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Come Back When You're White



layers of San Diego, the Mission Valley restaurant and discotheque, opened on May 30 five well-dressed blacks, four of to much fanfare and long lines of whom were allowed into the club, but young people eager to gain entrance. In those first hectic days, the club gained popular notice in the daily press for its extravagant opening parties, and also for its posted dress code, which read: "Dress code at our discretion." Interpretation of this code seemed to prohibit anyone who wasn't stylishly attired. A few incidents of patrons being turned away, reported with good humor and amusement, only added to the thrill of being part of San Diego's

newest fashionable nightspot.
Today, two months after Players' grand opening, the blush of celebrity has faded from the club; the crowds are much smaller, the sense of excitement not quite so intense, and few people are denied entrance because of "inappropriate "clothing. As assistant manager Mitch Mathes says, "We've loosened up on the dress code. It's nice to have high standards, but numbers are im-portant too." And these days at Players the numbers include a significant proportion of black customers mixing with white customers on and around the dance floor. That wasn't the case just a month ago.
Two weeks after Players opened

one employee witnessed a doorman

turn away a black at the club's front In the San Diego door. The man was one of a group of nightclub industry, crowd control means: all of whom left shortly after they dis-covered that their friend had been de-nied admission. The doorman had no more blacks. nied admission. The doorman had claimed that the black man's driver's license was suspicious, that the photo-graph didn't resemble the black man. The employee who witnessed this incident was angered by the apparent to the doorman. The doorman later confessed to this employee, "It's not

me. It's managers' orders. We're not supposed to let that many blacks in." Also in the first month after Players opened, another employee several times witnessed well-dressed black door because they supposedly didn't meet the club's ambiguous dress code.

By Paul Krueger

NEED FINANCING? CREDIT IS NO PROBLEM. MILITARY WELCOME
3 LOCATIONS OPEN 7 DAYS



City Lights

Grab Your Bears

The Four Ball Rally is every thumb-noser's dream come he country, from Boston to San Diego, at speeds wildly exceeding one landred miles per hour in some speed emon's souped-up vision of hell on wheels, complete with all manner of radar scanners. citizen band radios, police scanners, and No-Doz Imagine making it from Boston to San Diego in forty-four hours and twenty-three minutes. Jim Greenwold did. and this thirty-one-year-old San Diego resident lived to tell about how he managed to finish seventh in his first effort in the cross-country marathon

Greenwold had been working on his 1973 Chevy Camaro for two years before he decided to try to make contact with the Four Ball Rally's organizers through various auto magazines. In early February he got his application, which asked for his driving experience and vital statistics. He sent in his \$850 entrant's fee, and a few weeks later he received a call from a member of the Preston family, which uns the annual race out of Boston After a beief screening



over the phone to determine Greenwold's mental condition he was informed of when and where the race would begin. He was told the race would start on Saturday, June 2 at the Marriott Hotel in Newton.

Among the nineteen two-man teams that appeared at

the Marriott on that rainy Saturday morning to vie for the \$10,000 jackpot were drivers from Ohio, Texas, South Carolina, Missouri, Rhode Island, Maryland, Massachusetts, and New York The New York driver was Farwell Perry, an artist specializing in car portraits and Greenwold's partner of two

lights, passing lights, and headlights and checked the gas gauge to make sure the forty-gallon tank was full. They had drawn the twelfth slot, and as they sped out of the Marriott driveway onto the street, approaching sixty miles per hour in first gear. Greenwold and Perry sipped lemonade and orange juice from long plastic tubes attached to tanks stashed in the car's rear. The next stop, not including five pit stops for oil, gas, and personal relief, and nine stops for speeding ticket would be the Hyatt Islandia in

San Diego.
At an average speed of 72.39
Greenwold and Perry headed across the stopped in New York by a state trooper who informed them that the troopers had been fold of the race two weeks earlier by a reporter who had covered the event last year. Not only had the reporter sent a tattletale letters to all the state police agencies along the path of the rally's two suggested routes. After paying their first of nine fines (which totaled more than \$600), the two decided to take



Plan For **Jewelers Turns** Off Some Facets

clock repairman who has for eighteen years based his business in the downtow Jewelers' Exchange Building used to sell newspapers in from of the structure fifty-six years ago. It was at that time called the Watts Building and housed the offices of dentists, lawyers, and other professionals. Since then it has been known as the Robinson Building and since Robinson Building and, since 1978, the Jewelers' Exchange Building (although it had already served as a center for San Diego's gem setters, diamond cutters, and jewelry wholesalers for some twenty-five years). Now the seventy-one-year-old building at 520 E Street is scheduled to undergo vet another undergo yet another metamorphosis as it is swallowed up by downtown's creeping gentrification. By 1985 developer Jim Watkins and his Winners Circle Resort International, which bought the building in mid-March for about \$2.2 million ately \$400,000 more

than what it had cost the previous owner, Ed Seykota), plan to turn the exchange into seventy to seventy-five units of luxurious condo living, sold on a time-share type of

arrangement.

The first three floors of the renovated building will consist of restaurants, and the basement will house a cabaret. One central kitchen will be built below street level, and all of the eating establishments will be fed by a series of dumbwaiters Judi Carroll director of development for Winners Circle, says that sh and her organization plan to make the Gaslamp Plaza (the building's new name) 'a cente of fun and excitement' for the entire downtown

redevelopment area.

For the fifty of the building's original seventy-one tenants who remain in their offices, the Winners Circle project currently provides a source of excitement or, more precisely. anxiety as renters and lessees alike rush to find other suitable quarters for their businesses the first of September. That the date on which Winners Circle hopes to bring in the ers Kamrai building's largest wholesal jewelry operation, Selene, has been lobbying on behalf of

deadline to move extended to late December. Representative from Winners Circle have so far agreed to reimburse leaseholders by footing the bill for their relocation, including the formidable task of moving neir safes and display ca and have agreed to pay for the costs of reprinting their letterheads, business cards, and invoices. While Simantob busily negotiates the fine points of the relocation agreement, he is also looking for a new place for his own business and fellow tradesmen. Simantob says that it is actually better for the lewelers to work in a central location, since most of their business comes from referrals, another reason is that since wholesalers often deal in sizable quantities of precious metals and gems, it's easier to shuttle the items around inside of one building instead of struggling with the costly transportation. Among the buildings that Simantob has under serious consideration under serious consideration is the old Wells Fargo Building, the Spreckels Building, and the

Daily Transcript Building

— R.O.

Greenwold tested the driving A Whole Slough Of Stuff

veeks, Greenwold's origina

aide having bailed out after a dispute a month earlier. At 9:00 a.m. the race was ready t

begin. Perry and Greenwold stepped into the blue '73 Camaro, which was equippe

the inside of an F-14 Tomcat

Camaro, which was equipped with enough gauges and scanners to make it look like

A year ago, most residents living in the vicinity of Famosi Slough thought the matter of what to do with the twenty-acre marsh had pretty much been resolved. The slough, located on the southeast corner of West Point Loma Boulevard and Montalvo Street in northern Point Loma, had been under protection of the state coastal commission since 1979, and repeated attempts by property owner Alvin Hall to develop even a portion of the wetland had been thwarted by various height and density restrictions and by strong neighborhood opposition. So it appeared the slough would remain unaltered for the foreseeable future, serving as a de facto wildlife preserve for more than fifty species of migratory birds, including the endangered least tern and many species of ducks

But in July of 1983. developer Terry Sheldon took out an option to buy the marsh

money from its frustrated owner and began to devise a plan that would allow him to build on the site after all. And by the end of last year, he had come up with a solution he says he considered pretty fair: the ten acres in the center of the slough would be maintained and cleaned up to rid it of mosquitos — something the coastal commission never had funds for — while the other ten acres, forming a U adjacent to West Point Loma Boulevard, would house a three-story apartment complex containing In order to do so, however

for an unspecified amount of

to get the entire area out of coastal commission protection since Hall had had problems in prior years with plans to develop even three of the twenty acres. So in February Sheldon circulated among area residents petitions that stated, "We live in the immediate area of the Famosa Slough. We support Senate Bill No. 1820



City Lights

3

CHARGERS CHARGES CHARGE

Stub Snub?

The lack of love between the Chargers and the Los Angeles Raiders is nothing new, but the San Diego football team's 56,000 season ticketholders discovered the latest twist in the running feud when they received this coming season's tickets in the mail last week this year's batch of eleven tickets (three preseason, eight regular game) features artwork that incorporates the logos or insignias of whichever team the Chargers play on that date. Tickets to the August 4 preseason match against the Los Angeles Rams, for example, show a Rams helmet suspended in the sky over the downtown Los Angele skyline; the September 16 Houston Oilers game tickets feature an Oilers helmet zooming through outer space; tickets to the November 11 tickets to the November 11
Denver Broncos game show a
group of Broncos players and
coach Dan Reeves against a
backdrop of the Rocky
Mountains; and those to the
November 18 game against the
Miami Dolphins depict a

receiver catching a ball superimposed over a pair of jumping dolphins.

But tickets to the October 21 game against the Los Angeles Raiders don't show the Raiders logo anywhere; instead, pictured is the now-familiar rendering of the Chargers helmet suspended in clouds over the San Diego skyline,

C'ARGERS

the decision was made to place "theme art" (art using team logos) on the covers of programs to all home games, and for one game out of the season, Chargers art could replace that of the visiting team. "This year, we're going back to featuring individual players on the program covers," Smith says, "so we're taking the theme-art concept to the tickets." Why were the Raiders singled out, both on last year's programs

and on this year's tickets? don't really know - it must be osmosis," Smith says, laughing. "I mean, it's not like the Russians or anything, but it just seemed like a good game to use our own logo. And besides, they [the Raiders] don't use our logo on thei programs or tickets either, so it's even." Ah, but then the Raiders



ARGERS

V8.

C

6

don't use any team's logo on their programs or tickets but their own, says Julie Blosser from the Raiders' office in Los Angeles And when told of the Chargers' obvious singling out of the Raiders, Blosser says. "It's hysterical."

-TKA

The Sky Above. The News Below

San Diego Police Department officials may yet file a complaint with the local office of the Federal Aviation Administration about the excessive noise made last week loud drone of the copters' turbo props made it difficult for police to hear one another over their portable
"handy-talkie" radios. All three local television stations had news copters on the scene by 4:30 p.m., about thirty minutes after mass murdere James Huberty command the San Ysidro fast-food restaurant. Channel 8 news director Jim Holtzman says his station's copter - rented especially to gather aerial film of the massacre story — was 'more than a thousand feet in the air and leaving the scene when "police SWAT team officers first mentioned that helicopter noise was disturbi

(Ironically, the Channel 8 copter never attained a signal strong enough to broadcast those early aerial shots.) Channel 10 assistant news lirector Jim Reiman took a phone call at about 4:40 p.m. from a police dispatcher who warned him that "Sky 10 [the

with lightning bolts coming down from the sky. Charger spokesman Rick Smith explains that three years ago

ARGERS

warned nim and a sky to fue station's copter is in the line of fire and could be shot down please get it out of the line of fire." Reiman says he immediately called the copter pilot and had him move away. though the helicopter stayed airborne to transmit live signal to the station's receiver. Channel 39's news copter

channel 39 news copier was still hovering above the restaurant at 5:15 p.m., when news director Ken Nelson, who was monitoring a police radio scanner in the station's studios, heard a SWAT officer say that the context, were not close to the copters were too close to the scene. "As soon as we heard that, we pulled our copter back." says Nelson, who says the whirlybird was out of hearing distance at least five minutes before SWAT

sharpshooters poised on the roof of the San Ysidro post office fired the shot that killed Huberty. If the police department

lodges a complaint about the noise with the FAA, it would probably have little effect on preventing a recurrence. FAA regulations restrict only how close a pilot can fly to the ground or fixed objects such bridges without endangering passengers or people on the ground, should the copter's engines fail. There are no regulations regarding indirect safety concerns such as the effect of copter noise on police and fire department communications, and CAA rules specifically grant news copters access to airspace

above an emergency. Still, local FAA administrator John Tompkins has several times dispatched his agency's helicopter specialist to discuss noise oblems with members of San Diego's Professional Helicopter Pilot's Association. (continued on page 34, col. 2)

Zondra Gets The Heave Zondra Schmidt is a

forty-five-year-old grandmother of three who prides herself on being one the original boosters of downtown's Gaslamp Quarter She calls herself a "self-mad woman," having bought and for more than a decade operated six downtown hotels, including both the Lark and the Neptune on Fifth Avenue. Within the last two or three years she sold the hotels and netted herself a fortune she says is between six and eight million dollars. She helped organize the original Gaslamp Quarter council with the likes of Tom Hom and Dan Pearson was a member of the Central City Association, and frequently travels abroad. including a recent trip to Monaco at the personal behest of Prince Rainier, Known for flamboyant style of dressing - her regular appare at times, has included a shiny red fox coat, a nine-carat pants - she lives in the Coronado Cays, drives a burgundy Rolls Royce Silver Shadow, and is entering her tenth year as a member of th Coronado Cays Yacht Club The one thing Zondra

Schmidt is not is a prostitut and the fact that she says she was kicked out of the Hotel Inter-Continental one night late in March after being called a "working girl" by a security guard has resulted in a \$500,000 lawsuit filed July 20 against the hotel, security manager Peter Albanese, security guard Sean Griff and twenty other unnamed

hotel employees.
This incident began on sailing trip aboard her thirt seven-foot vacht left Schmid feeling a bit sick. She moored the yacht at the Hotel. Inter-Continental Marina. where she had been a tenant for more than a month, and went inside to the hotel lobby to read ome correspondence. Th lawsuit alleges that shortly after she had seated herself on a couch in the lobby's far end. around 8:30 p.m., she was approached by hotel security guard Sean Griffin. Griffin told her to leave and demanded she show him some form of identification Schmidt obligingly pulled out her business card, with simply he name, phone number, and city (Coronado) imprinted on it.





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The Peter Principals

Peter Grant ("Anything for a Laugh," July 19) couldn't keep his

Not A Secret Sharer

This is a letter in reference to the article in last week's issue on the Rev. Terry Cole-Whittaker ('Cify Lights," July 19) The Reverend Terry

Cele-Whittaker came to San Diego seven years ago and made an mediate impact on our mmunity. She has always been a

yeals of personal and some constraints of the La folia Church, and her IV ministries she has made a quality difference in many people's lives locally and through the relevation and speaking engagements speaking engagements replace every distribution of the way to a worldwide ministry. Her God given talents and energies lawe always served as a catalyst ree some, and because of her attributes, a foundation for others to build upon. to build upon

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The article seemed to negate the fact that we all contribute to each other's lives. Rev. Terry has been a role model and inspiration for many and should be acknowledged for her contributions.

Annu-Murie Glowak

This letter is my response to the article about Terry Cole-Whittaker. "Separation of Church and State of Matrimony." which is a great

quoted accurately. As a member of the Terry Cole-Whittaker Ministries for the past five and a

search into the Church of

and the second control of the church is research used by the church is very much based on the filled and the reachings of Jesus Secondly, Terry standard mode of dress has alway been business suits. Have never seen her in black or artifles, and I would like to have what the new them song is. becaused haven the heard it. the second the second the virial as a rational tabloid whose headlines and artifics are an insult to the average citizen. I suggest that the author and anyone che reading this article.

According To Coni Looks Like Vein

In writing in response to the article concerning Leonardo Radomile and Terry Cole-Whittaker. Although I have never met Mrs. Cole-Whittaker, I have seen her on TV and heard her speak. She is a very intelligent person and a fine speaker. She has some very good

attend next Sunday's celebration

and see for themselves Dori Freed

The Gospel

Letters

things to say to encourage people, to make people feel good about themselves, and she wants people to believe in God. She should be commended for this. However, even if she seems to me to be a very nice person, she is not teaching people the truth according to the Bible, or living her life according to the teachings in the Bible. It seems a shame that she is now four times divorced, now four times divorced, according to your article. Doesn't she know what the Bibble teaches about divorce, and if ale doesn't, which was a state of the she will be about divorce, and is not living ber fife according to the teachings, what other mistakes are the and Mr. Radomite teaching in error? Mr. Radomite teaching in error? Mr. Radomite teaching in error? App asys. "A wife is bound as long as her husband lives, but if her her and the she with the proposed of the propos

n the Lord."
I Corinthians, chapter 7:10 says. "But to the married I give instructions, not I, but the Lord, instructions, not I, but the Lord, that the wife should not leave her husband but if she does leave, let her remain unmarried, or else be reconciled to her husband, and that the husband should not send his



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For the married woman is bound by law to her husband while he is living, but if her husband dies, she is released from the law

concerning the husband. So then if, while her husband is living, she is joined to another man, she shall be called an adulteress, but if her and dies, she is free from the

he table as the street from the law, so that she is not the street from the law, so that she is not additioned and the street from the street

We are all human and make mistakes, but they both are teaching the word of God and should abide by His rules if they want to do His will. These people are teaching us how to be saved and I wonder if they are teaching in and I wonder if they are teaching in error. I am trying to appeal to those people who listen and follow the teachings of Mrs. Cole-Whittaker and Mr. Radomile to examine their teachings, study God's word for yourselves from the only authority we have, the Bible, and make sure you are hearing the correct Gospel, and that you understand God's plan for salvation.

Who Can See For Miles?

TOI WILLS?

This is about "getting burned" and a comment on your article
"War Between the Saints" in your
July 12 issue ("City Lights").

I have never personally met
Father Carroll, but because of his appearance at our church to speak
and because of other
circumstances, I know of him. He
does not pretend to be a saint. He does not pretend to be a saint. He is the head of St. Vincent de Paul, the organization sponsored by the Catholic Church that temporarily houses and feeds the homeless. It

abides by rules.

I have personally met and worked with Warren Miles on a volunteer basis. He was located on Fourteenth and Market. A friend and I helped him move to Upas and I helped him move to Upus Street in a residential area. Because of neighbors' protests, he again moved to the Travolator on Seventh and Ash. In addition to this facility and hecause of the generous of the generous designation of the state of the second of the seco

Mr. Miles is no saint either. He

beating his chest and telling the community that he is "Mr. Warren Joseph Cuseo San Diego

(continued on page 34)

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Matthew Alice

Dear Matthew Alice:

Why do I see people touch the tip of a pencil lead to their tongues before writ-ing? I noticed Harvey Korman do it on the boob tube, and as I recall, many of the teachers and secretaries I've encountered supposed to be harmful if swallowed! Steve Button SDSU have done likewise. I thought lead was

All right, class, let's try an experiment Everybody get out your pencils and draw a line across a sheet of paper. Now, moisten the tip of the pencil on your tongue and draw another line, using the same amount of pressure. What do we see? Uh, oh — I see two identical lines. What's going on

To fathom the seemingly useless be-havior trait Steve writes about, I suspect we'll have to delve deeper into the human mind than do TV sitcoms. We may even find ourselves back in the time of Queen Elizabeth I, back when graphite mines were discovered in England. These mines were the source of the first pencil "leads" (a misnomer I'll address shortly), which were placed in elaborate holders and used as the first good writing alternative to the quill pen. The advantage of the pencil was that it was used dry and could be taken anywhere without the need for a messy, spillable ink pot. Perhaps the Elizabethans discovered that a little moisture helped, though, and that licking the tip of the pen-

cil made their writing more legible. Could our mystery go back that far?

Maybe we only have to go back to the American Joseph Dixon, who invented the modern pencil in 1812 at the age of thir-teen. Dixon concocted a mixture of graphite and clay, baked it in his mother's oven, and sandwiched the resultant "leads" between two pieces of cedar. Nineteenth-century users of the Dixon pencil may have discovered the beneficial

results of the application of tongue to pen-cil tip. They may have found that the small clumps of graphite in the coarse clay/ graphite compound made blacker, more legible marks when moistened. outside of the pencil and the paint itself which at one time contained lead. Manuwhich at one time contained lead. Manufacturers stopped using these toxic ingredients some years ago, and now the only problem pencil lickers face is overconsumption of graphite. I haven't seen any scientific studies on this, but perhaps we'll find that this habit actually aids digestion, allowing food to slip on through the digestive treat. Regardless of the source of this arcane

Regardless of the source of fits arcane practice, it is really a most point now. Technological advances of the last thirty years have refined the lead to the point where the "pores" between the two main ingredients (Jay and graphite) are so small that the addition of moisture has no effect on the darkness or smoothness of the mark. A more far-fetched explanation may be that children, as is their wont, put pencils in their mouths when first learning to write, and just continue the practice into write, and just continue the practice into its of lead. The danger in chewing on a pencil came not from the "lead," but from the lacquer used to cover the paint on the Dear Matthew Alice:
Once you've lived in Hawaii, natives say, you'll come back, regardless of where you go in the interior. They claim this magical attraction is caused in part by the islands' remoteness, being the furthest from land of any islands anywhere. I was telling a friend about this and he had the gall to contradict me. Hawaii is not the most iso-lated land on earth, he said (but he couldn't remember what was). He's never

Wrong You're the one who's wet - as drenched as if you had swum all the way from the fiftieth state. The remotest point of land on earth is a twenty-two-squareof land on earth is a twenty-two-square-mile island in the South Atlantic (54°26'S., 3°24'E.) known as Bouvet Is-land. The nearest land is 1050 miles away in Antarctica, which is quite a long haul in in Antarctica, which is quite a long haul in these tempestuous waters. Conditions are so difficult in this part of the world that it took explorers sixty-eight years to relocat, the island after its discovery by Lozier Bouvet in 1739. Nor that there's much reason to look for it: the island is uninhab-ited (except by penguins and seals), it's all but impossible to get ashore, and for much of the water beautiful properties are stink.

but impossible to get ashore, and for much of the year heavy ice prevents any ships from approaching.

Feel like getting away from it all, but penguins don't strike you as the neighborty type? Try Tristan da Cunha, also in the South Atlantic. Though you'll find dots of land closer to your island paradise than you land closer to your island paradise than you would on Bouvet Island, the nearest inhab would on Bouvet Island, the nearest inhabited land is some 1320 miles away. Personally, I'd rather live with the penguins; a voicanic cruption in 1961 forced the evacuation of all of Tristan's inhabitants, who were only able to return two years

Perhaps Hawaii is the best choice after all, if you can ignore the cultural destruc-tion mainlanders have inflicted upon the island. According to several studies,

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.



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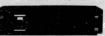
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It is unusual for us to hear a speaker that is both initially impressive and suitable for long-rem itsering. Most often, what is initially impressive soon becomes tresome-sizing highs become grating; stopendous bass becomes shoonly. But where we free simply knocked out. There was a chilling sense of reality coming out of the speakers. The sound stage was as large — or as small — as the music demanded, and the total balance was always just right. Clarify (which is, after all, the haliman's of a phase otherent speaker) was as good as we heard from speakers costing several times what D this is sking for the Walsh 2. And guess what, then hours, and days, and the first speakers we've heard, regardless of price. The fact that a pair sells for well under a thousand dollars is, in our pointin, nothing short of a sonic miracle. Buy a pair quickly, before Ohm realizes what they're really worth!

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"I've seen blacks dressed real nice. wearing those boxer-style tennis shoes," says this employee. "The doorman wouldn't let them in, but he'd let in whites wearing the same shoes." These Players employees, who were interviewed three to four weeks ago and who demanded anonymity for fear of losing their jobs, say they have at least five times overheard the club's doormen talking about "keeping down the number of blacks.
If it looks like an easy effort to turn them away, they'll do it." Subsequent to their initial interviews, the employees say that blacks are no 'harassed' at the door and are coming to the club in greater numbers

Two weeks after Players opened for business, another new club began operating in Mission Valley. The club called Confetti and is located on ission Center Road, on the old site of Flanigan's nightclub. Like Players, the overwhelming, with long lines and exnings. Recently a couple waiting in line at Confetti watched as a black man at the entrance was asked for a "KGB card," a discount'promotion card issued by local radio station KGB and used for discounts and prize giveavays at selected clubs and restaurants. The black man didn't have the card and was turned away by Confetti's doorman.

But a white couple in line behind him was admitted to the club without having to produce the KGB card. The crowd inside Confetti was then and continues to be almost exclusively

Players and Confetti are new clubs whose continued success will depend in large part upon the reputations they develop in their first weeks of exist-ence. However, a nightclub's successful longevity doesn't necessarily mean that such matters as dress codes become unimportant. For example, Crystal T's has survived its infancy in Mission Valley, adjacent to the Town and Country Hotel, but the club still maintains a restrictive dress code. A knowledgeable employee at the club explains why hats and sunglasses are ed as being prohibited at Crystal T's. White customers, he says, seldom war either hats or sunglasses at night, but many blacks do. "Sometimes they [blacks] get angry when they read that dress code sign, and they turn away." But Crystal T's does not enforce its code uniformly. The employee says,
"We'll tolerate a tourist in shorts
[which are forbidden by the club's code], but a black guy has to look real

These are just three examples among many in San Diego, past and present, of nightclubs whose managers appear to make conscious efforts to control the racial mixture of their clientele. Those who candidly admit to the practice say that it stems not from outright racial prejudice but from economics: white crowds mean good money; black crowds supposedly scare away whites; and so it's important to monitor skip color to enhance profits Those managers and owners who deny

that the practice exists at their own clubs far outnumber their more candid competitors.

At Players, assistant manager Mitch Mathes and his boss, co-owner Tim Herbst, both deny that the club's doormen have been told to exclude blacks by using the discretionary dress code or by questioning the validity of identification cards such as driver's licenses. They say that IDs are carefully scrutinized in order to prevent underage customers from entering the club. Mathes insists that dress-code judgments have been made entirely without regard to race. Herbst says, "There's a lot of white guys turned away with tennis shoes," adding that he watched earlier this month as one of his doormen refused entrance to three

white customers for that very reason.
Confetti's manager, Mike Daly, was
informed in an interview of the incident involving the KGB card and also of information from his employees that blacks often are required to produce four pieces of identification, this in an four pieces of identification, this in an effort to develop "a more select clientele" and to "keep out minorities." Oaly says, "I won't deny that has happened, but I will deny I've condoned it." The manager says he's received just one complaint from a black man who felt he was refused entrance because of his color. Daly says the man was turned away because he wore a sleeveless "muscle shirt," which is prohibited by the club's dress code. "When we first opened [in June], we turned away fifty or sixty people a night on dress code violations," says Daly, who gives his doormen great latitude in determining who should be allowed inside Confetti. "If a guy comes up with a scowl on his face and

our doorman smiles at him and asks, 'How ya doing tonight?' and he scowls back, he'd be asked to come back another time when he's in a better

mood. We want happy people here."
According to Kirk LaRowe, manager of Crystal T's, his club's dress code is uniformly and strictly enforced, despite statements to the contrary made by an employee. Crystal T's caters to a large number of tourists due to its proximity to the Town and Country Hotel complex. "Unlike other Mission Valley clubs," LaRowe other Mission Valley Crubs, "Lakowe explains, "we have to maintain an at-mosphere that's pleasant to tourists and local businessmen, as well as to our disco patrons."

Despite these denials of racial discrimination, many local club owners admit privately that they believe blacks and whites in San Diego simply do not want to mix socially, and the express fears that their clubs will de velop a reputation as a "black club." Some of these owners contend that black men often make white women feel uncomfortable. One example they point to as evidence of this is that of a black man who won't immediately walk away from a white woman who walk away from a white woman who has declined his invitation to dance. "Maybe only twenty percent of the blacks will 'harass' pretty white girls, but that ruins it for all blacks," says one San Diego nightclub owner who has witnessed such encounters. "That one white girl will cost you fifty to one hundred customers, because bad news spreads faster than good. She and her friends won't come back, and every club in this world revolves around women. If you don't have pretty white women, you don't have a club." Players manager Mitch Mathes says he

recalls one instance in which "two blacks made one of my [female] bartenders cry by demanding she dance with them." Mathes's boss, Tim Herbst, adds bluntly, "I know what blacks can do [to] a club. They do intimidate some people."

Another club owner, whose experi-

ence in San Diego spans a decade but who requested anonymity for fear of damaging his livelihood, admitted that "you can have five or ten percent blacks on your dance floor, but if it reaches twenty percent, you'll lose your white clientele. It doesn't mean you dislike or hate blacks, but word spreads through the grapevine [of white customers] and within a week to a month, the whites are gone." This general phenomenon is illustrated by an incident club owner Martin Mon-Escape nightclub on El Cajon Boulevard near Sixty-third Street. The Great Escape until this year was known as My Rich Uncle's and, with a musical format of rock and roll, had attracted a mostly white crowd drawn from San Diego State University. As the Great Escape, Montoya began featuring more funk and soul music on its two dance floors; the result was an increase in the number of black cusincrease in the number of black cus-tomers. Montoya says that one eve-ning last January a group of about forty blacks had arranged to meet at the club for drinks and dancing. A number of whites were already at the club when the blacks arrived. "You could tell that all the whites noticed them [the blacks] come in," Montoya remembers. The blacks danced to a few songs on one of the club's dance floors, then filtered over to the other dance area. That floor had been filled with whites, but when



the blacks arrived, the whites - as if on cue — all nioved over to the dance floor that moments before had been

occupied by the blacks. "That shocked me," Montoya says. "I thought, 'This is 1984, isn't it?" ontoya knew when he changed his club's music from rock and roll to soul and funk that he was, in effect, inviting blacks from throughout the city to pa-tronize the Great Escape. Music isn't the only reason blacks or whites choose to visit a particular nightclub, or choose to stay at the club once they are there. But the type of music a club provides for dancing is a powerful de-terminant of the crowd a club can expect to attract. In fact, next to "screen ing" at the door, music selection is the most potent tool a club owner can employ in his effort to control the racial mix of his customers. "Nothing works better," says local nightclub disc jockey Chuck Borra, who has

spun records at numerous San Diego discotheques. What Borra is referring to is something known in the nightclub business as "deterrent music," a prac-tice in which a club's disc jockey will alter the music during the evening. because the disc jockey himself recog-nizes a need to do so — the need arising from too many blacks in the night-club or on the dance floor. "You could get on the microphone and say, 'We don't want blacks in the house. Leave! You could use bug spray. That won't work as well," says Borra in reference to a change from the funk and soul music popular with blacks (as well as whites) to rock and roll or new wave or even country-western. 'The blacks will stick around for a while, but it gets to the point where they're going to leave. And they never come back, never."

Other disc jockeys and club owners

selection in drawing profitable white audiences, but they also recognize the dilemma inherent in the fact that whites enjoy dancing to funk and soul as much as blacks do. So for those club owners who fear being overwhelmed by blacks, a musical mix of funk and oul with rock or some other type of music is a necessary part of every evening. In some cases, the music ma-nipulation is a blatant effort to discourage the presence of blacks.

Disc jockey Jeff Marcone, who now

works at the Great Escape, experi-enced this sort of manipulation in 1979 when his music selections kept blacks dancing - and arriving in ever larger numbers - at Rasputin's nightclub on West Point Loma Boulevard. "The manager told me not to play soul music because he didn't want that type of clientele," Marcone says. (Today Rasputin's management emphasiz-es funk and soul music and welcomes blacks.) Borra and fellow disc jockey Jim Allen, both of whom are white, had a similar experience when they worked at Crystal T's in 1977 and 1978. "The manager told me to dump the soul and rhythm and blues music because it was attracting a higher percentage of blacks than they wanted," Allen recalls. "I was reminded that the disco caters to tourists." Borra, who also worked at the Aspen Mine Company on El Cajon Boulevard in the late Seventies, says management there "would actually take a head count.... The doorman would come up to the DJ's booth and tell us that there were twenty or thirty blacks in the house and that was too many. It was time to play some Rod Stewart, some rock and roll." (Owner-

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ship of the Aspen Mine Company changed three years ago, and current manager Rick Abate stresses that today the club does not engage in the playing of deterrent music.)

But deterrent music continues to be used as a racial control at San Diego nightclubs. The manager of a popular Mission Valley club, when promised anonymity, admitted that his disc jockeys currently manipulate music playlists in order to regulate the number of blacks at his club. While substituting country-western or rock and roll for funk and soul "won't get blacks out of my club, if does get them off the dance floor, and that's okay

with my boss," says this manager.
Two blacks with intimate knowl-

edge of the local club scene say they frequently hear complaints from other blacks who believe that Crystal T's playlist is used to keep the disco from becoming too popular among blacks. "When there's not a lot of blacks there, it looks and sounds like a black club," says Monroe Greer, whose Solid Productions Record Pool provides current rhythm-and-blues hits to local clubs. "All of a sudden, if there's too many blacks, the music does a 180, it flipflops." The R&B and funk preferred by blacks is replaced with country-western or Top 40 tunes. which are much less popular with blacks. Greer continues. "You hear that mess for a few minutes and you're gone." Greer's observations are shared by Ken Hollis, who works as a disc jockey at Spanky's, the popular black nightclub at Midway and Roseblack nighteduals Midway and Rose-crans. Hollis says he often hears from blacks who visit his club after leaving Crystal T's. "They say it's stiff over there, that the music isn't good like it used to be," Hollis says.

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Crystal T's manager Kirk LaRowe confirms that his club's disc jockeys aren't playing as much funk and soul as they did in the past but insists that the music 'its not used as a deterrent to blacks or to control the fracial mix of the crystal'. As and one of Cressia. the crowd. As evidence of Crystal T's efforts to appeal to all musical tastes, LaRowe notes that weekend crowds at his club are jokingly referred to by employees as "United Nations West Twenty percent black, twenty percent Hispanic, twenty percent Southeast Asian, and forty per cent white.

Disc jockey Hollis has received equally unfavorable reports from blacks when they discuss the music at Players, which is located in the old Players, which is located in the old Playboy building near the intersection of Interstate 8 and Highway 163. At Players, Hollis says, "the clientele was too stiff [when the club first opened]. They were kind of upity, People don't get loose there." Players, co-owner Tim Herbst says shis disc jockeys mix current fop 40 hits in a way that's appealing to "the certain demographic 1"in catering to — the wenty-five to forty-five-year-old." twenty-five to forty-five-year-old."
But others believe that Players' music mix is consciously intended to be un-appealing to blacks. When a local fashion show promoter negotiated last month with Players management in month with Players management in hopes of staging a weekly lashion show at the club, one model brought along some funk and soul albums to serve as background music for the modeling. He music, which included Chaka Kahn, Jocelyn Brown, Ger-mains Jackson, and the "rapin" scratchin" sound of the world in most Supreme Raund the world's had disc jockey who told the models that "my boss said [such music] attracts

Herbst, however, says the funk and soul music wasn't played because it's not what the club's patrons want to hear "I don't want new-wave music either, and that's white music." ne

Some other popular clubs, such as Confetti in Mission Valley and Bobby McGee's in La Mesa, train their disc jockeys or use those provided by their parent corporations. Typically, in such





corporate situations, the club will be provided with albums already selected by the headquarters office. If the individual club marager wants to purchase albums on his own, the headquarters will supply him with a list of recom-mendations. At Confetti, for example, the parent company, McFaddin Pro-ductions, supplies the local club with about 500 albums, plus the names of others approved for purchase. Customers at Contetti can make sugges-tions to the club's disc jockeys, but the disc jockey is not obligated to comply.

If many blacks believe that various forms of deterrent music limit the number of nightclubs at which they enjoy dancing, they complain just as much that they are limited in their choice of clubs designed primarily for ocializing, with dancing a secondary consideration. Among these blacks are too many blacks' and that Players
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(continued from page 9)
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Some other popular clubs, such as Confetti in Mission Valley and Bobby McGee's in La Mesa, train their disc jockeys or use those provided by their parent corporations. Typically, in such

while but who also enjoy a comfortable lounge where they can gather with other educated blacks and feel weicome and at ease. The Black Frog restaurant and bar in Southeast San Diego used to be popular with such blacks, but the Black Frog closed in December of 1983 and since then there hasn't been another club or lounge spe-cifically catering to middle-class blacks. Which is one reason Gil Brown began his "Private Affairs" gatherings last summer at the Cricket Lounge in the Mission Valley Holiday Inn.

Brown is a thirty-eight-year-old di-

rector of the city's Regional Youth Employment Consortium who, with several of his friends, organized the Friday-evening happy-hour affair at the Cricket Lounge. Under the terms of an agreement Brown reached with hotel management, his group would be welcome at the lounge Fridays from 6:00 to 9:00 p.m. "Private Affairs" wasn't exactly a club with a closed membership, but it was directed specifically at black professionals. Word of the gathering spread last summer in the black professional community, and the politicians, lawyers, engineers. and many others grew from an initial fifteen to 175, all of them drawn to an attractive setting that Brown made the more so by his addition of door prizes and impromptu comedy hours. In November, however, Holiday Inn management abruptly terminated its verbal agreement with Brown's group.

Brown says many "Private Af-

fairs" regulars later told him that it appeared obvious the hotel was concerned that its mostly white touris clientele was reluctant to gather and drink in a lounge catering to so many blacks. A black woman who regularly blacks. A black woman who regularly attended the Friday-evening gathering says a comment she heard muttered by a hotel employee convinced her that the "Private Affairs" parties wouldn't the "Private Affairs" parties wouldn't last long, "There was a group of us sitting at the bar," this woman says, "and we heard one bartender say to another, "Il be glad when these nig-gers get out of here." But hotel man-ager Felipe Castro denies that his deci-sion to terminate the "Private Affairs". sion to terminate the "Private Affairs" agreement had anything to do with color. Castro says that promoter Brown's policy of having his guests pay a two-dollar cover charge at the door was a violation of hotel rules. "The lounge, like the lobby and restaurant, are public rooms, and no

charge can be made to use them," Cas-

Brown's agreement with the Cricket Lounge was negotiated by a subordi nate of Castro's, and Castro says he was unaware of the cover charge until several months after the "Private Affairs" had been running. When he found out, he says, he allowed Brown to continue his gathering for several more months, as a favor to Brown. Castro also offered to let the group relocate to the hotel's banquet room. In that, Brown faced a dilemma. "After being up front in the lounge, I was converned our clientele would find it insulting to go to the back [banquet room]. If we had started out [in the banquet room], it'd be okay, but we worried that they would put it in the category of being taken from here and moved over to there. It was too risky." Rather than take the chance that his friends would be oftended. Brown re-

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fused Castro's offer. "We lost our business but saved our name,"

Brown estimates that seventy-five percent of the "Private Affairs" guests "believe in their hearts that the happy hours were killed because they were black." He now says that he be-lieves that Castro was in fact telling the truth about the cover charge violation but wonders whether 'maybe our color was an incentive for [Castro] to rethink the situation. . . . It's hard to know that had it been a white group, would [the hotel management] have cared? Unfortunately, you're never quite sure why. And that's what's hard to deal with — not knowing why."
wo years before the Cricket

Lounge incident, blacks lost another popular gathering spot. Since 1977 blacks and interracial couples had danced and socialized nightly in the small discotheque of the

Smuggler's Inn and Restaurant in Fashion Valley. "It was hot, really hot; just the place to go," recalls Ardy Shaw, a forty-three-year-old native San Diegan who works as an assistant to a newspaper editor and hosts a weekly talk show on radio station KSDO. "Interracial couples were accepted, then black guys came to meet white women, and black women came to meet the black guys," says Shaw, who is black and who first visited the Smuggler's disco as the guest of a white man. Twenty regular customers, more than half of them black, joined Shaw at the club three or four week. Another regular recalls that the crowd often numbered one hundred or more. "There were waiting lines to get

"," says this man. Then in the summer of 1981, Shaw says the disco's music changed ab-ruptly. No more Arthur Prysock or Lionel Richie. "They actually put on a

Gene Autry record," she remembers. 'We looked at the disc jockey like it was a joke, but he told me he was given that music to play and that he had to do it." Shaw says she and several friends 'stayed around for a half-hour be cause we just didn't believe it. But then the light dawned, and we knew what was going on. We got up and left." Another black who frequented the disco says he and some of his friends refused to leave at the sound of country-western music. "We just sat out the music," he recalls. Several weeks later, the music stopped al together. "We were going to picket, but decided to hell with it, it would just give them free publicity," says this customer. He recalls that several restaurant's management in Los Angeles and that one letter writer re-ceived a response. "It was just a runaround," he says.

Smuggler's general manager, Al Moitahed, says the closing of the disco 'had nothing at all to do with color We just wanted to bring in more busi-ness. . . . The disco fad was over so we switched to live music. It was a trend, we were forced to do it." Mojtaked admits, however, that despite the passing popularity of discotheques at that time and the concurrent rise in popularity of live bands, he could not be sure that Smuggler's had suffered any loss of business or bar receipts while catering to Shaw and her black friends. Moitahed later amended his answer to say that in addition to the necessary switch to live music, the disco had been hurting business in the Smuggler's adjoining dining room.
"There was no soundproof wall and the diners were disturbed." he added.

Controversy over the closing of Smuggler's as a gathering place for

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blacks raises an issue that further complicates the perception among San Diego blacks that they simply are not wanted anywhere in large numbers. Several club owners and nightclub disc jockeys believe that blacks may have on occasion mistaken as prejudice decisions that were actually based on economics, especially with regard to the change in music formats several years ago to replace disco. "The switch in music at that time wasn't prejudice," says Great Escape owner Martin Montoya. "Disco — with its flashiness, three-piece suits, and fake gold chains — was fading. Nightclubs are a fickle business where everything goes in circles," says Montoya. "If new wave dies, you switch to rock and roll. If rock and roll dies, you switch to funk and soul. If funk and soul dies, you switch back to Top 40. You do whatever it takes to bring people and their cash through the

Bernard Lipin says that's exactly

why he closed his Voyager disco on Shelter Island in 1980. Blacks active on the local nightclub circuit still believe that Lipin bowed to pressure from the San Diego Unified Port District (landlord of Shelter Island prop-erties) and neighboring businessmen who allegedly complained about blacks loitering in the parking lots and breaking in o nearby hotel rooms while visiting the Voyager. But Lipin says he pulled the plug on the Voy-ager's popular disco only because "business was falling down to the

point we were making no money. There was no violence, no break-ins. no problems." In an attempt to keep the disco open, Lipin says he gathered together ten of his regular customers and searched for an explanation as to why business, especially at the bar, had fallen off so badly. "We knew by researching the L.A. market that we'd get the black crowds when we opened that disco in 1977," Lipin recalls. "We didn't object to that." Blacks drove to Shelter Island from throughout the county to dance at the Voyager and listen to the music of K.C. and the Sunshine Band, the Spinners, and the Brothers Johnson. "It went over like a

house a-fire," Lipin says.

By late 1979, however, the crowds began to decline and revenue was fall-

ing, so Lipin asked the group of regulars gathered in his office to explain why business was sliding. "I told them. 'Here we have a place where you can come and congregate. Can't we get the word out in Logan Heights, in Southeast San Diego?' 'Lipin says he would have liked to rejuvenate his disco, but nothing developed from his meeting and the club closed. After

several failed attempts at different music formats, Lipin finally gave up and converted the club to a banquet room. This last July 3 he brought in a black promoter for a one-night disco event. The evening was advertised on XHRM-FM (92.5) and attracted a mostly black crowd of nearly 400, many of whom turned out because they remembered the Voyager disco. The promotion made money for both Lipin and the promoter, and Lipin says he'll probably repeat that experiment Which is proof, he says, that he didn't close the Voyager disco because he felt blacks were giving him a bad name or hurting business at the adjoining Kona Inn motel and restaurant, which he also manages. "Being a religious minority myself [Jewish], I do not

Lipin's experience with the Voy-ager's mostly black crowd did teach him that blacks are not necessarily

loyal to one place. Toward the end, he also had a problem with guests who would bring their own liquor and step outside to drink in their cars instead of at the Voyager's bar. This last matter - blacks not drinking as much as

whites — is confirmed by other club owners and by black observers of the local social scene. "Unlike some whites, blacks don't tend to go to bars or clubs in groups, so they don't buy lots of rounds," says Donell Smith, a local black fashion model who this year promoted the well-attended Friday-night functions at the nowdefunct Oz nightclub in Mission Val-ley. "And rather than stay in one club and get shiffaced, we'll move around and check out a few places." Great Escape owner Martin Montoya says that while blacks tend to order more expensive, name-brand liquor when they do drink, they drink fewer hours per night. "Blacks come out later," says Montoya, "usually 11:00 p.m. instead of 8:30, and they 'll stay maybe two hours instead of four." Bar owners often make up for this by asking steeper cover charges at the door; three or four dollars a head at clubs catering to blacks instead of the one or two dollars levied by clubs that attract mostly

Some blacks are at once mystified

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by and resentful of the fact that more club owners don't seek out their business. They note several examples of club owners who have promoted spe cial funk and soul nights only when the club in question was on the verge of closing down. "It's always the last re-sort," says Darryl Yarborough, a local black promoter who last year per-suaded the management of the old Flanigan's in Mission Valley to allow him to sponsor Sunday nights there. "Sundays were just dead there," re-calls Yarborough. "In a matter of weeks, I took it from zero to 300 weeks, I took it from zero to 300 people." When the manager saw Yar-borvugh's success, he tried to promote the Sunday nights by himself and, according to Yarborough, failed. Several weeks later the club closed down and was sold to new owners, who reopened

last month as Confetti.

Donell Smith, the fashion model, had a similar experience with Oz, Mis-sion Valley's former private club. Smith started promoting a Friday funk and soul night at the club this past January, and like Yarborough, he enjoyed almost instant success, filling the club to its capacity and selling up to \$3000 each night in liquor. In May. however, the club was purchased by National University, which will trans-

form it into a university library.

Aside from Montoya's Great Escape, the only other discotheque inten-tionally aimed at blacks is Spanky's, the popular Midway Drive nightclub that has been attracting blacks since 1979, when owner Yale Kahn began 1979, when owner Yale Kahn began promoting Thursday rhythm-and-blues and soul nights. Kahn realized that the closing of the Voyager meant more business for Spanky's, so he and disc jockey Ken Hollis began promot-ing other special nights, first on Thursdays and Mondays, then adding other nights over the years, until now the club plays black-oriented music seven nights per week. Kahn and Hol-lis agree that Spanky's success is due in part to location — a good number of the club's 200 to 300 nightly patrons are young blacks stationed at the near-by Navy and Marine training centers. Kahn's club, like Montoya's, ap-

peals to a certain segment of the black population — those who like to dance to loud music. This, however, still leaves a large number of blacks with-out a nightclub similar to the old Smuggler's or the Cricket Lounge or the Black Frog. Some black profes-sionals frequent Cynd's on Fifty-fourth Street or the T&T Lounge on

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Sixty-third, both in Southeast San Diego. Others travel to Cid's, a neighborhood bar in Tierrasanta owned by former San Diego Charger Cid Edwards. But Gil Brown, who or ganized the "Private Attairs" gather ings at the Cricket Lounge, says. "There's nowhere we're going now. It's terrible. There's a whole bunch of us out here. We're not elite, just professional. Spanky's is too young a crowd, and it's always dance, dance, dance. I like to dance maybe every two months, but now there's no club where

not going anywhere.

Donell Smith, the former Oz promoter, says flatly, "There's no place in town for sophisticated blacks. If we want to go to a nightclub, we go to Los Angeles."

If the black social scene in San
Diego is as limited and frustrating as

you can talk and socialize. So we're

not going anywhere.

many blacks suggest, why are there no complaints, no serious protests of any sort that people are being ignored, or worse, discriminated against? Those black lawyers, civil servants, teachers have experienced discrimination at the front doors and on the dance floors of local clubs seem to agree that protest ing to the clubs or to government agen-cies such as the Alcoholic Beverage Control or the Equal Opportunity Control or the Equal Opportunity Commission is generally a waste of time. "First, you can't prove any-thing," says Ardy Shaw, the black woman who was ford of Smuggler's someone else's, So you may complain someone else's, So you may complain agrees with Shaw that repeated inci-dents of discrimination — or the ap-pearance of discrimination — have led pearance of discrimination - have led to apathy among many blacks. "Being turned away from a club is kind of commonplace in San Diego," Brown says. "Once it's par for the course, it doesn't shock you as much, and you'll just let it happen." Brown also says that club owners today are more dis-creet in their efforts to deter blacks than they were in the mid-1970s, when blacks who lived in Southeast San Diego first began venturing out to Mission Valley and Harbor Island and Shelter Island, "I've been to clubs six for a cover charge and whites weren't," Brown recalls. "When you've gone from that to something subtle like dress codes and ID checks, you just tell yourself, 'I know that's been going on for a long time.' "

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THE DAY THE ROOF WENT ON

It took beer, wood, nails . . . and some more beer

Don't worry, you got plentytime before you have to get our. Richie Lockwood boomed cheerfully, sledgehammer in hand I started worry in the influence the gendle giant in surfer shorts and OB F-shirt swaing the harmore against the successories of my house. The sky's failing in, the sky's failing in, "in you doughter squaeded as

"The sky's failing in, the sky's falling in, "my doughter squeafed at the ceiling cracked. I gave her a box of crayons and fold her this was her only chance at life to draw, on the walls. She looked at me as though I were cray."

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He's the last to feave a party, sometimes slaving till dawn, always sometimes slaving till dawn, always ready with another story or joke, accompanied by sone more eigarctic and heer. Only an Elks meeting or the last of the beer will stem his end of-she-work daw aliscourses on any number of subjects from the space program to where his latest court case stands. Contractors are supposed to wait three days—not three hours—after signing a contract to start work. But I thurber doesn't care. He calls himself a sistewalk lawyer and makes and avocation of laking issues to court. Currently he is sting a car dealership that wants lease payments on a vocation of laking issues to court of the start of the start

On any given day at work he could get aw many calls from lawyers as from building suppliers.
Feisty as he is, his fite is settled now compared to his younger days.
His father, the Late Harold Delancer Hunber, was a lawyer and an early Point Lorna contractor who in the Ferric after wined the concession of the best of the red of t

his father's second wife drove him from their house. He took to fiving on his ower, making a decent fiving as hos hos as a Portinguese market while artending Point Lona High School. Ted took his first construction jed three months after radiadating from high school in 1963 married, and spent the next several season of the first part o

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Demolition of the house took barrely too weeks. Only three rooms of the original house remained, the ceta a skeleton of wall study shall traced the foundation. Anxiety arripped us as we realized that between at least, we had had a house. Now we consed a heap of cracked plaster and splintered wood. The scrap alone filled three hoge distributions of the proposal property of the proposal property of the property o

home again, period. We grew more assured as the men laid forms for the concrete toundation of the ground-floor addition. Literated on the bare earth enclosed by the forms were countiess Badweier bottles and cigarette burts. "Hell, we re not gonna deprive some archaeologist of a find like this." Ted said in answer to my meek request that they clear out the junk first. "Just call it the archives."

archives.

By early September framing for the walls was up. The carpenters seemed happy as they worked in the open air to the blare of country.

sundown, wine in hand, and smeller freshly sawed pine. Friends and families of the carpenters constantly cruised by, their conversations yelled from the street to the open house."Hey, Richie, that snot you

ichie Lockwood, age thirty-seven, is fed schief carpenter and former high school buddy. He plans to retire before he sforty and devole at his time to camping, fishing, hunting and surfing As it is, he heads down to Baja at every opportunity, sometimes with his two techage sons in tow, and a herfy supply of Budweierst and rum and Coke to get him through four or five days of outdoor living. He's a walking billhoard for Bud, and a will often outdoor living. He's a walking billhoard for Bud, and a will often more for lunch, and a six-pack right after work, before moving on to rum and Coke the work depth of the work is good to the work in the properties of the work depth of

Blond and handsome, with a broad, open face that thanges from tan to ruddy, depending on how hard he's been working or drinking. Richia es sentitive about his bill, he carries about 220 pounds on a six foot, one inch frame, and he supes, an uncuting battle with his legel from the rude. will reduce his waistline while h

His size, patience, and steady pace make him a one-man framing crew one moment hoising four-by-ten beams over one shoulder, another pitching a drill into rock-hard concrete or pounding a long row of mals with machine-wer seed.

machine gur speed.

I saw only his gentle side in the three menths he worked on our nouse. He seemed one of those few who consider all life to be a blessing and who retain the wonderment of childhood all their years. How about that surset. It is said while packing up his tools one September evening. Boy, I we seen some sursets—means you must have done something right that day and Good's giving it to you as a gift. Yep a freebig from God Rainbows too, sarie thing.

Nevertheless, legends of Richie

Nevertheless, legends of Richie the roughness, are legiots among his triends, his bar fights, his misadernates in Mexico, numerous injections of peucidin, and his serapes with the law like storming a union sheasiquarters to smash it up after union officials made off with members pension funds. That's the control of the members are law for the first period of the modern and described how he could not a second to be a terminal of the medical and described how he could not be a second to be a terminal second to be a terminal of the medical and a second to be a terminal second to be a terminal second to be a terminal of the members.

More than once Richte with his locked him out of their Ocean Boach burgalow, his few belongings thrown together in a paper bag on the front stoop.

"But Linda," Ted marries Richte.

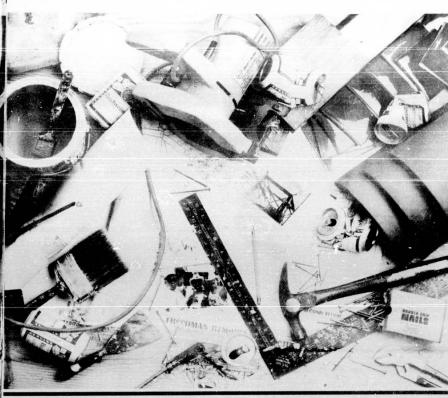
But Linda," Ted namics Richie "I know after fifteen years of marriage I must own more than

Despite his produgious capacity for figure. These saw Richie cruis, it work. He was hung were plenty of times, welcoming the sweat of work to storage the pain of a throbbring head, but he was never from: He is too proud of sworking all his the opposed proud of sworking all his the opposed proud of sworking all his the of work the truib notat. "When I was sixteen, I had \$11,000 in the bank and Dad was still taking the bis."

and June was stuff using the Dus-As I said, the frame of the newhouse was up in early September, and when a slew of tradestrene camsoon after to pilo the measurements of electricity and plumbing. I mistakenty assumed that the move hack in was immaner. I began the twenty or so trips to Tijuana and Tecate, looking for interior tile.

Ted k line was. "You'll be in by Thanksgiving." Then we reached No ember 24, and it changed to. You'll be also Christian. Unit Christmas Day. We stopped asking when it would be finished. "It aim my fault," I diworld ende in whi





By Maggie Locke

THE DAY THE ROOF

It took beer, wood, nails ... and some more beer

"Don't worry, you got plenty time before you have to get out." Richie Lockwood boomed cheerfully, sledgehammer in hand. I cheeriusy, steegenammer in hand, is started worrying the minute the gentle giant in surfer shorts and OB T-shirt swung the hammer against the stucco walls of my house. "The sky's falling in, the sky's

falling in," my daughter squealed as the ceiling cracked. I gave her a box of crayons and told her this was her only chance in life to draw on the walls. She looked at me as though I were crazy.

I was crazy, crazy with elation For eight months our hopes of turning our shabby, postwar tract house into a dream home overlooking the Pacific had been no more than blueprints, budgets, and petitions for the building permit.
Only two weeks ago it had looked as if the dream and the blueprints would be shelved indefinitely; our contractor had abruptly raised his price by \$14,000. But we found a new contractor, one who exuded a surplus of confidence that bordered on cockiness. We had signed the contract with Ted Thurber only three hours before. Now his Ocean Beach crew of would-be cowboys and aging surfers, led by Richie Lockwood, was raising a racket that demolished the tension of the wait along with the walls of our aging house in Sunset Cliffs. Ted Thurber, a distant cousin of

the late humorist James Thurber, is a thirty-eight-year-old good old boy whose graying beard and creased face tell of the years he has spent juggling jobs, family, get-rich-quick schemes, and lodge commitments. He considers the Point Loma peninsula the hub of the universe For the last ten years he has built and remodeled homes for the Portuguese families of San Diego's fishing industry. When the bottom fell out of the tuna-fishing industry last year, the bottom fell out of Ted's tool box as well. His last five months had

to us, our job appealed to him — not least because he lives only two blocks away and therefore could grab an extra hour in the sack. He's the kind of man who can use all the sleep he can get. When he works, he concentrates, country music from his beat-up radio filling the silences between hammer and buzz saw After work, several nights a week. he goes to the Elks Lodge or attends meetings for the Peninsula Bobby Sox league. The bumper sticker on

his three-quarter-ton pickup reads
"Be Kind to Animals, Kiss an Elk
He's the last to leave a party. sometimes staying till dawn, always ready with another story or joke. accompanied by one more cigarette and beer. Only an Elks meeting or the last of the beer will stem his end of-the-workday discourses on any number of subjects from the space program to where his latest court case stands. Contractors are supposed to wait three days - not three hours — after signing a contract to start work. But Thurber doesn't care. He calls himself a sidewalk lawyer and makes an avocation of taking issues to court Currently he is suing a car dealership that wants lease payments on a vehicle he considers faulty, he's seeking workman's compensation for his widowed disabled mother, and he's trying to foreclose on a partner's apartment project that has fallen behind construction schedule On any given day at work he could get as many calls from lawyers as from building suppliers. Feisty as he is, his life is settled

now compared to his younger days. His father, the late Harold Delamere Thurber, was a lawyer and an early Point Loma contractor who in the Forties also owned the concession for the rides in Belmont Park. His family split up when Ted was ten and he began bouncing back and forth between his parents' new households until his arguments with

his father's second wife drove him from their house. He took to living on his own, making a decent living as a box boy at a Portuguese market while attending Point Loma High School. Ted took his first construction job three months after graduating from high school in 1963. married, and spent the next several years "working the trade." Then he becoming enamored of drag racing. He raced eight years on the national circuit, the last three professionally, until he had to choose between racing or job and family; his wife d of raising their daughters on the drag strip. Of his second daughter, Ted brags, "She was born with grease on her forehead." So in 1971 Ted returned to San

were carefree and rowdy afterward

"You'll never get a lien notice from any of my men," Ted said with

October. Now I hoped only to have a Diego to begin contracting work in carnest, and he revived his father's company, Del Thurber Construction. house again, period.

We grew more assured as the men laid forms for the concrete foundation of the ground-floor addition. Littered on the bare earth Most of Ted's carpenters and subcontractors have been with him enclosed by the forms were countless Budweiser bottles and cigarette butts. "Hell, we're not since those early days. If Ted complains that his responsibilities no longer leave him time for Baia gonna deprive some archaeologist of a find like this." Ted said in answer fishing trips or racing, the crews are still going strong. Framing on our to my meek request that they clear house stopped for nearly a week when hunting season opened, and out the junk first. "Just call it 'the we lost more days to high surf and a good run of fish off Cabo San Lucas. But his men did form a hard-working crew, as diligent at work as they

By early September framing for the walls was up. The carpenters seemed happy as they worked in the open air to the blare of country music, and we were happy as we

He promised to give us a completion guarantee but we never saw it. Demolition of the house took

barely two weeks. Only three rooms

of the original house remained, the rest a skeleton of wall studs that traced the foundation. Anxiety

gripped us as we realized that before, at least, we had had a house.

Now we owned a heap of cracked

plaster and splintered wood. The scrap alone filled three huge dumpsters. I was seven months

time for the baby, due in late

pregnant and had long since given up hope of being in the new house in

freshly sawed pine. Friends and families of the carpenters constantly cruised by, their conversations yelled from the street to the open house: 'Hey, Richie, that's not you

workin', is it?"

ichie Lockwood, age
thirty-seven, is Ted's chief
carpenter and former high
school buddy. He plans to retire before he's forty and devote all his time to camping, fishing, hunting, and surfing. As it is, he heads down to Baja at every opportunity, sometimes with his two teenage son in tow, and a hefty supply of Budweiser and rum and Coke to get him through four or five days of outdoor living. He's a walking billboard for Bud, and will ofter down a half-gallon Thermos of the brew on hot mornings, have a few more for lunch, and a six-pack right after work, before moving on to run and Coke. He won't deign to drink any other beer and can easily distinguish bottled from canned. He

prefers canned.

Blond and handsome, with a broad, open face that changes from tan to ruddy, depending on how hard he's been working or drinking. Richie is sensitive about his bulk; he carries about 220 pounds on a six an unending battle with his beer-barrel torso, wearing an

His size, patience, and steady pace make him a one-man framing crew, one moment hoisting four-by-ten beams over one shoulder, another pitching a drill into rock-hard concrete or pounding a long row of nails with machine-gun speed.

I saw only his gentle side in the three months he worked on our house. He seemed one of those few who consider all life to be a blessing and who retain the wonderment of childhood all their years. "How about that sunset," he said while about that sunset. he said white packing up his tools one September evening. "Boy. I've seen some sunsets... means you must have done something right that day and God's giving it to you as a gift. Yep, a freebie from God. Rainbows too,

same thing."
Nevertheless, legends of Richie the roughneck are legion among his friends: his bar fights, his misadventures in Mexico, numerous injections of penicillin, and his scrapes with the law, like storming a union's headquarters to smash it up after union officials made off with members' pension funds. "That's cowboy law," Ted Thurber said of the incident, and described how he once took a tenant's stereo himself when the tenant refused to pay rent

"You got to be country to live

More than once Richie's wife ha locked him out of their Ocean Beach bungalow, his few belongings thrown together in a paper bag on the

front stoop.
"But Linda," Ted mimics Richie "I know after fifteen years of marriage I must own more than

Despite his prodigious capacity for liquor, I never saw Richie drunk at work. He was hung over plenty of times, welcoming the sweat of work to dissipate the pain of a throbbing head, but he was never drunk. He's too proud of his work, and he's proud of working all his life, of quitting high school at fourteen to work the tuna boats. "When I was sixteen. I had \$11,000 in the bank

and Dad was still taking the bus."
As I said, the frame of the new house was up in early September, and when a slew of tradesmen came soon after to plot measurements for electricity and plumbing. I mistakenly assumed that the move back in was imminent. I began the twenty or so trips to Tijuana and Tecate, looking for interior tile.
Ted's line was, "You'll be in by

Thanksgiving." Then we reached November 24, and it changed to. "You'll be in by Christmas." Until Christmas Day. We stopped asking when it would be finished. "It ain" my fault," Ted would chide us when we complained. "This job wasn't



By Maggie Locke

hell, the whole thing's been nothin

It took Ted two days to haul 900 quare feet of clay tiles from Tecate From Tijuana we hauled blue glazed vall tile, and each border crossing was an ordeal of waiting and questions — the worst when I was risked, eight months pregnant. I shouldn't have called the border guard an obnoxious son of a bitch, or joked that my stomach bulge contained more tiles I was trying to muggle. We laughed off these order skirmishes, full of anticination for the new house and new baby, comfortably set up in a small, rented house just across the street. Nothing could shake our

Until the roof problem. Nobody was home the day Ted. Richie and Bobby Schmersal framed our open-beam master bedroom ceiling that was designed to direct the eye skyward and out to the ocean. What they built looked like underside of a trestle bridge. One of the four trusses was placed only six inches from a wall with another truss in it. I don't know much about construction, but I could tell it didn't take two mammoth trusses to hold up six inches of spruce plank. I was

'Ain't no way those spans of tongue and groove are going to hold without sagging, I don't care what the plans say," Ted explained. "So we put in an extra truss." Bobby nodded in agreement. "And that wall there," he added, pointing to the trusses six inches apart. "It planed in off the mark, so we built it

I prayed that the ceiling could be undone and cursed myself for not paying coser attention to the blueprint (it did in fact include one more truss than I had thought) and Ted's plans for the day. I worried whether my husband, due home in a few minutes, would be angry.
He was furious. "What the hell

happened!" he yelled, pacing the bedroom.

Ted explained again, by now a little sheepfaced. "I knew

something was wrong," he admitted. "We can change it all right, but you better get that architect to draw something that will stay up.

Our architect, a cousin in Denver, had designed a romantic showcase of a house but the engineering details had continually run into problems. complicated by the distance and time involved correcting each one. It took four months to get the engineering approved by the city's building inspection department and now the roof still wouldn't work. But a long-distance call got the architect's approval to use fewer trusses, and the crew rebuilt the ceiling in time for our "topping out" the celebration of a roof over our heads.

The party celebrated more than that: it was also a celebration of working with this particular crew. They were probably pretty much like any construction crew, with calloused hands and brawny bodies letting loose with foul language and racist, sexist jokes that couldn't mask gentle hearts. Most of them were in their thirties; their security was the promise of another job. Life itself was present tense, something to be swallowed whole like a cold

By now I looked forward to seeing them daily at the job, their company a welcome contrast to my other companions. Besides, male attention in pretty short supply in advanced pregnancy

They had been shy at first meeting, barely looking up from the work at hand. Ted had made all the introductions, telling their stories until they opened up enough to talk about themselves.

ichie left after the major framing, but stopped by often for checks and chats. until he and Ted had one of their fights. Ted had come to work late one morning, in no rush, since waiting for a delayed shipment of windows prevented his doing anything except "pickup" carpentry (small jobs such as framing closets). Richie had already been there for half an hour, and he decided the sun was too hot and the surf too good. He tacked up a note reading "gone surfing," and headed for the beach. Ted, annoyed by the delays, told Richie the next morning he could take the rest of the week surfing, so

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he did. And the next and the next. Nobody batted an eye; the two have at least one fight each job, and this was it. But we didn't see Richie unti the next party

Meanwhile, the tradesmen filed in. The house was rewired, central heating ducts were installed, and water pipes were laid. I kept my requent anxiety attacks to myself in the face of their easygoing patience and confidence.

I worried about hall ceilings

hanging too low. "Halls are for ducts and that's where they're

going," said Ted.
I worried about the windows which were two months late, and I worried about the original hardwood floors cetting soaked by rain (this was months before the "topping out" ceremony and the security the roof finally provided). "Don't you know it never rains in Point Loma? Ted jibed. "It's just moist marine

As it turned out, the only two were before we even had the

My husband called him during an October downpour to complain about the warping floors. "It's raining over here, Ted," he began.
"Yeah, I know. It's raining over

here too," Ted replied from his house two blocks away. He did eventually come and make a futile attempt to pin up plastic in the wind And he did try to pursue the windows, needling the local distributor by opening his daily call with "Hello, is this the Missing Window Company?

I worried about the two-week holdups that resulted when the building inspector nixed the carpenter's work that did not match approved plans precisely.

We would wince whenever we passed the large apartment complex down the street. Construction on it had begun at the same time we started remodeling. Now it was fully landscaped and we hadn't yet started painting. But the men's humor and antics allayed our worries, among them the writing of checks so large that the numerals hardly fit the allotted space. Ted, especially, was more jovial on payday. "You got that draw ready yet?" he would ask "I gotta pay my subs, and my kids are walkin around with their cheeks

sunken in." He would make a sort of fish face to illustrate how much weight they had supposedly lost

And somehow, between the slowdowns, hunting trips, and bee breaks, a real house was taking shape: an octagonal-shaped. two-story home covered in white stucco that would look perfect anywhere next to the Mediterranean Inside, spaces alternated between small, private rooms and large airy ones with graceful curves and arches and French doors.

By the time the baby was born, on November 3, I almost believed we would be in by Thanksgiving Day. My absorption in the house broke long enough for an overnight hospital stay. Nicholas, just hours old, was in my arms when Ted came the next morning with the news that the building inspector had refused to approve the modifications we had made to the master bedroom ceiling

My husband looked at the peaceful baby and kept his temper "Ted's going down to the building department," he said. "Let's wait

and see what they say."
I couldn't wait. Two days later still a little shaky from staying bedbound, I accompanied my husband and Ted to the inspection department, where officials told us to get a local engineer to redesign the bedroom ceiling. A week later I returned to seek approval of plans designed by the third engineer I had approached. They finally passed. But by the time the new solution was in place in early January, we had spent another \$1500 for steel bolts, custom steel plates, and Ted's extra labor, and had a truss in our bedroom that looked strong enough to hoist up

cars for engine work.

Most of the finish work had been done by then - a delicate schedule of rotating trades that had begun in November. Jeff Sullivan was the first, hanging miles of drywall that had been stacked weeks in the living room right after plumbing and electricity had been roughed in. Chewing tobacco and comparing the difficulty of his craft to what Michelangelo faced painting the Sistine Chapel, he worked late into the nights under studio lights illuminated by a portable generator. His work had to be done before Tom Lugo could start applying stucco outside, otherwise the hammerin would crack the stucco. While Jeff

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smoothed texture over the drywall and fashioned arches, niches, and rounded corners in the walls. Tom's crew hand-molded stucco to a ways finish outside. As the stucco cured for a couple of weeks, Dave Burns, semiretired and a robust outdoorsman, set in birch cabinets. persuading us not to paint them as he bustled energetically to do the job before a fishing trip. Salvatore Salcione, always in a baseball cap with upturned visor, then worked with his men to set the ocean-blue rustic Mexican tile. Sal, which is all anybody ever called him anumbled good naturedly in a heavy Italian accent about the uneven Mexican pieces that he set as evenly as possible. His work was nearly finished by Christmas, when he brought a jug of homemade wine that would have better served as rubbing alcohol. Bob Berardenelli and his painters invaded at the same time, sheathed in moon-men outfits to spray the interior a golden white a job Bob complained never ended

with the constant touchups required after each crew left new scuff marks Cat, whose real name remains a mystery to the crew, meanwhile began laying new oak flooring in the iving room, finishing it to a golden brown sheen. One of the few tradesmen who didn't either smoke. drink, or cuss. Cat's strength at seventy-two years was a testament to clean living — or so he claimed. Instead, he whistled bird calls during work, filling the house with the

sounds of an aviary.

Ted's cavalier attitude toward "moist marine air" ended up with our having to buy a new living room floor after the flooring contractor refused to guarantee patching the old buckled one. Another \$1300, "I put down plastic, didn't 1?" Ted argued his way out of the bill. "Lain't responsible for acts of God . . . it's right in the contract."

A plumber and an electrician returned to install fixtures, while Ted's latest carpenter, ever-quiet Steve Wilson, set doorknobs and mouldings.

Everyone minded his own business during working hours. But whoever was around at quitting time invariably joined the ad hoc group that collected out front for beer, invine for at least half an hour more often into the night, as long as there was someone willing to go buy some

Installing Spanish roof tile was the last major job on the house, which now stood like a wedding cake with three levels - deck, ground floor, and upstairs - iced in white, Continental blue trim accenting doors and windows. The job was handled by Bob Anderson and his father Carl, who is an Arabian horse rancher when he's not roofing. The two maneuvered precariously on the rooftop, sweating bare-chested from the arduous labor.

We were finally down to the last details, me putting in shelf paper and drawer pulls and Ted installing appliances and still mouthing off. Well, I'll fix this for you, I guess, he said, using a shim to level the refrigerator on the uneven tile floor. 'cause that's the kind of guy I am

and you better get that shelf paper in fast or you won't pass final

inspection. I brought over the last of the six-packs I'd provided every Friday for the last six months; when we'd signed the contract, Ted said Friday beer was the homeowner's responsibility, and threatened to put it in writing

The last time I saw them all together was at the afternoon housewarming bash we threw for the crew, their families, and our friends even our architect cousin came from Denver to take Ted's jabs. Ted displayed a pillow and can of mastic to the crowd, announcing he needed help to tar and feather him, the noose he had made when the roof problems first arose still hangs in the backyard.

Almost everyone had left by 9:00 p.m., and Ted and some of the crew moved into the kitchen to finish the keg and exchange homeowner stories. Ted bent over double and held his back, imitating a client he called the Sea Witch giving orders. He recounted for the hundredth time how the police came for him on both the first and last days of another remodel. "It was on a dead-end street and I had an encroachment permit to pile dirt. The day we started bringing in concrete block, we started loading pallets right in front of the dirt pile. The boyfriend of a neighbor across the street who happened to be a police sergeant — couldn't get in the driveway with his boat, so he called the police . . . told me my permit wasn't valid but he wouldn't verify it. This sergeant started giving me shit, so I smacked him — decked him right there. He put out an officer-in-trouble alert and thirteen police cars were there in five minutes. I was tackled, handcuffed. and brought down to jail. Got out after a long discussion with the

captain "Then, just before the carpet went in. I had a party for my men . always try to have a party, 'cause the ouvs bardly ever get to see the finished product. I invited fifty but somehow 200 people showed up. I went down to Sunshine Liquor an bought every can of Bud they had

He laughed. It seems that one of the landscapers, drunk, started yelling obscenities at the woman neighbor. the one with the police officer for a boyfriend, and she called the police The police gave the party one hour to break up. Two hours later they were back with builthorns to clear everyone out, and Ted was locked up in the squad car. "Yep, got busted at the beginning and end of the job," fed grinned, raising a beer. "Why do it if it ain't fun?

My husband and I went to bed at midnight, leaving Ted and his crew to lock up. Hearing them stagger out in the early hours, I realized how much I was going to miss them. In six months they had got me smoking again. Not only that, but I now kept the refrigerator stocked with beer and listened to country music when nobody was around. Somewhere along the way, building the house with these people had become as

important as having the house.
I see Richie sometimes at the Ocean Beach pier, studying the surf Sometimes a few of the others will come by Sal to touch up tile grout Dave Burns to drop off a bag of home-grown avocados. And always there is Ted, forever astonished that there are people who are too dumb to understand the inner workings of a toilet tank, but stopping by to fix it his way to the Elks Lodge, "'cause that's the kind of guy I am.

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Notes from the Mound



JOHN D'AGOSTINO

It was nearly 2:00 a.m., Houston time, when the phone rang in guitarist Peter Sprague's Del Mar home. "Hello."

through a series of chords that Peter had me. There are low-density and ensity series, and I had learned, for regardensity series, and a not carrier, one example, that you can construct twelve different guitar chords from a major seventh. Well, I was having trouble finger-ing some of those chords and was wonder-ing if any of them had open strings, and I

media. But not long after he ascended to the major-league ranks in 1981. Show found himself under the magnifying glass-es that many sports reporters wield in their attempts to sniff out eccentricities in pro athletes

Soon there circulated stories about Show the Thinker, who would take along a suitcase full of books on philosophy. suitcase full of books on philosophy, psychology, and seince when the Padres were on the road. Show would readily offer discursors opinions on a wide variety of topics — opinions based on extensive reading and analysis. — and in his spare time he was more likely to curl up with texts by Ayn Rand. Schopenhauer, Artistotle, or Nietzsche than with such baseball tomes as Ball Faor or The Uniprie Striker. Back, or the detective and mystery novels favored by a number of traveling ballplayers. He had little time for baseball when our of uniform.

ou! of uniform. out of uniform.

Eventually, Show's reputation as a member of the literati and an outspoken theorist would set the stage for both minor and major controversies. As to the former, several people, including Padres manager Dick Williams, have suggested that when Show has problems on the mound it is because by thinks to pruch, an aprice of the problems of the mound it is the stage. snow nas problems on the mound it is because he "thinks too much," a notion that Show has rejected often and uncategorically. A more recent, major controversy continues to swirl around Show's political beliefs and affiliations. The brouchain began innocently enough with a brief paragraph in Tom Blair's San Diego

Union column dated June 15 of this year, in which it was mentioned that Show and fellow Padres Dave Dravecky and Mark Thurmond would be autographing base-balls at the John Birch Society booth at the Del Mar Fair. By the time I met with Show on the morning of the Padres final game before the All-Star break, that gossipy spark had been fanned by the Los Angeles Times into a raging conflagration. Show greeted me in the humid Padres locker room that Sunday morning wearing noth-ing but a pair of gray gym shorts and a beleaguered expression. Like most of his teammates, Show appeared to be waiting until the last possible minute to don the doubleknit Padres uniform and traipse out into the sweltering July heat.

into the sweltering July heat.

"Have you seen the morning paper?"
asked Show. I hadn't. "Wait'll you see
it," he said, shaking his head and rolling
his eyes, "Front page of the Times sports
section, all about Dave, Mark, and me,
and our membership in the Brichers." He
seemed cager to set aside the subject, and
dismissed the article's, most sensational dismissed the article's most sensational aspect — mention of the Birch Society's alleged racist policies — by way of synopsis. "The allegations of racism are totally off the mark. All we [in the society] are saying is that there is a conspiracy in this country to undermine traditional American beliefs and values. And it isn't the type of

beliefs and values. And it isn't the type of conspiracy that features little Commies skulking and hiding behind rocks. It's much more insidious." The former physics student explained, "If you know anything about science, you know that nothing happens by accident. There is a design and a reason for everything. "Now," he said, settling into a Tolding chair and learning back against a wall, "the properties, into which at regular intervals throughout the conversation he would bend over to discharge a wad of brown, viscous spittle originating in a checkful of chewing tobacco. I asked him figiren his twenty-year obsession with if, given his twenty-year obsession with the guitar, he had at some point found it necessary to make a career choice between baseball and music, and, if so, why the former had won out. The response was

any nas trace parts. The tirst two parts are pragmatical, and the third is more philosophical. One, I chose to go into baseball [instead of music] because I was good at it, because it provided me with a viable chance to do well and make a lot of good all, occasion in provinces in a without charge to do well and make a lot of without charge and another than the provinces of the provinces are a superior and the provinces are a superior as a superior and the provinces are a superior as a superior and the provinces are a superior and the pro

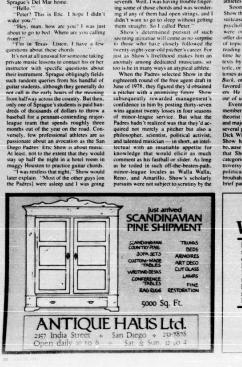
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guitar right now that's really new. So I can't — and shouldn't — compete in th market. But I can compete in baseball. Like most professional athletes. Show relishes competition, but only if he feel-that he has a reasonable chance to succeed his decision first to pursue a career in base-ball was inevitable. "Baseball is just as competitive as music, but there's an important difference between the two. In base ball, if you're skilled and persevering and manage to avoid serious injury, you will do well. If you hit .300 or as a pitcher win twenty games, no one can argue with those stats or take them away from you. But in music you can be great like Peter [Sprague] or Joe Pass and never make the money that musicians who have no busi-ness picking up a guitar are making. So there's more frustration and injustice and heartache and depression associated with

music and those who want to be true musi-cians than there is with baseball." Despite their obvious differences. Show finds sports and music very complemen-But he admitted that a few years ago sports and music seemed philosophically incompatible. In the Sixties and early Seventles, many young musicians considered sports too "straight," too representative of traditional. "Establishment" pastimes. Show agreed that there seems to have been a change of attitude among his contem-poraries. "I think we all grew up," he

said. "When we went through that period years ago when we were all wearing long hair and everything, we were really mak-ing an anti-Establishment statement. Some of that statement was good, but in retro spect most of it was negative. We fell into the trap of a lot of left-wing ideologies, many of which were well-in:ended in the beginning but then got sidetracked and exploited by different groups. I think that as our generation matured, we came to realize that life is a lot of things. There's a whole universe out there and music is a part of it and sports is a part of it and politics is a part of it, and they aren't exclusive of each other."

A case in point is Show's current politi-cal persuasion. "There's no reason why you can't be a jazz musician and also a baseball player or a John Bircher or, for that matter, a member of the Black Pan-thers, 'he said, emphatically, ''A lot of things out there may seem separate but really aren't. For example, a lot of the principles that apply to music also apply to sports, and to other things, as well. These days, it's possible to show interest in a number of seemingly disparate fields and

"It's funny." Show continued, grin-ning, "but whenever I see [renowned local bassist| Bob Magnussen, I want to talk about what he was thinking when he played a certain progression of notes, and he wants to talk about what I was thinking the night before when I struck out [the Montreal Expos'] Andre Dawson. Every-body wants to know what it's like on the

Show's energies these days is, of course, framed by foul lines and outfield fences. But it wasn't always so. The pitcher's earliest compulsive preoccupation was not with the sound made when a white.

a bat), but with the sound of an electric guitar. Show may have been drawn to that sound earlier in life than some musicians, but it made its first impression on him in a way that is familiar to many

"It was the Beatles — the Ed Sullivan [show] appearance in 1964," he laughs, recalling one of the great moments in popular music history. 'I was never the same after that. I was only eight or nine, but I fell in love with that sound; I had to have a guitar. The day after that show. everybody at school was talking about it. and I met another guy who was just as insane about [the Beades] as I was. We formed our first band when I was in the fifth grade, and it was just Beatles, Beatles, Beatles — then the Animals and a few other groups. By the seventh or eight grade I was memorizing Jimmy Page and Jimi Hendrix licks. I was totally self-taught un to that time. For a while I was into the hard-core metal stuff. Deep Purple. Black Show emits an embarrassed chuckle at the mention of the group whose gross, mock-occult image is hardly in keeping with his Christian faith. "Ther I heard the more progressive groups. John McLaughlin's Mahavishnu Orchestra. Chick Corea. Yes. I was amazed by that kind of playing, and I wore out all my

my tastes became more sophisticated. found myself drifting away from the rest of A pivotal point in Show's development

as a guitarist came a few years later. "In the early Seventies I could do most of the early Seventies I could do most of [Deep Purple and Rainbow guitarist] Ritchie Blackmore's leads, and I'd memorized just about all of [the Mahayishnu Orchestra's Linner Mounting Flame. Now at that time I thought I was pretty good. But I was really sort of feeling my way along blindly, memorizing thing here and there and relating them to differ-ent parts of the guitar. And then at a party one night in 1975 a friend played an album one night in 1973 a Irend played an album by Jiazz guistray! Tal Farlowe doing "Stella by Startight" and I realized I didn't know anything and that I'd have to get back to the drawing board and really learn guitar. So 1... cut my hair." Show laughs again, "and practi-cally gave arous my '59 Strat [a 1959 Fen-der Stratoscaster, a vintage, much-soughtder Stratocaster, a vintage, much-sought-after instrument! for a Gibson 355, which was a compromise axe on which I could play either rock or jazz.

But probably the greatest impact on my development came when I first heard a recording by [legendary gypsy jazz guitarist] Django Reinhardt. I was totally blown away, and I started to play acousti notion away, and I started to play acoustic guitar, trying to play like Django — which is hard. Listening to Django was a turning point for me, like when I was a kid and first heard an augmented chord against a minor seventh — a beautiful sound that evoked certain emotions in me and made me think

about life and my attitudes, and simultaneously gave me pleasure and a feeling of anxiety about the future. After [hearing Reinhardt] I bought only jazz albums. I have more than a thousand albums and probably 600 of them are jazz and prob-ably 400 of those are by guitar players. So I've heard just about every jazz guitarist l can think of, and I have albums by just about everyone I've seen, playing in every conceivable style. I'd listen and listen and listen and try to memorize and at the same time I taught myself to read and write music, and to transcribe. I just tried to learn as much about the technical side of music as I could.'

Show's suddenly accelerating musical owth coincided with his maturation or growth coincided with his maturation on the pitcher's mound, and by 1981 he had graduated from the backwater towns of single-A and double-A ball to the Padres' riple-A and dour-e-A bail to the Paures virple-A affiliate in Hawaii, from which the next promotion would bring him to the parent club. One day on the islands Show parent club. One day on the islands Show picked up a maguire that featured an article about San Diego's Sprague. "Here was this guitarist lattling about horn players—relating his guitar playing to that of the great horn improvisers," said Show. "I found that pectry Jascinating. So when I got called up the Padres brought him up to the big team in September of 1981], the first thing I did when I arrived in San Diego was go to the Blue Parrot in La Jolla to hear Peter I was completely blown away. Then the property was proposed to the Blue Parrot in La Jolla to hear the peter I was completely blown away. Then the peter I was completely shown any. Then the peter is a possible peter peter peter in the peter is possible peter peter peter in the peter is possible peter pe

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stuff. He just seems to know everything." When asked about Show's abilities as a guitarist. Sprague reciprocated the com-pliment. "I'd say that Eric is actually pretty advanced," said Sprague. "I don't fol-low baseball, so I didn't really know who he was when he first approached me. But friends of mine who are into sports were impressed when they heard I was going to work with 'Eric Show.' As it turns out, Eric's a very intuitive player, which is im-portant. He's a Joe Pass-type of player. He doesn't hear the 'modern' thing yet, but that'll come. I think he's going to be an

excellent guitarist."

Show is more modest in his se'fappraisal. "The better I get, the more I see what I have to do, and sometimes I wonder if I'm too hard on myself or whether I'm stuck in a never-ending cycle in which I feel confident one minute and intimidated feel confident one minute and intimidated the next. I hear some jaze guitarists that I wouldn't be afraid to sit in with, but then there are others, like Pat Martino, who are so good that I don't know what I could possibly contribute. It's so intimidating to sit down with someone like Peter or [local jazz musician/educator] Hal Crook. When jazz musician/educator Hal Crook. When you work with guys who are that good, even when you know that they aren't being patronizing, you're wondering, 'leez, I'm holding this guy back so much — why am I even playing?' ... Show's reservations about his profi-ciency on using have with trans exceptions.

show's reservations about his provi-ciency on guitar have with rare exceptions prevented him from performing live in San Diego, although he has on occasion driven to Palm Springs to play in small clubs there. But he admits that his reticence to go

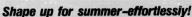
public with his music is only temporary; he plans to make music a second career. In discussing what he hopes will be his future as a professional musician. Show con venes the scientific, philosophical, artis-tic, and theoretical characteristics of a per-sonality that has prompted his teammates to refer to him teasingly as 'Mr. Wizard.

"I'd really like to go into music full time after baseball," he said thoughtfully, "and to be honest with you, I may be at an advantage in that respect because my advantage in that respect because my baschall earnings will probably make it unnecessary for me to go through that horrible period of dues-paying that so many musicians have to deal with. My problem will likely be a philosophical one. You see, to me music is mind translated into frequency, but it's what you do with that frequency, but determines whether you're frequency that determines whether you're making music or noise. A lot of music today is just frequency/noise. For example, we have groups such as Kiss and Mötley Crüe, and if you stretch your imagination and in my opinion significantly lower your intelligence level, you might consider their stuff music. I consider it merely en-tertainment in the broadest sense of the word, not even in the true sense. And I think that if you're a serious musician, you'll gravitate toward the nonentertainment side of music.

"The ultimate thing for me would be to play straight-ahead jazz, but that doesn't really sell well because the record industry is geared to the seven-to-seventeen-year old market. Older listeners who've been around awhile tend to be a little more intel-ligent and selective in their music, but they can't be depended upon to buy albums and concert tickets. So the music must be kept fairly simple for the younger listeners."

Show leaned forward for emphasis "Now I'd like to be able to make a decent living playing music — I'd like to play something that will sustain me until I feel I'm good enough to move strictly in a jazz direction. So I'm thinking I might try to make it in music the way [jazz-turned-pop guitarist] George Benson did it, not necessarily by playing dance music, but by play ing something that I could have fun with that would also appeal to people. If I did a semi-Benson trip, I could water down the music a little bit but still be true to it, which is very important to me. As it is, I can play anything I hear the rock guys doing — I can easily copy anything I hear on the radio. So I think I'd have as good a chance as anyone to make it in music with the proper backing and, of course, a lot of

hype."
It was by now close to game time and the rest of the Padres had already gotten dressed for a contest with the Pittsburgh Pirates. As Show moved toward his locker stall, his thoughts returned to baseball





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OUARTER NOTES

classy - nor Agnes DeMille's classy — nor Agnes Demille's Rodeo has anything to fear from this latest steer-wrastler, and the Joffrey itself gave us the proof by programing Rodeo on one program in the same place given to Jamboree on the other. Rodeo is still fresh and delightful; the wonderful delightful; the wonderful Copland score was brilliantly performed by the San Diego Symphony; and the Joffrey dancers, totally in their element, showed off their technique and style with great The two ballets by Jiri Kylian of the Netherlands

Ballet offered San Diegans a good perspective on this young choreographer's work. His version of Schoenberg's Transfigured Night and of Berio's Folksongs (the ballet is called Dream Dances) acquainted us with his flowing. romantic, impetuous vocabulary, and revealed his close adherence to the scores Dream Dances showed his wit and playfulness, and Transfigured Night showed his passion. The latter ballet, however, remains inferior to Tudor's Pillar of Fire (to the same score), because Kylian confuses the simple dramatic plot by introducing two couple instead of one and adding another pair of men for a section near the end. The orchestra, under Allan Lewis, played the Schoenberg score beautifully, and Shirley Close

was the engaging mezzo soloist in *Dream Dances*.

The other dance the Joffrey offered was Paul Taylor's Cloven Kingdom, performed with immense energy and precision, above all in the exuberant pas de quatre of the men. With its raucous clatter of different styles, its crazy hats. and its atmosphere of anything-can-happen-next, Cloven Kingdom remains as happily silly as ever, and the Joffrey danced it even better than the Paul Taylor Company does.

TURANDOT I was able to go to only one of the Royal Opera's productions in Los Angeles, the new staging of *Turandot*. I understand that both *The* Magic Flute and Peter Grimes Magic Flute and Peter Grimes showed this great company at its best, but Turandor, for all the inventiveness of its staging, was not the thrilling affair I had hoped it would be. Andrei Serban was the

director, and he decided to do

this Chinese-Italian opera in something like a Japanese kabuki style. Sally Jacobs kabuki style. Sally Jacobs designed a set representing a three-tiered courtyard; the chorus sat or stood on the three levels, watching the action down below as though it were on the stage of a theater. This theatricalism (so opposed to the extravagant fairy-tale "realism" of so many realism" of so many Turandot productions) was enhanced by many beautiful inventions: the great disc of the moon, descending from the flies; huge masks of the ively virgin Chinese

princess's former victims, the suitors who had failed to solve her three riddles and had consequently been decapitated a wagon with the terrifying executioner posed on it, and with the latest victim, the pale little Persian prince, penned inside; the floating cloud-throne of the Emperor, its ropes and pulleys fully exposed in true theatricalist fashion, Mr. Serban also fashion. Mr. Serban also devised a quasi-kabuki style of acting, very stylized, very oriental, which only Gwyneth Jones, in the title role, seemed comfortable with. Miss Jones's As Turandot, Gwyneth Jones

under Mr. Serbar 's direction she gave Turandot a human reality — an emotional complexity and vulnerability that I have not encountered in previous productions of the opera. The price for this admirable intimacy, in character and setting, was a weakness in the big splashy scenes, such as that of the entrance of the imperial court in act two. For the usual grand procession, Mr. Serban substituted a lovely, slow, stylized dance by "Japanese" dancers costumed in white and gold. This was visually lovely, and dramatically intelligible and dramatically intelligible, given the overall style of the production. But Puccini's music is not kabuki music, and the lavish crescendo of spectacle he envisioned is incorporated in the score; the low-key staging, consequently, either was irrelevant itself or

its story.
As for the music, I was all in all rather disappointed. Colin Davis, as far as I could hear, lacks a passion for Puccini: his conducting was adequate and

made the music irrelevant. Mr. Serban's staging was really not a staging of Puccini's Turando, but of the play by Gozzi it is based on; what the director did

not seem to recognize was that the style of an opera is to be found in its music as well as in

acting was often exquisite, and

unexciting. The famous Royal Opera chorus was naccountably ragged. There was thoroughly good singing only from Placido Domingo as Calaf, and even he did not sound or look as much in command as usual. He evidently did not take to "Japanese" acting, doing his usual Italianate thing but with a certain unease, as though he was not quite sure which country (or style) he was supposed to be in. Vocally, he was impeccable, but the conductor rushed his arias mercilessly, leaving this sensitive singer no time to shape the tender and heroic phrases of, for example, Nessun dorma.

exhibited her familiar vocal traits: a very loud voice, a very big wobble, screeches at the high end, and a lot of intelligent musicianship. This was the first time she had sung the role, and I see no persuasive reason why it ought not to be the last time too. No one else sang particularly well. Yoko Watanabe (Liu) has a small voice with a flutter and with little expressiveness.
Robert Lloyd (Calaf's father. Timur) sang as though he had a mouth full of jellyfish — a horrible image, but an accurate one. Robert Tear was pleasant as the Emperor, but anybody could sing that. The Royal Opera's comprimario singers, on the evidence of this production, are remarkably poor. I have never heard a worse Ping, Pang, or Pong. and the Mandarin was at subprofessional level



as much verve, wit, and show-biz know-how as ever.

Calloway and his band

appeared at the San Diego Zoo's Wegeforth Bowl. The outdoor, daylight setting in an amphitheater is no doubt more

suitable to performing seals than to these elegant nightclub performers. But the seventy-

concession to the setting was to

replace his traditional white tails with a relatively subdued beige tuxedo with dazzling satin lapels. The undiminished

six-year-old star's only

San Diego jazz lovers, having been deprived of the Festival, and having been further shaken by the closing of our most important jazz club, the Crossroads, had their spirits lifted last week by the appearance here of a truly legendary jazz musician. Cab Calloway became a star in 1929, leading his big band at Harlem's Cotton Club. His unique high-energy style combined swing with camp humor in a celebration of Harlem local color. An unbelievable fifty-five years

and scat passages overcame any difficulties that the size of the Wegeforth Bowl might have presented. He pranced. trucked, and cakewalked around the stage, defying time and risking cardiac arrest, to turn each of the pop tunes that make up his repertoire into a zany personal statement. His forte remains humor. "It Ain't Necessarily So" and "Minnie the Moocher" are

still the high points of his act. In the former he turned his scal

shouts, expressive melismas

passages into nonsense Hebrew in reference to the Biblical subject matter, and he made good use of the moat surrounding the semicircular thrust stage to pantomime the story of Pharaoh's daughter finding the infant Moses. "Minnie the Moocher" proved itself still able to knock out any participation in the "hi-de-ho" passages was so rousing that even the nearby elephants and This song is Calloway's signature tune, and he has perfected it to a fine point; wonder his performance of it in the film The Blues Brothers stole the show from such younger stars as Aretha Franklin and Ray Charles

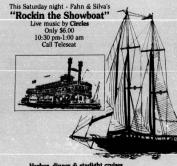
His female vocalist now is his beautiful daughter. Chris Calloway. She sang four more-or-less insipid pop songs in a style reminiscent of Nancy Wilson's — which wrenched us back from Harlem in the '30s to Las Vegas in 1984, a trip we could do without. The band did a good job of adapting

style, and Miss Calloway's obviously tickled papa generously restrained his antics and confined himself to conducting and beaming proudly. Whatever its motives in familial piety, this part of the show was doubtless a physical necessity. Even Cab Calloway cannot be Cab Calloway for a full-hour set. His kind of frantic, all-out performing demands a rest. While he was relaxing, his daughter redeemed herself with a very funny novelty tune. 'Gimme That Wine,' done in a camp black dialect and with echoes of Fats Waller, and so bringing us back to the swing era where the Calloway spirit has its true

ome.
It is interesting that It is interesting that
Calloway has dropped "Reefer
Man" from his show — a great
tune that was one of his most
popular in the Thirties. No doubt this paean to marijuana no longer seems a hilarious bit of Harlem local color to Calloway's predominantly white middle-age audiences, whose children are now victims of the "amusing" Reefer Man. Perhaps to compensate for all those decades of performing a prodrug tune, the one modern song Calloway offered — in his own unmatchable style, of course — was Danny O'Keefe's antidrug ''Good Time Charlie's Got the Blues. Cab Calloway's

contemporaries and pals — Pops and Fats, the Duke and the Count — are all gone now But Calloway swings on. seemingly as timeless as his spirited and humorous music.

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few pleasing moments. It is one of those Far-west cowboy numbers, in which the techniques and attitudes of classical baller are ironically juxtaposed with homespun American material. There are some distinguished ballets of this type, and *Lamboree* simply does not measure up to the formidable competition. Teo Macero's music is pop pap, and the chrorographer's

the choreographer's inventiveness is in low supply.

especially in the concluding section where he has the dancers doing little more than

dancers doing little more than running around in circles. Only in the limpid "Prairie Psalm," a tender pas de deux, is Arpino at his expected level. Neither Balanchine's Western

Symphony - so sassy, so

JOFFREY BALLET

The Joffrey Ballet — once again an offering of the San Diego Arts Foundation —

Diego Arts Foundation— returned to the Civic Theatre last week with two programs. There were two ballets by Gerald Arpino, the company's associate director and resident choreographer, one on each program. Italian Suite, set to the music of Ermanno.

Wolf-Ferrari, is a charming, light, neoclassical ballet, in the choreographer's familiar deft style. It is, basically, a

divertissement, with no more

serious pretensions than those of the music: lovely, graceful, a bit thin. Jamboree, the other Arpino ballet, struck me as a

manifest failure, in spite of a

the music of Ermanno

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Skip Breakfast



JEFF SMITH

Watching Lee Kalcheim's domestic comedy Breakfast with Les and Bess, which opened last week at the Cassius Carwhich opened last week at the Cassius Car-ter Centre Stage, is like ordering a morning meal at a fast-food restaurant on its way out of business. The waitress hands you a out of business. The waitress hands you a multicolored menu. with several tasty dishes graphically depicted — and with to yourself, maybe this won't be so bad after all. A glass of water materializes as you ponder the scope of your appetite. Then the waitress returns. You order. "Nope, sorry," she says, "the chef doesn't prepare that dish anymore, or the three breathers are the stays of the s danish looks like it swam here from Denmark — last year," you observe. "It's got the barnacles to prove it." She doesn't

see the humor, or your growing gastronomic terror. "Take it or leave it," she says. What ill is the 2"bust the coffee, I guess. And make it a double."

Breakfaw with Les and Bess follows a similar downward path. From afar, the concely looks like an undernading but potentially interesting evening of theater, and wife morning-radio-show team) and the era in which it takes place (1961: a limbo year between the decline of the Fifties and the death of President Kennedy) suggest the possibility of — if not sculpted moral truths — at least some sunny-side up humor basted with occasional nisights. Les and Bess viers for both, and it is very itself, when it strains for significance. If plays could fly, Breakfaw with Les and Bess would be a dirigible: it is lighter-than-air—and filled with hot air as well.

Kalcheim based his comedy on Drorthy.

Kalcheim based his comedy on *Dorothy* and *Dick* (Dorothy Kilgallen and Dick Killmar) and *Tex and Jinx* (Tex McCrary

and Jinx Falkenburg), radio programs popular in the late Fifties. In the play, Les Dischinger is a former sports writer. His wife Bess writes a gossip column and, like Dorothy Kilgallen, is also a panelist on a What's 4th Lime-1-like television show For ten years they have hosted a half-hour program ralk show from their posts New. morning talk show from their posh New York apartment. Famous for hobnobbing with the famous, Les and Bess have a large audience of dedicated listeners who look forward not only to the couple's interviev s with the likes of Leonard Bernstein and Princess Grace of Monaco, but also to the details of Les and Bess's extensive party life, and to the latest antics of their two children David and Shelby, both of whom

have required increasing amounts or

sychotherapy over the years.

Breakfast with Les and Bess, which chronicles three consecutive mornings, takes a behind-the-mikes look both at the chronicles three consecutive morning these abendine-the-mixes look both at the changing lives of the characters and at the changing lives of the characters and at the changing lives of the characters and at the changing lives of the choice by the playwright.—— at least for sociology buffs. Change was in the air in 1961, though few people realized it. Prosperity abounded, the White House resembled Camelot, and countercultural elements —— like rock-and-roll (which was shifting from black to white), freedom rides in the South, and the wanderlust impulses in the novels of Jack Kerouse—appeared destined for far shorter lives han appeared destined for far shorter lives has strengthen the change of the changing the strength of the changing t

The sociology is interesting. What Kal-cheim does with it is not. Les and Bess divides down the middle into two different plays. The first act (like the second, about fifteen minutes too long) is an after-dinner-theater mint — cute and breezy. Les and Bess arise to do their show, only to Les and Bess arise to do their show, only to learn that their impish son David has driv-en his car into the lake in Central Park and is in jail because of it. These revelations come as no problem to Les, a zany kinda guy who is sympathetic even to his son 's motive: David did it to impress a girffriend with his daring. A bit more of a problem. with his daring, A bit more of a problem, shorts looking for the bathroom. It seems shorts looking for the bathroom. It seems shart seems are the service of the shart of the shart a two-day courtship. She fell in love

with him simply because he did something practical. And given the lighthearted (and lightheaded) farcical doings of the rest of act one. Shelby's instantaneous choice makes sense. Practicality in this household is as rare as Les waking up without a blood-strangling hangover. In the first act of Les and Bess, the

adults are children, and the children are childish too. Then, as if the playwright suddenly realized he was writing a play instead of a television script the has written many successful ones), act two gets serious—and Eighties. Both Les and Bessellie that their fame has trapped them into trivial lives. They have neglected their children and each other. They have neglected their children and each other. They have neglected their children began when the program began. "Les says, supparently for those in the audience who either missed the first act or who legt through its nondreastening mayhem. Worse yet in Kalcheim's scheme of things, the couple's ratio show could be canceled instead of a television script (he has written Worse yet in Kalcheim's scheme of things, the couple's radio show could be canceled soon. It's a fossil of the past, their pro-ducer says, and Les and Bess just might have to (a) take responsibility for their lives, (b) confront the Eighties dilemma of a two-career marriage in a fickle job mar-ket, and (c) face for the first time an uncertain future.

All of which could be dramatic if the

All of which could be dramate: If the first act had better prepared us for the ab-rupt tonal shift, if the tensions of the sec-ond act were actually believable, and if the two characters were worth caring about. In effect, Kalcheim creates the illusion of trouble. Les, who gives a wonderful trouble. Les, who gives a wonderful speech about the horrendous advent of domed stadiums and Astroturf, may move to Houston to broadcast baseball games for the then Colt 45s. Bess may stay in New the the Coit 3-3. Bess may say in New York, doing radio and her gossip column. Will they opt for happy careers instead of marital bilss? Can they repatch their tat-tered relationship? Will they grow up? Did the plane to Fantasy Island just fly overhead?

overhead?

The trouble with this play — well, one of the troubles, anyway — is that Les and Bess are too selfish to like. They never make a move without having a safety net beneath their feet. A buffer zone of glorium outline man a lovely home awaiting. ous options — a lovely home awaiting them in Connecticut, exciting books to write, and a bulging bank account — stand between them and the stark, uncharted void contemporary couples face in similar circumstances. Kalcheim buzz-words his

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conflicts in his play are cosmetic. The two children may encounter some problems in the real world they enter at play's end. But daily life with Les and Bess has given David and Shelby a perfect crash course in coping not only with the Sixties, but maybe even with the Eighties as well. And after some obligatory (and tedious and shallow) soul searching. Les and Bess practically back themselves into a future as aureate as rosy-fingered dawn. All they had to do was let go of the show to find had to do was let go of the show to find their true selves. Hey, life is but a dream— sha-boom.

Breakfast with Les and Bess has many

funny moments. The playwright has a knack for zinging one-liners and comical, albeit formulaic, situations. But when Ratcheim tries to give us something to chew on, his pseudosubstance chokes the show. Les and Bess has all the nutritional value of a sugarless doughnut hole. At the Cassius Carter Centre Stage, director David McClendon appears to be fully

aware of the play's Jekyll and Hyde qualities. His staging, far more respectful of the work than necessary, tries for a middle ground between gushy nostalgia and illu-sory depth. McClendon tempers the farce and attempts to round out Kalcheim's pencil-thin characterizations. Although monize the play's cacophonous tones and he can't conceal its predictability.

The cast is caught in the middle. In minor roles. Andrew J. Traister, as Les's

drunken friend Nate Moody, has a tipsy field day staggering around the stage, and Charles Fee is competent as Roger Ever-Charles Fee is competent as Roger Ever-son, Shelby's upright husband. Traister and Fee look good by comparison. They have no more than a handful of lines be-tween them, and thus neither must walk the schizophrenic tightrope inherent in the Dischinger family's four characteriza-tions. Of these, Don R. McManus has the

qualify as the hippest human being on the planet in 1961) isn't required to be any-thing more than crazy. As Bess and her daughter Shelby, Anne Gee Byrd and Dianne Harper are difficult to place much of the time: Byrd because she is far more intelligent than her character, and Harper because the playwright has given Shelby nothing more to do than fume. As Les, James Callahan (remembered still for his fine performance as Scotty Templeton in the Fiesta Dinner Theatre's production of Tribute a few years ago), has the toughest task of all. Callahan emphasizes Les's gen-tler traits — an infantile passivity and an a-okay naiveté. This choice works fine in the first act. But when Kalcheim literally rewrites Les's character in act two — a sudden lurch from noon to midnight — Callahan is unable to bridge the transition

believably. The Old Globe's technical staff for the duction has treated the play with a re-

VIDEO SCENE

sey's set, the interior of Les and Bess's swank Manhattan apartment, is a time cap-sule of early Sixties — i.e., late Fifties — modernism. Its many squared angles, lit too brightly by John B. Forbes's lighting designs, match the 'squares' that inhabit the place. And Robert Morgan's cos-tumes, like Dorsey's realistically detailed set, come closer to the period than does the play itself. So do Michael Winston's sound designs, which introduce each act with appropriate music, from "Moon River" to Jerry Lee Lewis. The score is apt; it shows us how far away we are from that era. There's another yardstick at the Cassius Carter that, if we dared to consider it, would chill us all the more. For the res of the summer. Breakfast with Les and Bess will be running in repertory with Sophocles's tragedy Elektra. Comparing what these two plays reveal about their respective civilizations is guaranteed to make doubting Spenglerians of us all.



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FLEANOR WIDMER

The Restaurant: Lobster Pond
The Location: 2591 South Highway 101. Cardiff-by-the-Sea (944-0011)

Type of Food: Japonese and American fish and seafood

Price Range: Dinner entrées, \$9.75 to \$24.95

to \$24.95
Hours: Open daily, Lunch, Monday through Friday, 11:30 a.m. to 2:30 p.m.; dinner, Monday through Thursday, 5:00 p.m. to 10:00 p.m.; Friday and Saturday to 10:30 p.m.; Sunday, 4:30 p.m. to 10:30 p.m.

During his search for a running mate, the name Bertha Slivovitz never crossed Walter Mondale's mind, even though my Aunt Bertha was at the ready, hoping shyly the by some alchemy the presidential nomine would know of her existence. Hadn't she always supported the right causes, given selflessly of her time, been political long before it was fashionable for women to be? Moreover, she told me modestly, she was tireless, a terrific and force-tul speaker, and she could bring in the votes of the M.O. "The M.O.?" I asked. "Yes," she replied without blinking, "I know I could deliver the Moderately Overweight."

Geraldine Ferraro was chosen instead of herself, there could be no doubt. "I would have been perfect," she confided, patting the new short hairdo she acquired with an eye to possible photo opportunities. "Af-ter all," she confessed, "I'm a woman without prejudice," and she thrust her

arms out as if to embrace the world.

Aunt Bertha may think of herself as being free of the taint of prejudice, but in this she is a tissue of paradoxes: she has set opinions about every ethnic group and she airs these without restraint. For example, Aunt Bertha is inordinately fond of the Japanese and their culture. She adores Tales of the Genji. brush painting, and, of course, Japanese food. She may have read that parasites inhabit raw fish, but she that parasites inhabit raw fish, but she pooh-poohs the notion that sush in rashimi could ever injure her. "Everyone knows," remarks this woman who scoffs at stereotypes, "that the Japanese are highly efficient and immaculate. My kitchen should only be as perfectly organized as a sushi bar, I would be lucky." And she scours the countryside for eating estab-lishments owned and operated by

Hard on the heels of her disappointment Hard on the heels of her disappointment at not being the first potential woman vice president, she fastened me with a look of childlike appeal and said, "My new hair-cut. Wested. My rice and fruit diet: Wasted. I know about this new restaurant called the Lobster Pond. It's in Cardiff-by-the-Sea and it has a view. And did I tell you, it's operated by Japanese people and ... " What else could I do but

capitulate?

The Lobster Pond is located across the

contributed to the contribute of the contribute what I need at this time of my life," she

adds significantly. The menu, in the shape of a scroll, was placed on the table. Unfur-ing it gave Aunt Bertha pleasure. "I flow scrolls," she admitted. "They're so romantic. And I love lobsters even better." The lobsters, flown in from Maine,

weigh one and a quarter to one and a half pounds and are served steamed, broiled, prepared with a light soy sauce, or Ther-midor style, in a wine sauce topped by cheese (\$16.00 to \$16.75, depending upon cheese (\$16.00 to \$16.75, depending upon the method of preparation — soy sauce or cheese topping accounts for the extra few cents). Specialty of the house and its best item, the lobster is served on a platter, ringed with broiled tomatoes and vegeta-bles. Lobster is also served in combination with chicken, prime rib, and New York steak (\$18.25 to \$24.95).

Placing the bib around her well-defined

neck (some might call it hefty), Aunt Ber-tha lapsed into merciful silence, ignoring the really splendid red clam chowder the really solendid red clam chowder cone has a choice of chowders or saled with the entrie. I had a salad that included letace, hard-boiled egg, potatos salad, and onion rings. The salad is very colorful and the choice between the true tomato clam soup and salad is difficult, but the red chowder was one of the best I sampled in San Diego.

San Diego.

(\$9.95) which was terribly "high" and fishy tasting. The portion at Lobster Pond was large, but ! couldn't eat much of it. It had been broiled until dry and its edges

had been broised until dry and its edges were charred. "Eat, eat," commanded my aunt be-tween mouthfuls of lobster. "It's summertime and the living is easy," she pro-claimed as if she had coined the phrase claimed as if she had coined the phrase that instant. A friend who had accom-panied us had the king salmon (S11.75) and that too was overcooked, having been kept under the broiler too long. But the accompanying vegetables were notable: broiled tomatoes, onions, and potato puffs, as well as batter-dipped, tempura-style zucchini.

Aunt Bertha had the best meal with her

choice of lobster, but she, who would bring in the Moderately Overweight vote, also voted for dessert. "The Japanese don't end their meals with sweets," she correctly explained, "but this is not a restaurant for purists. The management is try-ing to make concessions to Americans, and who am I to deny my heritage?" She downed the chocolate cake (two dollars) and the cheesecake (\$2.50), both prepared on the premises, and proclaimed the chocolate the better of the two cakes. Then she raised her head and asked, "Should we order some sushi? It's not fattening, you know." But we left that for another

The sushi bar is far from inexpensive: The sushib bar is far from inexpensive; this is true not only of the Lobster Pond, but of most sushi bars in San Diego. On the list of more than thirty items, the cheapest, a cucumber roll, costs \$1.50, while the most expensive, futomaki (egg, mushroom, seaweed, and rice), is \$5.25. To get your fill of sushi à la care, you could easily spend more than the cost of ordering a whole lobster.

We did not sit at the sushi bar on our second trip, but we did have a view table complete with sun glare. Since she wanted

a rich dish to complement the raw fish appetizer (\$5.25). Aunt Bertha ordered seafood au gratin (baked fish, shrimp, and callops in a rich cream sauce, \$9.75) Alas, both dishes were disappointing. Gazing down at the meager offering of raw fish served in a small bowl. Aunt Bertha cried, "This is what they give for \$5.25—a few slices of tuna, a tiny roll of yellow-tail, some tough slices of clam I can't even chew them they're so rubbery? This they call sashimi?" The waitress must have heard this, because she brought us some mackerel to substitute for the clam slices. Nevertheless Aunt Bertha had to concede Nevertheless Aunt Bertha had to concede that the raw fish appetizer was far from impressive. (The deluxe sushi platter costs twelve dollars but it may provide better variety and value). Aunt Bertha chewd on her seawed. "Do you remember the old days when for two dollars you could get all kinds of sushi? Now for ten or fifteen dollars you hardly notice swallowing these tribbits."

tidbits."

To illustrate her point, she polished off the scant appetizer and turned to the sea-food au gratin entrée. "Au gratin means with sauce," she shrugged wearily, "but did I ask for a river, an ocean, the whole

Pacific of cream sauce should be in my plate?" She patted my hand. "I know you hate butter served in foil and squishy rolls. but let's face it, the entire menu is a sop to what they think is American taste. Did you ever have rolls and butter with sushi in the Orient? To tell you the truth, I think the Orient? To tell you the truth, I think the dining room is pleasant, I love the Japanese and Caucasian waitresses, everyone tries to please, but on top of the scroll of the menu they should print: Misha-Masha. That would stand for some American dishes, some Japanese, some with French influence, none too

distinguished."

I had ordered the shrimp tempura appetizer (\$4.75) which was beautifully done (the tempura entrée costs \$9.75 and is the (the tempura entrée costs \$9.75 and is the second best dish in the house). Since Aunt Bertha had been spearing pieces of this excellent tempura, I was left with a baked potato that I had ordered à la carte (ninety-five cents). After you've tasted raw fish and seafood in too much sauce, nothing tastes as wonderful as a good baked potato. Good it was, and along with the tempura, it was the highlight of our serging. I observe the control of was the highlight of our evening. Lobster Pond is worth the trip for the lobster and the tempura — the rest is quite ordinary, though the atmosphere and the attentive service compensate for the average fish and seafood dishes of moderate price.

It is an unspoken rule that I always treat my Aunt Bertha — I am usually compen-sating her for one emotional loss or another. But she insisted on paying the tip another. But she insisted on paying the tip for the valet parking. "To have valet park-ing must be part of the mysterious East." he laughed. "Decauses you can park your car yourself right here in all of these park-ing spaces. Maybe it has to do with a Zen principle — the sound of one hand clap-ping — for the you give the valet." The weather almost tripical in every where in North County, restaurants had long lines outside them. It's not just children and surfers who long for endless summers, but

surfers who long for endless summers, but restaurateurs as well. Business was

booming.

After having been feted for two nights.
Aunt Bertha would have forgotten her
original hurt. I thought. But as we drove
off into the fiery sunset, her eyes held a
tinge of familiar longing and she asked,
"Do you think the name Bertha Slivovitz.



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Season of the Slow Burn



DUNCAN SHEPHERD

To prevent any buildup of unnecessary suspense, let me make known now the available summer movies I will not be reviewing (because will not be seeing). Evaluation of these will have to be sought, and will not be hard to find, among critics who see their properties or some of the see their properties or some of the see their properties or some of the see their properties or some or the see their properties or some of their properties. or tour guide than as just another voice a the discussion table. To one of the latter cach of the relevant movies may be waved off as the sort of discussion topic one would not want to prolong by contributing to it. Prejudice, which will be some people's name for this attitude, is acknowledged to be an undesirable trait in a critic, so much so that a critic has to be careful, I should think, not to see too many of the sort of movie that fosters it. And for that sort of movie, summer has become the

season of greatest risk.

The Muppers Take Manhattan. Never really having seen them on television, but having discovered in the first Muppets movie that I do not like their shapes, do not like their colors, do not like their voices,

a bad bet that I would find very much to like about their latest adventure. Those who like this, that, or one of the other things about them will not need to be

Cheech and Chong's The Corsican Brothers. Having seen not just the first but also the second Cheech and Chong but also the second Cheech and Chong vehicle, which was one or two too many, I am on solid ground to contend that today's critic no more needs to see every last Cheech and Chong vehicle than yesterday's needed to see every last Bowery Boys or Francis the Talking Mule.

Police Academy. In the weeks before its

Folic's Academy. In the weeks before its opening, I saw the previews for this often enough to add up to feature length, and while it is not impossible that movie with those scenes in it could nonetheless have some scenes in it of merit. I feel it has already claimed its allored time in my life. Bet Defense. I saw the previews for thins, too. (Only once, but once was enough.) In them, "this" looked a great deal more like "these": two separate movies, one with Dudley Moore and one with Eddie Murphy— and indeed knowl-degable reports indicate that the two ac-degable reports indicate that the two ac-

tors, not to be mistaken as the hottest new comedy team since Cheech and Chong,

never appear together in the same scene.

Bachelor Party. I could get interested in seeing a movie of this title, but not one which is hallyhooed in the critical blurbs as a cross between Animal House and Police Academy. I might be interested, for example, if not quite pleased, to see a movie of this title written by someone with the moral frenzy of Paddy Chayefsky, but I think I already saw that movie, and without much pleasure

Cannonhall Run II The worry here was not that, having missed the Cannonball Run minus the Roman numeral, I would not be able to follow the continuation. The worry — no, the certainty — was rather that whatever my reason was for missing the first Run would apply to the second Meatballs Part II. See Cannonball Run

The Last Starfighter. Director Nick Casthe Last Startigner. Director Nick Cast the showed some promise in Tag, but to get me to see yet another tie-in between sci-ence fiction and video games will require heavier support in the critical blurbs than Judith Crist and Gene Siskel. This one hasn't been ruled out altogether; it is rather being held in reserve in the event that

cinematic starvation manifests itself be-fore something more appetizing.

Revenge of the Nerds. I am waiting to see, in the critical blurbs, what youth movies this is a cross between. In the meantime, it is being held in reserve in the event etc.

Electric Dreams. Being held in reserve

etc.

And speaking of something more appetizing, After the Rehearsal is set to open tomorrow at the Cove. When ever could an langmar Bergman movie be looked forward to with more unequivocal eagerness? Or to ask it with the light-headedness appropriate to cinematic malnutrition: who's afraid of Hour of the Wolf?

I have never seen fit to say anything in print about that spoonful of alphabet soup known as the MPAA rating code. But then, nothing in that area as compelling as the new "PG-13" rating had occurred during all my print-years to beckon me to break silence. This development, the excitement of which is no less than if the Campbell's company to the compelling the print of the compelling the print of the compelling the print of the compelling the compelling

threatened to let my attenuou was beyond the next batch of Payments Due. It isn't just that the ratings, and the issues surrounding them, tend to strike me as extra- or sub-critical, though they certainly Given the prevalence of the

surprising that the full-time critic with bills deserving of the "R," nor what severer offenses may have slipped through, deto pay should occasionally stray into such marginal areas as Audience Etiquette, pending on whether the anti-violence or anti-sex forces currently hold the upper hand, under a milder rating. Granted there Janitorial Standards, and Real Butter versus Buttery Flavoring.) To the critic who tries to keep in mind his prime function. would be great possibility for argument however, the scrupulousness and even and embarrassment if, in the manner of the pridefulness with which the ratings board old Hays Production Code, the ratings board were ever to spell out in detail what swears off all critical assessment will per-haps be seen to leave a gap in logic. The atrocities an under-seventeen-year-old mythical Concerned Parent might, out of should only be allowed to witness in the exhaustion, prefer to think it is safe to narrow parental defenses as much as pos-sible, and, in moviegoing matters, to limit company of an adult; and the impression is that the ratings board wants above all to avoid painting itself into any corners. One searchlights to such objective criteria as outlawed anatomical zones, a lexicon of forbidden words and phrases, objectionhas heard often enough that such-and-such a rating would ruin the box-office for such-and-such a movie, and one has seen able quantities and methods of murder and plenty of examples (Poltergeist, Scarface) mayhem, objectionable quantities of bleeding on the part of the victims of same. But any decent critic, if he can mobilize of how the clout of the superproductions, denied the small fry, has made the ratings board buckle under. And surely the system himself to take an interest in such objecloses whatever usefulness it might have. tively formulated no-no's, should see it as his duty to add to the list of possible per-nicious influences those of inferior artistry. even if only as a Grundy-esque laughing stock, whenever it bends standards to the To drum up a cultural crusade around the few seconds in *Gremlins* in which two of the little devils take turns being dispatched (comically) in a blender and a microwave seems almost willfully shortsighted. That movie's messiness is not confined to the kitchen, and is not remediable by Mr.

Clean; and with movies like that one

Clean; and with movies like that one around, I would not waste any time worrying (as I said some weeks ago) about the Impressionable Young Person who sees something as handsomely and intelligently made as Walter Hill's Streets of Fire—to cite another movie whose rating was felt to be a bit "soft." And while I think of it, one

be a bit "soft." And while! think of it, one of my more memorably, lepressing experiences while standing in ticket lines last year (an activity seldom productive of uplifting experiences) was to witness two teenage girls in front of me being turned away from Famy and Alexander — not, to my mind, one of the better Bergman overse, but he fifteen used by the order.

to my mind, one of the better bergman movies, but the fifteen-year-old who today sees Fanny and Alexander stands a chance to become the twenty-five-year-old who takes an interest in The Seventh Seal and

the thirty-five-year-old who at last catches up with *The Silence*. A better chance, anyway, than the fifteen-year-old who is systematically channeled instead to see

But quite apart from being sub-critical, what has made the rating code sub-contemptible is its utter failure to formulate, much less adhere to, such no-no's in

the first place. The ratings board has done nothing, for instance, to rival even the modest attempts of TV Guide to itemize the contents of movies in such terms as

Stroker Ace of Jaws 3-D.

needs of the studios

The people who will be directly affected y the new "PG-13" subdivision will never have had the experience of living in an America ungoverned by the MPAA rat an America ungoverned by the MPAA rat-ings board. For some of us who have lived so long, however, it has not yet become second-nature to think of movies in terms of the MPAA categories, or even to notice which movies have been filed in which. We can dimly remember, for example, when something identified as "M" was first channels "BG" (see the second first changed to "PG" (or rather, as I seem to recall, was first changed to "GP") on the grounds that the designation "Mature" was regarded as too forbidding. That might be seen as the first major sign that the system's moral backbone had roughly the consistency of warm licorice. The sec-ond such sign would be the virtual disappearance, after early tryouts on the likes of Midnight Cowboy and Beyond the Valley of the Dolls, of the stigmatic "X," ley of the Dolls, of the stigmatic "X."
(This catchy concept is kept alive today

mainly in the nonular vocabulary in such giggly contexts as "Her swimming suit was rated 'X' "or "His comment when he stubbed his toe was definitely 'X'-rated' — though obviously the ratings board, if passing judgment on that swimming suit or stubbed-toe commentary, would opt for "R" or even "PG.") The latest ratings innovation can best be seen as yet a third such sign, and a natural outgrowth of the first two. If the board members were able to stick to their guns, or rather if they had any guns to stick to, and if the movie-makers were made to understand that they had to conform to standards or take the consequences, then more of the latter might take the route of Dawn of the Dead and go out in the marketplace without a rating. If enough did so, it might mean the downfall of the entire system, a prospec nowhere near as dreadful as, say, the dis-solution of the United States Constitution, nearer in dreadfulness to the abolishment of powdered fruit juice or the divorce of

Ebert and Siskel. At the worst, the Con-cerned Parent would be forced, as would the seeker of violence and/or nudity and/or strong language, to read an occasional crit-ic. And at the best, people like me would never have to get the hang of using terms which never were given definitions

Everyone ought to have a bête noire in his life, if only for the opportunity to use the term, and Paul Verhoeven has en-trenched himself firmly as mine. At least until someone plus noir comes along. His current The Fourth Man may not be quite as repulsive as his Spetters, which may not have been quite as repulsive as his Soldier of Orange, which may not have been quite as repulsive as his Keetie Tippel, which may not have been quite as repulsive as his Turkish Delight. But it is hard and point-less to try to differentiate between shades of noir; and at the present rate, dawn's first light is still an eon or so away.





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Dance of Existence



IONATHAN SAVILLE

Of all the dance theaters the enterprising San Diego Aris Foundation has brought to San Diego, none has been more fascinat-ing, disconcerting, and inspiring than Sankai Juku the Japanese company that performed Kinkan Shumen ("The Cum-quat Seed") at the Spreckels earlier this month. Sankai Juku the name means "studio from the land of mountain and sea") is a small company of only five dancers, including its directordancers, including its director-choreographer Ushio Amagatsu. Its artis-tic aims, however, could not be grander. Other dance theaters aim at entertainment, formal beauty, the telling of a dramatic

story, the illustration of a piece of music. For Sankai Jaku, nothing less will do than the ritual recreation of the profoundest mysteries of existence. The substitle of Kinkan Shonen is "A Young Boy's Dream of the Origins of Life and Death."

A subject so deep, treated by highly creative artists in an alien intellectual and religious tradition naturally leads to obscurities. The images created by Mr. Amagatsu in this work are bizarre in the extreme. Toward the end of the fourth episode we see, simultaneously, the following two men, virtually nated, covered with white chalt, and their heads shaved, wrestling with each other; two men, simiwrestling with each other; two men, simi-larly decorated, making love; a kimono-clad dwarf, laughing; and a live peacock. We seem to be at an extreme of incoher-

ence. But in fact these various engimatic activities make perfect sense, once we have understood the system of thought that lies behind them and the artistic principle

y which they are brought together.

The artistic principle is that of the dream, in which experiences are fused dislocated, and presented in symbolic forms, and in which normal processes of logic are transcended. The entire piece is to be taken as the dream of the young student dressed in his school uniform who appears at the very beginning on the shore of the sea and imagines himself being reborn as a fish. In the manner of dreams, the figures that appear sub-sequently are sometimes men, sometimes sea creatures, sometimes both at once. The sea creatures, sometimes both a disce, the extreme precision and slowness of the dancing, and the hypnotic repetitiveness of the accompanying music—these demand a response from the audience's uncona response from the addictive with the dance at the deepest levels of understand-ing. The dreamlike admosphere is only a step on the way, however. The dream becomes myth, and the descent into the un-conscious becomes an ascent to a higher perception of the meaning of life and

That perception is essentially Buddhist. The human being bound to the wheel of life and death is shown as doomed to suflife and death is shown as doomed to sur-fering. Birth is an agony, represented with stunning concreteness as the boy becomes a fish and begins to breathe the "air" of his new environment: Mr. Amagatsu grabs handfuls of what looks like more white new environment: Mr. Amagasis grabs handfuls of what looks like more white chalk dust, stuffing the powder control sively into his mouth and spitting it out to be control to the control

ity, to physical beauty, to the pride of life. The wrestlers show us aggression, the desire for satisfaction through overcoming sire for satisfaction through overcoming others; the lovers show us *eros*, the desire for satisfaction through the pleasures of the body. Transformed into women, the dancguidly apply makeup to their faces - all empty activities, binding us tighter and tighter to the wheel of suffering.

It is at this point that the dwarf appears It is Mr. Amagatsu once again, crouched within the kimono so that his body actually seems tiny and deformed. As he slowly moves downstage, step by painful step, the dwarf is consumed by silent laughter. The slowness of the body is belied by the briskness of the music at this point, a lively number for Scottish bagpipes that drones on with relentless cheerfulness. The dwarf laughs at the wrestlers and the lovers; he laughs at the peacock; he laughs at a trans-lucent screen, part of the set, which he "inadvertently" bumps into; he laughs at his own deformity, as he tries to climb a step too high for his short legs. This baldheaded little man is like an arhat, an en-lightened Buddhist saint who has recognized the folly of all desiring, has re-nounced attachment to the world, and has thus risen above it. He can laugh at desire-oriented human activities because desire-oriented human activities because he knows that they lead to suffering and that he is free of them. But this is not a dogmatic exposition of Buddhism but a dream, a phantasmagorical vision, in which characters and sexes blend into one another, in which attachment and nonat-terior and the suffering and collisherment. tachment, suffering and enlightenment, semsara and nirvana, flow through the mind of the dreamer alternately or simultaneously. The enlightended dwarf is transformed into a beautiful woman, retransformed into a beautiful woman, re-joicing in her body, her beauty, her pleas-ure, her attachment to herself, frenziedly dancing as though her life will last only a moment and she must make the most of it.

ing the agony of death.

After death, what? The Buddhist answer Atter death, what? The Buddhist answer to this prennial question is that those who have indulged in the pleasures and sufferings of attachment, in desiring, getting, possessing, achieving, will be reborn to another life of suffering. The enlightened person, in contrast, will pass into "the luminous splendor of the colorless light of Emptines." yo, longer, a saff to have Emptiness," no longer a self, no longer subject to suffering or to any experience. It is this state that seems to be depicted in the is this state that seems to be depicted in the thrilling final scene of Kinkan Shonen. The chief dancer is revealed hanging up-side down in a tall, narrow rectangle of luminous blue, slowly grating. It is a birth canal into nothingness, a rebirth that is the end of rebirths. The image itself, like all the images in Kinkan Shonen, is stun-ning in its imaginativeness and its beauty. For those who are open to the supralogical communications of this nonverbal medium, it explains itself whout any medium, it explains itself without any need for ancillary learning, for it appeals to an area of our minds antecedent to all doctrines. Whether in the East or the West

City Lights

Bears

(continued from page 2) their own route north of the

paths, driving through Chicago, Denver, and rural Utah in hopes of avoiding more run-ins with the police. Had they had the scofflaw know-how of the two drivers from Texas, who placed second in the race, they might have fared better. The two Texans had a 1981 Ford LTD police ca plate that, at the touch of a license with a replica of a U.S Government plate. In addition to two CB radios and two radar scanners, the car also had red flashing lights in the rear window and a removable, revolving green light that could be affixed to the car's top. The themselves, dressed in white shirts and ties. They finished the coast-to-coast race in thirty-seven hours and eight

speeding ticket. They averaged nearly eighty-three miles per

along looking like Feds, Greenwold and his partner kept up a steady pace, munching nut hunter and letty sandwiches and averaging ten minutes per pit stop whenever the car needed gas. As they passed through Illinois, Colorado, and Utah on their way to California, they chatted with truckers over their CB and took catnaps in the rear of the Camaro, converted by Greenwold into a kind of bed. As the hours passed, the two popped caffeine tablets, which did little to perk them up as the real faigue of driving for a day and a half set in.

At 2:00 a.m. Monday morning, Greenwold and Perry zoomed up to the Hyatt Islandia, nine hours and twenty-three minutes behind the first-place contestants. Ed Rahill and Tim Montgomery from Ohio. The victors had driven a 1984 Pontias Trans Am across the country in a record-breaking time of thirty-five hours and forty-six

minutes; their average speed * was eighty-seven miles per hour (which includes a total While the two Texans zipped two and one-quarter hours of delays during the course of

their trip. The speedy Ohioans received only one traffic citation, given to them in their home state for changing lanes without using turn signals. Greenwold was so elated at completing the race and placing seventh that he even managed to make it to work that morning at the Linkabit Corporation in La Jolla, where he makes his living as a mechanical engineer. "It Ithe race] was the most fun I had in my life," he says now. Getting the first ticket was a liberating experience, and after that I said. 'I don't care how

priority is to get back in one

Slough (Senator Ellis) to remove the Famosa Slough property from state coastal co jurisdiction. We want local

control of decisions about potential environmental and esidential development of the Famosa Slough property so that the slough can be cleaned up as soon as possible." The petitions, circulated by paid petitioners door to door and at nearby chopping centers, were signed by more than 700 residents and sent to the state Senate's Natural Resources and Wildlife Committee, which passed the Ellis bill — against strong opposition from the local Sierra Club — in late April. The bill was subsequently passed by the Senate in June and sent to the Assembly Natural Resources Committee for further study

Then things hit a snag Shortly before the July 4 holiday, the pending legislation was passed by the assembly committee; a few days later, however, Assemblywoman Lucy Killea urged the bill be reconsidered on the grounds that several amendments had been mysteriously left out of the bill when it had been voted on and passed by the committee. The missing amendments included a

requirement that Sheldon als renovate and maintain the ten-acre Famosa Channel, just north of the slough across West Point Loma Boulevard: that he grant an easement for the undeveloped portion of the slough to the state Coastal Conservancy to guarantee he will not build on it; and that he place an additional acre of buffer between his apartments and the undeveloped zone which he would have to maintain as a wildlife refuge Killea's request was granted, and the next assembly committee hearing has been set for August 7.

Some area residents back in February made no mention of development which they most definitely do not want. So with the help of the Sierra Club they've begun a petition drive of their own. asking the state legislature to reject the Ellis bill, keep the slough under state coastal





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Letters Sink To

Bathroom Joke

Two comments regarding your article on Dr. John Luly and article on Dr. John Luly and colonic therapy ("City Lights." July 12: In past articles concerning holistic health or metaphysical topics, the Reader has shown a consistent negative attitude — cute comments, undue septicism, innuendo, emotional loaded words and phrases, and inaccurate and incomplete information being the norm. Holistic health practices are not a information being the norm. Holistic health practices are not a strange new fad — certainly not in San Diego — and colonics are not a Freudian bathroom joke to be snickered at behind one's journalistic hand. Scientific journals and other publications with more relevance than yours are now, finally, giving metaphysical principles and occurances the serious attention and credence they always have deserved. If the Reader wishes to be taken

Reader wishes to be taken seriously as a new journal, your caltorial outlook must progress beyond tempate in-check percenticusnes in these yound tempate in the preventicusnes in these preventicusnes in the serious progress and the progressis packe-fixing, inmendo, and other hypocrisies of the "read world" have no place in the close kint holistic health practitiones is truely united, he should be identified. "Declining" he should be identified. "Declining"

to do so only hurts everyone practitioners and clients — and truth is still its own defense against court actions. If, on the other hand, the allegations are merely gossip, don't repeat them. Period Michael-Leonard Creditor

Prev To Shams

Hard to believe that in two Hard to believe that in two weeks only one letter has defended the Reader's story on William Spain ("City Lights," July 5), and that one for the wrong reasons. What is the purpose of the press in this country if not to expose this country if not to expose flagrant abuses by people in power? Spain was a man of great influence in the most powerful religious institution in the world. For all its shortcomings, the Catholie Church still does represent ideals of love, decency, trub, services and showing. truth, justice, and charity.
Monsignor Spain at some point in
his life chose to make himself a defender of these ideals and an example of God-like behavior. He defender of three tenters are an example of God like behavior. He also chose at some point in his life men. Spain is a megle, nor is he a victim. He is a man whose actions contradict everything he percents to represent, and the Reader, by exposing him, dad service to all those who fall prey to hysocritical shares. It as Spain suggests himself, drug abuse and common, we need more articles like this one, not fewer. Petr Trick La Jolla

City Lights

committee before the August meeting. "He [Sheldon] sent out a band of people to talk to the neighbors here," Smith

says, 'and all they said was signing the petition meant they were in support of cleaning up the slough. But we didn't

understand what they meant."
Sheldon, however,
maintains that the people who

signed the original petitions
"should have known" he

were misleading at all." he

says, referring to his petitions. He is confident the bill will eventually pass both houses of

the state legislature, paving the way for him to start his \$30

million project by the start of 1985. But if that does not

happen. Sheldon says, he will still submit his plans to both the city and the coastal commission — much as Hall

did several times in years past

"and exercise every legal
right I have"

The Sky Above

most notably after Tompkins

firemen at the 1978 PSA crash

in North Park. "The pilots are

very cooperative," says Tompkins, "but this is their livelihood. They'll do everything they can to prevent us from forcing regulations

down their throats.

learned that copter noise interfered with the work of

would not simply offer to clean up the slough and get nothing in return. 'I don't think they

Slough

(continued from page 33) development. Susie Smith, who lives on Montalyo Street who fives on Montalyo Street and is one of the people circulating the new batch of petitions, says she hopes to collect 1500 signatures and present them to the assembly

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and at that point, the suit alleges, Griffin began waving the card around in front of a group of hotel employees and guests attracted by the commotion, saying, "We have a working girl here. She's working the hotel . . . she's soliciting customers and

Zondra

handing out cards." Schmidt followed Griffin to the hotel's front desk, where she was met by security manager Peter Albanese. She informed Albanese of what had transpired and told him of her marina contract, an oral agreement which she claimed gave her full use of most hotel facilities, including the lobby. Albanese, however, told her she had been 'misinformed.' the suit states, and proceeded to escort her out the door, adding, "You are not welcome here. Now, lady, don't come back."

Stanford Stangl, the Hotel Inter-Continental's general manager, confirms that Schmidt was asked to leave the Schmidt was asked to leave the hotel, but denies she was accused by any of his employees of heing a prostitute. He defends his employees of heing a prostitute. He defends his employees actions by saying that while the marina and hotel are both owned by Torrey Enterprises, they are managed separately, and having a slip in the marina does not give tenants the right to lounge around the hotel. "She had nothing to do here, she was not a guest, and she was repeatedly asked to leave." Stangl says. He did admit, however, that a slight problem with prostitution slight problem with prostitution had prompted him to meet with representatives of the police

vice squad in the last few

weeks, although the problem has never gotten out of hand 'because we don't have the

conventions vet. Paul Krueger Thomas K. Arnold and Randy Opincar



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Off the Cuff

In what order do you read the Sunday paper



I get up about eight on Sundays, bring in the L.A. Times, begin to make a pot of de-caf, pull out some bagels. de-car, purl out some bagets, and toast them with cream cheese — then I dissect the paper on the kitchen table. First I pull out the front page and the business section. I skim the front page and make a mental note of any articles that have to do with international nomics - that's my bottom line for what's really going on in the world. I read the in the world. I read the business section to follow what the dollar and gold are doing, also the computer file feature. I go back to the front page and read virtually everything. Then I dig through for the opinion section. Then I read all of the ads in the sports section. That's about two or three cups of coffee, time to get going. I pull all of the sections like Calendar and food and save those for the



Al Roach Handywomai Mission Hills Humanist/Comedian Broadway Heights

Sunday morning, first thing, I spread the paper on the living room table and browse through it before I do anything else. I acver spend more than a half-hour on the whole thine. I read the headlines, the arts and the sports, always the sports. I like the Union because they're partial to the Padres. The L.A. Times has too much about the Dodgers. I read Parade and I keep the Garfield cartoon. I have a whole stack of them. I go through the coupons. Ai toothpaste had a good deal. where you sent in a box ton with a small amount of money. I received a teddy bear and a T-shirt with my favorite team's name on it - the Chargers, of course. I don't read the women's section or the business section. Sometimes I save the paper to use when I'm painting, but most of the time it goes to the paper bin. In the winter I burn it in the fireplace.



Paula Hanzlik Interpreter for the Deaf

Scripps Ranch
It's one of the few morning
my new husband and I get to On Sundays I get up about six or seven and go out to find the paper, which is usually under the camper, in the spend together, so it's togetherness thing. We get the San Diego Union delivered, I bushes, or on the grass. I check to see if it's wet. If everything's cool I bring it into the house. put on some coffee (I'm usually still in my bathrobe) unwrap it, and go immediately and we spread the paper out all over the living room floor. My priority is *Parade*, I like the to the sports page. I look for tire sales, front-end alignment specials, brake specials — no personality part in front and the sports for me. Then I go through the sale papers like Target, Montgomery Ward, those places, I guess I'm comics in back. Food coupons are a real highlight in the Sunday paper. I dig through it for those. Then I read the looking for sales on doodads comics: Dennis the Menace. Peanuts, Andy Capp — never any of the sequel ones. Then I knickknacks, anything. Then I read the magazine section and it's on to the classifieds look through the clothing advertisements, then I go to the front page. Generally I look for personals first, then help wanted, then apartments for rent. Monday through Friday I actually read the paper. On Sundays after the ritual I just human interest stories and read those. I seldom look at the economy, home, travel or classified sections. Those go in described, I circular file it the other pile. We let the papers collect for about a week, then we throw them out



David R. Murray

Computer Consultant Hillcrest On Sunday mornings I usually indulge and sleep in until about eleven. I get up, brush my teeth, pull on a pa out to Lindbergh Field, when the New York Times arrives at the newsstand by noon. Then I try to find a place there where I can linger over the paper, have two poached eggs in a bowl twenty refills of coffee, and smoke a pack of cigarettes. Generally I read the paper from Generally I read the paper from back to front, saving the bad news for last. I probably spend the longest time mulling over the editorials, financial section, arts and leisure, and, of course, the book review. Then I do the crossword puzzle, engaging as many neonle as possible to many people as possible to help, although I never cheat; then I pitch the paper into the nearest trash receptacle. Heave the waitress a generous tip

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Section 2 **Events, Theater, Music, Film**

Game Is Afoot!

A unique opportunity presents itself this Monday, July 30 to San Diego sports buffs and, especially, our aumers, those Nike clad nomads who decorate our highways, carwons, and arrows, who hustle and puff with messel. and affects, who fusite and pull with masochistic real in the struggle against heart disease, depression, and flab. This is a chance to see people who run for a different reason—gold. Robin Williams, coorganizer of the Boost London and the control of the Boost London and the control of the Point Loma International rount toma International Pre-Olympic Invitational Track and Field Meet, hopes for a good crowd at what he calls "the best track meet this town has had in a long time." Not since the mid-1960s, when the AAU Championships were held at Championships were held at Balboa Stadium, have so many

Bulboa Stadium, have so many top runners competed in San Piego.

To Williams's consternation, this city has not been receptive to track and field. "The IdX crate seems to have taken over," he says, "and it's had a detrumental effect on track and field." For some reason, even the fittest of America's finest don't

meaty fight it out at San Diego meaty light it out at San Diego Stakium on Sunday aftermoons every fall. Few, however, care to watch lithe, stringy speedsters dashing for the tape. Where running is concerned,

Offi.
Until now. If ever a track and field meet will attract San
Diegans, this is it. On Monday, four days before the track and

field exents begins. Los Angeles, a number of the worlds. • Inset short, and middle distince numers will be competing in their final tests at the Nazarene



One of Japan's greatest contributions to both world acatherics and global unifitation acatheric and global unifitation needs is the art of potters. Whether considering the distinctive mat markings on the wares of the neddlitub Ginon vulture or the hundreds of clar figurines produced for intertiment alongside running of the fourth-centrification of the fourth-centrification of an against (celiar kin) technique from South Korea by an imperial expeditionary force, Japan has long been a potter's haven. If you had happened to

be one of the Korean peasant potters brought back as a prisoner of war between 1592-98, you would have lived 1902.98, you would have lived maler the protection of your "damyo," or clanlord. Those were the days when por production was high and the sign of a good, cash, cop was when it was going up in smoke. The kiln doors opened and there sat 300 new tea bowls for master's weekend bash. Up to the mid-1800s, the shoemate government allowed

seem to be interested in

watching competitive foot racing. Nor that they shun spectator sports, runners an norrunners alike turn out it droves to see the thick and

shogunate government allowed the art of the folk potter to flourish in villages throughout Japan. A cursory examination of the Arita blue-and-white technique, the first use of earthenware, the Seto brown elaze tradition, or the Suc-

tradition of unglazed ware only hint at the dozens of to haiquefor firing and glazing that developed over hundreds of

years.

According to Herbert Sanders
in his back. The World of
Julganes Centures, one of these
developments was Raku ware.

"About the middle of the
Sixteenth Century, Chojiro
Rako reared a special type of
tea ceremony ware. Raku was
guided by the famous Kyoto rea
master, Sen-no-Rikyi in his
production of a low-fired, softguided by the famous Kyyto tea master, Sen no Rikyü in his production of a low-fired, soft-bedied ware with a lead place. The design of the ware was based on Korean Iv durasty teabouts, or the Ming dynasty. The ware of the Ming dynasty. The ware of Chojim was made in three codors. 'Kuru' (black) Rakon, 'aka' (real Rakon, and 'shino' (white) Rakon, Chojino Raku's memor was bonored by Halesobil Livotomi when been a paid seal become a gold seal become to reman a low-temperature ware with a lead glace.' "Sinde, and of lessure.' Over the centumer of lessure.' Over the centumer of lessure. Over the centumer over the lessure. A Passage To

Orosman uses dung as an interactive agent on the clay surface, with the resulting earth tones the perfect vehicle for his ritual vessels. Montana artist Jeff Wilson brushes iron oxide onto his surfaces to create wild prehistoric cartle that recall the fantatic care positions of

prehistoric cardle that recall the fantastic cave pointings of Altanina and Laseaux. Containers called "suggest" allow other potrets to fire their pieces with a combustible at a higher temperature. The suggest at higher temperature. The suggest at higher temperature in a reverse to from the direct testion of these and function of the suggest to the suggest that the suggest to the suggest that the suggest made the kills. Inside the suggest

Indian Films The film industry of India is among the oldest (it began in 1899) and most active imore than 300 features are released annually) in the world, yet it annually) in the world, yet it remains a puzzlement to Westerners who would try to pull together its scattered elements and traditions. In such a populous nation, with nearly 800 languages and dialects in use culture, and customs, it might seem difficult for a truly national

cinema came into its own, with the work of a young film director named Saryajit Bay. Born into a prominent Calcutti family. Ray studied economics and physics, as well as poetry, music, and painting In 1955, while working for a

READER'S GUIDE

reshuttons to READER Contributions to READER

ENTS must be received by mail to later than the Finday preceding the Thurskey issue in order to be considered for publication. Please do not phone. The Events Editor veserves the right to edit all materials Send complete information, including a description of the event, the date and time it is to be held, the precise address of where it is to be held, and a contact phone number for publication to: READER EVENTS EDITOR, P.O. Box 80803, San Diego, CA

Dance

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

"An Evening of International Dance," Middle Eastern dancing, Appalachian clogging, a French cancan, Russian dances, and other

choreographed numbers are fea-tured in a graduate student recital, Friday, July 27 and Soturday, July 28, 8 p.m., Studio Theatre/ Women's Gym. SDSU, 265-6821.

"Dance Jam," create your own style in an evening of freeform, recreational dancing every Friday night, 9 p.m. 3 255 Fifth Avenue, Hillcrest, 239-1713.

Irish Dances will be performed by the Pride of Erin Ceile Dancers and other guest artists, Sunday, July 29, 2 p.m. the patio of the House of Pacific Relations, Balboa Park, Free. 400-7654.

Folk Dancing to the Yiddish in-strumental Kleimer music of Zmiros will be offered. Sunday, July 29, 7-30 p.m., Folk Dance Cafe, 2927, Meade Avenue, North Park, 281-3656.

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

Heart to Heart

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SEMINARS

For Children, children's films will be shown Friday, July 27, 330 p.m., Chula Vista Pablic Library, 365 F Street, Chula Vista. Free (901-\$176); three films will screen, Thursday, July 26, 3 p.m., Coronado Public Library, 640 Orange Avenue, Coronado, Free

Orange Aver

Music.

Folk Musicians and others will have a chance to take the stage and share their talents every Thursday, 9.30 p.m., Greenwich Village West, 536 Fifth Avenue, downtown, 237-9351 or 233-4925.

Big Band Music, the Chicago Fif-teen will perform for one and one-half hours. Friday, July 27, 11:30 a.m., the west patio of the Imperial Bank Tower. 701 B Street, downtown. Free.

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

Classical Recital, pianist Linda Hill, flutist Janet Spirey, and oboist Bill Spirey will present a varied program, Friday, July 27, 7:30 p.m., Habitat Bookshop and Cafe, 4711. Third Street, La Mesa, 697,7922.

For Children, folk musician Sam Hinton will give a special perfor-mance. Saturday, July 28, 10:30 a.m., San Diego Public Library, 820 E Street, downtown. Free. 236-5849.

Vocal Works of Handel will be performed, with a program of arias, Saturday, July 28, 8 p.m., and selections from his romantic duers, Sunday, July 29, 3 p.m., St. Paul's Episcopal Church, Fifth Avenue and Nutmeg Street, Hillerest. 267-0318.

ESP PSYCHIC FAIR

Film

Nature Films, Scorpon and Island of the Moon, an examination of en-dangered lemurs on the African is-land of Malagosy, will be shown. Sturdey, July 28 and Sturday, July 29. 1 and 2.30 p.m., Natural His-tory, Museum, Balbsia, Park, 232-3821.

"The Ancient Games," the Pyth

The Ancient Games, The Fyrn-ian Games of ancient Greece, held in Delphi, are recreated on film, Wednesday, August 1, 1 p.m., National City Public Library, 200 East Twelfth Street, National City, Free, 474-8211.



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though the work offered is of greater value, for this stire fundaiser all art will have this uniform price, with artists donating half to the Arl Institute. OPENING RECEPTION Priday, August 3rd, 6-10 pm San Diego Art Institute, Balboa Park 234-5346 Exhibition will continue through August 12





TO LOCAL EVENTS

perform, Tuesday, July 31, Drowsy Maggie's Folk Cafe, 3089 Univer-sity Avenue, North Park, Free, 298-8584.

Chamber Concert, the Allegro Quartet performs music of Bach, Vivaldt, Telemann, Haydn, Deorak, and others, Sunday, July 29, 1 p.m., La Jolla Village Square, 8657 Villa La Jolla Drive, La Jolla-Free, 455-7550.

Organ Concert, George Butterfield will play works of Bach, Men-delssohn, Vierne, and others Sun-day, July 29, 2 p.m., Spreckels Organ Pavilion, Balboa Park, Free.

Horn Trio, the Miramar Horn Trio presents works by Mozart, Bridges, Brahms, Gal, and Weigl, Sunday, july 29, 3 p.m. M., y Star-of-the-Sea Catholic Church, 7727 Girard Avenue, La Jolla, Free, 456-9437

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

"Miniconcerts on the Mall," two-hour concerts featuring a vari-ery of musical programming will be offered each Tuesday and Thursday, in July, 6 p.m., Grossn Center Mall. Free, 456-2900.

"Twilight in the Park," summer "swiight in the Park," summer concert series continues with the Calvary Baptist Young Adult Chort, Tuesday, July 31, the Sun Harbor Chorus, Wednesday, Au-gust 1; and the San Diego Concert Bond, Thursday, August 2, all con-certs at 6.39 p. m., Spreckels Organ Pavilson, Balbos Park, Free, 216-5471.

San Diego Summer Pops con-tinues with the program "Richard Rodgers and Friends," Vediresday, August I, Thursday, August 2, Fri. Adv. August 3, and Sourday, Au-gust 4, 7:30 p.m., Hospitality Point, Mission Ray, 283-SEAT or 239-9721.

Special

Mexican Folk Tales, the public is invited to hear Hispanic storyteller Olga Loya and others recount folk Olga Lova and others recount tolk rales and other stories of Mexico. Thursday, Inly 26, 7 p.m., Drowey Maggie's Cafe, 3089 University Avenue, North Park, 569,9399.

Circus Oz, the San Diego Arts Circus Oz, the Sun Diego Arts Foundation's Ohrspus Arts Show-case series brings Australia's own version of the Big Top — replete with highwire walkers, herds of 'kangarous', 'robots, comedic toutines, and rock and roll music, Thursday, Joh 26, Pirday, July 27, and Satreda', July 28, Sp.m., and Spreckles Thuester, 121 Panalway, downtown, 459-9788.

Break Dance Contest/Computer Fair, Kaypro Corporation sponsors a two-day break date-ing contest and computer fair, which features

demonstrations, seminars, a dancing robot, and prizes, Friday, July 27 and Saturday, July 28, 10 a.m., Plaza of the Four Flags, Sol-ana Beach, Free, 259-4461

Pupper Bows, Family Tree will exact the Adrenates of Adm with hard puppers, Friday, July 27, 10-30 a.m., Land 2-30 p.m., and Saturday, July 28 and Saudoy, July 29, Haem, Land 2-30 p.m., Pupper Haester, Presidents Way, Balbos Fark. 443-1919.

Guided Hikes, Walkabout Inter-Guided Hikes, Walkaben Inter-national otters a Lake Murray meander, Fridor, July 27, 545 proced, Jevel wall of approximately thirteen miles is scheduled to July 29, 745 a.m. (286-6933), for Scheduled Lindon, Sanday, July 29, 745 a.m. (286-6933), for walks available through Walkabour butternational, call 223-WALK; Offshoot Botanical Tours sponsors two-hout walking tours of Presidio Dist, Fridor, July 27 and Soundlay,

Comedy, the improvisational com-edy troupe. Modern. Times will perform two shows every Friday and Saturday right in July, 8, and 11 p.m., La Marson, 3651. Fifth. Av-eriue, Hillerest, 298-0119.

Rubber Boat Surf Races, for the Rubber Boat Surf Races, for the weelth straight year, seven man crews (in five division) — military, open, women, sensors, and mixed) will compete in timed hearts, Sauri, day, July 28, 930 a.m. south of the main lifegoard station between Deal Court and Coronado Court, South Mission Beach, 224 7581.

Bird Fair, the Hookbill Holdwin Bird Fair, the Hookbill Holbsyste-ponsor the eighth annual bird fair, bughlights include, in addition to the hundred, of rate bird, bird, who can do tricks, talks by ver-ermarians, displays by bird breeders and bird clubs, clowns, country music, and a bird photo booth, Saturday, July 28, 10 a.m., Mira

An Old Time Cafe Concert presentation

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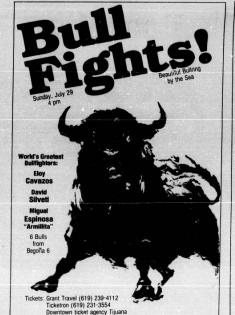
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Wild Animal Park with talking,
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Co. Herds of birds, shows,
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HOME FEDERAL



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Street Fair, the Adams Avenue

Philippine Folk Festival, Filipino turnes are featured at the annual festival, Saturday, July 28 and Sun-day, July 29, 10 a.m., Scottish Rite Temple, 1895 Camino del Rio South, Mission Valley, 449-1786, 463-2704, or 271-5410.

Grunion Run, the National Ocean Survey predicts granuon runs dur-ing the high tides of Monday, July

Change on Eleanor, a domain characterization of Eleanor Rossevelt will be presented by Eleanor licely at the more and chree benefit reception, sponsored by the United Nations Association of San Dego, Thursday, August 2, 6 p.m., International Center, UCSD, 233, 3970 or 239,8031.

Helen Reddy

The San Diego WILD ANIMAL PARK

Track and Field, Olympic hopefulstrom around the world will compete in the International Pre-Olympic Invitational Track and Field Meet, Monday, July 30, 2 p.m., Point Lorna Nazarene College, 1900 Lornaland Drive, Point Lorna, 222-6474.

Frishee Golf is played daily at the Morley Field Disc Golf Course, lo-cated at the west end of Morley Field, near Pershing Drive and Redwood Street, Balboa Park, Free, 298-0920.

Flying Disc Instruction, the Inter-

Classic Reruns of the "Lone Ranger" radio series featuring the voices of Brace Beemer (the origi-nal Lone Ranger), Clayton Moore, and Jay Silvetheels will be broad-cast Saturday nights, 9-30 p.m., KSDO-AM (1130). Olympic Viewing, the twenty

LASERIUM

ASEP RUSH II

THE EXCLUSIVE LASER LIGHT

Faces, Mirrors, Masks: Twentieth-Century Latin-American Fiction, this week Puerto Rican playwright, essayist,

"Love Story," had classical fric Segal been better paid, or sent off to some Aegean ide, would he have thought the to write the lovestek love story upon which this film is based? It airs Friday, July 27, mid-night, KGTV, Channel JO.

Humphrey Bogart Week, a run of

Humphrey Bogart Week, a run of all Bogie films begins with High Servas, Saturdav, July 28, 8 p.m., Canadhama, Sundav, July 29, 8 p.m., To Hore and Harv Nort, Mondav, July 30, 9 p.m., The Barford Contessa, Tuesdaw, July 31, 9 p.m., The Bog before Welmesday, July 31, 9 p.m., The Bog before Welmesday, July 31, 9 p.m., The gave Theory of the Welmesday, August 2, 9 p.m., and Key Large, Friday, July 3, 9 p.m., XETV, Channel 6

Classic Reruns of the "Lone

downtown, KSDS-FM (88.3).

ade later, about that tumultuous time. Wednesday, August 1, 10 p.m., KPBS-TV, Channel 15.

Lectures

Poetry, the San Diego Poetrs Forum holds its last open reading of the season, Thursday, July 26, 7 p.m., Multicultural Arts Institute, 425 Market Street, downtown. Free (236-1521); Los Angeles poet Stephen DeFrance will read from his book Lost in Holyswood, Mon-day, July 10, 730 p.m., D.G. Wills Books, 7227 La Jolla Boulevard, La Jolla, 456-1005.

IMPROV. COMEDY

BLEND PLAYERS

\$1.00 3521 Adams Ave. FoMoInfo: 425-1009

STARTS JULY 27 SPACE Theater and Science Center • Balboa Park 238-1233
Also, still showing Pink Floyd's "Dark Side of the Moon."

READER'S GUIDE

"Jazz Live," Latin jazz with the group Afro Rhumba will be broad-cast live, Tuesday, July 31, 8 p.m. from the City College Theater, Fourteenth Avenue and C Street,

"Nuclear Strategy for Beginners," "Nuclear Strategy for Beginners," the television series "Nova" examines four decades of global nuclear armament as well as the development and aims of Soviet and American nuclear strategies, Tuesday, July 31, 8 p.m., KPBS-TV, Channel 15.

"The Impeachment Hearings."
Feter Rodino, who presided as chairman of the House Judiciary Committee during debate over the impeachment of Richard Nixon, and committee members Barbara Jordan, Charles Wiggins, Tom Railsback, James Mann, and Caldwell Butler reminisce, a dec-

The U.S. and Central America will be discussed by a panel of speakers, including journalist David Helvarg, attornevs Mark Rosenbaum and Marjoric Cohn, and Tanja Winter, of Friends of Nicaraguan Culture, Thursday, July 26, 7:30 p.m. California

NOT THE

TICKETRON'



Custom to Go.

Customized according to your needs and lifestly, subliminal brain expansion cassettes are now available. Concentration, short Term Memory (names, phone numbers). Long Term Memory, Eminataling Self-Substage. Each tape 85 includings customizing), or set of 4 of minings in the control of the control of the customizing, so set of 4 of minings in the control of the customizing, so set of 4 of minings in the customizing and customizing the customizing and customizing the customizing are customized to the customizing the customizing the customizing and customizing the customi saving \$76. Call for customizing details 270-4900.

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August 4 & 5
Saturday & Sanday, 10 a m-8 pm
Limit 14 people: All materials provided
immersion

More of the Daniel

Workshop Schedule
Total In
Live-in/
immersion

Meet John-David Talk with and meet this remarkable leader in Whole-Brain Learning, Fri., Sat. & Sun., Total Health Expo, Civic Center.

Total Immersion Intensive August 23-27 (Thursday-Monday). Live-in/24 hours a day total immersion, including subliminal video-audio submersion, 5 nationally respected professionals headed by Dr. John-David. Limit 14 registrants. \$1,200 includes everything.

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-San Diego Union-Tribune increased my creativity, my memory, my reading, teaching and treating my patients. Dr. John-David's Whole-Brain learning is

TO LOCAL EVENTS

"Vietnam Vets Visit Nicaragua," Center, 1947 Thirtieth Stre Golden Hill, 232-5009.

"Women and Jesus in Gospel Tradition," former USI: faculty member Jane Via will be the fea-tured speaker of the second lecture of SDSU. "Summer Humanities Lecture Series," Monday, July 30, 7-30 p.m., Little Theater, SDSU. Free, 265-3185.

Galleries

"The Walking Man," fifteen photographs of Madrid street scenes by Cache émiger Frank Domin are on view from Friday, July 27 through August 24 an open reception for the photographe will be provided by the photograph of the photog

Come along with us on a Saturday

SATURDAY

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11, 18 & 25
ventures leave approx 5 pm
and return by 12 pm

"Soucke and Fire," traditional and contemporary ceramic art pieces, made through various tring tech-nispes, are on view from firlds, higher and the September Bitch for the state of the september Bitch for Doman Miller, Maurice Grossman, Byron Temple, Les Lawrence, Richard Mahaffey, Mollie Poupeney, Jeff Wilson, Law Wilson, and Faul Chales, Leaw Wilson, and Faul Chales, venue, La Jolla, 454-9781.

enne, La Jolla, 454-978.

"The Horse Show," in velebration of the 1984 Olympic equestrian of the 1984 Olympic equestrian or the 1984 Olympic equestrian comprehensive exhibit, including a Tang Dynasty horse, bronze votive horse from India, wooden carousel horses, and popter midché house from Menco, will go on view Sarudky, July 28, World Knik, which will be seen to the control of the property of

Glazed Tile Art by Susan Beere is on display from Saturday, July 28 through August 28, Ocean Song Gallery, 1438 Camino Del Mar, Del Mar, 755-7664.

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

Old time

New Constructions by Ron Wil-liams are on exhibit through July 30. Patty Aande Gallery, 660 Ninth Avenue, downtown, 233-9242.

Group Show, a select group of Group Show, a select group of emerging artists 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 artists are on exhibit through August 3, La Jolla Museum of Contemporary Art., 700 Prospect Street, La Jolla. 454-3541.

Dry Points, Etchings, and Woodcuts by Basque artist Eduardo Chillida are on exhibit through August 11. Tasende Gallery, 820 Prospect Street, La Jolia. 454-3691.

Seventy Prints and Drawings by satirist and New Yorker cartoonist Edward Koren are on display through August 19, San Diego Museum of Art, Balboa Park. 232-7931.

7:30 7.00 & 9.00

7:00 & 9:00

7.00

7 30

FOLK CLUB FOLK - BLUES - BLUEGRASS 1464 North Highway 101, Leucadia 436-4030

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A virtuoso of the hammered dulcimer, banjo and guitar and a fine and unique singer. Guy Carawan and his wife Candie. a fine vocasits, present love songs. Appalachan and inst dance music, spirituals, children's songs, songs about peace, the environment and other contemporary concerns.

THE TWO MAGICIANS

OLD TIME HOOT NIGHT Open stage, musicians call in at 5:30

JAWS HARP TEACH-IN FEATURING

COVER CHARGE NIGHTLY - BEER & WINE : "Morris Graves: Vision of the Inner Eye," paintings by the con-temporary American artist are on view through August 26, San Diego Museum of Art, Balboa Park, 232-7931.

Photographic Retrospective, an exhibit of 125 Ansel Adams prints will run through August 26. Museum of Photographic Arts, Balbou Park. 239-5262.

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

"Ocean," a collection of more than sixty photographs has been assem-

"Visions from the Dream Palace,"

bled for this exhibit, which runs through August 31, Photography Gallery, 7468 Girard Avenue, La Jolla, 459-1800.

downtown. 236-0284.

"Mayan Images," the daily life of the Maya of Guatemala is recorded in a series of photographs by Michael Piyler, on view until Sep-tember 16. San Diego Museum of Man, Balboa Park. 239-2001.



Now you don't have to hear about hell to find out about heaven.

Sam Kephart interviews Rev. Leonard Radomile

· Detoxifying Religion · The Power of Faith · The Crisis in American Religion watch Inward Bound . . . Sunday, July 29, 9 p.m., Southwestern Cable Ch. 15, or 7:30 p.m., Cox Cable Ch. 24; Monday, July 30, 8:30 p.m., TM Cablevision Ch. 2

Inward Bound . . . is a weekly cable to interview series "dedicated to supporting you in the most important relationship you have-your relationship with yourself." -Sam Kephart



Rector, The Church of St. John the Evangelist Services each Sunday at 7:00 p.m., 3900 Cleveland Ave., San Diego Church Offices-3719 Seventh Ave., San Diego 92103 296-1808

READER'S GUIDE TO LOCAL EVENTS

1820s to 1900 is on display, Museum of Man, Balboa Park, 239-2001.

Afoot!

On hand will be the British 400M and 1600M relay teams, including Olympic gold medaitst Allan Weils, winner of the 100M-dash in Moscow, and Daiy Thompson, the present world champion in the decathlon and the defending gold medalist. Pietro Menea, the world's best in the 200M (also gold medalist in Moscow), leads the Italian sprint team. Charles Borromea, gold medalist in the



Asian Games, will run in the 800M. Olympians from Australia, Sweden, Ireland (former SDSU student Monica lovce), and the United State Jovce), and the United States will also compete in both track and field events. Steve Scott, the USA's fastest miler, has stated he will run in the 1000-meter race.

A number of local athletes A number of local affiletes, non-Olympians, will also compete. Most notable is the 400M relay team consisting of William Sroddy (US Armed Forces 200M champion), Kipperr Bell (former California state high school champion in the IOOM). Herbie Milner, and Marty Krulee. The 300M intermediate hurdles will feature James King, currently ranked ninth in the world in the 400M hurdles. And Mitch Crouser,

hurdles. And Mitch Crosser, fourth in the Okmpic trials in the discus, is a strong comender in his event.

The meet will take place Monday, July 30 from 2:00 p.m. to 4:00 p.m. at Point Loma Nazarene College, 3:900 Lomaland Drive. At Juspipe Rand and Highland Direces will perform. Tought at 7:30 Britain's top coaches will meet informally at the college. All members of the community members of the community interested in track and field are invited to attend. For

contact Jim Crakes at 222-6474.

— Stephen Meyer

The Potters

artis in the tradition of Renoir and In Sica. His promise was borne out in two more films. Aparagio (1959) and The World of Apit (made in 1959, which, with Pather Paradii, make up the famous "Apit Tirlogy"), and by a subsequent thirty-year output of intimate, imprecial traveless and the pathern of the pathern of the pathern of the pathern of human interaction. He remains tookay India's best-known and most important filmmaker. In the early Statise India (continued from page 1 and around the clay works, David Bigelow also places manure. The pastel swirls which manure. The pastel swirls which Bigelow creates on the surfaces of his large, asymmetrical stoneware are testament to the extraordinary chemical powers of this combustible. Another sagger-fire artis is Jorg R. Dubin, who employs this busin, who employs this technique to great advantage in his pots that sprout all manner of construction I-beams and rocks. Some think Dubin's pots are colonized by little brown desert In the early Sixties India received further accolades on

received further accolades on the international film scene with the work of the young American director James Ivory. A graduate of the USC film school, Ivory Other ceramicists whose work will be on display will be Paul Chaleff, Kris Cox, Maurice pursued a career in documentaries before he emigrated to 'ndia. There he entered into a long-lasting partnership with Anglo-Indian producer Ismail Merchant and German-Indian writer Ruth Prawer Jhabwala to make a series of med-al-solutions. pursued a career in Chemical Company Compa Prawer Jhabvala to make a series of modest, sophisticated comedy-dramas, beginning with The Householder (1963) and continuing through last year's Heat and Dust, which cast a knowing eye on post-colonial India's peculiar mix of Eastern and Western cultures. The La Jolla Museum of

Indian Films

(continued from page 1)

artist in the tradition of Renoir

continuing international film series, will dedicate the month of August to the cinema of India and, in particular, to the contributions of Satyajit Ray and James Ivory. Kicking off the month next Wednesday, August 1 is Ray's fourth film, The Music Room (1958), a penetrating study of a tradition-bound nobleman and tradition-bound nobleman and his obsessive efforts to outdo his nouveau riche neighbor with lavish musical soirces. Performances by Indias best-known musical ensembles punctuate the drama at frequent intervals.

intervals.

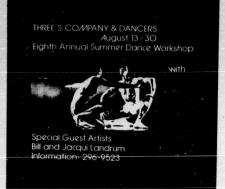
Upcoming weeks will bring Ray's Des (The Goddess) (1960) and Days and Nights in the Forest (1970), as well as James Ivory's first two films, The Householder, a gentle marital comedy, and Shakespeare Wallah (1965), a satiric look at an impovershed British theatrical company on a tour of the provinces.

The Music Room screens next Wednesday, August 1, at 7:30 p.m. in the museum's Sherwood Auditorium, 700 Prospect Street in La Jolla; Indian films continue over the next four Wednesdays, at the same time. For further information, call 454-3541. - Rick Geary









READER'S GUIDE TO THE THEATER

Theater listings are compiled by Jelf Smith: commentary is by Johnathan Sewilic and Jelf Smith. Information is accurate according to material given us, but it is aluxays urise to phone the theater for any last-minute changes and to inquire about ticket availability, Many theaters offer discounts to students,

service cleares, and the military, ask and the box differ.

AARERAR BUFFALO

AMERICAN BUFFALO

Board Marries is seen of direct in about board beard in a service of the property of the proper

alkatigs give us such moments). he impry too young to play the fatherly Don. The net result is a lock of authenticity at the center of the play, an absence that detacts from the play's many themes, subtean, and interpersonal relations, especially between an unlikely father and his propersonal relations, properson and the subteach of the Doney Thursday through Saturday at 8.00 p.m.

THE BEST OF BURLESQUE
The Flests Dinner Theatre is offering
an evening of music, cornedy, and
magic in the tradition of the vaudeville
stage. Heading the cast, directed by
stage. Heading the cast, directed by
swho has headlined in five of the largest
surface, purposed, and the conductions of the modern
era. Also featured in the production
are Bob Nerray and Nisks, Buddy
Conductions of the minum. David
farm of the conductions of the production
and the conduction of the conduct

Hanson, and the Don Crawford Dancers. (Sm.)
Flesta Dinner Theatre, through August 12: Tuesday through Saturday, dinner at 6:30 p.m., curtain at 8:15 p.m. Sunday, dinner at 5:30 p.m., curtain at 7:15 p.m. Mattinee

BREAKFAST WITH LES AND BESS Reviewed this issue.
Cassius Carter Centre Stage. Balboa
Park, through September 23; Friday,
July 27, Sunday, July 29, and Tuesday

July 31 at 8:00 p.m. Matinee Sunday, July 29 at 2:00 p.m. CAMELOT

COMIL. OT
TA San Dispo Playpor Since
present Richard Harns and the
relational toxing production of the
motical—mask by Frederick Loweleaded Toxing production of the
motical—mask by Frederick Lowebased on TIA White novel. The
Once and Future Pring. The story of
Righ Affrab he wide Cureviers. and
Table as well before discrete or
the declared traces the declared thas
is starred traings, and the Round
Table as well hierard drecks by
discrete the story of
high principles. Richard Mercur
is Lamcott. James Neletone in Merlyn
Morderd, the Rightman son of Arthu.
The musical—which features such
angua as Carmott, "Ever Woulde
Folk Doy"—will run for the overless
only in San Diego (Sm)
Fox Thesise, drough August 2.

Motion Wednesdow and Sanutudy at
Oop prin. San Diego (Sm)
Motion Wednesdow and Sanutudy at
Oop prin. San Diego (Sm)
Motion Wednesdow and Sanutudy at
Oop prin. San Diego (Sm)

231-469.

A CASE OF LIBEL

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wooden it's etched in sequoia His characters are more piot devices than provide and he need relieves any double provide, and he need relieves any double propriet and he need repart death. His scenes — half lengthy exposition, half declarantson, and half shaded — unrawel in cursion; activities of the Calavarro Quarre Controlled. All the Calavarro Quarre Theater, directed Will simpson (who has a wonderful lance for tabling an ungreamating yords and giving it a unsafet for resurrect this verbook. unpriorising vorget and garring of a surpriorising variety and priority of unable to resurve this verbiose, predictable play from its well-earned spol in the busing ground for defunce, and the priority of the priority of the results of the priority of the priority of right vas flat and lifeties a diversity secting of the priority of the priority of the softed severely or simply scatched from the Castlering's the of scheduled arrivers also predicts of the priority of the perform in a subdy naturalise skiply or and in right have worked if Simpson had actors equal to the task. But will need actors equal to the task flat will need the priority of the priority of the priority of performance of the priority of the priority of the performance of

Jacquelyn M. Littlefield present Australia's Circus Oz, selected to be Australias Circus Oix selected to be part of the Los Anjees Chympic ATR Father Selection of the Composed of Interrupers and Circus a performing are school in New South Water, Circus or Coronia, performing are school in New South Water, Circus Oix and July plant and Composed Circus of C

CRIMES OF THE HEART

This staging of Besh Henlys script, adout there are, "Meassage sisten, adout there are," Meassage sisten, and the stage of the

Theater Directoru

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

CIVIC THEATRE 202 C Street down 236.6510

CORONADO PLAYHOUSE 1755 Strand Way, Coronado 435-4856 EAST COUNTY PERFORMING ARTS CENTER 210 E. Man Street. Et Caon

EDUCATIONAL CULTURAL COMPLEX THEATER San Diego 230-2800

FOX THEATRE 720 B Street, downloan 233-6331

GASLAMP QUARTER THEATRE 547 Fourth Avenue, downtown 234-9583

LA JOLLA PLAYHOUSE

A JOLLA STAGE COMPANY

AMB'S PLAYERS THEATRE LAMPLIGHTERS COMMUNITY THEATRE

LAWRENCE WELK VILLAGE THEATRE 8860 Lewrence Welk Drive, Escondido 749-3448

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

MIRACOSTA COLLEGE Little Theater One Barnard Drive. Oceanside 757-2121 x236

OLD GLOBE THEATRE Old Globe Theatre Cassaus Carter Centre Stage Festival Stage, Baltica Park 239-2255

PALOMAR COLLEGE Palomar College Theatre, San 744-8860 PATIO PLAYHOUSE

Vineyard Shopping Center 1151 E. Valley Parkway, Exce PINE HILLS LODGE

POINT LOMA COLLEGE

SAN DIEGO CITY COLLEGE THEATER

SAN DIEGO JUNIOR THEATRE Casa 3rd Prado Theatre, Baboa Pari 239-8355

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

SAN DIEGO STATE UNIVERSITY Main Stage and Experimental Theat

Open-air Arriphitheater 265-6947

SAN DIEGUITO PLAYHOUSE Del Mar Fairgrounds, Del Mar 755-7358 SCRIPPS RANCH COMMUNITY THEATRE Wangersheim Juriot High School Auditorium 9230 Gold Coast Drive, Mira Mesa 966-7300 x216

SOUTH COAST REPERTORY THEATRE 655 Town Center Drive, Costa Mesia 714,997, 4033

Startight Bowl, Balboa Park 232-3049 or 234-STAR

232-3089 or 234-3184 UNITED STATES INTERNATIONAL UNIVERSITY Zabis Theater 10455 Permetado Road, Scripps Raisch 271-4300

UNIVERSITY OF CALIFORNIA SAN DIEGO OCSD Theater. John Muir Theater. Studio Theater 452-4574

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-N.Y. Magazine

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DRACULA

Chills and thrills for the whole family July 26-29, Aug. 1-5 Matinees Wed., Sat., Sun. Tickets \$3.50-\$6.00

Main Stage Theatre 265-6884

READER'S GUIDE TO THE THEATER

about Rabris sensal affair with a fifteen year old Mack bey. There is also an old grandskid, dying in the hospital is busy-bed, cousin; a second of the plantskid, dying in the hospital is busy-bed, cousin; a second-confectory cousin; a second of the plantskid is second of the plants one of focus, and derector. These isos has not solved. It We are meer sure whether what we are seen'go is intered as first, as important of the plantskid is seen to be a moderated and valugatived. These is seen neer sure how we should react to the neer sure how we should react to the neer sure how we should react to the hospital possible of the state of the should be and whether we should leagth in amusement or sink away in

embarrassment. Above all, it is hard to respond to the three MaCradh sisters with the smiling affection the with the mining affection to the control of the

ELEKTRA Sophocles' treatment of the ancient story of intrafamilial revenge has a

Orestes, who has mudired his mother, and Eleirar this sistent, who has goaded him on to this matricide, are preclaimed happy and thrumphant, are preclaimed happy and thrumphant, of being punished. There are a number of ways this ending might be made intelligible to a modern and the second of the made intelligible to a modern the sawooded interpretation, teaching her excellent actors to speak. Sophocles lines with clerky and sloquence, and leaving things in that reverental treatment of a classic. Sophotics are sense to an other. The result is a beautifully recited, revertiful teathers of a classic and the control of the

FIDDLER ON THE ROOF
Now in its fourth season of outdoor
musical productions, the Vista
Summer Theatrefest presents the
popular musical — music by Jerry
Bock, lyrics by Sheldon Hamick, and

look by Joseph Seen — based on the stories of Shokenn Pietchern. Bit James divers the production of Shokenn Pietchern Bit James divers the production when the production of the production and the lighting is by Bits Prediction. Let Prediction. Let Prediction and the lighting is by Bits Prediction, and the lighting is by Bits Prediction, and the lighting is by Bits Prediction. Let Prediction. Let Prediction. Let Prediction and the lighting is by Bits Prediction. Let Prediction and the lighting is by Bits Prediction. Let Predict

HOT FLASHES And that they are. This women's And forther see. This women's improvisational comedy group, made up of Mx Galfrier, Meggier Cillette. Sherol Classer, and Robyn Samuels, will perform an extended run at the Old Town Opera House. Adept at both humor and seriocuriers, the group combines improvisational games, songs, and written sketches. Their scripted, is define grouinerly flumy, it is also, on occasion, both insightful and moving, (Sm.). aso, on occasion, boarmagnaum moving. (Sm.) Old Town Opera House, through August 25; Thursday through Saturday at 8:00 p.m.

Saturday at 8:00 p.m.

JACK IN THE BRANTSTALK

Now in its thiny-such year, the San
Dego_Junion Theate presents the
classic fary take which will mu in
production of The Pajama Garne_JU
Parket directs the production, which is
cast entirely with suddens eight to the
thintees of the same directs the
glighting is designed by Bob
Sherwood, (Sm)

Lase del Pado Theate, Balbon Park,
Tenedoy, July 3:1 through Saarday,
August 4:16:200 j.m.

LAST OF THE RED-HOT LOVERS The Pine Hills Players present the Neil Simon comedy about a middle-age man's attempts at infidelity. Barney Cashman is a fish-house proprietor

and a faithful husband for twenty-five years. Now forty-seven, Barney decides that his life is passing him by and yearns for illicit romance. Since and yearns for Illicit romance. Since his mother's apartment is conveniently empty during the day, Barney attempts a series of afternoon attempts a series of afternoon. The series of a series of the series of the cast include Sue Solleder. Linda May, and Alice Green. A barbecute dinner precedes the show. (Sm.)

Then Hills Lodge, through August 11; Pipe Hills Lodge, through August 11, Pipe Hills Lodge, through Augus

MANE I'M DOING IT VRONG
The La side Playhouse is staging a
cabeet of single yellow/procure is staging a
coheet of single yellow/procure is
direct the production, which feature
such songs as Saif Away. I Love
LA. "Short People." I Think its
Science." Think is
Science." Cast members are Midarie
Chartoff, Dann Folke, Dee Holy, and
Paul McCore. all Moons is the service
designer, and McHael Chybowski is
the lighting designer. Michael S. Rotts
resident composes at the Playhouse. If
Warren Theater thehind the hookstore
on Rupertus Way. USCS. It brought Warren Theatre (behind the booksto on Rupertus Way), UCSD, through August 11: Tuesday through Friday, and Sunday at 8:30 p.m. Saturday at 6:00 p.m. and 10:00 p.m. Matinee Sunday at 2:30 p.m.

THE MERRY WHES OF WHINDSOR THE OLD COLOR TO A COLOR THE OLD COLOR THE OL

READER'S GUIDE TO THETHEATER

instanty mocked by their surroundings. But white the Old Globe has entired the lays hashby look and the last so that extended the last installation of the last sold through Shakeepeen's prote. The production was competently done, but a rarely matched the last sold the

offered few genuine moments of merriment, and it tended to struggle with the play's many expositor, processing the play's many expositor, processing the play's many expositor, played in an overly resigned and supprissually degrid manner — and application, and the processing and application, and the processing and and self-resigned processing and and the lunary exh engineers with much needed energy and alandon. In minor roles, exters from Lacy and the lunary experiment and propospile, Lacy performs an odysery of language — part French, part tester halway around the English Channell, and the members of the Thoug Globe Corpusy. "design a Guere Elizabeth I, for whom Guere Elizabeth I, for whom Shakespeare work the company." Shakespeare wrote the cornedy originally, warried to see folly epitomized on the stage. For the most part, the Old Globe's production has produced it, at best, only partially, (5m.). Old Globe Theatre, Festival Stage, through September 2: Thursdey, July 26, Saturday, July 28, and Wednesdey, August 1 at 8:30 p.m.

THE MIKADO
Project Vanguard of the Westminister
Presbyterian Church presents the
popular light cyee by Gilbert and
production. Members of the cast
include Larry Smith, Neville Cordel,
Pill Green, Pall Goodwin, Debble
McGuite, Dennis Knusse, and Jane
Hopf. The set is designed by Larry
Smith, the costumes are by Susan
Cantled and Bebtone Jonene, and the

lighting is by Stan Follis. (Sm.) Westminster Arena Theatre. corner of Talbot and Canon streets. Point Lorna through July 29, Friday through Sunday at 8:00 p.m. For information call 222-4236 or 223-3193.

MODERN TIMES MODERN TIMES
Galerie 9, on the top floor of La
Mason restaurati, a leaturing a new
Asson restaurati, a leaturing a new
Galerie 9, on the report in the
Galerie 9, on the report in the
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Galerie

OKLAMOMA
The Lawrence Well Village Theatre is staging the mainted — make by Richard Rodgers, sook and ylavas Rodgers Rodgers, sook and ylavas Rodgers Rodg

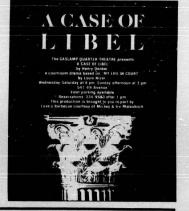
Ernest Thompson's popular disma-about an elderly roughe who return to their summer brone of forth-eight years — Golden Pendin Mean's feli is sense. Golden Pendin Mean's feli sense side demonstration of the properties of soil feli in the beginning of their meets a teerage boy, and the meets of the case of the properties of the special feli in the properties and spike. Rehard George and Tim Reeve Ameribes of the cast holde Robert, J McKlenna, the Allen Huster Smith, Walter Trook, Kirobert, Leany, and Walter Trook, Kirobert, Leany, and Huster Trook Felineth, and H

OTHELLO

THE PAJAMA GAME
The San Diego Junior Theatre
presents the muicid — book by
Richard Bissell and George Abbot.
maic by Richard Adler and Jerry Ross
— based on Bissell's novel 7.1/2
Cents. Pajama Game chronicles the
unlikely labor-management comances
that develop at the Sleep-The Pajama
Pactory when the workers demand a

THE PASSION OF DRACULA wage nine. Dain Regias directs the production, which will be performed by teenage actors, fourteen to eighteen years of age. Arne Christiansen is the conductor. Choreographis by Linula Cohen, sets by M. Dison Fish, costumes by Manilyn Prine, and lighting by Bob Sherwood, (Sim.) Sherwood. (Sm.)
Casa del Pado Theatre, Balboa Park,
Friday, July 27 through August 4;
Friday, July 27 and Tuesday, July 31
through Saturday, July 43
T-30 pm. Matines Saturday, July 28,
Sunday, July 29, and Sunday,
August 5 at 2:00 p.m.

San Diego State University's Summe Showcase Theatire presents a staged version of the novel by Bram Stoker, adapted by Bob Hall and David Richmond, Jay Fields directs the production, which will have the feel or production, which will have the feet of a black and white movies and with the motion and will-claim will feeture flying bats and an exploding chandleier. Stan Madruga is the bloodthirsty Count Direcula. Other members of the cast include Linguistic Hawbons. Christopher Redo. Catty. Hawbons. Christopher Redo. Catty. Newman, Darles Jackham. Stephen. Burthoe. Richard Feist. Jim Mortino, and David Wheeler: The scenic designe is John Redman. the lighting



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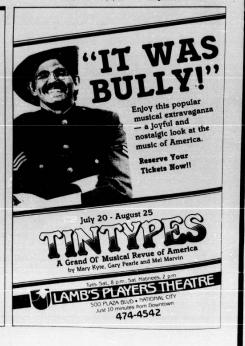
"... Sensational Entertainment" — London Financial Times July 24-28 at 8:00 P.M. July 28 at 2:00 P.M.

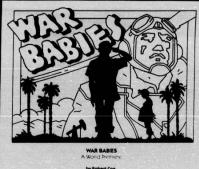
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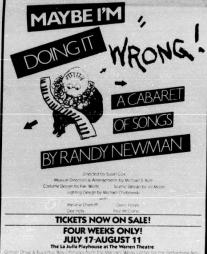
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READER'S GUIDE TO THE THEATER

costume designer is harry heymani, and the sound designers are Laura Campbell and Mike Anderson. (Sm.) Main Stage Theatre, San Diego State University. Thursday, July 26 through August 5. Thursdays at 7:00 p.m.. Friday and Saturday at 8:00 p.m. Matinee Saturday and Sunday (and Wednesday, August 1) at 2:00 p.m.

RASHOMON
The Old Globe Theatre's handsomely staged production of this intriguing drama is at once a farcical whodunit and a thoughtful speculation on the and a thoughtful speculation on the paradoxical native of truth. The play, particle by Fay and Michael Kanin and based on stories by Ryunosuke. Akutapawa, details the many ways an actual event can become distance by those who were involved and by those who were involved and by those wish bear about a second hand. All ten of the play scharicates ofter differing versions of what took place in a vocal native All ten warrant was assaulted, and her instand is dead. The rest is a respection of several production of the play of the properties of the play of the properties of the play of the pla world have been the country of the c tyling to do. Cleaners a chap-multidimensional production out of the plays discordant voices. In effect, the show encourage its audence to play the role of an impantial judge. And each character—from J. Kenneth Campbells raging bandit to Jonathan McMurtys world portrayed (and consummately of putting) wigmaker— tells his her side convincingly. They plead, they cajole: they reason — they

ion correct? He was there, after all. version correct; he was traine, after an Do the cynical wigmaker's acerbic observations rule the day? Are any of them telling the truth? All of them? I recommend that you see this fine production, both funny and thoughtrovoking, and judge for provising, and judge for yourself. (Sm.) Old Globe Theatre, through September 2. Thursday, July 26. Saturday, July 28. and Wednesday August 1 at 8:00 p.m. Matinee day July 28 at 2:00 p.m.

REQUEST CONCERT
Since coming to San Diego in the summer of 1981, the Aleph Company has offered us a truly alternative theater. Each of its five productions has either reminded us of our theatrical heritage, often in new ways, or has brought us up to date in the case of its current production—First Auxent Fouets A Request Concert—the Aleph Company may be showing out the future of frame as well. The

the Mayh Company may be showing us the hatery of Arman as well. The use of the many and the hatery of Arman as well. The May hatery and the hatery of the Arman as well and the Arman as well and the Arman as well as the Arman and worsan behave as all all feeling had been pounded out of them only ago upon a second as a second as you provided the Arman and worsan behave as all all feeling had been pounded out of them only ago upon a second as a seco

REQUEST CONCERT

surface, very little happens in this hour-long play. It's just an evening with Miss Rasch. She tends to her chores and never speaks. Alone on the stage and without the conflort of dialogue, actiess Bonnie Dillingham (who is terific as Miss Rasch) performs trikal tasks putting away the groceries and tasss, putting away the groceres and preparing a meal. These appear boring at first. This is theater? When is something going to happen? But without ever saying a word.

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

THE ROAR OF THE GREASEPAINT

THE SMELL OF THE CROWD

AND RAGGEDY AND & ANDY

SCAPINO!
The Old Globe Theatre is staging the farce, written by Frank Dunlop and Jim Dale, adapted from Les Fourberies de Scapin by Molière.
Through the connivance of the halian Polymeristics of course by consensation with Section 19 and 19 an

2:00 p.m. For information call 440-2277.

(Sm.)
Old Globe Theatre, Festival Stage.
through September 23; Friday, July
27, Sunday, July 29, and Tuesday.
July 31 at 8:30 p.m.

SEXUAL PERVERSITY IN CHICAGO and COWBOWS #2 David Marnet's cornedy-drama, about the 'perversity' of modern singles life, has been given a competent staging by the Marquis Public Theater. Set in The companies of the co

Dillingham's character gives each action she performs an equal weight. by the startling discrepancy between the tedious things she does and the obsessive way she does time. Then small pitches take on a new value, and Dillingham shows us widly both the inner intensities of the character and why this might be Mas Rasch's last quiet evening at home. Directed by Oile heads, the Aleph Company's Request Concert is an outstanding

productions at the East County Performing Ans Center in EJ Capon. The Read of the Consequent, a 18 county of the production. Period Thacking yalley will be presented in matteries performances at 200 pm. Clark G. Netre disease. Will be presented in matteries performances at 200 pm. Clark G. Netre disease. Consequent — Thanking the County of the Consequent — Thanking through Sanday at 600 pm. Regiously Avin C. Analys — Thanking through Sanday at 600 pm. Regiously Avin C. Analys — Thanking through Sanday at 600 pm. Regiously Avin C. Analys — Thanking through Sanday at 600 pm. Regiously Avin C. Analys — Thanking through Sanday at 600 pm. Regiously Avin C.

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directed by Tom Rusch
702 Ash St., San Tiego * Don Room, LI Cortez Hotel
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50, 50 first two rows
Circlent admission, Adults 5, 50,
Children 13 and under and Senior Circlens 53, 50
Reservations 23, 14-50.



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"Cause there's business and there's friendship, Bobby, and cause there's ousness and there's friendship, Bobby, and what you got to do is keep clear who your friends are and who treated you like what, or else the rest is garbage Bob, because I want to tell you something . . . things are not always what they seem to be."



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technical problems (the lighting) is spotly and the sound levels in the background are often too loud), but the performances, for the most part, are adequate. And overall the production captures both Mamer's format, thirty-four sites and blackouts format, thirty-four sites and four four sites and four four sites and four four four four four four play's characters, reasonably effectively. The same cannot be said, however, for the second show in the however, for the second show in the effectively. The same cannot be said, however, for the second show in the Marquin's double bill. Like Sexual Percensity, which Mamet wrote in 1974. Couthou's #2 is also an early work by another of America's most important playwrights. Sam Shepard, where anyone else to have written this brief diarna. I doubt that it would ever a staged, in the play, who burns rummage through the garbage cans of a large, unimand city. They can be supported to the same country of the play who burns rummage through the garbage cans of a large, unimand city. They can be supported to the same country of the same country and Chet) and their Western movie heroes (Clern and Mei). Their likes are aimless — "demythologized," a Shepard afficionado might be quick to say. Then one dies End of fragment, if you haven't seen Sexual Perversity, i recommend the Marquis's production. If you are a fan of the later works of Sam Shewald, dishe later works of if you are a fain of the later works of Sam Shepaid, slick around to see how far the playwright has come since the wrote this slender one-act in the late Sixtles. (Sm.) late Sixties. (Sm.)
Marquis Public Theater, through
August 12; Thursday through
Saturday at 8:00 p.m.

SIDE BY SIDE BY SONDHEAM
For its cleaning shows of the season, the
white state of the season, the
white Surmer Mexical Proclave of
San Diego to present a song-anddience the fact to an American musical
mineral production, which
misecals of Stephen Sondheam. The
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misecal effective Des Edition in the
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the lighting designer. (Sm.)
La Jolds Stephen Company, through
July 228, Friday and Steadon of
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SISTER MARY KONATIOS
EDITARIST TALL FOR YOU and
THE ACTIONS ROBOTHMARE.
The Sam Desguko Dhybrouse presents
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During (author of Beyond therapy).
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Matince Sunday at 2:00 p.m.

Natione Suidey at 200 pm.
STERING OUT.
The San Degate, Junior Theater
presents the connect, in six initings,
written by Michael B. Doon and,
Viellens Smith, Down Held directs the
Viellens Smith, Down Held directs
and utbulations of Little League,
and spiritude of the cast, ranging
in age from sevent to filters in chulde
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Replace Mark Theories, Marketon, Dune
Machado, Kurt Marchelo, Mart Thairy,
Eugene Perk, Christy, Nationa, Dune
Machado, Kurt Marchelo, Mart Thairy,
Eugene Perk, Christy, Marchelo
Sullenn, Bearl Tordi, and Silver
LIGE Scham Date Hinsuland
LIGE Scham Date Hinsula

TWELFTH NIGHT
For its fourth named Shakespearean production, Octad-One presents the comedy about Viola and Sebastian, twin brother and sister, who were separated during a shipwreck—and who are reunted after a series of comical brists and turns. Matrin Gerish directs the production. William

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Farnum is the musical director. Members of the cast include Lou Esposito, James Hamann, Jery ym Moorehead, James Wood, Marla Egy Medichead, James Wood, Marla Egy Burke, Milec Collins, and John Periberton. Admission is free. (Sm.) El Cajon Piaza Amphilheade. 200 East Main Saree El Cajon, through August 26: Sunday at 6:00 p.m.

SGDS
The Coronado Playfonsus presents a new muscal version of the cornedy by Mary Lassvell. based on her book. Social Plas See Line Beys which the control by Mary Lassvell. based on her book. Social Plas See Line Beys which the control plant of the corned by Mary Lassvell. based on her book of the corned by Mary Lassvell. Beys Mary Lassvell, and 1966, is about Created where the production, and Anne Mortilores in the assisted disercts. Mary Lassvell, plant Created Corporation of the Cornel Corporation of the Cornel Corporation of the Cornel Corporation of the Cornel Corporation of the Corporation of the Corporation of the Cornel Corporation of the Corp

TINITYPES
The Lamb's Players Theatre presents
the Lamb's Players Theatre presents
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A. Cohan — tables a nostilating dimpter
and veneral form 1800 to 1921. Remy
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and Varieta Tompons in the musical
turne is the chorcographies
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August 2.57, Touch phrough Shallon
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MNDOWS TO THE SOUL
The Bowery Theatre, in association
with the Old Globe Theatre, presents
there one act julys performed by
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performance and pince that dispires the
struggles and interest of Latins in the
struggles and interest of Latins in the
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READER'S GUIDE TO THE MUSIC SCENE

information and photographs to Reader Music Scene PO Box 80803, San Diego 92138.

A number of reasons have A number of reasons have been advanced in an attempt to explain the seemingly sudden densies in 1965 of the 'girl group' phenomenon that had held the rock and roll world captive since 1958. The Beatles and other members of the landing to landing lan landing party known as the "British Invasion" have been blamed for siphoning off a monster portion of the worldwide pop audience in worldwide pop audience in 1964, as have the rise of male and co-ed Motown groups, surf music, the folk-rock of the West Coast, and the dramatic rise in the cost of the hairspray needed to keep those bouffant bubbles in place. Apother development that must have burt the caus of the femme vocalists was the of the femme vocalists was the unavoidable maturation and inevitable disappearance of New York's Brill Building tunesmiths who in their teens and early twenties had kept the teen hits coming — songwriters such as Carole King, Neil Sedaka, Gerry Goffin, Paul Simon (yes, that Paul Simon), Ellie Greenwich, Jeff Barry, Jerry Lieber, Mike Stoller, and Phil Spector. It could be argued that once these hitmakers went their separate ways — some into marriage. others into their own performing careers — the girl-group market could only go



n one direction, down. Maybe it

in one direction, down. Maybe it was a combination of all these events. No one knows for sure. Scarcer still is an acceptable rationale for the equality sudden resurgence of girl groups a few years ago, spearheaded by the success of the Co-Gos. Undautheadly the worms beed at least an indirect role in introducing young girls to the macho world of guitars and drums. But to credit

shows. In 1959, Veronica "Ronnie" Bennett was just one of

thousands of young black girls who formed or joined singing groups hoping to hit the big time. Bennett, her older sister Estelle, and their cousin Nedra seemed to have gone as far as they could go when they landed a paying job performing as part of the Joey Dee revue at the Peppermint Lounge in New York City, But fate took the Ronettes a giant step further Ronettes a giant step further along when in 1962 a bizarre young genius named Phil Spector heard them and signed them to his fledgling Philles record label. That same summer, Spector, Ellie Greenwich, and Jeff Barry wrote a song for the Ronettes, "Be My Baby," that propelled the trio (and Philles Records) to the top of the charts. The record was a of the charts. The record was a classic example of what would ceventually come to be known as the "Spector Sound" all multitracked percussives, echo-ey piano and weals, and swirting horn and string choirs (it would also inspire a later hit by another weird genius, Brian Wilson, who would use "Be My Baby" — right down to the drum intro— as the model for the Beach Boys "Don't Worry Baby".

Baby").
Indicative of the impact that Indicative of the impact that Spector's studio magic had on pop music is the fact that the Ronettes are now regarded as one of the two or three most important female groups of the Fifties and early Sixties, even though they only recorded three songs of note ("Be My Baby," "Baby I Love You," and "Walking in the Rain"). In 1968, Ronnie Bennett married Spector and subsequently spent six quiet— and by her own accounts very strange—years living with the reclusive rock pioneer in his Hollywood mansion. Since their divorce in 1974. Ronnie Spector has recorded and performed sporadically (with, among others, Bruce Springsteen's E Street Band and Alice Cooper). I heard her on a television specia not long ago and she sounded — and looked — as exotic and

— and looked — as exotic and sexy as ever. She'll be at the Beily Up Tavern tonight. Thursday, with the **Mar Dels**. The **Bangles** are the evolved.

ed version of the contemportzed version of the original girl group in that, unlike their predecessors, they write, arrange, and perform their own songs. This difference cannot be overemphasized. Like sexy marionettes, the girl groups of the Fifties/Sixties were completely dependent upon producers, songwriters, and studio musicians to pull the strings that would give them life, and few of them fared well when they tried to take even one aspect of their careers into their own hands. The Bangles, like their peers, are pretty much self-contained. But there's an ironic catch. As much as they and the other current female bands have distanced themselves from their

KGB-FA **RODNEY DANGERFIELD** IDON'T GET NO RESPECT **GOLDEN HALL 202 "C" STREET** SATURDAY. AUGUST 1 7 & 10:00 P.M. ND SHOW JUST

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ALL SEATS RESERVED All Shows 7:00 p.m. prompt and 9:00 p.m. Dinner Packages Available Call 283-SEAT

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and new girl-group camps will be in town this week for what

consciousness-raising alone

would seem to omit a number

of other possibilities, not the least of which is that the Co-Go's and their imitators emerged during a relatively fallow period for rock and roll, much as the original girl groups nad come to the fore during a similar period in the late Fifties. At any rate, legitimate representatives of both the old

SCENE 2

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SUNDAY, AUG. 5 9:00 P.M. FREE ADMISSION UNTIL 7 P.M. \$6.00 AFTER 7:00 P.M. AT THE DOOR DRINK SPECIALS THAT A CHEAP PERSON WILL LOVE!!

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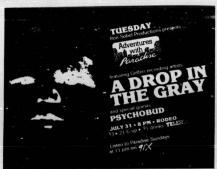
see Marsahs could all have been seated in the first row. That's a sad commentary on local tastes, and I can only hope that if Marsahs's concert comes off tonight. Thursday, as originally

planned. San Diegans will turn out in appreciable numbers to hear one of the best of the current crop of Jazz's young

includes Dave Van Ronk at the

includes Dave Van Ronk at the Old Time Cate in Leucadia for twe shows: Aggression, III Repute, Deery, and the Insolents at Fairmount Hall; and Helen Reddy at the San Diago Wild Aminal Park's Mahala Amphitheater for the irist of fice shows to be given through Sunday at that wild

In the beginning was Jazz . . . now we're SWINGIN at Same Jeanne Reith Sweet Sound Wednesday-Saturday 9:00 p.m. to 1:00 a.m. and Stone's Throw

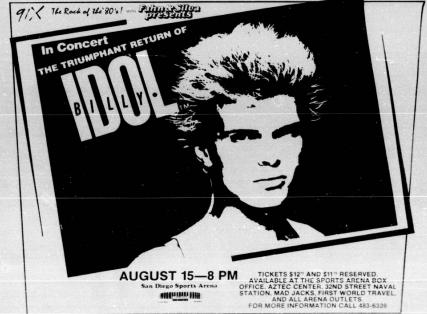




BUTCHELMON.

THURS - AUGUST 23 - 8PM





(continued from page 14) kingdom ("I am lion, hear me

ar . . ."). Saturday's shows feature T.S.O.L., 45 Grave, and Tex and the Horseheads at the Adams Avenue Theatre; Tupelo Chain Sex, Born Cross-eyed. and Act Alert at the Spirit (Jerry Herrera really likes Tupelo Chain Sex, and Lean understand why — they're pretty interesting, to say the least); and Billy and the Beaters at the Bealt In Toward, Besters at the Belly Up Tavern. Reggae songstress Judy Mowatt will

return to town for a concert with **Light of Love**, **Dallol**, and the **One Vibe Band** at Club Reggae Sunday night; while Monday's only notable gig Monday's only notable gig brings Bad Manners and Cock Robin to the Rodeo for two shows. The week closes with a busy Tuesday, as Chicago 6 busy Tuesday, as Chicago 6 performs at Brengle Ferrace Park in Vista; A Drop in the Gray and Psychobud share the stage at the Rodeo; and Afre-Rhumba continues the Jazz Line' series at San Diego City College's Theater.

CONCERTS

Ronnie Spector and the Mar Dels: 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., 1464 North Highway 101, Leucadia, 436-4030.

Aggression, Ill Repute, Decry, and the Insolents: Fairmount Hall, Friday, July 27, 8 p.m., 3760 Fairmount Avenue, 437-4741. Helen Reddy: San Diego Wild

The Bangles: SDSUs Montezuma Hall, Saturday, July 28, 8 p.m., San

Animal Park's 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.

Heights.

T.S.O.L., 45 Grave, and Tex and the Horseheads: Adams Avenue Theatre, Saturday, July 28, 8 p.m., 3325 Adams Avenue, Normal

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

744-0550.

Diego State University campus Aztec Center, 483-6339.

Tupelo Chain Sex, Born Cross-eyed, and Act Alert: Spirit Saturday, July 28, 9 p.m., 1130 Buenos, 276-3993.

Judy Mowatt, the Light of Love, Dallol, and the One Vibe Band: Club Reggae, Sunday, July 29, 8:30 p.m., Carpenter's Hall. Golden Hill. 239-5139 or 283-1566

Elton J.R. and the Country Golds:

Bad Manners and Cock Robin: Rodeo, Monday, July 30, 7 and 10:30 p.m., 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., 1206. Vale Terrace, Vista, 724-2962 or 724-6121.

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

JOE STEWART

Friday & Saturday **EXPRESSO**

DENNY CANNON

downtown, 230-2481.

Hiroshima: Humphreys, Friday, August 3, 7 and 9 p.m., 2303 Shelter Island Drive, 283-SEAT,

Duke Jupiter: Rodeo, Saturday, August 4, call for times, La Jolla Village Drive and Villa La Jolla Drive, La Jolla, 457-5590.

Celebration with Iceberg: Club Ochrios, Saturday, August 4, 12:00 p.m., 43rd and University, 589-7120 or 466 9033.

Tower of Power: Monk's, Sunday, August 5, 8 p.m., 10475 San Diego

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Mission Road, Mission Valley. 563-0060.

Dave Mason: Humphrey's Sunday August 5, 7 and 9 p.m., 2303 Shelter Island Drive, 283-SEAT

Raff and Fastway: SDSU Open-Air Theater, Tuesday, August 7, 7:30 p.m., San Diego State University campus. 265-6947

Dickie Betts: Rodeo, Wednesday, August 8, call for time, La Jolla Village Drive and Villa La Jolla Drive, La Jolla, 457-5590.

George Winston: California Theater, Friday, August 10, 8 p.m., 1122 Fourth Avenue, downtown. 436-4030.

King Sunny Ade and Black Uhuru: SDSU Open-Air Theater, Saturday, August 11, 8 p.m., San Diego State University campus, 265-6947

Avenue Theatre, Saturday, August 11, 8:00 p.m., 3325 Adams Avenue, Normal Heights.

Paul Simon: SDSU Open Air Theater, Sunday, August 12, 8 p.m. San Diego State University campu

Rita Coolidge: Humphrey's, Sunday, August 12, 7 and 9 p.m., 2303 Shelter Island Drive, 283-SEAT.

Marillian: Rodeo, Sunday August 42, call for time, La Jolla Village Drive and Villa La Jolla Drive, La Jolla 457, 5590

Theater, Monday, August 13, 8 p.m., San Diego State University campus, 265-6947.

Jean-Luc Ponty: Humphrey's, Monday, August 13, 7 and 9 p.m. 2303 Shelter Island Drive. 283-SEAL

"Jazz Live" featuring Lori Bell with Dave Mackay: San Diego City College Theater, Tuesday, August 14, 8 p.m., 14th and C streets, downtown, 230-2481.

MAGNOLIA MULVANEY'S



Wednesday—50¢ beers all night No cover Thursday—Watermeion Night Watermeions, 'The Drink,' '91,25 all night long Door prizes given away throughout the evening No cover

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SUNDAY, JULY 29 8:30 PM **CLUB REGGAE ON BROADWAY** 24TH & BROADWAY ST, IN GOLDEN HILL (CARTENTIES HALL)
\$5.5 AUNIANCE, \$10.00 AT THE DOOR, ALL ACES WILLCOME
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283 Spat TELESEAT Listen to Reggae Makossa, Sundays at 10 pm on 91X for details SOON COME: AUG. 11 KING SUNNY ADE & BLACK UHURU

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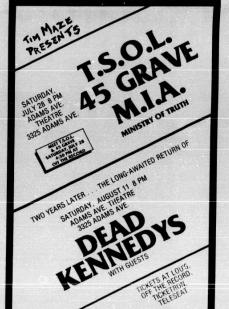
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FASHION INTERNATIONAL You name the price! (Free giveaway every show)

The Windrose weekly drink specials: Sunday: Cuervo Gold \$1.25 Monday: Heineken on draft \$1,25 Tuesday: See your bartender Wednesday: Finlandia Kazis \$1,25 Thursday: Iced Teas \$1.25

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

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Sergio Mendes: Humphreys, Sunday, August 19, 7 and 9 p.m., 2303 Shelter Island Drive. 283-SEAT

Elton John: Sports Arena, Sunday, August 19, 7 p.m. 22a, 4176.

Jimmy Buffett and the Coral Reefer

Linda Ronstadt and Nelson Riddle Linda Ronstadt and Nelson Riddle and His Orchestra: SDSU Open Ar Theater, Thursday, August 23, 5 p.m., San Diego State University ampus, 265-6947.

Rare Silk: Humphrey's Friday, August 24, 7 and 9 p.m., 2303 Shelter Island Drive, 283-8FAT.

Jan and Dean and the Surfaris: San Diego Wild Annual Paris, Mahala Amphiliteater, Friday, August 24, 7-30 p.m.; and Saturday and Sunday, August 25 and 26, 2 and 7-30 p.m.; E500 San Pasqual Valley Road, Escondido, 747-8702.

John Klemmer: Humphrey's, Saturday, August 25, 7 and 9 p.m., 2,003 Shelter Island Drive, 283-SEAF.

"Jazz Live" teaturing the King Biscuit Blues Band and Bobby Chevrolet: San Diego City College Theater, Tuesday, August 28. 8 p.m., 14th and C streets. Jowntown, 230-2481.

New Acoustic Quartet featuring Richard Greene, Andy Statman, Buell Neidlinger, and Fred Tackett: Old Time Cafe. Thursday.

Al Jarreau: SDSU Open-Air Theater. Diego State University campus

Judy Collins: San Diego Wild Animal Park's Mahala Amphitheater, Friday, August 31, 7:30 p.m., and Saturday, September 1, 2 and 7:30 p.m., 15500 San Pasqual Vailey Road, Escondido, 747-8702.

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

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Two bands
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Tuesday, July 31

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CABARET DRINK SPECIALS
SUNDAYS! MONDAYS!
Vodka \$1.25 Long Island Iced Teas \$1.25 TUESDAYSI WEDNESDAYSI THURSDAYSI
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FRIDAY, JULY 27 KCR presents
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THE JONESES

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MITCH CORNISH THE SPLATTERS

SATURDAY, JULY 28 From LA TUPELO CHAIN SEX

interesting music to date. With

SUNDAY, JULY 28 THIS SUNDAY!

TUESDAY, JULY 31 PENUT BUTTER & BLUES JAN Hosted by RICK GAZLAY & ELLIE ZOO REVIEW featuring "MARYELOUS" MARTA GARRICK, SUTTCASE JUAN, and direct from the planet Mars—OTTS JAGGER Jummers welcome.

WEDNESDAY, AUGUST 1

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ROVING EYE MUSIC REPORTS YESTER.

13 No. July 4th, no one auther in such as Mad out relationed and came and the such as the such as Mad out relationed and came as checin likeline flockin Doug. I supple author Media. Very likeline flockin Doug, supple author Media, Vereine filt, Mr. Christeann showed up has the captor, to machine upon out of order. Born measures the heart was supple and the such as seeing part bridge about 19,14 No. Soldiers of Portrare placed. I missed both as the seeing part before down 19,14 The Soldiers of Portrare placed. I missed both as the Heller from the seeing part of heart part had been specificated by the supple seeing the s

the Mar Dels, emtage rock, Monday Fo Mo regigae, Tuesday, New Language, rock, Wednesday, Afternoon Concerts, the Chicago jazz, swing, and rock, Wednesda Bobbe C's, 485 First Street Bobby G's, 485 First Street, Encintas, 436 F397, Status, rock Thursday through Saturday, the Heaters, rock, Sunday through Tuesday; Random Sample, rock, Wednesday.

Bookworks/Pannikin Coffeehous Flower Hill Center, 2670 Via de la Vaile, Del Mar. 756: 3735: Steve Feierabend, jazz, Friday, John Nau. 1372: piatio, Salarday.

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

Oceanade, 722 1903. Denny Tyner, Country and contemporary, Tuesday, through Saturday Don Termson, country and contemporary, Sunday and Monday.

Charile'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: Infa Wishin', rock, Thursday through Saturday, Driver, rock, Sunday and Monday, the Echoes, 760s rock, Tuesday and Wednesday.

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. 259-8803. Jimmy Cribb and the Cotton Band, country. Thursday through Saturday, live country music. Toesday and Wednesday, call club for information.

Distillery East, 755 Metcalf Street. Escondido. 741-9393: The New Marines, rock, and Three Simple Words, rock, Thursday.

Distillery Nightchab, 140 South Sierra Boaleward, Solana Beach, 755-6733: The Reflectors, rock, Thursday through Saturday, with Automatics, rock, Friday and Saturday, Destiny, rock, Sunday, Dirk Debonarre, rock, Mosday, Notice to Appear, rock, Tuesday, Five Lines Up, rock, Wednesday

Dobber's Restaurant and Nightclub, 380 North El Camino Nightclub, 390 North El Caruno Real, Encimatas, 392-167. Nightlite, big band music, Tuesday through Saturday, Shep Meyers, contemporary, Tuesday through Thursday, with the Belair Boys, varlage rock, late night. Tuesday through Thursday, open sizez iam session. Monday, Happy hour piano box, thile.

El Comal, 12845 Poway Road Poway, 486-Julie Don Tennison country and contemporary. Wednesday through Saturday.

Highway 101, Cardiff, 753-6438; Steve Hudson, comedy and must Thursday through Saturday.

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

Henry's, 261 Elm Street, Carlsbad 729-9244: Tony Soraci and Co. with Judy Ames, contemporary, Tuesday through Saturday, the Island Society, contemporary, Sunday and Mondon

Hotel Escondido, 2500 South



TONIGHT. Thursday, July 26. 9 pm. Tickets available at Belly (to Tavern & Tickets)

RONNIE SPECTOR

THE MAR DELS 9

BILLY & THE **BEATERS**









THE MAR DELS

BONNIE RAITT

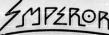
FREE AFTERNOON CONCERTS

Wednesday, 6-8 pm - STONE'S THROW Friday, 5:30-8 pm - CHICAGO SIX

FOR INFORMATION CALL 481-9022



Thursday-Saturday, July 26-28, Tuesday-Saturday, July 31-August 4



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Coming August 7





\$1.00

\$2.00

50¢ well drinks, draft beer & wine 8-00-9-00 pm

Every Wednesday MEN DAT Dr. James Downs, Ph.D.

Hypnotist

NO COVER

Open Sunday \$1.00 **Drink Specials**

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New-Mom Goes Surfing with ZZYZX \$1.00

Kamikazes

Tuesday \$1.00

well drinks all night

Wednesday

\$1.00 Vodka drinks all night

Thursday

\$1.00 Long Island Iced Teas all night

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 orites, Sunday through

Hungry Hunter/Rancho Bernardo, 1940 Bernardo Plaza Drive. Rancho Bernardo, 566-2400: The Russ Kirkpatrick Duo, contemporary, Thursday through Saturday, Michael Edwards, contemporary, Wednesday.

Jolly Roger/Oceanside, 1900 North

Jolly Roger/Solana Beach, 937 Lomas Santa Fe Drive, Solana Beach, 755-0117; Patrick Campbell ontemporary, Wednesday through

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

Mulvaney's, 340 East Grand Mulvaney's, 340 East Grand Avenue, Escondido, 741-0935; P.J. Fog, contemporary, Thursday through Saturday, John Kelley, contemporary, Sunday and Monday, Rich Hunt, contemporary, Tuesday; Kracker, rock, Wednesday.

Normandy Cocktail Lounge, 215 North Hill Street. Occanside. 722-4771: Freewill, rock. Thursday through Saturday: the Look, rock. Sunday and Monday: live rock. Tuesday and Wednesday, call club

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

Old Time Cafe. 1464 North Highway 101. Leucadia. 436-4030: Urban Coyote, bluegrass, Thursday, Dave Van Ronk, blues and folk. Dav Van Ronk, blues and folk, Friday carly ceening and evening; Guy and Candie Carawan, folk, Saturday early evening and evening the Two Magicians, Irish music, early evening, Sunday; Old Time Hoot Night, Tuesday, lev's harp teach-in with Sam Hinton. Wednesday, Sunday Brunch. Concert: Catherine Espinoza, Irish harp.

Pacific Espresso, 235 North El Camino Real, Encinitas. 436-1248: Freefall, jazz, Friday and Saturday; Steve Strauss, jazz piano, Sunday

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

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

Pea Soup Anderson's, 890 Palomar Airport Road, Carlsbad, 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 Mine Company, 12375 Poway Road, Poway, 748-7296, 566-2070: Steppin Out, country rock, Tuesday through Thursday; One, rock, Friday and Saturday; Dean, contemporary, Sunday and Monday.

Avenue, Carisbad, 729-2989: Incognito Rockers, rock, Friday through Sunday.

Rancho Bernardo Inn. 17550 Bernardo Oaks Drive, Rancho Bernardo, 487-1611 or 277-2146: Jim Gates and Sound Investment

Saturday, the Marley Days Quartet, contemporary, Sunday and Monday, Dining Room: Peter Robberecht, piantist, Thursday through Saturday, Jim Malone, piantist, Sunday and Monday, Greg McGinnis, piantist, Tuesday and Wodnesday. Wednesday.

Reuben's, 2515 El Camino Real, Carlsbad, 434-1766: Clutch Cargo, contemporary, Tuesday through Saturday.

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

Roxy, 517 East First Street, Encinitas, 436-5001; Kevyn Lettau and Ron Satterfield, jazz, Sunday and Monday.

Rudi's Hidden Acres, 3700 Carmel Valley Road, Del Mar, 481-9656; Live music, Friday and Saturday, call club for information.

Stage Coach Inn. 1865 Vista Way, Vista, 724-9090: Coyote, country, Wednesday through Sunday. Sundowner, 135 East Vista Way, Vista, 940-9000; Airo, Latin music, Wednesday and Sunday.

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

Tequila Flats, 3296 Mission Avenue Oceanside, 757-7757; Nitewing, rock, Wednesday through Saturday;



Margantas Tryout SUNDAY BRUNCH

STAMPEDE



Town & Country

500 Hotel Circle North Mission Valley 291-7131



MARLEY DAYS Quintet es - Fri at 8 30 p.m. Sat at 9.00 p.m.

> Pavillon Lounge

5 LINES UP

5 LINES UP

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MONDAY-FRIDAY, 4:00 PM TO 8:00 PM \$1.00 WELL DRINKS, 50¢ DRAFT BEER, WINE & CHAMPAGNE, FREE HORS D'OEUVRES



Thursday, July 26th

PLAYERS & BIOQ ... BRING YOU "THE WEEKEND WARM-UP" 25¢ Beer & Wine, \$1.00 Well Drinks 4:00 to 8:00 pm

Friday & Saturday, July 27th & 28th

IT'S THE WEEKEND—CUT LOOSE! TOP 40-NEW AGE ROCK-OLDIES

Sunday, July 29th
50: Champagne All Night
San Diego's finest salons bring you "far out" and traditional hairstyles for a terrific show and contest.

Special thanks, to KMS for donating their great products.



Monday, July 30th 50¢ Draft Beer All Night

"MUSCLES TO MAZATLAN"

Attention, Hard Bodies! Players is looking for the man and woman with the best physiques in San Diego. Cash prizes will be awarded every Monday, Finalists compete Monday, August 27th. 1st high prize—Mazatlan trip for 2 at the fabulous

CARAVELLE.

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

Tuesday, July 31st 50¢ Margaritas until 10:00 pm Wednesday, August 1

BE IN A MAJOR MOTION PICTURE! "SHOWGIRL" Don't miss this once in a lifetime opportunity!

WINNERS WILL BE AWARDED A PART IN THE MOVIE BEAUTY CONTEST—TUESDAY NIGHT, DANCE CONTEST—WEDNESDAY NIGHT Contestants stop by Players for further details.

PLAYERS RESTAURANT

Buffet lunch Monday-Friday, 11:30 am to 2:30 pm. Dinner served Monday-Saturday, 6:00 to 10:00 pm. Reservations accepted.

Hit N' Run, rock, Sunday through

That Pizza Place, 2622 El Camin Real, Carlsbad, 434-3171: Brass Tax, jazz, Friday, Bluegrass Etc., bluegrass, Saturday.

Time Machine/Chez Orleans, 302 North Midway, Escondido 743-1722: The London Brothers, rock, Thursday through Saturday; 911, rock, Tuesday and Wednesday

Valley Center Inn Saloon, 27555 Valley Center Road, Valley Center, 749-1466; Steppin' Out, country, Friday and Saturday.

Vista Entertainment Center, 435 West Vista Way, Vista, 941-1032: Jockey Club: the Echoes, '60s rock. Turr Room: mage, contemporary, Friday, Saturday, and Wednesday, Derby Room: recorded dance music, Friday, Saturday, and

Whiskey Creek, 14240 Poway Road. Poway, 748-7531: The Gravel Canyon Band with Linda Rac, country, Wednesday through Saturday: Ray Sanders and the

Fallbrook Band, country, Monday

Whiskey Flats, 1260 West Valley Whiskey Flats, 1260 West Valley Parkway, Escondido, 745-8640; Planet, rock, Thursday through Saturday; Toys, rock, Sunday and Monday; the Heroes, rock, Tuesday and Wednesday.

Winner's Circle, 550 Via de la Valle. Solana Beach, 755-6666; Bob Long, piano variety, Tuesday through Saturday.

Wooden Nickel, 13303 Poway Road, Poway, 748-6364; Ron Morin, country, Thursday and Wednesday; iwe country music, Friday and Salurday, call club for information.

THE

SPEAKEASY

JAZZ

THE JIMMY CORSARO TRIO

JOE MARILLO

9379 Mra Mesa Blod. 566/0970

3 days only Thursday, July 26-Saturday, July 28 **RON BOLTON BAND**

The fun starts Sunday, July 29

BILL BRACKET

IS BACK! Bill will entertain you with

his comedy rock every

Sunday and Monday through Labor Day-

plus nightly

Wednesday, August 1 through

Saturday, August 4

All shows from 9 pm to 1 am

2051 Shelter Island Drive in the Shelter Island Marina Inc

Aimee's, Hotel La Jolla, 7766 Fay Avenue, La Jolla, 454-3001: Jimmy Fontane, contemporary, Tuesday through Saturday; J.J. Frank, contemporary and jazz piano. Monday through Friday happy

Atlantis, 2595 Ingraham Street Mission Bay. 224-2434: The Elements, contemporary, Tuesday through Saturday.

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

Bahia Hotel, 998 West Mission Bay Bahia Hotel, 998 West Mission B Drive, Mission Bay, 488-0551; Fortune, Top 40 dance music, Tuesday through Syturday; Cheatham's Jazz Quartet, jazz, Sunday, Plano Bar, Bevery Kess, Tuesday through Saturday; Bob MacLeod, Sunday and Monday, Attempoor, Tea Dance, the Felile Attempoor, Tea Dance, the Felile

Beach Club. 1921 Racon Street Beach Club, 1921 Bacon Street Ocean Beach, 222-6822: The Hurricanes, blues and rhythm blues, Thursday; Jagwire, rock, Friday and Saturday.

Carlos Murphy's, 4303 La Jolla Village Drive, La Jolla, 457-4170: Forecast, contemporary, jazz, and rhythm and blues, Thursday through Saturday; L.A., rock, Tuesday and Wednesday.

Catamaran Hotel, 3999 Mission Boulevard, Mission Beach, 488-1081: Southwind,



contemporary, Tuesday through Saturday: Supercolt, country, Sunday, Polynesian Lounge: Stevie Woods contemporary, Monday through Friday happy hours, with Don Hertel's 1984 Friendly Follies, variety stage show with music, Monday evening.

Chuck's Steak House, 1250 Prospect Street, La Jolla, 454-5325; Zzaji, jazz, Wednesday through Saturday: the Bruce Cameron and Hollis Gentry Ensemble, jazz, Sunday and Monday.

The Comedy Store, 916 Fearl Street, La Jolla, 454-9178; Mattias Campari, contemporary, early evening, Thursday through Saturday, Nancy Scarr, contemporary, early evening, Sunday, Monday, and Wednesday; comedy shows, Wednesday, and Thursday through Sunday, call club for information; Comedy Amateur Night, Monday.

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.

Halcyon, 4258 West Point Loma Boulevard, Loma Portal, 225-9559; Taxi, rock, Tuesday through Saturday, with Streetcar Eyes, rock, Friday happy hour; Five Lines Up. rock, Sunday and Monday.

Hilton Hotel, Cargo Bar, 1775 East Mission Bay Drive, Mission Bay. 276-400: 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 Quivira Road, Mission Bay. 224-3541: Sandee and the Ram

DanceAerobica

July 26

Finals Competition San Diego's Hottest Aerobic Dance Contest

owmanship not to mention physical ability.
Advance tickets available.
A portion of the proceeds will benefit
the Special Olympics.
You've got to see this great contest!

Celebrity Judges from the worlds of Sports, Entertainment and Physical Fitness.

Located in front of the

Town & Country Hotel 500 Hotel Circle No., Mission Valley

294-9010

through Saturday.

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-3220. Private Domain, rock, Thursay through Saturday, Bobby Chevrolet, rock and blues, Sunday and Monday, the Mar Dels, vintage rock, Tuesday, Dirk Debonaire, rock, Wednesday,

La Avenida, 1301 Orange Avenue, Coronado. 435-6262: The Boogle Machine, recorded dance music. Friday and Saturday.

La Valencia Hotel, 1132 Prospect Street, La Jolla, 454-0771; Bob MacLeod, piano and vocal variety, early evening Tuesday, and

Le Chalet, 5046 Newport Avenue, Ocean Beach, 222-5300; France, rock, Thursday through Saturday; the Hurricanes, blues and rhythm and blues, Sunday and Monday; Driver, rock, Tuesday and Wednesday, Altermon concert: Date, Police rock, Sturiets, Dark Ryder, rock, Sunday

McP's, 1107 Orange Avenue, Coronado, 435-5280: The Booze Brothers, rock, oldies, comedy, and rhythm and blues, Thursday through Saturday; Jack and Diane, contemporary, Sunday; In the Growe, contemporary, Monday and Tuesday; live music, Wednesday, 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.

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

Mulvaney's, 1031 Orange Avenue, Coronado, 435-4660: Jinnah Williams, contemporary, Thursday; Black Market, contemporary, Friday and Saturday; talent night, Sunday



Dining **Dancing** Romancing

New Las Vegas Style Showroom & Restaurant

> Wednesday-Saturday 7:30-11:30 pm Night Flight

> > Tuesday-Thursday

Late Night Dance Special **Nostalgic Rock**

Monday Night

Jazz Jam Open Session

Tuesday & Sunday

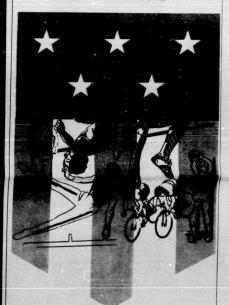
Specialty Nightanything goes

Specials:

Midnight Happy Hour · \$1.00 well drinks Heineken on draft Food served till last call **Early Bird Dinners** Minimum 3 choices \$5.25 All well drinks 2 for 1 11 am-5 pm daily **Palate Pleasers:** Fresh fish, steaks, pastas, chicken

380 N. El Camino Real, **Encinitas** 753-0912

WATCH **ALL THE** 1984 **SUMMER GAMES**



CRYSTAL T'S

Crystal T's is the unofficial "Sport Viewing Lounge" for the 1984 Olympic Games. Our 10' screen and six monitors make the Olympics come to life in the comfort of Crystal T's Emporium.

SPECIAL * SPECIAL * SPECIAL * SPECIAL * Wear anything RED, WHITE & BLUE anything the 84 Olympics are being shown on our video system and your drinks will be "Happy

Hour" prices.

Don't fight the traffic or the air of L.A. Come to Crystal T's for all your Summer Game Coverage!



22 JULY 26, 1964

Old Pacific Beach Cafe, 4287 Sunday; the features, rock, Monday

Rodeo, 8980 Villa La Jolla Drive, La Jolla, 457 5590: Dirk Debonare, rock, flanskly through Saturday, consedy night with Jerry Leno and Glen Super, Sunday, Bad Manners, rock, Monday early evening and

evening: A Prop in the Gray, n and Psychobud, rock, Tuesday, Planet, rock, Wednesday

Sandtrap Lounge, 2702 North

Texas Teahouse, 4970 Voltaire

Upstart Crow and Co., Seacoast Square, 4475 Mission Beach Boulevard, Pacific Beach, 272-8990;

The class through Saturdae Norman Clifford, contemporary, Sandar through Tuesday, Piano Bar Louis Vasquez, early evening, Monday through Friday with Norman Clifford and Frankie Ferlin, Friday and Saturday

Windrose, 1935 Queeira Road, Marina Village, Mission Bay Park, 223-2535. Tovs. rock, Wednesday through Saturday, the London Brothers, rock, Sunday and

San Diego North

The Abilene Country Saloon, Town

The Alamo, 3093 Clairemont Drive, Clairemont, 276-2240; Flywell, rock, Thursday through Saturday, the Ron Bolton Band, rock, Tuesday

Starfire, Top 40 dance music, Sunday, Act Alert, nock, and the

Mission Valley, 563-5862; Kicks, rock, Tuesday through Saturday,

Blarney Stone Pub, 5617 flalboa Averue, Clairemont, 279-2033: Chair O'Dogherty, Irish music, Wednesday through Saturday.



Thurs. 7-26 * Oyster Bar—every Thurs. Outdoor patio bar—Fri. 7-27 * Ribs & chicken wings—outdoor patio bar—

Sat. 7-28 Prime Rib in the dining room
• Prime Rib in the dining room

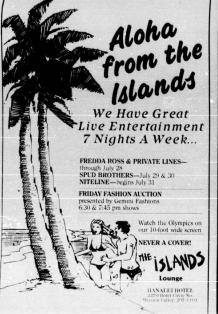
Sat. 7:28 'Prime Rb in the dining room
Sun. 7:29 'Champagne Brunch only \$3.44—Come
International State of the State of the

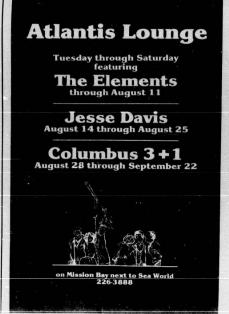
Padre Ticket Night—Bring your ticket stub in after the game and get a beer for 75s

Happy Hour Mon.-Fri. 4:00-8:00 pm

A Week's Worth of Great Events







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

Cafe in the Valley Restaurant, (9): Cammo del Rus South, Misson Valley, 206-6529; The Brivon Jackson Trin, Jazz, Thursday through Saturday; Eric Foster, Cassival guttar, early evening, Wednesday through Saturday; Walley Cark, Cassival guttar, early evening, Sunskay, and Shorskay conting-protray, Tuesday, Jeff Bryan, nop, rock, and country, Wednesday, Cyfe in the Valley Restaurant (61)

Carriage House, 7945 Balbon

Conner, country originals, Wednesday through Saturday.

Gold Coast Lounge, Town and

Hajii Baha, 104 Museum Valley Center West, Mission Valley, 298-2010: Live Arabic music and enfertierment, Wednesday through Sunday, "Greek Night" with the Olympians, Monday,

Holiday Inn/Mission Valley

Cricket's, 595 Hotel Circle South, Mission Valley, 291-5720: Family

Islands Lounge, Hanaler Hote

La Hacienda Cantina, 878 Hotel Circle South, Mission Valley 298-8291; Niteline, contemp Thursday through Saturday

farrett, oldies and newes. Sunday and Monday, Mike Murphy, cornedy

Lehr's Greenhouse, 2828 Cami

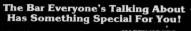
Monk's, 10475 San Diego Mission

The Moonglose, 4615 Claremont

Monterey Whaling Company, 85

Jose Murphy's

) Nightclub & Pub





NEW! 16-oz. STUFFED BAKED POTATO

Harry's 339 W. Broadway



BOBBY CHEVROLET

THE BRATZ



Wild on Wednesday **DIRK DEBONAIRE**

6-8 pm 50c well, call and domestic t 8-10 pm \$1.00 any drink in the hou



BANDS

Monday, July 30

LAWS of MOTION Paladins
Coming Stage 9/ ROCK WARS 34 attractions:
Sure • Seventh • Bowling 4 Lawa • Heroes • 5 Lines Up • Reflectors

JUDGES

Bob Donley (KGTV Channel 10), Karen Adams (RCA Records), George Varga (Enlertainment Witter, S.D. Union-Tribune), Rusty Cartield (Rockers Records), Bill Silva (Fahn & Silva Presents), Biran O Donnell (Encore Records), John D Agostlino (Reader Music Critic), Sleve Bonila (Island Records), Thomas K. Arnold (Bilboard Magazine), Sleve Brack

SPONSORS

Prestige Dining clib. Total Workout, T.D. Hays Restaurant, Halligan, Commission and Prisess Centers, international Maries Sheffred Limousine, Dan Bechtel Productions, Astec Travel Inc., Choice Travel, GTC Travel, Travel Travel Downtown L. Jolia. The Country Deli, Accu. Sounds Wideo Studios, Square Pan P.i.za, Hotel Canterbury, Sounds West Recording Studios, Alter Horus Design, Pro-Ciraphics.

2828 CAMINO DEL RIO SOUTH, MISSION VALLEY 299-2828

THE LONE

RIDERS

Country Rock featuring: LENNY LOCKEN—lead guitar

REUNION WEEKEND-Extrem COUNTRY DICK & THE SNUGGLE BUNNIES



ROCK'N' ROULETTES



BUDDY BLUE ROLLIE DEXTER

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

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 8 pm-10 pm-well drinks 75¢, bottle beer 75¢.

Join the spellbinding, mystical world of close up magic with JEFF COLDEN Nightly at 7 pm—Sun., Mon., Wed. & Thurs

6149 University Avenue · 583-5700

Mulvaney's, 4230 Mission Boulevard, Pacific Beach, 483-7383: Delene, contemporary, Thursday through Saturday.

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

Jolla. 457-5590; Dirk Debonaire, rock, Thursday through Saturday; comedy night with Jerry Leno and Glen Super, Sunday, Bad Manners, rock, Monday early evening and

Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay, 274-3314: Take 3, nostalgia, pop.

Texas Teahouse, 4970 Voltaire Street, Ocean Beach, Tom "Cat" Courtney, blues, Thursday, Chuck Bolt, blues, ballads, and rock. Tuesday and Sunday.

Upstart Crow and Co., Seacoast Square, 4475 Mission Beach Boulevard, Pacific Beach, 272-8990:

Victor's, 1403 Rosecrans Street, Point Loma, 226-1871: Upstairs: Patrick and Lisa, contemporary, Thursday through Saturday; Norman Clifford, contemporary, Sunday through Tuesday, Piano Bar: Louis Vasquez, early evening. Monday through Friday with Norman Clifford and Frankie Ferlin, Friday and Saturday

Windrose, 1935 Quivira Road, Marina Village, Mission Bay Park. 223-2335: Toys. rock, Wednesday through Saturday; the London Brothers, rock, Sunday and

Monday: Ricky and the Jets, vintage

San Diego North

The Abilene Country Saloon. Town and Country Hotel, 500 Hotel Circle North, Mission Valles: 29-7:31: Stampede, country. Tuesday through Saturday, country dance lessons, Tuesday through Thursday.

The Alamo, 3093 Clairemont Drive. Clairemont. 276-2240: Flywell, rock. Thursday through Saturday, the Ron Bolton Band, rock, Tuesday

Bacchanal, 8022 Cliaremont Mesa Boulevard, Kearny Mesa, 560-8022: Cycles, Top 40 dance music, Thursday and Friday; Speed of

Sound, jazz and rock, Saturday; Starfire, Top 40 dance music, Sunday: Act Alert, rock, and the Paladins, rockabilly, Wednesday, Friday Happy Hour Concert: the High Society Jazz Band, jazz.

Black Angus, 10370 Friars Road. Mission Valley. 563-5862: Kicks. rock Tuesday through Saturday

Blarney Stone Pub, 5617 Balboa Avenue, Clairemont, 279-2033: Chair O'Dogherty, Irish music, Wedne: day through Saturday.



Ribs & chicken wings-outdoor patio bar-

Prime Rib in the dining room Prime Rib in the dining room Sat. 7-28

Mon. 7-30

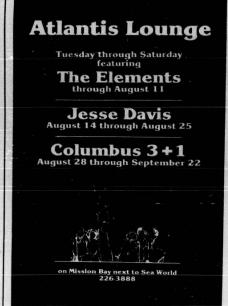
Prime Rib in the dining room Open at 500 pm on 195,44—Come listen to our Disieland Jazz Tro
Hot dogs & chili degs
Doubles for the price of singles
Ladies Night—House wine & champagne only \$1,00
South of the Border Night at Donegals.
Tacos & margaritas
Padre Ticke Wight—Bring your ticket stub
in after the game and get a beer for 755

Happy Hour Mon.-Fri. 4:00-8:00 pm

A Week's Worth of Great Events







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

Cafe in the Valley Restaurant, 911 Camino del Rio South, Mission Valley, 296-6329. The Bryon Jackson Trio, Jazz, Thursday through Saturday; Eric Foster, through saturday, Eric Foster, classical guitar, early evening, Wednesday through Saturday; Walter Clark, classical guitar, early evening, Sunday, 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

Gold Coast Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131: Piano Bar: Sharon Skidgell, Suntra W. Sunday, Monday, Wednesday, and Thursday; Kevan Melton, Tuesday, Friday and Saturday.

Hajji Baba, 104 Mission Valley Center West, Mission Valley. 298-2010: Live Arabic music and entertainment, Wednesday through Sunday; "Greek Night" with the Olympians, Monday.

Cricket's 595 Hotel Circle South

Islands Lounge, Hanalei Hotel. Islands Lounge, Hanalei Hotel. 2270 Hotel Circle North, Mission Valley, 297-101: Fredda Ross and Private Lines, contemporary, Thursday through Saturday; the Spud Brothers, comedy and rock, Sunday and Monday; Niteline, contemporary, Tuesday and Wednesday.

> **SUNDAY BREAKFAST** BUFFET

NEW! 16-oz. STUFFED BAKED POTATO

339 W. Broadway

La Hacienda Cantina, 878 Hotel Circle South, Mission Valley. 298-8281: Niteline, contemp Thursday through Saturday:

Cricket's, 395 Hotel Circle South Mission Valley, 291-5720: Family Ties, contemporary, Tuesday through Saturday; Skip Garcia, contemporary, Monday.

Monk's, 10475 San Diego Mission Road, Mission Valley, 563,0060 road, Mission Valley, 563-0060: Devocean, Top 40 dance music, Thursday through Saturday; Ella Ruth Piggee, jazz and blues, Sunday.

Jarrett, oldies and newies, Sunday and Monday; Mike Murphy, comedy and music, Wednesday.

Monterey Whaling Company, 887 Camino del Rio South, Mission Valley, 291-1638: The Twotones, rock, Tuesday through Saturday; Expresso, contemporary, Sunday and Monday. Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley del Rio South, Mission Valley. 299s-2828. The Siers Brothers, rock, Tuesday through Saturday, with the Reflectors, rock, Friday and Saturday; the Reflectors, rock, Sunday; Luna, rock, the Paladins, rockabilly, Laws of Motion, rock, and the Reflectors, rock, Monday. The Moonglow, 4615 Clairemont Drive, Clairemont, 273-1022: Justice, Top 40 and oldies, Tuesday through Saturday: Jimmy Nixon and Downhome, Jountry, Sunday and Monday.

> Carlos A65-1730 BBC rock Tuesday through Saturday: Random Sample, rock, Sunday and









BOBBY CHEVROLET Sunday & Monday

THE BRATZ

Wild on Wednesday **DIRK DEBONAIRE**

6-8 pm 50¢ well, call and domestic bee 8-10 pm \$1.00 any drink in the house.





BANDS Monday, July 30

LAWS of MOTION Paladins

Coming 5746 9 ROCK WARS 84 attractions:

JUDGES

Bob Doniey (KGTY Chennel 10), Karen Adams (RCA Records), George Verga (Entertainment Witter, S.D. Union-Triburne), Rusiy Garlind (Rockers Records), Bill Siter (Entertainment Control), Bill Siter (Entertainment Chitic), Steve Bonilla (Island Records), Thomas K. Arnold (Billboard Megazine), Sleve Brack (Chity, Steve Bonilla (Island Records), Thomas K. Arnold (Billboard Megazine), Sleve Brack (Chity, Steve Records)

SPONSORS

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All written sponsor forms are available for inspection at M.D.A. Offices, 6136 Mission Gorge Road, San Diego, CA. For updated details, listen to 91X (91.1 FM), or dial 570-1-91X

2828 CAMINO DEL RIO SOUTH, MISSION VALLEY 299-2828

THE LONE

Country Rock featuring: LENNY LOCKEN—lead guitar

REUNION WEEKEND-Extremely rare performance by: COUNTRY DICK & THE SNUGGLE BUNNIES



JOEY HARRIS VICTOR PAUL



BUDDY BLUE ROLLIE DEXTER MARK WILLIAMS

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

8 pm-10 pm-well drinks 75¢, bottle beer 75¢.

Jain the spellbinding, mystical world of close-up magic with JEFF GOLDEN Nightly at 7 pm—Sun., Mon., Wed. & Thurs. Coming some ON THE BORDER

6149 University Avenue - 583-5700



BAD MANNERS

A DROP IN THE GRAY and PSYCHOBUD

5-8 pm D.J. MARK ABLE
254 CHAMPAGNE—254 DRAFTS—254 WINE—504 CASTLE BURGERS
T-shirts, albums. Padre tickets, and other good stuff will be given away.

PLANET Corning concerts:
August 4 DUKE JUPITER—August 5 THE BUSBOYS
August 8 DICKIE BETTS—August 12 MAMA'S BOYS
August 27—TALK TALK (new date)

SOUP, SALAD & PASTA BAR



Bodies, 6149 University Avenue.

583-5700: The Lone Riders, count

Bunnies, country rock, and the Rockin' Roulettes, rock, Friday and Saturday: Mitch Cornish and the

for information.

information.



Coming August 23. TALK TALK

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







Entertainment by the Sea DANCING

LIVE ENTERTAINMENT 7 NIGHTS A WEEK

HAPPY HOUR MONDAY-SATURDAY 5-7 pm

\$1.35 Well doubles \$1.00 Domestic beer



FRANCE Rock & Roll Thursday, Friday & Saturday July 26, 27 & 28. No cover

HURRICANES

Rhythm & Blues Sunday & Monday July 29 & 30. No cover.



Rock & Roll Tuesday & Wednesday July 31-August 1. No cover

5046 Newport Ave. • Ocean Beach 222-5300

and originals, Saturday; Podrigo, flamenco guitar, Sunday; Old Time Hoot Night, Monday, the Peter Sprague Trio, jazz, Tuesday; Bluegrass Jamboree, Wednesday, Earry Evening Shows: Lynn Hall, irish harp, Thursday; Ken Baesler

Highway, downtown, 232-0686: Harvey and the 52nd Street Jive azz. Friday and Saturday.

pazz, Friday and Saturday.
Hotel San Diego, 339 West
Broadway, doentoen, 234-022;
Harrys Bar Cloria Kay,
contemporary, Thursday through
sturday, fwe music, Sunday
through Wednesday, call club for
information; Lee Azarello, sizz,
Monday through Friday happy
hours. Continental Room; live
nusic Sunday, call club for
incential through the continue of t The Al Gabbs Band, big band dance

Imperial House, 505 Kalmia Street. Hillcrest. 234-3525: Wayne Jure and Hank Young, Jazz. Friday and Saturday.

"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 Dris Scaport Village, 233-4300: Night Manager, contemporary, Tuesday through Saturday.

Le Maison Fifth Avenue/The Gallery Five, 3681 Fifth Avenue, Hillcrest, 298-0119: The Peter Sprague Duo, jazz, early evening, Thursday: Stu Shames, jazz pian early evening, Friday; Lora Bell, jazz, early evening, Saturday: the Peter Sprague Trio, jazz, Sunday brunch.

Mandolin Wind, 308 University Avenue, Hillcrest. 297-3017: The King Biscuit Blues, blues and rhythm and blues, Thursday through Saturday; Rockola, Beatles music and oldies. 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 standards, and opera, Saturday.

O'Hungry's, 2547 San Diego 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 and Saturday.

Pacific Wine Bar and Bistro, 480 Market Street, downtown. 239-9839: Dining Room: Mel Goot, jazz piano, lunch time and early ning Friday and Saturday

Patrick's II, 428 F Street, dmentown, 233-3077. The Sy Rainey Trio, jazz, Wednesday, Fro Brigham's Preservation Jazz Band, jazz, early evening Thursday: Nitetrain, 580 and 686 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 Thurssley. Fried Benedetti, classical guitar.

Reuben E. Lee's, 880

SPEAKER SALE!

V30 s ... V31X s ... 330 390 570

V35B s





THE CLARION XD5



MOOG for only \$289



WHAT A DEAL! (1) Peavey Mx 130-watt Dual-Channel Flite Case

(2) Peavey 412 FC Scomion

Flite Case Enclosures
(1) Peavey Razor Guitar with

ALL FOR **ONLY \$1,399**

NOW IN PROGRESS: IN-STORE SUMMER CLEARANCE SALES!

> FINANCING NOW AVAILABLE!

578-6660 Open Mon Fn. 10-6 Sat. 10-5

. Harbor Island, 291-1880 Gloria Michaels and Spring Fever, contemporary, Tuesday through Saturday.

Salerno's, 3102 University Avenue Salemo's, 302 University Wenue, Wurth Park, 290 6163. The Art Resnick Trio, Bozz, Thursday and Tuesday; Peter Sprague and Rob Schneiderman, jazz, Monday, with break dancing exhibitions, early evening, Monday, Lori Bell and Daw Mackay, jazz, Wednesday; Anna Bjarnson, Herman Salemo, and guests, opera highlights, pop, and show times early evening and show tunes early evening Friday and Saturday.

Sheraton Harbor Island, 138 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



downtown. 232-7588: The Most Valuable Players, jazz, Thursday through Saturday.

Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island.

MITTING PA

AGGRESSION

ILL REPUTE

DECRY(LA)

FAIRMONT HALL

291-9110: Dusty and Melissa, contemporary, Wednesday through Sunday; Donna Cote, contemporary, Monday and Tuesday.

OUR PLAC

Friday & Saturday 9 pm-1 am BOBBY GORDON

DIXIELAND TRIO

LUNCH SPECIALS DAILY

Fresh Yellowtail Chips \$3.95

Triton, 6011 El Caion Boulevard. 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.

"Where's

JazzSchool

creating musicians

the beat?"

Hal Crook, Director 284-5240

East San Diego, 583-3240; Ella Ruth Piggee, jazz and blues, Thursday through Saturday.

Trojan Horse, 6179 University Avenue, East San Diego. 582-1070: The Us Band, rock, Thursday rough Sa Wednesday, call club for information.

Tuba Man's, 2551 University Avenue, North Park. 295-9426: The Three Stoogers, pop and country. Friday; the Flesh Magnets, rock, Saturday; jam session, Sunday.

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, vintage jazz and boogie-woogie, Wednesday.

Upstart Crow and Company, 835 C West Harbor Drive, Seaport Village. 232-4855: Tom Cahoon, folk, early evening Friday.

Viscount Hotel, 1960 Harbor Island Drive, Harbor Island, 291-6700: Jarrett, oldies and newies, early evening Tuesday through Saturday.

East County

Antonio's Hacienda, 700 North Johnson, El Cajon, 442-9827: Mike Sanders, contemporary, Friday and Saturday.

Baxter's, 1025 Fletcher Parkway, El Cajon. 442-9271: No Exit, rock, Thursday through Saturday; Runner, rock, Tuesday and

Black Angus/El Cajon, 1000 Graves Avenue, El Cajon, 440-5055; Laura and the Lookalikes, contemporary. Tuesday through Saturday

Blarney Stone Too, 7059 El Cajon Boulevard, La Mesa, 463-2263: Bryon Connolly, Irish music Fuesday through Saturday: Jim and Theresa Hinton, Irish music,

The Boondocks Restaurant, 8320 Parkway Drive, La Mesa, 465-3660: Danny Topaz, contemporary, Thursday through Saturday; Bruce

Robbins, contemporary, Sunday and Monday; Jim Moore, contemporary, Tuesday and Wednesday.

Bull and Bear, 690 North Second 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 Saturday.

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. Dock's Landing, 1185 East Main

Street, El Cajon, 442-0258; Piano bar: Jim Allen, Thursday through Saturday, Dale Pearson, Sunday through Tuesday; Jerry Burchard, Wednesday. Don's West, 5286 Baltimore Drive La Mesa, 462-0533: Southern Comfort, country, Tuesday through

Flinn Springs Inn. 15505 Highwa 80, El Cajon. 443-9568: Free Rein country, Friday through Sunday.

George Joe's Restaurant, 9586 Murray Drive, La Mesa, 469-6158; Live contemporary entertainment Thursday through Saturday, call club for information

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

Hungry Hunter/El Cajon, 402 Fletcher Parkway, El Cajon, 442-0517: Mariner, contemporary, Thursday through Saturday.

Kentucky Stud. 11377 Woodside Avenue, Santee, 448-3402; Shadow Riders, country, Friday through

Lakeside Hotel, 9940 River Street Lakeside, 443-9591; Red Lane and

Hot Southern Rock

ARK RYD

Ramblin' Fever, country, Friday and

Lorenzo's, 596 Broadway, El Cajon. 442-9696: Pitch 'N' Woo with Gerrie Woo, contemporary, Tuesday through Saturday; Fro Brigham's Preservation Band, Dixieland jazz, Sunday and Monday.

Ledends, 2754 Alpine Roulevant Alpine. 445-5545: Full Circle, contemporary, Friday and Saturday

Magnolia Mulvaney's, 8861 Magnolia Avenue, Santee, 448-8550; Ipso Facto, rock, Thursday through Saturday; the Effect, rock, Wednesday,

Mama's Mink, 533 East Main Street, El Cajon, 442-5573: Mark Lashler and the Pony Express, country rock, Friday and Saturday.

Mr. Bill's Backroom Saloon, 399 Mr. Bill's Backroom Saloon, 399
North Magnolia. El Cajon.
447-4500: Hutson and Best with
Dave Sizemore, contemporary and
variety, Wednesday through
Saturday, Steve Moris, comedy and Nite Owl East, 667 North Mollison Avenue, El Cajon, 447-3854: The Fat Cats, contemporary, Tuesday through Saturday: Vision, orary Sunday and Monday

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 Saturday.

Park Place, 1280 Fletcher Parkway, El Cajon, 448-4111: Diamond, rock, Tuesday through Saturday; Graphic, rock, Sunday and Monday.

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



Cordially invites THE ENTIRE WORLD to its "Seventh Anniversary of

Existence Celebration'
Sunday, July 29
2:00-4:00 pm

TUBAMANS GRANDSLAM SALOON

Giant T.V. Screen Beer & Fine Food

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Le Ghalet 5040 Newport Ave., Ocean Beach 1921 Bacon Street (Newport and Bacon)



DOUBLE GIANT SCREEN MUSIC VIDEO



·m July 31 through August 14

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

& ANY DRINK IN THE HOUSE 75¢ TILL 9:30 pm Tuesday, July 31

\$3333.33 LIP SYNC FINALS HIGH ENERGY ENTERTAINMENT AT ITS BEST

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

\$200 LADIES' T-SHIRT NIGHT
CASH PRIZES Free tank tops to contestants
& ANY DRINK IN THE HOUSE 75C TILL 9:30 pm

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3093 CLAIREMONT DRIVE - SAN DIEGO Adjacent to Clairemont Bowl • Doors open 8:00 pm • 276-0301 • 276-2240 • 276-3437

REFLECTIONS

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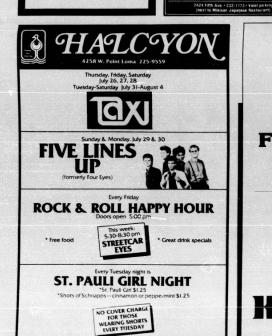
Ella Ruth Piggee August 6, 13, 20, 27 from 8:30 pm

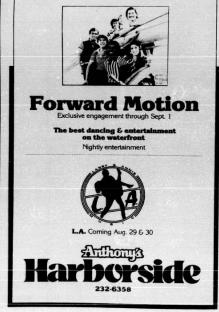
Signed, Sealed & Delivered

Happy Hour Specials Monday-Friday, 5:00-7:00 pm Double well drinks \$15.0, Exotics \$1.75 Complimentary hors d'oeuvres, daily drink specials



Sheraton-Harbor Island East 1380 Harbor Island Drive, San Diego





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BILLY IDOL

RATT & FASTWAY

ELTON JOHN



Turquoise Lounge, 5975 Severin Drive, La Mesa, 465-1525; Live rock,

Van Winkle's, 10055 Mission Gorge Road, Santee, 149-0060; Crossfire, contemporary and country rock, Friday and Saturday.

South Bay

Bayarian Inn., 410 Broadway. Chula Vista, 425-4000: The Gene Dewez Polka Band, polka music. Friday, live polka bands, Saturday

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

Bull N' Stick, 608 Palm Avenue, Imperial Beach, 429:5330: Transaction, rock Thursday through Saturday: Messenger, rock.

China Five Restaurant, 569 H Street, Chula Vista, 426-5951; Juan Robles, contemporary, Thursday through Saturday.

Country Bumpkin, 1862 Pal

Dance Machine, 1862 Pelm Avenus Imperial Beach, 429-1161, In Colcur York, Tuesday through Saturday, the Effect, rock, Sunday and Monday.

Dock's Cocktails, 317 Third Agenter, Chula Veta, 422 (566) Tito and Augustine, contemporary. Thursday through Saturday, Karen,

Hungry Hunter, 1344 Palm Avenue, Imperial Beach, 123-0953; Linda De Rosset, contemporary, Thursday, Ed Cumingham, contemporary, Friday and Saturday

Hutch's, 1463 Palm Avenue, Imperial Beach, 423-3479; Country Contort, country, Friday and Saturday.

Jog's, 417 Broadway, Chulu Vista, 420-4828; Louie, Pina, and Marie, contemporary and Latin, Thursday, through Wonday, Tapestry, country, Latin, and hites. Tuesday and Wednesday.

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

Landmark Cocktait Lounge, 2511

The Lantern, 1922 Translations, China Visla, 427-4269. The Serious Guise rick, Louisday through Schuide.

The New Trophy Lounge, 996

Oasis Bar, 112) Third streaf chata Vota, 420 2977; Four Star Country, Fromy through surnlay

Old Bonita Store Restaurant, 4014









(619) 298-1722 **PROGRESSIVE** DANCE MUSIC

Happy hour Monday-Saturday 5-7 pm 25¢ draft, 50¢ well Doubles nightly from 7-9 pm

FRIDAY & CLUB D NEW DANCE MUSIC

Sunday at 10 pm

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FORTUNE

Jazz Jam every Sunday, 6:00-10:30 pm Happy Hours, Monday-Saturday 4:00-8:00 pm Sunday 4:00-6:00 pm Hot & cold hors di oeuvres

NITELINE

JARRETT

TA THACIEN TOA

MIKE MURPHY

PERFORMERS

Rock & Roll

Act Alert: Bacy hama Automatics: Facility Bad Manners: Back

Billy and the Beaters: Belly Up

The Ron Boiton Band: /ks

The Booze Brothers: McP's Born Crosseyed: Spirit Bobby Chevrolet: him Marging The Cambridge Apostles: Spi Mitch Cornish and the Hell Claude Coma and the B/s-Country Dick and the Snuggle

Bunnies: Hodies Dark Ryder: Le Chale Destiny: Freside Loui Nightcluh

Diamond: Park Place Dirk Debonaire: Unst Nightclub, Rodero

Murphy's Driver: Chapping Block, Le Chale A Drop in the Gray: Roden The Echoes: Chapping Ellock, Vist

The Effect: Magnolia Mule Dance Machine Elemental P.: Spirit

Emperor: Mom's Salarer The Features: Old Pacific Beach

Five Lines Up: Distillery Nighte Flesh Magnets: Tuhu Muni Flyweil: Marno Forbidden Pigs: Spirit France: Le Chalet Freewill: Normandy Cocktall

Lioning
Graphic Park Place
Joey Harris: Spirit
The Headhand: Hall and Bear
The Heart: Spirit
The Heaters: Hobby GS
The Heroes: Whiskey Flats
Hin N Run: Toquida Flats
Incognito Rockers: Ralph and
Eddle's

Eddes In Colours Dance Machine Into Wishin's Chapping Black Ipso Factor Mymilia Makema Jagwire Beach Unit The Joneses Specific Technology Kicks: Plack Angus Mys. Jon 1.

Laws of Motion: Leter The London Brothers:

The Lone Riders: Hesher

The Mar Dels: Belle to Tan

Planet: (Onskip Flats) Finestik Private Domain: Asse Marphy a Psychobud: Modes Random Sample: Holbig Co.

The Reflectors: //world Ricky and the Jets:



SUNDAY JAM SESSION 6:00-10:00 PM

Cocktail Hour

2 well drinks or maggies for the price of one

BORRELLI'S BACK ROOM





50's - 60's - 70's ROCK 'N ROLL - ROCKABILLY NEW RELEASES - T-SHIRTS - MAGAZINES

BUY-SELL-TRADE WIRL OF A TRADE

PAUL SIMON AUGUST STATE OF THE ALL HUMPHREY'S SHOWS LIMOUSINE SERVICE ALL L.A. THEATRE E SPORTS NBA STARS VS. OLYMPIC BASKETBALL TEAMS JIMMY BUFFETT LINDA RONSTADT AL JARREAU MICHAEL JACKSON If you don't see it listed, call and ask.

TICKET

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July 24 Aug. 5 Richard Harris

GAMES

ALL HUMPHREYS SHOWS LIMOUSINE SERVICE ALL L.A. THEATRE 6 SPORTS NBA STARS VS. OLYMPIC BASKETBALL TEAMS July 25

ALL PADRE

BILLY IDOL ELTON JOHN

OLYMPICS — Buy & sell RATT & FASTWAY Aug. 7 RODNEY DANGERFIELD

Aug. 11
PAUL SIMON Aug. 12
BILLY IDOL Aug. 13 Irvine
GO-GO» Aug. 13
GROVER WASHINGTON Aug. 15
JJUAY BUFFETT Aug. 21
LINDA RONSTADT Aug. 23
AL JARREAU Aug. 31
MICHAEL JACKSON
Sept. 24, 79, 11-12
The Forum, LA

Hyou don't see it listed, call and ask. Accepting deposits for all upcoming San Diego Concerts: Springsteen, Rod Stewart, Chicago,

331 W. Broadwe 232-4166 578.7669 (Also a 24-hour concert line)

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: Live rock, Tuesday through Saturday, call club for information.

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 bands. Saturday.

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

Bull N° Stick, 608 Palm Avenue. Imperial Beach. 429-5330: Tranzaction, rock, Thursday through Saturday: Messenger, rock.

China Five Restaurant, 569 H Street, Chula Vista. 428-5951; Juan Robles, contemporary, Thursday through Saturday.

Country Bumpkin, 1862 Palm Avenue, Imperial Beach, 429-1161: Gai! Lee and Firecreek, country, Tuesday through Saturday.

Dance Machine, 1862 Palm Avenue Imperial Beach, 429-1161: In Colour, rock, Tuesday through Saturday, the Effect, rock, Sunday and Monday.

Dock's Cocktails, 317 Third Avenue, Chula Vista, 422-1566: Tito Avenue, Chula Vista, 422-1506: 110
and Augustine, contemporary,
Thursday through Saturday; Karen,
contemporary, Sunday and Monday;
Rick Lyons, contemporary, Tuesday
and Wednesday.

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, Imperial Beach. 423-3479: Country Comfort, country, Friday and Saturator

Joey's, 415 Broadway, Chula Vista. 420-4828: Louie, Piña, 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,

Landmark Cocktail Lounge, 2511 Sweetwater Road, National City, 475-7313: Frank Dixon and Country Night Life, country, Friday and Saturday.

The Lantern, 1322 Third Avenue, Chula Vista. 427-4200: The Serious Guise, rock, Thursday through Saturday.

Marisol, 1680 Broadway (at Main Street). Chula Vista, 429-8045: Colour, Latino, Thursday through

The New Trophy Lounge, 999 National City Boulevard, National City, 477-5753: Vergie and the Orient Express, contemporary, Thursday through Saturday. Rapture, contemporary, Monday through Wednesday.

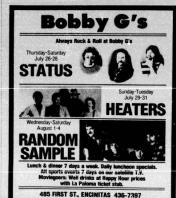
Oasis Bar, 1121 Third Street, Chula Vista. 426-2977: Four Star Country, Friday through Sunday

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. Wednesday, Thursday, and Sunday; the Goodall Boys, country.









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

PROGRESSIVE DANCE MUSIC

Happy hour Monday-Saturday 5-7 pm 25¢ draft, 50¢ well Doubles nightly from 7-9 pm

MONDAY CLUB TO NEW DANCE MUSIC

Sunday at 10 pm

SABINAS FASHION **FANTASY**

Now Appearing FORTUNE

Sahia Mercedes Lounge
Tuesday-Saturday
900 pm to 130 mm
900 cover - No minimum
Jazz Jam every Sunday, 6:00-10:30 pm
Happy Hours, Monday-Saturday 400-800 pm,
Sunday 4:00-6:00 pm
Hot & cold hors of oeuvres



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MIKE MURPHY Returns August | **LA HACIENDA**

875 Hotel Circle South, Mission Valley • 296-8281

PERFORMERS

Performer listings are compiled by Ron Jennings. If you wish to be included, please call 26.5-9.062 Thursday afternoon or Friday before 5:00 p.m. The listmas an

Rock & Roll

Act Alert: Bacchanal, Spirit Automatics: Distillery Nightelub Bad Manners: Rooko BBC: Navajo Inn Belair Boys: Valley Fort

Billy and the Beaters: Belly Up

The Ron Bolton Band: /bc

The Ron Holton Band: //oc Masters, Manno The Booke Brothers; McPs Born Crosseyed: Spirit Bobby Chevrolet: Mose Murphy's The Cambridge Apostles: Spirit Mitch Cornish and the Hol Hounds: Bodies, Spirit

Hinth Comiss and the Hell
Hounds: Johns, Spirit
Chaole Coma and the Visyori
Chaole Coma and the Visyori
Bunnes: Holio
Bunnes: Ho

Dance Machine
Elemental P.: Spirit
Emperor: Mom's Saloon
The Features: Old Pacific Beach

Cale
Five Lines Up: Distillery Nightclub.

rive Lines Up: Distillery Night Halvayon Flesh Magnets: Tuba Man's Flywell: Marno Forbidden Pigs: Spirit France: Le Chalet Freewill: Normandy Cocktail Lounge

Precedit: Normandy Cocktail
Listings
Craphics Park Place
Oraphics Park Place
Door Harris: Spirit
The Brookband: Bull and Bear
The Hosters Bobby GS
The Herost: Whickop Flats
Hit N' Run Tequida Flats
Incoglato Rockers: Rulph and
Eddic's
In Colour: Dance Wachine
Into Whith: "Chapping Block
Igoo Facto: Magnicida Viduriancy's
Igoo Facto: Magnicida Viduriancy
Igoo Factor
Rockers Magnicida Viduriancy's Escondido
Rockers Magnicida Viduriancy's Escondido

Kracker: Mulvaney's Escondido L.A.: Carlos Murphy's, Anthony's Harborside Laws of Motion: Lehr's Greenhouse, Spirit The London Brothers: Time

Machine/Chez Orleans, Windrose The Lone Riders: Bodies
The Look: Normandy Cocktail

the Look. Sormany Cornal Longe Lana: Lehr's Greenhouse The Mar Dels: Belly Up Tavern, Old Del Mar Cale, Jose Murphy's Messenger: Ball IV Stick New Language: Belly Up Tavern New Martnes: Istalliery Basen 1911: Time Machine/Chee Orleans Nitewing: Toquila Flats Ne Exit: Baster's Voltes de Annaca: Unitiliery

otice to Appear: Distillery Nightclub

Nightclub
One: Puany Mine Company
Outta Controll: Chopping Block
The Paladins: Bacchanal, Lehr's
Greenhouse
Planet: Whiskey Flats, Fireside Planet: Whiskey Falss, Priessee Lounge, Rodeo Private Domain: Jose Murphy's Psychobud: Rodeo Random Sample: Bobby G's, Narago Inn The Reflectors: Distillery

Ricky and the Jets: Windrose

Rockin' Roulettes: Bodie



SUNDAY JAM SESSION 6:00-10:00 PM

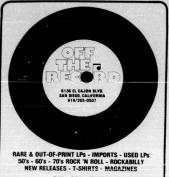
All musicians we

Monday through Friday, 4:00-7:00 pm 2 well drinks or maggles for the price of one

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Touchy Subjects: Spirit Toys: Whiskey Flats Tranzaction: Bull N Stick Tupelo Chain Sex: Spirit The Us Band: Trojan Herse Wheels: Old Del Mar Cafe ZZYZX: Mom's Saloon

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BUCK'S TICKETS

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CHARGERS-ALL GAMES

Judy Ames: Henry's John Barker: Hungry Hunter

Black Market

Patrick Campbell: Jolly Roger Solana Beach Denny Cannon: Tio Leo's Mira

Chain Reaction: Ser Joey Chess and Stevie Adams Mission Rose Norman Clifford: Victor's Maltias Campari: Comedy Store Clutch Cargo: Reuben's Costa V: Tio Leo's/Mira Mesa

Donna Cote: Tom Ham

RATT W/FASTWAY

JIMMY BUFFETT

DALLAS COWBOYS

HOUSTON OILERS

286-BUCK

273-4567

LINDA RONSTADT

GO-GO'S

Donna Cote: From Harm's Lighthwase Humpy Hunter/ Imperial Beach Cycles: Bacchanal Marley Days Quartet: Rancho Bernardo Imp. Parillion Lounge Dean: Paray Mine Company Debene: Malamay Fractic Beach Devocean: Monk's Bowl
Skip Garcia: Holiday Inn/Mission
Valley, Smuggler's Inn
Jim Gates and Sound Investment:
Rancho Bernardo Inn
Gil and Linda: Gilbey's Cocktail

Lounge Wayne Gire: Old Bonita Store

Dusty and Melissa: Tom Ham's

Valley
The Fat Cats: Nite Oud East
P.J. Fog: Mulvancy & Escondule
Jimmy Fontaine: Armoc's
Fortune: Bahia Hotel
Forward Motion: Arithmy's

Friendship: Gilbey's Cocktail

J.J. Frank: Aimee's

Full Circle: Legends Fundi and Good Company: Actor

Michael Edwards: Hungr

Restaurant
Jim Hawley: Old Pacific Beach Cafe
Rich Hunt: Maleaneys/Escondido
Hutson and Best with Dave Sizemore: Mr. Bill's Backroom Suloon

Saloon Image: Vista Entertainment Center In the Groove: McPs The Invaders: "The Invader" Tony Irvine: Old Bonita Store

Tony trvine: Old Homita Store Restaurant Island Society: Henry's Jack and Diane: McP's Jack and Diane: McP's Jarvett: Viscount Hotel, La Hacienda Centina Peter Jay: Rogue Stills Jinx: Box House Justice: Mosniflew Just Us: Ramada hm Karen and Colin: Mexican Village Boxt House

Boat House Gloria Kay: Hotel San Diego

John Kelley: Mulrancy's/Escondide The Russ Kirkpatrick Duo: Hungry Hunter/Rancho Laura and the Lookalikes: Black

Angus/El Cajon
Rick Leighton: Kirhy's Cafe in the
Valley Restaurant
Louie and Piña and Mario: Joey's

Rick Lyons: Dock's Cocktail Main Street: "Bahia Belie" Mariner: Hungry Hunter/El Cajor Gloria Michaels: Reuben E. Lee's Midnight Delight: Borrelli's Back Room

Jim Moore: Boomdock's Restaurant, Mexican Village, Smuggler's Irm Larry Moore: Humphrey's Neutral Ground: Antonio's Hacierda Night Manager: Jolly Roger's Seaport Village Niteline: La Hacierda Contina,

Islands Leurige Nitetrain: Patrick's II One Plus One: Hotel del Coronade Patrick and Lisa: Victor's People Movers: Hilton H Pitch N' Woo with Gerrie Woo.

> Eddie Preston: Barnacle Bill's Peter Robberrecht: Rancho

Third Degree: Mexican Village Tito and Augustine: Dock's Danny Topaz: Boondock's

> Restaurant Triple Play: Hillon Hotel Denny Tymer: The Bridge Vergie and the Orient Express: The New Trophy Lounge



Bernardo Inn, Sheraton Harbor Island West Bruce Robbins: Boondocks Restaurant, La Maze Juan Robles: China Five

Restaurant Fredda Ross and Private Lines: Islands Lounge Mike Sanders: Antonio's Hacienda

Nancy Scarr: Cornedy Store Shine It On: Vacation Village Chuck Showalter: Jolly

Roger/Oceanside Signed, Sealed, and Delivered: Sheraton Harbor Island Tony Soraci and Co.: Henry's Bob Sortillion and Key Large: Out

Bob Sortillion and Key Largo: Favorite Place Southwind: Catamaran Hotel Spring Fever: Reuben E. Lee's Starfire: Bacchanal Steven and Tanya: Acapulco Restaurant/San Marcos

Steven and Tanya Acapulco
Restauranti/San Marcos
Brian Stevens:
Muhameys/Coronado
Joe Stevart: Tio Leos/Mira Mess
and Mission Gorge
Strictly Business: Pea Soup
Anderson's
Take 3: Sandtrup Lounge
Don Tennison: El Comal, The

Vision: Nite Owl East Jinnah Williams: Mulvaney's/ Coronado

Jazz

Joe Azarello: Hotel San Diego Lori Bell: Prophet Restaurant, Le Maison Fifth Avenue Lori Bell and Dave MacKay:

Lord Bell and Dave MacKay:
Salerno's
Salerno's
Lord Bell and Shep Meyers:
Frepher Restaurum
Brass Tax That Fixes Have
Free Brigham Freerension Band:
Hal Joogs, Furnick's IL Lorenzo's
Brace Cameron and Hollis Genty
Ensewher Cold Pacific Posch
Calle, Churk's Study Founce
Charly's Goodline Band: Taba
Charlon's Jazz Quartet: Bahle
Hold!

The Chicago Fifteen: Belly Up

The Chicago Six: Belly Up Tavern Ira Cobb's Jazzbo: Tuba Man's

The Jimmy Corsaro Trio: The Speakeasu

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NATHAN EAST

CONCERT & WORKSHOP Come see this great hass player who has played with such greats as Diana Ross, Lee Ritenour and many, many more.



Steve Feierabend:

Bookworks/Pannikin Coffeehouse Forecast: Carlos Murphy's J.J. Frank: Aimee's Freefall: Pacific Espresso Mel Goot: Pacific Wine Bar and

House
Ella Ruth Piggee: Triton, Old Del
Mar Cafe, Mank's Saloon
The Sy Rainey Trio: Patrick's II
Jeanne Reith and Sweet Sound: Bislio
The Bobby Gordon Trio: Our Place
Harvey and the 52nd Street Jive:
Fot City/China Camp
The High Society Jazz Band:
Baseband! The Art Resnick Trio: Salerna's Stu Shames: Le Matson Fifth

Kevyn Lettau and Ron Satterfield:

Bob Long: Winner's Circle Ken Meredith and Friends: Top of Shep Meyers: Dobber's Restaurant

Speed of Sound: Bacchanal Peter Sprague and Roh Schneiderman: Sale:

The Peter Sprague Duo: Le Maison Fifth Avenue The Peter Sprague Trio: Le Maison

Most Valuable Players: Soledad's John Nau: Bookworks/Pannikin Stone's Throw: Flaria's, Bellu Un Sue Palmer: Old Town Opera

Steve Strauss: Pacific Espresso Tobacco Road: Old Time Onera House, Tuba Man's No. 2 The Walkin' After Midnight Trio Escape Lounge Zzajj: Chuck's Steak House

Folk/Ethnic

in del mar

JAZZ FEST

All Stars

Kevyn Lettau

A MIDSUMMER NIGHT'S

Hal Crook and his Big Band

Peter Sprague and his Samba Band

Anthony Ortega and his

Sunday, August 19th 7:30 pm La Puloma Theotre Coast Highway & D. St., Encintus Tickets: 58:00 advance, 510:00 door Ticket information: North Coast Jazz Society, 436:2958. Jazz Connection Holline, 272-4271. La Puloma, 436:788.

Afro: Sundowner

Atacama: Wild Animal Park
Bluegrass Etc.: That Pizza Place
Tom Cahoon: Drowsy Maggie's,
Upstart Crow and Company)

Guy and Candie Carawan: Old Time

Siamsa Gael Ceili Band: Drowsy Magate's
Brian Connolly: Blarney Stone Roo
The Constables: Picha Mais
The Hintons: Blarney Stone Roo
Louie and Pina and Mario: Joey's
Chair O'Dogherty: Blarney Stone
Pub

The Olympians: Hajii Baba The Paradise Street Band: Drowsy Maggie's
Paul and Carla Roberts: Paradise

Gardens Restaurant Rick Saxton and Friends: Drowsy Maggie's Two Magicians: Old Time Cafe

Urban Coyote: Old Time Cale Dave Van Ronk: Old Time Cale

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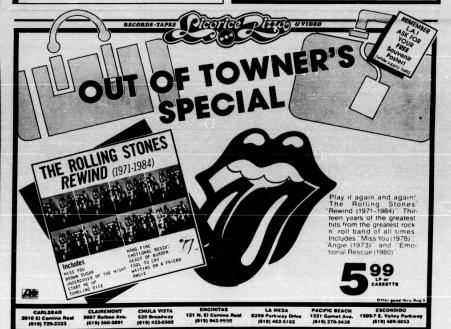
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Lads: Ox Bow Inn
Jerry Baze and a Touch of Country:

Cimmaron: Wrangler's Roost Dan Connor: Carriage House Courtry Casanova: Circle D Corrul

Silver Spur Denny Cannon: Tio Leo's/Mira

Center Stage: Ox Bose Inn

Tavern
Ella Ruth Piggee: Triton. Old Del
Mar Cafe, Monk's Saloon
Sydicate of Souli Spirit
Tapestry: Josy's
Trowsers: Spirit Elton J.R. and the Country Golds: owsers: Spirit ove Van Ronk: Old Time Cafe

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Marley Days Quartet: popular and

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Gene Dewez Polka Band: polka music, Bawrian Inn Cary Duncan: bonjo and guitar, Plaza Restaurant/Old Town Catherine Espinosa: Irish hurp music, Old Time Cafe Forecast: contemporary, juzz, and rhythm and blues, Carios



DAVE VAN RONK, Friday, Old Time Cate

Murphy's Eric Foster: classical guitar, Cafe Eric Foster: classed guitar, Cal-in the Valley Restaurant
The Al Gabbs Band: Big Band-dence masse. Hotel San Diege
Paul Gregg: peano bar. Dookle's
Patti Glenn: peano bar. Dookle's
Guy and Jackie with Gil Warner;

Lynn Hall: Latin American harp, Drowsy Maggie's

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Catamaran Hotel Sam Hinton: sew's harp teach-in.

Sam Hinton; see 8 harp teach in. Old Time Councily and missic. Fish House West.

Bob MacLeod: piane and rocal variety, bidish Hotel, La Valencia Hotel

Revan Melon: variety piano, Gold Revan Melon: quiety piano, Gold Revan Melon; with the piano of the Melon Council See Melon Council Will Bidle Backgroom Saloon, Hungry Hunter/Occanside

Mike Murphy: comedy and music, La Hacienda Cantina The Pacific Ensemble: light classical music, Upstart Crow

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All reviews are by Duncan Shepholo Priorities are indicated by one to five star and antipathies by the black spot. Unrates moves are for now unreviewed.

After the Rehearsal - Ingmar Bergman's first film since his an Bergman's first film since his announced tarewill film. FANNY AND ALEXANDER made originally for Swedish television, with Erland Josephson as a celebrated director and Ingrid Thulin as an aging star. (Cove. from 7/27)

directed by Neal Israel (Camino Cinema 4, Carousel Cinema 6, Center 3 Cinemas, UA Chula Vista 6, UA Glasshouse 6)

Bost Defense — Service comedy with Dudley Moore. Kate Capshaw, and (billed & "Strategic Guest Star") Eddie Murphy, directed by Willard Hovek

Huyck (Cinerama: Frontier Drive In, Harbor Drive In, La Jolla Village, New Valley Drive In, Oceansate 8, Rancho Ber-nardo 6, Sports Arena 6, Sweetwater 6, Wiegand Plaza 6)

Caligula — The most cryptic credits on any movie ever The dismissed director. Tinch Brass, is credited only with Principal Photography (not to be confused with Director of Photography), while the linal Editing is artifolded to an impersonal Kahaesque entity identified as the production. The script is proclaimed to be







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magine anyone else on this project floridg much no be happy about The hard the period closes of hardcore sex and sadetic violence would sufficiently ensure and heaton years and wilders would not be the same of the same of

Cannonball Run II — Action-cornedy with Burt Heynolds. Dom DeLuise, and a host of guest stars," directed by Hai Needham (Avc. from 727, Carnino Cinema 4, Mira Mesa Cinemas, from 727, Star from 727, UA Chuia Vista 6, Village, from 727.

Cheech and Chong's The Corsican Brothers — The comedy learn in a spool of costume adventures, with Rae Dawn Chong; directed by Tommy

Cromin Cinema 4: Carousel Cinema 6: Grossmont Mall, New Valley Drive In: Santee Village 8: South Bay Drive In: UA Chula Vista 6: UA Glasshouse

Conan the Destroyer — Also de-scribable as CONAN THE MODEST in comparison with his first screen in comparison with his first screen of the comparison with the comparison of the comparison of the comparison of the comparison of the comparison for the comparison of the comparison through comparison of the comparison through comparison of the comparison certain comparison of the comparison produced the comparison of the comparison certain comparison of the comparison certain comparison of the comparison (Casarno Circana & Carrusotti (Carrusotti (Carruso

Electric Dreams — A personal com-puter named Edgar begins to domi-nate its owner: with Lenry Von Dohlen, directed by Steve Barron (Cinema Plaza 5; UA Chula Vista 6; Vineyard Twin)

Ersenhed — Equipped with a too sooty black-and-white image and a sadisticatly overampilited sound-track. David Lynch's nightmate of 'faristics and 'but have bound a somewhat uncomfortable home on the midnight-cut circuit. The main narrative thread if one can be extended from the jumply shart, centers creature (a fine example of 'monster'.

Center 3 Cinemas, 2120 Camino del Rio North (297-1888) Theater 1: Gnostibusters Theater 2: Revenge of the Nords Theater 3: Bechelor Party

Cinema 21, 1140 Hotel Circle North (291-2121) The Natural

STATE UNIVERSITY

Astec. 665 5m (239-9239) Call theater for program information Barbos, 4th and E (233-3326) Purple Rain and The Wandevers, from 7:27

Billion. 5th and G (235-5054)

Meatballs Part II and Where the Boys Are, from 7:27 Casino, 643 5th (232-8878) Shar Trek III: The Search for Spock and The Last Starfighter, from 7-27

Build, 3827 5th, Hillcrest (295-2000) Privates on Parade, from 7:27

Cove. 7730 Girard La Jolta (459-5404) After the Reheartal from 7:27

Ine Arts, 1818 Garnet. Pacific Beach (274-4000) The Fourth Man The Fourth Man

Virontiller Drive Is, 3601 Midway Or (22)-5535)

Theater 1: The Jungle Book and Peter's

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Theater 3: Ghostbusiers and The Sunivors

These 3 (Avadbusine and The Survivors Loren, 1950 Receives (224-3344 modera Jones and the Tempor of Door Sports Arma Slighes, 2305 Sports Arma Sivi (225-333) These 1 (Avadbusis Par 6 from 7.2 These 2 (Avadbusis Par 6 from 7.2)

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Clairement, 4140 Clairement Mesa (274-0901)
Theater 1: Conan the Destroyer and Top Secret
Theater 2: Star Trek III: The Search for Spock and The 5 lippets Take Manharten, from 7-27.

a Jolla Village Theaters, 8879 Villa La Jolla Drive (45, 781) Theater 1: Revenige of the Nerds Theater 2: Indiana Jones and the Temple of Doorn Theater 3: dest Defense. Theater 4: Call theater for program information

MOVIE DIRECTORY Spring Valley, 1057 Elketon Blvd. Spring Valley (465-6633) Romancing the Stone and Kruff, from 7/27 Romancing the Stone and Kirdl. North 727
AG Closemas, Interestical as Mingologies. Bit Capon (444-0008)
Theater 2: The Mappings Tase Maintenant Theater 2: The Mappings Tase Maintenant Theater 2: The Mappings Tase Maintenant Theater 1: The Rocky Morrer Rocker Stone.
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Pleate Terin, 475 5th, Chule Vista (422-5287) Call theater for program information

Harbor Drive In, 32nd and D. National City (477-1392) Best Defense and Uncommon Value

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Theater 1 The Last Starfighter
Theater 2 Greenins
Theater 3 The Jungle Block, from 7:27
Theater 4 Call theater for program information

Ken, ADB Adams Ave. (283-3659).
Dissentend and Limit Step of Horrors. 2:06
Fann, and Alexander. 7:21 and 10
The Lady with the Dog. 7:29 matrices.
The Gold Rose plus shorts. 7:20
The A-limits Film. 7:30
Telef and Dissent Studio 3 Cinemas. 827 Pain Avenue. Imperial Beach (429-1082) Call theater for program information

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Carousei Cinema 6, 1868 East Valley Parkwal Escondido (480-4666)

Ace Drive In, 8000 Broadway, Lamon Grove (469-5328). Purple Hain and The Wanderers: from 7:27 Aero Drive In, 3rd and Broadway, El Cajon (444-8000). Meatiballs Part II and Top Secret, from 7:27 Meatiballs Part II and Top Secret, from 7:27

Grossmore, Slock Grossmore, Cerem Ch., as livese (465-7100). Indiana Joines and the Temple of Doors Grossmore Main Theathers, Grossmort Shapping Center, La Newsending Stony. Theater 1: The Newsending Stony Theater 2: News Village, 820 Grange Ave., Coronado (435-6161) Conen the Destroyer and Cannonball Hunti, from 7/27 Vogue, 226 3rd, Chula Vista (425-1436)

Santee Drive In. 10990 Woodside Ave. Santee (448-7447) Theater 1 Ghostbusters and Neighbors Theater 2 The Neverending Story and Grennine

Genetics

Sacree Village & 9655 Mosein Girsp Road

1962 79-10

Thease I - 1994 The Search for Spock
Thease 2 The Last Stellighter

Theate 2 The Last Stellighter

Theate 3 The Last Stellighter

Theate 4 Sheech and Chong The Constant

Bothers from 7.27

Theate 5 Moreovery 8 to 50x 57

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Theate 5 Moreovery 1007

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Theate 6 Moreovery 1007

Thester 2: Star Trek III: The Search for Spock and Romanoung the Stone.
Thester 3: The Jungle Block from 7:27.
Thester 4: Executor Party and Top Secret Thester 5: Cannonball Run II and Consin the Destroyer.
Thester 6: C Brothers, Non 7/27
Chemin Plaza Theatre 8, 2565 El Camino Real
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Theater 1 Ghostbusters

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These 3 Meaballs Part II, from 7-27
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These 5-See Tree III. The Search for Spock and The Natural
Treater 6. The Managers Take Manhattan

Plaza Twfn. 345 N. Escondido Bitvd. Escondido (745-5087) Theater 1: The Karate Kid Theater 2: Meachails Part II, from 7/27

Powsy Thester, 12845 Powsy Rd. Powsy (748-7110) Const the Destroyer and Greystoke: The (agent) of Tarren Lord of the Aper Inc.

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Rentho Barenardo 6, 117-80 Bernardo Place Court

Extensive 1: Best Delense
Theater 2: Endiana somes and the Temple of
Doom
Theater 3: The Neverending Story
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Star, 402 N. Hill. Oceanside (722-2895) Cannonball Run II and Top Secret. from 7:27

Ave. Vista Way (726-3040) Carnonball Run II and a second feature, from Towne, 27 N. Hill. Oceanistics (722-2155)
Call theater for program information.
Vineyand Twin Chemina, 1509-22 East Valley.
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Thosins - Twenging of the Westig.
Theater 2: Electric Dreams and This is Spinal Tay. Bijou, 509 East Grand Ave., Escondido (743-9082)

Harmon (State State Stat

CURRENT MOVIES

special effects, and one that the mak-ers of STAR WARS and CLOSE EN-COUNTERS might well look at with enviry, which has somehow been sired by the movie's sadsack hero, and which now lies on a table in his apair, ment, mewling, spitting up, confract-ing chicken pox, and being generally disgusting, and this thread possesses something of the quality of Gogol's and Kafka's satirical horror stones, al-

you win the teeling in the pit of your stormen. They was a section had you are act to have after the section of the section of

identifiable tentasy scores, allow di-rector Paul Vertroeers to throw a si-tre of the paul Vertroeers to throw a ca-tantifiable to the paul vertroes asserting a town, a castration by burbaris a session, a piece of beefcale in red summing. The paul vertroes are sent of the paul vertroes and paul vertroes are sent of the paul vertroes and samson and bellah symbols and samson and bellah symbols and samson and bellah symbols and hardly less bozen. Or less repelliers with Jerom Krabbe and Renée Soutensky 1963.

Gebriels The hypocresies of small town society in mid. Ywerties Brazil town society in mid. Ywerties Brazil are exposed with conciderable reliefs So, too, are the architectural glories of the colorial coastal fown of Paras. So too, with perhaps greatest relish of all and with certainly greater fredundancy, are the anatomical glories of

Some Braga. The actines, who gives infered attention to how many buttons of her boddes should be undone or where her hermine should be hilled up to can spare little attention to the sort of character she is supposed to play to be fair, however, not much of a the first place. From a movel by Jorge Amado, with Marcello Mastriavan, directed by Bruco Barretin. 1983.

*(Covo. 7/26)

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merian mythology and Judgment Day could suddenly be just round the corner. The movie, directed by Ivan Reitman, is in and out, around and about, the correct form for this sort of thing—although the special effects are always effective. Too unare always effective Too undescipined to a genre parod in the company of Polanskis FARLESS concellented to the second of the secretary of Polanskis FARLESS concellented to the weer acks which habbias wisecrackers might habbias wisecrackers might make where watching better moves make where watching better moves make after such good better the properties of the second of the stars. Dan Ayrender watch the second of the stars Dan Ayrender watch the second of the s them cick into character and slay here where the more proment star. Bill Murray, bounces around as the very embodiment of the moves ami-able sloppiness. You know he stood at one point. You don't act like a scientist. You're more like a scientist. You're more like a scientist. You're more like a game-show both. With Sigourney, Weaver and Rick Morans. 1984. "I Center 3 Chemas. Chema Plaza 5. Flower Hill Chemas. Fronter Drive In. New Valley Drive. In. Parkway."

The Gold Rush — The Little Fellow treks to Alaska freezes, starves, consumes a holled shoe sole, falls in love, choreographs a dance of dinner rolls, strikes it rich. Chaplins is tabled humanism does not limbbt him from apportioning all the heart the humor, and the sympathy to his own character 1925 — (Ken. 7/29)

(Nem. 7.29)

Gremlina - Nobody is taken very much aback on meeting a pointy-aread tury little bestal who spoke-aread tury little bestal who spoke-aread tury little bestal who spoke-aread tury little bestal turn to be provided to the provided bestal and the spoke of the course produced Several hims in troadcast on local TV mind night, and the grasp on character had night, and the grasp on character who was to consider the provided by the provided the provided by the spoke and the provided by the provided b

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side on the school playground the animated stuffed animal, when gotten wet, seavers egg azed for bellet had an animated stuffed animal, when gotten wet, seavers egg azed for bellet had been been animated to be a manufactured to be a similar to be a simil element, much distude by the two dorementationed qualities, would not be part of the problem for the indi-cated age group. Though a number of cated age group, though a number of lessed of preference in the properties would not leave anyone alround who yii i). Such restrictions, of course, would not leave anyone alround who could be compared to the country of the properties of the country of the country of cates. Hot Makes are inappreciable anyway. With Zach Galliagan, Phoebe Cates, Hot Makes are inappreciable anyway. With Zach Galliagan, Phoebe Cates, Hot Makes are inappreciable anyway. With Zach Galliagan, Phoebe Cates, Hot Makes, and I have all view of the country of the country of the Valley, La Palouna, from 81. New Val-ley Division. The country of the Cates of the country of the country of the Cates of the country of the country of the Cates of the country of the country of the Cates of the country of the country of the Cates of the country of the country of the Cates of the country of the country of the country of the Cates of the country of the country of the cates of the country of the Cates of the country of the country of the country of the country of the Cates of the country of the country

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Andrew Sarris, VILLAGE VOICE

AFTER THE

Heat and Dust — A bit of a plodder A young Englishwoman (Julie Christie) follows in the footsteps in India, two generations previously, of a family friend (Greta Scacchi), all the way to freed (Greta Scacch), all the way to getting herself in-registant by a na-tive. The larger amounts of orde and her the larger amounts of orde and backs to the colonial era. It takes some time for even these to become interesting which is that myselfout modern day interruptions make it take longer. As prefix, however as a fix-land order of the colonial colonial to the colonial colonial power of the colonial colonial power of the colonial colonial to the colonial colonial power of the col

Indiana Jones and the Temple of Doom.—The note of campiness, cared over from the previous Spell-red over from the spell-red over the Paramount logic lades that a border from the first thing, and with full Bette from the spell-red over from the first the since in moves over from that to the smoke one of the since in the spell-red over from that to the since in moves over from that to the since in t of licitars of the mover title (pole), as though it were statisted behind her on stage insead of its perinsposed on the control of the perinsposed of the control of the co

The Last Sarfighter — Sci-fi fantasy with Lance Guest, Robert Preston, and Dan O'Herlilly, directed by Nick Castle. (Carousel Cinema 6. Casino, from 7/27, Cinema Plaza 5. College, Fash-on Valley, Sartee Village 6. Sports Afena 6. Sweetwater 6. University frome Centre, Wegand Plaza 6) The Jungle Book — Disney animated treatment of the Rudyard Kipling stories, released the first time in 1967, directed by Wolfgang Reitherman (Carousel Cinema 6, Cinema Plaza 5.



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College Flower Hill Cinemas, Frontier Drive In. Parkway, UA Chula Vista 6, UA Glasshouse 6, University Towne Centre, from 7/27)

The Karste Kid — Or I WAS A TEEN-AGE ROCKY. John G. Avildsen: the director of the original ROCKY. ties to whip up some of the same emotions, and again ensites Bill Cont to supply the music, in the story of a nice gen-tle, clive-skinned vid from Nev Jersey, with has sand sicked in his face by continuous transitions. rich, blond, black-belled Cal nch, blond, black-betted california bullies (or more accurately, has sand kicked in his face by their motorcycle wheels). The bullying continues, until the Japanese handyman at the vic-tim's apartment starts to instruct him in the ancient martial arts. As in ROCKY. the ancient martial arts As in ROCKY. The transing proof is both encyable and educational, and the relationship was obtained and the relationship was old East and wisegory West, is event, though scanly, if all comes town to a city wick hards butharment audience plays as dirty as the students of the blood/bristy ex-Green been with Rapp Macrota was designed to the relation of the Discontinuity of the Plaza Twin, Valley (Totels)

Miss Piggy, Kermit the Frog. et al. re-turn to the screen with cameo ap-pearances by Joan Rivers, Liza Min-nelli, et al. directed by Frank Oz. (Clairemont, from 7/27, Mira Mesa

willing to go a certain distance, how-ever grumblingly, with the movie's

CURRENT MOVIES

Meetballs Part II — Summer camp reconvenes, but with Richard Muji-gan inplace of Bill Muray, directed by Ken Wiederhorn. (Aero Drive In Bigur, Oceanside 8, Piaza Bonta: Piaza Twin: Santee vii-lage 8. South Bay Drive In: Sports Arena 6, UA Cinema 3, from 7/27)

Areas & U.A. Cinema & tiom 7279.

Monty Photon as this — sometimes from; always ally illustrations of human stupidity — are strong to-mark stupidity — are strong to-mark stupidity — are strong to-mark stupidity. — are strong to-mark stupidity — are strong to-mark stupidity and stupidity of the strong to-marker, spoofing fine from the properties of the stupidity of the stupidity

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chosen premise: the mixture of base-ball lore and Arthurian Romance pro-served from the Bernard Natienud novel. But the road downward from Arthurian Romance tc. the latest issue of Baseball Digest is not short and not unclutered. The problem isn't only, or even mainly, that "Casey at the Bat" might be thought to have put a per-manent end to the epic approach. The problem is also, and mainly, that there have been plenty of other treatments of divine (or Statanic, or otherwise in the control of the contr

EVERY SPRING, et al. — have estab-lished the tone for such stories as schimistical. THE NATURAL makes perhaps one attempt to get makes sprit, with an absurded sprit about a right feider who, like a character in a cartion, crashes through the outfield fence in pursuit of a fly ball, but who, unlike any character in a cartoon, manages to break his neck in the

of here — not and all the guiden photography, backlighting, and slow-notion, still less area the flag-ing and convey Auro Copplendams (performable as a concert piece, personable as a disable and All piece, and a disable and a disable and a disable and kind basinger devoted by Barry Levenigon, 1984.

foundation. Though the movie is pretty well put logether and the impossible situations hold your interest. You can easily lose sight of what sort of reality this distortion is supposed to correspond to and exaggerate. And John Belushi and Dan Aykroyd, as the in-



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compatible but interdependent neighbors keep nudging the proceedings into a whimsical SATURDAY MIGHT LIVE sketch—which would be all right if it stated no which would be all right if it stated no compatible with the stated in t

The Neverending Story — Fairy tale from German director Wolfgang Petersen (DAS BOOT), starring Noah

Pink Floyd, the Wall — A sort of "Video Jukebox selection, but on a very large and very lavish scale, even allowing for the vast amount of fool-age run through more than once. Blood, danging telephone receivers, pig-faced masks, more blood, vomit-

cameravors and cutting more blood, and so on, see meant to communicate and so on the second them during the second them d

scripts say-so and not to our own-rows and ears. The variation on the Psymalan myth is founded aimset to Doby Patrion and Richard Famsworth as her Tennessee bluegress father look of the take dignit, glosser as a steep price.) Through all the hornities steep price.) Through all the hornities predictabley, it is possible nonethe-less to look forward to see Psychologies with the properties of the control of the bewaring next. Directed by Biot Clark 1984.

Romanoing the Stone — The sweaty Western action, for openers, is not everyone's mental image of a 'ro-mance novel' — more suitable, one might think, for Spicy Western ca 1937. (The accompanying strains of Alfred Newman's HOW THE WEST

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CURRENT MOVIES

WAS WON awaken a thirst for some thing other than a spoof — not to be saked here). Nor is the pale, frail Katherine Mansfield shi writer overy one sidea of a romance novelest pen name of Joan Wider. But she is just the person, or Kathleen Currier is just the actrees to be swept up in a Later American adventure while they

cuts between rules (three of them, in all) are not legislated in the least, and the cuts within the resist four of thress) and the cuts within the resist four of thress process them. But the experiment subject turns out, also, to be not terribly important to the maxwes attractiveness. The primary altered hee, much most affect the remaining attractiveness. The primary altered hee, much and the process of the resistance and the scoke class can be considered to the case.

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nermaid is taken captive, for a few language an innocent immigrant might learn from television? With John Candy, Eugene Levy, directed by Ron Howard, 1984 * (Century Twin, UA Chula Vista 6)

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goings and its chrow-girls in which negligues, may have been modest to a fault just a step or two above PLAN NINE FROM OUTER SPACE. And in ruth. Namoy, usawly content to order up a mug shot of somebody or other, steers this third movie installment nearest the cith of the old Y series.

The Survivors — The prelud-al music. Gov. Huey Longs: "Every Man a King" as sung by Randy Newman, sets the tone for this smart-ass social sets the tone for this smart-ass social comercy. It starts cut being about economic hard furnes and then expands its horizons — smoothly and surprisingly, but also improbably — to include other types of hard times. "The world out there is coming undone like a cheap suit." And it ends up taking a long cold look at the sur-

wheth and a private arrenal to defend it. Water. Matthau, as a more old-fashioned sort of sufferer is very good, but Robin Williams is only Robin Williams. The move bends over backwards to accommodate him, will lots of latitude for his improvisational

This is Spinel Tag. — In fredexic direction of the control of th

er. If, despite all that, there is any Heavy metal fairs will be able to re-source themselves that the open good bacterises of the music, and the broad-sary to the particle of the music and the broad-sary to the particle of the music and the particle of particle of the particle of particle of

midnight. Vineyard Twin)
Top Search - What starts not as a spoof of the Cold War spy adventure ends up as a spoof of the Second World War underground adventure, and the second World War underground adventure, the way. The directional frumwards of sim Adrahams, David Zucker, and the way. The directional frumwards of sim Adrahams, David Zucker, and Commy Attraction trailer Which this complete of the simple second simple simple second simple second to the simple second the simple second the simple second simple second the simple second simple second the simple second simpl



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is 'unfinished business,' or, as its put is unfinished business,' or, as its put elsewhere, that 'the books are still in the red' (pun intended?). Certainly the Vietnam experience can be said to have undergone some psychological processing when it has become grist for a CIRTY DOZEN-GUNS OF for a CIRTY DOZEN GUNS OF NAMARONE FO poll formula All the expecield stages are run through rounding of witherans, training period precise run, and then the real thing, as were calling at a second of the control of t

The Wanderers — An Italian street gang in the Bronx ("Oh-h-h, I'm the type-a guy who-a likes to roam aroun". ") is treated with a degree of excess characteristic of the Italian

conerns the Feilins division - new-inflated caracture, dreamine geog-raphy, dizzy camerawois. If you doubt the seriousness of winter-director and-noi generation, ca. 1963, you are no to exactive and to the Virginia of to be addressed to the TV news an-nouncement of the Kennedy assassi-nation, and to the width finals in any to the window of a coffee house in or generally hilling and sees Bob Dyl-an, photographed in a haloed silhou-tel worldy of Jesus Christ, wathing the worldy of Jesus Christ, wathing with Ken Walti, John Fredrich Karen Allen, and Linda Maru. 1979. Allen, and Linda Manz. 1979.
*(Ace Drive In; Balboa: from 7:27)

where the Boys Are — An update of the 1980 document (with Comie Francis) on spring break in Ft. Lauderdate, and a valuable expenence for anyone who wants to study the changes in sexual mores, in codege stain, a serimusi francis. In popular music (bu) in order of desical and anyone who was to study the changes in sexual mores. In popular music (bu) in of desical and anyone and the change of t

one who just wants to get depressed Lisa Hartman, Lyrn-Holly Johnson, Russell Todd, directed by Hy Averback 1984 • (Bijou, South Bay Drive In; from 1/21)

Women in Love — Ken Russell's deep-purple summoning up of the DH. Lawerines "spirit". This is the control of the second of the s

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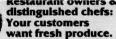
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BEEF STROLANOFF, LIVER & ONIONS, CHICKEN CALIFORNIA, HONEY-BAKED HAM, PASTA, CALZONE, REGULAR PIZZA. Offer good through August 15, 1964

Beef or Ham Sandwich Plate \$2.89

Served with choice of two cole slaw, baked beans, macaroni salad or French fries & our famous sauce. Coupon good through August 9, 1984.



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CAFE Comer of 9th & E St. Downtown Mon. Sat. 7 am-5 pm 234-9309

any dinner item, with soup or salad bar.

3-6 pm daily

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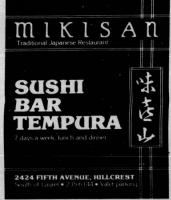
Dining early?

Enjoy one of our complete dinners from 4:00 to 6:30 p.m. daily a.\$4.95

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4TH ANNUAL

CHRISTMAS IN JULY

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UNTIL YOU'VE EATEN NOODLES! If you've never tried any of these noodle dishes, you should do so, and if you've had them in Japan and longed for them, they are now available fere."

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Santa will be present
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BASS PLAYER AVAILABLE, most styles, strong vocals, doubles on guitar, harmonica, etc. Evenings 461-8773.

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1971 VW SOL/AREBACK rebuilt engine. No rust, excel-ions 20,572 downer. Needs new clutch, asking \$700. Best. pints 20,572 downer.

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1970 274-645. 1971 TOYOTA 4-DOOR Corona, needs work, good tires. Asking \$150 H. Williams 235-9404, M-F, 8-5pm. 1973 PEVIAOUTH DUSTIR, 6 cylinder, 2 door, power serving and prover brakes, Dependable transportution, 1700-150-1100, 150-110,

1981 TOTALA CRISION AND AUGUSTA AND AUGUSTA AU 1972 VW SUPER BEETLE, 4 :peed, flares, mag wheels, runs great, \$1350 or best offer, trade? 470 8840.

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FASTEST BMW, near new 1982 32% high performance 2300cc, 140 hp engine, 5 speed transmission, con-fivemed European model, \$15,750 or trade, 481-9812 1977 PCN/TLAC ASTRI Compact naterback car with a cylinder, automatic, power, sterring and brakes. Good David br 1975, 223-556, err. 1, 23 s or not. Good David br 1975, err. 1, 23 s or not. Good David br 1975, err. 1, 23 s or not. Good David br 1975, err. 1, 23 s or not. Good David br 1975, err. 1, 23 s or not. Good David br 1975, err. 1, 23 s or not. Good David br 1975, err. 1, 23 s or not. Good David br 1975, err. 1, 23 s or not. Good David br 1975, err. 1, 23 s or not. Good David br 1975, err. 1, 23 s or not. Good David br 1975, err. 1, 23 s or not. Good David br 1975, err. 1, 23 s or not. Good David br 1975, err. 1, 23 s or not. Good David Br

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1974 VW BLG, good condton. Michelins. AM/FM. 4 speed, strong engine, a clien in interior scene time and statis mutter. Asing 31895 or best 275 4481 eve. 2004 (1915) 1915 (191

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1969 MGB-GT, ruris excellent, new engine, new inter-ior, 12200 or best offer, 450-0726 after, 5pm. 1960 CONVERTIBLE KARMANIN Chia, cean, dependable and well-maintained, \$3,000. For more information, 436-7999 periors, 10am. 18) CRU MARIZ Clour, own sering from a Mary Transcription of the Professional CRU Maria Cru Mari

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1968 VAF SQUAREBACK, rebuilt transmission, needs engine work. As is, 5900, Mit 277-9343 after: 6:30pm. 1975 BLAZER CONVERTIBLE 4 speed warn winch, dual shocks, must drive. 52900: Gireg 486-4833 or 232-1976.

1972 FIAT SPYDER 124 conventible, new top, new paint rurn great supresentine fun. \$1650, 226-6324

1968 MERCURY COUGAR, 287, automatic, body fair, runs OK, needs work, 5450, 222-6720 after. Spm. 1967 F73RD WAGON, woody, mechanically sound, de-lure intence, good body, radials, air, lights package, air shocks, fachometer. AM/FM casette, 1800, 481–8774

1976 280Z EXCELLENT condition. 11,000 miles on new engine new cadan, drives prost, must see: \$4350 481-3160, 274-7616, leave message.

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1973 VW FASTBACK top consistion very reliable looks 1975 DODGE COLT wagon Automatic door speakers, great 1 Only 56,000 original miles, \$1950. Vido excellent body, transmission, brains, interior, etc. \$1,000 Circ. \$32,000 circ. \$42,000 circ.

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1968 VW BUS, 1900, new motor, no miles, 1970 Chevy 1976 DATSUN MCRUP truck, lumber rack, tool chests. 1/2 tool, 1850, panol, upriger, nice small catanet, 1850. nurs good, 11800, 466-7253.

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11 Adjust timing
12 Adjust dwell angle

16. Lube front end 17. Check & replensh all fluid & on levels 18. Check church 19. Check church 20. Check lights 21. Check lights 19. Check & recharge battery of inecessary.

Note 1. For 6-cylinder cars and Rabbits, Dashers, Sciroccos, & Fasts, and \$20. Teyota Supras and \$30. Datton 2005X with 8 spark plags and \$35. 2. Major turve-up to VM (Except vam & squarebacks later than 1972), Bentles, 1972 and later \$30 and prior to 7.2. \$70.3. For VM https: and Kamman Ghass—only \$4

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1977 MGB BURGUNDY, 57,000 miles original part, 2 tops: AMFM stereo, may wheels, extra clean, \$3,000 or best offer. Blanc 270,0005 or 271-6150 message or best are set and morning.

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MCRECING MRYS 10-speed lightweight, Campy-roupped seather saddle, book adv. sor cips, good a constant Christyn, 1950, nat plus cause. 1821 7863.



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OLYMPIC TICKE IS One pair bosing Sunday August S.
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SURFBOARD, 5.7 two fin, 350, 942-2846, 423-8393 OLYMPIC TEAM HANDBALL tickets (5), finals at the Forum, August 11, 8est seats at my cost of \$30 each it's a genit sport, 225-8332.

MOTORIZED SICYCLE, 20" men's bike, 2 hp Bumble bike motor, like new, \$180 or best. Motorized skate-towed, \$100 fem. Chris \$89,0047, 443,1482

6' SIONE' SABOT, new epoxy, complete with 1350 Scott 488-0754

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14 HCBIE CAT with trailer, racing equipment, excellent condition, 295 9277 SUNFISH 14" Acort fiberglass sarbout, red/white sets, good condition, \$450 or best offer 483-1109.

WOOD LAPSTRAKE catboat, galfraged Sais and rows well 12-1/2 length, cedar on oak, copy of Providence River lobster boat, \$2450, 459-6497. 15 BASS BOAT, 40 hp Mercury outboard, flasher depth finder, live well, swivel seats, trolling motor with foot control, trailer has bearing buddes, 12995, 698-6589

SCHWINN EXERCISE bee in good cond

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24 SLANDER BAHMAN sloop, sind first boat vief a for Eventue 110v. Make other 270-299 .

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ADIDAS SHDES, Superitors, super 11-1/2. Excellent for ferrins, occupretast bassettad or every day, News in the Door, regularly, 150, only 325, David 578-9700.

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1994 CATALINA 25: swing kest motor, trailer, new condition, many estata and modifications. Page 3119,000.
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1976 NACRA 5.2 with trailer, excellent condition, 12010 Uses Sep-2410 or 262-1862 SPEED BAG and heavy canvas bag, complet hardware, all new, 150, 265-0241

4 CRIGINAL PRICE screets, 135 each, for 1994 Olympic men's volleyball Feddy, August 10 at 6pm in Long Beach, 223-6283 or 238-3723 pm's, Libby.

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INFLATABLE BOAT 11 Achilles, like new 3750, 18hp Johnson outboard with fuel tank, 3400 Both 31000 224,4504

AT COST OLYMPIC tickets to Santa Anita Eque-

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IDEAL GRIT Inflatative Zentum bous, complete with air guing and paddles. Original carbon, rever used, cits 255 make offer 666–2513 after 1667. Section based, Must set, Moving to New Zentum 666-2513 after 1667. 1926 ANCIENT MARINER: beautiful 26' mathead step, English design built in San Diego, excellent con-dition, superb salor, \$7500, offer, trade, (714) 680-9910, (2)31,835-9519, Bert.

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24' SAN CLEMENTE SLOOP 1969. Fiberglass, VHF, steree, 7.5 Honda, 2 sails, full head, steeps 5, 35000 270-2770 Gays, 463-0882 evenings. CHARGER TICKETS Fill season at cost Seas are in the Plazar area. Call anytime, but late evenings are best 275-2825.

WANTED BLGINNING diver needs aluminum Bl tanks with current certification, regulation, back pack lades extra large wetsuit. Reasonable prices please 475-3997 after Spin. 12 GALIGE THACA SKB Century trap moses: 32 - bur-rei, vent zic, hand checkered. French walnut stock, handshellicher (kerney, bestoffer 281-2176 ufter Spm.

2 OLYMPIC TRACK and field tracts. All events 8/3 through 8/11. As or part. 464-8875, 464-8875. 281-0462 or 283-8466.

SCLIBA TWIN 38's with backpack Hydro good until 1987 and visual good to July 1985, \$150, 584-2258.

year old, excellent condition, clear glass finish, 277-0207.

SUNRSH SAKORS, Join Messon Bay Sunten fleet at Blank Blast, 10 John alternate Selectory, Restrict, 2 Jeterson settors 18 more 95, 15 years 20, 214, 226.

RP CURL AGGROUTE small spring suit, excellent con-dition, new, only used 4 times, \$75, 453-5182, after Aues.

Ski BOOTSI Koflach Olymp GT men's size 1.1, used info B days: \$140 or best offer. Adam 452-9613 WOMEN SOFTBALL players needed 8 league team to Ann 226-2820

USED SAUBOARDS and accessories Boards, sals, har nesses, 427-2249 or 274-3026. GOLF BALLS 17 Opkis all kinds, excellent condition, most new. 3 balls for \$2 or offer for all. \$83-7065

SURFBCIARDI 5'10" THRUSTER, shaped by Jerry Far ring of Maul Fun summer board, \$120, 297-2359

23" MAYA SLOOP, all vooled. Shelter Island location Must sell, \$3900 or make offer, 483-3025 evenings.

OLYMPIC BASEBALL linats. Tuesday. August 7: 4pm at Dodger stadium. Best offer takes. 2 seats in top price, S70 category. Scott 483-2469.

OLYMPIC TICKETS (2) Soccer final. August 11th 135 each, top pince category. Pattl 265-0974, or leave

OLYMPIC WEIGHTS Weider 20 kg (44 b) bumper plates, 550 each York 5, 10 and 25 to plates 60t to 582-7014 anytime, leave message

PROBLE CAT 16' white hulls, gain ingellander trailer, cat box, boar cover, incl. excellent condition, must sell \$2100 Deanna 272-7418 or 268-1205

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NEWPORT 16 SALBOAT, sloop, good condition, fiberglass with cabin, swing keet, trailer and 4hp out-board, many other rights, 12500, 461-5266. 28 BOAT TRAILER Surge brakes, Landern wheels. SKATEBOARD-POWELL PERALTA Rodriguez model like new Independent bucks. Street boxes, rats, next quest stock boxes, rats, next quest stock boxes, 175, 441-0582

OLYMPIC TRACK & FIELD tickets. Day passes for most days. \$120 each or best offer. Philip 452-3035 days or 475-4300 eventures.

WINDSURFER BRAND subboards only 2 years aid, one for \$475, the other \$450, excellent condition both 459-3511 after 2pm

CHARGER STACON TICRETS. 2 for the 1998 season. Choice sont Plaza 38, Bow 13, sees 13,6,14,1550. Werturn, 1999 sees 13,6,14,1550. Werturn, 1999 sees 13,6,14,1550. Werturn, 1999 sees 13,6,14,1550. Werturn, 1999 sees,1999 se

CHARGERS VERSUS E.A. Rams pre-season game. Au gust 4th: For sale at cost: 588-5646

HOBE 11 CATAMARAN wanted fres 852-4090 day. SCUBA PRO Mark 2

HOBBL CAT 16, 1981: As extras, trailer, etc. Must sell 50 80 AT 17 with 125 Merc. good this week. Moving Resulting veloci with randow sell. 52450 or best. Petr 274-4686. 12460 or other 270-1495 200-9225. Account of other 270-1455 270-1425

MOREY DOWLE 5 Lot sufficied Hardy used and in Concursy Sterior open space was all 500 to see 279-1298 after 6911

Serior Synt.

Serior poline, wen sait 3500 or best 279-729 ofter dom.

19 SACRA S & CATAMARN Size exists. Some exists. Some exists of the state of the state

OLYMPIC TICKETS Cycling 8/2, 150 par Basectual preliminaries, men's 8 women's, 8/2 evening, 540 par lmy cost). Excitent seats for each event, 469-31 to CORONADO 15 SAUBOAT, viry good condition in cludes 7 rudders, 2 erts sals, one art custom-rude y 2 bickets. Must sell fast. Make offer 265-6874. CATADRE TACKETS: 7 super count for track and fless finals Saturday, August 11, jum, 5200 each, Free are tickets with purchase: 469-7792 OLYMPIC TICKETS See Aido in EA on August 11 582-2262 after Spm and before 9pm

HOBIE 15 WITH galvanized traiter, double trap, sup.

OUMMIC FINALS best snots Gymnistes Optionals Finals, 1890 chost stell, and many more extent
12175 270-1576.

OUMMIC FINALS best snots Gymnistes Optionals Finals, 1830 and Bosing Finals, 1850 chost stell, during
12175 270-1576. OLYMPIC TICKET, track & first finals, all day Saturday August 11, Ben to 8pm Best price category, \$135

CHARGER SEASON INNERS, 2, good seat location, 5500 or offer, Playoff rights included, Apr 436-8384 eventure. persual POSEDON unsual commercial design, large.

CETMIN: TROSETS: closing ceremony 8/12 (2) Soccer
mover scott. 1/20 date or 28/2-2799 eventual cere

Finds 8/11 (2) Women's volleybal 7/30 (2) Best offer
for each part 4/55-58/24.

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WEIGHTS AND BARS 30K per pound Also rice chrone-tral well parked weight brech, \$35, 275-3307 mon-

1974 CAL 2-29 SALBOAT, recely maintained sloop of proven ability. Ideal coastal crusion, risib racer. Livided with estata. Must see: 329,900, 461-3180, 224-9616 loader message. LADIES GCUF CLUBS JT. 3.6 5 woods, 1-9 zons, pubre, nor bags, 565 - New dart board, 310. Herwy bag, 350. Post tarke, \$300. Bale, \$25. 270-6955 (Gam. WHITEWATER RAFTS Campways Havasus 16'x7' fully regard or as n. Bitt 232-8793 17 VOLVO I/O ski/fish, excellent of fault, entras, 6/5-2010 evenings.

PANE A past in full Kerpo Karate membership to trade 0 montro left, 5525 I would like servicin or weight.

JOING TO CLYMPSCS equestrian? I have information in the best jumps, where to sit, who to see, etc. By the arbanis Course Designer, Call me 521-1759. OLYMPIC TICKETS 2 good seats for track & field (in-cludes 4 finals) August 8pm Free am seats for Aug 11 OLYMPIC TICKETS track & field final day of competition Saturday, August 11, All gold medal events, 262-6137.

CONSUMPC WRESTLENG takens. August 7 & 8, riccon and open, 18 each, 3 takens for each event, 434-3035. 2 OR 4 CHARGER TICKETS, pre-season games. Upp drck. Face value. Chack 297-9974 2 CHARGER TICKETS, would like to spit season tricets, 6 games for you. 5 games for me. Jerry 6/93-4041 days, 748-7368 evenuos.

OLYMPIC BASKETBALL bickets, men's 4, for semi-finas. August R: 535 each: 480-0745 or 748-3194 CHARGER TICKETS, 2, for 3 pre-sensor games, good and tocation, 1120 or offer, Lie 430-8304, 430-8301 ALBACORE FISHING? 32' Manneer sportfisher, fly-bridge, fully equipped, excellent condition, \$19,500 452-5941, 455-7803

OLYMPIC TICKETS (2), for equesuran event at Barn in Senta Anta August 12, 150 each, 573-0923, after

OLYMPIC TICKETS T&F, gymnastics, bosing face/best. Smartey Sanday 224-8796. DIVING TICKETS for the Olympics on August 5th at

CONER? HERE'S the perfect subsout for the single handed salor 20 classe sloop, shall but fist and clean as a whatle dep OB, sal away for \$3500, 437-8507.

CHARGER TICKETS evaluate: One pair in fest, sinction 19 years 7 years 344 One pair in Risks section 14 years 56 years 111,2 450 pair or best offer Physiol Tights. PRINTED SEASON ICKETS (have 4 and work to use four lovers, Super Pro, and Sea Guest Goupter of User Using US Overs, Super Pro, and Sea Guest Goupter of User Using US Overs, Super Pro, and Sea Guest Goupter of User Using Over, must set interestately. Citel 255-2475.

484 145 creming or versions.

2 BEIGE TOYOTA busines seek 52 miss 2 miss 52 mi 2 CHANGE SIACON WHEN AT EXECUTION 1996 AND ADMINISTRATION OF THE STATE OF THE STATE

INFLATABLE METZER Mayo 11: 3-man plus Everside CREMING DICKETS, mort scrifice 5 pairs boung, que cop motor. etc. fri finals. 2 pairs busettais, sendratus, viry cheap 1575-2224-223.

PORTUGER METZER Mayo 11: 3-man plus Everside CREMING DICKETS, mort scrifice 5 pairs boung que por mortuge de la cop motor de la cop moto

KAYAK, NEW 13-1/Z Riber Fibergion, Paddles, must sell, 5165. Also, excellent Windglider saltonad 12 it. with estra beginners salt, 1450, 463-8251, 466-9152 MRE NELSON twin 50s steel scuba basis with yoke backpack, new hydros, new o-engs, water seat, lik-new inside deep carryon divers, 1730, Tuni 753-4197 16 MONTAGER WYSALER with 65th Mercury regime, and overhauled But time, pump, 40 gallon gas tank Lots or extras. \$1700, 276 BH15. SALECIARDS, 1 WANDSURFER base/gold set, 1400 1 Connectly randow set, 3500 459-1239 after Springage

16 HOBIE CAT sulficult with trafer, good condition Must selt. \$1400 or best. 483-1205 evenings. 8CAT TRAILER for up to 30-footer used twice, trailer holds up to 10,000 lbs. Braires and safe guates. Cost. 14500; vol. 12200; SAT-SAR.

OLYDDOOR LOVERS at age, over California Congress of Husbon House Survival August 11, 12pm Air 573-1647, 360-7895. FRMAS best seets being fruit. \$295 16 SN/DIVE book IRS Mercury, excellent condition options fruits. \$275, Good seets, diving fruiter, extra, \$1990, 483-3422

OSMMYC TICKETS available Track & John Cit Fin Aug. 3. met (4) Ser. Aug. 4. 535, 755-3497, 455-4470.

TIM PONE surfaced, good condition, 5.4", 5140.

T15 HP 1981 EVANEUDE outboard trius motor, power sit und controls, good condition, powerful, ready to ristall \$1700, 560 0077. SOCCERPLAYERS WANTED Submit players reeded for adult train in men's competitive league. Ken' 280, 490% overviers, file decials.

CERMAN MADE extra righ quality or offe with scope and core, fluctioning for going upsice down, dolum \$125. Down seeping bag, \$150, 483-0244. 25' CAL SLOOP, fully equipped 7 sais, outboard, RDF, VHF/SS & much more. Must sacrifice. WHI consider all offers over \$6000, 282-9032. HOBIE 16 AND TRAILER, good condition. Garry 254-0461 evenings & weekends. SCLBA TANKS (seet 72s) K valve, hydroed: 150 each. Scalau backgares: 515 each. Nos (Hourt & Vott) 510 each. 225-9267 16 SALBOAT, COMPLETELY resided Windrell first monorus, includes spension said, cover, and trainer, \$750 Percy 277-2919 or Dan 298-8457.

We also do Rabbit & Datsun engines

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STOP YOU'VE FOUND IT Pleasest room an an estrate drawing good house \$130 plus 1/4 utilities. Intelligen women preferred Must mare presonality, the independ ent, nealthy, and together. No tobacco, No conven-tional pits. No need to look covariere. This is it, simply a good place to the J. 5. 6. A Streets. Keep trying. Call Robert, Jean, or Marc. 213-298.

SHARE SUNNY, CLEAN two-bros

PACIFIC BEACH, 3 pedroom house, 1 block from bay, 4 blocks from beach, Male or female Norsmoker, \$310 Call Pietric 482-85W

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NEED HOLISING TO 94AM ? Licensy for a computer-scommute? Place Males has what you're looking for best roommate version. 941:5550-123.

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\$225 installed (thru 8/31)

Includes 1 year parts/labor/leakage guarantee Will lit: Ford Ranger, Mustang, S-10, S-10 Blazer, All Celicas, Dodge Vista Wagon, Dodge Rampage, All Camaros, Firebirds, All Chevy Trucks, Z's & Zx's, Nissan Sentra.



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Linat two oil filters per customer Special good with ad only through 8/16/84 No additional discounts apply

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For your convenience our Kearny Mesa, Pacific Beach, El Cajon, and Chula Vista stores are now | Beach, El Cajon, and Unuta visite a super Sundays, 10 a m - 3 p m. | Downtown | Downtown | Mearry Mesa | 1080 Garnet | 1456 From St. | 4690 Convoy St. | 234-7254 | 292-5315 | 72-8730 234-7254 292-53 Stores also in El Cajon, Chula Vista & Escondido Beck/Arnley Distributor MasterCard/Visa

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LA MESA. — ROCHMANTE to share furnished 2 bed-room, 2 bath condit. Proc. picuzar, sauna. — muchimore. Ness, responsible. No. Stuttents. 1260. 1/2 utilities. 1200. deposit. Austide 8/1. 464-2738 or 444-1706.

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There New I's and Babbou Master bedroom with own.
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ROOMMATE, FEMALE, nonsmoker, 5210 a month & 1/2 utilities, Kelly, 223-5126 after Spm, anytime Satur-Sev and Sunday

WANTED: **BOAT OWNERS** & CREW PERSONS



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Only \$20 per month

3443 India St. (& Sassafras) 294-9970 (other memberships available)

FFMALE ROOMMATE, 21-pair, to share new 2 bestions. 2 bath apartment with male, 29, platonic Cantilatt 3765 or 3285 & 172 electric Pool january, and code: Criss, 434-3661, keep trying, varies.

ROOMMATE WANTED Private room with private bath, \$200 month utilities paid. Jay \$61-9785

OCEAN BEACH, CUSE area, 1/2 block to breach Fix noted 2 bedoom questions Liberal minded, domestic working male wanted, 5230 per month, 5150 deposit 8th 273-6145.



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942 Grand Ave. (Inside of P.B. Ski & Sport) Pacific Beach, 483-2660

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NEED CHEAPRENT/ Sauge mother and son would like to have female live with us. \$100. Lemon Grove 651.4 MJ



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ROCHMART, WANTED Is share Cultimore holds, increased extension such provide both. Assats, no chis-dres or jests. 5,50 per limites, wave utilizes. 1550. 1550. 1570. Others, while utilizes. 1550. FEMALE ROOMMATE wanted to store 3 bedroom found in Lat County, 7 miles from 120cm hefer sta-apartment of Claremont Next clean no pets, caret, one symbol of 120 care 274-676. CONCIDENT FRANKS in the instance facilitation assumed.

BECOMMENT WANTED Charte Brain, corpus was taken from the facilitation of the facilitation 1300 480 2131 HCK/SEMATE — PARTNER moving North 2/3 interest HCK/SEMATE — PARTNER moving North 2/3 interest HCK/SEMATE — PARTNER moving North 2/3 interest SDSU, RESPONSIBLE nonsmoking female to share 2 bedroom apartment. \$200 plus 1/2 utalities. \$150 deposit. Monlings, 697-6600 RODAMATE WANTED Career premind female to share modern two bedroom Pacific Beach duples. Bay view and balcomy. \$262.50/month plus utilities. 482-8125 evenings and weekensh.

UNIVERSITY CITY, spacous 2 bedroom condo, washer & dryer, covered parting, pool, pato, 1300 a morth & ubities. One mile to UCSD: Sara, 276-0669, evenings. FEMALE ROOMMATE TO SHARE apartment with pool Student preferred Norsmoker Near SDSU Teri. 287-9242 or 283-4242

DRIVING TO NORTHWARST OHIO the beginning of postsional maintenance to make 3 bedroom. August Warst to share eigeness and driving? Call Biol. bear. 1950. Auguste September 1, 460-6077.

SCRIPTS RANCH Share two story new frace with single gentleman. Nonsmoking females or couples. Basic rent \$250, discounted for more persons. \$44,514.0. RODMMATE — I BLOCK FROM Servet Ciffs Rent 1 bedroom of 2-bedroom apartment. Private bath Prefer tende nonsmoker 5285 includes utilities. Leuve mes-sage for Gayle 238-0903. FEMALE HOUSEMATE to share home near Mission Bay with ocean and bay view. 2-1/2 car garage, landscaped yard, 1300 & 1/2 utilities, Joe. 275-985, evenings. ROOMMATE — ATHLETIC FEMALE 23-28, to share Fashion Valley condo. Pool & pacuza 1250/month & catalies 24.8-4701 ACCESSACRIPS FEMALE 21 or order, wanted to squee 2 bedroom 2 but humaned condo. I made from SQU.

ROCHMARTE WAVEED, clean and quiet, for large processors 200 more an Customera Foreign students werecome too rock years. SQU more an Customera Foreign students werecome too rock years.

FEMALE, 20-25, TO SHARE 3 bedroom apartment in Claremont, near Mesa College, First \$203.33, last \$203.33, deposit \$103.33, Beth, work 292-8298 home after \$28,549,6400 PACIFIC BEACH, ronsmoker to share two bedroom. 1-1/2 bath, available september 1, \$237.50 a month and same for deposit, 270-4312, leave message. FEMALE/MALE professional, 23-30 to share great 4-bedroom nouse in Clairemont (incressioner), 1230 & 1/4 utitisms, Call after Spm, 268-4710

ROOMMATE WANTED Share my beautiful house in South Misson Beach. 1300/month pais 1/3 utilities. Available mis of Ally. Nonamoking household. Eve-mont and westerning. 488-4788. New teams. HRSTIAN FEMALE CURET, professional responsible.

With warrier 1 are Golden Hill apartment with apartment 322/50 plas 1/2 utilities David 232/595 are Own before in 175/month Age 250 pre- 204/560.

> LOCKING FOR A frendly, considerate, down to earth: 24.34 year old person to share a 2 bestoom La Mesa apartment. \$250 month. Michael 46.3-3426. FEMALE ROOMMATE wanted, responsible and rest to share beautiful 2 bedroom house. Walk to beach and bay. Pariful Beach. \$290 pain. 1/2 seleties. Mark 270-3405.

PROFESSIONAL FEMALE roomante: 25:35. share 3 bedroom townshouse near Mission Bay Beamed celling, lineskare, dishwaden. Noromoker, most, clean. \$236-pas saties; 483:005.

MeMIL NEW 2 bedroom/den, 3 bath to ever condo-cette young professional Pool, jacuage microwave, water/dryer Meson Valley, no cigarestes, \$300 plin 152 bill. Woody 287-6622 HI SANDIEGO, Lets by again. Quiet employed person for MBB and bath and backing. For 1350 month-plus there utilities. 264-1518 July 30/31

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VEGETARIAN WOMAN with 4 year old child, seeks, living qualifiers in enablange for ment preparation, child care or money, 570,5524. ROOMMATE MALE/FEMALE quest dependante for 7 Dedroom Normal Heights house: \$250 & 1/2 utilities 281-2129 after opin

responsible to store 2 bedinom condo in Claimmont/ Rose Canyon, 1300 & 1/2 utilities. Available, 9/1, 272, 4990.

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FREE TO VETERANS and inservice personnel Counter ing and assistance in usering your own home. Why make the landoid rich? am 569-2524 agent. PERFECT: TENANT LIDORING for drawn rental is a possible? Ware 1-2 bedition (ottage, note fine, as Mission Hills, Helizes on carpor or view green space up to \$300.1 am engloging professions, less references, handsperson, with mature cat. Eve had dream

OCEAN BEACH 5610, two betroom unfurnished Spanish house with galage. Open Heruse Sunday. July 29, 2-4pm, 4685 Larkspur. No pers. Marca 224-1184

PACIFIC BEACH, BRAND NEW, finished by August 20 3 bestroom, 2 bish 1850, 2 bedroom, 2 bish 1725 Freedom, 5 dishwapters, 2048 Chief, 459-4865.

SPACIOLE 2 BEDROOM AND des contembras as Olive Hills mear kensingen. New burding quest neighborhood. 1650/month. Call 281-1918 or 475-3678.

POCHMMATE WANTED, clean & quiet for large house. SUMMER RENTAL, \$200 per war \$1550 per month. Seculard transit noise. Occasi view, said. Coope only requirement. Foreign students werkome. 288:8278. CLITELITTIE I bedroombouse 5250 Secusied caryon Golden Hills Store room. Patro Rusty, 698-1005, eve-mings & weekers.in.

SKI VACATION RENTAL Line at Securities from an Securities Village. Colorado Week of December 15-22 Wisk to life, free shattle to Aspen & Buttermik Microbins. 6430-727-1442

Miki Africa HOUN — 3 bedroom 2 billhigkis en-closed justo. Cerotral air conditioning, rehigerator, slove, dohumber, fruit trees, chuller garage. \$725. Owner, Jags, AVS-1000. MT LAGUNA CABIN 2 bedroom 1 buth furnished Comfortable, secluded, relixing By day or week also \$2.00.

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SPACIORS ONE bedroom unit, garage, private, lake view in Spring Valley, furnished or not \$500,463,7096 NEW! I BLOCK OFF Mission Voltry (Texas Street). 1 bedroom, unfurnabled, immaculate with great security system. 1400 per month. Renapcase. 225-1803 for more information. POINT LOMA: Beautiful unfurrished one pedicom apartment in residencial area with a special utal view of the buy and downtown San Diego. \$475 per month; 275-825 or 224-725.

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CARDEF IN THE SEA condu for rent. 3 bedroom. 1-1/2 bath, poor frepaire. Available tergening of Au-gust. 3625/mointh. first, sist. 5100 deposit. Sandy. 443-1325, 753-2395. \$250-1275 — STUDIOS in charming Victorian. Survey, coan apartments, one with fabultus Bay views All ubbles past. Single only, please. Other studios are available. 239-9920 for info.

2 BEDROCAL/2 BATH Mission Greens condo with view of golf course and riight lights. 1750 per month-last depose linux, no ons. Gabrielle 272-7256.

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5665. 4 BEDROOM pair separate driving room, sep-rate fixing more, family room, RV parking Option, purchase if desired. Located on Winnett Street 262-2750.

HOUSE FOR RENT, Pacific Beach, 2 bedroom, I barn house Includes arge double garage, laundly hookus, dishwasher, and gardener. Near ocean and bay, 1256 Oliver, \$700, 459-7520.

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PACIFIC SEACH, extra large, furnished. I bedroom, walk to Day, vacanic will lease, 2155 Garnet, 1450 month, 298-8340, 873-3200.

RENT WITH-BUT option, 2 hedroom house, family room, garage, Lemon Grove, 5650, 3 bedroom townhouse, garage, yard, 1625, Spring Valley, For details, 865, 518.

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PACIFIC BEACH Large I bedroom house. Crown Point area: Like new, private yard, enclosed pates, private, Adults, no. petal 5495 month. Mike 695-2040, Tom 224-A150. 562S CONDO, 2 BEDROOM, 2 bath, pool, JACUZE, 38 amendes, 583-7693

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ATTRACTIVE, AIR CONDITIONED, soundproofed of-fice by month or year. Choice Hitcress area, First Av-erius. For information call E. Herman 297-1731, or BIG BEAR CASIN charming 2 bedroom fireplace, fishing, hiking or just relaying, weekend, week, or month 282-9675 after spm.

TWO-STORY UNIT with 1 bedroom and rooftop porch 1475 rent, 1400 deposit. Also, studio available, 1285 rent, 3250 deposit. Hot water paid, 1 child and no pers-son, and, 3

4 BEDROOM: 2 bath with garage, patio Low mainter nance yard, near SDSU. No peti 1650: 566-2099. BAYSIDE WALK, Mission Beach, 3750 no. 11. 2 best-rooms, 2 baths, completely furnished, available Sep-tember 1, 51000 morethy, 287-0874 PHYSICIAN SEEKS nice apartment north Mission Beach monthly rental. 1 or 2 bedroom. Must have parking Available row or after summer. Messages 274-8196.

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1425, 28EDROOM plus den, stove, refrigerator, carpet, drapes. Water paid. No pets. 3640-1/2 Van Dyke, East East Diseas. 204, 2012.

\$475 DUPLEX 2 bedroom appliances, carpets, drapes, Jaundry, ward, 1919 Cypress, North Park, 283-0029 ONE BEDROOM, I bath condominium in Massion Va-ley at The Bluff. Underground parking, valley pool,

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Real Estate

CITIC BLACH BRAND NEW Surget View town

PAINT SPRINGS TIMESHARE, one week top season skeps four Prest terms dub. \$1,000 down takes over parments. 280-6366 agent.

4 UNIT APARTMENT BUILDING, La Mesa, priced larly 1/82,000, all 2 bedrooms. Get as for \$10,000 & classing costs, See as one, rent the others' Southland Rody, 264-8000

MISSION HILLS CHARMING Sparent home with ter-tions harborous Q 75% accounts for plan of one 1152-900. Ask for Phy. 277-8319 agent. LOW CASH OUT. Qualified VA buyer on Emerit b loan under market. Beauthal 3 bedroom, 2: 72 basel sper upgrades, and ocean view. \$124,900. Agent 566-5900, ask for spure.

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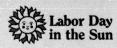






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Septemboral Process of Septemboral 217-3 and septemboral Process of Septemboral Proc

1981 SKYLINE 14457: 2 bedroom, I bath, adult park, pets OK, Derwisher, garbage disposal, Auster, diver, pate, furniture, Space rent, \$154. Asking, \$21,900, 442,8213, 449,6626.

PACOME PROPERTY wanted with large insumable loan From North Park till North Claremont, Faies OK. Private party, 291-9085.

10 ACRES. PRINE liver frontage with falls. Excellent summs steemend faving. Double wide controll, flaming signs 17,000 (sign-more) liver option possible at 1990,000 (30):375-5942 events. Performed Section Procedures Controlled Section Procedures Section Proced

Owner, 697-3484

SIB-SIO VIEW LOT, 50 x 100, see sings in bay 3 miles away 5 blocks to Balbos Park North of Golden Hills 401-298.

All Control of Control of Control Hills 401-298.

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CARTIST, 2 locates tower owns, Excelver querie,
Premission CE, againers, Roffer qual classes,
relevance statemer code interior, wonderful were.
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PORECLOSURE SALE: I large bedroom, view. Bi Cajon
IWANT TO BUY a fire and orar locus, I have ceph and
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RAUTHER LITTLE GROUND I Seam-register term of 150 Mills dissurance sour at 11.25%. By owner the save from the size forming short 150 Mills dissurance sour at 11.25%. By owner the save from the size forming short 150 Mills dissurance sour at 11.25%. By owner present short 250 Mills dissurance source size of the save present short 250 Mills dissurance source size of the save present short 250 Mills dissurance source size of the save present short 250 Mills dissurance source present short 250 Mills dissurance present short 2

HOUSE FOR SALE San Caron mice home and area! 3 BY CWINER — Terrasuma 3 bediction: 2 bath double garage, firegister, all appliances, 1120,000 bediction, 2 bath home, 1600 bit, 16,500-256.

ONE BEDROCH CONDOMN/BUM large rooms, large patro with great view, in heading out, placent just from the form of th BY OWNER Kate Sessions, Racific Beach, Custom 2 bedroom, large yard with trees and organic garden, great potential, needs new loan, offers around \$108,000 483-4837, mornings.

BEAUTIFULLY DECORATED 2 begroom with large landscaped yard. Loan assumative of PHA subsidy pro-gram Playments according to income. Open house this weekenst 562-8623.

MORE FOME down with which of the common of t

7. One entry per person.

THE READER PUZZLE

By Don Rubin
Today's puzzle finds four of
your favorite playing cards,
playing cards. (You read that

Using their clothing. weapons, and related regalia as clues, try to identify each character below, starting from

Rules of the Game
1. 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,

L. XL).

4. Employees of the Reader and their immediate families are not eligible.

5. In the event of disputes or ties, decisions of the judges will be final, and arbitrary.
We've only got five T-shirts a work to give away so if there week to give away, so if there are more than five winners. we'll have a lottery.

6. All answers must be

entered in the space allotted on the puzzle page. And please, no phone calls or trips to our office.

No. 317, Strip Poker



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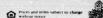
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vinners of and Answers to eader Puzzle #315, "B"

- Lights, cameras, a 2 Snapshot 10 The Fog 8 A Married Man 12 Stuck on You! 14 Blame It on Rio 15 Buckstone Count
- 15 Buckstone County Prison 7 The Terrorist
- 18 Gulag 4 Splash 22 Vive la Sociale
- 22 Vive la Sociale
 5 Sybil
 13 Hot Dog
 9 Android
 17 Racing with the Moon
 3 Wavelength
 19 Killpoint
 23, Wild Force
- 16 Freedom Road 21 Citizens Band 11 Psycho 1 Boardwalk
- 6 Seeing Red 20 That Championship Season

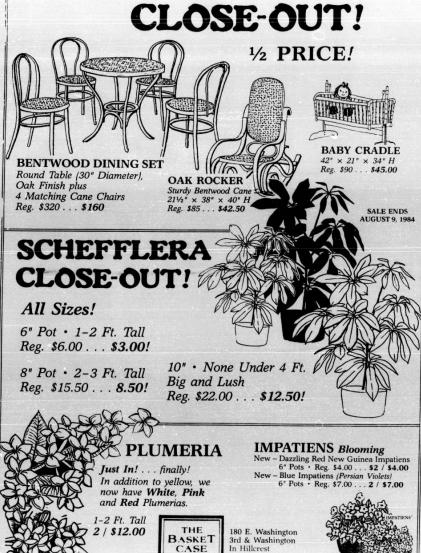
Only fourteen out of eighty puzzlers saw the same films we did.

- The T-shirt winners are:

 1. Tracy Michelmore, San
 Diego
 2. J.C. Whiteman, San
- Diego 3. Breda G. Bareis, San
- Diego
 4. Russ Garrison, San
- Diego 5. Lori Burr, San Diego







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