masters

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Status: Park Place, Bubby GS Street Car Eyes: Carlos Murphy's Strike Force: Trojan Horse Sultress: The Adamo The Symptoms: Normardy Cocktail Loange Tami and the Monthlies: Spirit Taxi: Holegon This Kilse: Distillery Nightclub Thrillsecher: Le Chilet Toys: Windrose, Lehr's Gevenhouse The Pwotomes: Monterey Whaling

TUBAMANS GRANDSLAM SALOON

Company Urban Umbrella: Rodeo The Us Band: Le Chalet, Trojan Horse The West Coast Twisters:

Bocchanal
Wheels: Old Del Mar Cafe
What Is This: Distillery East
ZZYZX: Mom's Saloon

Contemporary/ Top 40

Judy Ames: Henry's John Barker: Hungry Hunter

Jerry Burchard: Dock's Landing Patrick Campbell: Jolly Roger/Solana Beach Denny Cannon: Tio Leo's/Mira

Mesa Chain Reaction: Sexton's Joey Chess and Stevie Adams

Mission Hose Norman Clifford: Victor's Mattias Campari: Cornedy Store Clutch Cargo: Reubert's Costa V: Tio Leos/Mira Mesa Donna Cote: Tom Ham's

Donna Cole: Tion Ham; Lighthouse: Ed Cunningham: Hampy Hanter/ Imperial Beach Cycles: Bacchanal Marky Days Quartet: Hancho Hernando Inn. Purillion Leange Dean: Paray More Company. Hotel San Diago Delene: Malung's Pacche Beach Unda De Rosset: Hangry Hanter Imperial Bouch Hanter Imperial Bouch Lighthouse

Lighthouse East Coast: La Maze Michael Edwards: El Rico's/Mission

Valley
The Elements: Atlantis Expresso: Monterey Whaling Company, Tio Leo's/Mira Mesa Family Ties: Holiday Inn/Mission

Valley
Feelin': Monk's
P.J. Fog: Mulvaney's/Escondido,
Ralph and Eddie's
Jimmy Fontaine: Aimoe's Fortune: Bahia Hotel Forward Motion: Anthony's Harborside

Fran & Doran: Cantain's J.J. Frank: Aimee's Friendship: Gilbey's Cocktail

Lounge Fundi and Good Company: Aztec

Fundi and Good Company: Aztec Bowl Skip Garcia: Holiday Irm/Mission Valley, Smuggler's Irm Jim Gates and Sound Investment: Rancho Bernardo Inn Gil and Linda: Gilbey's Cocktail

Lourge Wayne Gire: Old Bonita Store Restaurant
Jim Hawley: Old Pacific Beach Cafe Rich Hunt: Mulwarey /fiscondido
Hutson and Best with Daw
Sizemore: Mr. Bill's Backroom

Saloon Image: Vista Entertainment Center Impulse: Catamaran Hotel In the Groove: McP's The Invaders: "The Invader"

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Karen and Colin: Mexican Village, Boat Hotse.

John Keiley: Muhamey's/Escondido The Russ Kiripatrick Duo: Hanguy Hunter/Runcho Bernardo Gery Lehman: Smuggler's Inn Rick Leighton: Kirby's Cafe in the Valley Restaurant

Valley Restaurant Louie and Pina and Mario: Joey's Rick Lyons: Dock's Cocktails Main Street: "Bahia Belle" Mariner: Hungry Hunter/El Cajor The Shep Meyers Duo: Dobber's

The snep recycle to the state of the state o

Nightflite: Dobber's Restaurant Night Manager: July Roger/ Seaport Village Niteline: La Hactenda Cantina Nitetrain: Patrick's II One Plus One: Hotel del Coronado People Movers: Hilton Hotel Pitch 'N' Woo with Gerrie Woo:

Lorenzo's

Eddie Preston: Barnacle Bill's Rapture: New Trophy Lounge Peter Robberrecht: Rancho

Bruce Robbins: Boondocks Restaurant, La Maze Juan Robles: China Five

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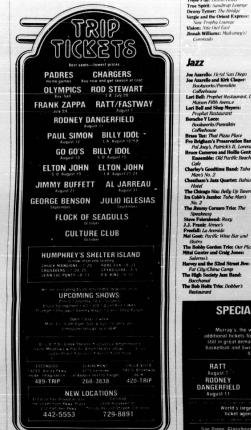
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Third Degree: Mexican Village Alicia Thomas: Humphrey's Tito and Augustine: Deck's

Danny Topaz: Boondock's Restaurant
Triple Play: Hillon Hotel
True Spirit: Sandtrup Lounge
Denny Tymer: The Bridge
Vergie and the Orient Express: The

Vision: Nite Owl East Jinnah Williams: Mulvaney's

Jazz

Joe Azarello: Hetel San Diego Joe Azarello and Kirk Claque:

Cafe
Charley's Goodtime Band: Tuba
Man's No. 2
Cheatham's Jazz Quartet: Bahia

Hotel
The Chicago Six: Belly Up Twern
Ira Cobb's Jazzbe: Tuba Man's

Bacchanal The Bob Holtz Trio: Dobber's

RATT

August 7
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Callebraue
Leri Bell: Prepate Restaurant, Le
Maison Fifth Aven.ce
Leri Bell and Men.ce
Leri Bell and Shop Meyers:
Prophal Restaurant
Benche V Loes:
Hoodwarks (Hamilkin
Callebraues
Bras Bax: That Pizza Place
Pro Belgiam I Proservation Band:
Pul Apoy, Patrick's II, Lorenzo's
Bruce Caneron and Hollis Centry
Easemble: Old Pacific Beach
Cale

Bistro
The Bobby Gordon Trio: Our Place
Mitsi Gunter and Craig Jones:
Salerno's
Harvey and the S2nd Street Jive:
Fat City/China Camp
The High Society Jass Band:
Bacchanal

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1984 OLYMPIC TICKETS Murray's, the world's largest tocket agency, has purchased and been consigned additional tockets for the 1988 Olympic Gaines. Although most of the premium events are still in great demand, many of the healts and preliminaries for Track and Field. Boxing Basketball and Swimming, can now be purchased through Murray's at Tack value plus a \$2.50 service charge per tocket. NO PHON CORD is a \$2.50 service charge per tocket. NO PHON CORD is a \$2.50 service charge per tocket. NO PHON CORD is \$2.50 service.

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Sue Palmer: Old Town Opera House
Ella Roth Piggee: Triton, Old Del
Mar Cafe, Monk's Salvon Mar Cafe, Monk's Saloon The Shreeve Brothers Quartet:

The Sy Rainey Trio: Patrick's II
Jeanne Reith and Sweet Sound: Elario's The Art Resnick Trio: Salerno's Stu Shames: Le Maison Fifth

Arenue
The Peter Sprague Duo: Le Maison

The Peter Sprague Dour Le Musion Pith Account Pith Account Pith Account The Lee Sprague Tide Le Musion Pith Account, Rough In State Strawn. Edition, Petel In Stock Thrown. Edition, Petel In Strawn. Edition, Petel In Strawn. Edition, Petel In Strawn. Edition, Petel Account Pithous, Public Musich Rough Control Fith Walder Met Heldingth Tries. Except Learny Le

Folk/Ethnic

Arte, Sandoures
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Basegases Rice. That Plezze Place
Tem Cahoon: Drussy Maggie's,
Ughatar Come and Company!
Susport Villages
Maggie's
Magg

Paul and Carla Roberts: Paradise

Gardens Restaurant

Dave and Becky Robinson: Old Time Cafe
Rosalie Sorrels: Old Time Cafe Jeff Twigg: Old Time Cafe Dennis Ware: Old Time Cafe

Blues/R&B/ Reggae

Charlie A.: Spirit Ricky A.: Spirit Terry B.: Spirit The E-onde Bruce Band: Powny Mine Company Babby Chevrolet: Jose Murphy's Tom "Cat" Courtney: Texas:

The Five Careless Lovers: Belly Up

The Pive Careless Lovers: Helly Towers
Rick Cashy and His Blue Zoo
Revue: Spirit, Beach Club
The Hurricanes: Le Chalet
The International Reggse
AB-Stars Helly Up Towern
King Biscutt Blues: Mandolin
Wind
Sue Palmer: Old Town Opera
Houses

House
Ella Ruth Piggee: Triton, Old Del
Mar Cafe, Monk's Saloon
The Rebel Rockers: Belly Up The Rhythm Kings: Pancho's Shuy 'Bah': Belly Up Tavern Thestry: Joey's Smokey Wilson: Belly Up Tavern, Le Chalet

Country/ **Country Rock**

Alton and the Ox Bow Country
Lads: Ox Bow Inn
Jerry Base and a Touch of Country:
Silver Spur
The Beat Farmers: Bodies
Deuny Cannon: The Leo's/Mira
Mesa
Center Stage: Ox Bow Inn
Cannasers: Warnaler's Rossi

maron: Wrangler's Roast Connor: Carriage House

BUFFETT

August 21
AL JARREAU

The Lone Riders: Bodies, Live Oak Lone Star Country: The Country Ron Morin: Calypso Lounge.

New Country: Country Side Restaurant

and Mission Gorge Supercolt: Catamaran Hotel Ron Tabor: Palomino Star

Nestaurant
Jimmy Nixon and Downhome:
Moonylow
Ray Sanders and the Falibrook
Band: Whiskey Creek
Shadow Riders: Kentucky Stud
The Smith Brothers: Horseshow
Towers Frank Dixon and Country Nightlife: Landmark Cocktail

Lounge Elton J.R. and the Country Golds: Barr-X Ranch House Four Star Country: Oasis Bar Free Rein: Flinn Springs Inn Wayne Gire: Old Bonito Store Tavern
Southern Comfort: Don's West
Stampede: Abilene Country Saloon
Steppin' Out: Valley Center Irm Restaurant Goodall Boys: Bunbury's The Gravel Canyon Band with Linda Rae: Whiskey Creek High Steppin': Pomerado Club Tony Irvine: Old Bonita Store Saloon, Poway Mine Company Steer Crazy: Wrangler's Roost Joe Stewart: Tio Leo's/Mira Mesa

Red Lane and Ramblin' Fover: Lane and Kamoun' Fever; Lakeside Hotel, Belly Up Tavern Mark Lashler and the Pony Express; Manna's Mink Gail Lee and Firecreek: Country

Country Casanova: Circle D Corral Country Comfort: Hutch's

Coyete: Stage Coach Inn Jimmy Cribb and the Cotton Band:

Country Justice: Teeper Param. County Line: The Outpost

Del Mar Cattle Company

Dark Horse: Charlie's Niteclub

Crossfire: Van Winkle.

Tapestry: Joey's
Don Tennison: El Cornal, The
Hridge
Denny Tymer: The Bridge

Everything Else

Mary Adams: harn music. Phil Beeber: quitar variety. Mille

Fleurs, El Fandango Fred Benedetti: ciussicai guniar. Prophet Restaurant

Pred networks: existent against.
Propuler Residential with excl. Cld
Time Cule
Anna Bjirmson and Herman
Salemes espeen highlights and pop and show trans. Salemos
Chuck Bolt: Mars. bellinds, and rock, fexts Teachuses
Jeff Bynan, pop, rock, and jean, and concerning the control of the control

music, Old Time Cafe Enc Foster: ciassical guitar, Cafe in the Valley Restaurant

dance music, Hotel San Dies Paul Gregg: piano bar, Dookie's Patti Glenn: piano bar, Dookie's Guy and Jackie with Gil Warner

variety, pop to opera, Mona Lis Lynn Hall: Latin American harp.

Drowsy Maggie's

Don Hertel's 1984 Friendly Follies: variety show with music, Catamaran Hotel Steve Hudson: comedy and music,

Kendra and Barry: contemporary, bluegrass, French music, jazz, and folk, Mandolin Wind,

and folk, Mandolin Wind, Drowsy Maggie's Tim Knoor: one-man variety. Chico Club Bob Mackwedi, piano and vocal variety, Ruhia Hook, La Valencia Honie Wartety Walencia Horiety piano, Gold Coast Lourge Steve Moris: cornedy and music,

Mr. Bill's Backroom Saloon, The Pacific Ensemble: light

and Company

Dale Pearson: piano variety, Dock's

Care Romer and Mike Ross: oldies.

Chico Club
Sandee and the Ram Band: variety
stage show: Islandia Hotel
Sharon Skidgell: piano bar, Cold
Coast Lounge
The Eddie Stangler Band with Mary
Hicks: Big Band dance music,
Unite Hotel

Hicks: Hig Band dance music, Bahai Hole, country, and Sunny Nites: pop. country, and Jo Treanor: piano bar, Springfield Wagon Wise, Louis Vasquer: piano bar, Vertox Dale Vermon; piano and gulari partig: Café del Rey Moro Jeff Williams: pop. rhythm and blue.

ros: Klezmer dance music,

Drowsy Maggie's

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CURRENT MOVIES

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

movies are for now unreviewed

Bachelor Party — Comedy starring.

Tom Hanks as the bridegroom-to-be; directed by Neal Israel.

(Bjiou; Camino Cinema 4; Carousel Cinema 6; Center 3 Cinemas; La Jolla Village; UA Chula Vista 6; UA Cinema 3; UA Glasshouse 6)

Best Street — Youth musical, as essentially imposent and wholesome as an old Galland Romey whole, about a claye of which more thorn whose the control of the

"A WICKEDLY FUNNY

COMEDY." "SHEER

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Drive In: La Jolla Village; New Valley Drive In: Oceanside 8; Rancho Ber-nardo 6; Sports Arena 6; Sweetwater 6; Wiegand Plaza 6; from 7/20)

The Blues Brothers — Dan Aykroyd and John Belush. as a couple of Chicago white boys suned to a rhythmand-blues wavelength, expand the musical act they unrevied on televisors SATURDAY NIGHT LIVE into a full-blown slapstick chase movie, traveling through a meaningful cultural landscape that includes a Cathural landscape that includes a Cathural landscape that includes a Cath

olic orphanage a black Baptist church a soul-foot restaurant, and the control of the control of

Brainstorm — Scence fection of the imaganary invention type: a piece of headgear, in this instance, able to rescence, memory, emotion, and its not clear what all. Indeed, the move is quate carelessly thought out nerms of what the device can record and and quate proseasily thought out even as far as if goes (roller coster, racing and quate proseasily thought out even as far as if goes (roller coster, racing and quate proseasily thought out even as far as if goes (roller coster, racing the Cardon and Soft of the Soft of the Cardon and Soft of the S is spot as the move centerpiece in the machine, even so, gets reuch more attendor than the humans — a preference emphasized by the wide-screen fish eye shots used for the machine, in safer once 100 he has tower. See the short of the has tower than and directed by Deuulas Turnbis. 1983.
"(Casino, from 7/20)

Grish colonialism and militarium in the Boer War. Its sort of an Australian PATHS OF GLORY, and the arguments are presented in a manner difficult to take exception it. of see the arguments to the Verham War offers, good possibilities for increased moral scickness, but the line of attack would have to be pursued independently Cedward Workshand, duck Thorngoon, (Ken. 7/26).

MOVIE DIRECTORY

Belbos, 4th and E (233-3326)
The Last Startighter and Space Raiders

Bijou, 5th and G (205-6084) Bechelor Party and Porky's It: The Next Day Casino, 643 5th (232-8878) Flectric Dreams and Brainstonn, from 7/20

Cove, 7730 Girard. La Jola (459-5404)

Pine Arts, 1818 Garret, Pacific Beach (274-4000) The Fourth Man. from 7/20

Sports Asens Staples, 3300 Sports Arens Blod (230-333) And Angoes Tale Manhaten Thasier 2 (Mostbusters Thasier 3 Ser Tree III: The Search for Spoot Thasier 4 The Newwording Story, from 720 Thasier 5 The Last Starfoghter Thasier 5 (Sec Calvents, 1007 20

UM Observations & 3156 Sports Avena Blad (2000) Servation of the Nexts Iron 720 Theses 2 Servation Servation 720 Theses 2 Servations of Servation 720 Theses 3 Servations of Servation 720 Theses 3 Servations of Servation 720 Theses 6 General Servation 720 Theses 6 General 720 Collegio, These 6 General 720 Collegio, The Story Servation Per Vision 720 Collegio, 720 and 21 modifying New York 120 York 120 April 120 York 120

hom 7:20
La Jolis Wilege Theaters, 88:79 Villa La Jolis Drive.
(#53-763):
Theater 1 Reviewge of the Nevils. from 7:20
Theater 2 Bacheoir Party
Theater 3 Indiana Jones and the Temple of
Doom
Theater 4 Best Defense, from 7:20

The size of Amer Centers Norm 7-20 Meet Management, 81 Mers Management, 81 Mers Management Meet Meet (1966-1912)

Cest Header for program reformation

University Towner Centers 6. 40% La Joile Village
Trace 1. 20 Farrier 18 The General Normalian

Trace 1. 20 Farrier 18 Theory 18 The Management 18 Farrier 18 Farr

Center 3 Cinemas, 2120 Camino del Rio North. (207-1686)

A Concesse, resistate 8 at Magyons, b. cop.
1460-0303
Theater 1. Revenge of the Nexts, from 7:20
Theater 2. The Magyosis Tape Manhattan
Theater 3. Bachest Party
Heater 3. Bachest Party
Are Same, 7:20 and 21 midnight Cinema 21, 1140 Hotel Circle North (291-2121) The Natural

SOUTH BAY

Fleets Terin. 475 5th. Chule Vista (422-5267)
Theater 1: Bear Street and a second feature.
from 7/20
Theater 2: Call theater for program informatic

American Charles, 1001 Individuo Ave. National Chyl (197-002).

Place Broding, 200 Freeway in the South Rep. Female, 200 Free Representation of Dec. 100 Free Rep. 100 Free Re

omenoing the Stone and a second from 7/20

Treation Valley 4, 110 Fashion Valley (291-4404).
Theater 1: The Newerending Story, Irom 7:20
Theater 2: Grennins
Theater 3: The Algoest Fase Marshetten
Theater 4: The Last Startighter

Century Tele, 54th and El Cejon Bivd. (562-7690) Call theater for program information Cinerana. 5860 University Ava. (562-8201) Bast Celevia. Irom 7/20 offege, 6303 El Cajon Bhrd. (286-1455)
Theater 1: The Last Startighter
Theater 2: Grantius
Theater 2: Cast theater for program information
Theater 4: Cast theater for program information

Thesize 4 Call these to program information (see, dish Asams is (283–500))
Mild days, 7:19
Mil

Ase Orive In, 8007 Broadway Lemon Grove (469-5328) The Mappets Take Manhattan and Severush Snales

Are Drivine

Aero Drive In, 3rd and Broadway Et Cajon
(444 8800)

The Last Starfighter and a second feature

Greamont, 5500 Grossront Center Dr. La Mesi
(465 7100)

Indiana Jones and the Temple of Doom

Parkway Theaters, 1286 Flotcher Parkmay (449-7600)

Parties (Teacher, 205 Fischer Parkers)
Thesian (Schmidder)
Thesian

Aro, Vista Way (726-3040) Call theater for program information Bijou, 509 East Grand Ave., Escondido (743-9062) Spanish movies

Sparesh movies

Camino Cinema 4, 293 El Camino Real

Control Characteris

Theater 1 Remanding the Soore and Police

Academy

Theater 2 Bachesy Party

Theater 3 Cones the Deathryee

Theater 4 Revenge of the Reds. from 7,20 Carousel Cinema 6, 1968 East Valley Parkway, Escondido (480-4666)

Theses 1: The Last Starfighter
Thesize 2: Star Time III: The Search for Spock
Thesize 3: Come the Search for Spock
Thesize 4: Sucheior Party
Thesize 5: Commonited Run II and Rhametone
Thesize 6: Romanoing the Stone

Thesiar 6. Rumenorig the Stone
Cineme Place Thesiars 5, 266 El Cemino Real.
Carlosed (729-7147)
Thesiar 1. The Rope of Greenwich Wilege and
Top Secret Dreams, from 7/20
Thesiar 2. Commiss
Thesiar 4. Chronibus
Thesiar 5. The Last Strippher
Thesiar 5. The Last Strippher Spanish movies

Thesise 4. Greenines and Conner the Destroyer

Concessable 3. 27 Veral Way, Consessable 3. 27 Veral Way

The second of the second section of the second seco Pancho Benardo 6, 11740 Bernardo Place Court (46f, 4641) Thisates 1: Best Delense, from 7:20 Theates 2: Instans Junes and the Temple of Dolors Thisates 4: The Newtonding Story, from 7:20 Theates 4: Generica Thisates 6: Groutbusters Theates 6: The Allogate Take Manchatter Theates 6: The Allogate Take Manchatter Village, 820 Change Ave. Coronado (435-6161 Grantina and Deal of the Cristary Vogue, 226 3rd. Chuie Veta (425-1436) Cell Reater for program information

Star, 402 N. Hill. Oceanistic (722-2995) Phonestone and Breakin: from 7/20 Towns, 217 N. Hill. Oceanaide (722-2155) Call theater for program information Vineyard Twin Cinemas, 1529-22 East Valley Pathway, Escondido (743-1222) Theater 1, Revenge of the Nerds, from 7/20 Theater 2, Electric Drawns, from 7/20

Treater 2 Decisio Creams, from 7300
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Encritina (946-5544)
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CURRENT MOVIES

s, efter leastly framed and paccelle, and an enter staticture, and the relation of the manufacture of the ma

Caligula — The most cryptic credits on any movie even the dismissed oriented. The Dates is credited only with Plincipal Photography (not to be confused with Director of Photography (not to be confused with Director of Photography (not to be confused with Director of Photography (not to be confused to the Confused Con

ates the director credit. It is hard to imagine anyone else on this project finding much to be happy about. The idiotic hope underlying the thing was that the periodic doses of hydrocee. that the periodic doses of hirdcore sex and sadies violence world self-ceredly enlayers a dult history lesson on dult history, seson would somehow dignify the sex and solence. With Malcolm McDowell. Teresa. Ann Savoy, Helen Mirren. Peter CoToole, and John Gleighd. 1979.

(UA. Glasshouse. 6, 7/20 and .21 midlingth)

Cannonball Run II — Action-corredy with Bur Reynolds, Dom Delusse, and a host of youest stars, directed by Hal Needham. (Carousel Charen & Clairemont, from 7/20, Oceanside B, Parkway, South Bay Drive In: Strand, from 7/20. UA Chula Vista 6)

Guisariouse 30.

Bisorios Dreams — A personal com-plete named Edgar begins to domi-nate its owner, with Lenny Von Dohlen, directed by Sleve Barron (Caseno, Cinema Plaza 5, Flower Hall Cinemas: Grossmort Mall, Sartee Vi-lage 8; U.A. Glasshouse 6, University Towne Centre, Vineyard Twin, from 7/20)

was based, can no longer less the di-reson, and title worker! The charty-stendiable fantays scenes allow di-cator Paul Verhoven to throw in a strangiation. a disaging eyebbil or a strangiation, a disaging eyebbil or a piecer of bectage in red swimming nunks nailed to a cross, and so on leastly, with so they incidence of cui-cidence, and Deliah symbos, and disagraphic properties and hydronia and Chellah symbos, and hydronia hydronia and hydronia and hydronia and hydronia hydronia and hydronia and hydronia and hydronia and hydronia hydronia and hydronia and hydronia and hydronia and hydronia hydronia and hydronia and hydronia and hydronia and hydronia hydronia and hydronia and hydronia and hydronia and hydronia hydronia and hydronia and hydronia and hydronia and hydronia and hydronia hydronia and hydronia and hydronia and hydronia and hydronia hydronia and hydronia and hydronia and hydronia and hydronia an

• Fine Arts, from 7/20)

Caboliste. — The hypocrises of small form society in rthat functions fisant are exposed with considerable relish. So, too, are the architectural glores of the colonial coastal form of Panal. So, and the standard form of Panal. So, and the standard form of Panal. So, and the standard form of the standard form of Sona Braga. This actiests who gives of Sona Braga. This actiests who gives of her bodies eshabled for undone or where her hermine should be hided to can spear letter during the base of the bodies are should be undone or where her hermine should be hided to can spear letter during the base of the bodies are should be undone or where hermine should be hided to the sonal form of the base of the base of the standard form of the son written for he and the standards has been written for her in the first place. From a rower by Judgment of the standards has been written for her in the first place. From a rower by Judgment of the standards has been written for her in the first place. From a rower by Judgment of the standards has been written for her in the first place. From a rower by Judgment of the standards has been written for her in the first place. From a rower by Judgment of the standards has been written for the standards and the standards have been written for the standards.

(Cover) Chair Vista B (2004) The MODES of the Colorate of the Publisher Scale Sc

Reaman, is in and out, around and about, the comput ferm special effects are always effective. Too undicipational page agree page of page 19 per 19 p



FRONTIER DRIVE-IN

PACIFIC'S
SWEETWATER 6 THEATRES
WARDON DRIVE-IN
HARBOR DRIVE-IN
HARBOR DRIVE-IN
HARBOR DRIVE-IN



CURRENT MOVIES

hellions who like to smoke drink break-dance, throw open the classic trenchicat and expose themselves to formales, and much much worse to find, or to imagine, the ideal customer for this conocction is a chore. The problem, in part, would be to find someone statement of a traver. The someone value group and the control of the con

approach ensures some dull stretches as we pick up the story be-tore birth proceed through infancy, childhood and adolescence hit all childhood, and adolescence, the air mace mischesiones along the way this deaths of patients, both human way the deaths of patients, both human adulthood that strangels suggests a European tenns star of the Blom Bong and When you now that the narrative risk way to be strong and the Ape Man's occupancy of his ancestral. Soonsh estate (orthifes on the soundtrake, by the strong human the Ape Man's occupancy of his macestral. Soonsh estate (orthifes on the soundtrake, by the strong human the patients of the strong human the patients of the soundtrake human that so the strong human that so the s



mix in society, but not as much fun. of a similar type, as in TARZAN'S NEW MacDowell; directed by Hugh MacDowell MacDo

The Hidden Fortress — Kurosawa's first use of the wide screen, and his ingeniousness with images of that shape becomes apparent fairly soon

sign about the first or second shift. The storylee is not the images are more under your in and along, with a folk side most of enchanned, and it mikes recombor what must surely be the most complex and surgicing the second of a storyle in a solid in a solid process of second and are within the profession of a loyal and the second in the profession of a loyal complex profession of a loyal compl

Hotel New Hampshire — John Ivange stomach-tupsetting mixture of anadrice comedy and sententious registering stomach-tupsetting mixture of anadrice comedy and sententious ficial and a sentential sent

Indiana Jones and the Temple of Doom — The note of campiness car Indiana Jones and the Temple of Doom. The robe of campress carsided over from the previous Speicberg Luces collaboration is sounded
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Michigeness of the Paramount
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CURRENT MOVIES

the low nucleance that their set paint of the hospital to the regularitations are car chase that soon follow are in the carbon following the properties of the action following the action fo he live auclience. But that's all part of

blemardo ti. Weigard Plaza, a)

Jabbirneoly. An almost unexportable Englief correctly, one which
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education in Anthrain leigends, if is
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around for the pokes, and what you
dedge up, othere than not, is a
handful of gathage, dung, or gote
countryside-terroring diagnon which
has sprung out of a bottom-drawer
japanese monster move Starring
Michael Plata and directed by Terry
(Michael Plata and Alexandra Alexa

The Karate Kid — Or I WAS A TEEN-AGE ROCKY John G. Avidson, the direction of the original ROCKY, this to who up some of the same emotions, the properties of the same emotions, the same properties of the same emotions, which was an extra the story of a nice gentle, olive-aitmed kid from New Jersey who has sand toked in the face by nich plond, black-betted California kicked in his face by their motorcycle wheels). The bullying continues, until the Japanesh analytiman at the victors appartment stails to air ROCKY. The training period is both envyable for the rearning period is both envyable. the ancient martial atts. As in ROCKY, the training period is both enviyable and exucational, and the relationship between did man and boy, between was old East and wilespu West, is sweet, though a comment at which the moviemaker, to incide the audience, plays as dirty as the students of the bloodhisty we Green Bert With Raph Macchie. Nortyul-Pat Monta, and Excateth Structure of the Comment of the Comment of the Comment of the Comment of the Book of the Comment of the Book of the Comment of the C

1984.
* (New Valley Drive In, Oceanside 8, Plaza Twin, Valley Circle)

Krull — Science-fictionalized Arabian Nights, or Arabian Nighted sci-fi — it's hard to know which. In any case, Princess Lysas is kindrapped by The Slayers on her wedding night and taken back to their master. The Beast, headquartered in a mobile mountain

called The Brack Fortrass. Prince Colony, the responsed roles and on a mescula mission, arming himself with a mescula mission, arming himself with a foliation of the colony of the colo

The Last Starfighter—Sci-fi fantasy with Lance Guest, Robert Preston, and Dan O'Herlihy, directed by Nick Castle

Castle (Aero Drive In, Balbon, Carousel Cineme 6, Cinema Plaza 5, College, Fashion Valley, Frontier Drive In, San-tee Village 8, Sports Arens 6, Sweet-water 6, Wiegand Plaza 6)

Modern Times — Chaplen's delayed and only partial adjustment to sound movement grade and professional adjustment to sound movement and adjustment and adjust

Monty Python and the Holy Grall
Monty Python a sitis — screening.
Monty Python a sitis — screening.
Monty Python a sitis — screening.
Human stupidity — are strung to
gether here into a more or less linear
narrane spooling King Athur in OldFroghard. The processoes linear
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which sum out to be profitable (the
fright who won't concede defeat
wheel he loses arm and degs. left and
right — "Tis only a feat would"), and
some of which then out? I) and
some of which then out? I) and
proceed by ferry Jones and Terry Gallam. 1975.

(Ken. 7/20)

Flassian and Tais Cultion lawyer, the Flassian and Tais TDI "Studioss", the Flassian and the Columbia University of the Columbia University of the Flassian and the Columbia University of the Flassia businessiman, the Resistant of the Internation, Flowerer, the Resistant of the Internation of the International Columbia Office of the Inter

The Mupples Take Manhattan Mass Riggs Rein 4 He Frigg, et al., 19 He Fri

National Lampoon's Animal House
Surprisingly colerent and polehed
peccod ears, considering it from the
writers of the National Lampoon and
FRIED MOVIE — on as raunchy as you
right sopiol, held in check perhaps
by the gighter norals of the 1960
the star house comedy has good
the star house comedy has good
apport with the lowbrow crowd, a rapport with the lowbrow crowd, a rapport with the lowbrow crowd, a rapport with received by the conhands on, to 8 sundensewing good off
characters. With John Belluth, Tim
Malhoson, directed by John Landis
1976.
1960, 7924)

The Natural — One must of course be willing to go a certain distance, however, and the property of the course of t

Moscow on the Hudson — Paul Mazursky's move about a Russian curus muciona who derects a Bloomingdales, is his most thermatically, even deologically story to Saderica and a caroon, crashes through the outfield received the state of the Bloom of the Bloo

operformable is a concent piece, per representation connecting like AN OUTFELD OVERTURE or FANFARI FOR THE UNCOMMON SPORTS-MAN) in this cortext a incrementary piece of pedigment is a disaster, a single harmorph can shell a likely aspect and the control of the con-cious with Patrior Restoral Resona-tion with Patrior Restoral Resona-tion of the control of the con-trol of the con-trol of the control of the con-trol of the co

Neiere Cry Wolff — Carroll Balland stone of ga back on the promes of THE BLAKE STALLION. He goes for ward on it, if anywhere. The plecker was on it, if anywhere the plecker was on it, if anywhere the plecker was one of the plecke

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insigna. Nonetheless, the sheady processing of profession exeminated discoveries made people met quiet failed blanch people for any of the failed people for the failed people f The Neverending Story Fary take from German director Wolfgang Peterson (DAS BOOT), staming Noah.

tion, short of heroes and villains. It is short for that matter, of even a resolu-



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CURRENT MOVIES

1941 — The sighting of a stray Japanese submarine of the Californa cost gines a slapeach pair which cost gines a slapeach pair which the stray of th construction, and elaborate feats of engineering (including an admittedly exciting aenal doglight above Holly-wood Boulevard and an admittedly spectacular shot of a terris wheel loosened from its mocrings and rolling down Santa Monica Pier) that he



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The Pope of Greenwich Village — The Pope of Greenwich Village Paulie gets hisself and offentimes his cousin Charlie into hot water, and Charlie has to get min or them out of it, and then the cycle repeats and re-peats — and who cares? Two people who do care must be Eric Roberts and characters as chances to fact their respective hearts out — or more spe-

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HOLLYWOOD FATS

Immr a lie siglicies Lid ar userig, with the single exception of Rebert Bis acts and the did in light to the single exception of Rebert Bis acts and the single exception of the single exception

Revenge of the Nerds — College comedy with Robert Carradine, An-thony Edwards. Ted McClinelys, and Berine Casery, directed by Jeff Kanew, (Carnino Cinemo 4: Center 3 Chiernas, Escondido Drive In, La Joha Wagge, South Bay Crive In, Sweet-ware, et al. Chierna, J. McClinel Double 6: Vineyard Twin, Irem 7: 20)

veider Kallehru and har à specuring her water and princip and the state with the otherwise from the state with the otherwise from the state of the chemical Ren Lebrary? For the answer, we have to that to the state of the state of the state revers and ear. The variation on the Psymalan myth is founded almost to-ally on ethnic stereolyping, and you ethnic stereolyping, and you of their stereolyping, and you of their stereolyping, and his moments. But his digital see has his moments, but his digital see has his moments, but his digital see has his moments. But his digital see sites screen parts to see what Parton will be wearing next. Directed by Bob Clark 1984. "Clarinous of (Caroused Orients & Claimmont. (Caroused State of State of States State, from 7.20, State 3 Climents, 170. Sweetwater 6) voice like a rusty gate, or will she los

Romancing the Stone — The sweaty Western action. For openers, is not everyones mertal image of a "row everyones mertal image of a "row and "row of the stone of t real-life: adventure. The popularity of these books in the macho market is one such thing; perhaps the best such thing; it gets her out of one jam, and doesn't get her out of another, and gets a laugh both times. With Michael Douglas and Danny De Vito, written by Diene Thomas, directed by Robert Zemeckis. 1984.



Rope - Hitchcock's celebrated ex-

Rope Historico's celebrated to perment in signification, justical to perment in signification, justical to perment in signification and in fleet, is a bit less rigorous than legend had cracked it up to be the cust between neels (prive of them, in the cust within the reels (but of those) are not disquised well enough to be better than the peet turns out, also, to be not earbly-ness. The primary interest bere, much more than olsewhere in Historicot house than olsewhere in Historicot had been to the certain of the significant private than the certain to the control private than the certain to the significant private veite a flue feechedor with the sub-ment must one level sure have come second for Hethocok, as a means of washing away some of the guilt for having availed himself of so stagy a whom the bulk of the interest falls had of the two murderers Philosophy professor in college and ther Ne-Izachean mento— is one of the rare movies James Stevant is undoubt-edly oddly cast in this role But not as some would have it badly the Shamor and his humanity looser up the cha-rowise. James Stevant is undoubt-edly oddly cast in this role But not as some would have it sadly the Shamor and his humanity looser up the cha-tiputy, prevent stereolyping, and hold back the movie from rushing all the way ent the Cappa-seque anti-enterioculations so provident at that Granger. Cedic Hardwicke 1948 **** (Quild)

Sisteen Candles — The directoral stebul of comicely writer stohn Hughes, an envole for and about tenengers and with their same impatience and or, and the first same impatience and or, and the next and the next first section of the control of the

Star Thek III: The Search for Spock

— As sequels go, this puts much more
distance between itself and its predecessor than most. But what is there

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CURRENT MOVIES

that need, or prudently can, be said anuscion as vucan mysicism, with its incanted gobbledygook and its gongs and its chorus-girls in white regisjees, may have been modest to a fauli, just a step or two above PLAN NINE FROM OUTER SPACE And in and the plant anyther becaute or the con-traction of the contraction of the contraction

1984.
"(Carousel Cinema 6: Flower Hill Cinemias, Grossmont Mall, from 7/20, Oceanside 8: Poway Theater, Santee Village 8, from 7/20; Sports Arana 6: Sweetwater 6: University Towne

The Survivors The preludial music. Gov Husy Longs Every Man sking as sung by Randy Newman sets the tone for this smart-lass social as fing as sung by Randy Newman sets the tone for this smart-lass social support of the survivors of the smart-lass social support of the survivors of the survivors

Tank — Anachronistic movie and man a service cornelly in which the hori safe expected to apologue for being in the service, five does industrial to the service of the does industrial to the service of the does not serve of the service of the does not serve of the service of t

This is Spinal Tap — its fictious director, Many DiBerg, only too happy to subscribe 1 the journalises du rour, labels this movie a "tookumentary" we might suggest in that same tay. We might suggest in that same the first same time for skyle, that is actual director. For Peners, describe it as a "mockumentary" a put on (or -down) of all the rock concentious documentaries with particular indebtofenses to Mann Busilia. ar indebtedness to wall (Certainly

the Michaely vice is on scores intertion and the michaely scores of the might be said to go too fair in search of a laugh can be did in search of the did in (and on the heavy-netal fam: in the subsence) by focusing on a group subsequency by focusing on a group subsequency and petitively in declaration of the subsequency experience than this is 1984.
*** (UA Glasshouse 6, 7/20 and 21 midnight)

miding(s)

Top Severt — What stants out as a spool of the Cold War spy adventure ends up as a spool of the Second World War underground adventure. The way The circectorial frammarate of Jim Abshahms, David Zucker, and Largy Zusek (AIRPLANEL HARPLANEL and AIRPLANEL) has come up with and AIRPLANEL hard with the world have been better lott as The decentest of the gags up in the makers can't be credited with much makers can't be credited with much makers can't be credited with much result and only the several control was and convenience of the control was a control with the several control when the basic and convenience to the control was a control was a several control with much was a control when the basic and convenience to the control was a control when the basic and convenience to the control was a control when the basic and convenience to the control was a control when the basic and convenience to the control was a control was a control was a control when the basic and convenience to the control was a contr

makers can't be credited with much visual acuty when the basic and con-stant amage of their film is dull as dichwater. With Val Klimer and Lucy Guttendge. 1984. (Carousel Cinema 6: Cinema Plaza 5; Claremont, from 7/20. La Paloma, from 7/25, Oceanede 8; Plaza Bonita. Santee Village. 8; Sludio 3 Cinemas. from 7/25. Oceanede 8; Plaza Bonita. Santee Village. 8; Sludio 3 Cinemas.

Uncommon Valor - Following up FIRST BLOOD, Ted Kotcheff con Uncommon vaeor - Crossnas de pressiona de la Porte - Pressiona del Pressiona de la Porte - Pressiona del Pressiona de la Porte - Pressiona del Pressiona del Pressiona de la Porte - Pressiona del Pressiona del Pressiona del Pressiona de la Porte - Pressiona del Pressio

Wizards — Science-liction cartoon about a cosmic struggle between the forces of Magic and flose of Technology (the former a group of Peter Pain and Tirkerbeil-like elves and faines, the latter a group of Nazis and republic). At best the conception is rather sappy But its mytine possibilities are prought even (lover by Raibr (FRIIZ THE CAT. COONSKIN) Baskin's cleanus, incrained, furkings (c.g. decembs, incrained, furkings (c.g. decembs, incrained, furkings (c.g. decembs, incrained, furkings). THE CAT COONSKIN) Balkshi's deeply ingrained furskness (eg., the good wizard. Avatar is a Denoy-ish dwelf with VC. Fields's round red nose and Peter Falk's Columbo voice). 1977.

"(IA Glasshouse 6, 7/20 and 21

Just the thing for the person who couldn't get through the book and wordered how it came out. They re all land out here, all those unforgettable and unbelievable and unstomachers. The World According to Garp

them coverts the symbol can be a considered from the symbol can be proposed and reversals help to preserve the and deversals help to preserve the candidates of the symbol candidates and the symbol candidates are sufficient to the symbol candidates and the symbol candidates are sufficient to the symbol candidates and despite those more than the symbol candidates and despite those more market share the remarks you of less than the symbol candidates and despite those more market share the remarks you of less than the symbol candidates and despite those more market share.

never seems to possess the mental wherewithat to be a Major American Fiction Water. (The Fellin vegoe fan-tasy scene, to illustrate his first pub-ished short story, is no help there). With Mary Beth Hurt and John Lithgow, sorped by Steve Fesch: di-rected by Giorge Roy Hit. 1982. 1 (Ken. 72).



El Cajon

444-1623

Encinitas

436-6222

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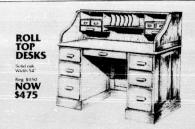
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Tantalize your tastebuds with freshly baked delectable delicacies, tempting omelettes and entrees created before your very eyes. by the finest chefs in San Diego.



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A bountiful harvest from the seas: Mahi mahi, shrimp, red snapper, poached salmon, scallops, plus one whole, large LIVE MAINE

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VEAL SCALLOPINI MARSALA

Sauteed veal scallops and fresh mushrooms finished in a rich Marsala wine sauce. Served with a vegetable, potatoes and your choice of a mixed green or orange almond salad.

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TWO COMPLETE DINNERS

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Not only orde we now open for dinner. but we've also added to our salad bot infinits the one with all your floworte (oppings, including all your floworte (oppings, including the fixings for a terrific face salad). New dinner toppings include colestow, potato salad, Walderf salad, fresh fruit and hot and delicious multiple salad, fresh fruit and hot and delicious multiple source are salad colestoned source and special crosssant sandwiches and the best selection of wire in jown which is a condition of wire in jown of wire in jo

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s—any style \$1.89 Muffins and potatoes included try our king-sized omelets, french toast or our new Huevos Rancheros

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Pick up a box, take it to the beach, or have it here.
Also, as always, lowest prices on our

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Mama Mia, Tool invites you to delight in ONE COMPLIMENTARY DINNER when a second dinner of equal or greater value is purchased. Offer good Sunday through Thursday with this ad through 8/4/84.

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Dine in a leisurely atmosphere overlooking the beautiful village of La Jolla Old World talian cuisine at its finest - Specialites include veal parmiglana, manicotti, lasagna, shrimp, scampl and scallops Marma Mia, Too!
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\$1.00 **WELL DRINKS**

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Fresh Fish Dinner Special Includes soup or salad bar. With this ad—expires 8/31/84 Not valid Fri. or Sat. Only good from 4:30 pm to 6:30 pm.

Comparable to \$11.95 fish dinners at most restaurants.

Good with this ad for entire party on 10 different occasions. 1 2 3 4 5 6 7 8 9 10

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Now featuring a dynamic new lunch menu catering to the professional.

Lunch 11:30 - 3:00 Monday-Friday Dinner Nightly

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"If you are searching for a truly hefty snack or nosh, one that's gargantuan in size but which nourishes the "peasant" in you, try the calzone at Little Italy peaant in you, try the calzone at Little Italy restaurant. It consists of pizza dough shaped into an elliptical roll and stuffed with ricotta, mozzarella, and parmesan cheese, and then baked . . . it's served piping hot, there's a herculean amount of it, and it's inexpensive and tasty."

Calzone/Salad plus wine All for \$3.50 per person

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CULEEN BEDROOM SET, bear id new, complete 8 pieces includes queen text still wrapped. Wreth 1600, service 3295 (car), set separately). Complete double bed, 590 295, 3297, 295, 0810.

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PROFESSIONAL 21" LAMINACHER with gas edger.
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REALITIFUL WCCODEN carved frame 21"x43"x1-1/2 , 5/70, 2 pairs Sason cord stacks, size 1.0, pink/gold, 110 each, 26:2-5442

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DO NEED BIRAC from wheelsh. Set smaling: Use got an open relation become than start. There are some understand my words.

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PASON NAME

TOSSED ASIDE Anout we form a group for people and the poster and the poster and the poster and the poster and the proper with a month anout the 2 Pento be mail. the Write MAN does not judge himself to be superior.

17. AUDI. Transit you for all your bessings pray for us on release. He shows the help he creates wen such and all who invoke you.

THE NOT WORKED about my womanhood. I'm not work of ware to ware. That's why I want to work about your manhood. Wouldn't mind taking DON'T BE A DONE, Say no to drugs and according your personned.

HOMBIT EDUCADO, asaton, 31. quere partium and administration are 12-19. I plus hour Dr. Briton, manufaction algume sessiones. Euror y sensors. UCD 569-2728. UCD 569-2728.

MY HUSBAND wears a sinke Dolores, are you was n ing? You are?? Quick, close the curtains! MALE DOCTOR, single, 32, attractive, poster, numerica, is stred of everying at forme watering Level 8 to 5 meters to let's commenced site in scorning control of the strength Mass in summer 1 abox is beautiful. Miss you all flavors in scorning control of the strength Mass in summer 1 abox is

AND FLRTHERMORE it books like we're going to be in the halfs paint of the halfs time. Often 14AVE ANCIEXIA but no money for doctors. Sheet-can' (pr. for the hypmans or counseling to overcome this parasine) (Englessee. AROM LECKING a book about our family history and it seek and 1998. Specific and 1998 Specific Accesses CA Appendix CA Ap

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ADVENTURE IN LIVING. First Spiritualist Church fol-lows the light in service and lecture Sundays. I am. Spirit Healing Loans, 7pm 3777 42nd, 284-4646. IF YOU WERE at Bury's East Friday, Any 6th, about 10pm, and we didn't meet but should have, please call 294-5669 daytime.

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TEMPTING BAIT, run? So, bitel I'll reel you in slowly. gently. You'll wonder why you waited so long!

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1979 MG MIDGET, immuculate, mint condition, morthwisely flavoless, \$0,000 coagest mass, \$2950, 451-7252

1977 DATSUP BTO Mounts, 6 cylender, has operated, 4 speed, power steering/busins, air conditioning many more certains. Good milesage low miles, excellent certains.

OUISTANDING, MUST see to appreciate, 1977 Vega-station wagon with chrome risks, power steering, air consistency, automatic, original paint, 47,000 actual mins, 51800-569-1200.

1975 VW RABBIT 4 speed, 2 door. Dependable trans-portation, \$1250, 226-6990.

MONREY SINCE 197-324 FO Boars, 46-112 Boar-ries and residentia accounts. Since 1976: Are An-ewo 273-556-0 100 are Cacagord and 11 American Signature Owner, only 550 made, 113-170 Usantil S The IEEE/772 Meet Amoving singles were.

1978 MUSTANIG, SPORTY, excellent, power steering/ brakes, 4 speed, 4 cylinder, 53000 or treat, 273-0257 miles, AM/TM stereo and Lipie. 1972. 273-4851.

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1975 HONDA CIVIC wagon, excellent condition, low mileage, rebuilt engine, mw paint, \$1800, 271-5092.

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1971 VW: CAMPER, rebuilt engine, mail pop-top.
AM/FM stereo, storage space, clean 1-1800. Oncobon
edit Suite.
848 Suite. 1974 PORSCHE 914, 2.0. New yellow pant, console gauge, dual exhaust. Area multier headers, front spoler tion shocks AM/FM posette stereo many rew parts. 16000. Jerry 582-4657. 1968 VM BLS, 1900 New motor, no miles, 1970 Chevy 1/2 ton, 5850 Plano, upraght, nice, 5850 Small cabenet 440 and 7

1971 TOYOTA 4-door Corona Needs work good tens.
Advag 1150 H. Williams 235-9404, 8-Spm, Monday—dekan interior, silver with bank stripe very clean.

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1983 CHEVETTI, 4-speed rustingwise, 5-year warrang, dekan interior silver with bank stripe very clean.
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MALCORY DUAL POINT distribution for 302 Foundation from 1961 75, 350 Cambrid distribution for 302 Foundation from 1961 75 and 1971 75

1976 HBLANTE IN 7, box, partied secyon, loss man ways result transmission & new brains, not great. WHEEL BALANCER Shap On mider WBDC violates. AM/TML causer 19000 flows no 797-507 after from 4 partied cores, 3150, 479-0225.

1982/TOHOTA STARLET, 2 door hatchbas, 5 spred gas noer, 27,000 miles, prefex condition, 1 owner, MAY/M steres, 14500 Way 436-6347, noember basse, 15 Frank 271 9000 of the New Fuzz-MAY/M steres, 14500 Way 436-6347, noember basse, 15 Frank 271 9000

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1923 MCDDARY THE DRIVE INTERPRETATION OF \$6000 293-394 \$20

CHAVY COMPETITION Intersection: RAM clutch, 1977 HONDA CAYS: natorback, 4 new radial ties, receive, return regular region, 1900 days 459-8599 days, 1900 for all or work part of 31-bit.

1959 DE SOTO FIREDOME. 98,000 milms. 2nd owner, near mire condition, all ongmal, power seat, steering and brakes. Push-button automatic (inbuilt), nurs great.

THE PLANT FOR 443-948

177 DATE AVAILABLE TO GRANT FOR THE PLANT FOR THE

1969 DATSUN 510, 4 speed, new heast, water pump, praine, battery, Your orance to bailed a low-cost pocket rocket, 1959, 267-9010. See 455-3261 till see 1959, 267-9010. 1978 TOYOTA COROLLA mint, top condition, air con-disoning, mags. Allcheins, servo, low mileage, 595. Anna gree, 31 mgs, clean peacy, 12950, 578-8012.

*978 TOYOTA COROLLA autorists transmission, im-maculate riterior, excellent origine and body, low miles, \$2995, 602-403.

1983 CHEVY 510, 4 speed, Vb. 28,000 miles, tinted

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> 1972 AMC GERMUN grid running 6 cylinder, new Carburstor, good stem, reliade transportation, 1475 FORD FESTA, dean, economical reliade, 30 PROBATILIN 510,5 genet historiack, AM/FMA very good condition, 35000 376-0578. *279 HANDA RELIDE served red great constant.
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> 1970 CHEVY MONTE Carls great constron, must set, some manage, solod tens. 5 speed, AMVTM casteres, strong red tens. 5 speed, AMVTM casteres, set of the set (386-0916).
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> Series (SS) Mast set 286-931 1983 DATSUN SENTER Wagon, 5 speed, power 1974 eithers (SA) Was Reself, 64.000 miles, 4 speed, nas great 1974 eithers (SA) Was Reself, 64.000 miles, 64.000 1978 CLDS CUTLASS Supreme, excellent condition, 1 1979 FORD FIRSTA, new paint, thes. brains, excellent owner, 481-1204 evenings.

> 1973 AMC HOSINET WAGON, 77,000 miles, ar condi-tioning, seel-seited radials, 1900 or best offer. 452-3728 week, 450-0479 home, Tom. BUS CONVESSION — Quatom intentor, stove, snis, re-feperator, shower, soles, self-consained, batteries & suppopers, dyspitch, automatic, dash, custrem releage, propers, dyspitch, automatic, dash, custrem releage, shower of the soles of the 1978 MG MIDGET, excellent mechanical conditions dean inside & out, recent turn-up, new clutch, \$1600.

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1982 TOYOTA TERCEL littback SRS sister's car. stereo, well cared for, 32,000 highway miles, 14875. Van 455-9741 work, 755-3845 home.

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1971 VW SUPER BEETLE, excellent condition. 483-1975 after 530pm.

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Equipped with air, power steering/brakers & AM/TM.
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1966 & 1967 CONVERTIBLE Bug. Completely re-stored from bumper to bumper Expensive, serious calls please 578-0755.

1976 VW RABBIT, 2 cook, 4 specs, AM/FM cassette, nice part job. 51995 or offer. Must sell going to Europe 296-3516 after 6.

1982 CEUCA GT hatchback, black 5 spend, enector, 270-4784 TaX 19ECIAL, 4 door sedan, good sees, good securiod. His lape, air, chase, power several enector, 270-2784.

270-2784.

5 W BUG. 17,000 miles on new engine, new ex. pattery and fixed time, clean, milable & concer-es, pattery and fixed time, clean, milable & concer-ses, pattery and milable & concer-ses, pattery and

1976 DATSUN 8210, 4 door secker it speech manual. 1977 FANCIA 1991, pertry out, 1991 Secker field.
998. air consistencing ANATIA seas. 52 mag new For Salder, engine airctive consistencial of the car SW part alone from 1,1400 Secker.

NEED PARTS? 1978 Renault Le Car. rebuilt engine.

1980 TOYOTA CEUCA GT coupe. 5 speed, power steering and brakes, low mileage. AMVFM sterio. Must sell 1990 or bein 466-550 or bein 466-550.

1974 VOUSSWAGEN converses, a very beautiful car. 1972 LINCOLN CONTINENTAL 4 di conversione conversioname, recent partir, most veri condition, and owner garaged luxus this were Adams \$4400. 291-2650.

1978 PROD PRIOD, partners, recorder condoct
1910 JEEP MACCINEEE Classe for 1000. Augus
1977 MGB, ILAN II HE SJR New 100, Ilans, james, control of the contro

VAN. Laire poptos camper, 45,000 Clafatero, histor, hidge, holding tank. I 1974 CHEVY BEL AIR, parts car or taxe it all. Good looky, 1200 or best. 479-2503 after 5.

1969 AMERCURIN MONTEGO, 82,000 miles. VB. ar. bacterior, interior, necessipanti. 1700. 435-1496 ever-nings and weeklerinds.

BEST OFFER 1978 Renault Le Car, rebuit engine, new bries for parts 293-300 k241; 224-3071 evenings. Af offers considered insist will seem of the control of

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1977 DATSLIN #210, wholesale Blue Book, 2 door se dan, good condition, 51475, 421-3764 is 273-6677. 1979 HONDA PRELUDE, 5 speed, AM/FM low miles, sever, excellent condition, in and out. Must sell, 14990/best, 483-9575.

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1980 HONDA 75C motorcyce fully desired, under 15,000 organia miles, exceites (underon, 1992 of membra ad stop manual, 15,000 organia miles, exceites (underon, 1992 of membra ad stop manual, 15,000 organia miles, exceites (underon, 1992 of membra ad stop manual, 15,000 organia miles, exceites (under 1992 of membra ad stop manual, 15,000 organia miles, exceites (under 1992 of membra ad stop manual, 15,000 organia miles, exceites (under 1992 of membra ad stop manual, 15,000 organia miles, exceites (under 1992 of membra ad stop manual, 15,000 organia miles, exceites (under 1992 of membra ad stop manual, 15,000 organia miles, exceites (under 1992 of membra ad stop manual, 15,000 organia miles, exceites (under 1992 of membra ad stop manual, 15,000 organia miles, exceites (under 1992 of membra ad stop manual, 15,000 organia miles, exceites (under 1992 of membra ad stop manual, 15,000 organia miles, exceites (under 1992 of membra ad stop manual, 15,000 organia miles, exceites (under 1992 of membra ad stop manual, 15,000 organia miles, exceites (under 1992 of membra ad stop memb

1976 YAMAHAY YZ 2505 with incibby and paiddle tire. 1967 HONDA TRAIL 90, runs good, 175, 223-1926 runs great, 1325, set 284-6641

CLASSIC BLLTACO, 125 Lobito First But to roll off the line in 1970. Needs some things. Extras. \$125 or best 297-4463.

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103 Market V 2004 was inside and professor for large of 13.22 at 26.45.46.41 and 13.22 at 26.45.40 and 13.22 at 26.45 at 26

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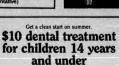
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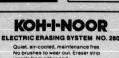
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FEMALE OR MALE ROOMMATE, Serra Mesa, griat bodion Norsmoker, must ske pets. Ask for Lynn, Mae. or Jeanne 573-0138 YOUNG PROFESSIONAL NONSMOKER looking to share a house or condo in P.B. area. Considerate, own-enjoys, outdoors, responsible. Steve, evenings

DLA Share 2 bedroom condo with nonimoking New LI Village Sq. and UCSD: Pool jacuzzi, own com. 5350 plus 1/2 uteties, Mair. 457-1417

COMMATE WANTED for quer Culerionis from lobing for Joneone who is neat, clean and holong for joet, 1290 pas utilities 278-3194 water/dept. Replace, pool, jacuals, in \$325 plas 1/2 utilities. Elem, 484-500 \$325 plas 1/2 utilities.

ROOM FOR RENT at home near State College. Main student, non-smoker. No pets. Utilities included. Linfur-student, non-smoker. No pets. Utilities included. Linfur-sion of the college of the college of the college.

ROCKMATE — FEMALE northmoker, house in Spring Valley area: \$230 a month and 1/3 utilities: 469-0303 or 461-4893

MALE ROOMMATE, preferably in early 20s, open-minded professional to share large survey 2 bedroom apartment with same. Near 42nd: \$190 a month Michael after 5-284-0353.

MATE WANTED Responsible makes from themse to begrown 1.1/2 beth soverhouse new Consu-ciacy 20th investment for 5 dist. Waterfields Soure Found outside in East See Desgo Fernale per Consult Foundation of the Consultation

NORTH COUNTY, new 2 bedroom, 2 bith apartment overlooking Caristad mail Pool, jacuze, cable, 1270 & 1/2 electric, Vegetarian only, Chin, 434-3661, keep

ALLY ORIENTED tousehold seeing roominals or rouse near Spring Valley \$190.6.1190 septiminals dates: 698-3795 keep trying

EANTED MATURE NONSMOKING Immae to making exhauster from in Cala de Orio with family. No inna. Space and privacy. 1250 includes ublitter 672-4900.

IRISH

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LA JOLLA Very quiet, responsible female nonsmoker to share 3 bedroom. I bath apartment with two others. Over 21, clean, no drugs, August 1, 454-1290.

IA JOLIA CONDO to share. 2-car galage, microwave, washer/dryer, own bushroom, pool servine, jacuzza and more. Young, nonsimiking professional preferred. HJW/morth plas. 1/2 utilities. Dat. 462-4100 x4012, home 485-5530 noom 120ics.

MCMAN. 30s. is seeking to rent own zoom in a pos-law. higher consciousness home, Low rent & no drugspot. Area near University Avenue. El Capon Boulevard Stiff Street to Tokan & Guert. Have reference. P.O. Box 82463, San Diego, CA 92138. FEMALE ROOMMATE WANTED to share two bed-room house in Kearry Mesa. 3225 a month includes utilities. 268-3141 evenings.

RODMMATE(s) WANTED to share 4 bedroom house, southern North Park area. Close to freeways, central location, 1/2 arrayant penty of room Great for work-ing couple or single parent. 1450/month. John 578-9108 x412; 264-2428.

WILL SHARE your Crown Point, Fainton Valley, West Clairemont place to \$280, F/M nonsmoker, by 8-1 Professional Ross 275-5556 or 295-5020 x10.

Ernie Pook's Comeek









La José Village Paris. Prod. Jacuas. Innvis., (religaritation, more: 1285 179-155, 485-139).

RESCONSIBLE EMPLOYED WICHAM INNESS SHARES. Innividend in promision position properly agent 25 to 40 270-4901.

RESCONSIBLE EMPLOYED WICHAM INNESS SHARES. Innividend in promision of the promision of the

FEMALE ROCMMANT WANTED to theire 2 bedroom Fach from energing to the form one 805 6 Raze Bonda 1200 a month plus 1/2 (2016) 1800 a form plus 1 PENALE TO SHARE rises large Lovernity City condo-te Jolle Village Park Pool, secure service, responsibility with view in Meson Hista area 275-1070.

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RCCMMATE MALE tensie quiet dependione for 2 bedroom Normal Heights house: \$250 & 1/2 utilities 281-2128 after opm.

11.

UNIVERSITY CITY ROOM for rest in quiet private 3-adult home for nonsmoking, mature person in terested in higher consciousness and inner growth 5205 & unities, 453-7972.

DEL MAR, 2 BEDROOMS, 2 butto, ocean view. Anthropologist will share with quiet, nonsmoking person. 1/2 of 3540 plus utilities. Nate: 755-2627.

REAL ESTATE

Parkilke open areas
 2 parking spaces per unit
 Matured landscaping
 Close to all schools
 1000+ sq. ft. rec room with a sundeck
 Private fenced patios

Energy efficient insulation T.V. & phone jacks Fireplaces with tiled hearth

some units Separate storage area on most

Penasquitus (ownhouse: Own bedroom and bathroom, wisher/dryer, fireplace, pool, jacuzzi, mountain view 5325 plus 1/2 utities, Karen, 484-5690

FEMALE/MALE ROOMMATE worsted to share large home in southwest Escondido. Nonsmoker. Rent negotiable plus 1/2 utilities. Marianni 489-2913 or 746-5028 messages.

UBERAL WALL SERS same for recommenter Massich Valley. 1375 pilo. 172 ubiters, deposit Employed i rest. open, pieter normoleir. John. 291-4583.

NUDIST NEEDS PRIVATE place in the country. Calification prefer normoleir. John. 291-4583.

ms/CANURLE, IU/RLOFID FERSON warend to true?

bedoom house in National Cry. New strongurs, here

\$550.2 BEDROOM 1 BATH duples, ferced yard car

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From \$69,900 2 bedrooms, 2 baths, 1000 square feet!

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4262 Parks Avenue, La Mesa 466-2553. Hours, daily 11 am-5:30 pn

Generous closet space
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Ash cabinets Washer/dryer hookups Icemaker hookup Dishwasher

Oramic tile
Kitchen countertops
Kitchen pantry
Built-in range & oven
Stainless steel sinks

Built-in microwave Built-in bookcase (some plans

SKI VACATION RENTAL Line at Snowmass Irin in Snowmass Village, Colorado, Week of December 15-22 Walk to alts, free shuttle to Aspen & Buttermik Mourtains, 5630 (619) 272-1342. 1 BEDROOM, 1 BATH apartment, 1295, 5 1st Street & El Caron Bland, Roy Stank, 282-7800

HILLCREST 4TH & WASHINGTON, Comm. Bidg. 1000 sq ft. bidg. 1000 sq ft. pool & Jacuzzi Men's sparchib. 954 sq ft. 435-8550.

7th: 1475 — 2 bedroom, 1 bath: 1525 — deluse newer 2 bedroom, 1 bath available August 5th: 275-2176

BIG BEAR MT. Modern cabin for rent. Fishing, sking, hiking, riding, sundeck, freplace, fully furnished. 550 per riight, 578-6434.

5295 — OCEAN BEACH studio apartment, unitur nutred clean, nice extensir, ocean two blocks, parking 1 adult no pets. Carpets, drapes, studio kitchen. 4808 Serta Cruz. 582-5780.

PACIFIC BEACH CONDO: 1575 a month: 4750 Noyes St. Carport, balcony, built-ins, No pets. Evenings, Satur-day or Sunday: 275-2271

DYLLWILD CABIN, secluded weekender, completely furnished. One large bedroom: 58:-1068 after 4:00.

WANT TO RENT 3 bedroom condo/nouse in Penas-tustos. Rancho San Diego, Mira Mesa areas. September 1 Supr. 692-5658/5972 LA MESA, 2 BEDROOM APARTMENT, near 70th and University, 3 miles or less to SDSU, 1395, 2 people maximum Avaliable August 1, 284-8000. PLANNING TRIP to Male. Kauai? I have low condo rates, airfare/rental dar info. Let me try — free to you. Call Linda. 296-2665

MISSION HILLS/BANKER'S HILL — Secuded executive home, harbor view, fireplace, hardwood floors, garage, atrium, private yard and countyard. \$1400/month. Available Aug. 15, 672-0788. HOUSE FOR RENT: East of Imperial Brain by H805. Two bedroom with view. Available August 10: 1525 a month: 5500 security deposit. No pets. Call evenings and unevends, 650-1802.

MAUL HAWAIL BEACH, pool tennis lovely I bedroon condo. custom decreated, seeps 4 From \$15 daily. Also bedroon evaluated: \$29.276.

LARCE 1 BEDROCAN APARTMENT real Sports Arena Ideal location, close to shopping, bux, and freeway, 1350 per month. At 223-2215.

1350 — FURNIS-ED ROOM plus utilities. 4 bedroom Excinities frone. Pool, termis, washer/dryer, microwave, dishwather, garage, Beferencies, -equied. Professional women preferred. Lewie message 944-003. STORAGE SHED. Business Zoned, easy alley access. Clears, dry, dust-free, off the ground. Best offer irents it. 474-5359, 477-6049.

WANT TO RENT studio or one bedroom in La Jolla Dr. Nor area. Clean, quiet professionis. Can move in Sep-tember 1. Dan. 947-2596.

ing quet Gardener train, water paid Pet/chi sidered Available August 1, 5640, 453-8388. PACIFIC BEACH, 2 bedroom, 1 bath house Yard peti. The 1450 per mouth 270-9819 or 459-4965.

I BEDROOM, I bath apartment, \$295, 51st Street & E Cajon Blvd. Roy Stark 287-7800 HOUSE FOR PENT, 5495. 2 bedroom. I bath. laundly room, rehigerator, slove. carpets, drapes, available Au-gust 1: 272-7845. 270-2030. ESD. 46th Street

VACATION RENTAL, completely furnished charmin modern A-frame, near Julian and Lake Cuyamaca. Hug-ries, mountain view, solitude. Days, weeks, month-massinable sizes, 270-4788, 765-721. 1275. STUDIO APARTMENT, North Park. Carper diapes, good location, soft water, clean, No pets. serson only norsmoker, 284-4517. RACING SEASON rental Attractive 2 bedroom pew in-front home on Del Mar bluffs. Furnisheri. August 1-September 15. 1600/week or 12200/month.

2 BEDROOM APARTMENTS, 5400, large yard new decor, available B/1 and 9/1 Manager agt, 11, 5744 flates Street, off Sitch and University. No per-265-2704.

NORTH PARK 2 bedroom apartment: 1430. Ground floor corner unit: new carpet, drapes, range. No pets. Available August 1: 4751 33rd 284-5304. 1450 2 BEDROOM FURNISHED. North Park. new fooring will recareet. 3975 Massisippi. 464-1777.

NEAR STATE COLLEGE. I bedroom condo, end unit onvite with small pato, enviosed. Really rice! No pets 50th & University. 226-1677.

FOR WORLD'S FAIR Posh new resort in French Quarter of New Offeans, Four adults, All amendies, Week of October 19/26, New Lake Porschartrain, 276-0459

LARGE 3 BEDROOM, 1-1/2 bath condo with patio in Chula Vista very nice, 1560 month, 440-2644.

\$10,000 DOWN: FLEXIBLE PAYMENTS Sharp single tainly nome with country littleren and rice femond yard All you need a good credit and moderate mostly excess. Won't bit! 655 0645, 271 8500 agent. ASSUME LARGE FI4A loan on 3 bedroom, 1-3/4 bath, home in Santee. Excellent condition: Low down, large lot, many extras. Must see, Chrly: 183:500, 571-0190, 560-5975, agent.

RORI (DAN ROLES - leakers, 2 lam), 17 word 1 31 HOLE BRINK HOLES - State, 13 sections and contract materials of the first set by some in Lamburg and contract materials and contract material PALM SPRINCIS: fully equipped 2 bedroom, 2 bath condo. Pools, terms, jacuzzi, sauna. 1375 weekly. 275-0175 after Ann.

PACIFIC BEACH CONDO, 1575 mores, carport, but-corp, bull-ris, no pets, 275-2271 evenings, Siturday, street level, masonable, 563-5683.

5970 – 2 BEDROOM, 1-3/4 bath, fregister, nizzo.

NORMA-HEGHTS – Zendroomhouse Garage yard-wane, dishwather, patio, lamnday room, garage. No. parts shoulded location nizzo disposing, Easy access to Malk 475-5510.

BOS. Available August 1st. 1500-2769.

MT LAGURA CABIN 2 bedroom, 1 bath, furnished. Comfortable, secluded, relaxing By day or week. 286-7520

1475 MONTH: 1-1/2 bedroom house in North Park. Furnished, rice yard, one child, one pet. Send letter of application to: Box 16761, SD 92116

Real Estate

10 X 48' MOBILE HOME by owner Adult park in Spring Valley Low space rent. \$12,500, 678-4941 or 465-4709.

CLAREACNT HOME pay 2 story building. Owner will help finance with adequate down, easier qualifying. Unusual property in top condition except landscaping front to your taste. 273-3542.

I HAVE SEVERAL free and clear lots plus cash. I would like to acquire a free and clear house. Mark 789-7000.

POINT LOMA large 1 bedroom condo with fireplace Surken tub, washer, dyer, etc. N. down pay-rer closing costs only! Excellent financing, 579-509

2 BEDROOM: 1-1/2 BATH townhouse Total price SI-98900 164:000 assume 12% with no qualifying All stall prices. \$5000 each or both for \$5000 267-6434 appearance included 2 blocks to fursal ask Berach.

MISSION BAY survy 2 bedroom, 2 bath condo. Tog floor with bay/mountain view. Pool. jacuza, recreated room, barbecue: Carport, warver, dryer, compactor Estate sale, asking 191, 500 Progress Realty 286-3400.

REAL ESTAT



Why waste your hard-earned money on rent, when probably for about the same monthly payment, you can own a fabuluous new home at Grand Terracter Choose from 1 and 2 story, 3 and 4 bedroom homes, filled with features like a

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- etc.

STOR'S DREAM — Tenant occupied for 1975 rest. Mesa 4 bedroom. 2 bats, 2000 sq. ft. townshouse, ace, yard, garage. 599,900. Good terms by owner

n Hills for home near Will pay you full price. Jack 279-8761

WANTED DESERT LOT Prover party warts to buy from a private party. No real estate please, 465-5756. SACRIFICE MUST SEE 4 begroom, 1-1/2 bath, fre-place, family mean, and pool 1550 sp. ft. Crumte Hills area, El Cyon By Owner, 592,000, 440-7737.

HOUSE FOR SALE by owner, 2 bedroom, 1 bath house in Ramona. Small lot, 161,000 Low down or no down possible or will trade. Ten 789-7000. PNCOME PROPERTY: Positive cash flow with \$10,000 down! New construction. 457-1115.

PRIVATE BLIVER I buy! Call me if you're trying to sell your home, condo or units, 223-5566 x953 or 488-5082.

FOR SALE BY O'MNER 3 bedroom home, I bath, large year wen have trees, walking distance to downtown Child Vota Ouert area 190,000 W1-9250.

INCOME PROPERTY, 2 houses, 1 lot, R-3 zone, near commercial Serious calls only, 745-6147.

BY OWNER Cozy 1 bedroom condo. Normal Heights area Fireplace, appliances, patio, security, located near shopping, bus. Asking 157,000, 283-2981 evenings.

DELLAS MISSON/VALLEY I bedroom condo for sale by owner. Amenities include clubhouse, tennis, pool, jacuze private punking and storage. Assumable, low-interest toan. Byron. 223-2214.

40 ACRES LAND in Lasser County, northern California, level \$19,000, \$78-9365

WANT TO BUT secluded Sin Diego County acreage
Have cash and lots of artiques. Cliff 2PH-3058.

Canada radic common from the control of the co MUST SELL my 1 bedroom condo way under appraisal at 134/900 Chris 134/90 chris 134/

plus sq ft. warner/dryer, frepluce, pool: jacuzzi, ceramic countertops, vaulted ceiling. Assumable financ-ing. Must see: 268-4095.

JAPATUL VALLEY, 5 acres graded pad mostly usable, 135,000 low down. Owner-agent 168-5500.

BY OWNER 2 bedroom, 1-3/4 bath condo in North Pacific Beach-Clairemeont area Poot spar, carport, pri-vate bakony, 377-500, 563-5259.

POINT LOMA HOME 4 bedroom, 2-3/4 bath, large entertainment room wat websit. 2 fireplaces. Gly sweep contents and the state of 52, under some Assumate 11-5% loss Sacolos and any home law, contently, west of 805, south of 52, under some Assumate 105 contently and the state of 52, under some 105 contently and the state of 52, under some 105 contently and the state of 52, under some 105 contently and the state of 52, under some 105 contently and the state of 52, under some 105 contently and 105

THE READER PUZZLE

By Don Rubin
Each of these characters'
names represents a chess piece
(and each of their bases a

Write the names below (And strictly for extra credit, complete the game. It's black to move and mate.)

Rules of the Game

Prizes for solving the
Reader Puzzle will be 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 92138) by 9:00 a.m. Friday, eight days following the issue date.

3. All entries must be.

accompanied by your name, address, and shirt size (S, M, I XIV

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 T-shirts a week to give away, so if there are more than five winners, we'll have a lottery.

6. All answers must be entered in the space allotted on the puzzle page. And please, no plane calls or trips to our form of the puzzle page. And please, or plane calls or trips to our form of the puzzle page.

7. One entry per person

No. 316, Name Check



Winners of and Answers to Reader Puzzle #314, C-2?

and observation plane T-8-W Twin-float Nearly all of the 433 were

able to wing this puzzle.
The T-shirt winners are:
1. Judy Stafford, San Diego
2. George Cagni, San Diego
3. R.G. Wilkins, San Diego

The plane facts: A-17A Attack bomber

A-17A Attack bomber
P-36E "Lightning" twin
boom interceptor-fighter
Do 18K Long-range
reconnaissance flying boat
F3F-2 Biplane fighter
J2F-4 Amphibian biplane
DC-3 Commercial transport

four-engine heavy bomber L-1A Observation and liaison plane OS2U-1 "Kingfisher" scout

4. Sonja F. Jones, San

5. A.D. Fisher, San Diego

OS2U-

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At Park Villas, you'll live on a beautifully

landscaped, park-like estate with plenty of landscaped, park-like testate with plenty of on-property occreation. Swimming pools, whirlpool spas and recreation centers, And, the shops, services, sports and entertainment of Misson Valley are close by. A Misson Valley are close by. A Misson Valley Home at prices, terms and payments that haven't been seen is san Diego an a decade. The proof is in the seeing. So

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