



face lifts, breast enlargements, body contouring: why people undergo cosmetic surgery.

By Sue Garson

Last May a former El Cajon elemenand she included her phone number. Five responses came. Two who were

bodies.

The schoolteacher, whom we shall call Ruth, had expected to hear horror stories that might have dissuaded her from seeking this new "body-contouring" treatment, but the enhousiasm from virtual strangers over the phone was so infectious — about their bodies and the physician who had defatted them — that she immediately called Dr. Michael Ahmed Pousti (pronounced Poos-tee) for a consultation. Then, last July, in the consultation. Then, last July, in the operating room of Pousti's La Jolla operating room of Pousti's La Jolia office, under general anesthesia, the excess adipose tissue (sometimes known as "saddlebags") that she'd carried around since puberty was extracted from the petite forty-eight-year-old's inner and outer thighs and buttocks. The doctor had first inserted into a small incision a hollow, tubular researches.



fully manipulated the instrument in the tissue under the skin and separated the amount of fat to be removed, and by amount of fat to be removed, and by then creating high vacuum pressure, Ruth's "saddlebags" were literally sucked up. Post-operative procedure required Ruth to wear a knee-length Five responses came. Two who were required Ruin to wear a knee-tengm obviously cruising the personals and gridle day and night for six weeks to were quickly discounted; three female help prevent lumps and ripples in the responses were serious. All the women, including a medical doctor, had undergone lipolysis, a surgical forty (due to the elasticity of younger procedure in which fat deposits are saw, Ruih six ray pleased. "Td'rather suctioned from various spots on their have loose skin than globs of fai," she houlds." girdle day and night for six weeks to help prevent lumps and ripples in the skin. Although the best results are ex-

used in Europe since 1977, but it wasn't until January 15, 1983 that its use was sanctioned by the American Society of Plastic and Reconstructive Surgeons. Although it's not effective for general obesity, lipolysis has been used successfully to remove the fatty deposits commonly known as cellulite or "cottage cheese," clumps that are determined by heredity and hormonal factors and are diet-resistant and exer-

According to Dr. Richard Escajeda, immediate past president of the Plastic Surgery Society of San Diego, our city is in the forefront of advancements in instrument called a cannula, to which a Diego's plastic surgeons are doing

The Topic Of Cancer

We may jog, walk, and aerobicize ourselves to health, but we are, each in his own making our way down the path commonly known as the way of all flesh. The death of Adelle Davis, and the more recent demise of runner/author Jim Fixx (The Complete Book of Running) at age fifty-two, seem to indicate that even our most earnestly conceived efforts to prolong our lives are at best, futile. Another such loser in the fight against the grim reaper was Eydie Mae Hunsberger, a Dulzura resident who made her struggle known nationally after having been diagnosed as having breast cane r ii, 1973.

Eleven years ago Hunsberger's search for a cure for her disease led her to the Hippocrates Institute in Boston, where she was treated with a raw vegetable diet and wheatgrass-juice enemas. 1975 she wrote a book describing her experience, entitled How I Conquered Cancer Naturally. It sold more than 100,000 copies. Eight years ago a woman named Raychel Solomon read Hunsberger's book and decided that San Diego needed a natural-medicine cancer treatment facility. She founded in Lemon Grove, and up until three years ago Eydie Mae Hunsberger lectured there twice monthly on her war against cancer. Crowds of up to 200 people would come to hear her speak. And according to two people who attended one of he



summer of 1981. Hunsh was still claiming that she had been saved by wheatgrass juice and that she was well.

But on June 23 of this year Eydie Mae Hunsberger died at 4:00 p.m. in her home in Dulzura with her husband. Arnold, at her side. Her death certificate gives the cause of death as heart failure as a result

condition the American Cancer Society describes as "resulting from widespread dissemination of carcinoma in multiple sites of carcinoma in multiple sites in various organs or tissues, often involving large regions of the body." Her attending physician was Dr. Louis Schlom of Lemon Grove, who signed the certificate on which he states that the

years ago and that that disease itself was the result of the breast cancer that originally afflicted Hunsberger in 1973. Both her husband and Raychel Solomon, director of the Hippocrates Institute, deny that Mrs. Hunsberger's death was the result of cancer. When she ed away, they say, she was

Nearly two months after his wife's death, Arnold Hunsberger is writing a book called My Lovely Blossom. It describes his life with "one of the greatest women in history His devotion to her and her cause still endures, and he gives no indication of retracting his claim that his wife did not die of cancer. In 1979, he says, he and Edith Mae went to a cancer clinic in Athens, Greece, where for thirty days she received a secret intravenous treatment. At the end of her stay the clinic announced that on a scale of zero to ten, zero being entirely showed that Mrs. Hunsberger rated a 2.4. Flated, she and her

riding her bike in front of her home in Dulzura, she swerved to miss a parked car and tumbled for a hundred feet down a steep hill. Arnold Hunsberger says that his wife sustained several torn ligaments and injured bones in ligaments and injured bones in her lower back and pelvis. It was then that she began to take steroids to relieve the pain and swelling that resulted from her accident. The steroids allowed her to get out of bed and moved her to get out of bed and her bed in the steroids she would be bedridden, so Mr. Hunsberrer away that the took she would be bedridden, so Mr. Hunsberger says that she took the medication on and off until live months before her death. In 1981 she did reenter the Hippocrates Institute in Lemon Grove to try to purge her body of the steroids that Mr. Hunsberger and Raychel Solomon claim were gradually killing her, but the treatment ed on page 42, col. 3,

Across The Arts Desk

On the first page of the Arts' section in the San Diego Union of Saturday August 4, an enthusiastic preview announces an upcoming art show in Del Mar The 'Art in Public Places'
program, sponsored by the Del
Mar Foundation, is described in the first paragraph of the story — which ran with no by-line — as "a novel prograi designed to involve an entire community in contemporary art "; the article goes on to mention that the program will feature the works of four artists (Christopher Lee, Kenneth Capps, Mario Lara, and Eric Orr) and then devotes several paragraphs to an interview w Herb Turner, one of the Del Mar Foundation's directors, and a brief history of both the nonprofit arts group and the participating artists.

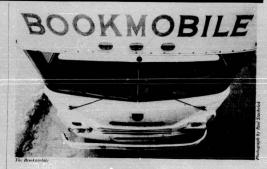
The enthusiasm of the article

shouldn't be surprising, since author Dave Lewinson, the Union's free-lance art critic, is also the person who selected the program's entire line-up of artists. Union arts editor Mary Hellman says she wasn't working the day Lewinson's story came across the arts desl nonetheless defends the fact that he was allowed to preview an event he was so

intimately involved in. "He is our art critic." she says, "and this was just a preview, not a

This is not the first instance of the Union or its afternoon Copley twin, the Tribune, having printed an article written by an author with a potential conflict of interest. Shortly before last fall's annual Dixieland Jazz Festival, the the event written by Can Miller, who was also the festival's publicist; more recently, the Tribune this past June featured an interview with the Del Mar Fair's Tommy Hernandez on page one of its "Scene" section that was conducted by Joan Levine, a local free-lance writer employed during the fair's eighteen-day run by Berkinan & Daniels, the fair's public relations firm. Miller's piece had no disclaimer, but Levine's did: at the end, a tag line proclaimed, "Joan Levine is a free-lance writer. She is currently writing news features for the Del Mar Fair." Without the disclaimer. Levine says, she would not have written the piece. "I have too good a reputation in this town to do that," Levine says. 'And they [the *Tribune*] are always very careful of that."

- T.K.A.



There Is No Frigate Like A Bookmobile

Though the city's library commissioners last Friday looked at the latest in bookmobiles, tight finances assure that the commission won't buy one of the new. \$125,000 mobile libraries

Instead they will rehabilitat the library's decade-old bookmobile, which despite considerable neglect distributes more volumes annually than three of the city's branch libraries. The \$37,000 bookmobile has its home base on the street outside the University Heights branch

library, which stores the books used to stock the mobile library. The vehicle should actually be housed inside the branch's covered parking lot, but the bookmobile stands eleven feet, seven inches tall, while the roof over the library's driveway is eleven feet, four

City Lights

Will Lowriders Tire Of The Pressure

Ah, youth. To have a slick shiny car and cruise the boulevard, whistling at the young women and incurring the jealousy of envious passers-by — for some of the Hispanic youth in National City, there was no finer way to City, there was no finer way to spend a Friday, Saturday, or Sunday night. But for officer Jim Loyle of the National City Police Department, it was a headache. By 10.00 p.m. on weekend nights, traffic came to a near standstill on Highland Avenue all the way form Play Avenue, all the way from Plaza to Eighteenth Street. "It was like a parade," Loyle recalls. So in June of 1982 his department instituted a special enforcement policy. He and several other officers boned up

the streets, issuing as many citations as possible for the slightest infraction of the lay Batteries that power the jacks that raise and lower the low-riders contain corrosives and to carry such materials in the trunk is illegal. Cars that barely skimmed the surface of barely skimmed the surface of the pavement were stopped and cited for being too low. And there were other equipment violations. "One time we had a '63 Chevy weighing upwards of 3000 pounds bouncing up and down. The car had Volkswagen tires. We gave the guy an equipment violation.'
Loyle says. It took some time
but by February of 1984 the low-riders were sufficiently discouraged and went elsewhere. "I don't know where they went," says Loyle, "but traffic on Highland is moving again."
Officer Felipe Gonzalez of

on the vehicular code and hi

Department's transit division knows where the low-riders went; they now regularly cruise his beat on Revolución. According to Gonzalez. Tijuana has always had its but four and a half months ago things began to get bad. From where Boulevard Agua Caliente makes a jog and becomes Revolución, north to First Street, traffic on veckends began to slow by 8:00 p.m. On one occasion took fifteen minutes for an

the Tijuana Police

ambulance to travel eight blocks. "That's when we began to close portions of Revolucion regularly on weekend nights," says Gonzalez. "We try and divert the kids [the low-riders] to one-way streets. That way they can't look at the girls who pass in the cars coming towards them. It's not as much fun." At Fighth Fifth and Third streets on Revolución, motorcycle police erect barricades, directing the cars onto side streets. On Fridays and Saturdays this starts around

8:00 p.m. and goes until one or two the following morning. On Sundays police block the streets a little earlier, at 6:00 p.m., and generally stop by ten o'clock because ''most of the low-riders have to get up early the next day and go to work." Despite the active blockading of Revolución. Gonzalez says that the weekend congestion is still very bad, and the matter has been mentioned in the transit division's August report to the chief of police

industry is widely fluctuating

builders are on top one day, and out the next. It all depends

on how your cash flow goes, and in Bill's case it wasn't going very well." (One reason for this, advanced by a fellow

developer who chose to remain unidentified, is that one of Effinger's inducements for purchasers of his low-priced

condos was a down payment as low as \$399. "That's fine t

get people to buy your places this developer says. "but it

severely damages your supply of cash on hand.") Effinger's problems. Garchie says, began when he

was attempting to get a million dollar loan from Golden State

Sanwa Bank for construction of the Broadway Place project in December of 1982. Loans for

the other three projects had previously been secured by

Effinger and several partners

including B.G.F. Associates in the Broadway Pines project. But for the Broadway Place loan, Golden State agreed to

provide Effinger with the needed funds only if he was the

then on the condition that

tono

Effinger Building Falls Off

Just one year ago William Effinger was regarded as one of the building industry's brightest hopes. Speaking to attentive crowds at colleges and universities such as the Massachusetts Institute of Technology, and profiled in Technology, and profiled in publications ranging from the local Daily Transcript to the nationally circulated Builder magazine. Effinger was hailed s a mayerick whose "affordable living" concept building less-expensive nium housing by cutting back on size rather than amenities — seemed the coming trend for the entire construction industry. And his goal of building 450 such units by the end of 1984 appeared as well under way on the first of his developments, the fifty-two-unit Broadway Pines on the north side of Broadway on the north side of Broadw, between Twenty-sixth and Twenty-seventh streets in Golden Hill, and plans were being drawn for three others ith a total of more than 30 additional units. Of these Thirtieth and C streets, and Broadway Place, just three blocks east of Broadway Pines A third was in North Park the Sunrise, on the northwest rner of Robinson Avenue and Florida Street, Floor plans a

Broadway Pine Central Federal tower and his showroom at Seventh Avenue and Broadway are vacant, and the phones have been shut off. Only the Broadway Pines complex has materialized and is, in fact, virtually sold out; ranged from 316-square-foot "efficiencies," or studios, selling for \$29,900, to two-bedroom condos up to 724 square feet in size priced at a maximum of \$70,000. To make up for the small size, the W. R. Effinger Company, which Effinger had formed in early 1982, incorporated a number of

is, in fact, virtually sold out; construction on the Sunrise has stopped, the Broadway Place site has gone no further than grading, and the site that was to hold the Victorian was forcelosed on last summer and is now being used for construction of a twenty twounit apartment complex by M.E. Turk Construction. In a mid-May meeting with about twenty creditors. Effinger's offer to pay off his debts with clothing racks, among others.

But today the offices of
W.R. Effinger Company in the shares of his company's stock

once-highly regarded developer, who at one time was in the upper echelon at Shappell Industries and was responsible for constructing the first condos in California more than twenty years ago, has been much less visible around town lately and has refused all comment on his business affairs. (One source says he's moved out of his Point Loma moved out of his Point Loma house and into one of the fifty-two Broadway Pines condos.) "He just ran out of money," says Peter L. Garchie, Effinger's autorney until this past June, when a failure to pay legal fees prompted his firm. Page Juck prompted his firm, Page Tucker Brooks, to drop the developer

construction be completed within nine months. Effinge 5

CHELSEA Ettinger those plans from A (\$16 square leet) to E (724 sque

space-saving features that Effinger and his wife. Audrey.

had examined during a trip to Europe to study how builders there deal with increasing

urban crowding; beds and dining tables that fold into the wall, coffee tables with intern storage, and lazy Susan-style

plan

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VERIFIED

Bieler To Hang?

regarding two of radio station KSDO's talk show hosts (August 9) Ed Bieler is quoted as saying, "Even on my own show, the ratio of callers is at least ee-to-one in favor of those vehemently opposed to anything I say. They have closed minds, and they're not interested in facts."
What a perfect description of Dave

Dawson and his listeners! Hang in there, Ed. I had given Hang in there, Ed. I had given up listening to KSDO to a great extent because of the 900 a.m. to 1500 p.m. centent. However, I make every effort to be there from to not 1500 p.m. centent. However, I make every effort to be there from to rebuild a lost audience, and I'm sture I'm just one of many. I once heard Dawson tell a call-in listener who complained he was having difficulty repaying his

Save The Last Stance For Me

he has been on my no-no list

government college loan, "Well, I

guess you just can't afford an education." From that day forward

T.K. Arnold's story in the August 9 Reader retails some wholesale nonsense that saturates those two hours of news director John Mainelli's presence on KSDO's Dave Dawson show on Friday, August 3. Caller after caller complained about Ed Bieler's manner, his voice, his abrasiveness, his curtness, and so on. But Mr. Mainelli's responses to the

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in San Diego with two introductory offers:

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Letters

and show, an entertaining one Those of us who want serious political discassion don't turn to KSDO, not yet. What we expect KSIO, not yet. What we expect from commercial ratio is entertainment in several of its forms, including painless doses of information. Bieler's political stance is not an issue, so far as I can tell; therefore, it's peculiar to read Mainelli's quote; "Two out of

majority of these callers suggested he was not listening; he responded to most complaints as though the callers were attacking Bieler's

Political stance.

One caller, more articulate than most, took great care to explain tactfully that Bieler's tone and accent may lend themselves to accent may lend themselves to broadcasting sports news, but perhaps the general radio listener needs a different style, a different kind of voice. Despite this explicit suggestion, Mr. Mainelli responded with a generalization about different opinions and shades of thought. The caller

attempted to press his point, but Mainelli would have none of it. It was as though Mainelli/KSDO is hung up on creating a liberal show to believe a convey state show and to hell with coming up with a

three calls were on Bicler, and almost all of those were opposing him. I just hope he down't take it

personal."
If Mr. Bieler doesn't take the
criticism "personal," then KSDO,
as reflected in Arnold's report, will
be battling a noniesue. The public
can put up with Bieler's politics,
just as it endures the Dawson
political stance, and those of Dan political stance, and those of Dan Rather and William Buckley. But I question that many of us will suffer lots of rudeness and a voice which

In a way, it's a shame. Bieler In a way, it's a shame. Biclet does his homework, and seems to be well read. His grammar is generally more "correct" than Dawson's. But the name of the game is entertainment, and folks who come on strong with ill-pitched voices and abrasive iones are rarely entertaining. I hope someone is able to explain this to Bicler and Mainelli, It already seems painfully clear to a lot of us in radioland. Jun Grove.

Talmadge

Erratum

Erratum
Due to an editing error in last week 's cover story. "A Fast Flight from Death." (ingures were reversed regarding the percentage of trauma patients served by the figures show that Life Flight helicopters transport more trauma patients (about sixty percent) than nontrauma patients (about forty percent). The Reader regrets this crow.

-Ed

Here's Looking At You, Kit

It is refreshing, in this day of the fast-buck artist, to see the Reader do an article ("Model Man," August 9) on a kind, gentle man who is more interested in the healthy development of his young clients than in making a few dollars' profit on a sale.

(continued on page 37)



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Straight from the Hip

Dear Matthew Alice; During a recent trip to Honolulu we noticed numerous coconut palms in gar dens, parks, all over. How come there aren't any in San Diego, which seems to be full of other kinds of palms? San Diego

Life in San Diego is precarious enough for the pedestrian, what with all the pigeons flying around, and now you want to add a barrage of falling ecoentist? Fortunately nature has seen fit to protect our soft noggins from this tropical peril. Because ours is a subtropical climate, the occa sional freeze we experience is enough to kill any coconut palm foolish enough to attempt a Southern California lifestyle. Not that coconut palms (cocos nucifera) are all that scarce. After all in 1966 there were more than 600 million of the trees on plantations scattered throughout the tropics - that's about one tree for every five human beings. But most of those people couldn't have afforded to own one, since the coconut and its byproducts are so valuable to the world's economy. That value is underscored by the fact that just about every coconut palm in the world is the result, directly or indirectly, of man's cultivation. Though the tree originated somewhere in the South Pacific, its precise birthplace is unknown, and every coconut we see (says the New York Botanical Garns Illustrated) is there because of the hand of man.

hand of man.

Hawaii is not the only state with resident coconut palms. Florida has a sizable colony, of course, and Galveston boasts a population of tall Texas trees. But according to Theresa Yianolis of La Jolla, local authority on palms, both Texas and Florida have seen an invasion of "lethal yellow," actions of the particular trees. a disease from the West Indies that is kill-

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Town, finally succumbed to the ravages of city living in 1957, when a worker climbed

its ancient trunk and put it out of its misery

That braying you hear is the sound of your humbled servant, Matthew Alice, being led back to the barn in shame. I seem to have bestowed upon myself a lengthy

forth; donkeys have excellent digestive

coconuts, but we do have palms aplenty. A familiar sight along our streets is the tall washingtonia palm, our only native palm tree. But that's only one of 150 or so palme tree. But that s only one of 150 or so palms that we can grow in our climate and soil; among these are several notable species. The queen palm is a sixty-foot-tall feather palm (its fronds are long and narrow, like feathers) that can be found in Balboa Park and near the 200 StOT Center. King palms are at this moment being planted on Shelter Island; their groon trushs are a cost-lident. island; their green trunks are a good iden-tifying mark. Kate Sessions brought two paradise palms back from Lord Howe Is-land in the 1880s, and they are still stand-ing at the Hotel del Coronado. Less fortunate were the phoenix date palms brought to Alta California by Father Junipero Serra in 1769. The trees withstood a lot of abuse

including the bullets of sharpshooters who used the trees for target practice in the Nineteenth Century — but the last of the original date palms, on Taylor Street in Old

of Light was home to a number of young artists at that time, and Labrunie/Nerval fell right in with them. Indeed, he surpassed most of them artistically; he is the one we remember today. But at the time he was just one of the guys, a group of artists lows." One of them, Théophile Dondey lows. One of them, I heophile Dondey, wore his eyeglasses in his sleep so that he could see his dreams more clearly. The sculptor Jean du Seigneur combed his hair in double peaks, imitating the flames of

Nerval, was born in Paris in 1808. The City

Before his eccentricities turned to com-pletely irrational behavior, and well before his eventual suicide. Nerval must have been a fun kind of chap. He would take with him a tepee when he was invited to stay overnight at a friend's house, and in-stead of sleeping in a comfortable beth e-would set up the tepee on the floor of the guest room. At the zoo one day, Nerval saw a hippopotamus outside in the ele-ments and so pitied the hatless beast that he tossed his own hat to the animal. Near the tossed his own hat to the animal. Near the end of his life, the poet kept with him an apron string that he claimed was the Queen of Sheba's garter. But his best-known escapade involved the infamous lobster. What a sight it must have been: Nerval strolling through the gardens of the Palais Royal with his crustacean friend at Palas-Royal with his crustacean triend at the end of a pale blue ribbon! Of course people asked him the reason for his choice of pets, and Nerval's reply was eminently sensible. Unlike dogs, he said, lobsters do not bark at you. Furthermore, he argued, they are more worthy because they know the secrets of the deep.

to have bestowed upon myself a lengthy pair of donkey cars; in my column of July 19-1 croncously reported that Salvador Dali was known to have walked a lobster through the streets of Paris. In faci it was the French poor Gérard de Norsal who handled lobster-walking duty in Paris, as two knowledgeable readers brought to my attention. Fortunately my words slide back down my throat as easily as they issued down my throat as easily as they issued 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.

Now for the facts. Gérard Labrunie, who used the nom de plume Gérard de La Jolla Store only LOST OUR LEASE SALE STARTS SATURDAY. AUGUST 18TH Opens 10:00 am STOREWIDE SAVINGS

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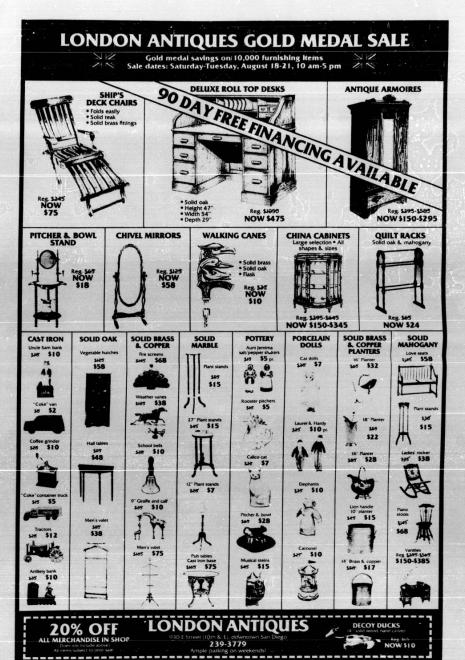
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THE INSIDE STORY

IN 1976 A GROUP OF YOUNG OCEAN Beach activists staged an election and won control of that community's planning group. When the city council and planning department wanted to know how Ocean Beach residents felt about a proposed new apartment complex or about parking problems on Newport Avenue, they no longer asked the old-line merchants and property owners. Instead, they list to this new group, which, having won a majority of seats

on their planning group,
represented O.B.'s collective
opinion on development issues.
Now, a decade later, an equally radical change may take place in North Park. Once a quiet community of wood-frame bungalows and tidy yards, this neighborhood has crupted with growth and new problems. In the North Park area bounded by Interstate 805 on the east, Balboa Park on the west, Mission Valley on the north, and the Juniper Street/ Burlingame area on the south, more than 1200 new apartments have been built since 1980, and building permits for another 581 units have been issued. Schools are

have been suce. Schools are overflowing. Ilbraries are coverflowing. Ilbraries are coverdowning. Ilbraries are crowded, there are few neighborhood parks, and crowded and consider partial partial partial properties of the community planning group officially recognized by city hall as representing the area is called the Greater North Park Planning Committee, and its dominated by older, long-time residents generally sympathetic to builders and to multiunit apartments. But they are being stiffly challenged by a group of thirteen young North Park professionals who are calling for fewer apartment complexes and for more parks and services. In this the young challenges are mirroring the challengers are mirroring the efforts of "unofficial"

planning groups formed on an ad hoc basis in neighboring Normal Heights. University Heights, and City Heights. Those groups recently rocked city hall with demands for a moratorium on new apartment construction and for more money for public services. (The moratorium failed, but the neighborhood councils did get concessions from developers in those areas, including increased building fees which will be used to buy vacant lots

for community parks.)
When that proposal for a
building moratorium was being
discussed by nearby planning
groups. North Park resident
Ann Hix asked members of the Greater North Park Planning Greater North Park Planning
Committee to discuss
endorsing the proposal and to
hear a presentation by a
moratorium organizer from
Normal Heights. "Some of us
may agree with it, some of us
don't, but we all felt it was
very important to discuss." very important to discuss," says Hix. But the issue wasn't debated by the established North Park committee, and the

North Park committee, and the moratorium organizer — who was branded "the Tom Hayden of Normal Heights." by a committee member — wasn't allowed to speak to the group. "They the planning group's directors! jout went into a freazy," says one of the North Park challengers. The proposed fee increases for developers were met with equally strong opposition from the planning committee. committee. Sylva Warren, who has chaired the North Park

committee for four of the past six years, says the moratorium wasn't debated because 'none of our members wanted to talk about it.' The developers' fees, which would be used to purchase park space, were opposed because "we're surrounded on two sides by Balboa Park, and no one in this community is more than a mile away from it," says Warren. "More parks may be necessary



east of 805, but that's their

new for Golden Hill's Grass Roots Cultural Center. That's to be expected from this rag-tag collection of political lefties The challengers, who say Warren stifles debate and collection of political lettres who 've produced some of San Diego's most interesting and financially unporfiable events above they came together in store they came to the store in store they came to the store in store they came to store in s discussion, have now saked the city council to designate them as the official planning group. "We can un fairer meetings," says His. This extreme request will no doubt be denired, but His and her allies may convince the city council that it should send a representative to "monitor" a neighborhood election for new officers, or the city of th discussion, have now asked the who've produced some of San says Hix. Warren won't predict the outcome of a citysupervised election, but says the Hix group "is just trying to be as much of a hindrance to the planning process as they can." Warren also claims Hix and her backers: "have designs on a city council seat, and this is just a political base from which they can move."

the San Francisco Mime Troupe, the renowned agipprop street-theater group. The Mime Troupe has played San Diego in cooperation with Grass Roots five times, and preperformance publicity along with regularly glowing reviews from Union Money troubles are nothing

theater critic Welton Jones
helped its audiences grow from
250 to 1200 and production
profit increase to \$1800 in
1983. But that winning streak
broke in May, when Eldred
bowed to the Mime Troupe's
request to play two shows
Instead of one, and booked
than into Abusertow's Instead of one, and booked them into downtown's California Theatre. Competing against several other events staged by the Festival of the Arts. the Minne Troupe drew a paid audience of just \$50 and lost nearly \$5000, despite a \$3600 grant from the California Arts Confir show by folksinger Pete Seeger two weeks earlier had helped to cushion that loss. But funds are now so low that the center was mow so low that the center was

now so low that the center was forced to lay off its two-person staff, close the bookstore. record shop/headquarters during the week, and use volunteers to keep it open on Saturday and Sunday. That should save some \$1700 in salaries and utilities. Eldred, the mover behind the center, is leaving her position and is looking for a full-time job, and dedicated members are being asked to forgive \$2000 in summer loans.

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suction-assisted lipectomies have been done here within the last eighteen months. "For cosmetic surgeons, San Diego is definitely where the ac-Escajeda says.

Michael Pousti has done me that forty such procedures in that time. mostly on women under thirty, including a flight attendant, a dancer, a TV reporter, and a nurse, who reports that soaps her newly contoured flanks and is frankly delighted with how she now looks nude. "Results depend on many factors besides chronological age. No two patients respond the same way to lipolysis or to any kind of surgery," explains Pousti, who speaks about two remarkable successes — one, a forty-three-year-old nurse who lost three sizes within two weeks after surgery, and a fifty-five-year-old grandmother who went from a size fourteen to a size seven. Because the fat cells are surgically removed, the results are consid-

Some inquiries about cosmetic surgery in San Diego come from viewers of TV reruns of Ash Wednesday, the soapy 1973 Hollywood film that shows Elizabeth Taylor having her face lifted and her body contoured (in a private Swiss clinic). Richard Escaieda says the film is not only technically accurate, the plot is realistic. Al-though Taylor emerged from surgery in the film looking twenty years younger, her attempts to recapture the affections of her straying husband



were futile and the marriage failed 'We cannot change lives," Escajeda warns. "We can only correct what dismirror." That's why Pousti and Escajeda and other responsible plastic surgeons insist on having a lengthy initial consultation in order to determine the patient's emotional as well as physical suitability for cosmetic surgery. Patient selection is paraunt to determine a stable emotional says Escajeda. "We have to learn what motivates the patient to elect surgery and find out if their expectations are realistic. If in my opin-ion they're not ready for surgery, I often recommend an exercise program, different cosmetics, or even a new hairstyle. If patients look to surgery to solve their social, sexual, and business difficulties, I sometimes recommend counseling," he says. Pousti agrees. "When a patient comes in demanding to look like Elizabeth

Taylor, I tell her what's possible and what isn't. Psyche is an important fac-

San Diego plastic surgeon Matthew Gleason, president last year of the California Society of Plastic Surgeons (with 293 members, it is the largest state society of plastic surgeons in the United States), advises that prospective patients be realistic about their motives. "Surgery cannot guarantee a promotion, a new future, or save a marriage," Gleason says, "but it can make you feel better about yourself and your body. It can also make you look considerably better and increase your self-confidence. As you project an improved self-image, family, friends, and employers will also bene-fit as they begin to see you in a new

light."
According to the National Center
According to the National Center for Health Statistics, more than a mil-lion cosmetic surgeries are performed in hospitals every year. Because even

more than a million of the same kind of surgeries are performed in doctors' of-fices or in private facilities (which are often as sophisticated as those in a hospital), accurate statistics are im-possible to obtain, so the following igures may be distorted; the 1981 na tional survey conducted by the American Society of Plastic and Reconstructive Surgeons showed that sixty-five percent of patients undergoing plastic surgery were female, and that of those patients surveyed, forty-three percent were thirty-five years of age or A 1984 survey taken of members of

the California Society of Plastic Sur geons reveals certain trends in this area of medicine Blepharoplasty (eye tucks) is the most popular kind of cosmetic surgery done on men. Per formed on upper and/or lower lids to remove excess wrinkled folds of skin and to eliminate bags under the eyes that project a sagging, tired look, eye tucks are being done today on San Diego males in their thirties and even as young as the midtwenties. The same 1984 survey reveals that the most popular elective surgery for females in California is augmentation mamma-plasty (breast enlargement), which blossomed in the post-Twiggy early Seventies. Ironically, feminist consciousness-raising campaigns remember "bra-burnings"? occurring at the same time in places across the nation where women seemed to be beyond breast-envy. But apparently not in California. The heavy traffic through the operating rooms of plastic surgeons in San Diego seems to indicate that two packets of silicone gel or saline solution can restore a great deal of self-esteem to

little drama takes place begin-ning at 6:45 a.m. on a hot August morning in Dr. Michael Pousti's operating room in his second office, next to Sharp Cabrillo Hospital in Point Loma. An El Centro bar manager named Karen is giving herself a thirtieth birthday present of two breasts. (As with the other patients in this story, her real name has not been used.) Breast augmentations normally take two hours on women who have but this case is more difficult because the patient is virtually flat-chested: there is no tissue with which to work and virtually no areola (the colored area that surrounds the nipple) - just

two nipples.

As Karen stands in the operating room, Pousti takes a surgical marking pen and d'agrams the proposed con-tours on her chest. She is then given a local anesthetic and, as she lies on the operating table, her view of her own body blocked by an operating room drape, Pousti makes a four-centimeter-long incision in the crease beneath the breast. As his two nurses assist him, the doctor tries half a dozen different packets filled with silicone gel — each of the packets has a fixed shape - in order to find a size proportionate with Karen's five-foot seven-inch, 113-pound body, Meanwhile, all that's visible is Karen's upper torso. Her skin, suntanned and taut, resembles a rubber mold as it is stretched and poked with instruments, and two plastic-lined pails begin to fill up with bloody gauze as a result of the inci-sions. Though her vital signs are being monitored by machine, every once in a while during the three-and-one-half hour procedure Pousti announces.
"You're doing great, Karen." He is aware that although his patient feels no



pain and sees nothing, she hears everything being said in the operating room.
"Are you enjoying yourself. Karen?"
Pousti asks. Karen says she is, except that she's hungry. Then she casually inquires about a girlfriend who'd like to discuss possible breast augmentation with Pousti, who is quite intense in his blue surgical gown as he probes and cuts and massages with his fingers, with instruments, with both his hands, blending the tactile art of what he calls

"body sculpting" with the science of "sterility, hemostasis, and wound healing." He bends over these two bloody openings until everything looks and feels right, squeezing together to achieve symmetry, observing how the silicone prostheses fit into the pockets he has created, and then a size is finally selected: 240 cubic centi-

meters each of mammary implant.

All the while Pousti is carrying on a conversation with Karen about he chest had never bothered her lovers or her husband; nobody ever said any-

thing about it, she says, so she's doing this strictly for berself. When the silicone envelopes are tucked nicely inside. Pousti sews up the openings with dissolvable stitches and catgut, and he says, "Now it's your turn to take care of them, Karen." (Though the silicone won't change shape, he means the breasts have to be massaged for fifteen minutes a day for six to nine months in order to prevent the silicone gel from hardening.) He invites Karen to take a look at her new size-B breasts, and after three and a half hours stretched out on the operating table. Karen raises her head and looks down and says. "Oh, my, my!" Tears are coming out of her eyes, headed straight for her chin. She repeats herself — "Oh, my, my!" — and her eyes are glistening, and when she is wheeled on the gurney

'From now on I can wear a nightgown without looking like a boy in drag. In Pousti's waiting room the seats are filled, mostly with women, many of whom are waiting for breasts. A

into the recovery room, she quips.

slim, blonde truck driver in her midtwenties stops in to discuss prices and take home a brochure that explains breast augmentation. There may be lawyers, doctors, dentists, social workers, college professors, topless dancers, hairdressers - idle rich and working poor - those who deal with the public and those who don't. There's a forty-eight-year-old former nun who's just had her nose and eyes done, and there's a chaplain in the miland they all want the same thing "I want to feel better about myself. I want more self-esteem." It's clear that selfesteem is not only the issue, it's the The thirty-year-old housewife and

mother of two is in an examination room waiting for Pousti to check her ten-day-old breasts. She had come in recently for a rhinoplasty (nose surgery) to correct a deviated septum, and while she was in the outer office waiting to discuss the shape of her pro-posed nose, she became so inspired by another of Pousti's patients who spoke enthusiastically about the silicone gel packets that had just been implanted in her breasts that the housewife impulsively made an appointment to have her breasts enlarged, too. Today she wears a bra two sizes larger than the one she wore several weeks ago — and she's thrilled, she says. "I'm seriously considering having a lipectomy at the end of the summer. The only reason I don't want to do it now," she adds, "is because it's too hot to wear a long girdle." Today she's wearing shorts formities. Why then is she contemplating more surgery? "I'll be able to give more to my husband," she says earnestly, "because I'll feel better about

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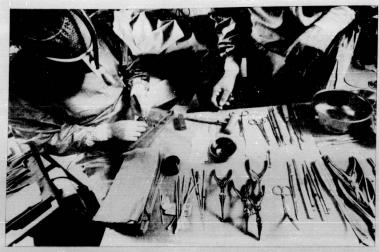
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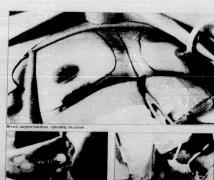




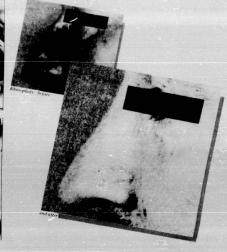
communed from page [1].

A blonde certified public accountant, also thirty years old, also a wife and mother, accompanied her sister to Poust's office last month for a breast augmentation and, right on the spot, the CPA herself decided to have one done, too. And she did, without discussing it with her husband beforehand. "It'll be a surprise for him," she grinned. She stayed at her sister's place for several days while she and her sister healed, yet ten days later the husband was still not aware that his wife's breasts had been implanted with silicone gel. When will her mate find out? "When he notices," she shrugs.

Word-of-mouth reputation is powerful for plastic surgeons, but there are patients who find surgeons via the Yellow Pages or the referral service of the Plastic Surgery Society of San Diego (by geographical area alone). George is a sixty-eight-year-old retired draftsman who lives with his wife in Point Loma and is spending his retirement years puttering around the



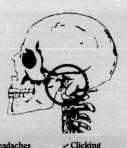






yard. What bothered George was his neck. "My skin was so loose that whenever I wore a necktie, it tickled." George says, "so it was either wearing open-necked shirts forever or getting a face lift." George opted for surgery. Since he didn't want anyone to know what he'd done. George stayed in his house for weeks while he was healing. Neighbors noticed he wasn't puttering around anymore so they asked his wife what was wrong and she told them he was feeling a little under the weather, but after four weeks the concerned neigh-

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bors rang George's bell and demand-ed to see him. "All they said was, 'For someone who's been sick, you're lookin' pretty good, George, but they never noticed that I had a face lift and I didn't tell anyone," he says.

Not all Pousti's patients are local.

His reputation seems to extend to Los Angeles, Palm Springs, Europe, even Teheran, where he grew up and where his interest in plastic surgery began in high school, when he himself had rhinoplasty to correct what he terms a deformed nose. In July, for instance, a twenty-seven-year-old female bank teller flew into San Diego from Washington, D.C. for a Pousti nose. Known for its proportion not only to the face but to the entire body, a Pousti nose can be considered an art form. "Two of my sisters had their noses done in Maryland and they're unhappy with them," said the bank teller. "I'm happy I came here to have mine done. How will my new nose change my life? I'll have more selfconfidence, more friends, more fun. I expect to get more out of life with this nose," she smiles happily.

hinoplasty is a year-round business but breast implanta-tion is seasonal, according to Dennis Nigro, a popular North County

room is jammed with young, suntanned tennis players, sleek young matrons, and an occasional Hollywood character actor (the thirty-seven-year-old surgeon is booked solid several months in advance). There's more breast surgery in spring

and summer " Nigro explains, "be cause it's beach weather and women want to look better in bikinis," he says. (But Gail Allen, Pousti's office manager, has a different opinion. She's noticed an increase in breast augmentation in the early part of December. "With all the holiday parties coming up, women want to be able to wear low-cut dresses and have some cleavage," Allen observes.)

There's a supportive camaraderie among cosmetic surgery patients in Nigro's office. A young woman has flown in from Los Angeles in her husband's private plane for a routine breast checkup, and as she leaves, the waiting room chorus of ten men and women in various stages of bandages and bruises calls cheerily after her 'Enjoy your new boobs!'

After five consultations with geons here, a local fifty-year-old di-vorcée chose Nigro to do her second face lift and eye job and her first eye-brow lift. Even though Ellen had undergone the process eight years ago followed by a rhinoplasty and a mentoplasty (chin job — some of the car-tilage from her nose was transferred to her chin) and an otoplasty (ears pinned back), she is still concerned with her image. She recites a litany of therapeu-tic cliches as justification for this newest extravagance: 'this gives me more choices, more options. It's a psychological lift, a morale booster. I want to put my best face forward.'' Pleased in general with this latest face and neck work (although she reports a

little numbness behind one ear), she says her only disappointment is that she had expected more personal attention than she received. "I'm not sure where I'll go for my next surgery," she

Doreen Adamson (her real name) is a fifty-four-year-old operating room supervisor at Scripps Hospital in Encinitas. Eighteen months ago Dennis Nigro lifted her face and eyebrows and did her upper and lower cyclids be-cause "I didn't want others to think I looked too old to do my job. It's not a question of vanity," she says. "It's a matter of staying on the job." Six months later, after her children encouraged him to "go for it." Adamson's husband had his upper and lower eyelids done.

Marian is a quality assurance au-ditor for a large San Diego company. She's sixty-one years old and di-vorced. Prompted by a recent \$1500 birthday check from her daughter that came inscribed, "Down payment on a face lift," Marian quickly came up with another \$3000, consulted with several local plastic surgeons, and chose John Alexander. During the operation, incisions were made at the temples and extended down in front of the ear, around the lobe, and un behind the ear ending in the hair at the back of her head. "What's holding my ears in place?" Marian asked. "Crazy Glue," joked the nurses.

Then the skin of the face and neck was undercut forward into the cheeks, downward and backward into the neck, thereby freeing it so it could be drawn up, tightened, smoothed, and the excess cut away with the skin edges carefully tailored to fit smoothly into the scalp and around the ear — in a process that took five hours. (Since face lifting involves a major dissection

Charles Miller

CLOT HALE R S UNIVERSITY TOWNE CENTER

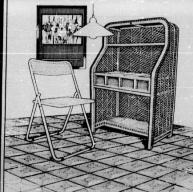
of the skin, it can take as long as six hours.) "I'm thrilled every day when I look in the mirror and I put on makeup." Marian says, but she knows that it won't last forever. Though most cosmetic surgery on other parts of the body is permanent, face lifts are not; within five to ten years. Marian will be back to undergo another operation. How soon she must return depends on a number of variables, including heredity, her skin's characteristics. even her nutrition and whether she

Not all surgical results are felicitous, of course, Jury Verdicts Weekly lists court cases in which patients have been awarded up to six-figure settlements for permanent disfigurement, botched tummy tucks, and silicone implant disasters. Doreen Adamson. the Scripps operating room supervisor, tells the tale of a forty-five-year-old woman who found a Hillcrest sur-geon through an advertisement in a local publication. She was unhappy with the results of her eye tuck because one eye was noticeably different from the other, so she had the surgeon redo the procedure. While she was in this assistant, "I think I took too much off this time." Because she was even more miserable with the results of this second attempt, she ended up in a North County surgeon's office for yet another session under the knife.

The possibilities for mistakes are

numerous: a surgeon can hit a muscle, causing an eyelid to droop; rhinoplasty "revisions" (second attempts at surgery) are not uncommon; elongated ears can result from a face lift: cheek implants have been known to slip into the wrong places. But the most com-mon complaints are of unnecessarily (continued on page 16

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nose became so badly infected after a rhinoplasty that the bone dissolved, leaving the patient with a mass of formless tissue between his eyes There's the infamous case of the surgical lipectomy, in which too much of patient's inner thighs were sloughed off; in an attempt to cover his mistake, the surgeon kept the patient in his office for seven days (feeding her with a steady diet from a nearby fast food restaurant) until he finally released her with instructions to "take lots of baths." The patient lessens his chances ap-

preciably of such disasters occurring

by going to a board-certified physi-cian. To operate in his own office, a doctor must be licensed by the State of California in medicine and surgery," explains Dr. Matthew Gleason, who has given seminars on the complica-tions of plastic surgery. "But plastic surgeons who perform aesthetic and reconstruction procedures should be highly trained in their specialty and should be board certified. To become board certified in plastic surgery by the American Board of Plastic Surgery, noctors must complete from five to seven years of postgraduate medical training and then have a thorough

grounding in general surgery and two to three years' further study at a plastic surgery training center approved by the residency review committee in

plastic surgery. UCSD is an exception to the general rule that plastic surgery patients conceal their surgery from their friends and fellow workers. He wants to tell people, and like Doreen Adamson, he allows his real name to be used. "When I was a kid in junior high school on the East Coast, the other kids called me 'Eagle Beak,' and even as an adult I felt intimidated by



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Waspy-looking ski instructors with pug noses. My nose has disturbed me all my life," Pastore says, "but I come from a culture where vanity was con-sidered terrible — if you got caught combing your hair in public you were taunted — so I couldn't even discuss my problem with anyone." Last Christmas Pastore noticed that his hairdresser looked different, and when she told him she'd had her nose done (by Pousti), the fifty-five-year-old Pastore made an appointment with Pousti for rhinoplasty on January 3. Although the before-and-after photos show a remarkable difference, and

Pastore feels "rejuvenated" and is no - their bulging thighs diminished, their - so far as to consult with a plastic sur longer self-conscious about something that was formerly beyond his control. his eighty seven-year-old mother has made no comment about it.

It's clear that aesthetic surgery is no longer the exclusive domain of the privileged. People of nearly all economic levels endure long waits in surgeons' offices, eager to suffer dis-comfort, swelling, bruising, bandaging, suturing, scarring, body trauma, anxieties both before and after the operation. They willingly run the risk of infection and other complications to have their necks surgically smoothed.

noses shortened, and their silhouette excesses sucked up — all without a guaranteed outcome. Betsy is one per son who thinks she can explain why people endure such discomforts. She is forty-four years old, bright,

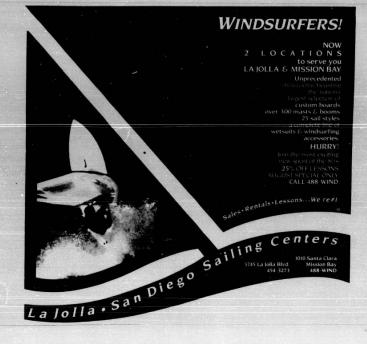
slim, attractive, an articulate brunette. Divorced and the mother of two teenagers, she has completed extensive training as a computer programmer. Although her courses terminated nine months ago and she's had numerous interviews. Betsy has been unable to land a job, and she is beginning to feel depressed about her future. She went

geon, but she balked at the cost of the peration. "The dumbest one in my class got a job right away. ' Bersy says. "probably because she's got a lot of other things going for her. She's twenty-four years old and she's bouncy and adorable. Maybe I should get a dermabrasion or a face lift.' Betsy muses. 'To compete for jobs. for men, for mates, you've got to look younger than you are. You can't look vour age

Betsy's views are not exclusively those of women. Stan is also divorced







SURGERY

adult children. He plays tennis four or five times a week, sails, and jogsclients to the youthful appearance he the office of a La Jolla plastic surgeon who lifted his face and smoothed his "turkey neck." Greeian Formula turns his white hair beige, and his naturally

For social and economic survival in S.or Diego. Stan and Betsy both agree that new beginnings require improved. appearances Encouraged by the "Go for it" mentality, San Diegans like Stan and Betsy are having costnetic surgery in increasing numbers in order to case their midlife crises, career changes. In his book The Culture of Narcissism, social critic Christopher Lasch confirms what Stan and Betsy fear most. "The fears that derive from long-term social changes that have redefined work have created a scarcity of jobs." Lasen writes, and although he clearly states that the cult of youth

weakens the social position of those whose adolescent charms have faded, he further suggests that the denial of age, or dread of aging, originates not so much in a cult of youth but in a cult of self. Lasch discusses the premature panie at the appearance of the first wrinkle in conjunction with the emergence of the narcissistic personality structure in our society that bows to an irrational terror of aging. "The most obvious sign of this panic is that it appears in our lives so prematurely." I asch writes: "We begin to fear growing old even before we arrive at middle age, and what should be considered the me is overshadowed by the feat of

As the noisy campaigns against external aging increase, it is perhaps this peculiarly American—and more spe-cifically Southern Californian and San Diegan — denial of age that accounts for our numerous fairy godmothers who arrive not in golden halos waying magic wands but rather in surgical gloves waving scalpels and cannulas and inspiring before-and-after photos to deliver us from our sagging skin and our cellulite. "Aging holds a special terror." writes Easch. "for those whose self-esteem requires the admira-tion of youth and beauty." It's a view that fits the San Diego axiom that when

a woman turns forty, she gets a divorce, a real estate license, and a face lift all within the same fiscal quarter.

For those people to whom life seems to offer no chance of new beginnings. plastic surgery may give them hope. In 1970, when Michael Pousti was an intern at the University of Texas, he was sent as part of a plastic surgery unit to the maximum security prison near Galveston, where he performed cosmetic surgery to improve the appearance of hardened criminals, of murderers. 'In order for these prisoners to be seen by a plastic surgeon, they had to behave well for a year or two in advance—just to get themselves on the waiting list. Pousti explains "They behaved because it was impor-

tant to them to have their sears re-moved and their deformed features corrected so that they'd look good. Many of the prisoners who had grossly deformed features naturally had low self-esteem." By improving their appearances, the tendency toward antisocial behavior was diminished: in those cases, plastic surgery was used as a behavior modification tool. Pousti notes the numerous studies conducted by Harvard which indicate that ugli-ness and deformity can instill in certain individuals such hostility that there is a desire to strike out against society by

maining and committing other antisocial acts. Although these studies aren't conclusive, they do indicate the effect of physical appearance on self-esteem and behavior and give credence to the common word-association of "mean"

ow much does self-esteem cost? The majority of Califor-nia plastic surgeons recently polled by the California Society of Plastic Surgeons report charging fees within the following ranges, although it should be noted that plastic surgeons in San Diego County charge fees that can exceed that range. The surgeries are listed in order of the frequency they are performed.

Breast augmentation \$1500-\$2500 Blepharoplasty (eyes) \$2500-\$3500 Rhytidectomy (face lift) \$2000-\$3500 Rhinoplasty (nose) Breast reduction Dermabrasion (skin) \$2500-\$3500 \$500,\$1500 \$1000-\$2000 Otoplasty (ears) Body contouring (thighs, buttocks, \$2000 \$4000

Mentoplasty (chin) under \$1000 Since cosmetic surgery is considered elective and therefore insurance companies don't pay for it, fees are usually paid in advance. One middleage San Diego woman who was in the process of a divorce wanted a face lift immediately. Rather than wait for the cash to come from the sale of community property, she was so eager to have a face lift without delay that she left a diamond wedding ring and a diamond bracelet in the surgeon's office as collateral.

One person who is quite willing to pay the cost of cosmetic surgery is named Theresa. She came to Dr. Pousti's office recently to inquire about collagen treatments. (Collagen injections are used to smooth or to help eliminate certain smile and frown lines as well as the fine creases that develop in the the fine creases that develop in the corners of the eyes and above and I looked good but they couldn't iden-

below the lips.) "Dr. Pousti said he could give me a nicer chin. I never thought there was anything wrong with my chin, but I figured for \$800, what the hell. I've had lots of other things done, so why not my chin? I had an eyelift in Japan when I was fifty-five years old and I had a face lift in Seattle when I was sixty, and I had my nose done when I was sixty-seven, but I don't remember where," says Theresa, a retired civil servant who spent many years working in the foreign service. "So I had my chin

tify what it was about me that looked good. But I'm glad I did it. Why leave money to ungrateful wretches? You might as well spend it on yourself." says the feisty, wiry-looking Point Loma resident. "People treat you nicer if you look nicer," she continues "Strangers do more things for you. Waiters in restaurants are more polite. Gas station attendants are more helpful," she says. "It pays off. It makes your life better.

'Instead of spending money on jewelry, fix up your face. Fix up your body. That's what I tell people," she adds. "If I were younger, I'd have my

fat vacuumed off. I told my daughter to do it." With Theresa's long curly brown hair and smooth face, it's shocking to learn that she's seventy three years old. She looks at least twenty years younger. But when she removes her jacket, the sleeveless dress she wears reveals the skin on her arms. It is loose, wrinkled, and sagging, and gives away the secret of her age. At her age, Theresa is no longer competing for a job or for a man, yet she continues to spend time and money altering her appearance. "When I die," she says, "I want to leave a gorgeous corpse.



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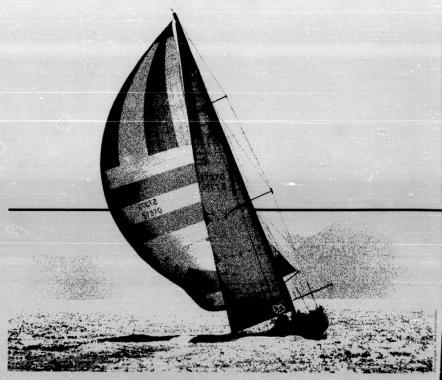
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Sail Away On a Sea of Dreams

As the day drew closer, the whole thing suddenly seemed like the worst idea in the world.

By Sharon L. House

enough to leave the would finally be paid off. She would make plans to rent it out and move into the studio apartment above the garage. "And there I would retire for the rest of my little life." she

now says with a smile.

Karen, a forty-two-year-old
mother of five children, who ranged in age from ten to eighteen, was divorced and had spent the last five years working in real estate to support them. She had done well and had acquired some investment properties on the side. If anyone were to suggest that she might soon give it all up, she would have laughed. Then one evening in 1978 she met Mark, a tall handsome man with an irresistible smile. Mark was English and had worked in Chicago as a former Playboy Key Club marketing expert. He had moved to San Diego to work in free-lance design, and at the party where they met, Karen listened to him recount his dream of sailing around the world. This dream would take him and his first mate to exotic ports of call — from the Marquesas in French Polynesia to Bali in the South Scas to Ibiza in the Mediterranean. She was intrigued by both the man and his vision; they exchanged phone numbers, and soon were dating steadily. Both are reticent, light of their tale, to reveal their

changed here

Karen cannot remember a time when cruising was not foremost in Mark's thoughts, and although she quickly fell in love with him, she herself didn't imagine that a round-the-world cruise would be a realistic possibility for the two of them. She had never been interested in sailing or a life on the sea, and simply dismissed the idea. Besides, she had practical matters — busines and financial - on her mind. Yet despite her neutrality to the idea of cruising, she continued her involvement with Mark. They were as different as bow and stern; he was an artist with an artist's temperament, ever cutting into new. unexplored realms. She was content to follow safely behind. This opposition only increased their attraction for one another, and Karen recalls that she adored him not just for what he did for her but also for how he helped her children. "Mark

took these little closed buds of mine and helped them blossom." she Says.

During the two years of their courtship, Mark befriended Rob Whittemore of La Jolla. Rob loved the sea almost as much as Mark and whenever these two got together conversation turned to cruising Should they consider boat deliveries signing up to crew on boats from port to port? Would they charter a boat? Finally they decided to buy their own boats. After all, both men had just sold their houses, and Rob and his fiancée Sharon were ready for a change in their lives. By April of 1980 the two couples were making plans to buy their boats

equip them, and leave as a buddy-boat team on a circumnavigation. Karen was still

certain they would never leave land.
That same month she accepted Mark's proposal. She knew that her acceptance was also a commitment to ocean cruising. Over the months the idea had become almost an obsession for Mark; now he was elated. He had his first mate, and friends, to sail with, and grew more determined than ever to get his plans under way. A course was plotted to the Marquesas Islands, the Tuamotus island group, on to the Society Islands and Tahiti, to Cooke Island, Tonga, New Zealand. Karen considered the implications she would be selling her house, parting from her children if they chose not to go, and relinquishing all the security she had worked years to obtain. She somehow hoped that between the plan and the departure was a chasm many fathoms deep. They were married two months

later in June. Shortly thereafter, their search for a cruising yacht began. For six months they traveled up and down the California coast, looking at boats ranging from forty to sixty feet in length. Mark's only daughter and two of Karen's children would not be going on the cruise; three more youngsters were undecided, and the uncertainty of numbers made the job of finding the right boat more difficult. More than once Mark suggested that the two of them go alone, but his first mate always vetoed the idea.

They looked at more than fifty

boats in those six months and

ea-trialed a few. However, some the trials never made it out to sea Karen remembers one boat, a beautifully maintained fifty-foot Spartan, for sale by the owner's widow. That sea trial lasted the length of the slip. "In the process of backing it out," Karen recalls, "the engine was emitting billows of smoke, and then failed altogether." When a boat is in reverse, it is nearly impossible to steer, and the bow smashed against the slip's concrete pillar, bending the bow pulpit. Karen tried to fend off the boat from the pillar, but working to keep a twenty-ton vessel from floating into a concrete wall is like trying to fling a pickup truck over a fence with

one's little finger.

The search continued. In

December they found her — a Cheoy Lee Offshore 40, a sleek. fast, cruising sloop. It was a "bare boat," having no equipment for cruising, just the motor and sails Karen remembers that the owner had tears in his eyes as they completed the deal, and she wondered whether the deaf, and she wondered whether he was sad or relieved. She still maintains that she was not afraid when they bought the Offshore, put down \$67,500 for this vessel which was hard evidence of her husband's ambitious plans. As she says now.

"I was too dumb to be scared."
Soon after the deal was settled. Mark and Karen rode the Greyhound bus up to Dana Point, just south of Newport Beach, to bring back their new boat. They bounded on board and as they motored cautiously away from the slip. Karen spied a pile of

canvas material left heaped on the dock: their boat covers. This was the first of many such irritating blunders, some bad, others disastrons. The next day as Karen made the drive back to Dana Point to retrieve the covers, she found herself ing the wisdom of the pur hase and the impending adventure

Now that they owned a cruising vacht, preparations could begin Their buddy-boat friends Rob and Sharon had already found and bought their own boat and were already ahead in their own projects The Offshore was bare, however, and Mark and Karen would have to start from scratch. This meant buying, installing, and learning how to operate a vast array of equipment: a windvane, auto-pilot, satellite navigation system, refrigeration. To make the project more manageable, they decided to assign each job to the

person who knew more about it. Karen admits, "I knew nothing about boats, knew nothing about equipment. I had to take Mark's word for everything." Not that Mark knew a great deal either. True, he had owned a 5.5-meter racing sloop, but day sails on San Diego Bay were not to be compared with transoceanic voyages. Nevertheles he was put in charge of equipping the boat with the major mechanical and sailing ware, while Karen supplied sail bags, storm covers, and life harnesses. To save money she decided to sew as many things as possible, from seat cushions to

wheel covers.

Days of hard labor, long hours. and frustrating pursuits of hard-to-locate items followed. Mark spent two long weeks researching different kinds of windvanes (a mechanism that steers the boat by the force of the wind). He spent another two weeks trying to install the one he bought. While he was on the boat drilling holes where holes didn't belong. Karen staved home. industrious in her sewing. She had her problems too - a splash curtain for instance. When she had finished

it, she paraded down to the Shelter Island Marina to test the fit She fastened it to the stanchions, to the accompaniment of Mark's "oohs" and "ahhs." Snapping the last corner into place, she turned, evebrows lifted, to look at him. anticipating his comments. "It's beautiful. Karen, but it's supposed to attach to the outside of the stanchion, not the inside.

Three more weeks passed. Stil their boat had not been christened, although many names had been put forth. Finally they decided on one of Mark's favorite nicknames fo Karen: Spirit. Everyone liked it. As March rolled around, the two

couples decided on a June 1departure date. Despite setbacks and the constant unforeseen problems they seemed to encounter each day they were making progress. Sharon's and Rob's boat Ara Whetu was almost ready, and Karen and Mark were optimistic that Spirit would be seaworthy by June.

Karen found that working on the boat projects at home was trying in itself. There were constant interruptions from family and real estate clients. Most days she rarely

had one hour of uninterrupted time. and all too often, distractions caused her mind to wander. The reality of selling her house, her investment property, and leaving her children to sailing unnerved her. She wrote in her journal, "I constantly worry about our future. I wish I knew we had a nice home in Europe with a lovely view, paid for, and our only worries were just living expenses. A ringing telephone would jolt her back to the present, and her attention would return to the heavy fabric lying ir, a mound on her lap Besides all the land-based

distractions Karen encountered, the sea also beckoned, or rather Mark beckoned her as the sea beckoned him. Spirit was a relatively new toy and Mark was eager to learn the way she played. One day in early March Mark, Karen, four of the kids, and Karen's brother went for a sail in San Diego Harbor to test the booster their lightest-wind sail. The morning was bright and sunny, and a hint of cool breeze out of the south promised a perfect day. Leaving the slip and motoring into the harbor proved to be no problem. The entire crew was happy. Captain Mark stood

proudly behind the wheel as Lisa, Karen's fifteen-year-old, sunned on the deck. The others had spread out about the boat, thoughtful and relaxed, while the breeze whistled past their ears. Out in the middle of the harbor, Mark ordered, "Hoist the booster!" It seems that no one had noticed that the wind had picked up making the booster too big and too light for safety and comfort Nevertheless, the order went

through. The wind filled the sail and sent Spirit flying through the water. while her crew clung desperately to the railings. Suddenly a scream from the galley pierced the air. "We're sinking!" Karen scrambled down below, almost falling over another daughter in her rush to find that the through-hull valves had not been

Just when Karen had the water problem licked, her ears were stung by a splitting crack! Rushing from the cabin below, she looked up in time to see a dorad (a vent mounted on deck that allows fresh air in while keeping saltwater out) flying through the air, as the pressure from a jib sheet tore it off the deck. Luckily, her eighteen-year-old son John

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caught the flying dorad in midair and rescued it from a fatal crash into the

By this time everyone was on edge. Lisa's sunning spot was empty and she now lay huddled in the security of her mother's bunk. The adventure however was not over In no time the captain had gained control of his vessel and velled. 'Drop the booster!" As a smaller

50-jib was hoisted, the bowline holding the sheet to the tack of the sail came loose. Spirit was left without any forward momentum and the sail whipping furiously in the wind. As they drifted helplessly toward the jetty at the mouth of the harbor. Karen grabbed frantically at the sail and held it, while Mark retied the bowline. Although the jetty collision was avoided, Karen's negative sentiments toward cruising were not. She wrote: "By this time I had resigned myself to never sail again, once I got back. Never. never, never!

The experience humbled everyone but did not deter them from their plans after all. Captain and crew returned to land and resumed preparations for their voyage

Karen, however, had decided that things would be much easier for he: if only she "didn't have to take any esponsibility whatsoever for sailing. It just always scared me. I would get behind the wheel and

Despite the setbacks, progres continued. Karen stayed at the house while Mark worked at the marina or partered at the marine supply stores. And by the middle of March, Karen was beginning to feel the impact of taking Mark's word for everything. While he was in charge of buying Karen was in charge of paying the bills. One day, after signing the last check. Karen wrote in her journal. "I am having sick feelings. Mark is spending money like water on that

Two and a half months before departure, Lisa decided not to go. Karen had been looking forward to Lisa's participation but understood the fifteen-year-old's reluctance to leave school and friends. She wrote: 'I really feel bad, but I can't blame her; a great part of me doesn't want

While Karen regretted her daughter's decision, Mark was fretting over the inevitable loss of his English setter, Andy. Andy's legs were extremely unseaworthy and a home was found for him in the country. When the day came for Mark to unleash his devoted friend he was close to forgetting his sailing plans, selling the boat, and going to live in Ibiza with Andy. A day later both Mark and Karen forgot their sorrows and turned their attentions to the work at hand

For the most part, Karen was happy during March. Her busy schedule kept her mind from wandering too far and too ofter Besides all the hours Mark and Karen spent on preparing the boat there were classes to attend to prepare for the voyage ahead. They attended mace and self-protection, harn radio, celestial navigation, and CPR courses

In late March the boat was hauled out for a bottom paint, a check on the through-hull valves, and changes in the cabin. One of those was the removal of the forward toilet altogether, since only one would be necessary. The process went smoothly until Spirit was lowered

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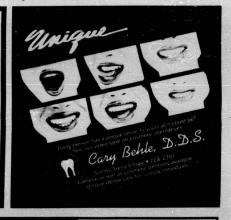
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Sea of Dreams

began to leak profusely. She was quickly hauled out and put on dry dock and Mark went below to check the bilge. Lifting the floorboards, he found a large amount of water. Somewhere, he thought, the hull was leaking. With stomach in throat, he began to look for the source. Mark found the problem; during one of his repair jobs the day before, he had drilled a hole through the hull to install the depthfinder. He had drilled too far — right through the corner of the water tank as well. It took another day on dry dock to patch the hole. Then Spirit was

returned, dry and solid, to the water.

It wasn't unusual to find grimaces on Karen's face as each new decision to bite into the teak of Spirit was made. "The boat was like a sculpture, a piece of art. When he would cut into the wood, a piece of me would just go 'uggghhh!' 'There was a time, for instance, when the galley foot pump had to be installed. Mark plunged in with his saw, cutting a large horizontal hole when a thin vertical slice would have sufficed. Karen was mortified. Since work had to continue, however, she tried 'to forget the negative, and try and look at the positive.' It was difficult, especially when she was reminded by others that Mark was like a bull in a china closet.

Every day, almost every hour, it seemed they encountered new problems. March 31 was no exception. When the dodger maker arrived to measure Spirit, the boat faced one way in the slip, but by the time the dodger maker's helpers arrived to drill holes for the dodger (canvas built in front of the cockpit to keep spray and waves off th crew). Spirit faced the other. With notes drilled in the wrong places and hours of wasted time and effort. dodger maker who knew stem from stern, and that the pointy end was indeed the bow. During those episodes Karen would remind herself that, after all, Mark had

never professed to be an expert. April days sailed by despite the

slow progress made on Spirit. New equipment persisted in breaking down. The satellite-navigation system refused to work for one eason after another, despite its "high technology" and sophisticated electronics. Sewing projects left on the boat disappeared and were replaced by fingerprints of a thief. Diligent work, however, gradually paid off, and problems were overcome, leaving that much more experience and expertise in Mark's and Karen's ever-growing banks of knowledge. Still there were

surprises.
On May 7 Karen was shocked to find that instead of more than \$5000 in the bank, only a little more than \$500 remained. Indeed. money was going out faster than water seeps into a leaking boat, but there was nothing to be done about it. With so much money in Spirit.

they could only continue forward. Finally the day arrived when Mark, Karen, and two children, Lara and John, moved out of their house onto the boat. After three weeks of packing, storing, sifting, and dumping all the accumulated assets and garbage of ten years' living on land, the work was finished. Home now was a boat, forty feet long and twelve feet wide.

Living on the water was different from living on the land. Where once the family had 1800 square feet of living space, now there was room for only the barest of necessities. There was one head, smaller in area than two arms stretched out to the sides The ceiling was so low that the first few days of life on board were spent nursing bumped heads. From their bunk, Mark and Karen could reach out and touch the galley stove. Once in a while they would think longingly of the king-size brass bed they left behind and the picture-window view of San Diego harbor. But past lives were just that. and the present, with the anticipation of the adventure to come, would

always prevail.
Life on board in the beginning was pure frustration and madness Having lived on land in what now seemed like a mansion. eighteen-year-old John could not get used to the idea that when he arrived board woke up to his tipping toes.



No matter how softly he walked, his steps on the deck reverberated through the entire boat. Night after night this happened, and morning after morning all but John awakened cranky and angry, while he slept late

During these days it was difficult to get the kids to help with the work. Mark tried to teach them the skills necessary for cruising. He suggested interesting reading for them, but neither Lara nor John ever read past the first page of the books Mark pushed at them. Mark became disappointed and frustrated, until Karen reminded him that it wasn't their dream they were pursuing, but his. It would be unreasonable to expect them to be as interested and enthusiastic as he, since they had never dreamed of sailing past Point Loma, much less around the world. Eventually Mark came to understand and appreciate the little they would do, and hoped in his heart that soon their interest would increase, or that perhaps they would decide to forget it altogether, and he and Karen would be left to

explore planet Earth on their own.
Like April, May passed quickly.
Minor repairs put off the June 1
departure date for a week, but everything was finally nearing completion. All the equipment was installed and working. On June 1, Mark and Karen went to the Price Club to buy the hundreds of pounds of necessary provisions. As it was loaded, Spirit's waterline paint stripe sank deeper and deeper. Last-minute personal details were taken care of, too; everyone, including their buddy-boat's crew Rob and Sharon, went to University Hospital for shots — malaria, TB,

The day they received their shots was not unlike preceding days; the boat batteries died. Karen lost her billfold. Lara suffered a reaction from the shots and lay ill in the forward cabin, there was no

electricity. From the journal: "Tonight I hate the boat and feel there is no way we can be ready to depart by Sunday." However, despite Karen's last-minute doubts the going-away party was still on. Saturday arrived and the party was in full swing. The entire dock at Shelter Island Marina was crowded with relatives; everyone drank

> When was the you had a

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champagne, and the excitement of adventure hung like salt in the air. It wasn't long before everyone was trying to hitch a ride to the Marquesas; no one wanted to be left behind. Hours later the crew of Spirit bedded down for what was left of the night. An early start was their

June 7, 4:00 a.m. arrived dark and wet. A whisper of wind was all there was to send Spirit and her crew on their first leg around the world. Within minutes of awakening, they were Marquesas-bound. Their buddy-boat had left on schedule a week earlier, and arrangements had been made for radio contact a few days later. As Spirit sailed past Point Loma in the starlit morning, a section of the windvane fell into the water. Three tacks later, the vane retrieved, they were once again on their way. On the approach to the Coronado

Islands, the wind suddenly came up short, then died altogether. They would have to motor past the islands and out into the vast ocean, but the engine would not start. Karen, finally enthralled, wanted to continue anyway, thinking that somehow during the next twenty-seven days the engine could be repaired. Mark and John thought more practically on the matter. Since they were only a few hours away rom resources and a quick repair the logical option was to turn back. Six hours later, Spirit was moored again at the Shelter Island Marina.

Mark worked that day on the engine; it was a simple matter of repairing a switch, but replacement parts would have to be ordered, and delivery would take weeks. There was nothing to do but wait aboard their boat. More news came; income that they had counted on during the circumnavigation slipped away when the proposed sale of a downtown rental property fell through. And worse: the hurricane season was fast approaching.

Mark, Karen, and their two children never made the circumnavigation. They did spend the summer cruising off the Channel Islands near Santa Barbara. They do still live on their boat. Possible crev positions on a 110-foot motor yacht bound for Fiji are in the offing, and while they consider this, they continue to ponder the great what-might-have-been.

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OUARTER NOTES



ROBERT PLIMPTON

Robert Plimpton is organist at First Presbyterian Church on Fourth Avenue, downtown, and since the departure of Jared Jacobsen he is also serving as interim Civic Organist for the City of San Diego. That means that he is filling in while the Parks and Recreation Department determines the procedures for finding a permanent replacement. All to our benefit, since this gives us the chance to hear a first-rate

The Spreckels Organ 1

instrument, with its fifty-three ranks and 3400 pipes, the creation of the Austin Organ Company of Hartford, Connecticut, and dating from 1915. I assumed it would be a 1915. I assumed it would be a soupy, romantic theater organ, capable of all sorts of gaudy, melodramatic effects, but no good at all for serious organ music. When Mr. Plimpton sat down at the four-manual console last Monday evening. however, and threw himself energetically into a program of masterpieces by J. S. Bach, what I seemed to be hearing was a classically voiced baroque organ, just perfect for this music. The notes seemed to have that little initial chuff

romantic organs. In addition to the wonderfully clear articulation, there was a modest but tasteful variety of tone color, quite unlike the gorgeous, fruity spectrum of timbres romantic organs are noted for. This was Bach on an instrument the composer

the introductions. What about the playing? Mr. Plimpton is a musician of powerful and exuberant temperament. He himself would have favors fast tempos, vitalized by a strong rhythmic momentum. He also likes dramatic contrasts, and with a true sense Or so I thought. When I went up after the seventy-five-minute concert to talk to Mr. Plimpton, the organist showed me what the of baroque theatricality he makes the grand moments very grand indeed. His choice of instrument was really like: exactly the grandiose program was bold — aside from the Schübler Chorales. antibaroque organ I had expected it to be. Mr. Plimpton from the Schübler Chorales, three "biggies" of the Bach literature: the Fantasy and Fugue in G Minor, the Toccata, Adagio, and Fugue in C, and the Passacaglia and Fugue ia C Minor. These were pieces which enabled him to display a had made it sound like a baroque organ by ignoring whole ranks of pipes so as to bring it down to a suitable size and by playing a discreet staccato to simulate classical voicing. This combination of the highest musical standards which enabled him to display a which enabled nim to display a plangent lyricism, a majestic power, and an extraordinary contrapuntal technique. The great Passacaglia and Fugue was particularly thrilling. The contrasts of registration in the successive variations were colorful without exer being with an ingenious adaptability to circumstances seems to be typical of the man. The Bach concert, the first in a series of Monday evening recitals, attracted a small but evidently colorful without ever being serious group of listeners to the Spreckels Organ Pavilion, and vulgar, and there was a nobility of proportions and a sense of dramatic expansion that resulted in an intense. in introducing each piece Mr Plimpton seemed to take good notice that he had an audience of organ-music lovers before him. He spoke fluently and ever-alive monumentality. At the end of the piece, the loyal audience gave this fine intelligently about the music, not condescending to his public but supplying information really useful for listening to musician a well-deserved standing ovation.

The Sunday afternoon concerts are at 2:00 p.m., and

throughout August there will be Monday evening recitals at 8:00 p.m. The program for Monday, August 20 is all and understanding the works

for example, his indication of the picturesque tone painting of the Schübler Chorales, I French, including major works

would suspect that his manner at the Sunday afternoon recitals at the pavilion, which include

lighter music and appeal to more casual listeners, would also be finely tuned to the backgrounds and interests of his audience. So much for the organ and

JOSEPH ARNHEIM

Joseph Arnheim, flautist of the Israel Philharmonic, gave a recital at the Jewish Community Center last week, accompanied by pianist Howard Cohen. There was a capacity audience in the small hall, a considerable number of whom had evidently never been to a concert of classical music before, since they insisted on applauding after each movement. Why were they there? One would not expect a flute concert, with works by Bach. Stutshewsky (who?), Poulenc, Chaminade. and Franck to have any great popular appeal, beyond true aficionados of the instrument Or have the charm and brilliance of James Galway created a whole new enthusiastic audience for this In any case, neither the

aficionados nor the new enthusiasts can have gotten much satisfaction out of Mr. Arnheim's concert. The combination of flute and piano is not an engaging one, for the tone of both instruments has a rather cool and inexpressive quality, each in its own way, and combining them is a bit like matching shades of gray. This was most disconcerting in the performance of Bach's Sonata in C. where what should have been a perky

will be devoted to American music: Barber, Ives, Gershwin Bingham, and Elmore. If you love good organ music, these are the concerts to go to.

and harpsichord (along with a



freary monochrome. Nor does much of a feeling for baroque style, though here (as elsewhere throughout the concert) he proved to be an accomplished technician, with great agility, and a clear and ound, if not particularly

demonstrated to good effect in the Three Pieces for Solo Flute by Joachim Stutshewsky, a Russian-Israeli composer who was born in 1891 and died only last year. These rhapsodic pieces in a kind of purified pseudo-oriental style did not seem of much musical interest, though perhaps they needed the harmonic underpinnings of an make their full effect. That

there seemed to be something missing is an indication that the Stutshewsky pieces did not succeed in creating an independent musical space, as is the case with the solo flute works of Bach and Varese, for

The rest of the program was devoted to French music; the Poulene Sonata, a Concertino by Cecile Chaminade, the flute-and-piano arrangement of César Franck's Violin Sonata. and (as an encore) Faure's
"Pavanne." Mr. Arnheim seemed very much at home in the French style, which is characterized by a graceful. limpid lyricism. The Chaminade Concertino was characterized by little else; it was well made, suave, and insipid. The Poulenc Sonata, in contrast, is a great work. filled

with the piquant inventiveness the poignance, and the elegance that make this omposer one of the lasting masters of twentieth-century music. Mr. Arnheim's evider sympathy for this piece was much impeded by the pianist' unfamiliarity with his part, as well as by Mr. Cohen's dry, percussive tone and rhythmic inflexibility. Things were even worse in the Franck, where the piano part is remarkably demanding.

and where most of the time th pianist found himself with commitment, but it takes a far more expressive flantist to make this arrangement seen anything but a pale effigy of customary in the baroque period to play violin lines on the flute (and vice versa), but modern violin music and violin playing are immensely different from what they were two and a half centuries ago. In fact, it is hard to think of any work less likely to go well with a flute than the Franck Sonata, with its surging romanticism and its exploitation of the modern violin's pulsating warmth. In the flute version, performed by this otherwise accomplished young musician, one hears the notes, but most of the emotional meaning of the music has evaporated. I would say that the only really satisfying item on this program was the encore — very cool, very simple, very touching, very French, and played with assurance and grace



SUMMER POPS

Wayland gave to last week's Pops concerts. Let's analyze that title. It is not big bands we that title. It is not big bands we were going to hear—the authentic big bands of Duke Ellington or Count Basic or Cab Calloway. We heard the real Calloway band only recently, at the Zao, and it had nothing to do with symphony or hearts. Bio land, can be orchestras. Big band sounds then — something that is not a big band but that makes sound as though it were. But were those the sounds we heard out on Hospitality Point? A big band — the name given to large jazz ensembles in the Thirties and Forties - consist basically of brass, a rhythm section, and a section of saxophones. What this Pops concert gave us was something like that, except with the string sections taking the place of the saxes. Now, if a bunch of violins sound like a consort of saxophones that's news to me

The symphonic strings inject a sound that is anything but appropriate to jazz. They also play in a manner that would make any jazz player throw up his hands in shock. The fiddles of the San Diego Pops are a fine group of musicians, but they don't have jazz rhythms or Mozart, which was advantageous neither to Mozart nor to Jelly Roll Morton. The orche tra's woodwinds were in the same state of fisorientation. To make what the orchestra was doing sound anything like a big band sound, conductor Wayland imported a bunch of real jazz solensts, who were terrific, but every time they stopped, there were those

The question I ask is "Why attempt to produce big band sounds with a symphony orchestra." Is there a notion that the music sounds better this way? If the audience wants to hear jazz, put a jazz band on stage. If the Pops features a symphony orchestra, let them play symphonic music. A mishmash like the one last week degrades everybody.

Ladmit Lam in the minority in raising these objections. I heard a waitress at the "VIP tables tell her customers that audience certainly seemed to love what was going on. But then, people also love fast foods, which — like last week's Pops concerts -



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Zinging Nun



JEFF SMITH

Christopher Durang is back in San Di-egol Well, sort of. Through this weekend the San Dieguido Hayhous es offering two potentially hilanous, one-ast farces by the author of Berood Therapy. The plays are cather of Berood Therapy. The plays are troversal venderin against his catoolic troversal venderin spirit plays and the plays are troversal venderin spirit plays and the plays are troversal venderin spirit plays and the plays are troversal vendering the troversal vendering the plays are troversal vendering the plays the plays are troversal vendering the plays are troversal vendering the troversal vendering the plays are wrights. Durang only saturizes the Big In-

namization of New Jersey, or Catholicism in Sister Mary. Unlike Kaufman's wry wit and generally warm overview, however, Durang also loves to amble gleefully into the core of human fear, making light of the dark, and ultimately dark of the light, in all dark, and ultimately dark of the light, in all of us. Often with a stiletto-sharp wit, the playwright assaults the things that have assaulted him. At the San Dieguito Playhouse, though, most of Durang's serrated edges have been blunted.

The Action's Nightmater, which opens the evening, takes place in the serambled mind of George Spelvin. He wakes into a

nightmare, the kind every actor must kno in vivid detail. George finds himself on

in a show about to begin. The befuildled man not only doesn't know his lines, he has no idea which play is being staged. has made no attempt to adjust the decibel levels of his cast to the size of the room. The actors belt out their lines as if they were performing in San Diego Jack Mur-phy Stadium during a Charger game— and most of the play's subtleties get swal-Things, needless to say, fall apart. The play, which appears to be Noel Coward's Private Lives, soon metamorphoses into Hamlet, then into a hybrid of Samuel lowed by the shouting.

The production also lacks the sharpness Beckett's works (Godot showed up, one Beckett's works (Godot showed up, one character says, and was an "waful bore"), and finally into the beheading scene from A Mun for All Seasons. To complicate matters further, George must perform with the acting greats of yesteryear: with Sarah Siddons, Ellen Terry, and Henry Irving, none of whom cared to share the spotlight

none of whom cared to share the spotlight with anyone, let alone an udd prome to steal scenes with his ineptitude. Durang surrounds this maybem with the usual horrors of the theater. The music is too loud, people take distracting photographs, and the lighting cues are oblivious to precision. Submerged beneath George's catastrophic odyssey through world drama is

every actor's dream—to perform the clas-sics with the immortals of the stage. But George, a humble accountant, has only a limited knowledge of the theater, and ap-

parently no knowledge of the thespian superstars whose anger he arouses ordailingly. It is as if he has intercepted someone clse's fantasy by mistake. And in his hands

it becomes a surrealistic sleenwalk across the stage with Nightmare and Her Nine-fold. The result is a brief one-act, both

terrifically funny, on the surface, and increasingly pathetic. If George's problems with his make-believe identities are any indication, and the play suggests they are, then he may have been miscast in his liferoles as well.

Although it cortains a fine performance by Martin Katz as George, the San Dieguito Playhouse's staging of *The Ac-*tor's Nightmare is an overly broad muddle

of rough spots, faulty timing, and puzzling choices. It is also far too loud. For its

summer season, the company is using the ground-floor sanctuary of the Old Cardiff Church. The space is a small, fifty-seat affair, and yet director Alan Craig DiBona

The production also lacks the sharpness necessary to make the play zing. In this as in all of his works, Durang treads a thin line between facer and tragedy. His aim, which few of his plays reach successfully, is a vanishing point where laughter and tears intertwine. Durang wants a laughter of recognition, in which the audience perceives its commonality with a character, not a laughter of audience waperiority over the buffoons that parade on stage. The San Dieguito production, however, overembeguito production, however, overem-Dieguito production, however, overem-phasizes the play's farcical elements at the expense of its more somber impulses, thus converting Durang's crafted effects into intentionally muddied moments (the light-ing cues are way off; character reactions are immense double takes). This loaded emphasis dulls the essential spontaneity of the piece and makes the bad dream merely a joke for our entertainment. The emphasis also misses one of the central points of the script. For Durang, and for poor George. nightmares are always exact.

nightmares are always exact.

In The Actor's Nightmare, Durang explores the effects of a bizarre situation without ever naming its cause. In Stater Mary Ignatius Explains It All for You. the playwright presents both the cause, a seemingly good-natured nun, and the effects she has had no fromer member, of her flock. Durang has been accused, in this play, of lambasting the Catholic church. And several broadsides in theological flower of the flock in the control of the control of the control of the flow that the control of the flow the control of the flow to take abundant liberties with its tenets—like Sister Mary, Overthe years, she has developed a prodund hanck years, she has developed a profound knack for warping received dogma and tailoring it to jibe with her personal views. In this sense — which constitutes an ongoing subtext in the play — the good sister has committed as many sins as she censures in the lives of others.

The only difference, we learn early on is that she has the pulpit. The play begins as a catechism. Sister Mary addresses the audience directly and relates the fundamentals of the faith. She exudes goodness, so much so that when she describes hell's unspeakable torments ("which we shall nonetheless speak of later"), we almost nonetheless speak of later"), we almost fail to hear the grace note of inner relish that accompanies her every mention of eternal suffering. Her patient voice, conditioned by rote recitations, almost fulls us as well into overlooking her plans for Thomas, the seven-year-old neophyte who aids her with the lecture. According to Sister Mary. Thomas "unfortunately will lose his soprano voice in a few years and will receive facial hair and psychological difficulties in its place." The sister has a solution for the boy, though, and Thomas beams at the thought of keeping his lovely voice forever. Sister Mary has yet to add the word castrati to his vocabulary

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As long as Sister Mary and Thomas are together on stage, the San Dieguito pro-duction plays pretty we'll. Patricia DiMeo could be a touch more lethal as Sister Mary, but she does have enough of the character realized to give it credibility. In particular DiMeo speaks with the inherent charm and assurance of a true believer. And she allows her often brutal observations, spoken in saintly tonalities, to jar us with the difference between the sounds and the sense. At one point the good sister reads questions from the audience on note cards. DiMeo's finest moment cemes when someone has asked the Big Ques-tion: why an all-powerful deity could allow evil in the world. DiMeo reads the card as if it were a crank call and quickly flips it to the back of the pile. In this small instance, DiMeo shows us eloquently that Sister Mary controls the show, and no gate-crashing interloper is going to spoil her surface calm with the burning question of theodicy. Just before she reads the next question, Sister Mary smiles polite knives

The highlight of the San Dieguito production is young Ethan Mill, who would be hard to improve upon as the seven-year-old Thomas. Mill has the kind of genuine innocence few trained actors could approximate. His Thomas has the good graces of the sister, and he knows it. He exists in a theological King's X, free from worldly taint. Naturally smug Mill recites doctrine with a funny, and frighten-ing, dogmatic elitism that proudly proclaims he is headed for an eternity in heaven, all expenses paid — and you defi-nitely are not. Mill also shows us deftly that while he has memorized his cate-chism, as well as having mastered his mentor's authorative tone and attitudes Thomas has nary a clue as to what all this

DiMeo and Mill complement each other well. Thomas is an extension of the sister — and an indication that her tyrannical reign will continue. The rest of the production, however, is dismal. In Sister Mary. as in The Actor's Nightmare, when more

loses definition and derails into stiff movements, confused motivations, and movements, confused motivations, and generally lethargic action. Toward the end of the play, Durang has four former disci-ples, from the class of '59, return to tell Sister Mary how she has wrecked their lives. And yet David Flint, Part Moore, and Martin Karz, all capable actors, are unable to do anothing with wher should be unable to do anything with what should be a highly charged scene. The production falls flat, and its apparently saving graces, the performances of DiMeo and Mill, can-

The plays of Christopher Durang have been long overdue in San Diego. The San Diego Repertory Theatre's delightful production of Beyond Therapy was a great better play, being staged in the area made it seem as if the prayers of Durang fans, for more of his shows produced locally, had been answered. Not so — by a long shot. But then again, as Sister Mary herself says, the Lord always answers our prayers

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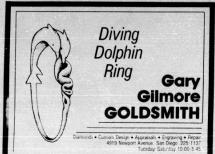
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I Know Borscht



My definition of a surprise is the jux-taposition of unrelated and disparate ele-ments: being given a flawlessly cut diamond in an old Cracker Jack box:

stumbling upon a first edition in a porn book shop — and finding a beautifully designed and landscaped Japanese oasis in an office complex. As you enter this com-

an office complex. As you enter this com-plex, called in 8an Diego Feeth Center, the first thing you encounter is a huge metal sculpture thrust directly toward the sky. It's panied red, dotted with tiny light bulbs and, complete with metal bow, it looks like a gift for phallic worshippers. The buildings at the San Diego Tech Center (in Sorrento Valley, reached by Mira Mess Boulevard of 1805) seem to be

layered with glass and steel, as if someone had designed an oblong glass cake and rounded off all the edges. The parking lot

is full of dashing imports or recent Amer-ican models. After noting the sculpture and the buildings themselves, you half ex-

ELEANOR WIDMER

The Restaurant: Kinayama The Location: 9675 Scranton Road, Sor-rento Valley (457-1444) Type of Food: Japanese (sushi) and

Price Range: Most expensive dish 83-25
Hours: Closed Saturday and Sundayopen Monday through Feiday,
7:00 a.m. to 3:30 p.m.

The Restaurant: S. & E. Azaraev/Beny's

cie Location: 3875 Clairemont Drive, Clairemont (488-7121) Type of Food: Russian specialties, pizza Price Range: Entrées \$4.95 to \$5.95. Hours: Closed Sunday; open Monday through Saturday, 11:00 a.m. to 10:00 p.m.

pect a dining room that is all stainless steel and Lucite, where you punch out your orders on a sophisticated computer. Surprise! The restaurant is called Kita-yama, and in addition to an Americantyle cafeteria, it has a sushi bar, a tatami

style cateteria, it has a sustri bar, a trainii room, a main dining room that overlooks a lily pond and a bridge, and an outdoor eating terrace that faces more of this lovely Japanese landscape. Designed originally as a restaurant to serve San Diego Tech Center employees, it is now open to the public. I recommend Kitayama on two ounts: for its wonderful sushi bar and for its American-style menu where the most expensive item, a hot entrée of fish, chicken, or beet, costs \$3.25, and comes with rolls and two vegetables. Vegetarian dishes, such as eggplant Parmesan or fet-tucini Alfredo are only \$2.25. Moreover, I was impressed with the low cost of items at was impressed with the focus of the char-the snack bar; a hard-boiled egg for twenty-five cents and fresh fruit for fifty-five cents. I had a really good salad at the salad bar for only one dollar. Everything looked better than the usual cafeteria food. and for people on a budget who want un-usual surroundings. Kitayama is a good place to remember. Although continental breakfasts are served from 7:00 a.m. to 10:00 a.m., the cafeteria is open from 11:00 a.m. to 2:00 p.m., Monday through Friday only.

Actually I went to Kitayama to try the sushi bar; it occupies one wall of the main diaing room, and it was terrific. The sushi chef used to work for Yae Japanese restaurant in Rancho Bernardo and it's evident rant in Rancho Bernardo and it's evident that he's accustomed to grand surround-ings and eloquent cultinary performances. Although the bar is very long and full of demanding customers, the chef takes note of every one of the diners. When he saw that I was not eating the seawed that was part of a beautifully shaped albacore and mushroom, cormognia, he said. "You mushroom cornucopia, he said, "You don't like seaweed? I could have made it

don't like seaweed? I could nave made it with cucumbers." I was impressed by his attentiveness as well as his artistry. All orders of sushi are accompanied by a small salad containing baby shrimp, hot lea, and, of course, mounds of fresh ginger

and wasabi paste. My friend, who doesn't eat fish or seafood, had two orders of veg-tearian sushi; I had one order of absolutely fresh salmon and the tuna cornucopia. The bill for both of us, with tax, was \$10.60 — few individual orders are costlier than \$2.50.

The to also a lovely tatami room, where a special lunch will be prepared for you, but you must phone twenty-four hours in advance to reserve the room (457-1444). For as little as \$3.95, the tatami room offers sushi, plus teriyaki chicken, and a side dish. Or you may negotiate for a menu of your choice. When you re done cating, you may walk around outside near the pend to facewell to healths fast seems to be piecing the sky. phallus that seems to be piercing the sky

It's best to try the sushi bar either as soon as it opens at 11:00 a.m. or later in the afternoon, when the noonday rush is over. Too bad Kitayama is not open at night, but at least we are fortunate to have the sushi bar available weekdays until 3:30 in the

At the other end of the spectrum is a small diner-type restaurant that is now called S. and E. Azaraev but will soon be known as Beny's Pizza and European Food
— that's Beny's with one n. (The menu
carries both names.)
Now, lest you think that this is your

dream of a fine Russian restaurant come the most basic and simple versions of Rus-sian cuisine. The half-dozen entreées instan custine. The hair-dozen entreecs in-clude hoiagasht, chicken Kiev, pilimeni, stuffed cabbage, and chicken cutlet — all of these are \$4.95 except the chicken Kiev which is a dollar more. Entrées are served with a Greek-style salad, very good homemade bread, and rice.

The two best dishes in the house are the

stuffed cabbage and the chicken Kiev, al-though the latter, a rolled breast prepared in batter, was very dry the night I

sampled it.

Some of the other dishes need explanation. *Hoiagusht* consists of a great deal of

shredded, boiled chicken which is then covered with scrambled eggs. It's very fill-ing but quite tedious — you tire of it in a hurry because it has so little flavor. Pilimeni are known to some of us under different guises: the Chinese call them won tons the Japanese, groza; the Jews, kreplach. Sometimes referred to as stuffed turn-overs, they may be boiled or fried — frying tends to make them appear less doughy. The boiled *pilimeni* at S. and E./ Beny's are very doughy indeed and would

with carrots (\$1.50). It's tasty enough but

isn't really borscht as I know it.

To be absolutely honest, I soon discounted the so-called nationality of the counted the so-called nationality of the food, because it was like nothing I grew up with or often prepare in my own kitchen. But here's the way to judge S. and E.: forget the Russian aspect. The food is cheap, it's filling, it's fresh. The piroshki (deep fried dumplings with a doughnut-like dough) are good for a dollar apiece; you can orter, piroshki and soun, and Ben's are very doughy indeed and would benefit from a few turns in the frying pan for crispness.

A borscht is served here which resembles none I have ever had, and may be classified as a vegetarian cabbage soup tright of the control of the contr

it's part of the Garfield Shopping Center, at Balboa Avenue and Clairemont Drive, the restaurant is located on Clairemont Drive and the signs painted on the walls proclaim pizza (which I have yet to try). The sur-roundings are minimalist — a few tables and some overhead lights. The family that operates S. and E./Beny's tries hard to

please and the portions are generous.

Speaking of generosity, I was astounded to discover that the new McSnack's (McDonald's take-out food) at 1237 Pros-pect Street in La Jolla (456-1206) was of-fering a mountain of soft ice cream (two flavors entwined) for only thirty-five cents. Since Ladore soft ice cream and the

price was perfect. I bought a cone and was tooling past Alfonso's Mexican restaurant when I was hailed by two of my friends, who were seated in Alfonso's patio that faces the street. Having just finished lunch, they were waiting for their change I walked inside and sat down at their table still licking my soft ice cream. I had been there only a few minutes — my friends' change soon arrived — when the waitress came over and said, "My boss wants you to leave. We don't want anyone coming it here with food from McDonald's." The three of us rose as one and hastened out. This is the first time I've ever been asked to leave a restaurant and for a reason as spuri ous as an ice cream cone

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Out of Character



IONATHAN SAVILLE

Neil Simon began his career as America's most successful playwright in 1961, with Come Blow Your Horn. That play was about a tightly knit Jewish family, with an authoritarian father, a guilt-inducing mother, an older son trying to make his way in the father's business and at the same time leading an active and varied love life, and his younger brother. who wants to become a writer. All the Simon traits appeared already full blown, above all his habit of presenting powerful and painful intimate family relationships and turning them relentlessly into one-line agas. None of the characters was ever al-lowed to assume full human reality, they were treated as laugh machines, with no life other than a mechanical repetition of the basic traits associated with each sereotype. The gags themselves were clever, and the series of them, like a machine gun

rat-tat-tat, invariably roused in the audience a corresponding series of pleasurable yelps. But the laughter came from the sur-face of the mind, rather than from the heart; it was the laughter we accord to wit. not that warm, deep laughter in which, in a brief, involuntary convulsion of body and spirit, we open ourselves to a knowledge of how wonderfully absurd human beings can be. All the characters and all the jokes of Come Blow Your Horn, rolled up to-gether, would not fill up a hundredth part of John Falstaff's paunch or Charlie Chap-Such was Nei' Simon in his beginnings

and having discovered a good way to make money, he has gone on doing the same thing for over two decades, turning out a new play virtually every year, each one of them stamped with the same adoptness at creating funny situations and the same emotional superficiality. Yet within the emotional superficiality. Yet within the glib entertainer, all these years, a play-wright of nobler aspirations has been struggling to break his way out. Hints here and there have suggested that Simon knew what suffering was, that he understood how love, marriage, and family brought with them joy and pain in equal measure. But whenever this necessing came too But whenever this perception came too dangerously near the surface, he battered it down with a gag, as though if he allowed it to emerge unadorned and unprotected, neither he nor his audience could bear it. But however suppressed, an authentic truth remained alive inside him, and it had its origin in the same events and circumstances of his youth that had given rise — through a glass, very darkly — to Come Blow Your Horn. Neil Simon has come much closer to

that truth in his latest play, Brighton Beach Memoirs, currently at the Fox Theatre in a touring production sponsored by the Playgoer Series. The gags are still there, but their density is much diminished, leavbut their density is much diminished, leav-ing room for some human blood to flow, and even the gags themselves often have a deep humor, springing from character, situation, and felt emotion, rather than from mere witty play of language. The family of Come Blow Your Horn, a few

years earlier (the boys are younger), reap-pears in a convincing milieu, and with a good measure of realistic characterization. The place is Brighton Beach, the year is 1937, the Depression is still on, and a terri-ble war in Europe is in the offing. Life is conditioned by history, the play tells us, in exemplary realistic fashion, and the details of this realism are so familiar, so natural, so well chosen, that the playwright makes the era and its experiences come fully alive (How different this is from Robert Coe's lamentable War Babies at the La Jolla Playhouse, where the playwright seems to have done immense research into the linguistic cliches of 1945 and stuck hundreds of them into the dialogue, in a fruitless attempt to give his characters and their environment a factitious plausibility.)

their environment a factitious plausibility.)
The relationships, too, are much more out in the open than they have been in Simon's previous plays. Here is a family held together by love and guilt, with intense attachments and feelings. Tendeness between parents and children, jealousy between siblings, admiration, more, denedence generosity — these anger, dependence, generosity — these are given full value, and there are lengthy scenes (loving father and errant son, weak mother and neglected daughter) in which mother and neglected diagnets in which there is not a gag in sight, until the emo-tional point has been thoroughly made and a bit of humor can be brought in to lighten the atmosphere (but not to dissipate the emotional truth). Even when the scene is predominantly comic. as when fifteen-year-old Eugene is quizzing his elder brother Stanley about girls and sex, the humor is framed within an emotional rela numor is framed within an emotional rela-tionship that has far more dramatic effect than any of the funny lines: Eugene's ideal-izing adoration of Stanley, Stanley's ten-

izing adoration of Stanley, Stanley's ten-der protectiveness toward his younger brother.

Though love and guilt are the binding forces of the Jerome family, the guilt is treated hummorusly (as a tie of Jewish con-versation, which no one takes too seri-ously) and it is the love that really counts. These memoirs, narrated by young Eugene in the words of a much older man remem-

cately satirical, but profoundly affectionate, for what is being evoked for us in this play is basically the power of natural goodness to overcome external adversity and the inevitable ambivalence of familial and the inevitable ambivalence of familial relationships. Eugene's family are people who, though passion and foolishness may lead them to a mistake now and then, know intuitively how decent human beings cought to behave. "There is nothing you could do," says father to son, "that I wouldn't be able to forgive" and when the overcrowded and financially desperate and the control of a bunch of their relatives from Poland, refugees getting out before Hitler gets in, there is not an instant's haking on a wown's bant, as they at one set to solan mounc's bant, as they at one set to solan mounc's bant, as they at one set to solan one of the poland. anyone's part, as they at once start to plan where to put the beds for the new arrivals. It would be mean-spirited to call *Brighton* Beach Memoirs a tear-jerker, as though the playwright, having spent his career cal-culating laughs, were now manufacturing devices to make the audience weep. The

situations that evoke these tears struck me not as mechanisms but as sincere attempts to see life as it is. If there are many moments when the audience's eyes become moist, that is because the spectacle of love, generosity, forgiveness, and essential human goodness makes us cry with happi numan goodness makes us cry with happi-ness, as at some freasured and unexpected gift. And if the characters and their out-bursts of goodness, however rooted in the playwright's real past, carry with them the unmistakable flavor of the sentimental unmistakable flavor of the sentimental Yiddish stage, we can be glad that Neil Simon has at last found a theatrical tradi-tion that suits his higher talents and that enables him to give his experience of life an appropriate and effective arnsite form. It would be hard to praise the current production too much. Director Gene Saks rooms his his contraction of the product of the production too much.

moves his cast about the exquisitely idiomatic set of David Mitchell with a flawless sense of the play's mixture of sentimentality, humor, realism and seriousness. The cast itself shows us American

realistic acting at the very top of its form, with bravura performances by Jonathan Silverman and Mark Nelson as the Silverman and Mark Nelson as the brothers, Charles Cioffi and Joan Copeland as their parents, and Barbara Caruso, Wendy Gazelle, and Erin Leigh Peck as the mother's sister and her two daughters.

At certain times — as for example in the scene between Mr. Cioffi and Mr. Nelson when Stanley, having run away from home, returns ashamed and repentant to nome, returns ashamed and repentant to find nothing but understanding and love from his father — the acting is so real, so touching, so beautiful, that one feels like leaping up and applauding (and one might do so, if one were not blinded with tears). As for Mr. Silverman, as the younger brother whose memoirs these are, here is a young actor of immense talent, with charm, humor, and a capacity for mes-merizing the audience's attention that many of his elders in the profession might

The character of Eugene, so perkily pro-

jected by Mr. Silverman, is an interesting one. The world portrayed by his memories is ful! of deep sentiment, but he himself (except for one wonderful moment of weeping when his beloved brother is about to run away) is chiefly a comic character. He is a master of the quip; his reaction to almost all situations, however dire, is to deliver a clever, wry line that makes the audience laugh. The great majority of the one-line gags in *Brighton Beach Memoirs* belong to him, leaving the other characters free to be people rather than entertainers Eugene wants to be a writer, and we know that he will be one. He will be Neil Simon. hiding his sentiment under jokes, the Neil Simon of Come Blow Your Horn and its numerous successors. The Neil Simon who can see his young self in this cleareyed way, and can transcend that self's artistic and emotional limitations by placing him in an environment of real people living real lives in real history, has turned at last into a real playwright.



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Willing

JOHN D'AGOSTINO

It is late last Monday night, and the Sixties band, Spirit, has just performed their first concert as a unit in nearly nine years. After a shaky start, the veteran band had played well, treating the near-capacity crowd at the Rodeo in La Jolla to a mixture of old and new material and obviously enjoying themselves in the process. All of which should have made for a celebratory scene backstage. Instead, the mood in the dressing room after the show is subdued. There are, of course, smiles, jokes, congratulatory handshakes, and it's-great-tosee-you-again hugs from former as-

sociates. Present, too, is the predictable squad of inebriates who take turns trying in vain to jog one or another musician's memory of a shared cup of coffee in 1973 or a night of intoxicated dancing with a friend of a friend in a Colorado saloon in the late Sixties. But the revelry never shifts out of first gear. Orange juce seems to be the drink of preference; there are no drugs in sight, and no one is looking for them, and the primary concern among the mem-bers of Spirit is to ensure that their instru-

ments are properly packed by roadies who are still learning their duties.

Any optimism that Spirit may feel on opening night of their first road tour in fourteen years is not only guarded but

sociates. Present, too, is the predictable locked away under heavy security, with experience, reality, and pragmatism stationed like invisible Dobermans to dis-courage well-intentioned auguries of success or great expectations. As the wellwishers slowly peel away, drummer Ed Cassidy offers a comment that seems to capture the prevailing sentiment among the band's five musicians. "All I want,"

he says, "is to have a hit album before I receive my first Social Security check."

Coming from any other rock and roll drummer, the remark would have been an example of cheeky good humor, but in this case it is uttered with only a half smile. Cassidy is sixty-one years old.

Like practically everything else about

Spirit, the story of how a bald-pated Spirit, the story of now a band-pacea. Roosevelt-era jazz musician came to drum for a late-Sixties rock band defies even the trace amounts of logic to be found in the music industry. Cassidy talks with great relish about Spirit's formation and early days, and one senses in listening to the story that Cassidy sees in it a syllogistic progression that explains the group's ini-tial success, subsequent disbanding, and eventual reunion. His patient, grand-fatherly mien belies his appearance and reputation— he always wears all-black and has in the past matter-of-factly re-ferred to himself as a "wizard"— and as he speaks an overhead light reflects on the facets of a cut-crystal pendant hanging from Cassidy's neck. The first surprise twist in the tale comes carly, as Cassidy recounts how it was he who formed Spirit,

a fact not widely known.
"I'd been a jazz drummer as far back as
I can remember." he says: "back to the
late Thirties. And I sort of hit my stride in the Fifties when I worked with people like [Gerry] Mulligan. [Thelonius] Monk. Art Pepper. Cannonball [Adderley]. But I eventually burned out on jazz. There was just so much hypocrisy, man, so much prejudice and politics and BS. I had gotten real tired of that whole scene, you know, where if you were a drummer you were told, in effect. You do this - I'm the told, in criect, for do ins 1 in the tenor [sax] man, I'm the star, and you just sit there and do what you're told. So by 1963. I was looking for something different."

Cassidy momentarily interrupts his narabout the perils of cigarettes to a smoke-shrouded cavesdropper. "Anyway," he continues, "in 1965 I had a chance to go to Europe with a jazz band, and I was tempted Ito gol because Europeans were sur ted Ito go] because Europeans were sup-posedly caryabout jazz and all that. Hul I turned down the gig and put it out that I was interested in doing something new. A friend of mine suggested that I get in touch with these young eats in Venice [Califor-nia] who needed a drummer. I ended up-joining that band, which was called the Rising Sons and had all these unknowns













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with great chops. Ry Cooder was on Locke formed a new band, Spirits Rebel-lious. In early 1967, Ferguson and Andes guitar. Taj Mahal played guitar and sang We did a lot of blues standards and really obscure Delta blues things. It was a came back aboard and the group shortened . It was a its name to Spirit. hot band, but when we went for a frecording | deal, we ran into the usual busines

stuff, you know, 'You guys are great but here's what we think you should do to

make your music commercial.' We even

when I decided to form my own band."

About that same time, Cassidy met and

married a woman whose thirteen-year-old

son, Randy California, played guitar in a band with two friends, vocalist Jay Fergu-son and bassist Mark Andes. "They were

kind of raw," recalls Cassidy, "but I thought they Fad some good ideas, and I figured I could give them some guidance

and some experienced drummine. Al

though it did take me a while to get that straight rock beat down." The band, the Red Roosters, broke up shortly thereafter.

and Cassidy and California went to New

York to do recording sessions and to sit in with a number of groups. Ferguson and

Andes, meanwhile, played in various L.A. groups. When Cassidy and California re-turned to L.A. in late 1966, Cassidy placed

a call to jazz pianist John Locke, a direct descendant of the British philosopher of the same name. Cassidy, California, and

"Once John [Locke] joined," says Cas-sidy, "everything fell into place. At that point I was mainly interested in having a band in which each musician could contribute his own style and musical personality and not feel restricted by the others. I wanted a band that could do it all, and John's addition gave us a different thing altogether."

The band woodshedded in a house in

The band woodshedded in a house in Topanga Caryon, a Petri dish of alterna-tive hiving wedged between the Malibu and Hodiywood hills. Although Locke's jazz-based keyboard playing opened up Sprit is sound, giving more fluidity and effec-tively fusing together the musicians' dis-parate influence, it was vosatile Ferguson who unitally supplied most of the hand's critical motivated. One of the consense for a original material. One of Ferguson's first contributions was a song called "Topanga Windows" that reflected Spirit's new col-Windows that reflected april is new col-lective perspective ("Watching the world through our Topanga windows."). As the players adjusted to each other smusi-cal predilections, the elements of folk, country, blues, Eastern, rock, experimen-tal, and jazz forms that initially had stood in sharp relief against each other coalesced

into a distinctive sound that enabled Spirit to pull away stylistically not only from to pull away stylistically not only from their L.A. counterparts but also from most of the bands then popular with record buyers. Record producer Lou Adler, who previously had discovered the Mamas and the Papas, recognized that difference when he first heard Spirit in 1967. Adler sub-sequently signed the band to his fleughing Ode Records fabel.

Spirit's eponymously titled debut al-bum, released in 1968, was one of those maiden efforts that marks a band for all time as being "different" Spirit, which I still contend is the band's best recorded effort, was that rock and roll rarity—an album so far removed from the mainstream, so underivative in concept and stream, so undervante in concept and execution, as to render comparisons not only irrelevant but virtually impossible. Spirit's divergence from the norm began with its songs. 'Fresh-Garbage example, blurred the lines between Latin example, burred the times between Latin, rock, and jazz while probing a subject that has inspired precious few lyricists ("Look beneath your lips a moment/see those things you didn't quite consume/look once again for your fresh garbage . ''). Other tunes on the album included "Uncle Jack," which was distinguished by British-psychedelic-pop overtones that seemed misplaced on the album; the dirge-

like "Mechanical World"; the comely neoclassical "Taurus," an instrumenta featuring acoustic guitar, harpsichord, and an understated string arrangement, the curry-flavored "Girl in Your Eye," a mildly mystical, gently paced tune in which a sitar doubled the vocal melody "Straight Arrow," a song that galloped along with a country-rock feel until dissolving into an improvised free-for-all; and five other songs cut from a rather bent fabric. Somewhat bizarre themes, haunt-ing melodies, often inscrutable lyrics, and out-of-sync arrangements into which im provisational breaks would be inserted al-most parenthetically made Spirit a critical favorite and attracted a modest following of fans who delighted in the band's curio

of rans who deep repeated the reads a curs-shop approach to muse.

But if the band's songs were atypical,
so, too, were the individual contributions
of its musicians. On Spirit California in
troduced a technique in which he would
record a guitar line and then overdub as
some as two or these between time. many as two or three harmonizing lin above it, a layering technique that would eventually become commonplace but sounded revelatory in 1968. Cassidy played drums in a reserved manner that seemed neither rock- nor jazz-derived, but instead had the characteristics of incidenta



percussion. Locke's electric piano work provided a subtle if presumably unthinka-ble foil for California's thick. Jimi Hendrix-like guitar tone. Ferguson's sing-ing lacked the commanding presence expected of most lead vocalists, yet some-how managed to evoke the irony and veiled mystery in the group's music. It was an appealing marriage of unworkable

"We were really different from each other, both musically and as people," ad-mits Cassidy. "But that's what I'd wanted I think that shose differences made the

members of Spirit something else: incompatible. Although the band continued to release critically acclaimed albums and managed one hit single in late 1968 (California's "I Got a Line on You"), tensions between Spirit and the notoriously difficult Adler resulted in the band's switch to the Epic Records label in 1970. Spirit's only album for Epic, The Twelve Dreams of Dr. Sardonicus, yielded a very popular song, "Nature's Way," but by that popular song. Nature's way, but by that time intragroup squabbling had reached a point where a breakup was inevitable. Fer-guson, California, and Andes left the band guson, Cantoma, and shote set the came in 1971, to be replaced by members of the Stachely Brothers. Thereafter a number of patchwork versions of the band, teaturing for brief periods original members in a variety of combinations, released albums

under the Spirit banner to little critical or public notice. A temporary reunion of the five originals in 1976 coincided with the news that six years after its release (and the band's first dissolution). Twelve Dreams had become the only Spirit album to be certified gold for selling more than 500,000 copies. But the short-lived reconciliation ended abruptly after a re-union concert at the Santa Monica Civic Auditorium, at which Andes invited Neil Young to join the band for its encore, a Spirit-ed rendition of Bob Dylan's "Like a Rolling Stone." The temperamental California, it developed, considered Young's presence an intrusion, and pushed the superstar away, prompting a mild al-tercation. It wasn't long before Spirit's members again headed into five different

directions.

Although specifics prove difficult to come by, in talking with the five musicians two possible explanations emerge for the most recent attempt at a reunion. For one thing, the five shared a desire to bring their earlier material to a new audience too young to remember the first goa-around. But the real breakthough came with a casing of interhenement of the first possible to the control of the co occurred a few years ago. Last year Spirit entered the Charlie Chaplin Sound Stage at A&M Records' Hollywood studios to re-cord their cometack album, Spirit of '84. The album was recorded live, with few

overdubs, and features seven slightly rearranged Spirit classics and three new tunes that proffer a leaner hard-rock style than previous works.

previous works.

Although Spirit has signed a five-album deal with Mercury Records, and despite the sort of crowd response Monday night that would encourage most musicians, the group's future seems uncertain for several reasons. To begin with, bassis Andes' commitment to the more successful nock band. Heart and materials (cliffornia's). band, Heart, and guitarist California's unpredictable nature promise scheduling problems at some point. "Randy seems to drift in and out of things," muses Cassidy. who is now divorced from California's mother. "He has his own album coming out pretty soon in Europe, and it's hard to say how that will affect the band."

The enigmatic California, who prior to the concert had spent nearly a half hour lying on the floor of the dressing room staring at the ceiling while roadies, musicians, and assistants rushed about, is no cians, and assistants rushed about, is no more communicative after the show. As he quietly supervises the packing of his prized guitars. I ask him about his solo album. "Will the music on your own album differ from Sairle musical".

from Spirit music?"
"Yeah," he replies. Scribbling furiously into my notepad to keep pace with the verbose California, I ask him how the

music will be different.
"It's just different," he answers after Determined to pierce the guitarist's legendary protective shield. I resort to a potentially bothersome technical observation. "Were you aware that the keyboards and your guitars were tuned about a

quarter-tone apan tonight?"
"Really?" he blurts, turning to face his inquisitor for the first time. I nod. and California wheels from the room in search of keyboardist Locke, who enters a few minutes later bearing the expression of a kid just returning from the principal's

I wouldn't see California for another hour, at which time I catch a glimpse of him slouched in the back seat of a car, staring out the window at the shadows bor-dering the FI Torito restaurant. As I stand nearby watching, I am joined by Andes, who next to Cassidy is the most outgoing member of Spirit.

"Well, are you getting a story?" queries

"Hell, are you getting a story" queries
Andes, grinning impishly.
"I dunno." I reply. "This isn't exactly
Up and Down with the Rolling Stones."
Cassidy approaches, chuckling to himself. "I just had a woman ask me to say something profound," he explains. "All I could think of was, 'Well, rock and roll is could think of was, 'Well, rock and roll is no longer a kid's game, but that didn't satisfy her. So finally I said, 'How about this It's really great to be back on the road with these guys after fourteen years.' That seemed to do the trick.'
"Yeah," adds Andes, who by now is also fixed on the near-catatonic California.
"Equiton wors."

"Fourteen years."



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etters

I have seen him spend twenty initiates the his first kit, and then spend another five minutes drawing a picture on the butcher speny wrap. When I tell him that he just lost money on the sale if he considers the time he spent with the boy, he just smiles and says. "That's all right, he 's a good kid,' and it makes him

happy." Howard A. Zlotnick

Neal. Jim & The Lads

Just a short note of thanks for the fine article, "Model Man" in the Reader This can in no way repay you for such a fine and sensitive article. Note in the sensitive article was to Position and Mathews for inspecial handling of the young people he so graciously interviewed, and to Jime Coft, the photographer, who much the photo session a fun thing in his yepical treatment of the young special treatment of the young lads. Thanks again for such a

Absurdities With Charlie

WILT CHAPILE
Don't exactly know why I'm
writing this. Guess I just wanted to
say how much l'enjoyed reading.
Steve Sorensen's article about
Devil's Peak in the August 2
Reader. Although I backpack
occasionally, I'm not a mountain
climber. Still, what Sorensen
wrote about seemed very familiar
to me. In fact, I almost felt like he

was writing about me—like I was climbing the mountain. Crazy, I know, but the mountain can be thought of as a metaphor, and once you accept that metaphor to attain some difficult or high personal goal, then the whole story fits very nicely as a universal struggle Sometimes when I'm very

preoccupied with solving a problem. I find myself working or something that I suddenly reali something that I studdenly realize isn't even pertinent to the eventual solution. I had to laugh about Sorensen wondering if sheep get lost. It probably seemed an important thing to figure out at the time. The irony is that sometimes those nonsense questions are right

questions really lead to a breakthrough. Okay, enough. was disappointed that the article ended and I looked at the advertisements and laughed at the Charlie Lisherness La Jolla

To Know About Sect

identity of an international brotherhood, Subud, made

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TENNIS RACKETS

etters

mention of in a naticle soin published August 2 entitled "On Becoming a Mislim". Some confusion may have resulted in associating Subud with the Muslim religion. Subad is not a sect damy religion, but rather its members represent many different religions and worship God together in harmony. Subud is a spiritual movement which becam in novement which began in Indonesia about fifty years ago. It religion, race, or nationality

experience and is not itself a telegron or teaching. In Subud there is no teacher other than God. It is a path of action is one of purification and inner growth. All that can be said is that each person receives what it truly right and necessary for his or

truly right and necessary for his or her own development. Some books have now been available. There is a Subud group in San Diego. Lusana Troell. Subud San Diego.

While Colorful

However, I was not aware that the information given would be exemplified almost exclusively by my own experience, and wish to point out that nothing I said has the

induce or reality of these two areas de-speriments on the organizations providing them.

On the other hand, I wish to congruidate your staff for the congruidate your staff for the proportion, and the feeling of uncertry on their part. I hope that your readers can hereful from the information you have made variable to them, A.J. S. Haldane, and only queerer thou we suppose, for the proposed of th official sanction of the organizations of Subud or of the Islamic Society of San Diego. My own experience, while colorful, was not particularly representative of the conversion priscess from Christianity to Islam, or of the purification process which occurs Golden Hill

Nightclub Acts

This letter is nonmenter the heavest stoy. "Come Baak When Vaste When "He Dank Reneger Waste When "He Dank Reneger and together, rateresting, and factual Lwa employed by a Mossion Valley night-fath for six months in 1978 and moding much hos visit and the state of the six months of the six months of the six months of the six modified by the six months of the six modified by the six mo

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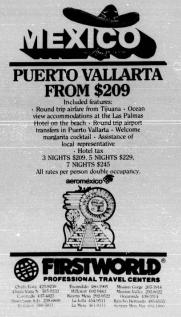
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in the lamban of Subud. Therefore,





Often the flow of music would change from disco and rock to Beach Boys and John Denver

Beach Boys and John Denver. The reason is economics. Blacks don't spend money and they hassle the white females. Many times't saw white females leave after being approached by a black. Let's being approached by a black. Let's face it, not everyone wants to talk, dance, or drink with a person of the other color. Just don't think the black males realize that.

Anyway, a good atticle and a long time in coming Gil Garcia National City

Blows Off Airbrains

Regarding several of the letters in the August 2 copy of the Reader. It would, as a single white woman, like a chance to responding to all of you out there who think, you have it made because you are white, where is it written that white skin is better than any other color! Are you all so damn vain as to think just because you are white.

You are total airbrain fools. Their is only one race—the human rac We are the highest of all God's We are the highest of all God's certainties and most of us don't section to the solon't seem to have the house the intelligence to get past the color of lone's skin. This is totally amazing to me. You limit and huttenly one person yourself. You miss so much because of your taze's white superiority. Life is short the way it is, but to spend what filled time you have on this carth bating your have on this carth bating your from you is totally insane. You

A Few Less Zeros

I was surprised when! read Maggie Locke's article entitled "The Day the Roof Went On" (July 26) for several reason As long as I've known "Big Rich" (Richie) Lockwood, he's been known for his famous "fables" — in other words, if Rich says the waves are six feet. you know he means three. So Maggle, in her association with Rich, may have been a bit in the many have been a bit in the facts concerning his life but in the "legonide" also The facts are that Rich graduated from Point Lonn High School in 1965, became a bair faborers.

fisherman, and at age sixteen fisherman, and at age sixteen maybe had eleven dollars in the bank—a few less zeros than what Ms. Locke quoted. Perhaps Rich's bar fights are legendary, and I have known him to have had many. Mexican adventures rather than misadventures," but his (continued on page 40)



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Letters

childhood ailments.
Finally, I've always known Rich
to perform a hard day's work,
particularly shen disassociated
from 'Cowboy,' Ted Thorber, I
cealize the Lockes were deseprate
when they hired Del Thurber
Construction Company, but I
couldn't help but wonder why they kept him (Thurber) employed for so long when he was performing s the Lockes' lack of judgment concerning Thurber is revaled only by the Beader's in choosing to rint an article so full of

In closing, it's important to soint out that I we known Rich Lockwood for thirty-three years. Not only am I his youngest brothe

He Got Demise

D'Agostino's article in "This week's Concerts" in the July 26 edition of the Reader on Ronnie Spector and just wared to be let you know how much Lenjoyed the article. Pive been an avid fan of Ronnie x'for years, know her well, and we is president of the New York fan club-for welve years. The

D'Agostino captured the picture of the demise of the girl-group era.

60 Minutes Once again I am appalled b our inexorable lack of good

adgment. I am referring to your decision to print Kevin Morrisey Kripke's escarch, science, La Jolla, and anything else that popped into his little head. Despite the fact that this ignoranus obviously knows nothing about scientific research or chronic depression and its treatment, you

After the right-to-life mess, the reprehensible piece on William Spain, and now this, I am inning to wonder if the editorial staff basn't taken off for the summer and handed the reins over to a junior high summer school journalism class. Or maybe you gouys have just really lost it. May I suggest an hour locked in a room with Morrisey and his "stimulating conversation" as a

Anglo Harvest

I read Jeannette De Wyze's article entitled "Fear, Sweat, and Profit" printed in the July 12 Profit ' printed in the July 12 Reader. It was thought-provoking Lespecially enjoyed the light she ast on the political hoopla of several years ago. San Diego writers seem to look eastward for their stories and neglect our regional uniqueness. De Wyze's article gleams with a respect for the Mexican people, the kind of respect a co-worker may show to another after working hard all day

an "Angio" (a gringo) in the fields. Let me tell you of a "gringo harvest" nearly twenty years ago When the *bracero* program ended in 1964, the farmers sent agents to San Diego County high

schools to recruit athletes to work in the fields. I attended Helix High School at the time and joined a large team of perhaps 200 local athletes to work the farms in Blythe, California. The other athletes came from Hilltop High

> All of us were bused to Blythe with a "supervisor" (in name only) who also worked the fields only) who also worked the fields by day and partied (according to runnor) in unknown places by night. Temperatures were well over 125 degrees in the shade — but Blythe has no shade. We were herded into bracero barracks with glassless windows allowing mosquitos to fester in the place. I would wake in pools of my sweat. The outdoor showers were brick or

and other city and county school-

concrete with a thick patina of green slime. Most of as bathed in the irrigation canal about a half mile down the road—that is, until fragments of harbored cortle and a deer floated by us. The animals where the respect to the deep street has would represent anything from escape. Or may be something else was responsible for their deaths.

My partents, after hearing that and could use the contraction of the cost, clean breezes of return to the cost, clean breezes of return to the cost, clean breezes of the cost, desired of a strengt to be cost, desired of a strengt to

return to the cool, clean breezes of the coast, decided to attempt to lure me home by driving to Blythe with my best friend, his girlfriend, and the girl I'd been going steady with for years. My parents treated me to a dinner at a resturatan and encouraged me to join them at their hotel pool. Two days later they left, only after telling me that they and my trio of friends were going

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to visit some historical sites I was interested in. They left without

We high school athletes who remained on the harvest saw the experience as a moral challenge But most of us were tired of but most of us were incided viewing miles of fribbs covered with cantalouges. Our Mexican augustic fribbs covered with cantalouges. Our Mexican supervisor would only shout "Picky" to iss. When we do have the good officine of pating have the good officine of pating have the good from of pating health of the context of the context of the context of the context of the pating of the context of the form of the context of the co

our thin, soggy peanut butter sandwiches with sand. By the way, the food and our barracks were charged to us. The money was taken our of our pay before we saw it. We were paid \$1.20 or so per hour I was told we were also getting additional money, I believe a nickel, for every crate of meleons we'd pick. But we were moved around so much from field to field that there was no way to determine how much moles, if any, we got from the crates. After all, we were also working with entire Mexican families and high school kids from Artizona. saw it. We were paid \$1.20 or so

Arizona.

One little Mexican girl must have been between seven and nine years old. One kid on our team

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boredom and friendship, by picking a small green melon icaving part of the vine and whittling (carving) eyes, a mouth

whoffing convinguesce, amoth ears, and whisees, retaing a replica of a mouse. He'd get it carnily as he'd hand it other. She loved the attention. I finally came home with a pocket of money. But hand 't done the work because of the money. I took most of my earnings to lesseys in downteen San Deeps and bought my stead griffriend a Lieft to follow the harpest port to Freson. I was sisteen years old at the time.

the time. Perhaps that was the only "Anglo" harvest in recent history.

David Beck Brown

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Cancer

was of no avail. The steroids stick to human cells like epoxy Hunsberger says, and her damaged kidneys could no longer cleanse her blood of toxins. By June of this year her body couldn't stand the strain. In accordance with her last requests, no autopsy was performed on Mrs.

performed on Mrs. Hunsberger's body. Her husband still disagrees with the medical diagnosis — the causes listed on her death certificate are pure opinion, he says — and defends the lack of an autopsy. "In my opinion," he says, "autopsies are not reliable." On June 26, 1984 her body was cremated by the Coastal Cremation Company in Pasadena, California and her ashes were subsequently scattered on the hill where she fell from her bicycle nearly three years before

Effinger

the loan was granted. Three months before the October construction deadline, however, Golden State abruptly put a hold on the money and began initiating foreclosure began initiating foreclosure proceedings against the property, Garchie says. In legal documents filed in superior court last May, the bank alleges that Effinger breached his loan agreement by underestimating construction costs, making changes in design plans, and obtaining additional financing without the bank's approval; the bank was also concerned. the claim alleges, over construction delays, drastic layoffs in W.R. Effinger Company's work force, "a dubious financial proposition." Eventually the bank took over the property. In the meantime construction on the Sunrise project was halted, and with the previous summer's foreclosure on the proposed

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-Stretch Stitch

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Victorian site, that left Effinger with only the completed Broadway Pines complex, then almost completely sold out and thus of little use to him in raising more capital. Says attorney Garchie. "In essence

he needed the money to get the permit and proceed with the project's construction, but he couldn't get the money because the bank felt construction wasn't progressing fast enough."

—T.K.A.

Bookmobile

inches tall. Library administrators in 1975 discussed but never approved spending \$6000 to dig out and lower the driveway so the bookmobile could be accommodated. That same job would now cost \$20,000

The bookmobile can't be left overnight on the street for fear of vandals, so it is driven each afternoon to a city storage lot on Ninetcenth and B streets and returned to the University Heights branch each morning to have its shelves restocked with 4500 new books. This with 4500 new books. This in-transit time cuts the bookmobile's weekly schedule to twenty-eight hours, compared with the average forty-four-hour weekly schedule of branch libraries. Other roughlems further planue. Other problems further plague the bookmobile. The vehicle lacks a built-in power generator and uses a 220-volt extension cord for its lights, heater, and microfilm machine. But many potentially popular bookmobile stops — including schools in out-of-the-way neighborhoods — don't have accessible 220-volt power lines. cord for its lights, heater, and

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You should have been here yesterday. People were lined up all the way to the curb opened. The things that went oretty quick were the bedroom et, the big cupboard, the shelf units, pots 'n' pans. I think the things people seemed to take away most were the little things in boxes where everything was marked a quarter. It's like nirvana to them. "I've found nirvana to them, "Tve found it?" They get to hunt through the boxes for a bargam. I couldn't even tell you what was in them now — kitchen things, weird little travel souvenirs, the kind of stuff you don't think about until you have to move it. There's an old saying, "Two moves are as good as a fre."

WATCH FOR OUR

PRE-SEASON

IEI SALE

A SEI SWAP



Principal
Collwood Heights
I sold lots of books Reader's Digest, paperbacks, a wide variety for ten cents apiece, fifty cents on the hardbacks. Oh, goodness, it's hard to remember. You missed some nice solid wood end tables. I let someone bargain me down less than I should have. We had five toilet seats that were like new and we sold them all. Heaters — we had some nice heaters, the long some nice heaters, the long electric ones — those went. Some games. You really get some interesting people at a garage sale. I think maybe we would have done a little better at the swap meet. Some of the things I thought would go didn't — that gold brocade couch, those browle earts. couch, those bicycle parts, some clothing, a desk that makes into a table. Those are on their way to the Goodwill.



Off the Cuff

John Purcell

I had a really unique glass light fixture it was about light fixture. If was about sixteen inches in diameter with roses on it, and the entire thing was kind of opaque. Sold it for only eight dollars, The lady who bought it told me her whole life history. She was one of eleven children and she practically a second and a second or second in the control of the second of the control of the second of the sec practically grew up at rummage sales, because that's how her mom would clothe the children. I sold quite a bit carpet samples went for fifty cents, that's cheaper than at the swap meet. About fourteen kids' books like Snoopy and Charlie Brown, a lady bought for her grandnephew. Earrings, necklaces . . . I sold a shirt that was kind of a muslin that had a bright parrot on the back — a bargain at seventy-five cents. You're not interested in some old doorknobs are you?



My books were the greatest deal. I had boxes and boxes of beautiful books and magazines Harold Robbins, Stephen King, Playboys, Hustley magazines for ten cents, the novels were twenty-five cents At the end there I was eve At the end there I was even letting them go for a nickel. The kids really bought up the box of stuffed animals. I sold box of stuffed animals. I sold boxes of old knickknacks— beautiful dishes, a set of green ashtrays, things made out of gourds, a really nice ironing board. I practically said, "Just take it." I sold a nice pair of neatty affects and a light pants, a dress, and a light jacket. I'm moving back to Wisconsin and I just couldn't haul it all. The little old lady next door bought gobs of sheer white curtains for a nickel each. You missed just about



People started showing up at everything ready. They were asking for really strag ifty cents went. We sold almost all the records. There was quite a variety so people asked us to play them first. You missed a black and white TV that worked yesterday. Today it had sound, but no picture. Sold an iron, clothes, a shelf for two dollars that was really ugly, it dollars that was really ugly; it was white with orange paint showing through, with fingernail polish spilled on it. Everyone wanted to get inside the house. "What's in the house." "House keeping the good stuff from us, aren't you." And I'm hinking. "Yes, because we thinking, "Yes, because we want to keep it."

- Lin Jakar



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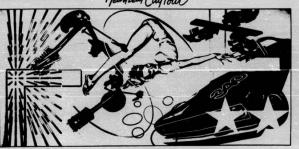
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Section 2

Events, Theater, Music, Film

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Travels With Schubert

There's a special sort of magic that comes about when you take any kind of urban dance music — from jazz to rhythm and blues

— from jaz; to rhythm and Pluc to punk—out of the concert half and put it back on the streets where it sprang up in the first place. A throng of happy (and sweaty) people, dancing away the warm summer night to a maddening swirf of horres, we observed but in the

a maddening swif of borns, saxophones, and guitars — not to mention the relentless pounding of bass and drum rhythms — is a sure way to put the heart and soil back into any ciry, and somehow brings out the tomantic in all of us. "Street some", one of the property have been

tomantic in all of us. "Street seems" concerts have been immortalized in song, countless flins, musicals, and even in dance skirs on TV variety show-ranging from "The Ed Sullivan Show" right up to the latest Bolt Hope specials. And in New Otleans, the corner of a street.

Orleans the concept of a street scene concert is the basis for a large share of that rown's music

legacy.

Last year the San Diego Jozz
Festival chose a street scene
concept for the opening of its
fifth annual jaz fest, closury off
a downtrown block of Fifth
Avenue to best a half-deem
performances. The evening

USA that has bullied its way to CSA that has builted its way to prominence in the semiotics of American culture. And now— an art form! Commercialism turned on its head! A vulgar child taught good manners? Something like that. If you can take art out of the museum and present it against the backdrop of a junkyard or a vacant lot in the South Bronx (or the woods

or "environmental" art, why not take the environment into the hallowed corndors of artistic endeavor? Why not take neon to the La Jolla Museum of

That is precisely what
Stephen Antonakos has done.
In fact he's been working with
neon for twenty-two years now

underlying mathematical or structural logic in order to create tension between the opposed elements, which gloa with sellow, orange, and cobalt blue Stephen Attonakos was born in Greece in 1926, but comgrated in 1920 to New York City, which became his home. He arabitated from the New York City, which became his home. He arabitated from the New York City, which became his home. a commercial artist until 1951, when he became assistant to Umberto Romano. He has taught at the Brooklyn Museum Art School, the University of North Carolina, and Yale University. He has permanent neon installations at the Bagley Wright Theatre in Scattle, and at the Atlanta International

bending, shaping, and cuglass tubes of various hue tilling them with neon, a placing them in sundry

configurations for artistic effect Antonakos's early works were

Antonkos's early works were small awart agride scripture-three-dimensional, and the control of the control of

presented on two enormou presented on two enormous walls that meet at a right angle. Antonakos's work, which clearly borrows from the geometric vocabulary developed by the Cubsts and the painter Mondram during the second quarter of this centure, has been called "decorative minimalism."

He uses truncated images, i.e., severed arcs that look like bits of glowing sausage on a griddle amid chopped-up squares — all intentionally assembled with no underlying mathematical or

Airport.
To complement Antonakos's



turned out to be one of last year's musical highlights; wall-to-wall peeple milled about in a vision of any redevelopment planner's dream, sampling the various kinds of musics and snacking at the handful of bistros and snack stands open late just for the occusion. This past May, the occasion. This past May, the San Diego Jazz Festival chose : San Diego Jazz Festival chose a similar setting for a new wave concert with bands like the reckability Blasters and Los Lobes, moving operations down a few blocks to the portion of Fifth Avenue between J and K streets. And again the event was

streets. And again the event wan amazing success, with more than 4000 people filling the cordoned-off block and forcing the promoters to declare it an official sellout.

This Saturday, August 18. starting at 6:00 p.m., the San Diego Jazz Festival organizers at Dress laz Festival organisers are stagine yet a melte steet seeme concert at the same Gashamp Quarter stees as the one less May. One again, three will be two suggested per orbit ends of the of music and, one again, there will be two partnersparing bands, who run the musical gainst from country to refusion and blace are porta. For whise bare a strong rate and blace some orbit of the properties of the properties of the country to refusion and blace are porta-

Airplane in its haleyon days Three years after its supposed breakthrough on the heels of sed bie breakthrough on the heefs of new wave's growing commercial acceptance. X remains pretty much a critic's darling, but their soulful, often angry music is accessible and dance-inspiring. Jack Mack and the Heart Attack

are a ten-piece band — half of that's a horn section — whose Big Band approach to thythm and blues brings back memories of the Stax/Volt days of the middle Sixties when those tiny labels competed head-on with the majors due to artists



Block Music

Santa Fe, New Mexic Santa Fe, New Mexice is a lively place in the summer for lovers of music. In addition to the Santa Fe Opera, the town be Santa Fe Opera, the town be Santa Fe Opera, the town be Santa Fe Opera, the Santa Fe Opera, the Santa Fe Opera, the Santa Fe Opera, the Santa Fe Opera F score of first-rate instrumentalists, most of whom are in residence for the entire period. This gives the musicians the chance to form a real ensemble—or a series of ensembles, since the chamber ensembles, since the chamber music reperture necessitates a varied combination of instruments. Hearing these concerts provides a perspective on chamber most that is had at get otherwise, the chamber groups most people listen to are either string agrees, and circumscribed repertoire. Santa Fe Festival can offer Santa Fe Festival can ofter examples from the entire literature with dues, tries, quarters, quinters, and so forth on the same program. The success of the Festivalian Santa Fe led its directors to

Santa Fe led its directors to extend the season even further, arth week-long residencies in Seattle, in New York City, and, since 1982, in San Diego, The San Diego spensor for the visits has been the Lipilla Chamber Music Society, for the first two over, as house, or sky, or years an intense week of concerts was offered, in several concerts was offered, in several different concert half, and complemented by several galaws on a critical success, and the concerts and sectal events were well attended, but such charge number of excellent musicians. number of excellent musicians, does not come cheep, and the Chamber Mosic Secrets was left, with a large defect, which had to be made up through provide contributions. The publish this very was whether at some through the contribution in the publish of the contribution of the contribution of the publish of the contribution o

Better that that nothing, especially since the rosted of musicians will include a long number of previous Nati Dego frivortex famonic others.

Kernich Cosspor.

Joseph Collins, Hamilton Chling, and Control Collins, parists, Am. Koreton, volumed as well as one new members of the atomic Collins, Perge (Northartiel Rosen, cellus, Perge (Montrole Rosen, collins, Perge (Montrole Rosen, Perg

READER'S GUIDE

EVENTS must be received by moil no later than the Frakes preceding the

Dance

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

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

"Freeform Delight," a

gust 18, 8 p.m., Balance Dance Studio, 2195 Chatsworth, Ocean Beach, 273 2461

Dance Performance, Three Dance Performance, Three's Company and Dancers presents Jove Johnson and Friends in the opening concert of the Summer Lo-Tec Series; numbers include Thutte, Now the Dance, and Foody-Ah-Foo. Saturday, August 8 and Sunday, August 18 and Sunday, August 19, 8:30 p.m., 3255 Fifth Avenue, HillCircle Dancing, meditative "Sufi dancing" is conducted weekly. Mondays, 7 p.m., 4070 Jackdaw Street, Mission Hills, 295-9677.

Film

screen, Mirror, Mirror and A Woman Like Eve are the two selec-tions for opening night. Thursday, August 16; the former screens at 6 and 10 p.m., the latter at 8 p.m., Ken Cinema, 4001 Adams Av-enue, Kensington, 299-1676.

enue, Kensington. 299-1076.
For Children, films will be shown Friday, August 17, 3:30 p.m., Chula Vista Public Library, 365 F. Street, Chula Vista, Free (691-5069); two films for kids will be shown. Thursday, August 23, 3 p.m., Coronado Public Library, 640 Orange Avenue, Coronado. Free, 455-4187.

Museum Films, two films, Every Man's Wilderness and Filming Na-ture's Mysteries, will be shown, Saturday, August 18 and Sunday, August 19, 1 and 2:30 p.m., Natural History Museum, Balboa Park, 232-3821.

Two Environmental Films, To Carch a Chnul: A Thoughtful Look at Acid Rain and Living Planet will be shown. Tuesday, August 21, 3 p.m., Bay Hosoital Medical Cen-ter, 1180 Third Avenue, Chula Vista. 420-9820.

Vista. 420-9820.

"Shakespeare willish," the ex-periences of a roupe of Shake-spearen actors traveling in India are recounted in this humorous love story directed by Janes Ivory, Wednesday, August 22, 73 pp. m., Sherwood Auditorium, La Jolla Museum of Coetemporar Art, 700 Prospect Street, La Jolla. 454-0267.





SPACE Theater

and Science Center - Balboa Park 238-1233 Also, still showing Pink Floyd's 'Dark Side of the Moon TICKETRON'



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This Sunday, August 19
Walk-up registration available at 6:00-6:45 am.
The ride begins from San Diego Stadium
at 7:00 am, proceeds to Fiesta Island and back again

Join Padres Pinchhitter CHAMP SUMMERS!

Tickets \$10.00 each. Riders will receive one free general admission ticket to the afternoon

game against Montreal, a free t-shirt (while supplies last!), and free prizes and refreshments. For information call 280-3679.

TO LOCAL EVENTS

"The Vienna of Johann Straus", richides selections from "The Merry Widow," "Die Fledermaus," "Poet and Pessant," and Strauss waltres and polikas, Wednesday, August 22, Thursday, August 23, Friday, August 24, and Saturday, August 25, 7:30 p.m., Hoopitality, Point, Mission Bus. 283-SEAT or 239-9721.

Show Tunes, Popular Songs, and other favorites will be performed by the musical group Interlude. Thursday, August 16, 7.30 p.m., Cotomado Public Library, 640 Orange Avenue, Cotomado, Free, 435-4187.

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

Vocal Recital, soprano Martha Hamilton will perform works by Caccini, Handel, Bononcini, and others, Friday, August 17, 7-30 p.m., Habitat Bookshop and Cafe, 4711. Third. Street, La. Mesa, 697,7922.

House Concerts continue with Mike McClellan and Jack Phillips performing traditional Hawaiian tolk songs. Friday, August 17, 8 p.m., 1260 Robitson Avenue, Hilkrest,

Jazz Bands, including the Joe Marille Quarter, Peter Sprague's Samba Band, and Charles McPher-son and his quinter, will appear at the jaz fest. Saturday, Angust 18, 2 p.m., in front of the Solana Beach Library, Plaza of the Four Flags, be-build Widdler Scott Company, Sol-ana Beach, Free.

Bluegrass, the High Window Boxs, a five-piece bluegrass band will ap-pear. Saturday, August 18, 7:30

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

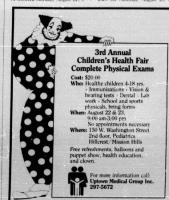
"Organ Concerts," Robert Plimpton will perform works of Mendelssohn, Bish, and Franck, Sunday, August 19, 2 p.m., an all-French program, including works of Vierne, Alain, and Franck, will be featured Monday, August 20, 8

More Pops, the San Diego Symphony Pops Orchestra will perform an "Americana" program, Sunday, August 19, 7:30 p.m., Embarcadero Marina Park, Seaport Village, downtown, Free, 235-4104.

Santa Fe Music Festival, the festi Santa Fe Music Festival, the festi-val returns for a shorter residency, sponsored by the La Jolla Chamber Music Society; concerts are as fol-lows: on Saturday, August 18, 8

p.m., at the Immaculata, USD, the program will include works by Mozatt, Debussy, Ravel, and Schibert, on Sunday, August 19, 3 p.m., at the Mission Basilica, works of the baroque masters; at 8 La Jolla Chamber Music Society at 459-3724 works of the baroque masters; at 8 p.m. that exerting, at 5 bertwood Audioronom, La Jelfi Mincam of Contemporary Art, works of Havdin, Faure, and Dvorák, on Monday, August 20, 8 p.m., Old Globs Theatre, works by Meaar, Schubert, and Janoček; also a 8 p.m., at Sherwood Auditorium, works of Meaart, Pvoriak, and

"Twilight in the Park" summe



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Special

Scottish Highland Games, the eleventh annual games, featuring

ent 18 and Sunday, August 19, 8-10 a.m., Babea Stadioni, Six-teenth Avenue and Ros-Scalevard, downrown 278-2959.

A Walking Tour of Cabrillo Nato and Monument's remaining World War II military structures will be oftered by park ranger Linda Kelly, Saturday, August 15, 930 a.m. Free Reservations 293 5450.

Castles on the Strand, the first San

"A Scafood Celebration," for a sample some of the dishes created by San Diego's more renowned

Michelob Street Scene II, 3et mother two-hour block party, teaturing the bands X, Jack Mack and the Heart Atrack, the Nevelle Brobers, the Beat Farmers, and the Robert Cray Band, is cheddled; Saturday August 18, ft. p.m., Eith Avenue between J and K streets, downtown, 459,1404.

"Pride Ride," the Padres Baschall Club sponsors a fake race to benefit Viennam Veterans of San Diego, the public is invited to bicycle the the public is inveited to beseve the lifteen mile course from Snn Diego Stadium to Firsta Island and back to the stadium, where a free televi-to the afterneon game against the Espes awards each rider. Southay, August 19, 7 a.m., walk-up regis-ration by, 39 at 6 a.m., San Diego Stadium, 280-1679.

"Attract your

perfect mate"

Sunday, August 19, 1 p.m., FAVA, Hall, 2926 Market Street, Southeast San Diego, 265-4295. "Of Sea, of Wind, of Human-kind," folk musician and sharty-man David Baumgarten performs see sharties, whaling ballads, and origis from the waterfront; the one man show includes dramatic partrayals of Steinbeck's charac-ter, and films of humpback wholes out all done. South Amourt 19.

tes, and films of humprick wrotes and fall ships. Sunday, August 19, 2:30 p.m., Old Town Opera House, 4040 Twiggs Street, Old Town, 282-7833 or 457-0076. Campino Folk Music, a slide presentation, and porluck dinner are scheduled. Tuesday, August 21, 6

Fort Guijarros Excavations, the rubbs is invited to warch and/or participate in the archaeological seasonton of the foundations of this enhancement of the foundation of this enhancement of the summer, 12 may be thoughout the summer, 12 may be sufficiently as well as the summer of the summer of the summer, 12 may be sufficiently for the summer of the

THE 11th ANNUAL SAN DIEGO SCOTTISH

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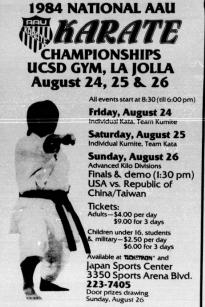
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TO LOCAL EVENTS

Frisbee 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, 298-0420.

Baschall, the Palnes hast the Montreel Expos in a two-game march. Finday, August 17, 228 p.m. and Sunday, August 19, 1435 p.m. and Sunday, August 21, 235 p.m. and Sunday, August 21, and three-game-grees, Monday, August 21, and Wednesday, August 22, 739 p.m., Sm Diego Stadium. 283-4494 or 283-SEAT.

Wheelchair Tennis Tournament, Wheelchair Iennis Tournament, the second annual tournament features singles and Joubles com-petition, Friday, August 17, Satur-day, August 18, and Sunday, Au-gust 19, 8 am., Murley Field Ten-ros Complex, 2221 Morley Field Drive, Balboa Park, Free-295-9278.

Radio/TV

"Oberammergau: Its People and Their Passion," the history of the Oberammergau Passion Play and the lives of the citizens of this small the fives of the critiens of this small German community are examined. Thursday. August 16, 8.30 p.m.; the program repeats, Saturday, Au-gust 18, 12:30 p.m., KPBS-TV, Channel 15.

"The Birds," Alfred Hitchcock's classic film, with Rod Taylor, Jes-sica Tandy, Tippi Hedren, and Suranne Pleshette, ains Friday, Au-gust 17, 9p. m., XETV, Channel 6. "Our Town," the television adap-

game between the Lis Angeles Raiders and the Miami Dolphino will air, Sunday, August 19, 1 p.m., KSDO-AM (1130).

"Faces, Mirrors, Masks: Twentieth-Century Latin-American Fiction," the life and works of the late Caban novelus Alejo Carpentier are discussed in this weeks program, Monday, Au-gust 20, 7-30 p.m., KPBS-FM (89-5).

Lectures

"The Art of William Beckman and Gregors Gillespie," Carl Bels of the Rose Art Myseum still dis-cuss the work of these two artists in commercion with the current schibit, Tuesday, August 21, 8 pm., Sherwood Auditorium, La. Julia Museum of Contemporary Art, 762 Prospect Street, La Julia, 434-3541.

"Incorporation — Business and Personal," San Diego attorney Stuart Schechter will speak, Wednesday, August 22, 6 kDp. m., Bolboa Branch Public Library, 4255 Mount Abernathy Avenue,

Now through August 25

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Come meet the staff, Board of Direction and members:
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Saturday, Sunday

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"Mayan Images," the daily life of the Mina of Guatemala is recorded in a series of photographs by Michael Piler, on view until Sep-tember 16: San Diego Museum of Man, Bulbon Park. 239-2001. New Work by David Provinces on view through September 18, with a reception to the artist, Enday, Au-just 17, 6 p.m., Wenger Collety, 4683 Cas. Street, Pacific Beach, 484,4413. "Preview of Photographs from the Twentieth Annual Underwate Film Festival," more than twent

Neon

Museum also presents two tin American Realists, Walliam American Readists, William Ecclamic and recognic collespue, both of whom are also from New York. They represent two taces of realism, Beckman the Apollomian with a disciplined, calculated eye for detail, and Gillespie the Dionystan whose relative to the detail. palette is guided by a more intuitive, imaginative hand. One wonders what either has a common with the popular realisms of Norman Rockwell and Andrew Weeth. There is

romantic about these artists Particularly, in Beckman's numerous self-portraits one find numerous self-portraits one finds an introspective, almost morose expression that perhaps reflects the teclium of the thousands of home that went into pointing them. Pointing doesn't look like much fun to Beckman, in fact. pavoil for his techum at the dead is the expressive collection or paintings in Beckman's exhibit, many of which are pictorial, even photo-real in their minute detail, but, like good photography, they are somehow greater and richer than life. It Beckman is ordered and





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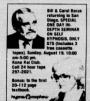
change the dimensions of the painting if the urge presents itself. Realists have the arduous task of enhancing and personalizing the ordinary. ubjectifying the objective Gillespie does so by mixing realism with surrealism. His Unutied Landscape (After de Hooch) is a phantasmagoria of images of bizarre violence erotica, and Gothic symbolism crotted, and Cootine symbolism cast in a peaceful, pastoral setting. It is a turbulent, cluttered scene that tells a story Bruegel might have appreciated. Myself Painting a Self-Portrait, which shows the painter drawing which shows the painter drawing a distorted image of himself, tepresents the meeting of reality and fantasy, the clash between he artist's conscious and

unconocious impulses. The works of Stephen Antonakos, William Beckman, and Gregory Gillegue will be on deploy at the La Jolla Misseum and Gregory Gillegue will be on Good of the Gillegue will be on Stephen Western and Gregory Gillegue will be on Stephen Western and Gillegue and unconscious impulses.

- Stephen Meyer

Schubert

(continued from page 1) like Booker T, and the MGs (Jack Mack and crew do a searing cover of Booker T's "Green Ontons") and Wilson Pickett, Third-billed is San



Diegos own Beat Farmers, the latest amagan of musical latest amagan of musical eccentrics led by erstwhile Penetrators' drummer Dan MeLain and composed of musicans who, like McLain, were nutured by the early punk movement but have since opted for the considerable less set. for the considerably less nasty sounds of what McLain calls "country roots" music, ranging in style from vintage Merle Haggard and Johnny Cash right up to Creedence Clearwater Revival. The Beat Farmers will Revival. The Beat Farmers will be preceded by Creole group the Neville Brothers, a seven-piece band from New Orleans referred to, there, as the "toast of the Mardis Gras," and the Robert Cray Band, a rhythm and blues troupe from the Pacific Northwest. The Michelob Street Scene,

featuring X, Jack Mack and the Heart Attack, the Beat Farmers, the Neville Brothers, and the Robert Cray Band, will take Robert Cray Band, will take place Saturday, August 18 at 6:00 p.m., on Fifth Avenue between Jand K streets in the Gaslamp Quarter, downtown. For more information, call the San Diego Jazz Festival, spensor of the event, at 459-1404. — Thomas K. Arnold

[continued from page 1] Frankl, pianist; Gvorgy Pauk, violinist; David Shifrin, clarinettist; the Mendelssohn Serime Countrel Theorems of Seminer Country of Schubert's chamber music, of Schubert's chamber music, of Schubert's chamber music, of which San Degans will be able to hear the two Tros and the quarter "Death and the Madden." The programs in Santa Fe are also emphasizing Caech music, and of this series we will hear the Dwoids String Quintet, op. 97 and Plano Quartet, op. 97 and Plano Quartet, op. 98, and Janueck's Second Quinter, op. 97 and Plano Chartet, op. 97. and 187. and String Quartet). The Festival i

and some Debussy and Kavel; modern music does not seem to go over too well with San Diego audiences. There will also be, a-usual, a concert devoted to baroque music. The concerts of the Santa Fe Chamber Music Festival will be

Chamber Music Festival will be as follows. On Friday, August 17, at 6:00 p.m., a gala private concert and dinner for larg

Contributors. On Saturday, August 18, 8:00 p.m., at USD' Immaculata, works by Mozart, Debussy, Ravel, and Schubert. On Sunday, August 19, Chysunday, August 19, 5:00 p.m., at the Mission Basilica, an all-baroque concert. On the same Sunday, 8:00 p.m. at Sherwood Hall, works by Haydn, Faure, and Dyorak. On Monday, August 20, two concerts, both at 8:00 p.m.; at the Old Globe, works by

works by Mozart, Dvořák, and Schubert. The social events will include a minicafe outside Sherwood Auditorium on day evening, and a dinner ade the Old Globe on Monday evening. For ticket information phone the La Jolla Chamber Music Society at 459.1724

- Thomas Arne

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musician, and artist. August 24, 25, 26, \$99 per person Includes meals, accommodations, pool. Call to reserve: 456-2411 The La Jolla Center for Psychological Services 1129 Torrey Pines Road

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Art Blakev and the Jazz Messengers Friday, August 24, 7:30 & 10:00 pm

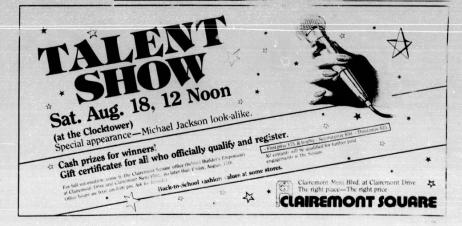
Sherwood Auditorium, La Jolla Museum of Contemporary Art. 700 Prospect Street

"If there's one jazz group you will see this year, make if Art Blakey and the Jazz Mi --- Montreal Gazette

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sonatran samile and self-smitt. Information is accurate according to material given us, but it is always usive to phone the theater for any last-minute changes and to inquire about ticket acuitability. Many theaters ofter discounts to students, some officers and the military, ask at the box office.

ALICE IN WONDERLAND

Tom Susch Productions presents a muscule viersion of the popular tale by Leek Carroll — music by Carroln Leek Carroll — tale by Carroln daipend for the Susge by S. Mustin John An Martin directs the production. Members of the count adapted for the Susge by S. Mustin John An Martin directs the production. Members of the count set of the susgestion of Leeker Jacks, and Rosanine Petermiele as Alice (Sm.) The Core Rosanic Petermiele as Alice (Sm.) De Core Rosanic Petermiele as Alice (Sm.) De Core Rosanic Petermiele as Alice (Sm.) South of the Core Rosanic Sm. (Sm.) South of the Core Sm. (Sm.) Sm. (S

8:00 p.m. Matinee Saturday and Sunday at 2:00 p.m. For information cail 231-4703.

AMERICA: LLIKE TO THINK OF

AMERICA: LINE TO THINK OF YOU NAKE.

The San Diego Repertory Theat e presents a jam session combining contemporary poetry and jazz music on stage. The show, conceived by director Mark Hardiman and dramaturge Susan Imhoff, is the first in a series of a long-term project at the Rep, the aim being to blend the arts.

particularly poetly, diamin, and music, in the durically immorative way. The poets featured in this production are Allen Ginsberg, William Everson, Anne Wadman, and Jack Kerouac. (Sm.) San Diego Repetory Theatre, Sath Awenue Phythouse, Tuesday, August 21 and Wednesday, August 22 at 8:00 p.m. August 21 and westnessen, respons on 8 DO pm. 18 DO pm.

consideration of the control of the are unable to harmonue the play-cacciphroniss fromes—part littery anget and part ultimate cute—and they cannot conceal its predictability (Sm.) Cassus Carte (Centre Stage, through September 23. Thursday, August 16. Sattaday, August 18. and Wednesday, August 28 and Wednesday, August 28 and September 28.

BRIGHTON BEACH MEMOIRS

BRIGHTON BEACH MEMORIS Reviewed this issue. Fox Theatre, through August 19; Thursday through Saturday at 8-00 p.m. Sunday at 3:00 p.m. Matinee Saturday at 2:00 p.m. For information call 2:31-8995.

A CASE OF LIBEL

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creates the two customs male and the
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cellinarya; catesance and Preny Recenterpsicher. The auther without the Recenter and Recenter an must rank as the weakest, most amateurish group of actors seen on the Gaslamp's stage in years. (Sm.) Gaslamp Quarter Theatre, through September 1: Wednesday through Saturday at 8:00 p.m. Sunday at 3:00 p.m.

CHILDREN OF A LESSER GOD presents the Main Meddel down, which the playing's mode to Phylip which the playing's mode to Phylip which the playing with the playing and a close friend steel as school for the deaf the play traces the growing relationship between a localer and his concentions of sound. Other Baiastone directs the production, in which there of the investigation of the playing the production of the playing the production of the playing th

CRIMES OF THE HEART
This staging of Beth Henley's script about three "zany" Mississippi sisters leaves one wondering why the play should have won the New York Drama should have won the New York Dram Critics Circle Award and the Pulitzer Pitze in drama, There is certainly a lot of emotional and dramatic material there. Lenny McGirath is lonely and unmarried, and because she has a shirveled overy she fears that no man will ever want her. Meg McGirath has made no success of her singing.

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UNIVERSITY OF SAN DIEGO

READER'S GUIDE TO THE THEATER

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THE DESERT SONG.
The Lawence With Village Theater presents the operation—music by Sigmand Rombers, Johns Song, and Rombers, Johns Song, and Rombers, Johns Song, and Took by Healench, Hammenstein, and Frank Mandel—that tests the set of the stand of the stand for the stand of the

Sophocles' treatment of the ancient story of intrafarmilial revenge has a morally unsatisfactory ending: mother, and Elektra (his sister), who mother, and Elektra (his sixter), who has pooled him on to this matricide, are proclaimed happy and thumphant, without removes, justi, or the prospect number of ways this ending might be number of ways this ending might be number of ways this ending might be made intelligible to a modern audience. But director Diana Maddox has woulded interpretation, teaching her excellent actors to speak Scylickels have suith clarity and the school of the process of t They was a should be ready, they was a should be ready, who have comes duranted by allow and which new succeeds in appropriate and which new succeeds in appropriate control of the specially modulated various ready pricess. In by no control or her specially modulated various ready than the rapped control bent level to the special special control or the other active even has production to special the other active even has a may case, this is a production to be heady after han seen, for the character, shadion, or there, and the grand damatter coments. Specials will grand damatter coments. Specials will grand damatter coments. Specials grand grand coments coments. Specials grand damatter coments. Specials grand grand coments coments grand g indicating inhalation and their models beginned demands moments Sophotosis created pass by with little impact in Man Mandaus Limiting inhalation and their models of their mod

Theatre presents two one-act plays, based on the works of Githert and Sulivan. The first of these, Very Well from the Pront, is a musical anthology of songs from the light operas of Githert and Sullivan that has been assembled by Vinnie Ferrelli. The second one act is Cox and 16s a musical farce by Burnard and Sir Arthur Sullivan. Ferrelli directs both one acts. (Sir.) North County Community Theatre, Friday, August 17 thought 17 the September 2, Friday and Saturday at 800 p.m. Matinee Sunday at 200 p.m.

THE GIN GAME
The Firsts Doner Those offers D.1.
Coham's Native Pive winning play
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HOT FLASHES

I BELIEVE IN MAKE BELIEVE directs the cast, whose member directs the cast, whose members range in age from eight to fourteen. Jill Metzner is the musical director. Unitarian Fellowship Amphibeatre, 1036 Solana Drine, Solana Beach, Thursday, August 16 through August 26: Thursday through Sahuday at 6:00 p.m. For information call 755-7358.

KNUCKLE

18.00 p.m.

THE MERRY WIVES OF WINDSOR

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instantly microlar by thee. instantly mocked by their surroundings. But while the Old Globe has captured the play's shallby look

quite well, a full realization of the cornedy's energets sonit asan missing on opening right. There was nothing indevently wrong with the show — no gleing jupis, conducts performances, or delives shortcuts through Shakespeares prose. The production was competerely done, but a rardy matched the writnessomeness of its setting. It

at early notiched the venture are read of a setting. It offered less ground manager of the setting it offered less ground manager of the setting in the setting and a setting in the setting in ways that others haded the played and one-the reaganed and suprisouply displicitle manager. and the production in great dup as less than a setting and a setting a setting and a setting and a setting and a setting a setting and a setting a setti

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by William Shakespeare

Lighting Design by Richard Riddell Scenic Design by John Amone Costume Design by Patricia McGourts Sound Design by John Kilgore

Susan Berman Caitlin Clarke Guy Boyd

Susan Cox Ron Faber John Goodman Ben Halley, Jr

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eptember 15 at 8:00 p.m. and 1:00 p.m. For information call

Christian Community Theatre

ON GOLDEN POND

Chi Goldach Puntua are a effering Erined Thompser's popular dama about an elderly couple who return to their summer home of forty-eight years—Golden Pond in Marie- He is severing mad and bengming to severing mad and be the property of the severing mad and be mode a terriage boy, and the association removes his energy and spirt. Or Goldach Pond is running in reporting with Suda at the Corcinado Phythose Call the theater (40) 4 4000 to a specific dates and

held in a discussion group of the hard particular hard production of the hard particular hard the meaning of the lines but in fact ubstant from what the chainscries are saying. This is on Obtello to sleep through (Sa.) Old Glothe Theatre, through S. Old Glothe Theatre, through September 23: Thursday, August 16. Standay, August 18. and Wednesday, August 18. and Wednesday, August 28 of 80 p.m. Metros.

aged production of this intriguing rama is at once a farcical wheelunt ind a thoughtful speculation on the discount insture of truth. The play-ritten by Fay and Michael Kanin and written by Fay and Michael Ranin and based on stones by Ryunosuke Akutagawa, details the many ways an actual event can become distorted by those who were involved and by those who hear about it second hand. All ten of the play's characters offer differing of the play's characters offer differing ventions of what teols place in a wood, near the Rashornion gate, a thousand vent sign of the bearer facts or a commission of the bearer facts or a commission assaulted and her household is dood. The rest is a competition among discordant voices, each claiming to be true. Most productions of this play perform

A New Wave Murder Mystery

By David Hare

311 Eighth Avenue 232-7378

into a thic, pseudophilosophical bord — given one is instant afracticity to sart simple solutione — to start it have of a single perspective. At the Citd Clobe, however, director Crasp Noch has concided the Nord reside each rehander and shared steel. democratically his single point of single democratically his single point of single the properties of the thread of the single point of single point of single thread of the single thread thre sying to do, creates a crisis, furthy, and multidiamensorial production out of the plays discondant violes in effect, the show encourages its audience to play time role of an importabilishape. And each character — from J. Neutseth. Campleelis saying handle to Johnston McNastrys visioly portrayed and consummately off pulling swyrates—refs this first seak convincings). They provid they copie. Best crisions—they for the subject of the seak convincings. They provide they copie, they are possible to the subject of the seak convincings. They provide the copies of the seak convincings. They provide the seak convincings in the seak of the sea ovoking, and judge for provising and judge for yourself (Sm.) Old Globe Theatre through September 2: Friday, August 17, Sunday, August 19, and Tuesday August 21 at 8:00 p.m. Mattinee Sunday, August 19 at 2:00 p.m.

SCAPINO! As a counterweight to the most As a counterweight to the most wretched summer season in Old Globe history we now have Scapinot, and it is a hit, a palpable hit. One can tell already that something terrific is in the offing the moment one spots the gloriously gaudy and vulgar set by Douglas W. Schmidt, this clever comic humans is matched by the regular and present and present of paring and terring he has elicited from one of the best casts the Clieb has assembled in a long time. The actions like the maderness, went to the having the time find the mostlew in an audience, sent to the having the time find the mostlew in an audience of the strain of the strain and in the strain and consistent and action of the action and accomplished vehicle reach one cast of things he is best at Each of the action and accesses mornings to copie a solid accesses mornings to copie a solid accesses mornings to copie a solid vehicle and the strain and the strain

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SUDS
The Coronado Playhouse presents a new musical version of the cornedy by Mary Lasswell, based on her book Suds in Your Eye. The play, which the Coronado Playhouse ran for sisteen

the play's fillel. Marsh Cassady gue directs the production, and Anne Montrose is the assistant director. Stads will run in repertory with On Goldan Point call the theater (435-4856) for specific dates and times. (5m.) Coronado Playhouse, through

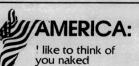
TIN TYPES
The Lamb's Players Theatre presents the muscal revue that—incorporating diverse musical shiples from Scotl adoptin's ragitime to Sousasmarches to irving Berlin and George M. Coham – takes a nostdage gilmpse at America from 1865 to 1921. hery Cederbean directs the production (Sen. Lamb's Players Theatre through August 27). Heesday through Shalinday August 27. Heesday through Shalinday at 8:00 p.m. Matinee Saturday at 2:00 p.m.

TWELFTH NIGHT

TWELFTH NIGHT
For its fourth annual Shakes-pearean production, Octad-One presents the comedy about Viola and Sebastian, two brother and sister, who were separated during a shipwarek— and who are reunited after a series of connecal twists and turns. Martin Gerrish directs the production.

Admission is free, (Sm.)

THE WIZARD OF OZ THE WIZARD OF 02 The Impress beach Tilyers present the massical — maser and sylvics by Hacada Arien and E. V Harburg — based on the Cit books of L. Fisian Beach and assigned for the stage by Beach and adaptice for the stage beach and assigned for the stage beach and assigned for the stage beach and assigned for the stage of the



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READER'S GUIDE TO THE MUSIC SCENE

Music commentary is by John D'Agostino. Please send concert information and photographs to Reader Music Scene, P.O. Box 80803, San Diego 92138.

If you participated in, or are even aware of, the successful first Michelob Street Scene event held last year in the downtown area, then you will understand me when I say that this year's musical line-up may necessitate a widening of the streets in the Gaslamp Quarter. Scheduled to perform are X, to whom reams of newsprint have already been devoted; the Beat Farmers, who have in the past several months become local favorites; the Robert Cray Band, a blues band out of the Northwest that plays a lively brand of "up" blues; Jack Mack and the Heart Attack, a high-energy, Memphis-style soul band; and the Neville Brothers. Of those artists, probably only the Neville Brothers are not in some degree familiar to San Diego audiences

and yet their appearance at Michelob Street Scene 2 is perhaps the most appropriate The Nevilles — Art, Aaron, Cyril, and Charles — Art, Aaron.
Cyril, and Charles — first
decided to pool their talents in
1977, but that decision was
more the culmination than the
beginning of a series of career moves that had made the name Neville a household word in the musicians' native New Orleans. Art's high school band, the Hawkettes, had in 1954



recorded "Mardi Gras Mambo," clipped rhythms and off-beat capped ritytnins and off-neat accents that suggested syncopation even when it wasn't there — inspired such Seventies funk acts as Kool and the Gang, the Watts 103rd Street Band, the Ohio Players, and George Clinton.

Although Act and Acron bod. which thereafter practically became the theme song for the traditional Crescent City caminal. Brother Aaron scored with a mostly regional solo hit ("Over You") in 1960, and six years later reached the top of the national charts with his "Tell It Like It Is." In 1967 Art Although Art and Aaron had played together before — for brief spells in both the

"Tell It Like It Is." In 1967 Arr returned to the five when he and a rhythm section with which he had been working were hired by New Orleans-based witter/arranger/ producer ("Lady Marmalade") Alken Toussaint to be the house band on all of Toussaint's recording projects. That studio group became known as the Meters, whose brand of New Orleans-style funk — featuring

visual fulfoonery that made Mac "Dr. John" Rebennack famous in the late Sixties and early Seventies. In 1975 Landry recruited Art, Aaron, and their youngest brother, Cyril, to provide musical support for his "tribe," the Wild Tchoupitulas. Brother Charles joined that large group after returning from playing jazz sax with various New York City bands various New York City bands (and after serving three years at the Angola Prison Farm for possession of two marijuana cigarettes). Two years later, the four Nevilles broke away from Landry to form the current aggregate.
True to their own history and

that of their own history and that of their home town, the Neville Brothers perform a wide variety of rhythm and blues styles, and their song selection styles, and their song selection on any given night may even include such standards as "Fever," Mona Lisa," or Duke Ellington's "Caravan." But while their repertoire may vary, one thing remains constant; in concert the Neville Brothers always manage to dish un a always manage to dish up a always manage to dish up a gut-busting portion of musical gambo that leaves audiences hungry for more. Coming from a city where street music is a way of life, the Neville Brothers are an inspired addition to the Street Seene festivities, which will take abose this Santelon will take place this Saturday afternoon on Fifth Avenue, between J and K streets, in the Gaslamp Quarter, downtown. In other concerts this week, former before a finish of former Jefferson Airplane/ Starship vocalist Marty Balin

will be joined by Sancho Barnard for a show tonight, Thursday, at the Belly Up saz guitaris Larry Carlion at Humphrey's for two performances; Zuma 2 Cataturing two members of Ongo Bongoi, Mitch Cornish and the Hellbounds, the Seventh, and Pluground Stap at the Spirit; and a host of Turley, the Association, Gary Turley, the Association, Gary Turley, the Association, Gary Diego Wild Aumal Park's. Mahala Amphitheater for shows Friday through Sunday. tazz outtarist Larry Carlton at Friday through Sunday

Aside from the Michelob Street Scene, Saturday's only other attraction features Stone's Throw (Twenties jazz and blues through Fifties rhythm and blues). boogie-woogie pianist Sue Palmer, and reedist Eric Hybertsen in a prost Hybertsen in a program entitled "Hep Cat Holiday," in the Continental Room of the Hotel

Another busy Sunday finds Another brasy Sunday finds Ethon John at the Sports Arena (ho-hum), ten bands performing at the Spirit in a concert to benefit the San Ysidro Survivors Fund; the Anthony Ortega All-Stars, the Peter Sprague Samba Band, and the Hal Crook Big Band at the La Belone, Deseroe and the Hal Crook Big Band at the La Palorna Theater in Encinitias for a program called "A Midsummer Night's Jazz Fest"; Sergio Mendes at Humphrey's for two shows; and

MICHELOB STREET SCENE II

brief spells in both the Hawkettes and the Neville Sounds — it was their uncle, George Landy, who brought them together for good, Landy, who also went by the name "Big Chief Jolly," was the leader of a "tribe" of Mardi Gras "black Indians" who wore feathered costumes and specialized in the sort of traditional Creole singling, woodo imagery, and

singing, voodoo imagery, and

in the Gaslamp Quarter Saturday, August 18 6:00 to 11:00 pm

2 stages of continuous music • Rockin' 5th Ave. between J & K







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Beat Farmers Jack Mack & The Heart Attack





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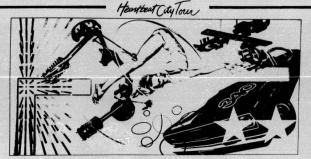
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the Ernie Watts Quartet at the Belly Up Tayern, Watts has played with Smokey Robinson McCoy Tyner, and Donna Summer, and is a featured player with Doc Severinsen's Tonight Show band. But if the name and/or face are familiar to

name and/or face are familiar to you, it might be because Watts was spotlighted in the Rolling Stones concert film, Let's Spend the Night Together. On Tuesday, Jimmy Buffett brings his Coral Reefer Band to SDSU's Open-Air Theater; while up at the Rodeo a San Francisco. op at the Rodeo a San Francisco Showcase brings Snakefinger, Tragic Mulatto, and Frightwigs to La Jolla. The week closes with one show on Wednesday. Aerosmith and Rough Cutt will

CONCERTS

Marty Balin and Sancho Barnard:

Larry Carlton: Humphrey's, Friday, August 17, 7 and 9 p.m., 2303 Shelter Island Drive, 283-SEAT. Stone's Throw, Sue Palmer, and Zuma 2, Mitch Cornish and the Hellhounds, the Seventh, and Playground Slap: Spirit, Friday, August 17, 9 p.m., 1130 Buenos, 276-3993.

The Turtles, the Association, Gary Puckett and the Union Gap, and Spanly and Our Gang: San Dlogo Wild Animal Park's Mahala Amphitheater, Friday, August 17, 730 p.m. and Saturday and Sunday, August 18 and 19, 2 and

Michelob Street Scene 2 featuring X, the Neville Brothers, the Beat Farmers, the Robert Cray Band, and Jack Mack and the Heart Attack: Gaslamp Quarter, Saturday August 18, 6 p.m., Fifth Avenue between J and K streets, downtown

Stone's Inrow, Sue Paimer, and Eric Hybertsen: Continental Room Saturday, August 18, 9 p.m., Hotel San Diego, 339 West Broadway, downtown.

The Peter Sprague Samba Band:

San Ysidro Survivors Fund Benefit

Elton John: Sports Arena, Sunday, August 19, 7 p.m. 224-4176.

A Midsummer Night's Jazz Fest featuring the Anthony Ortega All-Stars, the Peter Sprague Samba Band, and the Hal Crook Big Band: La Faloma Theater. Sunday Angust 19, 730 pm. First and D streets, Encinitas, 436-2958.

Sergio Mendes: Humphrey's. Sunday, August 19, 7 and 9 p.m., 2303 Shelter Island Drive. 283-SEAF.

Ernie Watts Quartet: Belly Up Tavern, Sunday August 19, 9 p.m. 143 South Cedros Avenue, Solana Beach, 481-9022.

Snakefinger, Tragic Mulatto, and Fright Wigs: Rodeo, Tuesday, August 21, call for time, La Jolla Village Drive and Villa La Jolla Drive, La Jolla, 457-5590.

Jimmy Buffett and the Coral Reefer

Band: SDSU's Open-Air Theater, Tuesday, August 21, 8 p.m., San Diego State University campus.

Aerosmith and Rough Cutt: Golden Hall. Wednesday, August 22, 8 p.m., Convention and Performing Arts Center, downtown.

Glenn Yarbrough and the Limeliters: Fiesta Dinner Thea Wednesday, August 22, 7 and 9:30 p.m., 9665 Campo Road, Spring Valley, 697-8977.

Top Jimmy and the Rhythm Pigs: August 23, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481.9022

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





Sweet Sound Wednesday-Saturday 9:00 p.m. to 1:00 a.m. and

Stone's Throw

Sunday-Tuesday 8:00 pm to 12:00 a.m. Summer House Inn 7955 La Jolla Shores Dr.

SOON D PRESENT



SUNDAY - AUGUST 19 - 7PM SAN DIEGO SPORTS ARENA

TICKETS: \$16,00 & \$13,50

ROCK'WARS '84

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Monday, August 20
Mojo Nixon • The Seventh • The Penetrators

Coming August 27: 5 Lines Up • Beat Farmers • Laws of Motion

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Paul Revere and the Raiders: San Diego Wild Animal Park's Mahala imphitheater, Friday, August 24, 130 p.m.; and Saturday and

John Klemmer: Humphrey's Saturday, August 25, 7 and 9 p.m., 2303 Shelter Island Drive.

Psychedelic Furs: SDSU's Open-Air Theater, Saturday, August 25. 8 p.m., San Diego State University campus, 265-6947.

INXS: California Theater, Tuesday, August 28, 8 p.m., 1122 Fourth Avenue, downtown, 483-6339.

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

T.S.O.L.: Rodeo, Tuesday, August 28, call for time, La Jolia Village Drive and Villa La Jolia Drive, La Jolia, 457-5590.

New Acoustic Quartet featuring Rich and Greene, Andy Statman.

Jose

Buell Neidlinger, and Fred Tackett: Old Time Cafe, Thursday. August 30, 7 and 9 p.m., 1464 North Highway 101, Leucadia.

Tracy Nelson and the Rat Band: Belly Up Tavern, Thursday, August 30, 9 p.m., 143 South Cedros Avenue, Solana Beach.

Al Jarreau: SDSU Open-Air Theater, Friday, August 31, 8 p.m., San Diego State University campus, 265-6947.

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.; 15:500 San Pasqual Valley Road, Escondido, 747-8702.

CLUBS

Club listings are compiled by Ron Jennings, If you wish to be included, please call 265-9382

before 5:00 p.m. The listings

North County

Acapulco Restaurant, 1020 West San Marcos Boulevard, San Marco 471-2150: Carmen and Carmen, contemporary. Tuesday through Saturday.

Barr-X Ranch House, 119 East Broadway, Vista, 724-0510; North Forty, country, Friday and Saturday; country dance lessons,



481-9022









New Satellite Dish



A MIDSUMMER NIGHT'S JAZZ FEST Hal Crook and his Big Band

Peter Sprague and his Samba Band Anthony Ortega and his All Stars

Sunday, August 19th 7:30 pm La Paloma Theatre

Coast Highway & D St., Encinitas Tickets: 88 00 advance, \$10 00 door. Ticket information: North Coast Jazz Society, 436-250 Jazz Connection Hotline, 272-4271: La Paloma, 436-7788.



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Sunday & Monday August 19 & 20 FEATURES

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DRINK SPECIALS

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*NO COVER CHARGE FOR ALL THOSE WEARING SHORTS

*ST. PAULI GIRL—\$1.25

*SHOTS OF SCHNAPPS—\$1.25 (CINNAMON, APPLE

OR PEPPERMINT)



5 LINES UP



Tuesday and Saturday.

Belly Up Tavern, 143 South Cedros Avenue, Solana Beach, 481-9022 Marty Balin, rock, and Sancho Marty Balin, rock, and Sancho Barnard, pop. rhythm and blues, and rock, Thursday, Five Lines Up, rock, Friday; the James Harmon Barul, rock and rhythm and blues, and the Paladins, rockabilly, Saturday; the Ernie Watts Quartet, rock and rhythm and blues. Sunday, the Mar Dels, wittage rock, Monday, Fo Mor, reggae, Tuesday, Dirk Debonaire, rock, Wednesday. Afternoon Concerts: the Chicago Six, Dixieland jazz, Friday; the Five Careless Lovers and the Bad Habit Horns with Hollywood Fats, blues and rhythm and blues, Sunday; Stones Throw, vintage jazz, swing, and rock Westney de and rock, Wednesday

Bobby G's. 485 First Street, Encinitas. 436-7397: Shake, rock, Thursday through Saturday; Bobby Chevrolet, rock and blues, Sunday through Tuesday; the Heaters, rock,

Flower Hill Center, 2670 Via de la Valle, Del Mar. 755-3735: The Peter Sprague Trio, jazz, Friday. Ron Lake, jazz piano, Saturday.

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

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

country and contemporary, Sunday

The Captain's Anchorage, 180 North El Camino Place, Encinitas. 942-1400: Too Dangerous Women, contemporary, Friday and Saturday

Charlie's Niterlub, 680 West San Marcos Boulevard, San Marcos 744-4120: Dark Horse, country

The Chopping Block, 1740 East Vista Way, Vista. 726-8770: Inta Wishin', rock, Tuesday through

Club Zu. 135 North Highway 101. Solana Beach, 481-6221: Playground Slap, rock, and Manual Scan, rock, Wednesday.

The Country Side Restaurant and 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.

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SATURDAY, AUGUST 18

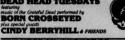
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TUESDAY, AUGUST 21 DEAD HEAD TUESDAYS music of the Grateful Dead performed by
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Hosted by RICK, GRAZLAY & HIS BLUE ZOO REVIEW
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ACT VILLE TO A STATE OF THE ACT O

Distillery Nightclub, 140 Sout Distincty Signeticus, 130 and Beach, 735-6733. Private Domain, rock, Thursday through Saturday. Incognite Rockers, rock, Sunday, Notice to Appear, rock, Monday and Tuesday, the Reflectors, rock,

Dobber's Restaurant and Nightclub, 380 North El Camins Real, Encinitas, 942-1676. The Chicago Four, Dixeland Jazz, Thursday, the Chicago Six, Dixietand jazz, Friday, the West Coast Twisters, vintage rock, Saturday and Sunday, Jazz Jam with Tony Ortega, Monday, open jazz jam session, Tuesday, the Marley Days Quartet, pop, bossa nova, and jazz, Wednesday.

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

Fireside Lounge, 439 West Washington, Escondido, 745-1931; Robyn Banx, rock, Thursday through Saturday, France, rock,

Fish House West, 2633 South Highway 101, Cardiff, 753-5438; Mony Grape, rock, Thursday through Saturday.

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

Henry's, 264 Elm Street, Carlshad 729-9244: Tony Soraci and Co. with Judy Ames, contemporary, Tuesday through Saturday; the Belair Boys, vintage rock, Sunday and Monday.

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

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

Hungry Hunter/Rancho Bernardo, 1940 Bernardo Plaza Drive, Rancho Bernardo, 566-2400; Michael Edwards, contemporary, Wednesday through Saturday.

Jolly Roger/Oceanside, 1900 North Harbor Drive, Oceanside, 722-1831; Chuck Showalter, contemporary, Wednesday through Saturday.

Jolly Roger/Solana Beach, 357 Lomas Santa Fe Drive, Solana Beach, 755-0117: Jon Sandoval, contemporary, Wednesday through Sunday.

Mulvaney's, 340 East Grand Avenue, Escondido, 741-0835: The Echices, 80s rock, Plursday through Saturday; C.C. Mauck, confernporary, Sunday and Monday; Rich Hunt, confernporary, Tuesday, Circles, rock, Wednesday.

Normandy Cocktail Lounge, 215 North Hill Street, Oceanside, 722-4771: Freewill, rock, Tuesday through Saturday; live rock, Sunday and Monday, call club for

Old Del Mar Cafe, 2730 Via de la Valle, Del Mar. 755-6614: Wheels, rock, Thursday through Saturday; the Ducktail Revue, vintage rock, Sunday; the Bruce Cameron and Hollis Genty Ensemble, jazz, Monday and Tuesday; Purl, rock, Wednesday.

Old Time Cafe, 1464 North Highway 101, Leucadia, 436-4030: Nicolette Birkett and Carolyn Vice folk, Thursday; Fred Sokolow, bluegrass, ragtime, and classical banjo mosic, and WB. Reid, folk, Friday early evening and evening the High Window Boys, bluegrass



TONIGHT, Thursday, August 16, 9 pm ets available at Belly Up and Ticketron outlets

MARTY BALIN



5-LINES UP



ERNIE WATTS QUARTET

ing Stones, Smokey Robinson, McCoy I cons, Earth, Wind & Fire, Ray Charles, Aretha Franklin, Terrestations, Danse

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

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\$2.00 Cover 8:30-9:00 pm

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\$1.00 Kamikazes

\$1.00 well drinks all night

Wednesday \$1.00 Vodka drinks all night

Thursday \$1.00 Long Island Iced Teas all night

and evening. Cambodian Folk Ensemble, traditional Cambodian music, early evening Sunday; Old Time Hosh Sight, Tuesday, epin poetry reading, Wednesday, Sunday Brunch Concert, Catherine Espinoza, Irish harp.

Pacific Espresso, 235 North El Camino Real, Encinitas, 436-1248; Cathy Curtis, bluegrass and folk, Friday and Saturday, Lori Bell, jazz piano, Sunday brunch.

Pancho's, 1309 Camino Del Mar. 481-0414: Jack Costanco, contemporary, Friday and Saturday: rhythm and blues jam session,

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

Pea Soup Anderson's, 890 Paloma Airport Read, Carlshad, 438-0880 Steven and Tanya, contemporary. Friday and Saturday.

P.J.'s Cocktail's, 1078 East Vista Way, Vista, 941-8943: The Booze Brothers, rhythm and blues, comedy, and rock, Friday and Saturday.

Pomerada Club, 12237 Pomerade Pomerada Club, 12237 Pomerad Road, Poway, 748-1135; High Steppin', country, Wednesday through Saturday; country danc lessons, Wednesday.

Poway Mine Company, 12375 Poway Road, Poway, 748-7296, 566-2070: The Blonde Bruce Band, blues and rhythm and blue. Tuesday through Saturday; live music, Sunday and Monday, call club for information.

Ralph and Eddie's, 390 Grand Avenue, Carlsbad, 729-2989: Incognito Rockers, rock, Friday and Saturday; Iwe rock, Sunday, call club for information.

Rancho Bernardo Inn. 17350 Bernardo Als Drive, Rancho Bernardo. 487-1611 or 277-2146: Jim Gates and Sound Investment contemporary. Tuesday through Sautrudy, the Marky Duys Quart-contemporary. Sunday and Mon Dining Room. Feet Robberecht, planist. Thursday through Sautrudy, thin Malone, panist. Sunday and Monday: Greg McClimis, planist, Tuesday and Wcdnesday. Rancho Bernardo Inn. 17550

Reuben's, 2515 El Camino Real, Carlshad, 434-1766: Strictly Business, contemporary, Tuesday through Saturday.

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

Roxy, 517 East First Street, Encinitas, 436-5001: Mark Meadows, jazz, Friday and Saturday; the Peter Sprague Trio, jazz, Sunday.

Rudi's Hidden Acres, 3700 Carmel Valley Road, Del Mar. 481-9656: Liv music, Friday and Saturday, call club for information. Stage Coach Inn. 1865 Vista Way. Vista. 724-9090; Coyote, country. Thursday through Saturday.

Sundowner, 135 East Vista Way. Vista. 940-9000: Afro, Latin music

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

Tequila Flats, 3296 Mission Avenue, Oceanside, 757-7757: Nitewing, rock, Thursday through Saturday; the We Be Band, rock, Sunday through Tuesday; Hit N' Run, rock,

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

Time Machine/Chez Orleans, 302 North Midway, Escondido. 743-1722: In Colour, rock, Thursday through Saturday, Planet, rock.

Wind rose

Wednesday-Saturday August 15-18 HEROES



with Johnny Almond on the saxophone

Sunday & Monday August 19 & 20 **IPSO FACTO**



Tuesday, August 21



Coming August 22-25 HEROES

Every Friday at 7 pm



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

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Tuesday, August 21
5-7 pm. JILLIAN presents.
THE ROCKIN'EST HAPPY HOUR



LIVE WIRE

SNAKEFINGER FRIGHT WIGS

TALK TALK: CANCELLED

SOUP, SALAD & PASTA BAR

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

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

Wooden Nickel, 13363 Poway Road Wooden Nickel, 113(3) Poway No. Poncay, 748-r364; Ron Morin, country, Thursday and Wednesday live country music, Friday and Saturday, call club for information

Beaches

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: Jesse Davi contemporary, Tuesday through Saturday.

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

Praya and Sadirusy Bahia Hotel, 988 West Mission Bay Drive, Mission Bay, 488-0551; Live music, Tuesday through Saturday, call club for information; Cheithamis Jazz Quartei, Jazz, Sunday, Piano Bar: Buddy Reed, Tuesday through Saturday; Bob MacLeed, Sunday and Monday Afternoun Tea Dance; the Eddie Strootler Base Rise MacAlexas. Stangler Band, Big Band dance music, Friday.

Beach Club. 1921 Bacon Street. Ocean Beach. 222-6822: The Hurricanes, blues and rhythm and blues. Thursday, the Blitz Brothers, rock, Friday and Saturday.

costs ready and Saturday.

Carlos Murphys, 4303 La Jolla
Wilago Brive, La Jolla, 457-4170.

Forecast, azz. contemporary, and
methin and blose. Thursday and
recorded music singalong. Senday
and Monday. Bin Palmer.
contemporars. Tus.day: the
Refrects Drake Reture, variety stage
show with music, Wednesday.

Boulevard, Mission Beach.

488-1081: Southwind,
contemporary, Tuesday through.
Saturday: Supercolt, country,
Sunday, Polynesian Louinge: Stevie
Woods, contemporary, Monday.
through Friday happy hours, with
Don Hertels. 1984 Friendly Follies,
vanety stage show with music.
Monday evening.

Chuck's Steak House, 1250 Prospect Street, La Jolia, 454-5325 Zzaji, jazz. Wednesday through Saturday: Heaven and Hell, jazz.



ipso 7 1 2

ROCKIN' WEEKEND

ipso facto

Two dance floors
Three bars Two bands

Three music video screens

SUNDAY

THE LONDON BROTHERS

MONDAY

Stage 9/ ROCK WARS '84 MOJO NIXON THE PENETRATORS THE SEVENTH

Congratulations to 5 LINES UP Winner of Stage 9/ ROCK WARS 84 Preliminary #6 See them in the semi-finals August 20 & 27

LONDON

TUESDAY

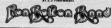
Tuesday, August 21
Tuesday is
SUPER FASHION AUCTION NIGHT
WITH FASHION INTERNATIONAL





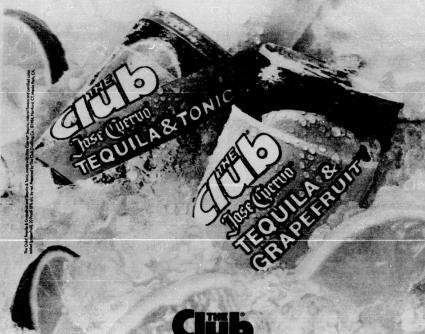
WEDNESDAY

HEINEKEN NIGHT



Dress code & picture I.D. strictly enforces CABARET DRINK SPECIALS
SUNDAYSI MONDAYSI
Vodka \$1.25 Long Island Iced Teas \$1.25 TUESDAYSI WEDNESDAYSI THURSDAYSI Kazis \$1.25 Heineken \$1.25 Margaritas \$1.27





DON'T JUST BRING A BEER. BRING THE CLUB BAR.

The Comedy Store, 916 Pearl Street, La Jolla, 454-9178: Mattias Campari, contemporary, early evening. Thursday through Saturday, Nancy Scarr, contemporary, early evening, Sunday, Monday, and Wednes 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

Haleyon, 4258 West Point Lome Boulevard, Loma Portal, 223-9559. Automatics, rock. Thursday through Saturday; the Features. rock, Sunday and Monday: Five

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

Hotel del Coronado, 1550 Orando

Avenue, Coronado, 435-6611: One Plus One, contemporary, Tuesday through Saturday.

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

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-3220: The Siers Brothers, rock. Wednesday through Saturday: live rock. Sunday and Monday, call club for information: the Soud Brothers rock and comedy Tuesd

Coronado, 435-6262: Freefall, jazz, Friday and Saturday.

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

Le Chalet, 5046 Newport Avenue. Ocean Beach. 222-5300: The Heaters, rock, Thursday through Saturday: Strike Force, rock, Sunday and Monday: Outta Controll, rock, Tuesday and

McP's, 1107 Orange Avenue. Coronado. 433-5280: In the Groove, contemporary, Thursday through Saturday: Jack and Diane, Monday: Rockola, Beatles music and oldies, Tuesday and Wednesday

Mexican Village, 120 Orange Avenue, Coronado, 435-1822: Live music, Tuesday through Thursday, call club for information: Third Degree, contemporary, Friday and Saturday, Ken Wilkins, contemporary, Sunday and Monday.

Mission Rose, 1551 West Mission Bay Drive, Mission Beach.

224-9605; Joey Chess and Stevie

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

Mulvaney's, 1031 Orange Avenue, Coronado. 435-4660: Jinnah Williams, contemporary, Thursday through Saturday; talent night,

Mulvaney's, 4230 Mission Boulevard, Pacific Beach, 483-7383; Russ Kirkpatrick and Dan Lehner,

WE'RE DEALING

LIVE ROCK

TUESDAY THROUGH SATURDAY FROM 8:00 PM NIGHTLY PLUS DOUBLE GIANT SCREEN MUSIC VIDEO

NAMES Last 3 nights

Opening Night Special

ZZYZX Opening August 21 through 25

\$1 Every Thursday is LADIES' NIGHT SPECIAL DRINKS ALL NIGHT LONG & ANY DRINK IN THE HOUSE 75¢ TILL 9:30 pm

LONG ISLAND ICED TEAS

& ANY DRINK IN THE HOUSE 75° TILL 9:30 PM

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

BIG FUN ROCK WEEKEND

3093 CLAIREMONT DRIVE - SAN DIEGO

Adjacent to Clairemont Bowl - Doors open 8:00 pm - N 276-0301 - 276-2240 - 276-3437

\$1 ALL NIGHT LONG

\$200 LADIES' T-SHIRT NIGHT CASH PRIZES free tank tops to c

· Harpoon of Beef

Ella

Ruth Piggee Jazz Thursday-Saturday 9:00 pm-1:00 am

The Triton

6011 El Cajon Blvd., at College Reservations for dinner: 583-3240, closed Mondays. . . . truly distinctive seafood restaurant

contemporary. Thursday through Saturday.

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach, 270-7522; The Bruce Cameron and Hollis Gentry Ensemble, jazz. rsday through Saturday: Ella Ruth Piggee, jazz and blues. Sunday, the Echoes, 60s rock, Monday and Tuesday, King Biscuit Blues, blues and rhythm and blues.

Rodeo, 8980 Villa La Jolla Drive, La Jolla, 457-5590: Dirk Debonaire, rock, and the London Brothers.

· Fish 'n' Chips

An undersea grotto...

Fresh Catch of the Day
 Fresh Pacific Red Snapper
 Hawaiian Chicken
 Hawaiian Chicken
 Hawaiian Chicken
 Hawaiian Chicken
 Hawaiian Chicken
 Hawaiian Chicken

Your choice \$5.50

All dinners include rice pilaf, a basket of hot bread and a trip to our soup & salad bar, Sunday-Thursday 5:00-7:00 pm, closed Monday.

rock, Thursday and Friday, Dirk Debonaire, rock, and Notice to Appear, rock, Saturday and Sunday, with the Reflectors, rock, Sunday, Snakefinger, rock, Tragic Mulatto, rock, and the Frightwigs, rock, Tuesday, Talk Talk, rock.

The Salmon House, 1970 Quiver Road, Marina Village, 223-2234; Jeff Bryon, guitar and vocals, Friday happy hour.

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

and blues, Thursday and Wednesday, Andy and Donna, contemporary, Friday through Sunday.

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

Top of the Cove, 1216 Prospect Street, La Jolla, 454-7779; Ken Meredith and Friends, jazz, Sunday afternoon; Piano Bar: Bob Corwin, Wednesday through Sunday.

Cathy Curtis .

Upstart Crow and Co., Seacoast

EARLY BIRD CIALS DINNER SPECIALS BETWEEN 5-50 B 7-30 BM, but one BeTween 5-50 BM, but one

Square, 4475 Mission Beach Boulevard, Pacific Beach, 272-8990; The Pacific Ensemble, light classical music, Sunday brunch.

Vacation Village Hotel, Bay Lounge, Vacation Isle, Mission Bay, 274-4630, Shine It On, contemporary, Tuesday through Saturday, Jinnah Williams, contemporary, Sunday and Monday,

Victor's, 1403 Rosecrans Street Point Lorna. 226-1871: Upstairs: Patrick and Lisa, contemporary.



BODIES

mers are a lunatic roots oriented band from San Diego whose sets veer om stunning hard-rocking originals to unbelievably gross novelty. These guys could turn out to be great."—Chris Morris g with the Beat Farmers

well drinks & bottle beer 754

SURPRISE BAND!

BEAT FARMERS

Appearing with the Beat Farmers
FORBIDDEN PIGS
Special: All Country Dick stock juke box.

OPEN JAM SESSION

OPEN AUDITIONS

THE LONE RIDERS

Starts 2 pm until ?—"Where area musicians meet. FREE BUFFET with special drink prices.

POOR BOYS

SEXTON'S Restaurant & Nightclub

Tuesday-Saturday 9:00 pm-1:30 am

Aria

Lodies' Night 9:00 pm-1:00 am Beer, wire & well drinks \$1.50 Wednesday Night Hops & Schnappe Night Beer & inple Schnapps \$2.25 900 pm-1:00 an

Happy Hour Monday-Friday 11:90 am-6:00 pm
\$1.00 unit whats, beer & wise
Complementary how a course 4:60-6:00 pm
Banquet Fuedhies Available
7353 El Cajon Birdi, La Mesa 480-1500



TUES. AUG. 21 Sombrero Fiesta

AUG. 22

Drawing at 10 p.m. - entry forms available in the restaurant and lounge. 'Diamer for 1 every night for a year.' Deterruges not included - non transferrable.' Fire Beinger '236' Taccos (in the lounge) \$1.00 Lite Beer with Hugger \$1.50 while they lat. 'Mariachia 6-9 p.m. 50¢ Donkey

THURS. Birthday Card Contest

AUG. 23 Buy, design or write a birthday card for La Hacienda...and the judges will decide on the best card by 10 p.m. Winner need not be present. "Free Badges "25¢ Tacos (in the lounge)" \$1.00 Lite Beer with Hugger \$1.50 while they last.

FRI.

Fiesta Hour

AUG. 24 'Magician '\$1.00 Lite Beer with Hugger \$1.50 while they lost '25¢ Tacos (in the lounge) 'Free Badges.



LATIACIENTA

875 Hotel Circle South Mission Valley - 298-8281

4th ANNIVERSARY

Contest

Best Hat Contest - Winner's prize is Sunday Brunch for 4 (\$50 value). *Free Badges *256 Tacos (in the lounge) \$1.00 Lite Beer with Hugger \$1.50 while they last. ludging at 10 p.m. - must be present.

Win A Dinner* For A Year Contest Drawing

Flamingo Fiesta & Feast

AUG. 25 Exciting Hamingo Dance Show will be presented for all who after a fine free first the first product of the



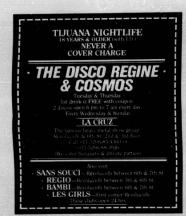
STHE GREAT

Beginning August 23rd (and for 10 weeks) every thursday night Cystal Ts Emportum presents o UPS MichinG COVIEST with \$175 in cosh prizes. The winners of the 10 weeks compenson will be eligible for the "RNAS" and \$300 in cosh prizes on Nov. 1st. Bring you own music (cossents are allowed or droose from our music (licity). Sign us early with the composition of the control of the cost of the

Emporium

6149 University Avenue - 583-5700







Thursday through Saturday, Norman Clifford, contemporary, Sunday through Fusawa, Panno Bar Louis Vasquee, early evening, Monday through Friday with Norman Clifford and Frankie Ferlin, Friday and Saturday evening. Windrose, 1935 Quivita Road, Marina Village, Misson Boy Park.

Windrose, 1935 Quivira Road, Marina Village, Misson Bay Park, 223-2335. The Heroes, rock, Thursday through Saturday, Ipso Pacto, rock, Sunday and Monday, Itve rock, Tuesday and Wednesday, call club for information.

San Diego North

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

The Alamo, 3093 Clairemont Drive, Clairemont, 276-2240; Names, rock, Thursday through Saturday; ZZYZX, rock, Tuesday and Wednesday.

Bacchanal, 8022 Cliaremont Mesa Boulevard, Kearny Mesa, 560-8022: Starfire, rhythm and blues dance music, Thursday through Saturday; Afro Rumba, Latin salsa dance music, Sunday.

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

Blarney Stone Pub, 5617 Balboa Avenue, Clairemont 279-2033: Brian Connolly, Irish music, Wednesday through Saturday.

Bunbury's, 9906 Mira Mesa Boulevard, Mira Mesa, 578-8666: Rockola, Beatles music and oldies, Thursday through Saturday.

Cafe in the Valley Restaurant, 911 Camino del Rio South, Mission Valley, 296-6529; The Bryon Jackson Trio, Dazz, Thurskay through Saturday; Eric Foster, Cassical gidiar, early evening, Wednesday through Saturday; Walter Clark, Cassical guitar, early evening, Sunday, and Monday evening, Ilve music, Tuesday and Wednesday, call club for information.

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: Tanya Mantooth, Sunday, Monday, Wednesday, and Thursday; Kevan Melton, Tuesday,

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.

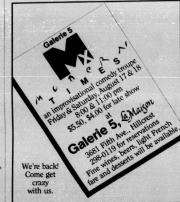
Holiday Inn/Mission Valley, Cricket's, 595 Hotel Circle South, Mission Valley, 291-5720: The Baja Strings, contemporary, Tuesday through Saturday, Skip Garcia, contemporary, Monday.

Islands Lounge, Hanalei Hotel, 2270 Hotel Circle North, Mission Valley, 297-110!: Niteline, contemporary, Tuesday through Saturday; Bobby O'Day, contem, orary, Sunday and Monda

La Hacienda Cantina, 878 Hotel Circle South, Mission Valley. 298-8281. Mise Murphy, cornedy and music. Thursday through Saturday: Vallerie Foremost, contemporary, Tuesday and Wednesday.

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley, 299-2288; Juso Facto, rock, Thursday through Saturday, with the London Brothers, rock, Friday and Saturday, the London Brothers rock, Sunday, the Seventh, rock,







the Ron Bolton Band, rock, Tuesday and Wednesday.

The Magic Lamp, 9522 Miramar Road, Mira Mess. 271-8780: Recorded dance music with Mr. Goodhye, Thursday through Sunday, recorded dance music with Randy, Monday through Wednesday; live music, Monday and tuesday, all club for information.

Monk's, 10475 San Diego Mission Road, Mission Valley, 563-0090; Feelin', Top 40 dance missic, Thursday through Saturday; Fat Sound Incorporated, Top 40 dance music, Monday and Tuesday, Ricky and the Jets, vintage rock, Wednesday. Monterey Whaling Company, 887 Camino del Rio South, Mission Valley. 291-1638; The Twotones. rock, Tuesday through Saturday; Expresso, contemporary, Sunday, and Monday.

The Moonglow, 4615 Clairement Drive, Ciairemont, 273-1022: Justice, Top 40 and oldies, Tuesday through Saturday, Jimmy Nixon and Downhome, country, Sunday and Monday.

THE HAPPENING!!!

AFTER DARK

NIGHTCLUB.

TY ALEXANDER

DANCE FLOOR—LARGEST IN SAN DIEGO

Comer Michway & E. Valley Pkwy., Escondido (3 miles east of i-15) 741-4055 OPEN WEDNESDAY-SUNDAY 8:30 UNTIL ?

Video

Madness

New Music Night

Ladies' Night

The Best of Local

Hard-core Bands

Club

Avant Garde

.

New music dancing to the hiparty sounds in Southern Cali Dance with DJ Hollywood and VJ Tim Taylor

TALK

*LADIES' NIGHT★

Navajo Inn. 8515 Navajo Road, San Carlos. 465-1730; Quest, rock, Tuesday through Saturday; Red Alert, rock, Sunday and Monday. Pal Joey's, 5147 Waring Road, Allied Gardens, 286-7873; Fro Brigham's Preservation Band, Disieland, swing, and oldies, Friday and Saturday.

Pavillion Lounge, Town and Country Hotel, 500 Hotel Circle North. 291-7131: The Maricy Days Quartet, pop, bossa nova, and szzz, Thursday through Saturday; Spotlight, contemporary, Tuesday and Wednesday.

Peter D's, 5149 Clairemont Mesa Boulevard. 277-3217: Live music, Thursday through Sunday, call club for information.

Smuggler's Inn. 402 Fashion Valley, Fashion Valley East. 291-7170. Ferry Brabson, contemporary, Thursday, Jim Moore, contemporary, Friday and Saturday, Skip Garcia, contemporary, Tuesday; Linda Dale, contemporary, Wednesday.

The Speakeasy, 9379 Mira Mesa Boulevard, Mira Mesa, 566-0970; The Jimmy Corsaro Trio, jazz, Friday and Saturday.

Spirit, 1130 Buenos Avenue, Bay Park, 276-3993: Streetcar Eyes, rock, Relay, rock, and Mr. Positive, rock, Thursday, Zuma 2, rock, the seemth, rock, Mitch Comish and the Hell Hounds, rock, and Playground Slap, rock, Friday, the Beat Farmers, rockabilly and country, the Penetzalors, rock, the Heard, rock, and Forbidden Pigs,

ABLENCE

Current Season

Current Season

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Ties through Sat beginning at 9:00 p m

Towers & Consulty

500 Hotel Circle North

Mission Valley
291-7131

MARLEY DAYS QUARTET

Champagne Happy Hour begins at 5:30 p.m. Cocardo atop the East Highrise.

Pavillon Lounge

rock, Saturday, Mr. Positive, rock, USSM, rock, Similusa (Beal), rock, Symmetry, rock, Thermal Slock, rock, Clear Spot, rock, Elemental P. rock, Claude Coma and the Ysrock, Install Spot, rock, Elemton (Spot), rock, Elemrock, and the Teins, rock, Sundaysock, and the Teins, rock, Sunday-Sen (Tosspeck, mass of the Grafethi Dead, and Gins) Berryfull, rock, Tuesday, Turnasism of the Sax Maniacs, rock, Weilnesday.

Springfield Wagon Works, 5255 Kearny Villa Road, Kearny Mesa. 565-2272: Jo Treanor, piano bar, Wednesday through Saturday. Tio Leo's/Mira Mesa, 10787

Tio Leo's/Mira Mesa, 10787 Camino Ruiz, Mira Mesa, 695 1461: Joe Stewart, contemporary. Thursday and Wednesday, Expresso, contemporary, Friday and Saturday; Frank Dexter, contemporary, Sunday through Tuesday.

Tio Leo's/Mission Gorge, 6333



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

.35 Well doubles \$1.00 domestic be

NEW SATELLITE DISH 7-foot wide screen



HEATERS

Rock & Roll Thursday, Friday & Saturday August 16, 17 & 18. No cover



STRIKE

Rock & Roll Sunday & Monday August 19 & 20. No cover



OUTTA CONTROLL!

Rock & Roll Tuesday & Wednesday August 21 & 22. No cover

SATURDAY & SUNDAY Pool Tournament 2 pm

5046 Newport Ave • Ocean Beach • 222-5300

Mission Gorge Road, Mission Gorge, 280-9944; Costa V. contemporary, Thursday, Sunday Monday, and Wednesday: Joc Stewart, contemporary, Tuesday Friday, and Saturday

Wrangler's Roost, 6608 Mission Gorge Road, Mission Gorge, 280-6263: Steer Crazy, country, Tuesday through Saturday. Cimmaron, country, Sunday and Monday.

San Diego South

Anthony's Harborside, 1355 North Harbor Drive, downtown, 232-6358; Forward Motion, Top 40 dance music, Tuesday through Saturday, L.A., rock, Sunday and Monday.

Aztec Bowl, Turquoise Lounge, 4356 Thirtieth Street, North Park, 283-3135: Fundi and Good Company, contemporary, Tuesday, Thursday, Friday, and Saturday.

Barnacle Bill's, 1880 Harbor Island Drive, Harbor Island, 297-1673;



Wednesday through Saturday.

Boat House, 2040 Harbor Island Drive, Harbor Island, 291-8010; Gina Eckstine and Jinx, contemporary, Tuesday through Saturday, Colin and Karen, contemporary, Sunday and Monda

Cafe del Rey Moro, 1549 El Prado, Bailboa Park, 234-8511: Dale Vernon, piano and guitar variety, Tuesday through Saturday evening and Sunday afternoon.

Doc Masters, 2051 Shelter Island e, Shelter Island, 233-2572; Oh! e, comedy and music, Tuesday

through Saturday; Bill Bracket.

Dookie's, 4225 El Caion Boulevard East San Diego, 283-6581; Paul Gregg, piano bar, Wednesday through Monday; Patti Glenn. piano bar, Tuesday.

praro For, Tuesday.

Drosey Magde's, 3lst and
Linsersity, North Park, 288, 8584;
Blues Mice, State Blues Mice Blues Mice, Park, Blues Mice, Blues Manuel, Blues Manuel, Blues Mice, Evening Shows: Lynn Hall, Irish harp, Thursday: Tom Cahoon, folk,

The Escape Lounge, 421 University Avenue, Hillerest, 295-8282; The Walkin After Midnight Trio, jazz and music of the '40s and '50s, Tuesday through Friday; Barbara Casler, piano, organ, and vocals, Saturday through Monday.

Fat City/China Camp, 2137 Pacific Highway, downtown, 232-0686: Harvey and the 52nd Street Jive, jazz, Friday and Saturday.

Hotel San Diego, 339 West Broadway, downtown, 234-0221: Harry's Bar: Gloria Kay, contemporary, Thursday through Saturday; live music, Sunday through Wednesday, call club for information: Joe Azarello, jazz. hours. Continental Room: Stone's Throw, vintage jazz, swing, and nock, Saturday, live music, Sunday, call club for information, Afternoon fea Dance: The Al Gabbs Band, Big Band, bance many, Friday

Imperial House, 505 Kalmia Street, Hillcrest, 234-3525; Wayne Jure and Hank Young, jazz, Friday and

"The Invader," at the dock at 1066 North Harbor Drive, downtown. 298-8066 The Invaders, contemporary music for dancing. Tuesday through Sunday.

Jolly Roger, 807 West Harbor Drive Seaport Village. 233-4300: Night



Tobacco Road with Sue Palmer, vintage jazz and boogie-woogie. Thursday.

Our Place, 2424 Fifth Avenue

ALL PADRE GAMES CHARGERS -ALL GAMES ALL HAMPHREYS SHOWS LIMOGISINE SERVICE ALL LA. THEATRE & SPORTS

Le Maison Fifth Avenue/The

Mandolin Wind, 308 University

Mona Lisa Restaurant and Cocktails, 2061 India Street,

O'Hungry's, 2547 San Diego

Old Town Opera House, 4040 Twiggs, Old Town. 298-0082:

Aug. 19
JIMAY BUFFETT Aug. 21
LINDA RONSTADT Aug. 23
AL JARREAU Aug. 31
MICNAEL JACKSON
Sept. 24, 79, 10-12.
The Forum, LA.
CARS Sept. 2

If you don't see it listed, call and ask Accepting deposits for all upcoming San Diego Concerts: Springsteen, Rod Stewart, Chicago, Yes, Hall & Oates, Triumph, ZZ Top.

Avenue, Old Town, 298-0133; Mary Adams, harp music, early evening Saturday and Sunday.

TICKET EMPORIUM

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

Hillcrest, 232-1773: Live jazz. Friday and Saturday, call club for

Thursday, Friday, Saturday

San Diego

nights only

Pacific Wine Bar and Bistro, 480

239-9839: Dining Room: Mel Goot, jazz piano, lunch time and early evening Friday and Saturday.

Patrick's II, 428 F Street. wn. 233-3077: Fre Brigham's Preservation Band, jazz Nitetrain, 50s and 60s light rock for fancing, early evening, Friday and saturday, the Booze Brothers, rock, comedy, and rhythm and blues. Tuesday; the Sy Rainey Trio, jazz,

Prophet Restaurant, 4461 University Avenue, East San Diego 283-7448: Lori Bell and Friends, 283-7448: Lori Bell and Friends, jazz, early evening Thursday, Fred Benedetti, classical guitar, early evening Wednesday and Friday, Walter Clark, classical guitar, early evening Saturday, Lori Bell and Shep Meyers, jazz, early evening

Reuben E. Lee's, 880 Harbor Island Drive, Harbor Island, 291-1880 Fortune, Top 40 dance music, Tuesday through Saturday.

Salerno's, 3102 University Avenue, North Park, 280-6163: The Art Resnick Trio, jazz, Thursday, Monday, and Tuesday; Ron Satterfield, jazz, Wednesday; Anna

Join the Hurricanes for the original Late Night Happy Hou

Nightly drink specials

Beat & The Brothers & Source

1921 Bacon Street (Newport and Bacon) Ocean Beach 222-6822

Rock & Roll, Rhythm & Blues MODERH RHYTHM &

We've Jazzed up the Place.

from the Islands

We Have Great

Live Entertainment

7 Nights A Week...

10-FOOT WIDE SCREEN

Lounge

HANALEI HOTEL

NEVER A COVER!

NITELINE—through September 1 BOBBY O'DAY-Sunday & Monday FRIDAY FASHION AUCTION presented by Gemini Fashions 6:30 & 7:45 pm shows

Cafe in the Valley

Surplus P.A. Sale

Raw speakers & horns - Speaker cabinets w speakers of norms - Speaker cabin Fender amps - Road cases - Cables Assorted values - Misc, equipment SUNDAY, AUG. 19-10:00 AM Sign our mailing list for a FREE T-SHIRT!!

JAZZ AT THE **SPEAKEASY**

THE JIMMY CORSARO TRIO





\$1.00 drink specials Tuesday through Thursday



All shows from 9:00 pm-1:00 am

BILL BRACKET IS BACK!



Bill will entertain you with his comedy every Sunday & Monday night through Labor Day

2051 Shelter Island Drive in the Shelter Island Marina Inn

FOGGY: SPIOTION B with the almost unordinary ROB COLE, as your host

ONLY 894

EVERET KIHG "TOGETHER FOR" TWO NIGHTS FRIDAY AUG. 17 AT 8 PF SATURDAY AUG. 18 AT 9 PM ADVANCE RESERVATIONS AVAILABLE

FREE HORS D'OEUVRES AND DOOR PRIZES

QUALITY SPIRITS reg. \$1.29

THURSDAY, AUGUST 23 8 PM-1 AM



3655 Sports Arena Blvd.. San Diego, CA 92110 • 222-2791



TheBar

Spirits Geers

HARBOR ISLAND'S ONLY CONTINUOUS

88¢

HAPPY HOUR

11:00 am until closing, 7 days a week. Hors d'oeuvres from 4:00-7:00 pm daily.

Entertainment from 6:30 pm, Tuesday-Saturday

WIS OUT

1960 Harbor Island Drive. San Diego 291-6700



Soledad's, 425 West B Street, downtown, 232 7588. The Most Valuable Players, see: Thursday through Saturday.

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

Triton, 60H El Cajon Boulecard East San Diego (883-3240) Ella Ruth Pigger, soza and blues Thursday through Saturday

Trojan Horse, 6179 University Avenue, East San Diego, 582-1070 The G Band, rock, Thuristay through Saturday, Strike Force, rock, Wednesday

Tuba Man's, 2551 University Avenue, North Park, 295-9426; Lice music, Friday through Sunday, call

Tuba Man's No. 2, 7149 El Cajon Boulevard, East San Diego, 198-1012. Sunny Nights, pop. rock, and party music. Thursday, the High Society Jazz Band, Jazz. Saturday. Tobacco Road, vintage pair and boone woogle. Wednesday.

Upstart Crow and Company, 835 C West Harbor Prive, Scaport Village, 232-485c Torn Calmon, folk, early evening Friday.

Viscount Hotel, 1960 Harbor Island Drive Harbor Island, 291-6700; Jarrett, oldies and newics, early evening Tuesday through Saturday.

East County

Alex II Restaurant, 6360 El Cajon Boulevard, 265-2006; Arabic music and belly dancing, Wednesday through Saturday

Antonio's Hacienda, 700 North Johnson, El Cajon, 442-9827; Live music, Friday and Saturday; call club for information.

Baxter's, 1025 Fletcher Parkway, El Cajon, 442-9271; Kicks, rock, Tuesday through Saturday.

Black Angus/El Cajon, 1000 Grav Avenue, El Cajon, 140 5055; Toys rock, Tuesday through Saturday

Blarney Stone Too, 7050 El Cajor

The Boondocks Restaurant, 8320 Parkows Drive, La Mesa, 465, 8660 Darny Lopez, contemporary Thurs-bar through Saturday: Bruce Robbits, contemporary, Sunday and Monday, Jim Moore, contemporary, Tuesday and Wednesday.

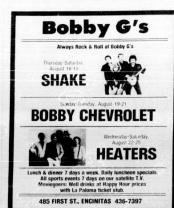
Street, El Cajon, 440-5757; Chain Reaction, contemporary, Tuesday through Saturday.

Calypso Lounge, 975 Greenfield Avenue, El Cajon, 440-9526; Ron Morin, contemporary, Friday and

Carlton Oaks Country Club, 9200 Inwood Drive, Santee, 448-4242; Darrell Ray, piano variety, Friday

Chico Club, 7366 El Cajon Boulevard, La Mesa, 464-9555: Gar Raynor and Mike Ross, oldres, country, and contemporary, Friday

Circle D Corral, 1013 Bro





GARY THE X SHOW

STRIKE FORCE

NIGHTLY SPECIALS

Sunday — Teguria Sunrise \$1.25 Monday — Bourbon well \$1.25 ry — Wear Trojan Horse T-shirt or haf—

Tueday—Weir Togan Horse 1-shir or half— \$50 off air, when \$4.25 \\
Weinbesday—Long Island Real Res \$1.25 \\
Mangarias \$1.25 \\

HAPPY HOUR





AUGUST 16, 17,& 18

NEON

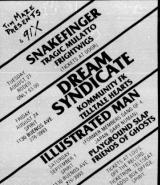
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m u s l c



AFRO RUMBA

SALSA DANCE BAND ONDAY, AUGUST 20, STARTING AT 6:00 PM

DANCE CONTEST

"YOU. THE WOMEN OF SAN DIEGO ARE THE JUDGES" OVER \$1,000.00 IN CASH & PRIZES ONLY MEN NEED APPLY.

TUESDAY, AUGUST 21-DOORS OPEN AT 8:00

THI



Averue, Sartee, 448-3402: Shadow Riders, country, Friday through Sunday Lakeside Hotel, 9940 River Street, Lakeside, 443-9591; Red Lane and Ramblin Fever, country, Friday and

Kentucky Stud. 11377 Woodside

Legends, 2754 Alpine Boulevard, Alpine, 445-5545; Full Circle, contemporary, Friday and Saturday

Woo, contemporary, Tucsday through Saturday, Fro Brigham Preservation Band, Dixieland jazz Sunday and Monday.

Magnolia Mulvaney's, 8861

Mama's Mink, 533 East Main Street, El Cajon, 442-5573. Mark Lastilee and the Pony Express, country rock, Wednesday through Saturday and early evening Sundie

North Magnolia, El Cajon, 447-4500: Butson and Best with contemporary, Sunday; live entertainment, Monday and Tuesday, call club for informat

Nite Owl East, 667 North Mollison Avenue, El Cajon, 447-3854: Triangle, contemporary, Tuesday through Saturday: live music, Sunday and Monday, call cloth for

Our Favorite Place, 8646 Miss Our Favorite Place, 8646 Mission Gorge Road, Santre, 449-6240 Bob Sortillon and Key Largo, contemporary and oldies, Thursday through Saturday evening, and

The Outpost, 652 Grand Avenue, Spring Valley, 464-9067, County Line, country, Friday and Saturda

The Ox Bow Inn, 9816 Carries Road, Spring Valley, 469-9616 Center Stage, country and music of the '40s and '50s, Tuesday through Thursday: Alton and the Ox Bose Country Lads, country, Friday and

El Cajon, 448-4111 Prophet, roci Tuesday through Saturday, Cir. I rock, Sunday and Monday.

Turquoise Lounge, 5973 Seven





CASH PAID FOR USED LPs & 45s -



Mike Murphy



LA HACIENDA 875 Hotel Circle South . Mission Valley . 298-8281 rock, Tuesday through Saturday.

Van Winkle's, 10055 Mission Gorge Road, Santee. 449-0060; Crossfir 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: Cycles, Top 40 dance music, Tuesday through Saturday.

Bull Nº Stick, 608 Palm Avenue Tranzaction, rock, Thursday through Saturday, Neon Vamilla, rock, Wednesday

China Five Restaurant, 569 H Street, Chula Vista, 426-5951; Juan Robles, contemporary, Thursday through Saturday.

PADRES

CROSBY, STILLS & NASH CARS w/Wang Chung

JIMMY BUFFETT

Avenue, Imperial Beach, 429-1161 Gail Lee and Firecreek, country. Tuesday through Saturday.

Hutch's, 1463 Palm Avenue

Imperial Beach, 423-3479; Country Comfort, country, Friday and

Joey's, 415 Broadway, Chula Vista, 420-4828: Loose Change, contemporary and Latin, Thursday through Mooday: Tapstry, country, Latin, and blues. Tuesday and

MURRAY'S GOES TO THE BEACH!

World's largest XoVIUTTAY'S tickets

La Maze, 1441 Highland Avenue, National City 474-3222; Bruce Robbins, contemporary, Tuesday through Thursday; East Coast, contemporary, Friday and Saturday Dance Machine, 1862 Palm Avenue, Imperial Beach, 429-1161: The Effect, rock, Tuesday through Sweetwater Road, National City, 475-73L3: Frank Dixon and Country Night Life, country, Friday and Saturday. Dock's Cocktails, 317 Third

Avenue, Chula Vista, 422-1566; Tito and Augustine, contemporary, Wednesday through Saturday. Chula Vista, 427-4200 Dark Ryder, rock, Plunsday through Saturday. Hungry Hunter Imperial Beach, 1344 Palm Avenue, Imperial Beach 423-0953; Jeff Williams, contemporary. Thursday through Saturday.

Marisol, 1680 Broadway (at Main Street), Chula Vista, 429-8045; Colour, Latino, Thursday through

The New Trophy Lounge, 95 National City Boulevard, National City, 477-5753; Vergie and the Orient Express, contemporary, Thursday through Saturday. Rapture, contempor, through Wednesday

Oasis Bar, 1121 Third Street, Chula Vista, 426-2977; Four Star Country, Friday through Sunday,

CHARGERS

PSYCHEDELIC FURS

All games on sale—please stop by office & pick up order forms & price lists

Belair Boys: Valley Fort Restaurant, Henry's Cindy Berryhill: Spirit The Blitz Brothers: Beach Club The Ron Bolton Band: Letu's

Gravitheose
The Booze Brothers: P.L8
Cocktails, Patrick's II
Born Crosseyed: Spirit
Bobby Chevrolet: Bobby G'S
Claude Coma and the IVs: Spirit
Circles: Park Place,
Mathemogy's Escondido

Hounds: Bodies, Spirit Clear Spot: Spirit Crystal: Magnolka Muhancy's Dark Ryder: Lantern Dirk Debonaire: Belly Up Tavern,

Old Ronita Store Restaurant, 4014 Bonita Road, Bonita, 479-3537; Wayne Gire and Tony Irvine, contemporary, country, comedy, and rock, Friday and Saturday

The Echoes

Mulvaney's Escondido, Old Pacific Beach Cafe

The Effect: Dance Machine

Five Lines Up: Belly Up Tavern.

Halcyon The Forbidden Pigs: Spirit France: Fireside Lounge, M

Freewill: Normandy Cocktail

The Heard: Spirit
The Heaters: Bobby G's, Le Chalet
The Heroes: Windrose Hit N' Run: Toy tala Flats

Into Num: regular rule Incognite Rockers: Ralph and Eddie's, Distillery Nightclub Inta Wishin': Chopping Block Invasion of the Sax Maniacs: Sprit Ipso Facto: Lehr's Greenhouse,

Rickes Partier's
LA: Anthony's Harborside
Laws of Motion: Lebr's Greenhouse
The London Brothers: Lebr's
Greenhouse, Bodoo
The Lone Riders: Hodies
The Look: Mandolin Wind
Manual Scan: Club Zu
The Mar Dels: Belliu Lip Turvin
Mobe Grane: Fish Harve West

Moby Grape: Fish House West Mr. Positive: Spirit

Names: Alamo Names: Alamo Neon Vanilla: Bull N Stick Nimbus Obeah: Spirit Nitewing: Tequila Flats Notice to Appear: Distillery Nightclub, Rodeo

Nightchib, Rodeo
Outta Controll; Le Chalet
The Penetrators: Spirit
The Paladins; Velly Ip Raven
Planet: Whisky Plats, Time
Machine Chee Orleans
Plagground Slags: Spirit, Club Zu
Pocketful; Mon's Saloon
Private Domain: Distilleny
Northechy

Nightclub Prophet: Park Place Purl: Old Del Mar Cale

mental P.: Soirit

Palomino Star, 3008 Main Street. Chula Vista, 427-5889; Ron Tabor, country, Wednesday, Thursday, and Sunday: the Goodall Boys, country Friday and Saturday.

PERFORMERS

Ron Jennings. If you wish to be included, please call 265-9382. Thursday alternoon or Friday before 5:00 p.m. The listings are

Rock & Roll

Automatics: Haleyon, Whiskey

Marty Balin: Belly Up Tavern Sancho Barnard: Helly Up Tavern The Beat Farmers: Bodies, Spirit

Mulrancy's/Escondido fitch Cornish and the Hell

Red Alert: Navajo lim, Halcyon The Reflectors: Distillery Nighteliah, Rodeo

Relay: Spirit Ricky and the Jets: Monk's Robyn Banx: Fireside Lounge Rockola: Burbury's, McPs RPM: Black Angus Mission Valley The Seventh: Lehr's Greenhouse,

Spirit Shake: Bobby G's The Siers Brothers: Carlos

The Siers Brothers: Carlos Murphy's Snakefinger: Rodeo Sons of Dan McLain: Spirit Spectra: Vista Entertainment The Spud Brothers: Jose Murphy's Strike Force: Train Horse Le Sunny Nights: Tuber Manie No. 7

Sunny Nights: Tuba Maris No. Symmetry: Spirit
Talk Talk: Rodes
Thermal Shock: Spirit
Touchy Subjects: Spirit
Tranzaction: Bull N' Stick
The Toins: Spirit
USSR: Spirit
Emine Watts Quartet: Bolly Ly
Tussri

The We Be Band: Regula Flats
The West Coast Twisters: Dobber's

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Singers - Musicians - Comedians - Magicians Dancers - Mimes - Actors - etc.

TALENT AUDITIONS

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MOST AWESOME SURF SPOTS IMAGINABLE AS 20 THE WORLD'S GREATEST SURFERS CHALLENGE THE GNARLIEST WAVES THAT CALIFORNIA, HAWAII, BRAZIL AND SOUTH,

AFRICA HAVE TO OFFER.

Mattias Campari: Cosmedy Stor Carmen and Carmen: Acaptales Contemporary/

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Center
Jim Allen: Dock's Landing
Judy Ames: Henry's
Andy and Donna: Sandtrap Lounge

Aria: Section's Baja Strings: Holiday Inn/Mission Valley John Barker: Hungry Hunter/

Oceanside Terry Brabson: Smuggler's Inn

Mission Rose Norman Clifford: Victor's Colin and Karen: Rosel House Jack Costanco: Prancho's Costa V: The Levis Miru Mesa Donna Cote: Tom Ham's

Jerry Burchard: Dock's Landing

Cycles: Black Angus/Chula Vista Linda Dale: Smuggler's Inn Marley Days Quartet: Rancho Bernardo Inn, Pavillion Loun Dobber's Restaurant Jesse Davis: Atlantis

Fat Sound Incorporated: Monk's Feelin': Monk's Jimmy Fontaine: Annec's Forecast: Carlos Murphy's Vallerie Foremost: La Hacterida Harborside

J.J. Frank: Armee's

Friendship: Gilbey's Cocktail

Frank Dexter: Tio Leo's/Mira Mesa Dusty and Melissa: Tom Ham's

Michael Edwards: Hungri

Expresso: Monterey Whalir

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Fender Vibro Champ good cond. \$99 Fender Deluxe great tone \$199 Fender Showman Amp 80 watts \$189 Fender 56: Princeton mint cond. \$229 Fender Concert 4x10 pre CBS \$299 Fender Twin Reverb \$299 Fender Twin Reverb \$299
Fender Super Twin 180 watts \$329
Acoustic 660—2x12 mint \$199
Acoustic 117 50 watt 1x12 \$149
Acoustic 140 100 watt bass amp \$149
Carvin VTR 2800 100 watt
w/eq great sound; \$169 Rhodes 2x12 ext cab \$149 Peavey 400B \$129

GUITARS Gibson 1956 Les Paul Jr. \$499 Gibson Firebrand 335-S Std. \$199

Gibson LP deluxe Goldtop \$499 Gibson EB1 Bass \$219 Yamaha SG2000 neck thru body \$34 Yamaha SG3000 neck thru body \$34 Yamaha SG300T w/ vibrato \$249 B.C. Rich Warlock handmade \$899 \$349 Guild Starfire cutaway, mint cond. \$349 Fender Squire Strat w. Floyd Rose \$369 Yamahu 335 style \$389 Fender P Bass "62" good cond. \$ Ibanea Roadstar w. vib \$229 d. \$649

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LA MESA 8308 Parkway Drh (619) 462-5102

Bela

1

rock, Tuesday through Saturday.

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 423-0953: Jeff Williams Vista. 426-9200; Cycles. Top 40 dance music, Tuesday through Saturday

PADRES

GROSBY, STILLS & NASH CARS w/Wang Chung

JIMMY BUFFETT

Bull N' Stick, 608 Palm Avenue, Tranzaction, rock, Thursday through Saturday; Neon Vanilla. rock, Wednesday.

China Five Restaurant, 569 H Street, Chula Vista, 426-5951: Juan Robles, contemporary, Thursday through Saturday.

Country Bumpkin, 1862 Palm Avenue, Imperial Beach, 429-1161, Gail Lee and Firecreek, country, Tuesday through Saturday

Dance Machine, 1862 Palm Avenue, Imperial Beach, 429-1161; The Effect, rock, Tuesday through

Dock's Cocktails, 317 Third Wenue, Chula Vista, 422-1566: Tito and Augustine, contemporary, Wednesday through Saturday.

Hungry Hunter Imperial Beach, 1344 Palm Avenue, Imperial Beach contemporary. Thursday through

Hutch's, 1463 Palm Avenue, Imperial Beach, 423-3479; Country Comfort, country, Friday and Saturday.

Joey's, 415 Broadway, Chula Vista. 420-4828: Loose Change, contemporary and Latin, Thursday through Monday; Tapestry, country, Latin, and blues, Tuesday and Wednesday.

MURRAY'S GOES TO THE BEACH! We are now open on Garnet Avanue across from McDona Pacific Baach, Mission Beach & La Joll

AEROSMITH August 22

FLTON JOHN August 19 World's largest X Murray's tickets

La Maze, 1441 Highland Avenu National City, 474-3222; Bruce Robbins, contemporary, Tuesday through Thursday: East Coast. contemporary, Friday and Saturday

Landmark Cocktail Lounge, 2511 Sweetwater Road, National City. 475-7313: Frank Dixon and Country Night Life, country, Friday and

The Lantern, 1322 Third Avenue Chula Vista, 427-4200: Dark Ryde rock. Thursday through Saturday

Marisol, 1680 Broadway (at Main Street), Chula Vista, 429-8045; Colour, Latino, Thursday through Sunday.

The New Trophy Lounge, 999 National City Boulevard, National City, 477-5758; 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

AL JARREAU

PSYCHEDELIC FURS

CHARGERS

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita, 479-3837: Wayne Gire and Tony Irvine, contemporary, country, comedy, and rock, Friday and Saturday. Palomino Star, 3008 Main Street.

Chula Vista, 427-5889: Ron Tabor,

ountry, Wednesday, Thursday, and

unday the Goodall Box, country

Pacific Beach Cafe The Effect: Dance Machine Elemental P.: Spirit The Features: Halcyon Five Lines Up: Belly Up Tavern

The Echoes:

Halcyon The Forbidden Pigs: Spirit France: Fireside Lounge, Mom's Salesm

Mulvaney's/Escondido, Old

Freewill: Normandy Cocktail Lounge The Frightwigs: Rodeo James Harmon Band: Belly Up

James Harmon Isanto: Seely CP Ravern The Hearts: Spirit The Hearts: Hobby GS. Le Chalet The Heroes: Windrose: Hit N Run: Fequal of Flats Incognito Rockers: Rulph and Edik's, Distillery Nightechab Inta Wishin's Chopping Block Invasion of the Sax Maniacs: Spirit Ipso Facto: Lehr's Greenhouse, thrulenses

Windrose
Kleiss: Beater's
LA.: Anthony's Harborside
Laws of Motion: Lett's Greenhouse
The London Brothers: Lett's
Greenhouse, Rodeo
The Lone Kleins: Bedies
The Look: Mandolin Wind
Manual Sera. (July 2).

Manual Scan: Club Zu The Mar Dels: Belly Up Tavern Moby Grape: Fish House West Mr. Positive: Spirit

Names: Alamo Neon Vanilla: Bull N' Stick Nimbus Obesk: Co.

Neon Vanilla: Bull V Siris Nimbus Obent-Svirit Nimbus Obent-Svirit Nimbus Obent-Svirit Nimbus Patter Heiller Nimbus Patter Heiller Nimbus Nation to August Patter Nimbus Outs Controll to Could The Penetrations: Spirit The Paladinsis Kidy of Taccers Planet: Whiskey Plates: Time Machines (New Orleans) Plangtonud Slap: Spirit, Club Zur Orechtful, Monty Schoolm Private Domain: Distillery Nightschild

Prophet: Park Place
Purl: Old Del Mar Cafe
Quest: Navajo Inn
Random Sample: Vista
Entertainment Center

PERFORMERS

Ron Jennings. If you wish to be included, please call 265-9382 Thursday afternoon or Friday before 5:00 p.m. The listings are

Rock & Roll

Automatics: Haleyon, Whiskey

Flats
Marly Balin: Belly Up Tavern
Sancho Barnard: Belly Up Tavern
The Best Farmers: Beddes: Spirit
Belair Boys: Vallay Fort
Restaurant, Henry's
Cindy Berryhlli: Spirit
The Blitz Brothers: Beach Club
The Ron Bolton Band: Letr's
Greenbase

Born Crosseyed: Spirit
Bobby Chevrolet: Bobby G's
Claude Coma and the IVs: Spirit
Circles: Park Place,
Multumey's/Escondido

Mitch Cornish and the Heil Hounds: Bodies, Spirit Clear Spot: Spirit Crystal: Magnolia Multumey's Dark Ryder: Lantern Dirk Debonaire: Belly Up Tovern.

The Ducktail Revue: Old Del Mar

Relay: Spirit Ricky and the Jets: Monk's Robyn Banx: Fireside Lounge Rockola: Bunbury's McP's RPM: Black Angus/Mission Valley The Seventh: Lehr's Greenhouse

Spirit Shake: Bobby G's

one Siers Brothers: Carlos Marnhy's Snakefinger: Rodeo Sons of Dan McLain: Spirit Spectra: Vista Entertainment Center

The Spud Brothers: Jose Murphy's Streetcar Eyes: Spirit

Strike Force: Ironni Horse, La

Sunny Nights: Tuber Many Am Talk Talk: Rocks

Talk Talk: Rodes
Thermal Shock: Spirit
Touchy Subjects: Spirit
Toys: Black brjans Ict Capen
Tragic Mulatto: Rodes
Transaction: Rull N' Stick
The Twins: Spirit
USSR: Spirit
Ernie Watts Quartet: Belly Up
Tanyan

The We Be Band: Tequila Flats
The West Coast Twisters: Dobber's

Restaurant Wheels: Old Del Mar Cafe ZZYZX: Whiskey Flats, Alamo

Contemporary/ Top 40

Sam Aguilar: Vista Entertainmen

Center
Jim Allen: Dock's Landing
Judy Ames: Henry's
Andy and Donna: Sandtrap Lounge
Aria: Sector's
Baja Strings: Hol'day Inn/Mission

Valley
John Barker: Hungry Hunter/
Occanside
Terry Brabson: Smuggler's Inn

Jerry Burchard: Dock's Landing Mattias Campari: Comedy Store Carmen and Carmen: Acomoleco

Chain Reaction: Bull N. Boo. Joey Chess and Stevie Adams

Mission Rose
Norman Clifford: Victor's
Colin and Karen: Bust House
Jack Costanco: Puncho's
Costa V: Tio Leo's/Mira Mesa
Donna Cote: Tom Ham's

Lighthouse Linda Dale: Smuggler's Inn Marley Days Quartet: Runcho Bernardo Inn, Puillion Lounge Dobber's Re Jaurent Jesse Davis: Al'antis

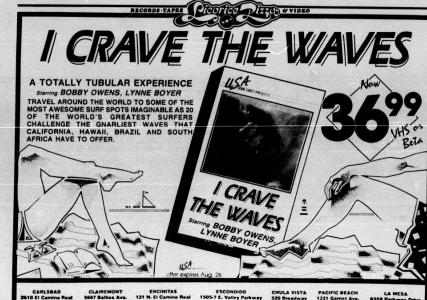
Frank Dexter: Tio Leo's/Mira Meso Dusty and Melissa: Tom Hom's Michael Edwards: Hungry

> Expresso: Montervy Whalin Fat Sound Incorporated: Monk

Jimmy Fontaine: Aimee's Forecast: Carlos Murphy's Vallerie Foremost: La Haciendo Cantina Fortune: Reuben E. Lee's Forward Motion: Anthony's Harborside







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GUITARS

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No reasonable offer refused.



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Valley, Smuggler's Inn Jim Gates and Sound Investment: Rancho Bernardo Irm Gil and Linda: Gilbey's Cocktail

Lounge Wayne Gire: Old Bonita Store Restaurant Rich Hunt: Mulvaney's/Escondido Hutson and Best with Dave

Saloon In the Groove: McP's The Invaders: 'The Invader Tony Irvine: Old Bonita Stori

Restaurant
Jack and Diane: McP's Jarrett: Viscount Hotel Peter Jay: Rogue Stills Gina Eckstine and Jinx: Boat

House
Justile: Monigline
Justile: Ramada Inn
Gloria Ray: Hotel San Diego
Russ Kirkpatrick and Dan Lehner:

Restaurant Main Street: "Bahia Belle" Tanya Mantooth: Gold Coast

Lounge Mariner: Hungry Hunter/El Cajon C.C. Mauck:

Mulvaney's Escondido
Sean McVicker: Crown Room
Midnight Delight: Borrelli's Back

Jim Moore, Boundock's
Restaurant, Smuggler's Irm
Larry Moore, Humphrey's
Night Manager, Jolf Roger's
Scapert Village
Nitelline: Islands Lounge
Bobby O'Day: Islands Lounge
One Plus One: Hotel del Connado
Jim Palmer, Carlos Marphy's
Patrick and Liesa Victors
Patry and Prime Time: Horseshee

Restaurant
Jon Sandoval: Jolly Roger/Solana
Beach Nancy Scarr: Comedy Store Shine It On: Vacation Village Chuck Showalter: Jolly

Bruce Robbins: Boondocks Restaurant, La Maze Juan Robles: China Fire

Lorenzo's Eddie Preston: Barnacle Bill's

Rapture: New Trophy Lounge Peter Robberrecht: Rancho Bernardo Inn. Sheraton Harbo Island West

Sidned Sealed and Delivered: Signed, Sealed, and Delivered: Sheratin Harbor Island Tony Seraci and Co.: Henry's Bob Sortillion and Key Largo: Our Favorite Place: Southwind: Catamarun Hotel Spotlight: Parillion Lourage Steven and Tanya: Peu Soup Juntered:

JACK MACK & THE HEART ATTACK, Saturday, Michelob Street Scene, Gaslamp Quarte

Multerney's/Coronado
Joe Stewart: Tio Leo's/Mira Mesa
Strictly Business: Reuben's
Take 3: Sandtrap Lounge
Don Tennison: El Comal, The Bridge
Third Degree: Mexican Village
Tito and Augustine: Dock's

Jazz

Joe Azarello: Hotel San Diego

Too Dangerous Women: Captain's

Too Dangerous Wormen Capitain's Archevidge: Nife Chief East Triangle: Nife Chief East Triple Play: Illion Hold Demy Tymer: The Log Ven: Trouby Lounge Ken William: Mexican Village Jeff Williams: Hearty Hunds William: Mexican Village Junah William: Madwayay Carvando, Vacation Village Hold

Lori Bell: Prophe: Restourant. Lori Bell and Shep Meyers: Prophel Restaurant
Brass Tax: That Pizza Place
Fro Brigham's Preservation Band: Pal Joey's, Patrick's II, Lorenzo Bruce Cameron and Hollis Gentry Ensemble: Old Pacific Beach

Cafe, Old Del Mar Cafe Cheatham's Jazz Quartet: Bahia The Chicago Four: Dobber's

Restaurant
The Chicago Six: Belly Up Tavern.
Dobber's Restaurant
The Jimmy Corsaro Trio: The peakeasy cast: Carlos Murphy's

J.J. Frank: A/mee's Freefall: La wenida Mel Goot: 'acific Wine Bar and

Harvey and the 52nd Street Jive Fat City, "hina Camp Heaven and Helt: Chuck's Steak

The High Society Jazz Band: Tuba

Man's No. 2 Ron Lake: Bookworks/Pannikin

Bob Long: Winner's Circle Mark Meadows: Roxy Ken Mercht and Friends: Top of

the Cove Most Valuable Players: Soledad's Tony Ortega: Dobber's Restaurant Sue Palmer: Old Town Opera House Ella Ruth Piggee: Triton. Sheraton Harbor Island. Old Pacific

Beach Case
The Sy Rainey Trio: Patrick's II
Jeanne Reith with Sweet Sound:

Elarios
The Art Resnick Trio: Salernos
Ron Satterfield: Salernos
Stu Shames: Le Maison Fifth

Avenue
The Peter Sprague Trio: Le Maison
Fifth Avenue, Roxy, Drousy
Maggie's, Bookworks/Pannikin
Collectouse Coffeehouse Stone's Throw: Elario's, Belly Up



The Hintons: Blarney Stone Too Loose Change: Joey's The Olympians: Hajji isabu W.B. Reid: Old Time Cale Paul and Carla Roberts: Paradiss

Blues/R&B/

Fo Mo: Belly Up Tavem

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Folk/Ethnic

tacama: Wild Animal Par Backstreets: Drowsy Maggie's Nicolette Birkette and Carolyn Vice:

Sancho Barnard: Belly Up Tavern The Blonde Bruce Band: Poway Old Time Cale
Bluegrass Etc.: That Pizza Place
Tom Cahoon: Drowsy Maggie's,
Upstart Crow and Company
Scaport Village
Brian Connolly: Blarney Stone Too Mine Company
The Booze Brothers: P.J.'s
Cocktails, Patrick's II
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Tom "Cat" Courtney: Revas

Cathy Curtiss: Pacific Espresso The High Window Boys: Old Time

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The James Harmon Band: /ieffu Lin Hollywood Fats: Relly Un Timers

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The Rhythm Kings: Maradolin
Wind
Staffire: Bacchanal
Tapestry: Jocy's
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Lads: Ox Bow Inn
Jerry Baze and a Touch of Country:

Silver Spur
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Dan Connor: Carriage House
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Country Confort: Hutch's
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County Line: The Outpost
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Del Mar Cattle Company Crossfire: Van Winkle's Dark Horse: Charlie's Niteclub Four Star Country: Oasis Bar Free Rein: Flirm Springs Inn Wayne Gire: Old Bonita Store

The Five Cardess Lovers: Religition The Gravel Canyon Band with Linda Rae: Whiskey Creek The High Window Boys: Old Time

High Steppin': Pomerado Club Tony Irvine: Old Bonita Store Restaurant
Red Lane and Ramblin' Fever:
Lakeside Hotel, Belly Up Tave
Mark Lashlee and the Pony
Express: Manna's Mink
Gail Lee and Firecreek: Country

Bumpkin
The Lone Riders: Bodies
Lone Star Country: The Country
Side Restaurant and Lounge
Ron Morin: Calynso Lounge,
Wooden Nickel

Jimmy Nixon and Downhom

We engine
We engine
We will be engine
Ray Sanders and the Fallbrook
Band: Whitely Crook
Shadow Riders: Kentucky Sred
The Smith Bruthers: Born West
Stagecock: Train House
Stampele: Molec Country Saloon
Steppin Out Volky Center Inn
Saloon, Praya, Whee Company
Stee Crang, Wanglook House
Supercolit Cadaman in Houle
Ron Tabor: Pulmino Star
Tapasity, Asia, 1

Tapestry: Acy's Don Tennison: El Comal, The

Bridge Denny Tymer: The Bridge

Everything Else

Mary Adams: harp music. O'Hungry's Backstreets: 60s folk, novelty, and popular music. Drowsy Maggie's Fred Benedetti: classical guitar.

Anna Bjarnson and Herman Salerno: opera highlights and pop and shore times, Salerno's Chuck Bolt: blues, ballads, and

Chuck Bolt: blues, bailads, and rock, Texas Teahouse The Booze Brothers: comedy, rock, and rhythm and blue P.J.'s Cocktails, Patrick's II

Bill Brackett: 00 Cambodian Folk Ensemble:

Gene Dewez Polka Band: 200/kg

Murphy's Eric Foster: classical guitar, Cale in the Valley Restaurant The Al Gabbs Band: Big Band

dance music, Hotel San Orig Paul Gregg: piamo bar, Dookie's

Patti Glenn: piano bar, Dookie's Guy and Jackie with Gil Warner:

Restaurant Lynn Hall: Latin American harp.

Drowsy Maggie's

Don Hertel's 1984 Friendly Follies:

Cathering their Hotel

Bob MacLeod: pieno and rocal
ranisty, Bahla Jotel, La
Valencia Hotel

Tanya Mantooth: piano variety.

Gold Coast Lounge Kevan Melton: variety piamo, Gold

Mike Murphy: comedu and mo Rebecca Drake Revue: carrieta Rebecca Drake Revue: carriety stage show with music, Carles Murphy's Gary Duncan: banjo and gutar, Plaza Restaurant/Old Town Catherine Espinoza: Irish harp music, Old Time Cale Forecast: contemporary jazz, and rhythm and blues, Carlos Murphy's Oh! Ridge: comedy and music The Pacific Ensemble: light

and Company
Darrell Ray: piono variety. Carlton
Oaks Country Club
Gary Raynor and Mike Ross: oldies

Sandee and the Ram Band: pariety

Stage show: Islandia Hote Paco Sevilla and Rodrigo:

The Eddie Stangler Band with Mary

Sunny Nights: pop. rock, and part

music, Tubo Mon's No. 2 Sasaki Tatsuo: marimba music, Four Scosins Rostaurant Jo Treanor: pisato bar, Springfield Bugon Works Louis Vasquez; piamo bar, Victor's

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CURRENT MOVIES

zai — Peter Weiler as a comic-book superhero, co-starring Ellen Barkin, Jeff Goldblum, John Lithgow, and Christopher Lloyd; directed by W. D.

Richter (Camino Cinema 4: Carousel Cinema 6: Center 3 Cinemas, La Jolla Village, UA Cinema 3: UA Glasshouse 6; Wie-gand Plaza 6)

After the Rehearsal — Few people can be put out with Ingmar Bergman for having not kept his promise that FANNY AND ALEXANDER would re-FANN AND ALEXANDER would re-main his last moves SRE Bergman has feet obligated to argue, with primarps and feet obligated to argue, which primarps and searouds as AFER THE FERE/BARSAL, was made originally feet Swedish rele-vation, if does not really qualify as a supplanted FANNY. Well the obvous reponders is the Bergman had made moves for Swedish relevation before and dethour holding anywine that they and dethour holding anywine that they are dethour holding anywine that they are dethour holding anywine that they had been also as a supplant of the second feet of the second second second second feet of the second second second second second feet of the second second second second feet of the second second second second feet of the second second second second second feet of the second secon fact one of those movies. SCENES FROM A MARRIAGE had been counted by many to be among the best of his movies, and it would be a pity to have to evict if from that company retroactively. And yet there is a sense in which we might agree with Bergman that the present movie is no

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milimeter), as well as for the profu-sion, just as in SCRNES FROM A MARRIAGE, of talk-show closeups No. it AFTER THE REHEARSAL is not quite a move, the reason is rather that it is — to borrow a word which the protagonist, an eminent Swedish theatrical director, uses to rebuse host of the actresses, who complete heartcal declore, uses to recover the three-character chamber where the three-character chamber where the stage in both conception and recouldn't bere a richting here that better, or a stage — which is where the stage in the stage in the stage of the stage in the stage in the stage of the superintensists. Both your interest whether or not you are tempered to see merculess self-revivation in the fact whether or not you are tempered to see merculess self-revivation in the fact whether or not you are tempered to see merculess self-revivation in the fact whether or not record to the stage here the same vocation as Bergana his any event it is light Thalfim for many years but not all all record years. In the stage of the stage of the stage of the stage of the stage highest for self-revisition, most par-riage, and the stage of the stage stage of the stage of the stage stage of the stage of the stage stage of the stage of

Barbarella Chintzy-looking Italian reproduction of the French erotic come stip starring the doll-like Jane Fonda under her then-husband Roger

Black Orpheus — A sophisticated French Ishmaker relocates an ain-cent Gleek myn in file de Julien. Julien of the control of the control of the nual carrival convulsions. Not a one-nual carrival convulsions. Not a cen-nual carrival convulsions. Not a cen-nual carrival convulsions. Not a cen-nual carrival file of the control of such convulsions. Not a cen-ture of the convulsions. Not a cen-ture of the convulsion of carrival file of the control of carrival file of (Men. 920)

Bye Bye Brazil — The availability of Brazilian films in this country has shrivelled up to almost nothing since Cinema Nôvo first got looked into, ca 1970. Directed by Carlos Degues, one of the charter members of Cinema 1970 Uneffect of y. union's beggeter.

Nov. this old familiar fure about the contamination of Brazilian cuture by American could seem fresh only to those who were not around or were not paying attention earlier. And the the human refered got lot as fer back and as fer ways a Felinia S WAIETY LIGHTS and Bergman is NAKED NIGHT With Jose Willer and 68th as 80 (1974).

[Ken. 8-20]

Cloak and Dagger — An over-imaginative eleven-year-old (Henry Thomas) with a superhero named Jack Riack as his maginary playmate stumbles upon a real-life espironage plot and is unable to impriess the fact on his on-consense father (Dabney Coleman, who, with less gray in his Callgula — The most cryptic credits on any movie ever The dismissed director. Tinto Brass, is credited only with Principal Photography (not to be confused with Director of Photog-raphy), while the linal Editing is

har also prays Jack Hacky, Australian filmmaker Richard Frankin, who di-rected the PSYCHO sequel, does nothing to conceal his admiration for Alfred Hitchcock But it is one thing to copy an occasional camera angle or to borrow a specific plot gambit the to bornov a specific piror jambid the nemmy agent with the missing lingers from THE THIRTY-NINE STEPS or the mise bomb on the bus from SABO-TAGE), but it is quite amore decided. Frankin does the near the culture, and the control of often move stife, sen in ACUDUCUM, and the control of the move stife step of the move adoptive the a vocal adversary of the director bias in time adversary of the director bias and time adversary of the director bias and time adversary about. The director bias will be adversary about the director bias will be adversary and the director bias will be adversary and the director bias will be adversary and the director bias of the director bias will be adversary and the di

Les Compères — Gerard Depardieu and Pierre Richard team up to search for a runaway youth whom each of them believes to be his son, directed

MOVIE DIRECTORY

Artec, 665 5th (239-9239) Call theater for program information Balbos. 4th and E (233-3326) Purple Rain and Hard to Holid

Bijou, Str and G (235-6094) Tightrope and Sudden Impact, from 8:17

Guild, 3827 5th. Hillicrest (295-2000) Erendina

Cove. 7730 Girard. La Jola (459-5404) Les Compères: from 8 17 Fine Arts. 1816 Garnet. Pacific Beach (274-4000) Careful: He Might Hear You

Prontier Drive In, 3601 Moway Dr. (223-5535) Theater 1 Tightrope and Sudden Impact tio 8-17

8-17
Theater 2 Gromline and The Newerending
Story from 8-17
Theater 3 The Woman in Red and a second
Teature

Loma, 3100 Resecrans (224-3344 Indiana Jones and the Temple of Doom

mans avois and the Temper of Doors Sports Arens Stiples, 3350 Sports Arens Blvd. (225-533). Sheens, from 8-17 Thesis 2: Chostbustes Thesis 2: Chostbustes Thesis 4: Sain 8 Son, from 8-17 Thesis 5: Spins Rom, from 8-17 Thesis 6: The Last Swinghers and The

All Standbrows and Capper Theaser 5. If Andrews and Capper Theaser 6. Remember and Close and Capper Theaser 6. Remember and Close and Capper for 5 Sports Fig. Campuls. More than 5 Sports Fig. Campuls. More May 1997. The Standbrows and Standbrows

CLAIREMONT-KEARNY MESA-UNIVERSITY CITY

a Jolls Village Theaters, 5679 Villa La Jolia Drive (453-7631) Theater 1 Disamiscape Theater 2 The Woman in Red Theater 3 Sheene, from 6:17 Theater 4 The Adventures of Buckaroo Banza

Trader 4 The Adventures of Buckeroo Bantal Bantal Chimmas, 819 Miles Mess Blod The Mark Star 1 The Second And The Leaf Shaffgree and The Leaf Shaffgree The Leaf Shaffgree The Leaf Shaffgree The Leaf Shaffgree The

Party, from 8:17
University Towns Centre 6. 4525 La Jolia Village
Dr. (452-7706)
Theater 1: Aurole Ram:
Theater 2: Ghostbushers
Theater 3: Series Som from 6:17
Theater 6: General Calegor
Theater 5: General Calegor
Theater 6: Technology from 8:17

Center 3 Cinemas, 2120 Camino del Rio North (297-1868) Theater 1 Ghostbussers: Theater 2 The Adventures of Buckaroo Banzai Theater 3 Revenge of the Nerds

Cinema 21, 1140 Hotel Circle North (291-2121) Red Dawn Red Dawn
Feshion Valley 4, 110 Fashion Valley (281-4404)
Theater 1 Cloak and Dagger
Theater 2 The Woman in Red
Theater 3 Devantscape
Theater 4 Tighhops from 8 17

STATE UNIVERSITY

Cinerama, 5885 University Ave. (583-6201) Sheena from 8.17

College, 6303 E. Caon Bivd. (296-1455).
Theorer 1: Clove and Degger and The Nevernord Story.
Theater 2: The Jurgle Blok and Splesh Theater 3: The Jurgle Blok and Splesh Theater 4: Greeniss.

Thread's German

Man, 401 Again, Are (26, 500)

Memo, Minn and Are (26, 500)

Memo, Minn and Revin German

Memo and Fesh German, 817

Pleas Window and Versign, 818

The Love 51 Indiane

Black Criphenus and Sire Style Bye Stread, 620

Manufale Fan and Streets of Fire, 821

Street, Crimes of the Future, and The Basin

Manufale Fan 627

Ace Drive In. 8000 Broadway, Lemon Grove (469-5008) Grandview: U.S.A. and Joy of Sex. from 8:17 Aero Drive In, 3rd and Broadway, El Cajon (444-8800) Tightrope and Sudden Impact, from 8:17

rosemont Mail Theatres, Grossmo Center Ls Mesa (465-3040) Thistor 1: The Woman in Red Theater 2: Tightrope, from 8:17 Theater 3: Call theater for progra

Parkway Theaters, 1286 Flencher Parkway (449-7800) Theater 1, Ghostbusters Theater 2, Gendins Theater 3, The Jurgie Book

Santee Drive in 10900 Woodsole Ave. Santee 148-7447: Theore and Cloak and Degger-tion 8.17 Thodas 2. The Neverending Story and Commiss.

Cements

Exervity Village 1, 5625 Mission Gorge Road
(562,7910)

Typinger, Nova B 17

Thesiar 2, The Missinghia Experiment from
8.17

Sear 2 Sin A Sin

Spring Valley, 1057 Efector Bivd. Spring Valleting (Co.)

Gremins and The Philadelphia Experiment

attributed to an impersonal Kafka-esque entity identified as "the produc-tion." The script is proclaimed to be Adapted from an Original Screenplay by Gore Vidal, although adapted by whom is left a mystery. Vidal, whose name originally was meant to be a baff.

name originally was meant to be a part of the movie's title, as in JACQUELINE SUSANN'S ONCE IS NOT ENOUGH.

SOUTH BAY

Fiesta Twin, 475 Sh., Chula Vista (422-5267)
Theater 1: Splash and Cannordial Run if, from 8,17
Theater 2: Top Secret and Cheech and
Chong's The Consider Stothers, from 8,17

Chong s The Conscar Brothers, from B. Harbor Drive In, 32nd and D. National City, 17, 1392; Inghtnoop and Sudden Impact, from B 17 Paradiae Clineria, 1001 Harbace Ave. National City (476-0700). Call theare for program information.

Pass Bonits, 505 Freeway at the South Bay Freeway (479 6266) Theater 1 Hudana Jones and the Temple of Doom Theater 2 Purple Rain Theater 2 Trychope, from 817 Theater 6 Constituting Theater 5 Chostituting Theater 5 Chostituting

South Bay Drive In. 2170 Coronado, Imperial Beact (423-2727) Theater 1: Ghostbusters and The Sunsivors Theater 2: Cloak and Dapper and The

Norm 817
Rudio 3 Cinemas. 827 Palm Avenue, Imperial
Beach (429-1052)
Theater 1: Best Colennae and Cannondal Run II
Theater 2: Conan the Destroyer and Star Trek
III. The Search for Spoc.
Theater 3: The Majopatr Take Ameniation and
The Last Manipoter 1 (ton 8) 17

UA Chula Vista 6, 320 36 Are. Chula Vista (425-7800) Theater 1. Dearmscape Theater 2. Sheerna, from 817 Theater 3. Sheernay of the hors. I heater 4. Star Tire 18 The Source for Sy and The Last Starfgheer Theater 5. Clouk and Dagger Theater 5. De Wonsa in Red

Village, 820 Crange Ave. Coronado (435-6161) The Natural and Moscow on the Hudson, from 8-17

Fogue, 226 3rd. Chule Vista (425-1436) Memballs Part II and Best Defense, from 8:17

Vineyard Trin Cinemas, 1529-22 East Valley Parway, Escondido (745-1222) Theater 1: Inclaims Junes and the Temple of Doom from 8-17 Theater 2: Purple Rain, som 8-17 Avo. Vista Way (726-3040) Call theuter for program information Bijou, 509 East Grand Ave., Escondido (743-9082) Spanish movies

Camino Cinema 4, 2253 El Camino Real. Oceanside (433-9144) Theater 1. The Advantures of Buckaroo Banza Theater 2, Backaro Plans and Conan the

Carpose Comme 6, 1888 East Valley Perhway,
Totale 1 Red Capes
The Capes Capes
The Capes
Th

Eacondido Drive In. 635 West Mission Ave. (745-2331) Red Dawn and War Games

Flower Hill Cinemas, 200 Viside la Valle. Del Mar (755-5511) Theater 1: The Woman in Red Theater 2: Ghoszbusters Theater 3: Sheens, from 8:17

Peloma, 471 Fest St. Enciritas (436-7469) Meatballs Part II and Bachelor Party. 8:17 and 18: 20 and 21 Full Blast, from 8:22

Full Disail, from 6:22

New Yalley Drive In: 3840 Mission Av.e. Oceansols
(797-5956)
Theater 1. Triphrope and Sudden Impact, from
8:77
Trissier 2. Shanne and Tarze: the Ape Man.
Theater 3. Red Dean and Wer Games
Theater 4. Canning and The Neverencing
Story.

Doom Theater 4 Sam's Son from 8.17 Theater 5: The Woman in Rect Theater 6: Furple Rain Theater 7: Tightrope, from 8.17 Theater 8: Sheena, from 8.17

Plaza Tein, 345 N. Escondide Bivd. Escondide (745-5087). Theater 1: Cloak and Dagger Theater 2: The Karatin Kid.

Theater 2: Aurole Faux, som 6:17
Wilegonf Paux 8: 200 North D Camoo Real,
Econosa (942-5544)
Theater 1: The Alaurus
Theater 2: Desarracap
Theater 2: Coale and Diagnet
Theater 3: Coale and Diagnet
Theater 4: The Necessitary Sery and
Theater 6: The Alarestures of Buckaroo Banza
Theater 6: Typings 8: him 8:17

CURRENT MOVIES

The Duel — An Anton Chekhov story adapted for the screen by Josef Heifitz, who previously adapted Chekhov's LADY WITH A DOG

Erendira — A young girl (Claudio Ohana, who has a beneficial resemblance to Barbara Steele) is forced into presitution to repay a militon peo debt to her grandmother (frene Papas, not so much matriarcha as monarchical wearing imperial robes sitting in thronelike postures, brandishing a scepter). The script is by Gabriel Garcia Marquez, and he

Flesh Gordon - Some of the

Flesh Gordon — Surine of this special effects — as swan-shaped spacership, a five-story, purty-like monster with a dry wit — are reminders of the fantasy realm of antique movie senate; however, the senare of fartasy crashes to earth with every lethargic display of soft-core lack. The cross purposes soft-core lack has been described to the monality of options as the straight and their monality of options associated only in oid-time movies succeeds only in anesthetizing both elements at once Directed by Howard Ziehm. 1974. • (Ken. 8/17)

Exendia — A young pri (Claudia Chana, who has a beneficial resemblance to Barbara Steeleri and the semilar of the Barbara Steeleri and the semilar of the Barbara Steeleri and the Steeleri and t

University Towne Centre) Grandview, U.S.A. - Three young Grandview, U.S.A. — Three young people chaining big for at itenst medium-sized) dreams in a Middle medium-sized dreams in a Middle when the second of the se

(Ace Drive In: Mira Mesa Cinemas Irom 8 17)

Nace Drive in Mrs Messa Chremas from 8.17)

Gramilia: — Nobody is taken very much aback on meeting a pointy-warm and a second seco

RAIDERS OF THE LOST ARK, sees to it that the tone of facetiousness never flags in that sense, she seems much more the on-screen stand-in for the filmmakers than does the likable (thanks only to Harrison Ford) hero.

Indiana Jones and the Temple of Doom. The note of campries of a company of the Temple of Doom. The note of campries of campries campries campries campries of the Company o

The Karate Kid.—Or, I WAS A TEEN-AGE ROCKY John G. Avildser, the director at the original ROCKY thesito writip up some of the same enablant, and again enlists Bill Conti to supply the music, in the sorty of a nice, gentle, olive skinned kid from New Jersey. rich blord, black belted Carlfornia bulles (or more accurately has sand kicked in his face by their motorcycle whools). The bullying confineus, uni, the Japanese handyman at the vic-time apartment starts to institut thin in the ancient martial aris. As in FlOCKY the training period is both encystitle and educational and the relationship between old mail and buy, between

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CURRENT MOVIES

audience pairs as dry, as the substance pairs as dry, seems are reconception. But not included the seems of t



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FRONTIER DRIVE-IN

CURRENT MOVIES

what Colleridge had in mind with the expression poetic faith. But the par-ticular fiction used to demonstrate these ideals—an overproduced and underinagined fairly tale about a land collect. Exercise here. these deals—an overproduced and underlanguaged lay falle about a larn underlanguaged lay falle about a larn underlanguaged lay falle about thing called The Nothing will bear be left to the wide overpad or merely undiscriminating tot. With Noah Hatha-way, descred by Wolfgang Petersen.

1 Carousel Cinema 6, from 8.17 College 170-Claremost. From 8.17, New Yalley Drive Conesas. Fro

as the little-floor in the Western saces threaters to suck up the planet Earth like a mere pea With Nancy Allen Bobby Di Cicco, and Fire Christmas directed by Stewart Raffill 1984 (Camino, Cinema 4, Carousel Cinema 6, Century Twin, Clairemont

Pink Floyd, the Wall - A sort of Pink Floyd, the Wall — A sort of Video Jukebox selection, but on a very large and very lavish scale, even allowing for he vast amount of foot-age run, through more than once Blood, dangling telephone receivers, pig-faced masks, more blood, vomitpig-faced masks, more blood, vorni-ous animation sequences. Frenzied camerawork and cutting more blood, and so on, are meant to communicate the depth of anguish of a spaced-out rock star and so on of a Second World War casualty Immatunity runs not With Bob Geldot, directed by Man-Parker 1982. • (UA Glasshouse 6, 817 and 18 midnight)

sider off. The curtain claser for exemple, must be avairable that our distinction of Best Vocal Per-tornance the Dip And Chair Samuel Chair Samuel Chair Samuel Cally, When One Haart 1 dot Ories Band What One Panns An and Che Haart 14ad the Chance to Rehavanol series of must classes selected to gether exhibitions with the properties series of must classes that sould hardly fall a postacul first.— the tiberation and product the series of the size common for the size of common for eration gap, is surprisingly and cor-mendably decent-minded. Writter and directed by Albert Magnoli. 1984 1 (Balboa, Oceanside 8; Plaza Bonita.





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Rumble Flab — Francis Ford Coppo-lar second adaptation of air S. E. Hei ton novel has entraced the legacy. German Expressionism all the way the black and white photography, a bit surfair in a sense than he went in a test. THE OUTSIDERS OF their links, the black and will be the sense of the the character of the Motory pric (boy the character of the Motory pric (boy

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Evolution of a Vigit iam's Son — Semi-autobiographical in sinten and directed by Michael Landon about his high-school years with Eli Wallach. Anne Jackson and Imothy Patrick Murphy. College. Oceanside 8. Plaza Bonita. Santee Village 8. Sports Anne 6. University Towne Centre: from 8.17). Evolution of a Yogi ALAN WATTS Mood of Zen' Flus Body, Mind and Spirit' How to Change the World', and the Lawrence Le Shan in Lafe After Death'

Sheena — Tanya Roberts as the Queen of the Jungle, with Ted Wass and Donovan Scott directed by John Quillermin (Casino, Cinecama, Flower Hills)

a fact set a step or two above PLAN NAME FROM OUTER SPACE And in furth. Name, usually content to order up a mag shed of somebody or other step of the space of the sound of the soft Ys antice, but the read and unexpected emoral like of the soft Ys antice, but the read and unexpected emoral one of the move, as never before a the Darnhya Printerpore, mentilly and the set of the sound of the soft of the sound Splash Romance between man and memaid — and the tail of the latter, which gives way to a service-able pair of legs when dry, will do quite half direal and this accounts for another skylace code, the mode and particularly account as though you had not seeming deformed seeming deformed as the mode and the seeming deformed seeming and the seeming and the seeming of dubting. All the self-concessive lateral yearness are though your had the self-concessive lateral yearness and y 1984

"(Calousel Cinema 6, Mira Mosa Cine, nas, Studio 3 Cinemas, Sweet-water 6, UA Chula Vista 6) Stereo — The experimental first film, dated 1969, of Canadian horrer direc-tor David Cronenberg, Co-billed with another early effort, CRIMES OF THE FUTURE, dated 1970.

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FUTURE dated 1970 (Sen 8.22)

Streats of Fire — A funcilul and faschange hybrid directed by Walter
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CURRENT MOVIES

as photographer in addition to pro-ducer and director, gets some succu-ner visual effects, but these only slow in which facts, but these only slow in which facts in this control of the company of the first forty-five tim-ules, and appears only sponsicially found arrivers more than the first forty-five found arrivers more than the first forty-five found arrivers more than the first forty-five first first forty-five forty-five what he might have done in the role of Col. Kurz. in APCGALYPSE. KOW, Tarzan's absence and So is presence.

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Tightrope — Crime drama starring Clint Eastwood as a New Orleans policeman on the trail of a sex-murderer, directed by Richard

Wer Games — Doomsday thriller neatly adapted to fit the home-computer and video-game craze. A PARDON MON AFFAIRE, starring and

Hence the people who rank it as one of any-body is freet would contend that the point of the poi

directed by Gene Wilder (Fashion Valley: Flower Hill Cinemas, Frontier Drive In, Grossmorti Mall: La Jola Village, Oceanside 8, Rancho Bemardo 6, Santee Village 8, Sweet-water 6, UA Chula Vista 6, UA Glasshouse 6)

A Woman Like Eve — A droopy Dutch housewelle (Movique van de bestelle op de lander op de lander



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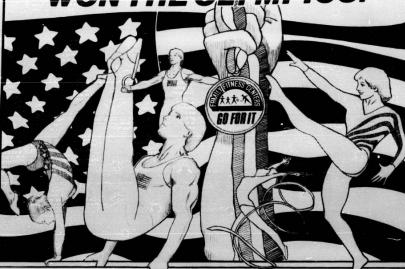
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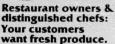


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The first thing you notice when walking into the Sea-Scape dining room at the Torney Pines Inn is the incredible view overlooking the golf course and olympic-size swimming pool. I particularly enjoyed the lush greenery of the room which elicited a comfortable, coay ambiance. The Torney Pines Inn is one of those few and the property of the property places today where you can still get excellent food at exceptional prices. Located in the center of a growing area. I noticed that many of Torrey Pines Inn's customers are active Pines Inn's customers are active business people. For the hurried lunch crowd, a fantastic soup and salad bar is offered for \$3.25, which includes an assortment of twelve garden fresh

salads and delicious homemade coups. On Tuesdays and Thursdays, the Toney Pines Inn offers something very special to its lunching patrons. The Tuesday lunch special features a new Chinese Buffet and on Thursdays, a south of the bornel raiver invades the south of the bornel raiver invades the south of the bornel raiver invades the Buffet. I found the Torney Pines Inn Lounge to be a very popular place for Happy Hour. Between 4 and 8 p.m., you can have your favorite well drink for 754. Hours detected and 18 p.m., you can have your favorite well drink for 754. Hours Between 4 and 8 p.m., you can have your favorite well drink for 754. Hours Between 1 and 1 p.m. See a collectific. With complimentary hot hors of ocurves and a large satellite TV screen; it has been rated one of the best Happy Hours in the north country Wockends at the Inn are kicked off by Wockends at the Inn are kicked off by Readon Buffet. Each person receives an entire lobster, in addition to the

buffet which includes Mahi, Mahi, scallops, red samper, shiring, poached salmon, fillet of sole, clam chowder and a bountful salad bar. The service was both prompt and friendly and for only \$16.95 which included a complimentary glass of wine, it was an absolutely marvelous way to wind down from the week. If your palate fancies prime rib, watch for the Prime Rib Dinner for Two on Saturday night. Our dinner included a

ior the Prime Rib Dinner for Two on Saturday night. Our dinner included a succulent slice of prime rib with our choice of a baked potato, nor pilal or steak fries and helpings from the soup and salad bar. The prime rib was superb. Dinner price for two is \$19.95 which includes a bottle of select choice and the prime with the select of the prime with the price of the p Wrap up the weekend by treating yourself to the Torrey Pines Inn's

Sunday Champagne Brunch. This delicious buffet includes soup and salad bar and hot entrees including eggs, meat, poultry and much much more. Top it off with a bottomless glass of champagne and you have a delightful Sunday afternoon for \$7.95. Senior Citizens receive a 25% discount.

Senior Citizens receive a 25% discount.

I found the Torrey Pines Inn to be a relaxing, delightful change from today's fast paced restaurants. Whether in jeans, sandals, ties or heels, you would feel comfortable in the rustic setting of the pines.
Torrey Pines Inn is located at 11480 N. Torrey Pines Road, La Jolla.
For reservations, call 453-4420.

Cynthia Benitez is a freelance writer living in San Diego

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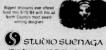
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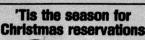
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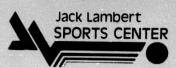
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THE READER PUZZLE

By Don Rubin
We've painted a portrait on one side of this Venetian blind. and flipped it. See if you can identify this shady character, even if you have to use your

Rules of the Game
1. Prizes for solving the Reader Puzzle will be Reader

T-shirts 2. All entries in the Reader Puzzle contest must be received by the Reader (addressed to Reader Puzzle, P.O. Box 80803, San Diego, CA 92138) by 9:00 a.m. Friday, eight days following

 All entries must be accompanied by your name, address, and shirt size (S, M, LXL

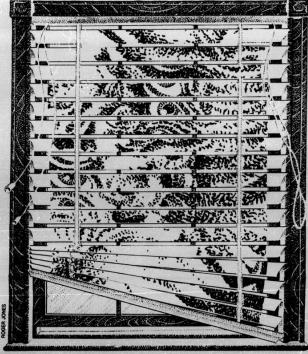
 Employees of the Reader and their immediate families are not eligible.

5. In the event of disputes or ties, decisions of the judges will be final, and arbitrary. We've only got five T-shirts a week to give away, so if there are more than five winners, we'll have a lottery.

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

7. One entry per person.

No. 320. Blind Date



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Winners of and Answers t Reader Puzzle #318, Star

Search
Only a few of the stellar number of entrants (309) were

not able to come up with the solution at the right. The T-shirt winners are: 1. Joan Harris, Spring Valley 2. Sandra C. Warman,

Chula Vista
3. Eric Olson, Cardiff-bythe-Sea 4. Ann Grens, San Diego

