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READER
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THE FAITH AND THE FORTUNE



Leo J. Maher

Should one man have absolute control over the substantial wealth of the Catholic Church in San Diego?

The Most Reverend Leo Thomas Maher, Roman Catholic Bishop of San Diego, wields complete authority over a diocese comprising San Diego and Imperial counties, with total assets of at least ten million dollars. The well-spring of Maher's authority is the code of canon law — which is the legal constitution of the Catholic Church — and the autonomy granted Maher by Pope John Paul II, who is, according to church doctrine, the direct successor to Saint Peter. As the Pope's local delegate, Bishop Maher is both king and prime minister of all he surveys. He can profoundly influence the lives of the 360,000 Catholics in his diocese, and he holds a tight rein over the 300 priests and 500 nuns who answer to him. But unlike an elected public official, Maher does not have to answer to his constituency in other than a moral and spiritual way. Fiscally, administra-

tively, personally, he is under no legal obligation to account for his decisions. So by almost any measure of power, Maher is unsurpassed in the church by any one man south of the Los Angeles archdiocese. "He holds the power of life and death over us," explains one local priest, "if you regard the difference between having the church in La Jolla or the one in Calexico as life or death." The bishop is regarded by priests as much more than a boss; he's the chief shepherd, the father, the policeman, and he's bound to them by bonds of law as well as brotherhood. He holds legislative, executive, and judicial power over the affairs of the diocese. Priests take a vow of allegiance to their bishop, and thus, combined with his absolute authority over them, makes it difficult for the clergy to criticize

(Continued on page 10)

By Jeannette DeWyze & Neal Matthews

City Lights



Ted Giannoulas in costume

The Chicken Or The Pennant?

When the KGB Chicken (a.k.a. Ted Giannoulas) finally left radio station KGB in 1979, he made his debut as the San Diego "Chicken" — hatching out of a styrofoam egg that had been transported into the field by armored car — during a Padres ball game. Since then, he's toured with the team on their private team jet, and for the last three baseball seasons has been hired by the Padres for an undisclosed amount of money (rumored to be close to \$2000 per game) to appear at a minimum of fifteen home games each year. But just weeks after the Chicken celebrated his tenth birthday, again during a Padres game, there are signs that the honeymoon may soon be over. Last month, the Padres management ordered the bird

off the field during ballgames, where he had been performing much of his stunts, and relegated him back to the stands. And next season, Padres promotions manager Andy Strasberg says, there's a chance the Chicken's contract won't be renewed. The cooling of the relationship, however, is not due to any problem on the Chicken's end, Strasberg insists; rather, this season the Padres are for the first time serious contenders for a league title, and a number of players have complained that his antics, right there on the field, are a distraction. "They (the players) are more serious this year than ever before," Strasberg says, "and Ted understands how important the game has become this season. He doesn't want to be in the way." Giannoulas is refused to comment.

—T.K.A.

A Meal, A Drink, A Drapery

It's not easy to transform an urban battle zone into a model of inner-city redevelopment, as Jim Blesner is finding out. Blesner heads the City Heights Community Development Corporation, which since 1982 has worked with city planners to turn University Avenue and Forty-second and Forty-third streets into "demonstration blocks" of freshly painted facades, bright awnings, and tree-lined sidewalks. Other property owners along the University Avenue corridor will, he hopes, undertake similar remodeling, bringing shoppers back to this neglected East San Diego neighborhood, which extends from Interstate 805 east to Fifty-fifth Street. Federal grant money makes it tempting for property owners in the two "demonstration" blocks to clean up. They can get five hours of free consultation with an architect and are encouraged to apply for up to \$50,000 in eight-and-three-quarter percent interest

remodeling loans. These gifts seem hard to turn down, but only seven of the fourteen property owners have used the architect's services, and just one has applied for a low-interest loan.

That's because this two-block stretch — once the thriving heart of the independent city of East San Diego, complete with its own city hall — is now one of the most dangerous, crime-ridden blocks in the midcity area. Police statistics show twenty-four reported crimes, including three burglaries, two robberies, seven batteries, two assaults with a deadly weapon, and six petty thefts, for the five-month period ending July 24. "I've

walked through photos in big cities, and these blocks scare the shit out of me," says Blesner, who keeps an office on University Avenue. Blesner and several merchants argue that the six bars, two pool halls, a card room, a massage parlor, and a liquor store are killing the traditional walk-in business. "By the time the

city does something here, it's going to be so damn deteriorated you won't be able to make any low-interest loans, because no property owner will be able to rent their buildings out," says Gil Rivera, owner of Drapery Corner on Forty-third Street. Rivera and his neighbor, a baker, have both closed their retail operations this year and now concentrate exclusively on wholesale trade.

The bars get the most blame for the trouble. The Yukon and the Triple Crown Saloon attract a platoon of bikers, who chopped Harley-Davidson cycles like the streets, parked in curbside spaces "reserved" by the riders who have spray-painted their names on the sidewalk. Across the street and down a block is the Crystal Inn, a beer bar whose primarily black clientele often mills on the street corner and adjoining alleyway. The Blacks and the bikers generally ignore each other, but it's an uneasy truce that has been broken before. Blesner keeps a record of the late-night tiffs and other street altercations to buttress his complaints to the state Alcoholic Beverage Control board (ABC). The August 4

(continued on page 24, col. 4)

Magazine Men

John Elliott, former publisher of North County's *Ranch and Coast* magazine, is involved in a very messy dispute with the magazine's president, Richard Rosenblatt. Although Rosenblatt declines to give on-the-record commentary on Elliott's sudden resignation June 12, sources close to the magazine state that Rosenblatt has accused Elliott of embezzling money from *Ranch and Coast* by forging checks and by transferring money to an advertising sales office for the magazine in Los Angeles.

Rosenblatt, so incensed by what he feels to have been Elliott's imposture, has also suggested that Elliott is wanted by Scotland Yard for having made off with the money from a second mortgage on the home of his ex-wife. Shortly after Elliott resigned, Rosenblatt went to the San Diego County Sheriff's Department, which subsequently conducted its own month-long investigation of Rosenblatt's charges. Detective Trill Lewis, who was in charge of the sheriff's investigation and has since turned the matter over to the county district attorney's office for review, says that in his entire career he has never worked on a case that involved so much paperwork. And although the district attorney's office has yet to determine whether or not Elliott is guilty of anything illegal, both Lewis and Elliott's attorney feel that Rosenblatt has any complaint at all, it is more than likely a civil, rather than criminal, matter.

Elliott says that he first met Rosenblatt in England in 1981 at a college in Salisbury where



Richard Rosenblatt

their daughters were enrolled. He and Rosenblatt became good friends and visited each other often over the next two years, Elliott says. In 1983 Rosenblatt invited Elliott to come and work with him at *Ranch and Coast* in Rancho Santa Fe. In September of 1983, Elliott moved to the U.S. and for six months lived in a guest house on Rosenblatt's property in Rancho Santa Fe, which Elliott rented for \$500 a month. Elliott agreed to take the positions of publisher and chief financial officer for a monthly salary of \$2400 and also agreed to watch over Rosenblatt's home while he was away. According to Elliott, his friendship with Rosenblatt was fine, although there was increasing tension in the office because the magazine was short on funds. Their relationship finally crumbled when, in May of this year, Elliott negotiated a deal with an investment firm in Los Angeles to buy out *Ranch and Coast*. Elliott claims he thought this would be an excellent way of bringing some capital into the magazine; the

only catch, however, was that the new investors (whom he will not identify publicly) did not want Rosenblatt to continue working for *Ranch and Coast*. Elliott claims that Rosenblatt became furious at the suggestion, and soon after came to him claiming that he (Elliott) had taken money from the magazine. "I realized then that there wasn't room enough for us both at the magazine, so I resigned. His allegations are pure rubbish. My wife and I are still married. And sure, there was an advertising office in Los Angeles, but Rosenblatt helped open it with me in September of last year. And as for forging checks, I didn't have to. As chief financial officer I was authorized to write checks, and I sure, I wrote checks to myself — but they were for my salary, money owed to me. He still owes me about \$1800 in back pay."

Rosenblatt has a different opinion. "It's all baloney," he says. "Elliott saying that there was a lack of funds at the magazine is like a mouse



John Elliott

We'll Fix That Curve Straightaway

Nick Ervin admits he doesn't spend a lot of time at home. Working days as a paralegal for a downtown law firm and studying nights at the University of California at San Diego, Ervin has time for little else but sleep in the few hours each day he does spend at his house on the southwest corner of La Jolla Shores Drive and E! Paseo Grande.

But recently, because of a peculiar problem, he's been able to sleep even less: a curve directly in front of his house has been the site of at least thirty-six reported accidents in the last five years — and, Ervin claims, countless more near-misses — and as traffic on the thoroughfare increases with growing development of adjoining areas, the problem seems to be getting worse.

"It's a killer curve," Ervin says. "I do a lot of flinching in bed late at night, flinching, waiting. I have witnessed multiple injury accidents, and people miss the curve and shoot up into my driveway. They either come down from UCSD and don't make the curve, or, going north, they build up speed along the unit straightaway and then plow into Scripps."

So last March, after



Nick Ervin at the wrong curve on La Jolla Shores Drive

witnessing yet another bad accident in which a single car, out of control late at night, broke down another sign at Scripps and its driver had to be cut out of the car by the fire department, Ervin wrote a letter to city councilman Bill Mitchell, in whose district the curve lies, asking for the problem to be in some fashion remedied. About a month later, he received a reply that informed him of the gruesome

accident statistics and promised a solution was forthcoming. And toward the end of June, Ervin says, he was finally told by the city's transportation and traffic engineering department that work crews were on their way. The following Saturday, Ervin was driving home and, sure enough, the construction crews were out in force, installing warning signs, widening the southbound lane,

and restriping the curve. The only problem was, it was the wrong one: the crews were working on a curve farther uphill. At first Ervin didn't do anything, but three weeks ago another bad accident in front of his house prompted him to contact Councilman Mitchell's office again and inform them of their mistake — "I basically told them," Ervin recalls. "And their attitude was that they

would look into it again." Since then, Ervin says, he's been contacted several times by representatives from the city's transportation and traffic engineering department to pinpoint the exact location of the dangerous curve. Mike Smith, an inspector with that department, promises that the problem will be taken care of within the next few weeks. —R.K.

Down On The Pharmacies

While CalPIRG's survey of drug services and prices published this June may have been well intentioned, certain San Diego pharmacists feel that the study was unfair. On May 9 of this year, CalPIRG sent out questionnaires to 290 area pharmacies. The questionnaire asked each pharmacy to list price information on twenty of the most often prescribed drugs, and to list which services it provided, such as free delivery, senior discounts, and patient profile systems. CalPIRG received 200 complete surveys by the May 18 deadline. The consumer-advocacy group then called each of the responding pharmacies anonymously and checked the price of at least two of the drugs included on the questionnaire. This was done to determine the consistency between prices quoted in the written survey and prices given over the phone. CalPIRG then printed the results in a report and turned over to the county district attorney the names of thirty pharmacies for alleged discrepancies in pricing.

"It's the grossest price of misinformation I've ever seen," James Alan Rohnow, owner of Point Loma Pharmacy. He says that the survey was faulty for many reasons, the most significant being that it is virtually impossible for a pharmacist to quote a price for a drug without seeing the patient. Other pharmacists agree. A druggist who works for a small local chain of pharmacies says that the price that he charges for any given drug varies from person to person, and that a price guideline is issued by his chain for its pharmacists. "A drug like tetracycline," he says, "has a suggested price of \$1.99 to \$7.50. The chain expects me to use my discretion. I usually charge \$5.99. But it really depends on



the customer." He says that he and most pharmacists will determine a price according to several variables — the age and income of the patient, if the patient is suffering from a long-term illness like arthritis, or if the patient is a one-shot customer who will probably never return to the pharmacy again. Sometimes, pharmacists say, they will even give medicine away if the patient cannot afford it. "In the last two weeks," said one local druggist who requested anonymity, "a lady came in

with two children and a prescription for Keflex [an antibiotic], which usually costs eighteen or nineteen dollars a bottle. She didn't have Medi-Cal, so I gave it to her for a dollar. It's not like selling shirts or pants."

With discrepancies between the survey prices and the prices given over the phone being almost inevitable, Alan Rohnow says that the more honest a pharmacy was in responding, the more likely it would have been caught for "misquoting." He also doubts the price comparisons that CalPIRG printed. The average lowest composite price for the twenty drugs on the survey, he says, is eleven percent below wholesale cost. How could any business, he questions, stay open while charging eleven percent below wholesale for its goods? "They didn't even take their own advice when they did the survey. On the back of their publication under 'drugs tips' it says, 'When obtaining price quotes over the phone, obtain the name of the person giving the quote in case there is a discrepancy. A legal consultant has advised us.'"

"That's the only information I can give out is that we turned the information over to the D.A. on July 10, and that we know that there were pricing discrepancies." —R.O.

questionnaire. "If a pharmacy has two different pharmacists, you're going to get two different prices. They [CalPIRG] didn't even know who they were talking with," Rohnow says.

Two weeks ago Ron Pickard, manager of the Point Loma Pharmacy, received a letter from the district attorney's office notifying him that he was under investigation for drug pricing discrepancies. "When I first got the letter," he says, "I thought that I had gotten a traffic ticket or something. Then I saw that it had to do with the CalPIRG survey. I was the one who filled out the questionnaire, but they never spoke with me over the phone. I don't know who they spoke with. No one ever called and asked to speak with me by name for a price quote."

Carmen Gonzalez, CalPIRG's consumer program director, and the individual responsible for the drug services and prices survey, refuses to offer any comment regarding irregularities in the research methods of her survey. "Our legal consultant has advised us," Gonzalez says, "that the only information I can give out is that we turned the information over to the D.A. on July 10, and that we know that there were pricing discrepancies."

Paul Krueger, Thomas K. Arnold and Randy Oppenauer



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Gel & Hogwash

I found Sue Garson's article about plastic surgery ("The Incision Decision," August 16) rather sad, especially in regard to breast augmentation for women. I guess it was silly on my part to assume that by 1984, both men's and women's preoccupations with youth and appearance would be looked upon as foolish.

But ten years ago I had such hope. I was awash in my own first, luxurious waves of feminism, beginning to feel so free of cultural hogwash. I had just turned twenty-four, and even though the bright lights of the Sixties' rebellions were dimming somewhat, certain things did seem to be changing for the better.

Imagine my dismay when a woman friend leaned over to me during a party with a great "solution" to my "problem" of being flat-chested. I could up my self-worth and confidence immensely by sticking two bags of gel inside my chest wall! She had observed my "preoccupation" with women's issues, and even though I was married with two children, I may inadvertently drive my husband away and need to be "marketable" again—right? It couldn't hurt! My horror actually puzzled her.

Maybe there hasn't been enough press about the advantages of being small-breasted. At the risk of

sounding defensive (after all, I did come of age during the reign of Hughie Hefner and his "perfect" woman, causing endless teenage agonies), I would like to assert that I truly enjoy just wearing a slip with no bra—I love the freedom of it! I don't want my "boobs" to be noticed first, if indeed at all. Have we all forgotten that these glands also nourish infants—or is biological purpose not a factor here? Have many men voluntarily added an extra two pounds or so to their chests? Who wants to carry around extra weight, and then worry about harnessing it all the time in the "proper" way? What a bother! And isn't it harder to find cancerous lumps if a goddamn bag is in the way? We're talking one sick stuff here.

Janice Genovese

San Diego

Thighs

Of Tijuana

Thank you so much for your lengthy article about plastic surgery in your August 16 edition. When I have my thigh reduction done, it will be done in Tijuana, Mexico. There they have excellent plastic surgeons who we highly educated, qualified, and they have impressive credentials. I can have

this done, or any kind of plastic surgery, at about half the cost that is charged here.

You have really gotten me excited about this.

Rita Neville

La Mesa

Scars Faced

I found your article this week on "plastic" and cosmetic surgery very interesting, as it was something that was mandatory for me following an automobile accident several years ago.

Letters

In a series of five operations I was advised strongly by the doctor and his staff to carefully consider the dangers inherent in the facial surgery I underwent. I was a radio and TV announcer before, and quit because of the injuries. I am now back in the business—but still remember and think your readers should too—that cosmetic surgery is not something to be done on a whim or just for the hell of it. There is the possibility of serious complications in any kind of surgery—surgery around the face and eyes is more dangerous by far. A joke about "a gift to my husband" or a "tuck and a lift here and there" is okay, I guess, but making light of any kind of surgery or treating the matter (as some of your subjects appeared to have) as something to do till the next adventure comes along is dangerous.

There are a couple of scars lightly visible around my left eye and high cheek area, but for now I'm content to leave well enough alone. I am pleased that both talented doctors did such a wonderful job that most women I date don't notice it unless I mention it (or unless we are awfully close).

Jack Hayes

Pacific Beach

Janoff

Says Enough

Just enjoyed Sue Garson's article on the ins and outs of cosmetic surgery. It was interesting and well written, but the concept disturbs me. What bothers me most is the idea that there is and has been a powerfully emerging force in this country against growing old gracefully. I don't know for certain what's going on in other countries right now, but usually when I see

pictures of elderly men and women from these cultures—especially Third World cultures and those in which a strong sense of cultural roots has been retained—I see faces full of wrinkles and creases, faces weathered by many years of life experiences and much character building. These people have character. When I go to another country or travel the U.S., I don't want to talk to some seventy-five-year-old fool who looks like he's twenty-five—that's something out of a Star Trek episode. (Now, if he's got some inner, spiritual secret that's kept him looking that way, that's different. But if he achieved his prolonged youth by rearranging his parts, I don't want anything to do with him.) I want to talk to the people with wrinkles.

What's happened to our respect for old people and old things? Belabored but relevant case in point: every other car on the road is a brand-new Mercedes or BMW. These cars seem to be bought and driven more for their flashiness and prestige than for their mechanical value. That is, when I hear people contemplate buying a Mercedes, they're thinking more about its value as a status symbol than about its soundness as an automobile. Yet I see a number of seniors driving around Hillcrest and environs in cars of the Fifties and Sixties (and early Seventies) that are so well taken care of you could eat your breakfast off of any part on or in the car. These cars have character.

Buying a flashy new Mercedes is one thing. Cutting up the parts of your body in order to look streamlined and youthful is quite another. I find it, frankly, disgusting that anyone, especially now even people in their twenties and thirties, would alter and rearrange the parts of their body the way they would replace the parts on their car. It reminds me of that old ad of the Seventies (or was it the Sixties?) where people would put mock Rolls Royce grilles on their Volkswagens.

Beetles. The human body is such a holy thing to me. Sure, we all abuse ourselves to some degree with the foods we eat and drink and our other little vices and what not. But to cut up your body like that just seems to me like such an extreme form of contempt and disrespect for both the body and the self. And yet, as the writer emphasizes, it's all in the name of self-esteem.

Hear me, O people of Southern California! (Apologies to Allen Ginsberg here.) You do not need face lifts and breast enlargements; (continued on page 22)

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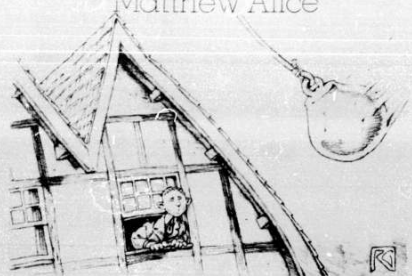
Matthew Alice

Dear Mr. Alice:
From 1908 to 1940, the Hotel Del Mar was an outstanding "watering place" for the area and near-neighbor Alice Ring Cresswell and Pat O'Brien sold their interest in it. It hit the state and was on its way out, being a retirement home and other things. Finally in August of 1967 there was a farewell open house and the hotel was torn down to build a retirement home on the site. But this never happened. Since then there has been one thing after another announced to be built, but nothing happens, and seven years later the site is still empty. Is there a jinx on building there? What's the story?

Lester Harlow
San Diego

I must commend you, Lester, on your tiny capsule summary of the history of the Hotel Del Mar, a structure many of us remember fondly — though my fondness lies mostly in the fact that the hotel is about the only thing I remember from the very long car rides our family used to take to Los Angeles, back in the Fifties when the Coast Highway was the road to L.A. Anyway, I find only two faults with your question: (1) you misspelled my name, and (2) you left out most of the interesting details of the hotel's past. A rap on the knuckles for the first sin, but the second is really not your fault. Besides, it gives me a chance to fill in the gaps myself.

The Hotel Del Mar started life as the Stratford Hotel, an obvious nod to its pseudo-Stratford-on-Avon facade. And though it became Del Mar's most famous hotel, it was not its first, nor its most interesting. Those honors would go to the Casa del Mar, the product of Colonel Jacob Shell Taylor's imagination and foresight. Back in 1885 Taylor saw a fertile ground on the barren seaside cliffs north of the Penasquitos Lagoon; this was a place, he realized, that would eventually support a



fine crop of greenbacks. He changed the name of the existing community from Weed to Del Mar, built a two-story hotel called the Casa del Mar (or perhaps the Newport Inn; historical accounts differ) at the foot of what is now Tenth Street, and began his rise to fame and fortune. The hotel was quite lavish, and some of the amenities were truly spectacular. A fifty-foot-long concrete swimming pool on the beach was filled by the incoming waves, a 250-foot breakwater calmed the waters, a wooden pier made fishing easy, and a four-story lookout tower on the cliff provided a memorable view of the sea. But a fire destroyed all this in 1890, and Taylor moved away.

Del Mar continued its baculic and unnoticed existence until 1908, when the South Coast Land Company began construction of a new hotel a half mile north of the Casa del Mar ruins, effectively relocating the center of the tiny town. That they

dynamited and tore down most of what remained of the old hotel (only a few broken reminders now exist) is a minor tragedy. But progress is progress, and nobody looked back when the Stratford Hotel opened in 1910. The rich, famous, and who knows who else all came to stay at the fashionable inn. Buster Keaton, Rudolf Valentino, Mary Pickford and Douglas Fairbanks, Jack Dempsey . . . the list is exhausting. And so were the parties and poker games. Jimmy Durante told of an earnest group of card players being distracted by the Ritz brothers driving a midjet auto through the hotel. Barney Oldfield tore up the driveway with his new Stutz Bearcat. The hotel would not be outclassed by the memory of Taylor's hotel; it also had a swimming pool (a freshwater one) and its own fishing pier, and a nearby power plant supplied its electricity. As an advertising brochure from 1939 mentions, the Hotel Del Mar and English Cottages

aspired to be "a seaside resort with the atmosphere of the English countryside," though the many palm trees on the grounds tainted that atmosphere somewhat. Another ad asked the beach before the hotel as the "contiguous of the South — exclusive-clean-safe."

But progress is progress is progress, and the Fifties saw the hotel eclipsed by other resorts. A series of financial contretemps resulted in the hotel closing, opening, and closing in various reincarnations, until its death at the hands of the wrecking-ball operator in the late Sixties.

A phoenix is growing in our midst, though, and eventually a new complex will rise on the 180,000-square-foot plot of land. Though the current owners, Mission West Properties, are in litigation with the former owner over title to the property, conceptual plans are being developed right now. After a series of meetings with the Village Development Committee (a newly formed group that is to oversee construction projects within the city) and with interested citizens, Mission West hopes it will have hammered out a plan that will please — or at least — all concerned. Within the next six months the company intends to take its precise plan to the city council and planning bodies, and with their approval will begin construction of a hotel-retail-restaurant-office complex. That is, unless there truly is a jinx on building there, in which case the site will continue to be one of the most expensive pieces of undeveloped property in the county.

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.

Discover

LA JOLLA VILLAGE SQUARE

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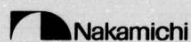
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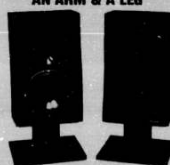
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THE INSIDE STORY

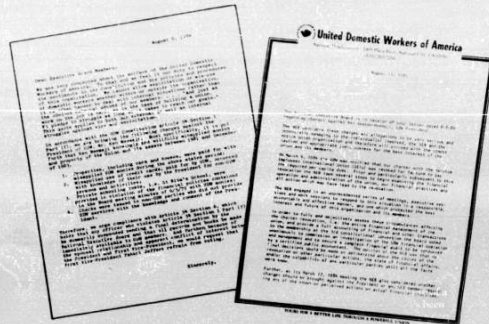
BY PAUL KRUEGER

THERE'S NO DENYING THE SUCCESS OF THE United Domestic Workers union. From its beginnings five years ago in a Southeast San Diego storefront, this pioneering labor organization has grown to represent 4400 household workers in nine California counties. Contracts negotiated by the UDW have increased the pay of experienced housekeepers and home-care attendants to \$4.80 an hour from the \$3.35-an-hour minimum wage. A health plan, sick leave, vacation pay, and mileage reimbursement—all unheard of five years ago—are now standard benefits for UDW members, who work in the homes of the elderly and disabled.

But the UDW leadership is now undergoing a wrenching upheaval. The UDW's union charter was revoked in March following an audit by its parent union, the national Service Employees International Union. Greg Akili, who helped found UDW and served five years as its secretary-treasurer, was fired July 26 by Ken Msemaji, the UDW's president and a decade-long friend of Akili's. Two weeks after Akili's firing, Lowell Waxman, a UDW organizer

since December, 1981, announced his resignation in a letter which noted his "sadness . . . that mere discussion of changes in the power of the office of president . . . would cause action to be taken against board members and staff." And on August 5, four veteran female union members demanded that the executive board "summarily suspend" president Msemaji pending a financial audit and turn over to them all UDW books and records.

The UDW executive board responded with an August 13 letter which invoked "emergency powers" to "set aside" charges against Msemaji. The executive board also reminded the four women that they risk losing their union membership should they publicly discuss their grievances. Loss of union standing means the women would lose their jobs, as UDW membership is a condition of employment for local homemakers. (UDW members are employed by private companies that contract with local governments to provide services to the elderly and disabled.) "I have a lot to say, but it seems we could lose our jobs for talking," says Klara Smith, one of the four women



Letter of accusation (left) and union reply (right)

who signed the letter.

Their letter to the UDW's executive board outlines their allegations that members of the executive board "knowingly and willfully misappropriated monies and property of the union . . . between 1981 and December, 1983." They claim union funds were used to make payments on cars and houses, that credit card purchases were made for nonunion expenses, and that president Msemaji used union monies to pay private school expenses for friends' children.

Former secretary-treasurer Akili, who was fired by Msemaji, confirmed that a union-leased car and Shell

credit card were regularly used for nonunion purposes by a personal friend of Msemaji. (The union's ten Shell credit cards and eight leased cars are no longer used, but the union still owes a local Ford dealership money on the leases, according to Akili.) "There was an inordinate amount of money spent for personal interest," says Akili, who blames both himself as well as Msemaji and other executive board members for the UDW's alleged financial missteps. "We set up a situation where one person [the president] had the authority and power [to determine spending]," Akili says. "But

we all went along with it. When it came to choosing between the [union] members and something else, we always chose something else." As expenses outpaced the approximately \$27,000 monthly income from union dues, the UDW leadership last year asked two former organizers from the United Farm Workers union for help in pulling the UDW out from the morass. "When they saw the money going here, there, and everywhere, they just washed their hands of it," Akili recalls. In a June 14 memo to fellow board members, Akili confessed that "we have allowed, on occasion, our

personal desires and interests to become union obligations, and have used resources for things that are completely unrelated to the functioning of the organization. While none of [this] may be illegal or even wrong . . . the union needs to always be above reproach."

Neither Msemaji nor the UDW's executive board will discuss the upheaval or the specific allegations made by Akili and the four women, saying "the matters at issue are internal and should not be handled through the media."

The executive board's August 13 response to the four women assures that "the complete financial audit" begun in March following the revocation of the UDW charter by the parent union will be completed before the UDW's annual convention, scheduled for September 29 in Santa

Barbara. The letter states that the UDW executive board will examine charges of "misuse, misapplication, and abuse of union funds" against the president and executive board members when the audit is completed.

Among the documents which would be reviewed in an audit is the UDW's recording of loans and debt service. It shows some \$268,000 in outstanding loans, including \$65,000 from two local financial institutions, some \$20,000 from actress Jane Fonda, \$58,000 from the United Farm Workers, \$5,000 from San Diego builder Harvey Fargatch, and \$500 from *Newline* publisher Larry Kerner.

The brief feature of Art Skolnik as executive director of

downtown's Gaslamp Quarter Council has apparently pleased all the south-of-Broadway merchants. But some of the Gaslamp businessmen who brought Skolnik here from Seattle in April aren't happy to hear the talented redevelopment specialist already talking about a \$20,000-a-year pay raise.

Skolnik now makes \$55,000 a year, and any sizable pay hike would propel him over most city department heads, including the auditor and planning director, who earn about \$62,000 annually. Skolnik emphasizes that there have been "no formal discussions" about a pay raise, which, according to his contract, is scheduled for negotiation next year. But he confirms "informal" talks with Gaslamp Quarter Council members about the costs of his

regular commutes to Seattle, where his wife lives. Some Gaslamp businessmen are so pleased with Skolnik's work—especially his success in forging an agreement on how to clean up the unseemly storefronts on Fourth Avenue south of Broadway—that they'll gladly give Skolnik a raise. "I think he's worth that money," says real estate broker Pat Ahern. Others, though, say Skolnik shouldn't even talk about a pay hike after only four months. "I won't serve on any board that approves it," says one such businessman. Those who disapprove of the raise say Skolnik should ask the city council for extra money. (The council approved a \$30,000 share of his salary; the remainder comes from Gaslamp merchants' funds.) Ironically, Skolnik still doesn't have a signed contract

for the work he's now performing. In their haste to bring Skolnik here by April 1, the merchants decided to finish contract negotiations after his arrival. They've now decided that Skolnik's private consulting work should be restricted to jobs outside the city he will thus cease discussions with developers Paul Thorvik and Graham MacHutchinson over possible consulting on their Mission Beach Plunge project, and are looking for funds to underwrite Skolnik's hundred-dollar monthly entertainment budget and his \$2000 in yearly business-related travel. Skolnik also received \$700 in moving expenses, monthly parking, and help in setting up housekeeping in a \$400-per-month apartment in the Gaslamp's Keating Building.

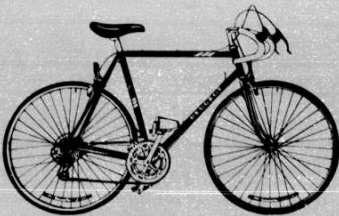
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THE FAITH AND THE FORTUNE

(continued from page 11)
sador in Washington, D.C.) to Vatican City. Bishop Maher was selected to replace Furey in San Diego.

Maher inherited a \$15 million debt. Much of that was carried on the university's ledger, and in 1972, when the diocese and the university separated their formal ties, the diocese's debt was reduced to about five million dollars. That same year Maher made what he said was a complete financial disclosure by going before diocesan priests with the chief bookkeeper and explaining the monetary situation. Priests had received no such information from either Furey or Maher, and Maher has made that point repeatedly over the years. Father Barry Vinyard, vice chairman of the local priests' council, concurs. "No bishop has ever been required to be open about finances or anything else," he says. "But Bishop Maher is a lot more open than most other bishops." Also in 1972, Maher established the Stewardship Program, in which each parish has an assigned goal of several thousand dollars it must raise yearly, depending upon the financial resources of its parishioners. This program was originally set up to help retire the debt, and priests were under the impression that it would be in effect for only one year.

DIOCESAN OFFICE FUNDS		BALANCE SHEET June 30, 1983	
ASSETS		LIABILITIES AND FUND BALANCES (NOTE 1)	
Current fund:		Current fund:	
Cash (including \$18,887 in savings accounts) (Note 4)	\$ 834,963	Accounts payable and accrued liabilities	\$ 545,737
Accounts receivable from other diocesan offices (less allowance for doubtful accounts of \$350,000)	758,074	Notes payable	88,337
Notes receivable:		Commitments (Notes 4 and 5)	
Notes receivable (\$283,407 secured by real estate sold) (less allowance for doubtful accounts of \$1,350,948) (Note 2)	770,134	Fund balances:	
University of San Diego	95,750	Unrestricted	702,565
		Restricted:	
		Holy Cross development fund	423,543
		Other	231,293
		Total fund balances	\$1,357,341
Due from quasi-endowment fund	186,884		\$1,971,315
	\$1,971,315		
Quasi-endowment fund — Marketable securities (at market)	\$1,968,309	Quasi-endowment fund balances:	
Development fund — cash in savings (Note 4)	\$1,100,000	Holy Cross Cemetery	\$1,326,742
		Summary endowment	449,173
Plant fund — Land, buildings and equipment, at cost, less \$855,177 accumulated depreciation	\$5,914,408	Due to current fund	192,384
Plant fund balance	\$5,914,408	Development fund balance (Note 4)	\$1,100,000
Deposits and loan fund (Notes 3 and 4)		Plant fund balance	\$5,914,408
Loans (less allowance for doubtful accounts of \$340,000)	\$6,870,737	Deposits and loan fund — parish funds on deposit (Notes 3 and 4)	\$9,253,355
Commitments of deposits and cash in savings	\$9,253,355		
Request: endowment, custodial and trust funds:		Request: endowment, custodial and trust funds:	
Cash in savings accounts	\$ 293,037	Secured fund (Married fund)	\$ 785,286
Cash in trust fund	\$ 307,374	Custodial funds	27,751
	\$ 600,412	Trust funds	\$ 800,412

What the public sees: Annual financial balance sheet as published in the *Southern Cross*, December 8, 1983.

But twelve years later it is still a major source of funds for the diocese (producing almost two million dollars a year), and many parishes this year have been told by the bishop that their assessment has doubled.

Soon after arriving in San Diego Maher also began publishing yearly financial reports in the diocesan newspaper. Those reports have continued regularly, prepared by the auditing firm of Arthur Young and Company, and have given some hint of the diocese's current financial clout. They show a steady increase in total assets, to today's official figure of ten million dollars. Besides praising Maher for presiding over this diocese during the period in which it regained solvency, supporters of Maher also claim that the annual financial reports indicate his openness. Neither church nor civil law requires Maher to tell anyone much of anything about the local diocese's multimillion dollar assets and financial activities. And these activities are robust. County property records show that the diocese is more or less constantly buying or selling land, and building or expanding on it. Maher

must make disclosures and pay taxes to certain tax agencies, but these payments are as private as those of any individual taxpayer, not revealed to either the local clergy or the laity. For instance, since church-owned structures not used solely for religious purposes are subject to property taxes, the diocese has one of the highest property tax bills of any entity in the county. And virtually all employees of the diocese, including priests and nuns, are subject to state and federal income taxes.

The reason Maher is not legally obliged to tell his congregation members anything about diocesan finances is because he alone fills a role known as the "incumbent" in something called the "corporation sole" — a role which legally authorizes him to govern all diocesan financial affairs single-handedly. Not all Catholic dioceses in the United States are organized in this manner. One 1981 survey indicated the corporation sole approach was being used in dioceses in only sixteen states (including all of the West, Washington D.C., and the giant Chicago diocese, where the late Archbishop John Cody

drew national criticism for funneling diocesan money to a lifelong female friend under the veil of secrecy afforded by the corporation sole arrangement). Although canon law states that the assets in any given diocese "belong" to the people of that diocese, the practical question arises: how should those goods best be managed? The corporation sole approach puts all management and decision-making power in the hands of the bishop.

The other major approach used by Catholic dioceses in America was pioneered in the state of New York. Under the New York arrangement, each individual parish is incorporated separately, with the bishop and two other diocesan officials sitting on each corporate board. This gives the bishop influence, even veto power, over each parish's financial affairs, but it also means the bishop must share that authority. "This is the system that's actually preferred by the church [in Rome] because it retains control by the bishop but it also respects the rightful status of the local congregation," says the Rev. James A. Coriden, a profes-

sor of canon law at the Catholic University in Washington, D.C. (A 1911 papal pronouncement from Rome explicitly advised all American dioceses to adopt the New York model.) Coriden is one of a number of national church scholars who have criticized the corporation sole approach for being nonparticipatory, exclusive, and monarchical. "It sort of disregards the congregational nature of the church," Coriden explains. "It makes it look as though the diocese is the bishop's own personal fiefdom. . . . It gives him, we think, too much power."

Closer to home, some Catholics in the San Diego diocese contend that despite the claims of Maher's supporters, the fact that Maher set up a diocesan "Finance Council" and publishes an annual balance sheet has not signified any fundamental alteration in the financial power he wields. Although the new canon law which went into effect last year (the first large-scale revision of the church's governing statutes since 1917) says the Finance Council is supposed to review the entire diocesan budget, Finance Council activities up to now have been limited to scrutinizing certain narrow ranges of diocesan operations — namely, budgets of organizations which receive money raised by the Stewardship Program every year. Moreover, one person who worked in the diocese accounting department and observed the Finance Council in operation states, "Frankly, the bishop never shared all the information with the Finance Council, and they were never aggressive enough to ask for it. They tended to put blinders on. After all, who wants to be critical of the bishop?"

This source was unwilling to be identified for fear that Bishop Maher could cause personal problems in the future, but still offered detailed criticisms of the annual balance sheets printed in the *Southern Cross* newspaper. The scanty one-page summaries, says the source, "don't tell you very much; they obscure." The financial statements don't even include two elements found in all corporate annual reports: a profit-and-loss statement, and a statement of changes in financial position. "The diocesan statements don't impart any sense of continuity."

This accounting department source says one specific example among many of misleading figures contained

DIOCESAN OFFICE FUNDS			
BUDGET - OPERATIONS			
JULY 1, 1982 TO JUNE 30, 1983			
	ACTUAL 1981-1982	BUDGET 1982-1983	YEAR TO DATE JUNE 30, 1983
CASH RECEIPTS - OPERATIONS			
PARISH ASSASSINATIONS	1,000,000.00	1,000,000.00	1,000,000.00
REARMOVER FUND	1,000,000.00	1,000,000.00	1,000,000.00
STUDENTS AND SCHOLARS	1,000,000.00	1,000,000.00	1,000,000.00
SALE OF PROPERTY	1,000,000.00	1,000,000.00	1,000,000.00
NOTE RECEIVABLE COLLECTIONS	1,000,000.00	1,000,000.00	1,000,000.00
JOHN'S CROSS PERPETUAL CARE FUND	1,000,000.00	1,000,000.00	1,000,000.00
JOHN'S CROSS DEVELOPMENT FUND	1,000,000.00	1,000,000.00	1,000,000.00
REQUESTS AND GIFTS	1,000,000.00	1,000,000.00	1,000,000.00
CLERGY BENEFIT FUND	1,000,000.00	1,000,000.00	1,000,000.00
SEMINARY TUITION FUND	1,000,000.00	1,000,000.00	1,000,000.00
MULTI-PURPOSE - VARIOUS	1,000,000.00	1,000,000.00	1,000,000.00
PRINCIPAL FEES	1,000,000.00	1,000,000.00	1,000,000.00
RENTAL AND LEASE FEES	1,000,000.00	1,000,000.00	1,000,000.00
TRUST COLLECTIONS	1,000,000.00	1,000,000.00	1,000,000.00
SCHEMATIC RECEIPTS	1,000,000.00	1,000,000.00	1,000,000.00
	5,977,100.00	6,335,000.00	7,450,647.00
CASH DISBURSEMENTS - OPERATIONS			
PROGRAMS AND COMMISSIONS - P-3	2,107,200.00	2,125,122.00	2,125,122.00
CASH PAYMENTS	1,000,000.00	1,000,000.00	1,000,000.00
PROPERTY PURCHASES	1,000,000.00	1,000,000.00	1,000,000.00
NOTE RECEIVABLE ADVANCE	1,000,000.00	1,000,000.00	1,000,000.00
EDUCATION AND ASSISTANCE	1,000,000.00	1,000,000.00	1,000,000.00
INTEREST	1,000,000.00	1,000,000.00	1,000,000.00
THEOLOGICAL STUDIES	1,000,000.00	1,000,000.00	1,000,000.00
NAME-BINDER CHILD CARE CENTER	1,000,000.00	1,000,000.00	1,000,000.00
TRINITY EXPENSE	1,000,000.00	1,000,000.00	1,000,000.00
NOTES & ACCOUNTS PAYABLE	1,000,000.00	1,000,000.00	1,000,000.00
CLERGY SUPPORT	1,000,000.00	1,000,000.00	1,000,000.00
PRESTIGE RETIREMENT	1,000,000.00	1,000,000.00	1,000,000.00
INSURANCE AND TAXES	1,000,000.00	1,000,000.00	1,000,000.00
ADMINISTRATION - PAGE 4	1,000,000.00	1,000,000.00	1,000,000.00
REPAYMENTS - PAGE 5	1,000,000.00	1,000,000.00	1,000,000.00
	5,789,155.00	6,335,000.00	5,518,805.39

What the bishop sees: Sample page from internal diocesan budget document.

The bishop sees: Sample page from internal diocesan budget document.

In the financial statements is the entry for land, buildings, and equipment owned by the diocese. Last year the value of those items was listed at \$5,914,408, "horribly understated," according to the source, who explains that the figure only reflects the value of the property at the time it was acquired. "A raw piece of acreage that was given to the diocese let's say ten years ago when it cost \$100,000 may

be worth a million now. But it's on the books at \$100,000. . . . A good statement would try at least to give you some idea of what the current value would be." The source estimates that the true value of total diocesan assets is closer to \$35 million to \$40 million, instead of the official figure of \$10 million.

Another example of misleading accounting is the treatment of bequest,

endowment, custodial, and trust funds in the published balance sheet. Although the published figures suggest that the diocese maintains separate accounts for each endowment, bequest, and so forth, "there is no real fund accounting taking place," says the source. "This is a contrivance." For a given scholarship fund at the University of San Diego, for example, "the bishop could no more provide me with an accounting of that money than jump from here to the moon. . . . It is very slippery and fast accounting."

The annual balance sheets also offer no breakdown on such things as the money spent on Maher's own salary and expenses, or monies garnered from collections throughout the diocese. Such figures are contained in supporting documents which are reviewed every year by the outside auditors at Arthur Young and Company. However, these figures are confusing and even deceptive, according to the diocesan accounting source. Maher's modest salary (the diocese refuses to disclose the exact amount) "is spending money," since virtually all the bishop's living expenses are paid for separately. Maher holds various credit cards which are charged to the diocese, but whose receipts are never allowed to be scrutinized by anyone other than Maher or his chief assistant, Chancellor J.B. Eagan. Some of Maher's expenses are logged in a fund labeled "clergy support," but Maher routinely charges various personal expenses to other budgets, the source says. As a result, although only \$57,676.88 was logged under "clergy support" for the fiscal year ending June 30, 1983, the source estimates that Maher's true expenses for that year actually exceeded \$100,000.

Bishop Maher declined to be interviewed on the subject of finances, but said through a spokesman, "Diocesan offices are audited annually in accordance with accounting principles and reporting practices for church and church-related organizations as required by the U.S. Catholic Conference, and made public. No improprieties exist." Richard Castro, who until last December was the finance officer for the diocese, says, "As former finance officer, I can say that the Diocese of San Diego does not provide as much information and as complete information as many other dioceses do provide, and should provide. The financial statement of the Diocese of San Diego

(continued on page 14)

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THE FAITH AND THE FORTUNE

(continued from page 13)

is not adequate and not complete." Another interesting aspect of diocese finances involves the property holdings of Elvia Aguilar, the bishop's secretary. Aguilar, who is now forty-eight, began working for the diocese

under Bishop Buddy. She graduated from Cathedral Girls High School, and used a green card to commute from her home in Tijuana to work as a secretary in the chancery. After she married Ricardo Calderon in 1962, she quit working for the diocese and devoted herself to her family. Then in 1977 she went to work for Bishop Maher. Shortly thereafter, her marriage was annulled.

Aguilar's job in Maher's office expanded into the area of Hispanic affairs. She and Maher began to travel together regularly, and as Aguilar's job brought her into greater contact with

the bishop, their friendship grew. Aguilar and her children moved into a four-bedroom home on Coralwood Court in Chula Vista in 1978, the same year that the diocese had purchased the house from its former owners. Two years later, county records show, the house was in her name, the deed signed by Bishop Maher. No trust deed (signifying a formal loan) for the indicated \$110,000 transfer price has ever been recorded. This means that she either paid all the money for the diocese in cash, or the diocese is holding a promissory note from her, and the bishop in effect loaned her the money

to buy it. Either that, or the bishop simply gave the house to her.

"I assure you there's nothing unusual [in the transaction], but I wouldn't feel at liberty to go into those matters," Aguilar replied when asked how she paid for the house. She stated that financing for the purchase "was handled within the diocese. [Diocesan counsel] Barry Crane is familiar with the transaction. It was financed within the diocese. It was arranged." Crane, who is also the spokesman for the diocese, acknowledges that Aguilar acquired the house from the diocese, but added, "She's mistaken in terms of

any note. There's no note carried on the books."

In August of 1981, less than a year after she took title to the Chula Vista home, public records also show that Aguilar acquired, for \$50,000, a condominium in the La Jolla Garden Villas project just off La Jolla Village Drive in University City. This area is known to developers as "the Golden Triangle" because of its location and development potential. County assessor rolls list the value of the condo as \$169,000; when the condos were put up for sale in 1981, they sold for between \$150,000 and \$200,000. The

condo project on the four-acre site was actually initiated by Bishop Maher, who subdivided the land the church owned there and sold it, after having obtained most of the city permits, to a development company called ICD, Ltd., in 1979. The sale price, according to public documents, was one million dollars. The chairman of the board of ICD is Domenico Bonifaci, an Italian who has extensive real estate developments in and around Rome. According to Mrs. Maris Daddario, who identified herself as Bonifaci's agent in the United States (and is located in the sales office of the condo project), no

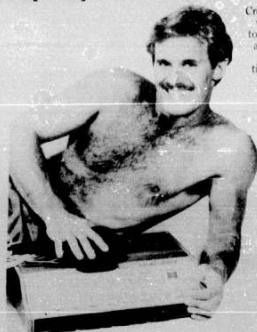
salesman was involved in Aguilar's condo purchase. "That unit was sold before the condos were ever built," she said. Daddario claimed that Bonifaci made the deal with the bishop. "It had something to do with an indebtedness in the past," she continued. "It was, 'You do for me and I'll give you a condo for \$50,000.' It's politics, okay."

Aguilar declined to discuss the condominium purchase in detail, but she did offer some information that contradicted Mrs. Daddario. Aguilar said that the bishop did not arrange the purchase, that she herself did. And

even though the former diocesan accounting department employee testifies to seeing a promissory note in her name for between \$40,000 and \$50,000, drawn on diocesan funds, Aguilar said the bishop did not loan her money to purchase the condo. She said the financing is "a personal matter." All of these matters are explainable within the proper authorities of the diocese. Nothing improper has been done. The bishop's authority and prudence is not something that should be questioned. □

Also contributing to this story was Bob Dorn.

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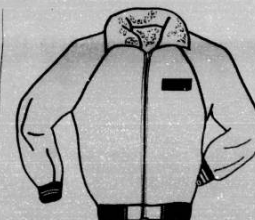


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A Postcard from Paris

You always bring much more than you packed

It is mid-June and the leaves are bright green on what I have learned are chestnut trees. Something is wrong. I am sitting at a café table sipping from a glass of pale-blond Chablis. The first marmade structure to offer human beings a bird's-eye view, the Eiffel Tower, stands in shadow across the town. This is Paris, France — not Paris, Texas. The chestnut leaves flutter in the breeze that carries diesel fumes from the street where cars, taxis, and tourist buses idle, grind gears, and honk. My heart is laden. I wish this were Texas. I could get home faster.

When you turn over that picture postcard your friend or neighbor sends from Paris — or London or Rome or Tangier — the message is: "Having a wonderful time. Wish you were here." (And if you were the traveler, abroad in one of the world's Dream Cities, is that what you'd write?) What you can take as gospel out of your friend's tangled script is that he or she really does wish you were there. What you know if you have been abroad, what you need to know if you are going, is that the "wonderful time" is not always all that wonderful.

Sitting at my café table I

watch faces mash against tour bus windows. Were this bus the one that took me on a three-hour tour through Paris, the guide would just now be saying that the café where I sip Chablis is a "typical café where Parisians take their R&R." Then suggesting, "Just sit back and enjoy the view," she would switch on the tape that plays into the headsets. Maurice Chevalier singing "Thank Heaven for Little Girls."

In the café women and men greet by kissing twice on the cheek, often three times. The women look lovely, and the men unabashedly ogle. *Le Monde*, *L'Express*, *Liberation*, *Le Figaro* are open and spread out on café tables. People flip through the new issue of *Pariscopie*, checking on film times at the 500 movie theaters in Paris. They chat, and the spoken French enters my ears as chaff, from which I glean an occasional noun. I give up listening and take the conversations the way I take Muzak.

What is wrong this afternoon is this: Paris has become a theme park. It is ParisWorld. . . Paris-o-rama. The café, the newspaper kiosk and flower vendor, the half-ruined church across the cobblestone courts and where the beggar sits, they lack left and dimension. The citizens, even this beggar, are hired

players, like Mickey and Minnie and Donald Duck at a Disney park. The glasses of Chablis, of *citron pressé*, the *croissants* and *tarte des pommes*, *Le Monde*, the blue packs of Gauloise, and the pastel Debussy twenty-franc notes — all are props. The language is improvisational mumble.

On this afternoon Paris has become precisely as it is in darkened living rooms when neighbors show slides, as it is on the postcards I am sending you from the stack on my café table. There is the Mona Lisa, the armless Venus de Milo and headless Winged Victory, and the Place de la Bastille (in which nothing remains but an outline in cobblestones of the fortress and jail). It is the place from which you go home to say that you ate snails.

It is not that there is anything wrong with Paris (the city that Hemingway called "a moveable feast"), or Rome, or Tangier. It is not likely, either, that you or I or anyone else who is disappointed in travel can be written off as one more jingoistic, xenophobic, ugly American for whom no place is enough like home. It is not that we have neglected our homework on history and habits, have not mastered enough language to get a cup of coffee and say "Thank you" for it. It is not the mechanics of coming and going, the long jet flights that Paul Theroux calls

as puffly as yeast rolls. We blame jet lag. Then we wonder: are we simply not equal to, not up to, so much beauty? Perhaps there's a low-speed thrill. But we suspect it is not that certifiable "wonderful time." It is more transfer than travel. "It is



what is in our heads.

No sooner do we change our money than we march straight to the great landmarks, for they are everywhere about us, and have been praised by friends, rated high, given hyperbolic descriptions by guidebooks, and photographed by everyone from Cartier-Bresson to Grampa. It is so important simply to be here. One wants from the beginning to remember, to record every king on stone horseback, every white-skinned marble, every *hombre* and *bisque*, every sip of *Montrachet*, every deliquescent exotic *glace*.

We wait for the rush that grandeur gives. And in those first days, while we wait and hope for that thrill, we blame our sinking feeling on our feet, which after the long flight are as puffly as yeast rolls. We blame jet lag. Then we wonder: are we simply not equal to, not up to, so much beauty? Perhaps there's a low-speed thrill. But we suspect it is not that certifiable "wonderful time." It is more transfer than travel. "It is

But it's no wonder there is no

self, worn down by our years of seeing and no longer fresh, continues to nag us. Because as symbols of the foreign, the historic, the beautiful, the very meaning and destination of travel, these sights never stop vibrating. They ceaselessly demand our attention and persistently call upon our admiration. This is our frustration, and their perplexing wonder.

Outside Notre-Dame, I sit holding a cotton bag of resinous lavender I have just bought from a cart pulled by a shaggy burro. I've paid too much for the lavender — twenty-five francs — and do not care. I sit on the bench, sniffing it. Next to me is a woman and her grown daughter. They are from New Jersey.

"Isn't this one of the seven wonders of the world?" the mother asks, pointing to the cathedral's lacy facade. Mother and daughter squint at the structure that hunkers there, right in front of us, its massive stoutness relieved by carvings of the twenty-eight kings of Israel that at a distance look like vertical stripes.

The daughter tells her mother she isn't sure if this is one of the wonders, but says, "The Taj Mahal. I know, that's one." The mother's hand rests on her daughter's arm as she says wearily, "Well, we better get up. I guess, and get on inside."

I write on the blue *aérogamme* about the mimes, fire-eaters, the serenaders who drag battery-operated sound equipment that powers their electric guitars and amplifies voices, about acrobats in gleaming red tights, jugglers who include a rubber chicken in their acts of clubs, and an effete male stripper with girlish arms who lazily undresses himself down to an elaborately tattooed belly and a pink *ou-le-seur*. They are everywhere, performing on Paris sidewalks. I do not write home about the black man with cheeks scarred by tribal markings who sells the ugly jewelry. I am at a café and alone. I hope he will pass me by. But he strides toward me and thrusts out his necklace-circled arm. When I shake my head, he whips out the hand he had hidden, tucked inside his coat in the attitude struck by Napoleon in David's famous portrait. He holds a naked doll near my face, then pushes a button on the doll's back. A red penis pops out. "Fock you, madame," the man says, bowing at the waist.

I walk by a tour Eiffel on my way to Balzac's house. Before I leave Paris I intend to keep my promise to my father and ride to the top of *la tour* to survey the city. At a souvenir shop near the Paris Hilton smaller *ours Eiffels* stand ranked, now after row, from two inches to three feet high. The larger are fitted

with clocks. Others provide a frame for a photograph. Some have been struck in the middle with a metal plate that reads, "I ♥ Paris." Why do I not say on a postcard, or later at home, that this structure, which is universally regarded as the very symbol of Paris, says nothing to me? That I am amused, thrilled, by the ingenuity and the greed that went into making its copies? How can I tell my father, who is elderly now, and frail, that I never even enter the actual *tour*?

Ah, I wish that all of you were here in Paris. We could have spoken English. I can read French. But coming from Orly to my hotel, I cannot understand even what my taxi driver says about the weather. Has it been hot? Or cold? The spoken French is a sea of oncoming consonants and vowels, a tidal wave of inexpressible parts of speech that push me back, again and again. In bathrooms, in my hotel room, I try to match the Gallic *marc*, to get that puckered *embouchure* that makes French sound French. And in cafés I eavesdrop and long to reach out and touch an arm, to beg them to speak more slowly.

The written French — the graffiti on walls, the storefront signs, the menus, even the French movie magazine *Cine Revue* — enchants me. In the magazine there is Tina Turner, *tantant la gloire des dieux bouddhistes*, and of her, "en-mari, Ike Turner, Tina ne veut plus beaucoup parler." Nouns that were on school exams pop up as real-life revelations. On the bus which takes me from the Pont des Invalides to my stop near l'Odéon, I read advertisements plastered in the bus, and am excited in the way Helen Keller, who visited Paris once and was permitted to touch Rodin's sculpture, must have been when her teacher spelled out "water" and Keller learned for the first time that everything had a name.

We are warned about culture shock. But no one has warned me that in Paris what will shake me is not the alien, but the familiar. Shards of U.S. culture have drifted across the Atlantic and been taken in by the French. To see *La Vie de Brian*, *The Shining*, *Officer et Gentilman*, *Motor Man*, *Beast Wars*, and *Hitcock's Mais Qui A Tue Harry* on theater marquees all across Paris! To turn on French FM radio and hear Presley, Dylan, Springsteen, Michael Jackson (whose photo is silk-screened on T-shirts sold all through the city), Diana Ross, even the Carpenters with Karen Carpenter singing, "A Song for You."

And from the Latin Quarter to the Galeries Lafayette in Montmartre to the quiet family neighborhood around rue Passy, I see Snoopy, the flop-cared dog in Charles Schulz's

(continued on page 18)

By Judith Moore

Postcard from Paris

(Continued from page 7) "Peanuts" cartoons, Betty Boop, Marilyn Monroe, Brando and James Dean. Continuous-loop tapes in some cafes play only American rockabilly or Motown or easy-listening tunes. In the *supermarché*, I see Kellogg's Corn Flakes. In the state-run tobacco stores, marked by the red lozenge above the door, Marlboros and Winstons are popular. There are video arcades, American pinball machines, and American beer. There are fast-food takeout joints that reek of what ours reek of.

After my first week in Paris I have given up on monuments. I read authors I have not read since high school and college — Balzac, Gide, Stendhal,

Beckett, Hemingway, Sartre. In Balzac's *Père Goriot*, the impetuous law student, Eugene, goes to call on a great lady whose home is enclosed within a courtyard. On his way, horses have splattered his shabby boots; the trees are muddy. Looking up at the lady's windows and down on his shabby boots, Eugene feels the shame of his poverty, his lack of place in Parisian life. From the outside, where Eugene stands, this life looks marvelous to him, and also unapproachable. He wants in. He longs for a carriage, for five francs for a cab that will drive him into this courtyard.

I look into these courtyards. Narrow streetside doors, hung with signs that read, "*Cour privé*," block a passerby's access. But I look. The courtyard's size is a surprise, three and four stories up, and as many as six doors opening into living quarters. The yards themselves are cobbled stone. The

smell is of drains, of heat on the broad humped stones and grayed walls, of moss and lichen, of clay flowerpots that have just whose watered. White lace curtains cover the windows. Like Eugene, I feel that Paris's life looks wonderful. I want in.

Every day as I near my hotel I pass the beggar woman on her bench on the Boulevard St. Germain. She sits in the shade of a tree, newly planted since the May, 1968 uprisings, when students tore down trees and stacked them for barricades. The beggar woman has wrapped rags around her ankles and sucks from a bottle of beer. She twitches against flies, and her arms are a tapestry of open sores; her smile is toothless. On some days she is gumming bread. I give her my centimes and one-franc pieces. She is my luck. At the café where only a week before I had longed to go home, a tuxedo-garbed man whose ironic

smile twists his pale face, is doffing his top hat and asking for four volunteers. "Quatre hommes." Four men, grinning toward companions they have left behind at tables, join him. He takes six wine glasses from a bag and breaks the glasses on the sidewalk, then draws his volunteers into a huddle around the broken glass. They talk quietly, and then scuffle backward and face us. They are mild-faced men, young, stylishly dressed, handsome. The performer kneels before the heap of glass. His face is on the sidewalk. Men and women at back tables stand. Passerby stop. He screams, "*Maintenant, mes amis*." The four men each place one foot on his head. "Harder," he yells in French. The men hesitate, one glances pleadingly toward the woman with whom he had sat. She frowns. She motions him back to her. The performer rises from his knees with a flourish of his arms. Thin streams of blood run down his

face. Is there applause? I do not remember. There were groans and scattering laughter, I know. The performer walks among the tables and café patrons drop francs into his hat. The blood dribbles. A shard of glass glitters in the deep cleft of his chin. Coins drop into the hat — ten-franc pieces, and even several pastel twenty-franc bills. "This sure is a long way from Kansas," I say to my companions. After a moment's pause, one asks if I am homesick. No. I did not feel that acute pang of longing for hollyhocks at the door, cornbread in the skillet, and the smell of bacon frying. I felt the cold of the Atlantic Ocean between me and home, that implacable distance. There is a way in which travel, particularly travel to places that are unknown or are known only

by their reputation, is to move onto an elaborate board game whose rules are always changing. You the traveler are dice and pawn; it is your life that is up for grabs. You toss yourself onto the squares, and to survive, to win your way through the board, just to stay even, you must become your own luck. You pack your own trouble. You take yourself along. You cannot expect to be happier in Paris than you are at home.

I had not read Hemingway since I was a college freshman, but a quarter-century later, some of his characters' lines return. I remember them. I even remember reading them, and where I sat to read. I remember especially that in *The Sun Also Rises* Jake says to Brett, as she starts to tell him about her nights of

love with the bullfighter. "You'll lose it if you talk about it." "I just talk around it," Brett responds. *The Sun Also Rises* was written in Paris. Its hero, Jake Barnes, has a war wound. It was the Spanish Civil War. The wound was to the groin. He cannot make love, but he is in love. He loves Lady Brett Ashley, a thirty-four-year-old English beauty. In Paris, where Jake lives and works as a newspaper correspondent, he cannot forget Brett. In a taxi together, riding at night through all the *rues* I walk through, she tells him, "But darling, I have to see you." Jake wants to forget her. He takes a vacation, goes to Spain to fish. The trout take his worries. Then he goes to the bullfights in Pamplona. Brett

and the man she has decided to marry are to join him. They do. Jake cannot forget her at Pamplona, not even when the bull and the bullfighter are one. She cannot forget Jake, although she gives forgetting a good try. She beds down with the nineteen-year-old bullfighter. The story ends in Madrid. Jake and Brett are back in a taxi again when she tells him, "We could have had such a damned good time together." "Yes," he answers (ending the novel). "Isn't it pretty to think so?" The next-to-last day I am in Paris. I approach the newly laid sidewalk on the block just over from my hotel. It has been scraped clean and is still wet. I put my foot into it, and press. With a popsicle stick I scratch the initials of my name. □

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Simon and Simon's



JOHN D'AGOSTINO

While an estimated two and one-half billion people around the world watched the televised closing ceremonies of the Olympic Games two Sundays ago, songwriter Paul Simon unveiled for a relatively small group of San Diegans his most recent portrait of the artist as a mature man. The meager turnout made the event a private showing, and as it turned out that was appropriate, since this portrait was less an example of a passionate, self-referential rendering one bequeaths to the ages than the sort of minor sketching a major artist

tosses off quickly and donates to a charity auction. Still, even an artist's cursory efforts provide partial schematics to the person's creative system, and so despite a performance that was often desultory and mildly unsatisfying, Simon left an audience at SDSU's Open-Air Theater with images of the man as poignant and lingering as those in his best songs.

Simon is one artist whose celebrity has been both an obvious asset and a less obvious liability. Paul McCartney may be the most successful songwriter in history in terms of total royalties earned and worldwide recognition, and performing songwriters such as Joni Mitchell, James Taylor, Stephen Bishop, Carole King, and

Randy Newman have for periods begged the international spotlight with the timeliness and excellence of their work. But in the best of his early work Simon sought and won acknowledgement both as pop music's most literate voice of reason and as one of its most engaging and visionary tunesmiths, and so for nearly twenty years he has had to wear the mantle of artist like a cumbersome, stifling academic robe. By choosing popular song as a medium in which to dissect the human spirit, to chronicle the causal relationship between catastrophic social events and the maturation of a generation, and to chart the Everyman's pilgrimage in search of truth, inner peace, and perfect love, Simon as-

sumed the responsibilities of troubador/laureate for an entire generation. One upshot of this is that the long-time Simon fan anticipates his rare concert appearances with expectations that are perhaps unfairly high. Yet the modest scope of Simon's presentation last week suggested a desire on the singer's part to retreat to a simpler time when he could sing thoughtlessly into a town and play his tunes without distracting fanfare or controversy.

Simon's performance was the definition of simplicity. Wearing a pink, short-sleeved, Fifties-style shirt and a baseball cap, the singer strode onto a stage set dominated by a high backdrop of large, wooden Venetian blinds arranged like room dividers. In front of the blinds an Oriental rug and several pieces of casual furniture created the ambience of a movie-set living room, with a single hanging lamp suspended from the "ceiling" almost as an afterthought. Like a hip Mr. Rogers, Simon hung his cap on a hat rack upon entering the "living room," and took his position at a center-stage microphone. After thanking those in attendance for coming out "on a great TV night," Simon accompanied himself on a variety of electric and acoustic guitars on such Simon and Garfunkel chestnuts as "Homeward Bound," "America," and "Bridge Over Troubled Water," and even gave a per-

formance, begrudging reading of the much-requested "Kathy's Song" from the *Sounds of Silence* album. But the majority of tunes Simon would sing over the next couple of hours were taken from his own solo recordings. His song selection and the show's muted production values were in direct contrast to the more comprehensive repertoire and dazzling spectacle of last year's reunion tour with erstwhile mate Art Garfunkel. This scaled-down offering, especially in light of recent events, suggested that Simon prefers to work without the circus atmosphere and without his former partner, even though in climinating both he is also surrendering much of his audience.

Simon has had some difficulty dealing

with his long-held status as pop music's most critically acclaimed musical poet, but even greater difficulty accepting the fact that despite his singular talents the public will always consider him no more than half of one of the most celebrated duos in musical history. That common perception of him as "Simon and Garfunkel," the songwriters whose pious canticles and pristine poetics required Garfunkel's seraphic vocals to achieve liftoff, has been like a miasma on pop nipping at Simon's heels, impossible to ignore and even tougher to shake. Simon's reputation as Garfunkel's more creative, oracular partner not only precedes him, it pursues him at every turn and continues to deny him the same measure of respect as a solo artist that he enjoyed as a team player. Proof of that can be found in the disparity between the attendance at last year's reunion concert at San Diego Stadium (35,000) and the attendance at Simon's solo concert last week (2,000).

His inability to be as enthusiastically accepted on his own terms has proven a source of great frustration for Simon, to the extent that he no longer attempts to disguise his exasperation with the whole subject. Last year, after months of work on a much-anticipated reunion album that would have been Simon and Garfunkel's first joint studio-album effort since 1970's *Bridge Over Troubled Water*, Simon demanded that all of Garfunkel's vocals be erased from the album-in-progress, claiming among other things that the record's songs were too personal to be shared by another voice. What was to have been Simon and Garfunkel's reunion album, *Too Much*, then, became yet another Simon solo album entitled *Hearts and Bones*.

When pressed on the matter, Simon admitted to the *Los Angeles Times* that Garfunkel's voice would have made the sound of the record more appealing to a great many people. "But," he added, "I don't care."

Simon's desire to disassociate himself from Simon and Garfunkel was apparent in last week's concert, not only in the willful omission of many of the duo's most be-

loved songs, but also in the grudging manner in which he introduced those which he chose to perform. But that desire is not new. Since first breaking with Garfunkel fourteen years ago, Simon generally has shown an inclination to take greater liberties with his music, apparently not so much out of a need for an expanded artistic license but as a means of stylistically distancing his newer music from that with which he and his associate had long been identified. Beginning with 1972's *Paul Simon*, Simon has consistently and purposefully turned his back on the delicacies and subtleties of his best early work to indulge in playful, uncharacteristically upbeat song forms that, like unimaginative mechanical toys, function adequately but fail to enchant, enrich, or enlighten. Over the last decade or so, rhythmically infectious songs such as "Me and Julio Down by the Schoolyard," "Mother and Child Reunion," "Loves Me Like a Rock," "Kodachrome," "Gone at Last," "Fifty Ways to Leave Your Lover," "Late in the Evening," and "One Trick Pony" have done well on the radio, but these escapist, often ethnic-flavored romps have disenchanted that segment of Simon's once-loyal following that demands of the songwriter literacy, insight, and melodicism. One result has been a slackening of interest in Simon's solo albums on the part of now-older fans who once constituted his most faithful patronage, a development that has not pleased Simon's record label, Warner Brothers, which was hoping for a huge hit with the now-nonexistent Simon and Garfunkel reunion album.

Ongoing professional and personal problems — comparatively poor record sales, failed marriages and relationships, tepid critical reviews, the alternately friendly and bellicose detente with Garfunkel — are exacerbated by the aging process. In that regard, Simon is twice cursed. As he approaches his forty-second birthday this October, Simon must cope with the vaunted "midlife crisis" and simultaneously attend to a career whose downward spiral was reversed only tem-

porarily by the hailhoos surrounding last year's reunion tour. Simon's creative response in the face of this dilemma seems to have been scripted by T.S. Eliot, who once said that poetry is not the turning loose of emotion or the expression of personality but an escape from both.

Whereas on such earlier Simon and Garfunkel works as "The Dangling Conversation," "The Sounds of Silence," "Overs," "America," "Old Friends," and "Bridge Over Troubled Water," Simon dealt directly and fearlessly with the quiet horrors of alienation, emotional paralysis, loneliness, and the complex pain and regret lovers experience when a relationship's romantic letters weaken or snap, on his solo efforts he has more often than not approached these subjects tentatively and with less than total commitment. This studied evasiveness has taken three forms. Simon's most complete — and least appealing — mode of escape is the fatuous sing-along written in reggae, salsa, or rock and roll styles with which Simon sounds uncomfortable, and to which he weaves narratives that are inconceivably puffy. A related ploy finds Simon mitigating the angst in his most personal songs with folios-bred bridges the least offensive of which are merely disorienting tempo changes ("Something So Right," "I Do It for Your Love") and the worst of which are insipid attempts at levity (e.g., the embarrassing rhyming pattern in the chorus of "Fifty Ways to Leave Your Lover"). Lastly, Simon resorts more frequently either to writing in the fictional third person or to making other real people the central figures in metaphorical dramas that are nonetheless self-revealing.

If *Hearts and Bones* seems merely the latest rag in this pattern of feigned confrontation and prolonged retreat that Simon inaugurated on his first solo album twelve years ago, it nevertheless contains some of the most thoughtfully, if indirectly, self-expositional work seen in his early days with Garfunkel, validating Eliot's further contention that only those poets who have

emotions and personality in sufficient quantity know what it means to want to escape from such things. Four songs on *Hearts and Bones* — all of which Simon performed in concert — demonstrate that these days Simon's focus sharpens considerably the farther back he steps from the subject being observed. Of the four, which include the title track and the autobiographical "Train in the Distance" — the two most poignant are "Rene and Geragette Magritte with Their Dog After the War" and "The Late Great Johnny Ace." Simon prefaced his performance of "Rene and Geragette" by saying that in his pre-Simon and Garfunkel days his favorite pop artists were Fifties vocal groups such as the Penguins, the Moonglows, the Orioles, and the Five Satins. He then allowed that the song was inspired by an actual photograph depicting the great surrealist painter, his wife, and his dog, and that he thought that the photo's caption would make a great song title. The introduction elicited light laughter from the audience, priming them to receive the tune as a quaintly absurd, sweetly sentimental, and ultimately disposable song.

The images in the lyrics, however, when combined with the image of the solitary, vaguely melancholic Simon singing softly beneath serene lighting, tell a different story. In the song's imagined scenario, Magritte and his wife dance made in the moonlight filtering into their hotel suite, to music by the above-mentioned Fifties groups. When the lovers later window shop on Christopher Street in New York City, the stylishly dressed window mannequins engender in them the same wishfulness they experience listening to those vocal groups. Then, after dining with "the power elite," the protagonists return to their hotel room and rush to their bedroom drawer.

and what do you think they have hidden in the cabinet cold of their hearts? the Penguins, the Moonglows, the Orioles, and the Five Satins. The song is a pious rendering of an

(continued on page 22)

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(continued from page 22)

established, middle-age artist with a widely respected oeuvre who indulges in romantic trysts and shopping sprees in New York City, and who is toasted at the swankiest soirees, but who finds it necessary to seek escape in the music of the Fifties. It is an artist who in his most mature work seeks poetry in ambiguity. The connection is obvious. "The Late Great Johnny Ace" is a more pointed, if no less symbolic song. Featuring eerie harmony and an angular, pensive melody, the song provides a moving yet unachingly narrative in which the deaths of an obscure rhythm and blues singer in 1954 and John Lennon in 1980 serve as bookends to Simon's loss of innocence.

The inclination toward creative shadow-boxing apparent in Simon's most recent songs was also mirrored in his concert, during which he interspersed faithful versions of many of his "heavier," more serious works with anecdotes and staged, comic interludes intended to provide emotional

balance. A major ingredient in these episodes was a "ghetto blaster" that sat atop a small table to the right of the "living room." It was difficult to tell whether the oversized machine was a functioning radiocassette player or merely a prop (it was allegedly a Father's Day gift to Simon from his eleven-year-old son, Harper, who the singer reported is "heavily into punk"). But in either case Simon returned to it at regular intervals, one time to play a tape of a commercial jingle that had supposedly been submitted to Simon to convince him that a song such as "The Sounds of Silence" could be employed to sell mufflers ("Hello, Midas, my old friend..."). On another occasion Simon pretended to be looking for a good song on the radio, and after stopping to listen to snippets of several recognizable, current hits, he "found" the instrumental track to his own "One Trick Pony," to which he then added live guitar and vocals.

A thread of self-deprecating humor ran through much of Simon's banter, although

of a mild strain like that found in the lyrics to his 1973 song, "St. Judy's Comet," a lullaby written for his then-infant son, which he sang Sunday night ("I'm going to sing... 'til your resistance is overcome" "cause if I can't sing my boy to sleep" well, it makes your famous daddy look so dumb..."). Simon is more likely these days to make light of his fame and fortune, to poke fun at his public image and the trappings of his immense wealth ("I am," he said at one point, "a fabulously wealthy guy"). Still, the funniest moment in the performance came unexpectedly when a member of the audience greeted Simon's introduction of two tunes as being "love songs" with a loud, sardonic, "Oh, wow!" But despite that cynical outburst and impromptu dialogue between Simon and members of the audience that included a brief exchange about the pennant-bound San Diego Padres, who the New York City resident claimed are doing so well because the Yankees "gave you half of our team," any attempts at

comic relief only served to provide an obvious counterpoint to the more essential, more deeply felt expressions in Simon's music.

If Simon's concert lacked the carnival atmosphere that attended last year's Simon and Garfunkel tour, if his older songs seemed incomplete without Garfunkel's participation, if the size and largely unimpressive nature of the audience added to one's impression of the show as being less than an especially memorable event, Simon's performance succeeded on one very important level. It reminded those who bothered to attend that when songs are stripped of their pure entertainment values, of their nostalgic trimmings and didactic stuffings, of ornate instrumental textures and often superfluous accompaniments, all that remain are sounds and images. And it reminded those 2000 listeners that when Simon's songs are reduced to those basic elements, they provide some of the most beautiful sounds and poignant images in popular music. □

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Circus Oz

JONATHAN SAVILLE

Australia's Circus Oz, which appeared in the Los Angeles Olympic Arts Festival and later here at the Spreckels (under the auspices of the San Diego Arts Foundation), represents a number of interesting traditions in the history of circuses. Rather than making its home under the big top, with animals, side shows, and the atmosphere of a carnival, Circus Oz appears on stage in a theater; in many ways it is akin to vaudeville. Interspersed among the trapeze acts and the jumping through hoops are comic skits which involve various athletic feats but whose point is basically independent of them. Even the more or less straight circus acts tend to be dramatized. The acrobat who climbs up on top of half a dozen chairs, perched on one another, is helped by a surly young woman who does her work with the worst possible grace; our wonder at the balancing trick is tempered with laughter at the comic situation. The tumblers and acrobats, in short, are given character, which makes their acts drama as well as pure spectacle.

The acts themselves are in some cases standard acrobatics of the sort Ringling Brothers has been bringing us for scores of years, in other cases incredible exercises in nimbleness and balance that owe their origin principally to modern Chinese acrobatic troupes. The tower of chairs is one of these, as are the circling bicycle with a dozen riders and the diving in and out of superimposed hoops. The Circus Oz people have in fact studied with the Nanjing Acrobatic Troupe of the People's Republic of China; San Diegans have seen the same sort of thing in the visits here of the Chinese Magic Circus of Taiwan. Judged in this context, Circus Oz is highly competent but not more than that. They have not, as individuals or as a group, attained that incredible razor-sharp perfection of technique characteristic of the Chinese troupes; they do a notable amount of fumbling, and even when things are going well, they do not exhibit the total grace and ease—as though these superhuman acts cost no effort at all—which makes Chinese acrobatics and tumbling seem so close to ballet. The most dangerous and challenging of the Chinese acts are absent, and are most likely beyond the powers of the Australians at their present stage of development.

If this were merely an acrobatic troupe, there would not be much more to say. But, as I have indicated, Circus Oz is really something else: a stage vaudeville, using acrobatics and tumbling as an element in acts that function according to the principles of farcical drama. The more comedy is at the center of the act (with the acrobatics peripheral), the more entertaining Circus Oz is. The Chinese acrobats seem utterly without personality: they are perfectly trained human machines. Their

hidden inside our adult self-confidence. Circus Oz supplies us with both kinds of vicarious experience, and both kinds of identification, and that is one reason this show is so emotionally invigorating.

It also supplies us with political satire, which is surely its most unusual aspect. Circus and politics seem at opposite ends of the spectrum of public activities, one pure entertainment, the other earnestly attached to morality and power and the public good. Along with its affinities to Chinese circuses and to vaudeville, Circus Oz belongs to that theatrical movement that sees the theater as an instrument for political change, the same movement that produced the San Francisco Mime Troupe, the Bread and Puppet Theater, the Teatro Campesino, and (in its formative years) the Théâtre du Soleil. The political impulse in this movement is generally from the Left, and in the case of Circus Oz the leftism is of the populist sort that opposes nuclear power plants, despoliation of the environment, and other such evils.

An antinuclear circus—can there really be such a thing? Yes, indeed. Sometimes the antinuclear message is to be heard in a verbal narrative accompanying an acrobatic stunt: a "death-defying leap" is sponsored by a manufacturer of nuclear reactors, and the announcer reciting the commercials has the opportunity for much satire. There is in fact a great deal of talking in these Circus Oz acts (quite unusual in a conventional circus), for it is hard to see how political satire could be expressed with any clarity by nothing more than silent trapeze artists. Sometimes the skills become quite elaborate, and are devoted far more to their political messages than to either acrobatics or clowning. A case in point is the skit in a nuclear power plant in which a female professor keeps a number of plates spinning on vibrating poles. Every once in a while she misses a catch and one of the plates smashes to the stage—at which moment a descendant of Robby the Robot starts rolling madly around and intoning in a mechanical voice: "There was no accident, there was no accident." It is quite a funny bit, and makes its point with the true high-spirited savagery of effective political theater.

Another skit brings on the troupe in the guise of kangaroos (they come from Australia, remember?), who, after some bounding around on a teeter-totter and a mad romp among the audience, are shot to death, one by one, by a bounty hunter. The hunter is then killed in his turn, by a vengeful armchair that apparently has kangaroo blood coursing in its upholstery. The acrobatics, the interaction with the audience, the humor, the zaniness of the "roos," the dramatic framework, the political satire—it is all thoroughly theatrical, in a way that makes Circus Oz, whatever it may owe to other kinds of circus and other kinds of theater, an experience not quite like any other. □

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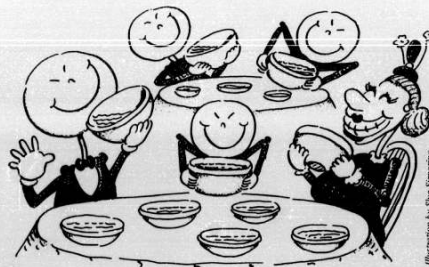
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ELEANOR WIDMER

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Hours: Open daily. Monday through Thursday, 8:00 a.m. to 8:00 p.m.; Friday through Sunday, 8:00 a.m. to 9:00 p.m.

The Restaurant: Ichiro's
The Location: 4344 Convoy Street, Kearny Mesa (565-8601)
Type of Food: Japanese and American
Price Range: Complete dinners, \$2.95 to \$5.95
Hours: Closed Monday. Breakfast and

lunch, Tuesday through Sunday, 7:00 a.m. to 2:30 p.m.; dinner, Tuesday through Saturday, 5:00 p.m. through 9:00 p.m.

In Vietnam soup is as commonplace for breakfast as coffee and juice are in the United States. Nutritious and warm, Vietnamese breakfast soups are replete with noodles and a potpourri of ingredients, many of which are normally discarded by cooks in the United States. Countries that are economically depressed do not have the luxury of waste, and every bit of the cow or chicken is used in the preparation of Vietnamese soups, including entrails, stomachs, and pieces of fat. The noodles and other solid ingredients are brought to the mouth with chopsticks and the broth is consumed last by drinking it from the bowl.

In Paris, where Vietnamese cuisine has come to overshadow Chinese in popularity, one can find many restaurants that specialize in soups. Until recently San Diego did not have a Vietnamese soup house, but we do now, at Pho Pasteur on Linda Vista Road at Mesa College Drive in the Mesa Shopping Center.

The word Pho (pronounced, to the best of my knowledge, as *Fu*) means beef and the word *Pasteur* comes from the street in Saigon where these soup restaurants abound. The owner of Pho Pasteur is that lovely woman Kim who, several years ago, opened Kim's Vietnamese Restaurant on El Cajon Boulevard. Kim's was then remarkable for its amazingly large portions, its rice which was stained with beet juice, and its rather odd prices — dishes used to cost \$1.67 or \$2.89 — prices we see in supermarkets but not in restaurants. Kim's was dominated by the elegant presence of Kim herself, whose beauty and splendid knowledge of English seemed at odds with the somewhat scruffy surroundings of her restaurant. A former teacher, she opened her first restaurant with the hope that her relatives from Vietnam would join her and have a place to work. When that did not eventuate, Kim closed the restaurant and taught English to newly arrived Vietnamese. Now she has surfaced again at Pho Pasteur, whose facilities were formerly run by another admirable Vietnamese woman, Kesone. It was sad to learn that Kesone had to relinquish her business because of illness in her family. I was always taken with the ample spirit that managed to transcend Kesone's simple and unadorned square room with its simple tables and chairs.

Nothing has been done to the decor of this restaurant located in the little shopping center. If anything the tables are seemingly diminished in size by the presence of a tray on each table containing a napkin holder, Asian-style spoons (for Americans), and various sauces in plastic containers that I found aesthetically displeasing. Kim is as gracious as ever and will explain the menu to you; it is printed in Vietnamese with only one or two English translations. Al-

though it appears that twenty-seven soups are offered to you, it's really the same beef soup with different ingredients added or subtracted. For example, *Tai chin num* contains slices of both raw and cooked beef, but *Tai chin num gan sa* includes a piece of beef intestine. *Chin* is the word for cooked beef; if you want the beef with extra fat you get to order *chin num*. For those who prefer beef, Pho Pasteur is highly recommended. Called *Tai chin* it contains cooked beef slices as well as raw beef that is dropped into the broth at the last minute and miraculously grows tender.

In a moment of daring, I chose number twenty-four, beef soup with meatballs (three dollars). But I was in for a culture shock. The broth of all the soups is outstanding, as are the noodles, but these meatballs were not prepared from hamburger meat but from some unidentifiable parts of the cow. Gray in color and held together with potato flour, Kim described their texture as "crisp." Yet I had to sit there chewing away before I could swallow even one of them. Both the texture and the flavor were difficult for a novice to accept, and finally I had to abandon them. Those who desire something unique and who have great tolerance for foreign combinations of food may find the meatball soup palatable, though I did not.

One of my friends had the extra-giant bowl, number one (\$3.25), called "combination rice beef soup with six different" (yes, it ends with the word different). The bowl must have held at least a quart and a half of broth and the six different ingredients included tripe, beef slices, and other assorted goodies that my friend tasted warily. All soups are served with sprouts and two kinds of mint. Containers are provided for take-home leftovers.

Pho Pasteur is for the adventurous. The food is inexpensive — the most costly soup is \$3.25, and most of them are \$2.60 to \$2.75. We were the only Americans in the restaurant until another American couple came in just when we were about to leave. But they quickly departed when they discovered that all the soups were

prepared from beef and contained beef products.

That's one of the limitations of Pho Pasteur — it specializes in beef soup only; soups with chicken or shrimp are not available. I realize that this is authentic, that soup restaurants in Vietnam do specialize in one kind of soup, but Americans who are accustomed to variety may find just beef soup too limited. I should add that for those who enjoy unusual cultural experiences, a visit to Pho Pasteur Saturday or Sunday mornings may prove exciting. Pho Pasteur is jammed with Vietnamese families during those times and the place is noisy with children and full of communal spirit. But at any time, you will have a filling low-cost meal at Pho Pasteur as long as you are aware that some of the ingre-

dients in the soup are not what you may be accustomed to.

After we left Pho Pasteur, we drove to Ichiro's on Convoy Street and had an inexpensive Japanese dinner there. Ichiro's is located in the Convoy Village shopping center and is operated by a delightful young family headed by Ichiro himself. The most expensive complete dinner costs \$3.95 but most are \$3.95; these prices include entree, soup, and salad. Ichiro's is an amalgam of Japanese and American food, and it boasts a large salad bar and American-style soup. Miso soup is available upon request, but since we had just come from a soup house we had to forgo that course. We did order sesame chicken (\$3.75), vegetable tempura (\$3.95), tempura and chicken teriyaki combination

(\$3.95), and *tonkatsu* (\$3.95), a deep-fried pork loin that has first been dipped in bread crumbs.

Ichiro's advertises itself as a "happy restaurant" and it is. The portions are large, the food is fresh and filling, and you can't beat those prices. The food is plain but agreeable, tasty though not elegant. You get your money's worth and it's a fine budget restaurant to keep in mind if you are in the area.

The best dish was the sesame chicken, the least interesting the pork loin, even though we were served a huge amount of it. The tempura tends to be slightly greasy and the vegetables are not sliced as thin as in some other Japanese restaurants. However, what is lacking in delicacy is compensated for by other factors. Every now

and then, when you discover a family restaurant that offers so much for so little money, you find yourself wolfing down the food with great enthusiasm. Judged objectively the food preparation is no more than average. But in pleasant surroundings with an enthusiastic staff and low costs, you are quite feeling pleased.

Ichiro's is a way from the old Osaka restaurant on University Avenue, and in fact Ichiro's family does come from Osaka. There's no sushi or sashimi available but beef teriyaki with soup, salad, and rice is only \$3.95, and that fine peasant dish *osaki* — chicken or pork with eggs over rice, is only \$2.95. It's hard to believe that complete wholesome dinners are still available for \$3.95 or less, but such is the case at Ichiro's.

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Explanations



Steven Gaultier

JEFF SMITH

It takes British playwright David Hare about two minutes to demonstrate that *Knuckle*, his "new-wave" murder mystery, will be atypical of the genre. The play, which opened last week at the San Diego Public Theatre, begins in a typical locale, the Shadow of the Moon Club, a forlorn tavern in Guildford, a London suburb. Two people are present: a bartender and a mysterious woman nursing the remains of a scotch. Things are true to form thus far — even though the bartender sports a punk haircut determined to escape from his scalp, and the woman's make-up includes an odd insignia that slants north-west from her right eye. The scene has all

the makings of the obligatory liaison that opens most detective fiction. The woman is surely a contemporary Linda Loring awaiting today's answer to Philip Marlowe to solve some reasonably sordid mess. Then today's answer enters the bar. He's disheveled but tough. It's clear he's been down many a mean street in prime time. But when the bartender asks him a variation of the age-old question — the standard "what'll it be, mac?" — our initial impressions get zapped. The modern Marlowe casts a cold, reptilian eye on the man and replies, "Lemonade."

The about-faces continue later on when we learn that the man, named Curly, refuses to indulge in stimulants of any sort. His reasons are hardly Marlowian. True pleasure, Curly says with mock-religious

conviction, lies in self-denial. But by the time this revelation occurs, the playwright has created enough differences to set his protagonist far apart from the prototype. Unlike the white knights disguised in trench coats, who feast with evil in conventional mysteries, Curly is a gunrunner, an Andrew Undershaft whose business is munitions. He doesn't start fights, he starts them. He merely aims the highest bidder. His vocation has shown him the world, at least that portion which governs its history, and it has made him a free-lance cynic, tied to no institution and immune to human feeling. Curly has returned to his home at the beginning of *Knuckle*. And although his success as an entrepreneur has resulted in a relatively complete disillusionment, what he will soon discover about the inner workings of his family will violate those few layers of illusion that remain.

His sister Sarah has disappeared. Her coat and purse were found on a beach. Though he hasn't seen her in twelve years (they were never close — were opposites, in fact), Curly decides to find out what happened to her. His suspect are few. Jenny Wilbur, the Mysterious Woman in the bar, is an unlikely candidate. But there's Max Dupree, a new-wave journalist who regards events not for what they are, but rather as potential articles. There's an obscure real estate deal involving a man named Molloy, his doddering mother (whom Molloy had declared insane), and a dog that was blown to bits. And there is Patrick, Curly's perfectionistic father. An investment banker and a pillar of the community, Patrick reads Henry James and lives a model life of upper-class rectitude. Patrick also confesses — off the record, of course — that "the exploitation of the masses should be conducted as quietly as possible." As he moves in a circular path that spirals downward toward the truth, Curly begins to lose his objectivity. At the same time, and this is anathema to his way of living, Curly becomes involved.

The slippery terrain Curly explores is a microcosm of the World According to

Hare. One of England's leading playwrights, David Hare combines an acerbic wit, biting social commentary, and a vein of linguistic virtuosity in all of his plays. In *Knuckle*, while the main attention is on unravelling the complex — and, frankly, often puzzling — mystery of Sarah's disappearance, Hare has some of his characters disrupt the narrative and address the audience directly. What they point out is not necessarily new, corruption in high (and low) places, the devastating effects of military arsenals, hypocritical surfaces and the snarls depths they conceal. What is new, however, is the precision with which Hare articulates his personal take. Unlike John Osborne and England's other "angry young playwrights" of the Fifties and Sixties, who were ever eager to burn from their scripts and shake audiences, physically, with their messages of woe, Hare's embittered fusillades against injustice emerge from a veneer of cool restraint. The effect — like hearing someone enumerate the horrors of the world at a polite tea party — is chilling. When Hare is most angered, he becomes most matter-of-fact.

And most memorable, which causes some problems for an observer of the play. In general, Hare has successfully integrated his commentaries with the plot. His world jibes with the world of the play. But there are several instances where the asides and soliloquies are far more arresting than the nuts and bolts of the mystery itself. Because of this occasional imbalance, the essential patches of exposition — which coalesce around the real estate deal with Molloy, his incarcerated mother, and that poor dog — play fifth fiddle to Hare's more dazzling, because so controlled, broadsides and verbal pyrotechnics. In the end, Curly has followed the threads of Sarah's disappearance and has learned the answer (the also vows to retreat from commitment, once again, preferring the purity of self-denial to the pain of feeling). But how he got there, given the secondary importance Hare has accorded to the plot, remains something of a mystery.

Not counting a few odd British accents and a room as hot as Hare's one-liners, this inconsistent emphasis is the one major drawback to the San Diego Public Theatre's otherwise competent production of *Knuckle*. It is an axiom of the theater that an expository passage, regardless of its length, can dull momentum. Apparently sensitive to this danger, director Bartlett Sher has encouraged his cast to zip through Hare's expository sections as quickly as possible. Part of the fun of watching a mystery comes from trying to outthink the detective — or, in this case, the gunrunner. But the speed with which Sher's cast relates a necessary information makes this race toward the solution no contest.

Sher's direction is much more effective in creating a modern correlative for the hard-boiled, back alley haunts of old-time detective fiction. With minimalist means, both aesthetic and financial, Sher has given the production a new-wave look,

with an emphasis on surfaces, cool detachment, and world-weary angst. While Curly was away, in Sher's treatment of the script, Guildford went punk. Artifice reigns. The directorial choice is striking, and it serves the play well, since all the social classes in Guildford now wear masks to conceal their inner selves. In some ways a model of punk values — in his hard-bitten cynicism, particularly — Curly does not know the new code. Thus he returns home to an atmosphere of strange signs and significations and discovers himself to be more of an outsider than he possibly could have imagined.

A strong cast and some decent technical work help replicate this punk atmosphere successfully at the San Diego Public Theatre. Though lacking in eye-appeal, Roger Costello's two-tiered set allows for several different playing spaces, which Rob Murphy's nifty lighting designs demarcate inventively. And the cast, dressed in Clare Henkel's appropriate costumes,

turns in some fine performances. James Webb does some of his best work to date as Max Dupree, the journalist and human being *manqué* whose unethical behavior would make for the best story he ever wrote. Even though her voice becomes inaudible on occasion, especially in the lower ranges, Susan Godick nonetheless gives Jenny Wilbur the aura of inescapability essential for the Mysterious Woman and her soliloquy about what it means to be an attractive woman in grubby Guildford, is memorable. As is Terry Eaton's Grace Dunning, a mad whose services know no limit. As Patrick Delafeld, the genteel patrician, Nat Modica has the unenviable task of bearing a majority of the playwright's ire. Though sound, Modica's performance could improve if he played the character not as the glib villain of the piece, but rather as a positive (in his own mind, at least) exponent of upper-class, noble oblige virtues. Done this way, assertively instead of defensively, Hare's

trouvés could really abound. The strength of the production is Paul L. Nolan's performance as Curly. For years Nolan has been a capable ensemble actor, the kind often overlooked because his acting is rightfully subordinated to the overall fabric of a show. Finally given a lead role — and it's about time — Nolan is more than merely larger than life; his exploits threaten to make him larger than myth. And hardly likable. To his credit Nolan keeps the character always within the realm of the credible; he has added several human touches. Curly's herculean proportions are there, but so are his vulnerability, his intelligence and wit, and his genuine puzzlement at a world he thought he understood. Nolan's nicely modulated performance makes the San Diego Public Theatre's production of *Knuckle*, in spite of its flaws, worth recommending. It also argues that this steadily improving actor merits more important roles.

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Careful, He Might Hear You

DUNCAN SHEPHERD

I can have no regrets about Bill Forsyth's *That Sinking Feeling* slipping in and out of the Ken Cinema before I had the chance to comment on it. My basic and belated comment is that it would have been quite a trick to see this movie three or four years ago, as I passed up a chance to do when I was in Edinburgh and when the name of Bill Forsyth was yet meaningless to me, and to detect in it at that time the

caper plotline, about the attempted heist of a stockpile of stainless steel sinks by an unthreatening gang of youths, is much more middle-of-the-road than the later Forsyth efforts. And the punning title, very much in the decades-old British comedy tradition of *The Lady Killers*, *You Was Street*, *The Wrong Arm of the Law*, and *Rotten to the Core* (to limit the list exclusively to crime spoofs), is indicative of that. Forsyth had to start somewhere, but the Forsyth handwagon may safely start up a bit later.

Luckily, it is not yet too late to comment on Carl Schultz's *Careful, He Might Hear You* (currently, and indefinitely, at the Fine Arts). I might say, for a start, that I got a better laugh than anywhere in *That Sinking Feeling*, not just from a couple of steam-valve comic-relief moments in the movie itself, but even better from the Rex Reed critical blurb used in the newspaper ads. I can only guess that what he meant to say was something on the order of *Careful, He Might Hear You* being the best Australian film he had seen since *Breaker Morant*. But the qualitative adjective "best" must have struck him as a bit vague and unscriptive, and so what he called it instead was "The most beautiful, touching, and eerily haunting Australian film since *Breaker Morant*." Now there will be no quarrel here with any of those adjectives, especially "touching," as they apply to *Careful*. But the passage in question happens to be a two-way street, and there could well be some quarrel, even among people who admire *Breaker Morant*, with all three of those qualifiers, especially "eerily haunting," as they apply in the opposite direction. That particular adjective bill might better be filled, for example, by *Picnic at Hanging Rock*, although that movie possesses the designated qualities in far less quantity than *Careful*. And the full inappropriateness of the description can only be appreciated when one realizes that the logic of the construction suggests that *Careful* does not quite measure up to all the beauty, touchiness, and eerie hauntingness of that muckraking re-

construction of a Boer War court-martial, and that if it did measure up, then the comparison would have to be taken further back to an Australian film still more beautiful, touching, and eerily haunting, such as perhaps *Mad Max*. To steer clear of such pitfalls, I will settle for saying that *Careful, He Might Hear You* is merely, vaguely, undescriptively the best Australian film since—in my own sampling and estimation of Australian films—*The Devil's Playground*.

The lush and rather decorative visual style adopted by Schultz, with a lot of foreground activity from flowers, leaves, smoke, garden trellises, stone balustrades, and so forth, and a lot of shallow focus to muddle either foreground or background into a formless multicolored pulp, marks the movie straight off as the most commercial sort of soap opera. And it would be little trouble, as a matter of fact, to imagine it as a vehicle for Bette Davis and Miriam Hopkins, let's say, in their Warners Brothers heyday. (The time-setting of the story, adapted from a novel by Sumner Locke Elliott, is more or less in that same period, although the style, admittedly, is more in the Cinemascope and Technicolor mode of the 1950s.) To identify it as a soap opera is another way of saying, I suppose, that the artistic ceiling on the project has been set a little low. But a soapy sort of slickness does not preclude subtlety, and it would be worth insisting for a moment that the proper relationship here is not to be expressed as "slick but subtle," as if the subtlety has had to back through or scale over the slickness. Rather it should be "slick and subtle," with the two qualities coexisting quite comfortably and even co-operatively, except possibly on the rare occasion when the music sits on the action a little heavily. It is much more common in movies that, when subtlety has to fight to make itself manifest, it has to do so through, or over, whatever is the opposite of slickness. It is not in the nature of slickness to put up any resistance. And few movies these days, even those that set their artistic ceilings a little higher than this one,

manage to come up to the present movie's artistic window sill.

In any case, one can't talk about the deceptiveness of the style without mentioning the importance of the decor itself, in its helpful revelation of character and lifestyle, not without mentioning the sharp eye that Schultz exhibits for the minutiae of that decor. And however often the fluidness of his style is "merely" decorative, it is just as often used to mingle casually and unobtrusively among the subjective consciousnesses of the various characters. By far the bulk of the time is spent inside, and often at precisely the eye level of, the six-year-old boy nicknamed P.S. (for "Postscript"), whose mother has died in his infancy, and who has become the bone of contention in a custody fight between the happily married, salt-of-the-earth, working-class aunt who has raised him so far, and the solitary, sexually deprived, aristocratic one who has returned from England to take over his formal education. Our sympathies, especially if we tune in to the proletarianism of a 1930s Warner Brothers soap opera, are certain to line up against the interloper from London. A reaction of inverted snobism, for example, will be called up by a line like: "I would've dreamt of changing the rhythm of P.S.'s life." Or again, just as the working-class aunt would not have thought to describe P.S.'s life in the terminology of English Frodoody 101, neither would she anticipate that her innocuous comment about the loveliness of her sister's home would be met with something from Beginning Aesthetics: "Yes, I leave space." An arrangement, however, whether we or P.S. like it or not, is worked out. P.S. will divide his time five days a week with his rich aunt and weekends back with his mother. And the long-range advantage of a private-school education are not immediately apparent in the harrowing sequence of *The First Day At School*. There is no need to exaggerate the grotesqueness of the diction teacher, nor the cruel cliquishness of the classmates. Exaggeration is in their nature.

Despite all this, it soon becomes clear that the rich aunt cares very much for P.S.; and the demystified version he is now taught of his mother's death (in refutation of the "she is with the angels" he has been fed thus far) will no doubt win the endorsement of certain child-rearing academics. By the time his new aunt introduces the boy to Peter Pan at bedtime (she apparently has nothing against myths as long as they come with the proper literary credentials), then retires to her own room for a vaguely erotic encounter with a pow-

der puff, then goes into a perspiry panic during a thunderstorm and comforts her in the arms of the very confused little boy, we are no longer interested in taking sides—just interested. There is plenty to be interested in, too. The other aunt's asthma attack when under pressure suggests perhaps less stability than we first thought, and her husband's loss of his job points to instability of another kind. And for a bit of interest on almost the level of a Gothic novel, there is the matter of the missing biological father, who finally comes out of the shadows long enough for that fluid and inquisitive and democratic camera to see things from his point of view, too.

Robyn Nevin and Peter Whitford as the child's acting parents, and John Hargreaves as the actual father, are all fine. But Wendy Hughes, as the would-be parent, has the hardest job and is finest of all. Seen first as a wraithlike silhouetted figure in pale gray, she develops a characterization that spans the entire distance from case-history neurotic to fairytale Cruel Queen, complete with the stylized and larger-than-life aspects essential to her impact without thinking that she has had to Lipstick, jewels, hairs, anything about her must seem, and does seem, as exotic to us as to him. And in that, the characterization is of course half as much the creation of the camera. That goes as

well, only more so, in the characterization of Nicholas Gleedhill as P.S. A beautiful blue-eyed cherub, with a shapely lip, he is in a different acting league—a Pee-wee League—from the rest of the cast, although he brings the full sarcasm from the line (one of those steam-valve laugh-getters): "Thank you, very, very, very, very much." For the most part, the situations and camerawork have to do the bulk of the work, so that, for example, his combed hair and Sunday-best suit will project all the naturalness of a bear in a tutu. Meanwhile, his reserve, even inexpressiveness, conveys little more than the privacy and powerlessness of his real feelings, and this seems quite enough for a character who has been reduced to a disputed property-claim. It quickly becomes apparent that, as soon as battle has broken out, or anyway as soon as rooting interest gives way to a more elevated fictional interest, there is no sort of happy ending possible. The ending that is come up with instead, a self-happening effect, or what amounts to a declaration of independence, is perhaps the happiest ending possible. But we cannot see P.S. make this declaration without thinking that he has had to skip over the remainder of his childhood in order to make it. And to the list of descriptive adjectives provided by Rex Reed of the *New York Post*, we might at this point want to add "mefal".

promise of the comic talent that would soon bloom in *Gregory's Girl* and *Local Hero*. There is no trick to seeing this fledgling effort now, in the full awareness of what was to come, and detecting the same promise. Such helpful hindsight, plus a deep scholarly interest in a favored artist's humble beginnings, might still not be enough to pull a viewer through. Already mad in evidence, certainly, is that characteristic comic strategy of Forsyth's, of first establishing an agreeable mood and then letting the laughs come as they will (or, more often here, as they won't). But

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QUARTER NOTES

BY JONATHAN SAVILLE

INTERMEZZO

The Santa Fe Opera, now in its twenty-seventh summer season, is noted for its productions of new and rarely performed works. Such a work is Richard Strauss's *Intermezzo*, which I saw, along with several other operas, at the splendid outdoor opera house last week. There, in the middle of rolling desert country and accompanied with occasional flashes of lightning over the distant mountains, composer "Robert Storch" and his wife "Christine" engaged energetically in the familial squabbles and reconciliations that make up the drama of this most unusual opera. First performed in 1924, *Intermezzo* is an autobiographical work, its libretto (by the composer himself) based on real events in the domestic life of Strauss and his headstrong, irrational, quarrelsome, affectionate, and deeply beloved wife Pauline. Deprived, for once, of the far-ranging imagination and high poetic style of his habitual collaborator, Hugo von Hofmannsthal (librettist of *Elektra*, *Der Rosenkavalier*, *Ariadne auf Naxos*, and *Die Frau ohne Schatten*), Strauss created one of the most unusual and daring operas in the history of the genre.



It is daring, first of all, because its subject is so intimate and trivial—the wife's mild and thoroughly innocent flirtation with a young baron, and a misunderstanding about a letter from a woman of loose morals misdirected to the thoroughly innocent husband. Though there is much humor in the action, this is not even a

comic opera in the traditional sense of the word, but rather a piece of domestic realism. Plot, the chief structural element of comedy, counts for little; what Strauss interests us in is the closely observed behavior of a real couple, and particularly the psychological quirks of the wife. I cannot think of any other opera with a subject so ruthlessly ordinary, without myth, melodrama, satire, Romantic inflation, or dramatic heightening of any kind.

The musical style of *Intermezzo* is equally daring. There are no set pieces, no arias, no concerted ensembles; the singing consists of nothing but musicalized conversation, which soon sounds as natural as ordinary speech, and the musical elaboration and intensification of situation and emotion, the essence of the operatic medium, is confined to the transcendent orchestral fabric that enfolds the characters, a homely chamber. The music does indeed have its intensity, for it reflects, instant by instant, the feelings of two strong-minded persons (one of whom, Christine, is much given to exaggerated reactions). But the overall effect is of a delicate, unemphatic, psychologically supple accompaniment to the minor vicissitudes of everyday life—a far cry from *Elektra's*

vindictive monologues, the exalted duets of a Radames and an Aida, or the "Ride of the Valkyries," that is, the sort of music one expects in operas, including operas by Richard Strauss.

To make so bold an experiment in "musical in pursuit" succeed, this opera needs singing actors of the greatest skill, and that is precisely what the Santa Fe Opera has found in Elisabeth Soderstrom (Christine), Alan Titus (Robert), and a number of accomplished artists in the subordinate roles. Miss Soderstrom negotiates her vocal part so expressively and with such artful phrasing, and her acting is so natural and lively, that she makes the audience believe fully in the reality of this merciful, extravagant, sharp-tongued, warm-hearted woman. Mr. Titus, in the midst of embodying Robert's (Strauss's own) patience, consternation, unworldliness, and rare outbreaks of temper, even manages to find a scoring lyric line (or at least a fragment of a line) here and there. The fusion of musical style and psychological realism in *Intermezzo* is underlined by the wise decision in this production to do the opera in English, and all the singers are notable for their intelligibility. Director Goran Jarvella and Designer

Carl Friedrich Oberle, while meticulously emphasizing the air of middle-class reality that pervades the opera, demonstrate a wit and stylishness (the clients in the lawyer's office ostentatiously eavesdropping on Christine's demand for a divorce, the yellow piano with its yellow roses that form a precise equivalent to the charm of Strauss's score). And the score itself is rendered lucidly by conductor John Crosby and the excellent Santa Fe Opera orchestra.

IL MATRIMONIO SEGRETO

If *Intermezzo* is rarely performed because it is so much out of the line of conventional operatic fare, Domenico Cimarosa's *Il Matrimonio Segreto* ("The clandestine Marriage") is rarely to be found in opera houses for the opposite reason. Here is an opera buffa by a contemporary of Mozart's (it was first performed in 1792, a year after Mozart's death), which displays all the conventions of the genre and period at the highest level they could attain without the infusion of originality and inspiration. Polished, tuneful, shapely, brilliant, elegantly orchestrated, grateful to the



voice, filled with charming, humorous, and tender arias and ensembles, it brings the art of Pergolesi, Piccini, Paisiello, and Salieri to a point of perfection, but in comparison with the Italian operas of Mozart, it seems basically a compendium of raw material, waiting vainly for the illuminating touch of genius.

The style of eighteenth-century comic opera is itself so pleasing, however, and Cimarosa is so artful an exponent of it, that comparisons with *The Marriage of Figaro* or *Così fan tutte* are not really to the point, in the theater, the experience of *Il Matrimonio Segreto* is a delightful one—especially when the production is as sparkling and idiomatic as that staged by Renato Cepechi for the Santa Fe Opera. Baritone Cepechi has been a master of buffo roles for decades; his Santa Fe performance as the

traceable, pretentious merchant of Cimarosa's opera, who wishes to marry his elder daughter off to a reluctant count, is full of character in both acting and singing, with the comic stereotype tempered by a detailed realism, and the speechlike vocal devices of the buffo style, strong along a solid music line. As director, he has imparted this mixture of commedia dell'arte and middle-class realism to the entire cast, without discarding the conventions of popular comedy (indeed, this production sometimes magnifies them, as in the playfully theatrical asides to the audience). He manages to create the atmosphere of a real family with its real passions and conflicts—old versus young, ambition versus love, sister versus sister, self-will versus generosity. In its necessarily much more artificial way, the Santa Fe *Matrimonio Segreto* has an undeniable affinity with the company's similarly domestic and realistic *Intermezzo*.

The other singers in this production are far less well known than their director, and none of them is Italian, but they are without exception proficient comic actors and engaging vocalists, almost as much at home in the style of Italian comic opera as Cepechi himself. Especially worthy of mention are sopranos Eric Mills and Janice Hall as the disputatious sisters, and Canadian bass-baritone Claude Corbell in the role of the condescending but ultimately good-natured count. There is a

good deal of florid writing in the score, but it seems to present no difficulties to these singers (not to tenor Rockwell Blake or mezzo Lisa Turcsky), all of whom—including the dark-voiced Mr. Corbell—have some expertly negotiated turns and trills. The singers sparkle; and so does Kenneth Montgomery's conducting. Steven Rubin's set, with its upstage view onto a garden undergoing the progress of the sun from morning to evening (lighting design by James F. Ingalls) is enchanting. Everything, in short, is so good that for long stretches one forgets all about Cimarosa's essential inferiority to Mozart and revels in the substantial delights of *Il Matrimonio Segreto* has to offer us on its own.

EINE FLORENTINISCHE TRAGÖDIE

Alexander von Zemlinsky is best known as the teacher of Arnold Schoenberg, perhaps not the most enviable of distinctions. He was also a composer of chamber music, orchestral works, and operas, some of which are at present undergoing a mild revival. A current instance is the Santa Fe Opera's production of *Eine Florentinische Tragödie* ("A Florentine Tragedy"), a one-act, three-person opera dating from 1917. This work of Zemlinsky's is deeply (but not beneficially) under the influence of Richard Strauss: not the suave, playful, comic,



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Nevertheless, this is a work worth seeing if only to satisfy historical curiosity, and the Santa Fe production, directed by Bliss Herbert in an appropriately heavy, spastic style, makes as good a case for Post-Wagnerian, chromatic, almost atonal Strauss of *Salome* and *Elektra*. The similarities between the Zemlinsky opera and *Salome* (of a decade earlier) are striking: both are based on stories by Oscar Wilde; both have heroines sexually stimulated by witnessing murder, and in both there is the atmosphere of fin de siècle Viennese decadence, with its cult of emotional and social breakdown. Zemlinsky's musical style—the leitmotif, the continuous orchestral development, the unspiced instrumental textures, the expressiveness vocal fragments with their wide leaps, the grotesque transformations of popular forms (there is a sour Viennese

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QUARTER NOTES

Stewart (her arrogant aristocratic lover) that they sing far more musically and passionately than the artists on what is so far the only recording of the opera.

VIOLANTA

Ernst Wolfgang Korngold, familiar for his scores to numerous swashbuckling films, began his musical career in Vienna as an unmistakable master of late Romantic, operatic style. His operas *Violanta* (composed when he was seventeen) and *Die Tote Stadt* are splendid, gorgeous, consummately-crafted, and superbly stageworthy. It is hard to explain why they are not performed as often as *Cavalleria Rusticana*, *Salome*, or *Traviata*, other than by a prejudice of opera producers against a potentially great composer who betrayed his calling for the flashpots of

Hollywood. If there is such a prejudice, it is evidently not shared by the Santa Fe Opera's general director John Crosby, who planned and conducted this summer's thrilling production of *Violanta*. The Santa Fe staging—visually stunning, musically grand, and sung with great brilliance—offers convincing proof that at the time when Korngold was still serious about his art he was capable of creating authentic masterpieces.

Violanta (first conducted by Bruno Walter in 1916, with Maria Jeriza in the title role) has a compelling libretto by Max Müller, determined to avenge the suicide of her seduced sister, the Venetian noblewoman Violanta herself falls in love with the dead woman's lover and sacrifices her life for him. The heroine's hatred transformed into erotic passion, the romantic despair and death-longing of the seducer—these Tristram-like motifs form an ideal basis for



powerful musical melodrama, and to them Müller and Korngold added such enchantingly effective operatic elements as the tenebrous, licentious background of carnival life, the magical environment of the glittering, hilling Venetian lagoon, and the use of a carnival song to signal the moment of the planned vengeance.

Korngold's music, with its expensively profited motifs, its fecundity of musical-dramatic ideas, its astonishingly inventive orchestration, its soaring vocal lines, and its authoritative Romantic sweep, would not have been possible without the models of Wagner, Strauss, Puccini, and Mahler.

But it never sounds derivative; the young composer had already found his own unique voice, and indeed it is the distinct personal character of this style that lets us know most irrefutably how great a composer Korngold could have become. The Santa Fe orchestra and singers simply revel in the color and imperus of the score. There is truly noble singing—dramatic, lyrical, beautifully phrased, emotionally exciting, powerfully projected—by soprano Mary Jane Johnson as Violanta, bass William Dooley as her husband, and the youthful tenor Neil Rosenheim as the irresistibly melancholy Byronic hero-villain, Mr. Rosenheim, in particular, with his ringing top notes, his impassioned vocal acting, and his handsome appearance, creates in the audience that special elation that comes when we "discover" a new talent who undoubtedly has a major career ahead of him.

Nancy Thum's set is wonderfully imaginative: a Venetian Gothic colonnade, deformed, twisted, melting, writhing, like an erotic nightmare of Klimt or Schiele, Gaudi or Dali. Steven B. Feldman has created a series of luscious costumes to match the garish blue and gold of the set, with the black and white grotesqueries of the sinister masked revellers contrasting breathtakingly with Violanta's magnificent crimson gown, the only instance of this hue in the color scheme. Craig Miller's lighting design responds with infinite sensitivity to the suggestiveness of Korngold's variegated score, with even the musical ostinato of the nocturnal Venetian waters reflected in the dreamlike pulsations of light. Director Bliss Hebert and his co-workers evidently believe in Korngold's genius and have done everything in their power to make it manifest. They have succeeded.

Letters

(continued from page 4)
you need soul lifts and personality enlargements. You have no personality. You have no soul. Or whatever soul you do have is buried under masses of images and external, mechanical or artificial idols. Your soul hides under the seat of your Mercedes. Let it come out, for Christ's sake! Be real! Have wrinkles, have some fat, have a big ass, have a big nose and be somebody. That's individualism and independence. To be a character with an interesting personality and something to say. I've met people

who weren't particularly good looking but who shone with a real beauty because of their richly colored, many-faceted personalities. The most memorable people of my life have been the ones with big personalities. There was an episode on the old *Twilight Zone* series called "The Trade-Ins." It's about an old couple who decide to trade in their aged bodies for young ones through a process then available to society. Unfortunately, they have only enough money for one operation. After an unsuccessful attempt to double his money so that they can both undergo the

operation, the old man, who is in constant pain, finally gives in to his wife's pleas and submits to the operation himself. He emerges a youthful man, strong, handsome, and full of energy. He speaks to his aged wife of the wonderful life they will have ahead of them. But then the reality hits him that she will remain old while he is young, and that the tremendous gap that is now between them cannot be bridged. Disillusioned, he has the operation reversed and emerges once more an old man. But he finds a new contentment—as does she—in the idea that they will spend the rest of their lives as friends and equal partners; they will grow old together.

Rod Serling's point, made more evident by his closing narrative, in which he quotes a passage on love from Gibran's *The Prophet*, seems to be that love is a more transcendent force than youthfulness and the body, and a far more important value. But I think we can extract from this a larger theme: that there is far more to being human than having a body, and having an attitude is a youthful one at that. There is love, there is character, there is personality, there is soul, there is richness of experience, there is generosity of spirit, there are a million other things that go into making us who we are. Yes, we want to take care of our bodies, but

when we place them above these other, noncorporeal qualities, we lose, in my opinion, a good deal of our self-respect and identity. On the surface, we lose the sculptured image that has been carved out of us by our life experiences, and instead take on a phony, flawless exterior not unlike that of a mannequin. But underneath the surface, we lose our independence and our integrity. We give up a great deal of our individuality by surrendering to the spoken and unspoken judgments of others and, more importantly, to the silent self-criticism that are long-outraged remnants of our past and

(continued on page 34)

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Letters

(continued from page 33)
that are as alien to our true selves as a thing can be. Instead of throwing off the self-criticism and allowing our healthy selves to fully emerge—which is the illusory result of cosmetics, surgery, reflected in our feeling better about ourselves after an operation—we surrender to them, welcome them, and incorporate them into our being.

I look forward to growing old—and for the time being just older—graciously.
Steven Jaff
Hillcrest

Erratum

An editing error in last week's cover story, "The Tucson Decision," resulted in the wrong cost figures for one surgical procedure. Bilepharyngoplasty, cosmetic surgery for clefts, was incorrectly stated as costing an average of between \$2,500 and \$3,500 in California. The correct figures are between \$1,000 and \$2,000. The reader regrets the error.

—Ed.

Coming Up Roses For Grass Roots

When Paul Krueger approached us about doing a piece on the current state of the Grass Roots Cultural Center, we commented,

hoping to squelch rumors that recent setbacks were signaling our demise. Mr. Krueger's article ("The Inside Story," August 16) has unfortunately fueled the flames. But our situation is not as bleak as it implied.

Grass Roots was in debt after the May 5 performance of the San Francisco Mime Troupe—a debt which was nothing by business standards but tough on a community organization. The situation was compounded by a notorious ten-week delay on a \$40,000 reimbursement check from the California Arts Council. But Grass Roots would not have lasted five and one-half years in a town so tough on progressive politics and culture if we'd collapsed after every box office setback. Instead, twenty people strategized and developed a survival plan. (These folks are not "rag tag politicians" as the article called them, but health care, factory, and social workers, educators, repair people, artists, and poets.)

We pulled out the stops and brought to bear a wealth of creative financing, organizing, and fundraising tactics that would blow most business people out of their board rooms. The result, in three short months, we have done a successful direct-mail appeal, subleased office space, continued our cultural programming, and organized what will be a very successful fundraiser on August 26. We plan to hire a new director and pay off all of our spring loans by September 15. We have an exciting fall schedule booked which begins September 7. What would have been a dismal tale is in fact a real success story. Grass Roots intends to survive and thrive.
Lynn Eldred, president
Grass Roots Events, Inc.

No Two Ways About It

I found some of Randy Oppen's comments about Prince ("City Lights," August 9) to be completely obnoxious, racist, sexist, intelligent, unenlightened, immoral, and revolting—like so much else about this barbaric, hate-filled junk.

His comment "androgynous mulatto" is particularly offensive for many reasons. Since I and many others in this town, in this world, and in the universe are androgynous, we (I) warn you to beware how you slander us. For, despite what many esthetic religious forms teach today, our Father Mother God is also Androgynous and is the Cosmic Androgynous.

And the bigoted adjective "mulatto" which he bandies about so freely. Let me suggest that he check his ancestry very carefully, as far back as he can—even to the ancestry of all his past incarnations. He might be shocked to discover a mulatto or two skulking around all those fly-whites.

Michael Jude Thaddeus Sinkins
Jaxson
East San Diego

The Doors

In regard to your article "Come Back When You're White" (July 26), it amazes me that so many people seemed shocked that racism, intolerance, and a basic, fundamental, bigoted mindset is alive and well in San Diego in 1984. Perhaps that is because we have deluded ourselves for so very long that San Diego is an enlightened community.

How much coverage do the local media give to the black and other minority communities when members of these communities have not been involved in criminal or other negative actions or behavior? How well, if at all, is the cross-section of the varied races of people who live here represented in this city's campaign to sell itself to the country and the world as America's finest city? How well does the political power structure in this city reflect the diversity of people in the population? How strong are the voices of Masters Williams, Jones, and Martinez in speaking out for the minority peoples of San Diego, or are they merely tokens, window dressing, so that the basically white power structure can stifle dissent with?

"At least we have these three, what more could you want?" Why can't the city council board of supervisors be expanded to increase and reflect the diversity of our people here in San Diego? It is as if this city were a painting and the artist used only white paint.

We cannot blame, really, the nightclub owners or their management personnel for upholding what I see as a core anti-black, anti-minority attitude of a great many of our white citizens. Nightclubs are not the only institutions in this city that subtly, and not so subtly in some cases, attempt to make blacks and other minorities feel uncomfortable or unwanted. The same can be said for housing in some neighborhoods, in schools and related social activities, employment and yet even in some houses of God.

Kept Wading

A suggestion: hire more movie reviewers. Clearly, to utilize only one critic limits both the quantity and quality of your movie reviews. Dana Shepherd's view of current movies ("Popular" ones, solely) are usually quite disappointing and discouraging, especially after one has taken the trouble to wade through his affected writings. More reviewers would allow for critiques and descriptions of one-night stands and reveal flicks in addition to airing some (hopefully) less caustic views of what's currently playing in San Diego. Hey, if they can pull it off in Oakland, what's the problem in "America's Finest City"?
Mark Mellin
Ocean Beach

vacuum and drapery shop, buy a bottle at the Little Brown Jug (liquor store), and go home."
—P.K.

Magazine

(continued from page 2)
saying that a house has too little character. Of course he could write checks, but he didn't have the power to alter them. And about his saying that he stayed in my guest house, that's ridiculous. I don't even have a guest house. He was my guest. He lived in my home. He used my car. He used everything, even my money."
—R.O.

Off the Cuff

What is the rarest sight you've seen in your travels?



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Lila Wagner
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Mark James
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It was early fall, 1968. I was hitchhiking out of Austria. It was drizzling. I was picked up by an Italian. He was going to Venice which was also my destination, but first we were dropping off another passenger in northwest Yugoslavia. We spent the night in Zagreb and then went on to this guy's village. It was right out of *National Geographic*—women in the fields with oxen pulling plows, the tiny clanking of cowbells. We went into town. There was a quaint, beautiful church. Next door there was an old laboratory. The Yugoslav said, "I'll show you something really unusual." He took us to the square inside of the building, and there in the middle were several large bottles of Cyclops. You could clearly see one eye in the center of each head. Apparently they had been there for years.

One freezing winter my girlfriend and I headed south, from Detroit to New Orleans. After two days of hard driving we decided to try to find a restaurant off the beaten track; we had just crossed into Louisiana after sunset. It had been threatening rain all day and we found ourselves in a downpour, hopelessly lost on some badly flooded back road, when the car stalled. It was dark. Out of nowhere, a very old black gentleman introduced himself as Emmanuel Jackson and said he had been waiting for us to join him for dinner. He lived in a tiny house with a dog named Germaine, an albino dog. I don't know what species. I've never seen anything like it but it was a dog. We ate chili, and then the old man pulled out his guitar and asked the dog to harmonize with him and the dog did! And I swear we hadn't smoked a thing.

When I went from Vietnam to France it was an easy transition because we had so much from France in my country. Coming here at first was different. Here you don't exhibit affection between women without it meaning something else. In France, a kiss on the cheek, a hug, holding hands, it means you are good friends. I was walking down the street with my sister and I tried to put my arm in hers. She said, "No, no, no, you can't do that here." I thought, "My God, I can't even be close to my sister." I think the most unusual thing I saw in this country was the first time I went into a drugstore. There were cosmetics, toys, food, housewares, wine, knockknacks, you name it. I said to my sister, "This is a drugstore? Why do they call it a drugstore?"

It was spring, 1979. I was in Venezuela traveling by rental car through the Andes. It was just incredible—layers of textures, rocks, cows on the road, clouds. There were sheer cliffs below and no guardrails. We got to Merida. It's at approximately 16,000 feet and it has the highest cable car in the world. There are four different levels where you get off and wait to go up to the next level. On the first level you see the town below disappear, like being in an airplane, on the second level you see all of the craggy rocks and depths, at the third level you begin to go through the clouds, you look down at the lake and it's just a diamond. You look ahead and see a black cable going through a white cloud. The expectation of following that cable through that cloud was exhilarating and breathtaking.

My mom decided to go back to graduate school. I think in 1976. I was thirteen. She thought it would be like a good time for my dad to take me to Europe. I was bummed. I didn't want to go. No one spoke English. We moved from one place to another while my dad tried to be cool and try out languages he couldn't speak. We were on an island off of Spain. We heard about a tent of gypsies who put on a show. We went one night. It was so weird. They pulled me up on stage and made me dance with a giant gypsy. She was over seven feet tall and had thick black curly hair and black eyes and huge breasts. She was dressed in a black thing with lots of beads. The other gypsies made a circle and clapped and crowded us and at the end of the dance she picked me up and kissed me. I smelled like her perfume for days.
—Lyn Jakars

City Lights

A Meal

(continued from page 2)
entry on his ABC-issued tally sheet reads: "1:55 a.m. Very loud fighting—group of men—two loud noises sounded like shots. Very long fight up and down street. Called police."

Had Bliessen actually seen that commotion, he probably would have checked out of the neighborhood for good. Jerry Balistreri, who runs the Crystal Inn, says a "half-cracked biker" wielding a double-sided axe descended on the Crystal Inn

"to scalp the nigger," who, according to street talk, had slept with the biker's girlfriend. "The guy went nuts," says Balistreri. "He knocked my front doors right off their hinges. And when you see a man coming at you with an axe, you do what you gotta do to protect yourself."

Balistreri says fast action by his employees "prevented a murder that night," and he argues that the streets are safer now that he makes blacks feel comfortable inside the Crystal Inn. "If the bars weren't here, the black males would still be

on the street," he says. Bobby Dee, who helps Balistreri maintain order at the Crystal Inn, says the bar is "the only thing people have in this neighborhood." He and Balistreri recall how many blacks carried guns and dealt drugs on the street corner before Balistreri took over the bar last November. "We blew out the customers who were into narcotics and heavy artillery," says Balistreri. "There's no illegal narcotics now, and they leave their guns in their cars."

Balistreri's landlord wants to terminate the Crystal Inn lease before its 1989 expiration date, but Balistreri isn't leaving. Though he has given up on

attempts to expand the club into the adjoining storefront, he says he's secured a cabaret dance license needed to stage "amateur nights" and open a jukebox disco. He's also awaiting ABC approval to take over the Triple Crown, the beer bar two doors down from the Yukon. He says it will cater to pensioners and neighborhood regulars during the day, and serve the bikers at night. "I think what makes this area is the bars," Balistreri argues. "If they closed them down, they'd lose seventy-five percent of their street business. People get up, maybe eat breakfast at George's [cafe], go to the Triple Crown or Yukon for a drink, maybe buy the

vacuum and drapery shop, buy a bottle at the Little Brown Jug [liquor store], and go home."

Magazine

(continued from page 2)
saying that a house has too little character. Of course he could write checks, but he didn't have the power to alter them. And about his saying that he stayed in my guest house, that's ridiculous. I don't even have a guest house. He was my guest. He lived in my home. He used my car. He used everything, even my money."
—R.O.

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All floorboards 10-25% and 50% off
Darkish lights from \$3.50
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Tuesdays without the men on our 2nd floor
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Come and see the Muscle Beach Bodybuilding Championships for men and women at south Mission Beach Sunday, August 26, 12 noon. Free admission. *First-time customers only. Offer expires August 29, 1984.

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Myopes only. Package includes: eye exam, fitting, follow-up visits, care kit, *Glaucoscan lens*. No extra or hidden costs. Available on a first-come, first-served basis. Through October 4 from 10 am to 6 pm. Make your appointment now! Also offering daily wear and extended wear contacts, eyeglasses and designer frames.

If we're not the lowest, let us know who is! Offer expires 10/4/84. 1 HOUR SERVICE in most cases

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SHAPE UP FOR BACK TO SCHOOL WITH THE DISNEY CHANNEL



Mousercise Road Show, Saturday, August 25th

Southwestern Cable TV, in conjunction with The Disney Channel presents "Mousercise" at UTC's Centre Stage on Saturday, August 25th. Exercise with your favorite Disney characters at 11am and 2pm.

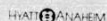
Register at any UTC store to win a vacation for four to Disneyland—including airfare on PSA and a two night, three day stay at the Hyatt Anaheim.

From toddlers to pre-teens...see the newest looks for Fall at UTC's Back to School Fashion Show, Saturday, August 25th at 12 noon and 3pm on the "Mousercise" stage.

UTC has everything to take you Back to School in style from Broadway, Robinson's Sears and 145 very special stores. Nordstrom and 31 new stores open September 21st.

University Towne Centre

Located on La Jolla Village Drive between I-5 and I-805.



THE DISNEY CHANNEL

Section 2

Events, Theater, Music, Film



Grandfather and Granddaughter, Warsaw 1938. By Roman Vishniac

A Vanished World

"What does the granddaughter tell her grandfather? According to the rules, a Jewish girl cannot get regular employment. She must arrive at the employment office before 8:00 a.m., and wait. The non-Jewish girls are sent to work as soon as a phone call is received. If after 2:00 p.m. a call

comes in and no non-Jewish girl is available, the Jewish girl might get a job. Today was an 'empty' day. At home her parents are in poor spirits. Her father has a severe hernia from carrying heavy loads, and her mother has a weak heart. The grandfather listens, always silent — what can he say? After the war I heard about this family from a survivor. The grandfather died when he was seized by the Nazis, the granddaughter was shipped to a camp where she was raped and later gassed. An

ordinary story. But this picture and its story will remain when I am gone."

—Roman Vishniac, A Vanished World

No community bound by a common religion and language has so long a tradition of commitment to the transmission of its words, culture, and history as that of the Jew. For some 2500 years, from the sack of Jerusalem by Babylon until 1948, he had no country of his own; he built no roads, left neither monuments nor art. Yet for those thousands of years, dwelling in the Diaspora, the Jew succeeded in retaining his ethnic identity while he influenced the intellectual climate of each land and era in which he lived. Beginning with the study, interpretation, and commentary of the Talmud, the passion for chronicling and transmission continued through the recording of classic tales; and in the brutal wake of Hitler's rise to power and the extermination of nearly half of Europe's Jews, a new dimension to his role as scribe and writer emerged: that of the witness and messenger. A story is told of the historian

(continued on page 5, col. 3)

Architects and Plazas

For more than a decade the city council, the city council as Redevelopment Agency and, later, its self-spawned bargaining agent called Centre City Development Corporation, together with all the staff planners and wrinkle smoothers necessary to run these separate and similar bureaucracies, together with the Hahn, Wilsons, Trimbles, and Dunphys and other public- and quasispublic-spirited men — all of these entities — have struggled to build the new Horton Plaza.

It's been a long time in coming, but for those of us who footed the bill for this mystifying decade of renegotiations, missed deadlines, and financial repackagings, for all the time we've spent dumbly watching the signing of no fewer than nine implementation agreements and four disposition



Downtown view from Horton Plaza

On June 12 the Hillcrest Association's petition for designation as a business improvement district was approved by the city council; like La Jolla and the Gaslamp, merchants will now be taxed for their licenses and the funds pooled for redevelopment in the neighborhood. Tony Kopas, general manager of Calliope's restaurant and one of the area's organizers, describes Hillcrest as "an urban, sophisticated area for pedestrians, a very business-wise place to be." To date there are 1100 businesses in Hillcrest; the revitalization which began some two years ago took off in earnest within the past two to three years, and without much of the zoning controversies and none of the property condemnations that have plagued downtown.

To be sure, there is more to tonight's communing than a free bit of grape and canape. Also free is the showing of two films in a series called "Understanding Cities," put together by a group known as the Urban Land Institute. The Horton Plaza connection will be a speech by redevelopment architect Jon Jerde.

Jerde joined the Hahn- (continued on page 7, col. 5)

Good Sign In Hillcrest

Hillcrest. Granted, it's not Cambridge; it's not even Capitol Hill, but it's as close as downtown San Diego is going to get to claiming a neighborhood with the cosmopolitan diversity usually associated with university towns. Abutting San Diego's biggest park, Hillcrest is blossoming with professional offices, high-rise condos, bookshops, and international restaurants. Where else can a person find fresh linguine, Vietnamese spring rolls, Italian ice cream, sushi, and deli food — all within walking distance? Not to mention cosmetic surgeons, cancer specialists, palm readers, pawnbrokers, several twenty-hour bars, and none of the property condemnations that have plagued downtown.

the urbane mix of funk and chic, with the latter definitely making headway.

Last year the neighborhood's solidarity was again strengthened with a campaign to replace the old sign which had been reserved for this weekend.



Last year the neighborhood's solidarity was again strengthened with a campaign to replace the old sign which had been reserved for this weekend.

This Sunday, August 26 — the

public is invited to flock to Hillcrest, taste its amenities, marvel at the many melange of its inhabitants, and join in the celebration of the reighting of (continued on page 8, col. 4)

One Woman, One Vote

Only a decade ago, the year Ella Grasso was elected the first woman governor of Connecticut, Kathryn Kinschhorn was told she could not obtain a BankAmericard without her husband's signature, even though she was earning \$15,000 a year as mayor of Davenport, Iowa. During the colonial period, things were much worse. A woman's legal status was the same as that of her minor children. She couldn't leave her house without her husband's consent; even the clothes she wore belonged to him. Not until the 1820s, when our cities grew and business flourished, did women cultivate interests beyond the home. Emboldened by their efforts on behalf of temperance and abolition, it soon occurred to women to work for their own emancipation. The first "Woman's Rights Convention," held in Seneca Falls, New York in 1848, heralded the beginning of the organized women's rights movement in America. But it wasn't until the Civil War, when society became less rigid,

that the movement gained momentum.

By 1919, seventy-one years after the first "Woman's Rights Convention," the Nineteenth Amendment, granting to women the right to vote, was passed by Congress. It won by a narrow margin after being twice defeated in the Senate, and the following year, on August 26, 1920 — in time for women to vote in that year's presidential election — the woman's suffrage amendment was ratified by every state.

The second wave of feminism, which took on such visceral subjects as housework and the politics of reproduction, began in 1966 when the National Organization for Women, NOW, was organized. Other strides were also toward women's equality: the first women generals were commissioned, the first female journalists were admitted to the National Press Club in Washington, D.C., eleven women were ordained as Episcopal priests, Sally Priesand (continued on page 8, col. 3)



Illustration by Tom Foss

Illustration by David Draz

READER'S GUIDE TO LOCAL EVENTS

Contributors to READER'S GUIDE TO LOCAL EVENTS must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not phone. The Events Editor reserves the right to edit all materials. Send complete information, including a description of the event, the date and time it is to be held, and a contact phone number for publication to READER EVENTS EDITOR, P.O. Box 80833, San Diego, CA 92188.

Dance

Scottish Country Dancing is held Fridays, 7:30 p.m., St. James Hall, 1716 La Jolla Village, La Jolla, 92037.

Ballet, the American Ballet School presents a "Summer Dance '84" concert, featuring advanced students of the school, Friday, August 24 and Saturday, August 25, 8 p.m., San Diego City College Theater, Fourteenth Avenue and B Street, downtown. 270-9110.

"Dance Jam," create your own style in an evening of freedom, recreational dancing every Friday night, 9 p.m., 1255 Fifth Avenue, Hillcrest. 239-1713.

Dance Performance, Three's Company and Dancers will feature

choreography by Cate Bell and Terry Sprague in the second concert of the Summer Lo-Tec series; works will include Wing Walls, Spikes, Curved Cones, and Gargles, Saturday, August 25 and Sunday, August 26, 8:30 p.m., 1255 Fifth Avenue, Hillcrest. 296-9523.

Kathak Dance, the classical dance of northern India, which mimics Hindu myths, will be performed by Anjali Ambekar, who has toured throughout India, Europe, the Near East, and the United States; she will be accompanied by tabla drummer Shyam Kane, Sunday, August 26, 4 p.m., sponsored by the Center for World Music, the Spanish Village courtyard, Balboa Park. Free. 265-4243.

Circle Dancing, meditative "Sufi dancing" is conducted weekly, Mondays, 7 p.m., 4272 Jackson Street, Mission Hills. 295-9677.

Film

San Diego Gay and Lesbian Film Festival continues with two films, Thursday, August 23, the former screens at 6 and 10 p.m., the latter at 8 p.m., Ken Cinema, 4061 Adams Avenue, Kensington. 249-1676.

For Children, films will be shown, Friday, August 24, 3:30 p.m., Chula Vista Public Library, 565 F Street, Chula Vista. Free. (691-5069), more films for children will be shown, Thursday, August 23, 3 p.m., Coronado Public Library, 640 Orange Avenue, Coronado. Free. 435-4187.

Museum Films, The Forbidden City, a look at the imperial palaces in Peking, and Cape Cod, a film about the Massachusetts shoreline, will be shown, Saturday, August 25 and Sunday, August 26, 1 and 2:30 p.m., Natural History Museum, Balboa Park. 232-3821.

"King Kong," the 1933 classic about the Eighth Wonder of the World screens, Monday, August 27, 6 p.m., National City Public Library, 1201 East Twelfth Street, National City. Free. 474-8711.

"Safety Last!" Harold Lloyd stars in this early classic about a timid clerk who runs atop a huge clock on the ledge of a skyscraper, Tuesday, August 28, 7 p.m., Coronado Public Library, 640 Orange Avenue, Coronado. Free. 435-4187.

The Month-long Indian Film Series concludes with Days and Nights in the Forest, about four young men vacationing in the country, directed by Savitri Ray, with subtitles, the film screens, Wednesday, August 29, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

Music

Patio Concerts, samba jazz music will be performed by Peter Sprague and the Performers, Friday, August 24, 11:30 p.m., the west patio of Imperial Bank Tower, 201 B Street, downtown. Free.

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

Chamber Works of Hasid and Dvorak will be performed by the Gennaro Trio, with pianist Ilana Myer, cellist Mary Lindholm, and violinist Ronald Goldman, Friday, August 24, 2 p.m., Carlsbad City Library, 1250 Elm Avenue, Carlsbad. Free. 438-5614.

A Classical Program will be offered by Neil Miller, pianist, Rosalind Roberts, flutist, and Sam Gladstone, clarinetist, Friday, August 24, 7:30 p.m., Habitat Bookshop and Cafe, 4711 Third Street, La Mesa. 697-7922.

House Concerts continue with folk musician and singer Guy Carawan, Friday, August 24, 8 p.m., 1260 Robinson Avenue, Hillcrest.

Mandolin Concert, the San Diego Mandolin Orchestra performs, Sunday, August 26, 2 and 3 p.m., in the gazebo, Seaport Village, downtown. Free. 235-4034.

Organ Concerts, Robert Plington will perform music of Saint-Saens, Handel, and Mallet, Sunday, August 26, 2 p.m., he will present an all-American program, including works of Sowerby, Barber, and Gershwin, Monday, August 27, 8 p.m., Spreckels Organ Pavilion, Balboa Park. Free.

Guitar Recital, Walter Clark will perform classical and flamenco music, Sunday, August 26, 3 p.m., Words and Music, 3806 Fourth Avenue, Hillcrest. 296-4201.

Concert in the Park, the U.S. Marine Corps Recruit Depot Concert and Show Band will perform marches, concert band numbers, and Broadway hits for the senior concert, Sunday, August 26, 6 p.m., Kate C. Sessions Memorial Park, Sateled Road and Loma Street, Pacific Beach. Free. 225-3353.

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

"Twilight in the Park" summer music series concludes with a concert sponsored by the San Diego Folk Festival, Tuesday, August 28, the San Diego Navy Band, Wednesday, August 29, and the San Diego Concert Band, Thursday, August 30, all concerts at 6:30 p.m., Spreckels Organ Pavilion, Balboa Park. Free. 236-5471.

"Coronado Jazz Night," the John Bert Quintet performs, Tuesday,

(continued on page 4)

San Diego Open



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Saturday, Sunday
STARTS AT 9 A.M. • ADMISSION IS FREE

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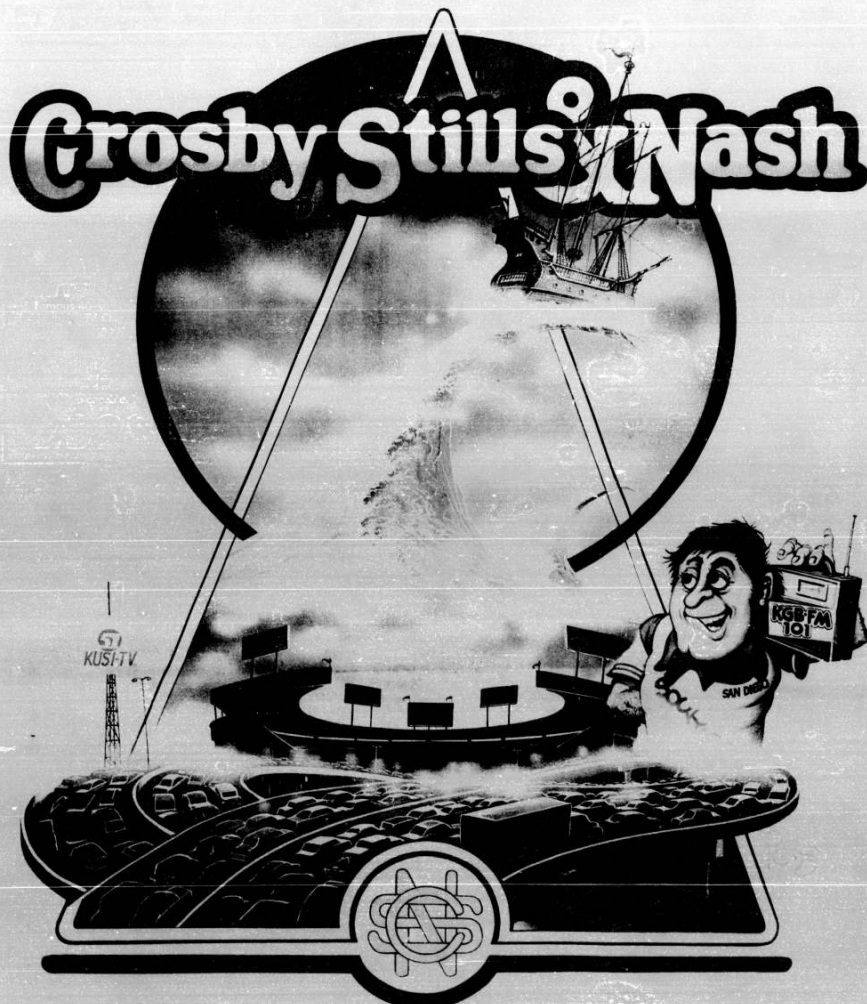
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22 Reasons to Visit Your Ticket Source!

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READER'S GUIDE

(continued from page 2)
August 28, 7:30 p.m., Coronado Playhouse, 1715 Strand Way, Coronado. #15-4616.

Special

Reptile and Amphibians on Kites will be featured in a slide presentation and talk by Helena Fitch, an assistant biologist at the San Diego Zoo, Thursday, August 23, 7:30 p.m., Otto Center, San Diego.

Zoo, Balboa Park. Free. 204-3352.

Karate Championships, for the first time in ten years the National Amateur Athletic Union Karate championships will be held on the West Coast, teams from Taiwan, Hungary, and the U.S. will perform in three days of competition: Friday, August 24, Saturday, August 25, and Sunday, August 26, 1:30 p.m., USD, 223-7405.

Surfing Competition, more than

forty of the world's best women surfers will compete in the Michelob Cup of Surfing, Saturday, August 25, 7 a.m., at the bottom of Fifteenth Street, Del Mar. Free. 459-6294.

Special Olympics, more than one hundred athletes are expected to compete in five events, Saturday, August 25, 9 a.m., the soccer field across from Fairbank Village Plaza at the corner of San Diego Road and El Apajo, Rancho Santa Fe. Free. 239-5067.

Turtles, Tortoises, and a few "surprise guests" will be on view in simulated natural environments during the San Diego Turtle and Tortoise Society's tenth annual exhibition; displays of edible and poison plants, literature, and information on the adoption of abandoned turtles will also be on exhibit, Saturday, August 25 and Sunday, August 26, 10 a.m., room 101, Casa Del Prado, Balboa Park. Free. 565-0224.

Fort Guajarro Excavations, the

public is invited to watch and/or participate in the archaeological excavation of the foundations of this eighteenth-century Spanish fortress, Saturdays and Sundays throughout the summer, 10 a.m., U.S. Naval Station Base, Ballast Point, San Diego Bay. Free, reservations are required. 565-5617 or 582-5582.

"An Evening in Hawaii," a Hawaiian dinner, Polynesian show, and dance is scheduled for

TO LOCAL EVENTS

the benefit of the AMC Cancer Research Center, Saturday, August 25, 4 p.m., Century Room, El Comite Convention Center, Eighth Avenue and Beech Street, downtown. Reservations and information 461-2151.

Hillcrest Fair, more than ninety booths, rides, food, games, and live musical entertainment are planned for the lighting of Hillcrest's new sign, Sunday, August 26, 1 p.m.; a street dance will be held that evening at 8 p.m., University Av-

enue from Fourth and Fifth Avenue from Robinson will be blocked off for festivities. 295-5588.

Bodybuilding Contests, the 1984 Muscle Beach Bodybuilding Contests for men and women will be held, Sunday, August 26, noon, at South Mission Beach; for information contact Gold's Gym of Pacific Beach at 272-3400.

Arts Festival, the third annual arts fair will feature area artists and at-

trium, Sunday, August 26, 2 p.m., Lemon Grove Recreation Center, 3131 School Lane, Lemon Grove. Free. 469-3747.

Sports

Ultralight Flying, San Diego's new Ultralight Park is open daily from dawn to dusk and offers a flight school, aircraft tie-down, and certification programs; the park is located fifteen miles north-east of

San Diego on Wildcat Canyon Road, mile marker 10.5, between Lakeside and Ramona. 789-9474.

Velodrome Racing is back, with an early program at 6 p.m. and the main program at 7:32 p.m., Friday, August 24, San Diego Velodrome, 2221 Marley Field Drive, Balboa Park. 298-1570.

Flying Disc Instruction, the International Flying Disc Association offers ultimate and freestyle instruction each Saturday, noon,

Belmont Park, Mission Boulevard at West Mission Bay Drive, Mission Beach. Free. 273-7441.

Soccer, the Sockers play New York on home turf, Saturday, August 25, 2 p.m., on Wednesday, August 29, 7 p.m., it's a match against Chicago, San Diego Stadium, 283-0041.

Frisbee Golf is played daily at the Morley Field Disc Golf Course, located at the west end of Morley Field, near Pershing Drive and

SAN YSIDRO SURVIVORS' FUND
BENEFIT CONCERT
This Sunday, August 26, 1 p.m.-1 am
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10 BANDS FOR \$3
LAWS OF MOTION
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Doors Open 8:30, 1st Fight 7:00
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1984 NATIONAL AAU KARATE CHAMPIONSHIPS
UCSD GYM, LA JOLLA
August 24, 25 & 26

All events start at 8:30 (till 6:00 pm)

Friday, August 24
Individual Kata, Team Kumite

Saturday, August 25
Individual Kumite, Team Kata

Sunday, August 26
Advanced Kilo Divisions
Finals & demo (1:30 pm)
USA vs. Republic of China/Taiwan

Tickets:
Adults—\$4.00 per day
\$9.00 for 3 days
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Fall Fashion Mannequin Modeling — Sat. Aug. 25 • Sun. Aug. 26

Sports, sleek and polished Mission Valley Center combines the
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This Thursday through Sunday, the entire center becomes a show
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exclusive line of sport, import, and luxury mannequins will pose in and
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"Tobacco Road" featuring Sue Palmer on piano, "infectious blend
of blues, boogie woogie, big band, bebop and swing." 7:30 p.m.

4040 Twigg • Reservations: 298-0082
Tickets \$7, \$6 students and seniors

Photos: A. W. Jones

READER'S GUIDE

Redwood Street, Balboa Park.
Free. 248-2922.

Radio/TV

Convention Finale, concluding speeches and extension of the 1984 Republican National Convention began, Thursday, August 23, 6 p.m., KCSF-TV, Channel 39.

Live Coverage of the pre-season game between the Raiders and the New York Jets will air, Friday, August 24, 6 p.m., KSDO-AM (1130); television coverage of the game also begins at 6 p.m., KCSF-TV, Channel 39.

NFL Preseason Football, the Washington Redskins face off against the New Orleans Saints; coverage is live from the Superdome, Saturday, August 25, 10 a.m., KCTV, Channel 10.

"Gallagher", Ingrid Bergman and Charles Boyer star in this classic film about a husband's attempts to drive his wife insane, Saturday, August 25, 1:30 p.m., KCSF-TV, Channel 39.

Padre Baseball, the final game between the Padres and the Expos airs, Sunday, August 26, 10:30 a.m.; three games against the Philadelphia Phillies are broadcast, Monday, August 27, Tuesday, August 28, and Wednesday, August 29, 4:30 p.m., KCSF-TV, Channel 39.

"Beyond the Great Wall: Journey to the End of China", thirty-five years have passed since an American television crew has been allowed into the Chinese province of Xinjiang, which borders on the Soviet Union and Afghanistan and was once the main by station of the Old Silk Route into China; two years ago a three-man crew filmed life in this area that was at one time considered a wasteland inhabited by bandits and nomadic herdsmen; the program airs Sunday, August 26, 7 p.m., and repeats, Wednesday, August 29, 12:30 a.m., KFSB-TV, Channel 35.

"Faces, Mirrors, Masks: Twentieth-Century Latin American Fiction", Mexican author Juan Rulfo is profiled this

week, Monday, August 27, 7:30 p.m., KFSB-TV (39.3).

Made of the King, Richard Blues Band will be broadcast live from their concert at the San Diego City College Theater, Tuesday, August 28, 8 p.m., KSDS-FM (95.1).

"Come", author Robin Cook allegedly developed a formula for the perfect suspense novel from file cards that he kept on similar books; he'll read the result—the predictable whodunit upon which this movie is based. It stars Michael Douglas, Genevieve Bujald, and Richard Widmark, Tuesday, August 28, 9 p.m., KGTV, Channel 10.

"AIDS: Profile of an Epidemic", the medical, historical, personal, and societal implications of the mysterious and often fatal disease are examined, Wednesday, August 29, 10 p.m.; the program repeats Friday, August 31, 12:30 p.m., KFSB-TV, Channel 35.

Lectures

"Women's Equality Day", Eleanor Roosevelt, former president of the National Organization for Women, will deliver a lecture on the role and impact of women on the 1984 elections, Sunday, August 26, 8 p.m., Mann Junior High School, 4145 Fifth Avenue, East San Diego, 457-4294 or 265-9204.

"Touring the Southwest", Linda Pisk Jones will speak at the next "Boomer Bag Lunch Series" lecture, Monday, August 27, noon, San Diego Museum of Man, Balboa Park, 239-2001.

"Pregnancy and Childbearing in Ancient Israel and the Near East", Tova Melzer of the Claremont Graduate School will speak at the final "Sexuality and the Bible" series lecture, Monday, August 27, 7:30 p.m., Little Theater, Hearst Hall, SDSU, Free, 265-5185.

"Arms Control—Dead or Alive?", Kenneth Adelman, director of the U.S. Arms Control and Disarmament Agency, will be the featured speaker at the next dinner lecture in the World Affairs Council of San Diego, Thursday, August 30, 6 p.m., Bay Room, downtown, 232-9915.

Bahia Hotel, 998 West Mission Bay Drive, Mission Bay. Reservations 231-0111.

Galleries

Expressionist Paintings by Frank Dixon, Sheldon Kirby, Alfredo Aragoni, and Solomon Cohen are on exhibit from Saturday, August 25 through September 29, 1 Young Gallery, Suite 2, 7560 Girard Avenue, La Jolla, 459-5109.

"Fine Print" photographic works by Craig Carlson, Jim Cort, Sada House, and Richard Peterson are on view from Thursday, August 30 through September 21, an opening reception will be held Thursday, August 30, 6:30 p.m., the campus gallery, Building D104, San Diego Mesa College, 7550 Mesa College Drive, Claremont, 230-6895.

"Morris Graves: Vision of the Inner Eye", paintings by the contemporary American artist are on view through August 26, San Diego Museum of Art, Balboa Park, 232-7931.

Photographic Retrospective, an exhibit of 125 Ansel Adams prints will run through August 26, Museum of Photographic Arts, Balboa Park, 239-5362.

"New World Images", a collection of twenty-five emotive photographs in black and white by John Warner is on exhibit through August 26, Tenemos Galleries, 516 Fifth Avenue, downtown, 235-4544 or 232-0118.

Glazed Tile Art by Susan Beere is on display through August 28, Ocean Song Gallery, 1418 Camino del Mar, Del Mar, 755-7664.

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

"Olympic Boxing", Los Angeles artist Steve Rogers' bas-relief sculptures depict action both in and around the ring; they are on view through September 1, Installation Gallery, 447 Fifth Avenue, downtown, 232-9915.

Drawings by Franz Kline are on view through September 1, Thomas Babcock Gallery, 7470 Girard Avenue, La Jolla, 454-2345.

"Visions from the Dream Palace", the Pink and Pearl Gallery, formerly the Richard Peterson Studio, presents a group show of works from the gallery's permanent collection as well as new works; the show runs through September 1, Pink and Pearl Gallery, 711 Eighth Avenue, downtown, 236-0284.

"Reflections in Acrylic Sculpture: Two New Dimensions", a new exhibit by Malcolm Jones continues through September 5, Knowles Gallery, 7420 Girard Avenue, La Jolla, 454-0106.

"Preview of Photographs from the Twentieth Annual Underwater Film Festival", more than twenty prints are on view through September 7, Sefron Hall Gallery, Natural History Museum, Balboa Park, 232-3821.

"Second Season 1984: Recent Works", Alexia Markman is the featured artist through September 8, Spectrum Gallery, 726 Seventh Avenue, downtown, 232-9743.

"Smoke and Fire", traditional and contemporary ceramic art pieces, made through various firing techniques, are on view through September 8, featured artists include David Bigelow, Donna Miller, Maurice Grossman, Byron Temple, Les Lawrence, Richard Mahaffey, Mollie Pouspenny, Jeff Wilson, Lars Wilson, and Paul Chalmers, Gallery Eight, 7464 Girard Avenue, La Jolla, 454-3781.

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

New Work by David Provan is on view through September 18, Wenger Gallery, 4681 Casa Street, Pacific Beach, 454-4414.

Neon Structures and Works on Paper by Stephen Antonson are on view through October 7, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-3541.

World

(continued from page 2)
Simon Dubnow who, as he was marched to the edge of a mass grave by Nazi henchmen, enjoined the Jews of his town around him, "Open your eyes and ears, remember every detail, every name, every sight! The color of the clouds, the hissing of the wind in the trees, the executioner's every gesture: the one who survives must forget nothing." There was the child Anne Frank, whose testimony remains although she died; and Elie Wiesel, a survivor, who speaks of the body of Holocaust-survivor literature as an appeasement of the dead and a search for what lies "beyond all contradiction and absurdity, a symbol, a beginning of a promise." Yet in the literature of the survivors is only a partial depiction of the madness into which Europe plunged a mere forty years ago; the silence of the dead millions is something with which we must also reckon.

Roman Vishniac is a Russian-born Jew who, in 1918, at the age of twenty-one, immigrated to Berlin. There he studied medicine and supported his parents through his miscellaneous jobs. When Mein Kampf was published in 1923 Vishniac read it and did not doubt the convictions of its author. He had earlier been active in the Soviet Jewish community, raising defense funds for persecuted Jews, and was well educated in the long history of anti-Semitism.

In the early Thirties connections close to the Hitler cabinet warned Vishniac of the proposed implementation of "The Final Solution" and the concentration of extermination camps to deal with "the Jewish problem." Vishniac suspected that wholesale slaughter was imminent; he writes, "I felt that the world was about to be cast into the mad shadow of Nazism

and that the outcome would be the annihilation of a people who had no spokesman to record their plight."

Vishniac, too, became a witness. He spent roughly seven years, from 1932 until he came to this country in 1940, recording on film the people and

TO LOCAL EVENTS

community that Hitler was shortly to obliterate. He traveled intermittently throughout eastern Europe to Poland, Hungary, Rumania, Lithuania, and Latvia. He spent a month inside the Warsaw ghetto, working as a porter (the only job a Jew could obtain) in order to

take pictures there. In 1938 when 10,000 Polish Jews were deported from Germany to a Polish camp in Zbaszyn, Vishniac joined the crowds of deportees and short photographs of the camp conditions. He donned a Nazi uniform to photograph the Krasnolach pogrom, and accompanied soldiers on marches and ghetto raids, always with camera.

How was he able to do this? Germans restricted photography by Jews long before Jews were restricted to the ghettos. Vishniac carried a suitcase when he traveled and posed as a salesman. In one side of the case he made an opening behind which he fitted his camera, taking pictures with a cable release. For other forays he kept his Roliflex beneath his overcoat and enlarged a buttonhole for the lens. In all, he was arrested eleven times and finally spent two years in a concentration camp near Vichy, France. His photographs are candid shots; the lighting natural, the quality uneven. Yet it is not so much the document as the documentation which is eloquent here. Vishniac captured on 16,000 negatives (of which 2000 were brought out) the daily lives of people—sometimes minutes, sometimes months—before they disappeared from this earth.

"An ordinary story," writes Vishniac of the photograph Grandfather and Granddaughter, ordinary only because it is overshadowed by the enormity of the number of similar stories. Each photograph was to become the artist's kaddish when Vishniac returned to Europe after the war, he revisited the places he had photographed. He found only five men whom he knew. Of his own relatives he lost 101 during the Holocaust. Ordinary! Imagine the sudden silence of 101 people, then of millions, then the moments before that silence fell. Elie Wiesel, in an attempt to understand the Holocaust in terms of an entire people, confessed, "I myself have not yet succeeded in explaining the tragedy of a single one of its sons, no matter which."

The Museum of Photographic Arts in Balboa Park will present a comprehensive selection of Roman Vishniac's photographs from Tuesday, August 28 through October 7, with a concurrent exhibition of photographs by American photographer Dorothea Lange. Lange, on assignment for the Farm Security Administration and the California Rural Rehabilitation Administration, documented the plight of American transients and migrant workers during the Depression. Her photographs of the migrant camps, farm laborers, bread lines, and strikes appeared in newspapers and magazines across the nation. Lectures on both photographic exhibits are

scheduled for September. Roman Vishniac will be in San Diego as well, although dates are still tentative. For further information phone the Museum of Photographic Arts at 239-5262.

—Dinah McNichols

Architects

(continued from page 1)
Trimble Mayor Pete Wilson and everybody else who matters daisy chain in 1977 after Hahn's original design for a two-level, three-department-store mall was criticized as resembling a fortress and cut off from its surroundings. Jerde quickly pumped out a second, much larger design that subsequently was said to have been made impractical by Prop. 13. A second Jerde design was approved in 1979. Since that time Jerde's creativity has been subjected to still other pressures.

When Hahn's company was bought out by Trix Corp., the new corporate redeveloper ordered that an office tower be included. Several department stores made a new configuration of small shops one condition of their signing. Preservationists won a concession from Hahn and Trix to conserve and

(continued on page 5)

SCHOLARSHIP AUDITIONS

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Saturday, August 25, 1984
at Stage 7, 1041 Seventh Ave., Downtown San Diego

Children—Ages 8-14
Registration
10:00 am to 10:30 am
Audition starts at 10:30 am sharp!

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FRIDAY, SEPTEMBER 14
8:00 PM
LA PALOMA THEATER
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Boat leaves at 11 pm
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READER'S GUIDE TO THE THEATER

playwright westerns replete of us. These actors—at least in the film production—are simply not lovable. They aren't even interesting. No sense watching for this one. (S+)

San Diego Repertory Theatre, San Diego Playhouse through Sunday at 8:00 p.m.

THE DESERT SONG

The Lawrence Wink Village Theatre presents the opera—music by Sigmund Romberg, lyrics by Otto Harbach and Oscar Hammerstein II, and book by Harbach, Hammerstein, and Frank Mandel—that tells the story of a French woman's adventures after being abducted into the desert by the Red Shadow, masked leader of a rebellious desert tribe. Songs in the show include "Let Love Go," "One Alone," "Rif Song," and "The Desert Song." The principal members of the cast for the opera production are Mark Bradford as the Red Shadow, Kim Holman as Margot, Vincent Pello as Sid El Kar, and Sam Van Duyn as Ali Ben Ali. (S+)

ELEKTRA

Sophocles' treatment of the ancient story of interminable revenge has a morally unsatisfactory ending. Creates, who has murdered his

mother, and Elektra this actress, who has guided her on to this mistake, are proclaimed happy and triumphant without remorse, guilt, or the prospect of being punished. There are a number of ways this ending might be made preferable to a modern audience. But director Dana McDuff has avoided interpretation, teaching her excellent actors to speak.

Sophocles' lines with clarity and eloquence, and knowing that at that. The result is a beautifully recited, reverent recitation of a classic, which never comes dramatically alive and which never succeeds in gripping the audience's feelings. In the title role, Katherine McGrath is a radiant presence, lively in control of her splendidly modulated oratory, rather than the ragged, embittered, frenzied victim of insupportable circumstances we need to see if we are to make any sense of the play's tight text. Most of the other actors evince even less character; they seem more devices for turning written words into spoken ones. In any case, this is a production to be heard rather than seen, for the blocking virtually never illuminates character, situation, or theme, and the dramatic moments, especially created pass by with little impact in New Mexico's unimpressive use of the intimate Greek and arena stage. This is neither Greek tragedy as Sophocles knew it, nor an inventive re-creation for a modern audience utilizing the meretricious resources of the modern theater. It belongs to the weak, old-fashioned school of compromise that has given the classical drama such a bad odor with theatergoers. (S+)

San Diego Playhouse, through September 23, Thursday, August 23, Saturday, August 25, and Wednesday, August 29 at 8:00 p.m. Matinee Saturday, August 25 at 2:00 p.m.

GILBERT AND SULLIVAN IN VISTA

The North County Community Theatre presents two one-act plays based on the works of Gilbert and Sullivan. The first of these, *How Very Well from the Front*, is a musical anthology of songs from the light operas of Gilbert and Sullivan that have been assembled by Vinne Ferrell. The second one-act is *Cox and Box*, a musical farce by Burnand and Sir Arthur Sullivan. Ferrell directs both one-acts. (S+)

North County Community Theatre, through September 2, Friday and

Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

THE GUN GAME

The Fanta Circus Theatre offers D.L. Coburn's Pulitzer Prize-winning play about a dentist, Philip Keane, who returns to his hometown after a long absence. But director Dana McDuff has avoided interpretation, teaching her excellent actors to speak. Sophocles' lines with clarity and eloquence, and knowing that at that. The result is a beautifully recited, reverent recitation of a classic, which never comes dramatically alive and which never succeeds in gripping the audience's feelings. In the title role, Katherine McGrath is a radiant presence, lively in control of her splendidly modulated oratory, rather than the ragged, embittered, frenzied victim of insupportable circumstances we need to see if we are to make any sense of the play's tight text. Most of the other actors evince even less character; they seem more devices for turning written words into spoken ones. In any case, this is a production to be heard rather than seen, for the blocking virtually never illuminates character, situation, or theme, and the dramatic moments, especially created pass by with little impact in New Mexico's unimpressive use of the intimate Greek and arena stage. This is neither Greek tragedy as Sophocles knew it, nor an inventive re-creation for a modern audience utilizing the meretricious resources of the modern theater. It belongs to the weak, old-fashioned school of compromise that has given the classical drama such a bad odor with theatergoers. (S+)

HOT FLASHES

And that they are. This women's improvisational comedy group, made up of M. Gaffney, Maggie Gaffney, Sheri Gaffney, and Robin Samuels, will perform an extended run at the Old Globe Theatre. The group, adept at both humor and suspense, the group combines improvisational games, songs, and written sketches. Their material, both improvised and scripted, is often genuinely funny. It is also, on occasion, both insightful and moving. (S+)

Old Globe Theatre, through August 23, Thursday through Saturday at 8:00 p.m.

I BELIEVE IN MAKE BELIEVE

The San Diego Junior Theatre presents the musical—lyrics by Carol Lynn Pearson and music by Joe Redford—based on the life of the Brothers Grimm. Various Disney directors the cast, whose members range in age from eight to fourteen. Jill Metzer is the musical director. *Unterschiedlich Amüsant*, 1036 Solana Drive, Solana Beach, through September 26, Thursday through Saturday at 8:00 p.m. For information call 755-7356.

KNUCKLE

Reviewed this issue. San Diego Public Theatre, through September 16, Wednesday through Sunday at 8:00 p.m.

THE MERRY WIVES OF WINDSOR

The Old Globe Theatre's production

of the Shakespeare comedy has an intentionally lowly look. Daniel Sullivan, guest director from the Seattle Repertory Theatre, has infused "The Merry Wives of Windsor" with the spirit of the play, with bright costumes, lively acting, and an overall atmosphere of elegance. Sullivan's point of view of the town of Windsor is a lush and lush, and he is beginning to feel his life drawing to a close. But he meets a teenage boy, and the association renews his energy and spirit. Richard George and Tim Reeve are codirectors of the production. Members of the cast include Robert J. McKenna, Pat Allen, Hunter Smith, Walter Trook, Kimberly Lenny, and Shil Golden. On the Old Globe is running in repertory with *Studs* at the Coronado Playhouse. Call the theater (435-4850) for specific dates and times. (S+)

ON GOLDEN POND

The Coronado Playhouse is offering Ernest Thompson's popular drama about a dentist, Philip Keane, who returns to his hometown after a long absence. But director Dana McDuff has avoided interpretation, teaching her excellent actors to speak. Sophocles' lines with clarity and eloquence, and knowing that at that. The result is a beautifully recited, reverent recitation of a classic, which never comes dramatically alive and which never succeeds in gripping the audience's feelings. In the title role, Katherine McGrath is a radiant presence, lively in control of her splendidly modulated oratory, rather than the ragged, embittered, frenzied victim of insupportable circumstances we need to see if we are to make any sense of the play's tight text. Most of the other actors evince even less character; they seem more devices for turning written words into spoken ones. In any case, this is a production to be heard rather than seen, for the blocking virtually never illuminates character, situation, or theme, and the dramatic moments, especially created pass by with little impact in New Mexico's unimpressive use of the intimate Greek and arena stage. This is neither Greek tragedy as Sophocles knew it, nor an inventive re-creation for a modern audience utilizing the meretricious resources of the modern theater. It belongs to the weak, old-fashioned school of compromise that has given the classical drama such a bad odor with theatergoers. (S+)

OTHELLO

Jack O'Brien's controversial production of the play on a small scale, with characters, emotion, and rhetoric based down to give an intimate feeling. The production is controversial because some players seem to enjoy this approach, while others, like me—find it contrary to the whole spirit of Shakespeare's theater. *Othello*, as the title character, is a competent actor and speaks the lines intelligently, but he lacks Othello's power, authority, passion, madness. Neither as the noble general making his grand speeches nor as the jealous husband in a frenzied breakdown does he attain anything near the monumentality demanded by the role. With no unobtrusive an *Othello*, the director was pretty well compelled to make the most of what he had. The result is a production that is, in a word, a disappointment. *Othello*, as the title character, is a competent actor and speaks the lines intelligently, but he lacks Othello's power, authority, passion, madness. Neither as the noble general making his grand speeches nor as the jealous husband in a frenzied breakdown does he attain anything near the monumentality demanded by the role. With no unobtrusive an *Othello*, the director was pretty well compelled to make the most of what he had. The result is a production that is, in a word, a disappointment. (S+)

MODERN TIMES

Galaxy 5, on the top floor of La Maison restaurant, is featuring a new improvisational comedy troupe composed of five people whose lineage includes Chicago's Second City, the Comedy Store, radio, and video. The show takes its direction from suggestions by the audience and is based on scenarios like Mr. Rogers at a pick-up bar, professional game-show families ("Good answer? ... good answer!"), and animal swap meets. Members of the troupe are Don Victor, Chris Wright, Kim Breslin, Bryan Scott, and Laura Phinney. (S+)

Galaxy 5, 3681 Fifth Avenue, Hillcrest, through September 15, Friday, August 31 and Saturday, September 1, and Friday, September 14 and Saturday, September 15 at 8:00 p.m.

11:00 p.m. For information call 298-0119.

RASHOMON

The Old Globe Theatre's handsomely staged production of the intriguing drama is at once a farcical whodunit and a thoughtful speculation on the paradoxical nature of truth. The play, written by Fey and Michael Kuran and based on stories by Ryunosuke Akutagawa, details the many ways an actual event can be perceived differently by those who were involved with it. One who hears about it second hand. All of the play's characters offer differing versions of what took place in a wood, near the Rashomon gate, a thousand years ago. The main facts are: a woman was assaulted and her husband died. The rest is a competition among discordant voices, each claiming to be true. Most productions of this play perform similar versions. There are many ways, in fact, to convert *Rashomon* into a title, philosophical bore or—given one's natural tendency to want simple solutions—to slant it in favor of a single perspective. At the Old Globe, however, director Craig Noel has avoided this. Noel treats each character and situation democratically. No single point of view intrudes on the others, and all have their day in court. This shared view, the opposite of what each individual is trying to do, creates a crisp, funny, and multidimensional production out of the play's discordant voices. In effect, the show encourages its audience to play the role of an impartial judge. And each character—from Jim Kennedy

SCAPINO!

As a counterweight to the most watched summer season in Old Globe history we now have *Scapino!*, and it's 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

THE GUN GAME

proceeding, and judge for yourself. (S+)

Old Globe Theatre, through September 2, Thursday, August 23, Saturday, August 25, and Wednesday, August 29 at 8:00 p.m. Matinee Saturday, August 25 at 2:00 p.m.

THE GUN GAME

proceeding, and judge for yourself. (S+)

THE GUN GAME

proceeding, and judge for yourself. (S+)

READER'S GUIDE TO THE THEATER

breaking in. Ever the realist, Hench deals with each intrusion as equally as possible, until an ego-shattering blow catches him completely off guard. Kim McCall directs the production and plays Simon Hench. Other members of the cast are Isaac Salmon, Douglas Roberts, Andrew Nichols, Tamara May, Jean Chappet, and Kristi Allyn. The set is by Tom Perkins, the lighting is by Sean Lamotte, the costumes are by Ingrid Helton, and the sound is by Lawrence Cook. (S+)

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Campbell's raging hatred to Jonathan Hench's widely portrayed land consummation of putting wry humor into the play. The play is a comedy, they realize — they do. Do they? Is the wry humor's version correct? He was there, after all. Do the critical wry humor's acerbic observations rule the day? Are any of them testing the truth? All of them? I recommend that you see this fine production, both funny and thought-

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proceeding, and judge for yourself. (S+)

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Douglas W. Schmidt, this clever designer's consummate knowledge. The extravagant boldness and goodness of the set, with not the slightest reference about Rousing good taste and decorum, is characteristic of the whole production. From its costume designer Robert Morgan's witty, idiomatic exaggerations of what the well-dressed Italian peer could wear, to William Berry's magnificently absurd incidental music. All this chaos

THE GUN GAME

proceeding, and judge for yourself. (S+)

THE GUN GAME

proceeding, and judge for yourself. (S+)

THE GUN GAME

READER'S GUIDE TO THE MUSIC SCENE

Music commentary is by John D'Agnostino. Please send concert information and photographs to Reader Music Scene, P.O. Box 80803, San Diego 92188.

Listen in on a conversation about the greats of jazz and you're likely to hear the name **Art Blakey** sooner or later. For more than three decades Blakey has been recognized as the dean of hard-bop drummers; percussive, a musician whose intuitive sense of what constitutes hot, swinging jazz has enabled him and his band, the **Jazz Messengers**, to withstand the challenges of numerous jazz subgenres and revolutionary developments without ever sounding dated or irrelevant. The secret to Blakey's resiliency is adaptability—not his adaptability to new forms, but his incorporation of radical ideas into his own fiery brand of hard bop. In the Fifties, for example, when the so-called West Coast Sound was reaching its peak, Blakey adopted the harmonies of "cool" jazz while passing on the detached attitude then considered a prerequisite to playing in that style. Blakey benefited from "cool" jazz without being pulled under at its demise. Believing that even the lightest, most relaxed rhythms needed a certain bite to make them effective, Blakey retained a firm grip on the principles of hard-edged swinging while absorbing the most tenable elements of the "cool" and Afro-Cuban schools (he even visited North Africa



ART BLAKEY

many years ago to learn African rhythms from the experts). One reason why Blakey has managed to ride the various trends in jazz without capitulating is because over the years he has welcomed into the Jazz Messengers such musicians as Donald Byrd, Jackie McLean, Horace Silver, Lee Morgan, Wayne Shorter, Woody Shaw, and Wynton Marsalis. Blakey recognized in these individualistic players a common ability to criticize and renew conventional approaches

to rhythm, harmony, and improvisation, to act as catalysts in contemporizing jazz without losing sight of traditional truths. As a result of their tenures, Blakey's band has been almost routinely saluted for its receptivity to innovation, experimentation, and sophistication, while simultaneously providing graduate school instruction in time-tested forms. Blakey and the Jazz Messengers, who were recently voted "Acoustic Jazz Group of

the Year" by *Down Beat* magazine, will inaugurate the upcoming "Masters of Jazz" series being presented by the San Diego Jazz Festival in association with the La Jolla Museum of Contemporary Art, and funded in part by a grant from the National Endowment for the Arts. The Messengers will perform two shows at the museum's Sherwood Auditorium this Friday night.

In other concerts this week, the **Tommy Dorsey Orchestra**, featuring trombonist **Buddy Morrow**, will perform twice tonight, Thursday, in the San Diego Zoo's Wegforth Bowl; while farther north **Top Jimmy and the Rhythm Pigs** will hold forth at the Belly Up Tavern. Friday's other shows include **Dream Syndicate**, **Kommunity FK**, and the **Seventh** at the Spirit; **Rare Silk** at Humphrey's for two performances; and **Sixties Top Forty** at **Pauli Revere and the Raiders** in the first of five shows to be given through Sunday at the San Diego Wild Animal Park's Mahala Amphitheater.

Saturday's concerts will bring **John Klemmer** to Humphrey's for two shows; and the **Psychedelic Furs** to SDSU's Open-Air Theater. The week closes with a busy Tuesday that finds **INXS** at the California Theater, downtown; the **King Biscuit Blues Band** and **Bobby Chevrolet** at the San Diego City College Theater in a continuation of the "Jazz Live" series; and **T.S.O.L.** at the Rodeo in La Jolla.

CONCERTS

The Lyras, the Heard, and Act Alert: Spirit, tonight, Thursday, 9 p.m., 1130 Buena Vista.

The Tommy Dorsey Orchestra featuring **Buddy Morrow**, San Diego Zoo's Wegforth Bowl, tonight, Thursday, 4 and 7 p.m., Bulbo Park, 231-1515.

Top Jimmy and the Rhythm Pigs: Belly Up Tavern, tonight, Thursday, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Rare Silk: Humphrey's, Friday, August 24, 7 and 9 p.m., 2301 Shelter Island Drive, 283-5832.

Art Blakey and the Jazz Messengers: La Jolla Museum of Contemporary Art's Sherwood Auditorium, Friday, August 24, 7:30 and 10 p.m., 700 Prospect, La Jolla, 459-1404.

Dream Syndicate, Kommunity FK, and the Seventh: Spirit, Friday, August 24, 9 p.m., 1130 Buena Vista, 276-1961.

Paul Revere and the Raiders: San Diego Wild Animal Park's Mahala Amphitheater, Friday, August 24, 7:30 p.m.; and Saturday and Sunday, August 25 and 26, 2 and 7:30 p.m., 15500 San Pasqual Valley Road, Escondido, 747-8702.

John Klemmer: Humphrey's, Saturday, August 25, 7 and 9 p.m., 2301 Shelter Island Drive, 283-5832.

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., 1221 Fourth Avenue, downtown, 483-6339.

"Jazz Live" featuring the King Biscuit Blues Band and Bobby Chevrolet: San Diego City College

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FOR MORE INFO: 224-4176

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Amidon

Theater, Tuesday, August 28, 8 p.m., 140 and C streets, downtown, 280-2481.

T.S.O.L.: Rides, Tuesday, August 28, call for time, La Jolla Village Drive and Villa La Jolla Drive, La Jolla, 457-5581.

Tracy Nelson and the Rat Band: Belly Up Tavern, Thursday, August 30, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

The Plimsoules: Rides, Thursday, August 30, call for time, La Jolla Village Drive and Villa La Jolla Drive, La Jolla, 457-5581.

Al Jarreau: S.O.S. Open Air Theater, Friday, August 31, 8 p.m., San Diego State University campus, 285-6947.

Shades Minstrels and the Lawns: Spirit, Friday, August 31, 9 p.m., 1130 Buena Vista, 276-3993.

Judy Collins: San Diego Wild Animal Park, Saturday, Amphitheater, Friday, August 31, 7:30 p.m.; and Saturday, September 1, 2 and 7:30 p.m., 15500 San Felipe Valley Road, Escondido, 747-8702.

Illustrated Man, Playground Slap, and Friends of Ghosts: Spirit, Saturday, September 1, 9 p.m., 1130 Buena Vista, 276-3993.

Crosby, Stills, and Nash: San Diego Stadium, Saturday, September 1, immediately following the Soxers game, Mission Valley.

The Cars and Wang Chung: Sports Arena, Tuesday, September 4, 8 p.m., 224-4176.

R.E.M.: Fox Theater, Friday, September 7, 8 p.m., 720 B Street, downtown, 481-6339.

Frankie Laine: Linder Hall, Friday, September 7, 8 p.m., First Union

Methodist Church, 211 Camino Del Rio South, Mission Valley, 292-7117.

Stan Getz: La Jolla Museum of Contemporary Art's Sherwood Auditorium, Friday, September 7, 7:30 and 10 p.m., 700 Prospect, La Jolla, 459-1404.

Spyro Gyra: Humphreys, Sunday, September 8 through Tuesday, September 11, 7 and 9 p.m., 2800 Shelter Island Drive, 283-SEAT.

B.B. King: Humphreys, Wednesday and Thursday, September 12 and 13, 7 and 9 p.m., 2800 Shelter Island Drive, 283-SEAT.

Darol Anger, Michael Hedges, and Mike Marshall: La Paloma Theater, Friday, September 14, 8 p.m., First and D streets, Encinitas, 436-4030.

Ira Stein and Russell Walden: Old Time Cafe, Saturday, September 15, 7 and 9 p.m., 1164 North Highway

101, Leucadia, 436-4030.

Quiet Riot, Whitesnake, and Kick Axe: Sports Arena, Friday, September 28, 7:30 p.m., 224-4176.

McGee Tover: La Jolla Museum of Contemporary Art's Sherwood Auditorium, Saturday, September 29, 7:30 and 10 p.m., 700 Prospect, La Jolla, 459-1404.

The Art Ensemble of Chicago: La Jolla Museum of Contemporary Art's Sherwood Auditorium, Friday, October 12, 9 and 11 p.m., 700 Prospect, La Jolla, 459-1404.

Barr-X Ranch House: 119 East Broadway, Vista, 724-0500. North Forty, country, Friday and Saturday; country dance lessons, Tuesday and Saturday.

Belly Up Tavern: 143 South Cedros Avenue, Solana Beach, 481-9022. Top Jimmy and the Rhythm Pig, rock and rhythm and blues, Thursday; the Rebel Rockers, rock and reggae, and the Campers, rock, Saturday; the Five Careless Lovers and the Bad Habit Horns with Tom

Adams, 500 p.m. The Listings are free.

North County

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

Barr-X Ranch House: 119 East Broadway, Vista, 724-0500. North Forty, country, Friday and Saturday; country dance lessons, Tuesday and Saturday.

Belly Up Tavern: 143 South Cedros Avenue, Solana Beach, 481-9022. Top Jimmy and the Rhythm Pig, rock and rhythm and blues, Thursday; the Rebel Rockers, rock and reggae, and the Campers, rock, Saturday; the Five Careless Lovers and the Bad Habit Horns with Tom

Adams, 500 p.m. The Listings are free.

CLUBS

Club listings are compiled by Ron Jennings. If you wish to be included, please call 283-8082. Thursday afternoon or Friday

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Bobby G's, 485 First Street, Encinitas. 436-7197. The Heaters, rock, Thursday through Saturday. Random Sample, rock, Sunday through Tuesday. The Source, rock, Wednesday.

Bookworks, Panamint Coffeehouse.

Flower Hill Center, 2670 Via de la Valle, Del Mar. 735-3735. The Steve. Friday and Saturday. John. Saturday.

Borrelli's Back Room, 2677 Vista Way, Oceanside. 721-5470. Midnight Delight, contemporary. Tuesday through Saturday. Jam session, Sunday.

The Bridge, 1201 North Hill Street, Oceanside. 722-1804. Denny. Tuesday through Saturday. Don. Tuesday through Saturday. Don. Tuesday through Saturday.

The Captain's Anchorage, 180 North El Camino Place, Encinitas.

942-1400. Too Dangerous Women, contemporary. Friday and Saturday.

Charlie's Niteclub, 680 West San Marcos Boulevard, San Marcos. 734-4120. Dark Horse, country. Wednesday through Saturday.

Chelsea Garden Restaurant, 143 South Highway 101, Solana Beach. 481-4034. Jeff. Calera, classical guitar. Friday and Saturday.

The Chopping Block, 1740 East Vista Way, Vista. 726-8770. Lita. Wishin', rock, Thursday through Saturday. Live rock, Sunday and Monday. Call club for information.

The Echoes, 106 rock, Tuesday and Wednesday.

The Country Side Restaurant and Lounge, 430 Douglas Drive, Oceanside. 737-0864. New Country, country. Wednesday through Saturday. Live Star Country, country. Monday and Tuesday.

The Del Mar Cattle Company, 12700 Via Carls, Del Mar. 259-8833. Jimmy. Cribb and the Cotton Band, country. Tuesday through Saturday.

Distillers East, 735 Metcalf Street, Escondido. 741-9393. Talk. Talk, rock, Thursday.

Distillers Niteclub, 140 South Sierra Boulevard, Solana Beach. 735-6733. The Reflectors, rock.

Thursday through Saturday: N-E-I, rock and Toys, rock, Sunday. Notice is. Appeal, rock, Tuesday and Wednesday.

Dobber's Restaurant and Nightclub, 380 North El Camino Real, Encinitas. 942-9676. The Chicago. Four. Dotsland. Live, Chicago. Rock, Thursday through Saturday. The Jets, vintage rock, Friday and Saturday.

The West Coast Twisters, vintage rock, Sunday. Jazz jam session 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. 486-1016. Don. Temison, contemporary. Friday through Monday.

country and contemporary, Wednesday through Saturday.

Firehouse Lounge, 439 West Washington, Escondido. 745-1931. France, rock, Thursday through Saturday. The Effect, rock, Wednesday.

Fish House West, 2633 South Highway 101, Cardiff. 753-6438. Moby Grape, rock, Thursday through Saturday.

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

Henry's, 264 Elm Street, Carlsbad. 729-9244. Tony. Soraci and Co. with Judy Ames, contemporary. Tuesday through Saturday. The Belar Bros., vintage rock, Sunday and Monday.

Hotel Escondido, 2500 South Escondido Boulevard, Escondido. 747-5000. Just U, contemporary. Tuesday through Saturday. Live musical entertainment, Sunday and Monday. Call club for information.

Hungry Hunter, 1221 Vista Way, Oceanside. 433-2833. Steve. Morris, comedy and music, Wednesday through Saturday. John. Barker. Top 40 favorites, Sunday through Tuesday.

Hungry Hunter/Rancho Bernardo, Rancho Bernardo.

13940 Bernardo Plaza Drive, Rancho Bernardo. 566-2400. Michael. Edwards, contemporary. Wednesday through Saturday.

Jolly Roger/Oceanside, 1990 North Harbor Drive, Oceanside. 722-1831. Chuck. Showalter, contemporary. Wednesday through Saturday.

Jolly Roger/Solana Beach, 507 Lomas Santa Fe Drive, Solana Beach. 755-0117. Jon. Sandoval, contemporary. Wednesday through Sunday.

Kid's, 215 Fifteenth Street, Del Mar. 481-1001. Rick. Leighton, contemporary. Thursday and Saturday. Jeff. Proctor, soft rock, Friday.

Mohavey's, 340 East Grand Avenue, Escondido. 741-0935. Circles, rock, Thursday through Saturday. C.C. Mack, contemporary. Sunday and Monday.

Normandy Cocktail Lounge, 215 North Hill Street, Oceanside. 722-4721. Freehill, rock, Thursday through Saturday. Live rock, Sunday through Wednesday. Call club for information.

Old Del Mar Cafe, 2730 Via de la Valle, Del Mar. 755-6611. The Echoes, 60s rock, Thursday through Saturday. Ricky and the Jets, vintage rock, Sunday, the

Bruce Cameron and Hollis Gentry Ensemble, jazz, Monday and Tuesday. Purl, rock, Wednesday.

Old Time Cafe, 1664 North Highway 101, Leucadia. 436-4039. Deborah. Lee. Johnson, blues, folk, and originals, Thursday. Oscar. Brand, singer-songwriter, Friday. Early evening and evening, Tom. Ball and Kenny. Sullivan, blues, traditional, and ethnic music, Saturday. Old Time. Hoot. Night, Tuesday. Marcia. Brownman and Charlie. Holdaway, blues, traditional, and contemporary music, and Kate. O'Malley, folk, Wednesday. Sunday. Branch.

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Beer, wine & well drinks \$1.50

Wednesday Night

Hops & Schnapps Night

Beer & apple Schnapps \$2.25 9:00 pm-1:00 am

Happy Hour Monday-Friday 11:00 am-6:00 pm

\$1.00 well drinks, beer & wine

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Thursday-Saturday, August 23-25 Rock & Roll

ECHOES

Sunday, August 26 Nostalgic Rock

RICKY & THE JETS

Monday & Tuesday, August 28 & 29 Jazz

BRUCE CAMERON & HOLLIS GENTRY

Wednesday, August 29

PURL

2730 Via de la Valle 455-0920

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Monday-Friday, 4 pm-7 pm
Beer, wine, well \$1.50
Free munchies

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Zodiac Party

First Wednesday of each month
Beer, wine, wells, 75¢ to those born this month



Chicago 4
August 23



Marley Days Quartet
August 29 & 30
Showband - Big Band Sounds
Swing from '30s, '40s & '50s



West Coast Twisters
August 26
Nostalgic Rock & Roll



Ricky & The Jets
August 24, 25 & 31, September 1, 2
'50s & '60s Rock & Roll

Thursday, 8:00-9:00 pm - Ballroom Dance lessons plus Dance Contest
Every Monday - Jazz Jam Open Session with Tony Ortega

Sunday, September 9, 5:00 pm
Dick Braun and His Big Band



Sunday: Rock 'n Roll
Beer, wine, wells \$1.00

Monday: Jazz
Musicians drinks 50¢

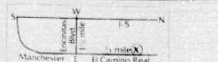
Tuesday: Men's Night
Draft 50¢, Kamikaze \$1.00

Wednesday: Ladies' Night
Beer, wine, wells 75¢

Thursday: Dance Lessons and Contest

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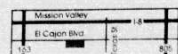
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Wednesdays: \$1 Night, all well drinks
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Fridays & Mondays: Club I-D



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Elano's, 7655 La Jolla Village Drive, La Jolla, 92037. Boogie, Rhythm and Sweet Sound, jazz, Wednesday through Saturday. Stony's Thru, vintage jazz, swing, and rock, Sunday through Tuesday.

Halcion, 4258 West Point Loma Boulevard, Long Point, 92059. Five Lines Up, rock, Thursday through Saturday. Automatics, rock, Sunday and Monday. In color, rock, Tuesday and Wednesday. Friday happy hour.

concert, Rapture, contemporary. Hilton Hotel, Vango Bar, 1775 East Mission Bay Drive, Mission Bay, 92160. People Movers, contemporary, Wednesday through Saturday. Trips, Fun, contemporary, Sunday through Tuesday.

Hotel del Coronado, 1590 Orange Avenue, Coronado, 92341. One Plus One, contemporary, Tuesday through Saturday.

Isla Hotel, 1300 Orange Avenue, Coronado, 92341. Live music, Tuesday through Thursday. call club for information. Third Degree, contemporary, Friday and Saturday. Ken Wilkins, contemporary, Sunday and Monday.

Joe Murphy's, 4342 Mission Boulevard, Pacific Beach, 92161. The Sirens Brothers, rock, Wednesday through Saturday. Bobby Chevrolet, rock and blues, Sunday and Monday. The Spad Brothers, rock and comedy, Tuesday.

La Avenida, 1300 Orange Avenue, Coronado, 92341. The Boogie Machine, recorded dance music, Friday and Saturday.

La Valencia Hotel, 1132 Prospect Street, La Jolla, 92037. Bob McLeod, piano and vocal tunes, early evening Tuesday through Saturday.

Le Chalet, 5616 Newport Avenue, Ocean Beach, 92037. The Hurricanes, blues and rhythm and blues, Thursday through Saturday. Cric, rock, Sunday and Monday. Modern Art, rock, Tuesday and Wednesday.

McP's, 1107 Orange Avenue, Coronado, 92341. The Boogie Brothers, comedy, rock, and rhythm and blues, Thursday through Saturday. Rockola, Beatles music and oldies, Sunday and Monday. The Rockers, contemporary, Tuesday and Wednesday.

Mexican Village, 1201 Orange Avenue, Coronado, 92341. Live music, Tuesday through Thursday. call club for information. Third Degree, contemporary, Friday and Saturday. Ken Wilkins, contemporary, Sunday and Monday.

Mon's Saloon, 9431 Camino del Mar, Pacific Beach, 92161. Private Domain, rock and Pickett, rock, Thursday through Saturday. Strike Force, rock, Sunday and Monday. Empress, rock, Tuesday and Wednesday.

Muhoney's, 1031 Orange Avenue, Coronado, 92341. Jimmie Williams, contemporary, Thursday through Saturday. Talent night, Sunday.

Muhoney's, 1230 Mission Boulevard, Pacific Beach, 92161. Rick Cony, guitar, vocals, and originals, Thursday through Saturday.

Old Pacific Beach Cafe, 4297 Shaver Boulevard, Pacific Beach, 92161. The Bruce Cameron and His Gentry Ensemble, jazz, Thursday through Saturday. Ed, Ruff, Duggan, jazz and blues, Sunday. The Realities, rock, Monday and Tuesday. Jimmie Williams, blues, Wednesday.

Rodas, 8980 Villa La Jolla Drive, La Jolla, 92037. The London Brothers, rock, Thursday through Saturday. with Jena Liberman, rock, Friday, and In Colour, rock, Saturday. Private Domain, rock, Sunday.

Sunday, Tupelo Chain Sex, rock, and the Penetrators, rock, Tuesday. Ella Ruth Pagger, jazz and blues, Wednesday. Friday Happy Hour Concert. Silent Stream, rock, Saturday. Ken Wilkins, contemporary, Sunday and Monday.

The Salmon House, 1970 Quivira Road, Marina Village, 92037. Jeff Bryon, guitar and vocals, Friday happy hour.

Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay, 92161. Take 3, nostalgia, pop, and blues, Thursday and Wednesday. Andy and Donna, contemporary, Friday through Sunday.

Texas Teahouse, 4970 Voltaire Street, Ocean Beach, 92037. Cat Courtney, blues, Thursday. Chuck Bolt, blues, ballads, and rock, Tuesday and Sunday.

Top of the Cove, 1216 Prospect Street, La Jolla, 92037. Ken Meredith and Friends, jazz, Sunday afternoon. Piano Bar, Bob Corwin, Wednesday through Sunday.

Uptart Crow and Co., Seavast Square, 4475 Mission Beach Boulevard, Pacific Beach, 92161. The Pacific Ensemble, light class music, Sunday brunch.

Vacation Village Hotel, Bay Lodge, Vacation Isle, Mission Bay, 92161. Shire, It On, contemporary, Tuesday through Saturday. Jimmie Williams, contemporary, Sunday and Monday.



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



HURRICANES

Rhythm & blues
Thursday, Friday & Saturday
August 23, 24 & 25. No cover

CYCLE

Rock & roll
Sunday & Monday
August 26 & 27. No cover



MODERN ART

Rock & roll
Tuesday & Wednesday
August 28 & 29. No cover

FOOTBALL FANS... COMING SOON!

Sunday Brunch & Monday Spaghetti Feast
starting September 2 & 3.
Spend the season with us!

NEW SATELLITE DISH

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Live music & dance from
MON-SAT. And your dance
to Country Music. All night
long. 70's, 80's, 90's. 7 to 11 p.m.
HAPPY HOUR drinks from
4 to 6 p.m. (includes appetizer)
and **LADIES' NIGHT** on
81 MARGARITAS 10 to 11 p.m.
SUNDAY BRUNCH 11 a.m. to 2 p.m.
\$5.95

STAMPEDE
Live music & dance
from MON-SAT. And your dance
to Country Music. All night
long. 70's, 80's, 90's. 7 to 11 p.m.
HAPPY HOUR drinks from
4 to 6 p.m. (includes appetizer)
and **LADIES' NIGHT** on
81 MARGARITAS 10 to 11 p.m.
SUNDAY BRUNCH 11 a.m. to 2 p.m.
\$5.95

Town & Country
Live music & dance from
MON-SAT. And your dance
to Country Music. All night
long. 70's, 80's, 90's. 7 to 11 p.m.
HAPPY HOUR drinks from
4 to 6 p.m. (includes appetizer)
and **LADIES' NIGHT** on
81 MARGARITAS 10 to 11 p.m.
SUNDAY BRUNCH 11 a.m. to 2 p.m.
\$5.95

**LISA McDOWELL
And SPOTLIGHT**
Live music & dance from
MON-SAT. And your dance
to Country Music. All night
long. 70's, 80's, 90's. 7 to 11 p.m.
HAPPY HOUR drinks from
4 to 6 p.m. (includes appetizer)
and **LADIES' NIGHT** on
81 MARGARITAS 10 to 11 p.m.
SUNDAY BRUNCH 11 a.m. to 2 p.m.
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Admission \$4.00—Bar Cave videos.
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Every Friday & Saturday

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New music dancing to the hottest
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Dance with **DJ Hollywood Hubba**
and **VJ Tim Taylor**

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New Music Night
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Tuesday
Ladies' Night
All ladies admitted free

Wednesday
**The Best of Local
Hard-Core Mod and
New Music Bands**
For one week's fun, dance,
please call 741-9394.

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

Anything can happen.

**Cuervo
Premium Tequila**

Victor's, 1403 Rosecrans Street, Fort Loma, 226-1871. Uptown, funk and soul, contemporary, Thursday through Saturday. Norman Clifford, contemporary, Sunday through Tuesday. Piano Bar, Louis Vazquez, early evening, Monday through Friday with Norman Clifford and Frankie Ferlin, Friday and Saturday evening.

Windrose, 1935 Quivira Road, Marina Village, Mission Bay Park, 223-2335. Live rock, Tuesday through Saturday, call club for information; the London Brothers, rock, Sunday and Monday.

San Diego North

The Abilene Country Saloon, Town and Country Hotel, 300 Hotel Circle North, Mission Valley, 291-7331. Stampede, country,

Tuesday through Saturday, country dance lessons, Tuesday through Thursday.

The Alamo, 3090 Clairemont Drive, Clairemont, 276-2240-22VXZ, rock, Thursday through Saturday; Five Lines Up, rock, Tuesday and Wednesday.

Bacchanal, 3022 Clairemont Mesa Boulevard, Kearny Mesa, 560-8022. Starfire, rhythm and blues dance music, Thursday through Saturday; Bobby Hutchinson, jazz, Sunday evening and late evening; Luna, rock and N.E. 1, rock, Tuesday; the Hitz Brothers, rock, the Brothers Young Band, rock, and Band of Aps, rock, Wednesday.

Black Angus, 10370 Friars Road, Mission Valley, 563-5462. R&B, rock, Tuesday through Saturday.

Blarney Stone Pub, 3617 Balboa Avenue, Clairemont, 279-2033. Brian Connolly, Irish music,

Wednesday through Saturday.

Bunbury's, 1906 Mira Mesa Boulevard, Mira Mesa, 578-8666. Rockabilly, Beatles music and oldies, Thursday through Saturday.

Cafe in the Valley Restaurant, 911 Camino del Rio South, Mission Valley, 296-6329. The Bill Sharver Quartet, jazz, Thursday through Saturday; Eric Foster, classical guitar, early evening, Wednesday through Saturday; Walter Clark, classical guitar, early evening, Sunday and Monday evening; live music, Tuesday and Wednesday, call club for information.

Carriage House, 7945 Balboa Avenue, Clairemont, 226-2567. Dan Connor, country originals, Wednesday through Saturday.

El Rico, 5353 Mission Center Road, Mission Valley, 292-8061. The Cruisers, Top 40, dance music, Thursday through Saturday.

Gold Coast Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7331. Piano Bar, Tanya Manosoff, Sunday, Monday, Wednesday, and Thursday; Rocan Motion, Tuesday, Friday and Saturday.

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

Holiday Inn/Mission Valley, Crickler's, 505 Hotel Circle South, Mission Valley, 291-5729. The Baja Strings, contemporary, Tuesday through Saturday; Skip Garcia, contemporary, Monday.

Islands Lounge, Haralei Hotel, 2270 Hotel Circle North, Mission Valley, 297-1101. Noline, contemporary, Tuesday through Saturday; Bobby O Day,

contemporary, Sunday and Monday.

La Hacienda Cantina, 578 Hotel Circle South, Mission Valley, 298-8261. Valerie Foremost and the System, contemporary, Tuesday through Saturday.

Lehr's Greenhouse, 2929 Camino del Rio South, Mission Valley, 299-2828. The Ron Bolton Band, rock, Tuesday through Saturday, with the Features, rock, Friday and Saturday; the Features, rock, Sunday; Five Lines Up, rock, the Beat Farmers, rockabilly, rock, and country, Los of Motion, rock, and the Features, rock, Monday.

The Magic Lamp, 1922 Miramar Road, Mira Mesa, 571-8780. Recorded dance music with Mr. Goodbye, Thursday through Sunday; recorded dance music with Randy, Monday through Wednesday; live music, Monday and Tuesday, call club for information.

Mack's, 10475 San Diego Mission Road, Mission Valley, 563-0069. Feelin', Top 40 dance music, Thursday through Saturday; Rocky and the Jets, vintage rock, Wednesday.

Monterey Whaling Company, 887 Camino del Rio South, Mission Valley, 291-8036. The Teetones, rock, Tuesday through Saturday; Expresso, contemporary, Sunday and Monday.

The Moonflow, 4615 Clairemont Drive, Clairemont, 273-1022. Justice, Top 40 and oldies, Tuesday through Saturday; Jimmy Nixon and Doinhome, country, Sunday and Monday.

Nazajo Inn, 8515 Nazajo Road, San Carlos, 465-1739. Quest, rock, Tuesday through Saturday; the Buz Brothers, rock, Sunday and Monday.

Pal Joey's, 5117 Waring Road, Allied

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

Pavilion Lounge, Town and Country Hotel, 500 Hotel Circle North, 291-7331. Lisa McDowell and Spotlight, contemporary, Tuesday through Saturday.

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

P.J.'s Lounge, 10789 Tierrasanta Boulevard, Tierrasanta, 292-5338. The Boogie Brothers, comedy, rock, and rhythm and blues, Friday and Saturday.

Smuggler's Inn, 402 Fashion Valley, Fashion Valley East, 291-7170. Linda Dale, contemporary, Thursday and Wednesday; Terry Brabson, contemporary, Friday and Saturday.

Stop Garcia, contemporary, Tuesday.

The Speakeasy, 9379 Mira Mesa Boulevard, Mira Mesa, 566-1970. The Jimmy Conaso Trio, jazz, Friday and Saturday.

Spirit, 1130 Buena Vista Avenue, Bay Park, 276-3993. The Lyres, rock, the Head, rock, and Act Alert, rock, Thursday; the Dream Synthesizer, rock, Community FK, rock, and the Seventh, rock, Friday; Defiant, rock, Britton, rock, the Rock, rock, and Symmetry, rock, Saturday; Energy, rock, Judd Ranch, rock, the Sons of Dan McLain, rock, Subject to Change, rock, Paul, rock, the Curbs, rock, Structural Eyes, rock, Laws of Motion, rock, I-Drive, rock, and the Forbidden Pigs, rock, Sunday; Born Crossed, music of the Grateful Dead, and Rick & Gazzy, blues, Tuesday; Lem and the Monthlies, rock, Wicked Fence, rock, and the

Accessories, rock, Wednesday.

Springfield Wagon Works, 3255 Kearny Villa Road, Kearny Mesa, 565-2272. A. Treasurer, piano bar, Wednesday through Saturday.

Tia Leo's/Mira Mesa, 10787 Camino Ruiz, Mira Mesa, 695-1461. Joe Stewart, contemporary, Thursday and Wednesday; Expresso, contemporary, Friday and Saturday; Frazz, Dedic, contemporary, Sunday through Tuesday.

Tio Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge, 286-9941. Gotta V, contemporary, Thursday, Sunday, Monday, and Wednesday; Joe Stearn, contemporary, Tuesday, Friday, and Saturday.

Wrangler's Room, 6608 Mission Gorge Road, Mission Gorge, 286-8263. Sheer Cray, country, Tuesday through Saturday.

Communion, country, Sunday and Monday.

San Diego South

Anthony's Harborside, 1335 North Harbor Drive, downtown, 232-6358. Forward Motion, Top 40 dance music, Tuesday through Saturday; L.A. rock, Sunday and Monday.

Adre Bowl, Turquoise Lounge, 4356 Thirtieth Street, North Park, 263-3135. Fundi and Good Company, contemporary, Tuesday, Thursday, Friday, and Saturday.

Barnack Bill's, 1880 Harbor Island Drive, Harbor Island, 297-1671. Eddie Preston, contemporary, Wednesday through Saturday.

Cafe del Rey, 1549 El Prado, Balboa Park, 231-8531. Dale



KING BISCUIT BLUES

Seven artists who give you spirit-lifting blues to dance to and enjoy! Thursday, Friday, Saturday

Tuesdays—**DAGO FROM DIEGO**
Wednesdays—**LOOK BAND ROCKS**

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SANDEE AND THE RAM BAND

Tues. through Sat.
9 pm-1 am
No cover
No minimum



Contemporary, Country, Pop, excerpts from "Fiddler on the Roof", 50's Rock & Roll, and concert of movie themes.

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Live rock 7 days a week

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An original music concert and sneak preview of their new LP awaiting release on



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THE BIG SKY MUDFLAPS
September 4-13
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FRIDAY FASHION AUCTION
presented by Gemini Fashions
6:30 & 7:45 pm shows

10-FOOT WIDE SCREEN
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Jeanne Reith
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Wednesday-Saturday
9:00 p.m. to 1:00 a.m. and
Stone's Throw
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8:00 pm to 12:00 a.m.
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Exclusive engagement through Sept. 1

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Anthony's Harborside
232-6358

THE GREAT AMERICAN LIP-SYNC CONTEST

Beginning August 23rd (and for 10 weeks) every Thursday night, Crystal T's Emporium presents a LIP-SYNCHING CONTEST with \$175 in cash prizes. The winners of the 10-week competition will be eligible for the FINALS and \$500 in cash prizes on Nov. 1st. (Bring your own music (cassettes are allowed) or choose from our music library. Sign up early with the "101" every Thursday night and losing your way to home, get to meet with a few buds too!

Crystal T's Emporium
(located in front of the Town & Country Hotel)
Mission Valley, 264-8610

Morin, contemporary, Friday and Saturday.

Carlton Oaks Country Club, 9200 Inwood Drive, San Jose, 448-4242; Dorell Ray, piano variety, Friday and Saturday.

Chico Club, 7366 El Cajon Boulevard, La Mesa, 464-9535; Gary Hammer and Mike Ross, blues, country, and contemporary, Friday and Saturday.

Circle D Corral, 1013 Broadway, El Cajon, 444-7443; Country Casanova, country, Tuesday through Saturday; live country music, Sunday and Monday, call club for information.

The Crown Room, North Second and Ubalde Avenue, El Cajon, 447-0456; Sean McVicker, contemporary, Friday and Saturday.

Don's, 1321 Business Highway Eight at Los Coches, El Cajon, 443-2444; Danny Michaels and Big Sky, country, Friday and Saturday; jam session, Sunday afternoon.

Don's West, 5286 Baltimore Drive, La Mesa, 462-0533; The Smith Brothers, country, Tuesday through Saturday.



DREAM SYNDICATE, Friday, Sports

Saturday; jam session, Sunday afternoon.

Finn Springs Inn, 15505 Highway 80, El Cajon, 443-9568; Free Rein, country, Friday through Sunday.

Four Seasons Restaurant, 8888 La Mesa Boulevard, La Mesa, 462-2702; Sasaki Tamaso, marmite, lunch time, Monday.

George Joe's Restaurant, 9586 Murray Drive, La Mesa, 469-6158; Live contemporary entertainment, Thursday through Saturday; call club for information.

Horseshoe Tavern, 7664 Broadway, Lemon Grove, 469-6344; Patz and Prime Time, contemporary, Friday and Saturday.

Hungry Hunter/El Cajon, 402 Fletcher Parkway, El Cajon, 442-0517; Manner, contemporary, Thursday through Saturday.

Kentucky Stud, 11377 Woodside Avenue, San Jose, 448-3802; Shadow Riders, country, Friday through Sunday.

Lakeside Hotel, 9940 River Street,

Lakeside, 443-9591; Red Lane and Rambler, Fever, country, Friday and Sunday.

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

Loreno's, 506 Broadway, El Cajon, 442-9686; Pitch N' Woo with Gerrie Woo, contemporary, Thursday through Saturday; Free Ringham's Preservation Band, Dixieland jazz, Sunday and Monday.

Magnolia Mahoney's, 8861 Magnolia Avenue, San Jose, 448-8550; F'n d' d' rock, Wednesday through Saturday.

Mam's Mink, 533 East Main Street, El Cajon, 442-5573; Mark Laible and the Pony Express, country rock, Wednesday through Saturday and early evening Sunday.

Mr. Bill's Backroom Saloon, 399 North Magnolia, El Cajon, 447-4500; Gary D. and Sherry and the Pop and Blues Show, contemporary, pop, and blues, Thursday through Sunday.

Nite Out East, 667 North Mission

Avenue, El Cajon, 447-3854; Ramblin' Fever, country, Friday and Sunday; live music, Thursday through Saturday; call club for information.

Our Favorite Place, 8636 Mission Gorge Road, San Jose, 449-6240; Bob Sutherland and Key Largo, contemporary and oldies, Thursday through Saturday evening, and early evening Sunday.

The Outpost, 652 Grand Avenue, Spring Valley, 464-9007; County Line, country, Friday and Saturday.

The Ox Bow Inn, 3816 Campo Road, Spring Valley, 469-9006; Center Stage, country and music of the 40's and 50's, Tuesday through Thursday; Alton and the Ox Bow Country Lads, country, Friday and Saturday.

Park Place, 1280 Fletcher Parkway, El Cajon, 448-4111; Prophet, rock, Tuesday through Saturday.

Seton's, 7353 El Cajon Boulevard, La Mesa, 460-1500; Aria, contemporary, Tuesday through Saturday.

Silver Spur, 7941 Mission Gorge Road, San Jose, 448-4882; Jerry Rize and a Touch of Country, country, Wednesday through Sunday.

Turquoise Lounge, 5975 Severn Drive, La Mesa, 465-1525; Status, rock, Tuesday through Saturday.

Van Winkle's, 10065 Mission Gorge Road, San Jose, 449-0900; Crossfire, contemporary and country rock, Friday and Saturday.

Chula Vista, 425-4000; The Gene Power-Polka Band, polka music, Friday; live polka bands, Saturday.

Black Angus, 797 E Street, Chula Vista, 426-9204; Cycles, Top 40 dance music, Thursday through Saturday; live music, Tuesday and Wednesday; call club for information.

Bull N' Stick, 608 Palm Avenue, Imperial Beach, 429-5016; Neon Vanilla, rock, Thursday through Saturday; France, rock, Wednesday.

China Five Restaurant, 560 H Street, Chula Vista, 426-5951; Juan Robles, contemporary, Thursday through Saturday.

Country Bumpkin, 1862 Palm Avenue, Imperial Beach, 429-1461; Gail Lee and Firecracker, country, Tuesday through Saturday.

Dance Machine, 1862 Palm Avenue, Imperial Beach, 429-1461; The Effect, rock, Thursday through Saturday; live rock, Tuesday and Wednesday; call club for information.

Dick's Cocktails, 317 Third Avenue, Chula Vista, 422-1566; Tito and Augustine, contemporary, Wednesday through Saturday.

Hungry Hunter/Imperial Beach, 1344 Palm Avenue, Imperial Beach, 423-0953; Jeff Williams,

contemporary, Thursday through Saturday.

Hutch's, 1463 Palm Avenue, Imperial Beach, 423-3479; Country Comfort, country, Friday and Saturday.

Jew's, 415 Broadway, Chula Vista, 426-4928; Love Charge, contemporary and Latin, Thursday through Monday; live country, Latin, and blues, Tuesday and Wednesday.

La Maze, 1441 Highland Avenue, National City, 474-3222; Bruce Robbins, contemporary, Tuesday through Thursday; East Coast, contemporary, Friday and Saturday.

Landmark Cocktail Lounge, 2301 Sweetwater Road, National City, 475-7311; Frank Tron and Country Night Life, country, Friday and Saturday.

The Lantern, 1322 Third Avenue, Chula Vista, 427-4201; Dark Ryder, rock, Thursday through Saturday.

Marshall, 1600 Broadway (at Main Street), Chula Vista, 429-8043; Colton, Latin, Thursday through Sunday.

The New Trophy Lounge, 999 National City Boulevard, National City, 477-5753; Verge and the Orient Express, contemporary, Tuesday through Saturday.

South Bay

Bavarian Inn, 1410 Broadway,



LIVE ENTERTAINMENT AT
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Wednesday & Thursday
JOE STEWART

Friday & Saturday
EXPRESSO
For a different musical experience

Sunday, Monday & Tuesday
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An undersea grotto...

- Fresh Catch of the Day
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- Harpoon of Beef
- Hawaiian Chicken
- Mahi Mahi
- Fish 'n' Chips

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.

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Ella Ruth Piggee

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



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Renowned musician Joe Marillo joins his studies at Jazz School to "put it all together."

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Fill your warm summer nights with the sounds of cool jazz at Cafe in the Valley. The Bryan Jackson Band will show you why jazz is catching on in San Diego. Hear them Thursday from 8 to 10 pm.

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- The Egyptian Lover - Egypt Egypt \$2.99
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Tonight, Thursday

Join us for a

Mallibu Rum Beach Party

- Wear your favorite beach attire
- Drink specials and "T" shirts

Wednesday, August 29



'50s Party with Ricky & the jets

- No cover charge if you wear Nifty Fifties Threads
- \$25 cash for the best outfit
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The Boobster Brothers are now serving
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Last 3 nights

5 LINES UP

August 28 through September 1

FLYWEIL returns Tuesday, September 4

Thursday, August 23 **LADIES' NIGHT SPECIAL**
BUDWEISER, COORS,
MILLER LIGHT & WINE \$1 ALL NIGHT LONG
& ANY DRINK IN THE HOUSE 75c TILL 9:30 PM

Tuesday, August 28 **TEQUILA NIGHT**
MARGARITAS & TEQUILA SUNRISERS \$1.25

TEQUILA SHOOTERS \$1 ALL NIGHT LONG
& ANY DRINK IN THE HOUSE 75c TILL 9:30 PM

Every Wednesday is **LADIES' T-SHIRT NIGHT**
\$200 CASH PRIZES Free tank tops to contestants
& ANY DRINK IN THE HOUSE 75c TILL 9:30 PM

Friday & Saturday
BIG FUN ROCK WEEKEND

3093 CLAIREMONT DRIVE • SAN DIEGO
Adjacent to Clairemont Mall • Hours: Sun 10:00 pm - 1:00 am, Mon-Fri 12:00 am - 2:00 am, Sat 12:00 am - 2:00 am
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AT **THE ALAMO**

BODIES

Thursday, August 23
BOBBY BALES & JEFFERSON JUNCTION
8:10 pm—well drinks & bottle beer \$1.00.

Friday, August 24
PALADINS plus
CRAWDADDY
8:10 pm—well drinks & bottle beer \$1.00.

Saturday, August 25
RHINO RECORDS RECORDING ARTISTS
BEAT FARMERS



"The Farmers are a lunatic roots oriented band from San Diego whose sets veer wildly from stunning hard-rocking originals to unbelievably gross novelty numbers. These guys could turn out to be great." —Chris Morris, L.A. Reader

Special: All Country Dick stock juke box.

Sunday, August 26
Come jam with
THE CHOICE
Starts 4 pm until 7 —Bring your own instruments. FREE BUFFET and big auction for Bodies softball team with all night drink specials.

Monday & Tuesday, August 27 & 28

THE CHOICE
should be your choice!
Happy Hours: Midnight till 2 am—well drinks & bottle beer 75c.

Wednesday, August 29
THE LONE RIDERS
8-10 pm—well drinks & bottle beer \$1.00.

6149 University Avenue • 583-5700

Joe's Murphy's
Nightclub & Pub
4302 Mission Boulevard, Pacific Beach 276-3220

THE SIERS BROS.
Thursday-Saturday
& Wednesday, Aug. 29



BOBBY CHEVROLET
Sunday & Monday

THE SPUD BROS.
Tuesday



New Satellite Dish

Come check out all sporting events on our three T.V.s including all football games.

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Jinx



Bahia
Hotel & Restaurant
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Mercedes Lounge
Tuesday-Saturday
9:00 pm to 1:30 am
No cover - No minimum

Jazz Jam every Sunday, 6:00-10:30 pm
Happy Hours: Monday-Saturday 4:00-8:00 pm
Sunday 4:00-6:00 pm • Hot & cold hors d'oeuvres

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San Diego's oldest bar. Est. 1890
Proudly presents the return of

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Singers Musicians Comedians Magicians
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McDine • 657 Market St. Downtown • 232-1795
Monday-Friday 10:00 am to 3:00 pm



Valerie Formost
entertains in the Cantina
Wednesday-Saturday, beginning at 9:00 pm

LA HACIENDA
RESTAURANT

875 Hotel Circle South • Mission Valley • 258-8281

PERFORMERS

Performer listings are compiled by Ron Jennings. If you wish to be included, please call 265-8882 Thursday afternoon or Friday before 5:00 p.m. The listings are free.


Rock & Roll

The Accessories: Spirit
Art Alert: Spirit
Automatics: Halcyon, Whiskey Flats
Band of Age: Backhand
The Beat Brothers: Beach Club
The Beat Farmers: Jodels, Lehrs Greenhouse
Belar Boys: Kelly Port Restaurant, Hilly's
The Blitt Brothers: Backhand, Nitego Inn
The Ron Bolton Band: Lehrs Greenhouse
The House Brothers: P.J.'s Lounge, M.P.'s
Born Crossed: Spirit
Robby Chevrolet: Joe Murphy's
Briton: Nitego Inn
The Brother Young Band: Backhand
The Campers: Kelly Port Tavern
Circles: Makinway's Escandido
Mitch Cornish and the Hell Hounders: Jodels
Crystal: Magnolia Mulaney's
The Curbis: Spirit
Cyber: Le Chetel
Dark Riders: Laramie
Defiant: Spirit
Destiny: Time Machine/Chez Orleans
Dirk Debonaire: Kelly Port Tavern, Rocker
The Dream Syndicate: Spirit
The Ducktail Revue: Sheraton Harbor Island
The Echoes: The Chepping Block, Old Del Mar Cafe
The Effect: Dance Machine, Fireside Lounge
Empower: Mom's Saloon
Energy: Spirit
The Features: Old Pacific Beach Cafe, Lehrs Greenhouse
Five Lines Up: Halcyon, Lehrs Greenhouse, Aloha
The Forbidden Pigs: Spirit
France: Fireside Lounge, Bull N' Stick
Freswell: Normandy Cocktail Lounge
Graphic: Ark Place
The Heard: Spirit
The Heaters: Bobby G's
Hit N' Run: Tequila Flats
In Colour: Jodels, Halcyon
Inequitable Rockers: Ralph and Eddie's
Inta Wishin': Chepping Block
Ipsa Facta: Lehrs Greenhouse
Windrose
Judd Ranch: Spirit
Kicks: Backhand
Kommunity FK: Spirit
L.A.: Anthony's Harborside
Laws of Motion: Lehrs Greenhouse, Spirit
The London Brothers: Rocker, Windrose
The Lone Riders: Jodels
The Look: Mandolin Winal
The Lyres: Spirit
Luna: Backhand
The Mar Dells: Kelly Port Tavern
Moby Grapes: Fish House West
Modern Art: Le Chetel
N.E.: Le Chetel, Nitego Inn, Backhand
Neon Xanthia: Bull N' Stick
Nites by Nitego: Chepping Block, Backhand

YOUNG ADULT NIGHT CLUB FOR 17 AND UP

★ JOIN THE CROWD!!! ★

AFTER DARK NIGHTCLUB



Every Friday and Saturday
(Southern California's top rated DJ)
TY ALEXANDER
Playing Top 40 hits and the best new dance music.


Every Wednesday
★ LADIES' NIGHT ★
FREE FOR THE LADIES - San Diego's biggest happening
Just completed our new
DANCE FLOOR - LARGEST IN SAN DIEGO
We also added more lighting last week!

Saturday August 25
THIS IS YOUR CHANCE TO BE ON TV!!
New TV show being filmed HERE AT THE CLUB
Corner Midway & E. Valley Pkwy. - Escondido
3 miles east of I-5 • 741-4095
OPEN WEDNESDAY-SUNDAY 8:30 UNTIL 7


Bobby G's

Always Rock & Roll at Bobby G's


Thursday-Saturday
August 23-25
HEATERS



Sunday-Tuesday
August 26-28
PURL



Wednesday, August 29
THE SOURCE



Lunch & dinner 7 days a week. Daily luncheon specials.
All sports events 7 days on our satellite T.V.
Moviegoers: Well drinks at Happy Hour prices
with La Paloma ticket stub.

485 FIRST ST., ENCINITAS 436-7397

VICTOR'S DECK

Live entertainment nightly

NORMAN CLIFFORD
plus MUSIC MAGIC
Country • Disco • Top 40 • Dancing

MILITARY NIGHT-SUNDAY
Drinks 90¢ with military I.D. 6:00 pm-closing

LADIES' NIGHT-MONDAY
Drinks 90¢ 9:00 pm-closing

TALENT SHOWCASE-TUESDAY
9 PM-1 AM. Singers, musicians, comedy welcome.
Prizes for winners.

VICTOR'S DECK
on Scott Street across from Sportfishing Landing.
(Point Loma, formerly Moby's Deck)
N.E. 1/2 • 442-1871 • 226-1871

TIM MAZE PRESENTS 9/1X

DREAM SYNDICATE

KOMMUNITY FK THE SEVENTH

FRIDAY AUGUST 24
SPIRIT 11:30
RIVERDAYS AVE 276-3993

SAURIDAY SEPTEMBER 1
SPIRIT 11:30
RIVERDAYS AVE 276-3993

SAURIDAY SEPTEMBER 8
SPIRIT 11:30
RIVERDAYS AVE 276-3993

BACK BY POPULAR DEMAND!!
PLAYGROUNDS FOR FRIENDS OF GHOSTS

TS.O.L. THE SHARPS
TEX & THE HORSEHEADS

BOOKS AT 10:00
OFF THE RECORD
TICKET BOX OFFICE
5050 10th ST. SPIRIT

Now Appearing

CARMEN BOGART AND HER BAND



Represented now by
Publicist talent
Congratulations Carmen

Monday-Thursday
9:00 pm-1:00 am
Fridays & Saturdays
8:30 pm-1:00 am

Impress your friends in the Carmen Lounge

333 West Harbor Dr.
by Sanport Village
234-1500

The CLUB ZU

1/2-PRICE SATURDAYS
COME FRIDAY NIGHT & RECEIVE A 1/2-PRICE PASS FOR SATURDAY.

EVERY FRIDAY & SATURDAY NIGHT
The finest d.j.s and dancing

Wednesday, August 29
Northern Soul Night - A Most Exciting
MANUAL SCAN 39 STEPS
Live on stage

9:00-2:00 AM
Wednesday, Friday & Saturday
735 North Highway 101 • San Marcos
181-6223 • Minimum cover: \$8

The Penetrators: Rocker
Planet: Whiskey Flats, Time Machine, Backhand
Pocketful: Mom's Saloon
Private Domain: Mom's Saloon
Riders
Prophet: Park Place, Whiskey Flats
Punk: Old Del Mar Cafe, Spirit
Quest: Nitego Inn
Random Sample: Kelly Port
Rebel Rockers: Kelly Port, Laramie
The Reflectors: Backhand
Vadichid
Ricky and the Jets: Mom's
Dobber's Restaurant, Old Del Mar Cafe
The Rock: Spirit
Rockade: Backhand, M.P.'s
RPM: Backhand, Mission Valley
The Seventh: Spirit
The Siers Brothers: Joe Murphy's
Silent: Cream, Jodels
Sons of Dan McLean: Spirit
The Source: Bobby G's, Beach Club
Specter: Vista Entertainment Center
Spellbound: Vista Entertainment Center
The Spad Brothers: Joe Murphy's
Carmen Murphy's
Streeter Eyes: Spirit
Strike Force: Trojan Horse, Mom's Saloon
Subject to Change: Spirit
Sunshine: Time Machine, Nitego Inn
Summertime: Spirit
Talk Talk: Backhand, East Tami and the Mouthpieces: Spirit
Thriller: Backhand
Makinway's Escandido
Top Jimmy and the Rhythmic Pigs: Kelly Port, Laramie
Toys: Backhand, Kelly Port, Backhand, Nitego Inn
Tupelo Chain Saw: Backhand
The We He Band: Tequila Flats
The West Coast Twisters: Dobber's Restaurant
Wilded Force: Spirit
ZZYZX: Mom's

Contemporary/Top 40

San Anselmo: Vista Entertainment Center
Jim Allen: Dock's Landing
Judy Ames: Henry's
Judy and Donna: Sundrop Lounge
Archie: Nitego Inn
Raja Strings: Holiday Inn, Mission
John Barker: Hungry Hunter
Vernado
Terry Robinson: Smokey's Inn
Jerry Burdard: Dock's Landing
Carmen and Carmen: Aqueduct Restaurant
Chain Reaction: Bull N' Bear
Joey Chess and Nieve Adams: Mission Inn
Norman Clifford: Victor's
Columbus: Aloha
Jack Costanzo: Fun City
Costa V: The Lovers, May Mesa
Donna Cole: Tom Ham's
Lighthouse
The Cruisers: El Rito
Cycles: Backhand, Chula Vista
Dag from Diego: Mandolin Winal
Linda Dale: Smokey's Inn
Marley Days Quartet: Backhand
Bernardo Bay: Dobber's Restaurant
Jesse Dazie: Nitego Inn
Frank Dexter: The Lovers/Mesa Mesa
Dusty and Melissa: Tom Ham's
Lighthouse
East Coast: La Mazi
Michael Edwards: Hungry Hunter
Hector: Backhand, Backhand
Espresso: Mustang Whaling
Carmen: The Lovers/Mesa Mesa
Feller's World: Nitego Inn
Jimmy Fontaine: Amos's
Forecast: Carmen Murphy's
Valerie Foremost and the System: La Hacienda Cantina
Fortune: Backhand, Lovers
Forward Motion: Backhand
Hartwood
J.J. Frank: Amos's
Friendship: Kelly Port, Backhand
Full Circle: Lovers
Fundi and Good Company: Kelly Port, Backhand
Skiy Garcia: Kelly Port, Mission Valley, Smokey's Inn
Jim Gates and Sound Investment: Backhand, Backhand
Gil and Linda: Kelly Port, Backhand

Peter Sprague Dance of the Universe



Friday & Saturday, August 24 & 25
8:00-11:00 pm. Call for reservations.

Enjoy dinner before the show. We feature light & progressive cuisine. Choose from layered crepes, French pizza, fresh pastas, creative salads and much more.

La Maison Du Avenue, Galerie 5
3681 Fifth Avenue, Hillcrest 298-0119

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18 YEARS & OLDER (with I.D.)
NEVER A COVER CHARGE

THE DISCO REGINE & COSMOS

Tuesday & Thursday
1st drink is FREE with coupon.
2 drinks open 6 pm to 7 am every day.
Every Wednesday & Sunday

LA CRUZ
The famous heavy metal show group
Revolution & 6th St. 2nd & 3rd floor
Call 011-526-853-3400 or
011-526-88-3936
(We cater banquets & private parties)

Also visit:
• **SANS SOUCI**—Revolution between 6th & 7th St.
• **REGIO**—Revolution between 6th & 7th St.
• **BAMBI**—Revolution between 6th & 7th St.
• **LES GIRLS**—First corner Revolution
These clubs open 24 hrs.

PACIFIC ESPRESSO



FREEFALL

Free Fall & Summer August 24 & 25
Gourmet Buffet Sunday
Brunch \$7.95
With last beer for 99¢ on Sunday 10 am-2 pm
We have a variety of gourmet buffet, Sunday brunch, and
weekend brunch. We have a variety of gourmet buffet, Sunday
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Lake (10) Bar Inn
 Jerry Bass and a Touch of Country
 Silver Star
 The Best Farmers: Bodice, Lela's
 Goodhouse
 Center Stage: (10) Bar Inn
 Ummarom: Whiggle's Room
 Dan Connor: Carriage House
 Country Casanova: Circle D Central
 Country Comfort: Hatch's
 Country Justice: Tupper Room
 County Line: The Outpost
 Cowote: Stage Coach Inn
 Jimmy Cribb and the Cotton Band:
 Fox Mar Cattle Company
 Crossfire: Lion Winkie's
 Dark Horse: Charlie's Niteclub
 Four Star Country: Oasis Bar
 Free Rein: Palm Springs Inn
 Wayne Gire: Old Bonita Store
 Restaurant
 The Gravel Canyon Band with
 Linda Rae: Whiskey Creek
 High Steppin': Pomerado Club
 Tony Irvine: Old Bonita Store
 Restaurant
 Red Lane and Ramblin' Fever:
 Lela's (10) Bar Inn
 Mark Lashley and the Pony
 Express: Mama's Mink
 Call Lee and Firecracker: Country
 Bumpkin
 The Lone Riders: Bodice

Lone Star Country: The Country
 Side Restaurant and Lounge
 Danny Michaels and Big Sky: Dora
 Ron Martin: Calligau Lounge
 Wicken Vieja
 Jimmy Nixon and Downhome:
 Moorpark
 North Fort: Barr's Ranch House
 Ray Sanders and the Fallbrook
 Band: Whiskey Creek
 Shadow Riders: Kentucky Stud
 The Smith Brothers: Dora's West
 Stagecoach: Truett House
 Stampede: Whiskey Country Saloon
 Steppin' Out: Valley Center Inn
 Salomon, Potpourri Mine Company
 Steer Crazy: Whiggle's Room
 Joe Stewart: Tio Lela's Mesa Mesa
 Superchill: Calamanzini Hotel
 Ron Tabor: Pomerado Star
 Tapestry: Ave's
 Don Tension: El Corral, The
 Bridge
 Denny Tymen: The Bridge

Everything Else

Mary Adams: harp music,
 O'Hungary's
 Ken Baerle: twelve-string

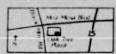
Originals: Downey Magae's
 Backstreets: 9th St. steadily, and
 popular music: Downey Magae's
 Fred Benedetti: classical guitar,
 Wicken Vieja
 Anna Bjarnson and Herman
 Salomon: opera highlights and
 pop and show tunes, Salomon's
 Chuck Bolt: blues, ballads, and
 rock, Texas Rehearsal
 The Boone Brothers: comedy,
 rock, and rhythm and blues,
 P.J.'s Lounge, M.P.s
 Oscar Brand: singer-songwriter,
 Old Time Cafe
 Jeff Bryan: guitar and vocals,
 Salmon House
 Bill Brackett: comedy and music,
 Doe Masters
 Jeff Calzani: classical guitar,
 O'Leary Garden Restaurant
 Tapestry: Ave's
 Prophet Restaurant, Cafe in the
 Valley Restaurant
 Rick Coory: guitar, vocals, and
 originals, Mulvaney's Pacific
 Beach
 Gary D. and Sherry and the Pop
 and Oldies Show:
 contemporary pop and oldies,
 My 101's Bar-B-Q, Salomon
 Marley Days Quartet: pop, bossa
 nova, and jazz, Rancho

Hernandez: Dobbers
 Restaurant
 Gene Dewez Polka Band: polka
 music, Salomon Inn
 Gary Duncan: salsa and guitar,
 Prophet Restaurant
 Plaza Restaurant: Old Town
 Catherine Espinosa: Irish harp
 music, Old Time Cafe
 Forrest: contemporary, jazz, and
 rhythm and blues, Carlos
 Murphy's
 Eric Foster: classical guitar, Cafe
 in the Valley Restaurant
 The Al Gallo Band: Big Band
 dance music, Hotel San Diego
 Carolyn Gaines and Jerry Johnson:
 jazz and show tunes, The Escape
 Lounge
 Paul Gregg: piano bar, Dookie's
 Patti Glenn: piano bar, Dookie's
 Guy and Jackie with Gil Warner:
 variety, pop to opera, Mona Lisa
 Restaurant
 Lynn Hall: Latin American harp,
 Downey Magae's
 Don Hertel's 1984 Friendly Follies:
 variety show with music,
 Calamanzini Hotel
 Bob MacLeod: piano and vocal
 variety, Bahia Hotel, La
 Valencia Hotel
 Tanya Mantooth: piano variety,
 Gold Coast Lounge

Kevin Melton: country piano, Gold
 Coast Lounge
 Steve Morris: comedy and music,
 Whiggle's Room (weekend)
 Oh! Ridge: comedy and music,
 Doe Masters
 The Pacific Ensemble: light
 classical music, Uptown Crow
 and Company
 Darrell Ray: piano variety, Carlton
 Oaks Country Club
 Gary Raynor and Mike Ross: oldies,
 country, and contemporary,
 Chevy Chase
 Sander and the Ram Band: variety
 stage show, Islandia Hotel
 Rick Saxton and Friends: originals
 in light rock, Downey Magae's
 The Eddie Stanger Band with Mary
 Hicks: Big Band dance music,
 Chevy Chase
 Sunnyside: pop, rock, and party
 music, Tuba Man's No. 2
 Saakal Talson: mariachi music,
 Four Seasons Restaurant
 Jo Treanor: piano bar, Springfield
 Wagon Works
 Louis Vagueux: piano bar, Victor's
 Dale Vernon: piano and guitar
 variety, Cafe del Rey North
 The Whatever Band: country,
 oldies, jazz, and rhythm and
 blues, Whiskey Plats

SPEAKEASY

presenting
**ALL THAT JAZZ
 JAM SESSION**
 featuring a variety of artists
Bar-B-Cue Ribs \$5.00
 includes salad, beans and bread
 Join us for the fun!
 Wed. Aug. 29, Dinner served 5pm-10pm
 9379 Mira Mesa Blvd. 566-0970



TUBAMANS GRANDSLAM SALOON

Live Jazz!
 Its Cobb Jazzbo
 Sat. 8:00 pm
 No cover
 Tonight, 7:00 pm
 Live rock n' roll
 with Bonnyville
 Guest bartender
 MATTHEW GARBUTT
 S.D. Papa Conductor
 Mon. 6:30 pm
 Tobacco Road Jazz Band
 Wed. 8:00 pm
 Cocktails, beer and fine food
 7149 El Cajon Blvd. (just east of 70th St.)
 598-6042

BEACH CLUB

Ocean Beach, California
**Beat
 Brothers**
 Late night great cocktails
 1 am till closing
 Fri. & Sat. Aug. 24 & 25
 Fri. 11:00
 \$1.85 Curved Gold Shooters
 Sat. 11:00
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 Next Week
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 1821 Bacon Street (Newport and Bacon)
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A ONE TIME ONLY OFFER.
 BUY THIS SEQUENTIAL
 CIRCUITS T-8
 SYNTHESIZER FOR THE
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 GET THIS \$2,000



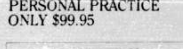
YAMAHA DX-7
 ABSOLUTELY FREE.



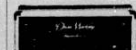
YAMAHA PF-15 IN STOCK
 Reg. \$1595, GREAT VALUE



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 PERSONAL PRACTICE
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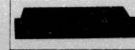
DEAN MARKLEY
 T-120 (R) AMP
 120 watt, LOUD
 reg. \$1000
 NOW \$799.95



DEAN MARKLEY
 150 DR AMP
 1-1/2" 150 watt, reg. \$1100
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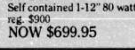
DEAN MARKLEY
 80 DR
 Self contained 1-1/2" 80 watt,
 reg. \$900
 NOW \$699.95



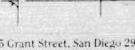
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 RM 80 DR
 40 watt, switchable, reg. \$700
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DEAN MARKLEY
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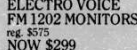
DEAN MARKLEY
 150 DR AMP
 1-1/2" 150 watt, reg. \$1100
 NOW \$849



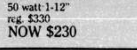
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 Self contained 1-1/2" 80 watt,
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 FM 1202 MONITORS
 reg. \$575
 NOW \$299



YAMAHA VX15
 GUITAR AMP reg. \$179
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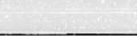
YAMAHA VX55
 GUITAR AMP
 50 watt 1-1/2"
 reg. \$330
 NOW \$230



ARIA RS
 INAZUMA-1
 reg. \$369
 NOW \$269



ARIA RSB
 DELUXE II
 reg. \$549
 NOW \$399



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CURRENT MOVIES

An invasion, as by *Danish* (Shepherd) and *Ames* (Shepherd) are indicated by the two stars and antipathies by the black spot. Unrated movies are for unreviewed.

The Adventures of Buckaroo Banzai — Inflationary hip price of science fiction. The hero, an American-Japanese crossbreed, as his name would indicate, is a world-renowned neurosurgeon, part-time rock-and-roll musician (and in his first screen adventure, exponent of the Eighth Dimension, i.e., inner space, i.e., the empty space inside solid matter). No wonder he is already celebrated in video games and monthly comic books, has collected a loyal band of followers (shown as the Hong Kong Cavaliers), and is constantly on the phone with the President of the United States. The clear intention to establish this character as an instant cult figure may foster some resistance. (Cultures like a sense of discovery, not one of capitulation.) Resistance to the character may not quite be equaled, but almost, by resistance to the storyline. The incoherence of the latter provides an annoyance that soon gives way to boredom, which soon gives way to a lack of faith in the director's vision. A funny idea — such as the suggestion that Orson Welles' *War of the Worlds* was a diversion to cover up a real alien invasion of New Jersey in 1938 — does not come across as funny. John Lithgow, with his mixture of *Caligula*, Richard Nixon, and the *Man of the Year* (directed by W. R. Hunter, 1984), is *Caligula* in *Caligula*. Carrousel Cinema's Center 3 Cinema, La Jolla Village. UA Chula Vista & UA Glasshouse 6 Wiegand Plaza 6.

Kojima's — Another in the *Felini* line of semi-autobiographical entertainment, episodic and variable in quality, from episodic to episodic. This one set in the hometown of the youth. In a case of procreancy, there is a strict ban on the ban of hardly seems possible that this wonderful is a salute to the elderly *Gustav* (Rittman), and yet the familiar *Felini* grotesqueries are meticulously turned down here and the famous egotism is shut away in a closet. If something doesn't appeal to *Felini's* playful side, no longer appears to him at all. There is an ample supply of silliness, of the director's carefully cultivated obsessions, and of *Felini's* impudently, controlled comic images (once again, a salute to the elderly *Gustav* (Rittman)). What is lacking is any modulation or momentum from one wretched anecdote to the next. It is an abrupt take-off that's like a wheedling gasp or sigh, and then the next one starts all over again. Build up. (Ken, 8/26)

Another Country — Subversive anti-durants at a prestigious British boarding school in the 1960s, with Rupert Everett and Boris. First, directed by Marek Kaniwka. (Guild, from 8/24)

Being There — Jerry Kosinski's *Being There* is a diversion to cover up a real alien invasion of New Jersey in 1938 — does not come across as funny. John Lithgow, with his mixture of *Caligula*, Richard Nixon, and the *Man of the Year* (directed by W. R. Hunter, 1984), is *Caligula* in *Caligula*. Carrousel Cinema's Center 3 Cinema, La Jolla Village. UA Chula Vista & UA Glasshouse 6 Wiegand Plaza 6.

Cloak and Dagger — An over-imaginative eleven-year-old (Henry Thomas), with a superhero named Jack Flash as his imaginary playmate, stumbles upon a life-size espionage plot and is unable to prevent the fact on his no-nonsense father (Dabney Coleman), who with less glib in his hair, also plays Jack Flash. Australian filmmaker Richard Franklin, who directed the *POTCHO* 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 enemy agent with the missing finger from the *THIRTY NINE STEPS* or the time bomb on the bus from *SABOTEUR*), but it is quite another to copy this into a sustained sequence. Franklin does the one thing but not the other. He makes us drum up a lot of suspense at the end, but not enough of it to justify the small, laborious *Michael Murphy*, 1984. (Ace Drive, from 8/24; Cinema Plaza 6, College Park, La Jolla Village, Sweetwater 6, UA Glasshouse 6.)

Breakin' — The only and ample reason to see this is 'n dancing. And even that, as directed by Joel Silberg, is often badly framed and parceled out in mere snapshots rather than fully formed sequences. One such as sequence, in which a dancer oriented as Michael "Boogaloo" Shrimp Chambers performs a pas-de-deux with a broom (not the first pas-de-deux in the history of the world, but as a dancer paragon), captures perfectly the effect of stop-motion animation that breaks dancers with such magical figures as King Kong. George Patai Puppeteer character, Jasper, Art Oken's Gumbly, and nothing quite human. Presumably, no action figures were removed from the film to enhance the effect. The narrative framework is basically a tawdry embarrassment designed to

accommodate a slumming white girl. Her prolixity from the dance studio to the sidewalk, would seem to have been an excellent chance to irritate the audience, in perfect taste with the heroine, in the mystic of this subculture. Not only, though, is this chance allowed to go past, but the girls' actual dancing after her matriculation scarcely clarifies the definition of the art form. With Lucinda Dickey and Adolfo "Shabbu" Quinones. 1984. (La Palma, from 8/29)

Caligula — The most cryptic credits on any movie ever. The dismissed director, Intro Brass, is credited only with Principal Photography (not to be confused with Director of Photography), while the final editing is attributed to an impersonal Kalhaesque entity identified as the production. 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 part of the movie's title, is not in the film. It is a not enough reportedly wanted his name taken out of the movie altogether. But he is a vocal adversary of the director. Brass in film criticism at least ought to be happy, quite apart from his being a director, to be associated with a movie that completely obliterated his directorial voice to let us imagine anyone else on this project. Finding much to be happy about, he is not. (Ken, 8/24)

Conan the Destroyer — Also described as *CONAN THE DESTROYER* in comparison with his first screen adventure — and none the worse for it. Grace Jones, she of the flat-top haircut and the flat-front torso, is a helpful character, with none of that stuff between her and the hero to slow things down. And Richard Fleischer, who has been directing since the 1950s, has had his career in the past, having handled much the same sort of thing in the 1950s. (Ken, 8/24)

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Call theater for program information.
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Purp. Rain and Star Trek
Theater 1: *Star Trek: The Motion Picture*
Theater 2: *Star Trek II: The Wrath of Khan*
Theater 3: *Star Trek III: The Search for Spock*
Theater 4: *Star Trek IV: The Voyage Home*
Cinema, 643-631-8876
Shenja and Tanya: The Age of Man
Theater 1: *Star Trek: The Motion Picture*
Theater 2: *Star Trek II: The Wrath of Khan*
Theater 3: *Star Trek III: The Search for Spock*
Theater 4: *Star Trek IV: The Voyage Home*
Another Cinema, from 8/24

BEACHES
Cine, 770-720-7240 (459-5454)
See *Conan*
Five Arts, 1618 Gena, Pacific Beach (774-4000)
Conan, He Might Hear You
Foster Drive In, 3801 Indiana Dr. (223-5555)
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Long, 3150 Reservoir (224-3344)
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CURRENT MOVIES

filmmakers than does the likable (thanks only to Harrison Ford) hero: indeed, there's a strong temptation to reject her as their official proxy, again in her capacity and in her vengefulness, or at least parochialism, as regards any lifestyle (road-film-making style) that sinks below the comfort level of the Shanghai Hilton. 1984

Joy of Sex — One wondered how crude a movie would have to be in order for the NATIONAL LAMPPOON people to remove their trade name from the title, although one had hoped that, with a female and more or less feminist director such as Martha Coolidge, the question would be not how crude? but how sensitive? As it turns out, the movie is neither more nor less crude than the LAMPPOON norm, and sensitive is not a criterion. For a starter, and for a boner, see Richard Nixon High School has had the Ric and the Tex mischievously blacked out on its sign. The dogs go on and on like that — or rather, down and down. (Ken MacMillan, Cameron Dye, Coleen Camp and Christopher Lloyd. 1984. ♦ (Carousell Cinema 6, Cinema Plaza 6, UA Glashouse 6, Wiegand Plaza 6, from 8:24.)

The Karate Kid — Or, I WAS A SEEN-AGE ROCKY. John G. Avildsen, the director of the original ROCKY, tries to whip up some of the same emotions, and again enlists Bill Conti to supply

the music, in the story of a nice, gentle, olive-skinned kid from New Jersey who has, said kicked in his face by rich, blond, black-belted California bullies (or more accurately, has said kicked in his face by their motorcycle wheels). The bullying continues, until the Japanese martial arts at the victim's apartment starts to instruct him in the ancient hand arts. As in ROCKY, the training period is both emotional and educational, and the relationship between old man and boy, between wise old East and weedy West, is severe. Though scary if it comes down to a clivoid karate tournament at which the movie-maker, to once the audience plays as dry as the students of the bloodthirsty ex-Green Beret. With Ralph Macchio, Noriyuki Pat Morita and Elizabeth Shue. 1984. ♦ (Oceanarc 8, Plaza Twin Valley, Cinema 6)

The Last Starfighter — Sci-fi fantasy, with Lance Guest, Robert Preston, and Dan O'Heiry, directed by Nick Castle. (Century Twin, Frontier Drive In, Mira Mesa Cinema, Sports Arena 6, Sweetwater 6)

The Magic Flute — Something for the culture vultures. Ingar Bergman directs, for television, a Swedish opera company, in a performance of the Mozart classic — a radical change of pace for Bergman, who, for years, has

banished music from his movies. To set the proper lofty tone for this gala event, Bergman, assembled an exemplary audience on screen — a silent, rap, expectant faces, representing every age, sex, and race. Thereafter, Bergman confines himself almost exclusively to the performance itself, and he comes up with just enough to the camera, close-up. Neither a strict film-opera (a film made of an opera) nor a loose opera film (a film made from an opera), but something in-between, or rather, back and forth. 1975. ♦ (Ken 8:20)

Moscow on the Hudson — Paul Mazursky's move about a Russian circus musician who defects in Bloomington is his most thematically, even ideologically, tangy to date. In the long run, it is perhaps too ironic, too thematic in conception. But not in the short run, nor even in the mid-distance run. It goes along quite well and quite far as a series of experiments in cultural chemistry, the Russian and his Cuban teacher, the Russian and his FBI shadow, the Russian and the Columbia University. ♦ (Ken 8:24, UA Chula Vista 6)

Never Cry Wolf — Carroll Ballard does not go back on the promise of THE BLACK STALLION. He goes forward on it, if anywhere. The photography here may be less gleefully gorgeous, or anyway the terrain is certainly less touristically enticing. But whatever is said in that area is no loss. It is rather a measure of the obvious rigors of the shoot. And it throws attention onto an area from which too much of the attention in THE BLACK STALLION was taken away, namely, Ballard's ability to tell a story and to tell it despite the supplemental dependency of the piece over narration in screen terms. The story itself — a factual account of a lone and inexperienced biologist sent on The Lupine Project to gather evidence in support of what turns out to be the dead wrong hypothesis that Caribou is to blame for the depletion of the caribou herds in the Arctic — is as acknowledged openly at the resolution, short of heroes and villains. It is short for that matter, of even a resolution, and the unsettling ambiguity in its stead is not quite what one has learned to expect under the Disney insignia. Nonetheless, the steady procession of problems encountered discovers head, people met, gives Ballard plenty to work with. There is rarely a dull moment, and never a lull one. With Charles Martin Smith and Brian Dennehy, based on the book by Farley Mowat. 1983. ♦♦♦ (Ken 8:25)

The Neverending Story — The adult might appreciate the plug for it in the creative process, more or less what Coward had in mind with the expressionistic poetic faith. But the particular fiction used to demonstrate

whimsical, THE NATURAL, makes people an attempt to get into that world, the Nothing Just a gap about a right feller who, like a character in a cartoon, crashes through the current line in pursuit of a fly ball, but who, unlike any character in a cartoon, manages to break his neck in the process. This sort of gag cannot come off here — not amid all the golden photography, backsliding, and slow-motion, still less amid the flapping and crowing Aaron Coplandisms of the Randy Newman musical score (performable as a concert piece, perhaps, entitled something like ANY OUTLIVED COVERTURE, or FANFARE FOR THE UNCOMMON SPORTSMAN). In this context a momentary lapse of judgment is a disaster, a single hammy can start a land slide. With Robert Redford, Robert Duval, Wilford Brinley, Gene Cline, and Kim Basinger, directed by Barry Levinson. 1984. ♦ (Ave. from 8:24, Mira Mesa Cinema, Plaza Twin, Santa Village 6, Strand from 8:24, UA Chula Vista 6, Wiegand Plaza 6)

The Philadelphia Experiment — Two poor gobs, taking part in a World War II experiment in radar insulation, are caught up in some trick photography and dropped down in the Nevada desert, where, by more than the merest coincidence, the same government scientist is conducting a similar experiment forty years later (well he never learns!). The possibilities for a reappraisal of contemporary culture through the eyes of two delirious from the Forties are barely touched (The possibilities in time-travel stories are of course infinite, and though we can't ask that, we can ask more than this.) And the hero's understandable bewilderment over his predicament is soon soaked aside by his man-of-action instincts and a drearily traditional love interest. "We could go away somewhere. Together. Just you and me." Worse yet, the best chance to keep in touch with the hero's sense of displacement has been thrown away in the casting stages. The Seraph performance of Michael Pare (who couldn't be bothered even to submit to an appropriate haircut) and he always moves well on stage, with his masochistic pantomime being a highlight of some sort. But the dramatic context often takes much of the luster off. The curtain-closer, for



Shenue

has a mere plea. With Nancy Allen, Bobby D'Amico, and Eric Christmas, directed by Stewart Raffill. 1984. ♦ (Carousell Cinema 6, Carousell Cinema 6, Century Twin, Carousell, Mira Mesa Cinema, Santa Village 6, South Bay Drive In, UA Chula Vista 6, UA Glashouse 6)

Purple Rain — Even though this is only his first movie, rock star Prince is no more equipped to play a show-business star than Barbra Streisand in A STAR IS BORN. He shows no fear of the camera, but rather supreme confidence that it loves him (him, that is, and his Pappé Le Pew-style, eyelash-batting sexuality). He is not even afraid to let one of the characters call him a "long-haired ragdoll." And he always moves well on stage, with his masochistic pantomime being a highlight of some sort. But the dramatic context often takes much of the luster off. The curtain-closer, for

example, must be awarded the dubious distinction of Best Vocal Performance by the Day After His Father Has Shot Himself in the Head (Especially When One Hasn't Told One's Band What One's Plans Are and One Hasn't Had the Chance to Rehearse). The movie is really little more than a series of music videos stitched together with dialogue that would hardly fill a postcard. This — the liberation from normal verbal plot exposition — might seem more interesting, might almost seem a reversion to the visual narrative technique of the silent cinema, if the individual frames were not so numbly clichéd: fog-shrouded stage numbers, candle-lit love-making, motorcycle rides through the countryside (the boot on the back-starter, the sunlight streaming through treetops, the autumn leaves whipped up on the pavement). The message that dirty comes through all this, to with building a bridge across the gen-

Red Dawn — John Milius's staging of a foreign invasion of the United States, with Patrick Swayze, C. Thomas Howell, and Powers Boothe. (Carousell Cinema 6, Cinema Plaza 5, Cinema 21, New Valley Drive In)

Revenge of the Nerds — College comedy with Robert Carradine, Anthony Edwards, Ted McGinley, and Bernie Casey, directed by Jeff Kanter. (Cinema 6, Center 3 Cinema, La Jolla Village Southwest 6, UA Cinema 3, UA Glashouse 6, Wiegand Plaza 6)

Romancing the Stone — The swarthy Western actor, for openness, is not everyone's mental image of a "romance novel" — more suitable, one might think, for Spicy Westerns. 1983. (The accompanying strains of Alfred Newman's "HOW THE WEST WAS WON" awaken a thrill for something other than a spoof — not to be slaked here.) Nor is the pace, fast. Katherine Mearns in every other scene's idea of a "romance novelist" — pen name of Joan Wilder. But she is just the person, or Kathleen Turner is just the actress, to be swept up in a Latin American adventure wider than Wilder's aimed. Something, but not enough, and nothing at all complicated, is made of the relationship between the heroine's books and her real-life adventure. The popularity of these books in the movie market is one such thing, perhaps the best such thing, I get her out of one girl, and doesn't get her out of another, and gets a laugh both times. With Michael Douglas and Danny DeVito, written by Diane Thomas, directed by Robert Zemeckis. 1984. ♦ (Ave. Drive in from 8:24, Santa Village 6, UA Chula Vista 6)

Sem's Son — Semi-autobiographical writer and director by Michael Landon about his high school years with El. Wallace, Anne Jackson, and Timothy Patrick Murphy. (College, Oceanarc 8, Plaza Bonita, Santa Village 6, Sports Arena 6, University Towne Centre, Vineyard Twin Centre)

Shenue — The names of David Newman and Lorenzo Semple, Jr., as screenwriters, to say nothing of that of grapefruit-breasted Tanya Roberts as the star, tell us not to expect too much of the star, tell us not to expect too much of the roles handled by Trevor Thomas and John Farnham: we get a couple of respectable villains, a cool, but power-hungry African prince, and a former National Football League placekicker, and a blond, stone-faced soldier of fortune. And in Richard Hartley's music we get a stomachable blend of Vangelis and

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