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THE FAITH AND THE FORTUNE



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

The Most Reverend Leo Thomas Maher, Roman Carholic Bishop of San Diego, wields complete authority over a diocese comprising San Diego and Imperial counties, with total assets of a least ten million dellars. The well-spring of Maher's authority is the code of canon law — which is the legal constitution of the Carholic Church—and the autonomy granted Maher by Peppeloin Paul II, who is a coording period of the period of t

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"He holds the power of life and death over us," explains one local priest, "if you regard the difference between having the charch in La Jolla or the one in Calexice as life or death." The bishop is regarded by priests as much more than a boss; he's the chief sepherd, 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 this, combined with his absolute authority over them, makes it difficult for the eleries to criticize

By Jeannette DeWyze & Neal Matthews

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of canon law — which is the legal
constitution of the Catholic Church—
and the attronomy cannot Maker by 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 del-egate, 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 offihim. But unlike an elected public offi-cial, Maher does not have to answer to his constituency in other than a moral and spiritual way. Fiscally, administra

"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 legistative, executive, and judicial power over the affairs of the diocese Priests take a vow of allegiance to their

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City Lights



The Chicken Or The Pennant?

When the KGB Chicken (a.k.a. Ted Giannoulas) finall left radio station KGB in 1979, he made his debut as the San Diege Chicken — hatching out of a styrofoam egg that had been transported onto the field he's toured with the team or 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 t \$2000 per game) to appear at a minimum of fifteen home weeks after the Chicken celebrated his tenth birthday again during a Padres game. here are signs that th on may soon be over Last month, the Padre

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

Magazine Men

involved in a very mess dispute with the magazine's president. Richard Rosenbiatt.

Although Rosenblatt declines to give on-the-record 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 improprieties, 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 Virgil 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 if Rosenblatt has any complaint at all, it is more than likely a civil, rather than criminal

Elliott says that he first met

Rosenblatt in England in 1981 at a college in Salisbury where



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 fillion 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

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 Fresigned. 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 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.

only eatch, however, was that

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



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 Bliesner is finding out. Bliesner heads the City Heights Community Development Corporation, which since 1982 has worked with city planners to turn University Avenue between Forty-second and Forty-third areets into "demonstration blocks" of

freshly painted façades, 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-fourth Street

Federal grant money makes it tempting for property owners 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-andremodeling loans. These giftseem 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

That's because this two-block stretch — once the thriving heart of the independent city of East Sar

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

Diego, complete with its own walked through ghettos in big cities, and these blocks scare the shit out of me," says Bliesner, who keeps an office on University Avenue. Bliesner 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 ss. "By the time Ithe



city] does something here, it's going to be so damn deteriorated you won't be able to make any [low-interest] ioans, 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, whose chopped Harley-Davidson cycles line 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 reet corner and adjoining alleyway. The blacks and the bikers generally ignore each other, but it's an uneasy truce that has been broken before. Bliesner keeps a record of the late-night tiffs and other street altercations to buttress his complaints to the state Alcoholic Beyerage Control board (ABC). The August 4

City Lights

We'll Fix That Curve Straightaway

Nick Ervin admits he doesn' spend all that much 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 ble to sleep even less; a curv 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 m 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 corner," 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 unlit straightaway and then plow So last March, after



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 curve lies, asking for the problem to be in some fashior remedied. About a month later, he received a reply that informed him of the gruesome

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 of the construct

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 their mistake. I basica them. Nice try, wrong curve." Ervin recalls their attitude was that the

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

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 questionna asked each pharmacy to list price information on twenty o 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 prices 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 its June report and turned over to the county district attorney the names of thirty pharmacies for alleged

discrepancies in pricing.
"It's the grossest piece of misinformation I've ever seen," fumes Alan Rohnow,



owner of Point Loma the customer." He says that he Pharmacy. He says that the survey was faulty for many and most pharmacists will determine a price according to several variables — the age and reasons, the most significant being that it is virtually income of the patient, if the impossible for a pharmacist to quote a price for a drug without patient is suffering from a long-term illness like arthritis seeing the patient. Other or if the patient is a one-shot pharmacists agree. A druggist who works for a small local chain of pharmacies says that the price that he charges for customer who will probably never return to the pharmacy again. Sometimes, pharmaci say, they will even give any given drug varies from person to person, and that a price guideline is issued by his medicine away if the patient cannot afford it. "In the last two weeks," said one local druggist who requested anonymity, "a lady came in chain for its pharmacists. "A drug like tetracycline," h says, "has a suggested price of \$1.99 to \$7.50. The chain expects me to use my retion. I usually charge \$5.99. But it really depends on

with two children and a prescription for Keflex (an prescription for Kellex (an antibiotic), which asually 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 Robiow 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 Califfed printed. The average lowes 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 search? "These dain," even take goods? "They didn't even take their own advice when they did the survey. On the back of their publication under 'drug 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 when you mistakes do happen Rohnow states that when CalPIRG investigators were conducting the over-the-phone price check, they neglected to make sure that the person they spoke with was the same

person who filled out the

questionnaire. "If a pharmacs 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 Rx Pharmacy, received a letter from the distric 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

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 counsel has advised us," Gonzalez says,
"that the only information that
I can give out is that we turned D.A. on July 10, and that we know that there were pricing discrepancies

Paul Krueger. Thomas K. Arnold and Randy Opincar



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VERIFIED

Gel & Hogwash

Gel & Hogwassi.

I found six Garon's article about plastic surgery ("The Incison Decision," August 10 incison Decision," August 10 incison Decision, "August 10 incison Decision," August 10 incison Decision," August 10 incison Decision, and a special plastic state of the same discovery and some proposed to the same discovery and some plastic plastic

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

woman friend leaned over to me during a party with a great "solution" to my "groblem" of being flat-cheed, I could up my being flat-cheed, I could up my immensely by sirking two bags of gel misde my chees wall! She had observed my "procecupation" with women's tosses, and even with women's tosses, and even with women's tosses, and even to be "marketable" upain — right It evolution to the "marketable" upain — right It evolution than thy horre actually. Mysle there hasn't been enough press shout the advantages of

press about the advantages of being small-breasted. At the risk of

sounding defensive (after all. I die come of age during the reign of Hughie Hefner and his "perfect" woman, causing endless teenage agonies), I would like to assert that woman, causing entaces is covered admitted, a causing challes in watering a slip with no bra — I love the freedom of it! don't water ye work on the country of the country

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 are 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 something that was mandatory for me following an automobile accident several years ago.

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 surgery (underwent, two as rhands and IV ammouses before, and quit back in the business—but still remember and think, your readers should too —that cosmetic surgery is not something to be done on a whine or just for the bell of it. There is the possibility of it. There is the possibility of it. The proposition of the possibility of it. The possibility of it. The possibility of it. The possibility of it. The possibility of the pos

adventure comes along is dangerous.

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

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 froce in this country against growing old gracefully. I don't know for certain what's going on in other countries. what's going on in other countries ight now, but usually when I see

pictures of elderly men and women from these cultures — especially Third World cultures and those in Third World cultures and those in which a strong sense of cultural roots has been retained — I see faces full of winthes and crosses, faces weathered by many years of life experiences and much politic experiences and much politic experiences and much politic experiences and much politic experiences of the politic exp prolonged youth by rearranging his parts, I don't want anything to do with him.) I want to talk to the

with him; I want to talk to the people with writakes. 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 hear people contemplate buying a Mercedes, they're thinking more about its value as a status symbol

steeredes, they enthinking those than about its soundness as an automobile. Yet I see a number of senior adving around Hillcrest and environs in cars of the Fifties and Sixtes tran dearly Seventies and Sixtes trans dearly Seventies and Sixtes trans dearly Seventies and Sixtes transfer of the series of the series and the series are the series and the series and the series are the series and the series and the series are the series and the series and the series are the series and the series and the series are the series and the that old fad of the Seventies (or was it the Sitties?) where people would put mock Rolls Royce grilles on their Volkswagen Beetles. The human body is such a holy thing to me. Sure, we all abuse ourselves to some degree with the foods we cat and drink and one of the sure and an analysis of the sure and an analysis of the sure of the sure and sure and sure of the su with the foods we cat and drink and our other little views 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 is all in the name of self-esteem. Depote of Southern California (Apologies to Allen Ginberg here), You do not not face tith and advantage of page 331.

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Straight from the Hip

Dear Mathew Alice: From 1908 to 1946, the Hotel Del Mar was an outstanding "watering place" for the orest and near ovent. After Ring Crashy and Par O'Brien sold their interest in it. it. a retirement home and other things. Fi-nally in August of 1967 there was a farewell open house and the hotel was torn farewell open house and the botel was torm down to hald a retirement home on the site. But this never happened. Since then there has been one thing after another an-mounced to be built, but nothing happens, and seventeen years later the site is still empty. Is there a fine on building there? What's the story?

Lester Harlow

Lester Harlow
San Diego
I must commend you, Lester, on your
tidy capsule summary of the history of the
Hotel Del Mar, a structure many of us
semember foodly — though my fondnessless mostly in the fact that the hotel is about
the only thing I remember from the very
long car rades 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 block! past A rap on the details of the block! past A rap on the really not your fault. Besides, 11g years me a chance to fill in the gaps myself. The Hotel Del Mar stanted life as the Stratford Hotel, an obvious nod to its pseudo-Stratfordon-Awon façadee. And though it became Del Mar's most famous hotel, it was not its first, not 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 Periasquiotic Lagoon; this was a place, he realized, that would eventually support a



ken reminders now exist) is a minor

fine crop of greenbacks. He changed the mane of the existing community from Weed to Del Mar, built a two-story hotel called the Casa del Mar tor perhaps the Newport Inn, historical accounts differ) at the foot of what is now Tenth Street, and 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 mentities were truly spectically. A fifty-foot-long concrete swimming pool on the beach was filled by the incoming waves, a 250-foot break water calmed the waters, a wooden pier made fishing easy, and a four-story lookout tower on the cliff pro-vided a memorable view of the sea, But a fire destroyed all this in 1890, and Taylor moved away. Del Mar continued its bacolic and un-noticed existence until 1908, when the

noticed existence until 1908, when the South Coast Land Company began con-struction of a new hotel a half mile north of the Casa del Mar ruins, effectively relocating the center of the tiny town. That they

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 louted the beach below the hotel as the "cote-d azure of the South exclusive-clean-safe." 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.

operator in the late Sixties.

A phornix is growing in our midst, though, and eventually a new complex will list on the 180,000-square-foot plot of land. Though the current owners, Mission West Properties, are in litigation with the former owner ower title to the property, conceptual plans are being developed right now. After a series of meetings with conceptual plans are being developed right now. After a series of meetings with correct owner owner to the control of ken reminders now exist) a minor raged, But preyers is progress, and no body locked best when the Strafford Hotel opened in 1910. The rich, famous, and who knows who else all came to stay at the fashionable in Buster Kecaton, Rudolf Valentino, Mary Pickford and Douglas Fairbanks, Jac Dempsey - the list is exhausting. And so were the parties and poker games. Jimmy Durante todd of an earnest group of card players being distracted by the Ritz brothers driving a midget auto through the hotel, Barney Oldfield fore up the driveway with his new Stutz Bearcat. The hotel would not be out-classed by the memory of Taylor's hotel: it terested citizens. Mission West hopes it will have hammered out a plan that will please — or appease — 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

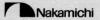
Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O.

sturz Bearcat. The notes woute not be out-classed 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 JOLLA VILLAGE SQUARE It's Happening this Month at I a Jolla Village Cyuare . . . Free Aerobic Classes: Each Monday-Thursday, join us for free Aerobic Classes on the lower level. Music in the Square: While you shop, enjoy daily piano concerts or big band swing and classical quartets each Sunday throughout August ◆ Include La Jolla Village Square on your summer calendar and discover May Company, Bullocks Wilshire and 52 specialty DANCE 5 30-6 30 PM This Month at Bullocks This Month at May August 25: Have your children lingerprint the Children's Department 11:00-3:00 PM



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THE INSIDE STORY

THERE'S NO DENYING announced his resignation in a THE SUCCESS OF THE letter which noted his "sadness United Domestic Workers union. From its beginnings five years ago in a Southeast San . . . that mere discussion of changes in the power of the office of president Diego storefront, this pioneering labor organization has grown to represent 4400 household workers in nine cause action to be taken against board members and staff." And on August 8, tour veteran female union members California counties Contracts negotiated by the UDW have increased the pay of demanded that the executive board "summarily suspend" president Msemaji pending a financial audit and turn over to experienced housekeepers and home-care attendants to \$4.80 an hour from the \$3.35-an-hour minimum wage. A health plan, them all UDW books and The UDW executive board responded with an August 13 sick leave, vacation pay, and mileage reimbursement — all unheard of five years ago — are now standard benefits for letter which invoked "emergency powers" to "set aside" charges against Msemaji. The executive board

UDW members, who work in the homes of the elderly and also reminded the four women that they risk losing their union membership should they publicly discuss their 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 grievances. Loss of union membership is a condition of employment for local Employees International Union Greg Akili, who helped found UDW and served five homemakers. (UDW members are employed by private companies that contract with as fired July 26 by Ken local governments to provide services to the elderly and disabled.) "I have a lot to say. Msemaji, the UDW's president and a decade-long friend of but it seems we could lose our Akili's firing, Lowell Waxman, a UDW organizer jobs for taiking," says Klara Smith, one of the four women

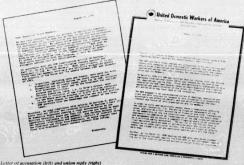
who signed the letter.
Their letter to the UDW's executive board outlines their allegations that members of the executive board "knowingly and willfully misapplied monies and property of the union . . between 1981 and December, 1983." They claim union funds were used to make payments on cars and houses.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

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 still owes a local Ford dealership money on the leases, according to Akili.)

"There was an inordinate amount of money spent for personal interest," asya Akili, who blames both himself as well as Mesmaji and other executive board members for the UDW's alleged financial missteps. "We set up a situation where one person [the pesident], had the authority and rower [to determine Msemaji, confirmed that a and power [to determine spending], "Akih says. "But

we all went along with it. When it came to choosing between the [union] memb 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 fello board members, Akili counseled that "we have



personal desires and interest to become union obligations and have used resources for 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 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 evocation of the UDW charter by the parent union will be completed before the UDW 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, \$5000 from San Diego builder Harvey Furgatch, and \$500 from Newsline publisher Larry

The brief tenure of Art Skolnik as executive director o

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 confirms 'informal' talks with Gaslamp Quarter Council

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 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 sn't have a signed contra

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 arrival. They we now decide that Skolnik's private consulting work should be restricted to jobs outside the city (he will thus cease discussions with developers Paul Thoryk and Graham MacHutchin 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 is the Gaslamp's Keating Building.



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8 AUGUST 23, 1984

the first bishon here to give them and information on diocesan finances, in the same breath they say the information they get is incomplete and un-clear. Compared to other, more open dioceses, the San Diego diocese offers little in the way of public accounting of its complex monetary affairs. Every

employees. He has, for example, granted loans to certain individuals, sometimes with very low interest rates mes with no interes charged at all. Furthermore, through his patronage, Maher's secretary, Elvia Aguilar, has acquired a house

Maher's personal expenses

were recorded as being

\$57.676.88 in the fiscal year

ending June 30, 1983

But a former employee of

the diocese accounting

department estimates the

true figure to be more

than \$100,000.

Maher's authority derives directly from the Pope, who extends him the most useful power there is: the power of silence. Sixty-nine-year-old Maher has lived

only a few years of his life outside the company of priests. Born in Iowa to a large family which ultimately pro duced three cleries. Maher left home before he had finished grade school. He went to San Jose, California, and lived in a rectory with his uncle, who was a priest. Maher stayed in California to complete high school, attended St. Joseph's College in Mountain View, and St. Patrick's Seminary in Menlo Park, then was ordained a priest in December of 1943 by San Francisco Archbishop John J. Mitty. Maher soon became the archbishon's protege: after serving as a parish priest for only two years, he became Mitty's diocesan secretary, and ultimately rose to the second-in-command position of chancellor. It was a heady time to be part of the team directing the Bay Area Catholics, whose numbers doubled to more than one million in those post-war years. Maher became chairman of the building committee and oversaw parishes and more than a hundred new schools.

years in San Francisco, years in which Mitty's health failed, Maher became known as the real power behind the giant Bay Area organization. In 1971 Rome ordered that organization split into two entities, with a new Diocese of Santa Rosa to include the counties of Sonoma, Solano, Napa, Lake, Mendocino, Humboldt, and Del Norte. Maher's apparent reward for his service in San Francisco was appointment as the new bishop of the new

THE FAITH AND THE FORTUNE

Bishop Maher. If priests have serious questions about the way Maher han-dles diocesan affairs, and many do have those questions, they are not free to air them with impunity. "Efforts to correct anything in the diocese have to come from lay people," says a priest who has held high positions within the San Diego diocese. "He [Bishop Maher] keeps you pretty well in

The questions that have been raised about Maher and the diocese he governs are mostly practical, and center on the bishop's handling of finances and personnel. The bishop alone decides what key financial information is distributed to priests and laymen, and though some priests laud him as being

s a brief balance sheet printed in the diocesan newspaper, the Southern Cross "It's deceptive," says a former employee who worked in the diocesan accounting department. "The diocese isn't getting a true and complete dis-

closure of the financial picture Another question that has circulated for years within the diocese concerns

Perhaps it is understandable that these are matters the bishop would rather not discuss publicly. Attempts to interview Maher have been unsuccessful. His attitude, conveyed by spokesman Barry Crane, is that these questions should not concern anyone outside the bishop's chancery office. episcopate came in 1962

His eight years in Santa Rosa were characterized by an extraordinarimount of construction: eighteen churches, fourteen rectories, three high schools, three parish halls, two parochial schools, two high school ymnasiums, and two cemetery mausoleums, with eleven new parishes created at the same time. But oday, in retrospect, the windom of undertaking a building program of that scope is still a subject of debate. While some priests who worked with Maher in northern California praise his business acumen and shrewd decisions others point to the fact that the construction spree left Santa Rosa with a debt of more than \$12 million — a debt whose scope no one except Maher and until after Maher had departed for San Diego, according to the San Francisco Examiner, which ultimately revealed news of the debt. Critical comment was prompted by

more than just the size and hidden na-ture of the debt. Part of the money owed by the Santa Rosa diocese had been borrowed from a Sonoma County boys center. The center had been funded with enough public money to spur Attorney General Evelle Younger's office into investigating the loan. Even more controversial was the Santa Rosa diocese was accruing the huge debt, Maner had been completing construction of a palatial bishop's resi dence in the exclusive Montecito Hills district of Santa Rosa. Maher had bought the four-acre estate in 1964 for \$90,000 at a time when it included a swimming pool, guest house, cabañas, a three-car garage, and a twelve-room, three-bathroom residence, but he then ordered construction of a new wing

containing another bedroom and bath. a library, a chanel, and a wine cellar and bar. By the time Maher's successor, Bishop Mark Hurley, put the mansion up for sale (to help pay off the diocesan debt), the asking price was \$275,000 (including \$75,000 for the urnishings). The property finally sold

greeting him upon his arrival was a substantial debt, the legacy of Bishop Charles Francis Buddy, who founded the diocese here in 1936. Buddy had had a dream of building "the Notre Dame of the West" on the hill overlooking Mission Bay. His dream,

Daddario claimed that Bonifaci made the deal l give you a condo for \$50,000. 's politics, okay?"

Peanuts" cartoonist Charles Schulz.

When the revelations about Santa Rosa were published in the Bay Area in 1972, Maher was living in another mansion, this one in the exclusive Mission Hills section of San Diego. He had taken over the San Diego diocese in 1969, and had moved into the offi-

football team and a medical school (He was finally dissuaded from build-ing the medical school; many football fans wish he'd been talked out of the football team, too.) Priests and laymen who were here at the time describe Buddy as a hard-headed visionary whose ambition outpaced his business sense. He built the campus, but in

doing so forced the diocese deeply into debt. The priests are said to have respected him, but they resented his appropriating each parish's entire money collection one Sunday out of every month. By the time the campus was ready for students in two separate colleges one for men and one for Buddy had borrowed ten was more than \$20 million, and the the unusual step of sending an "apos trol of the diocese before it collarsed into insolvency. Bishop Buddy, who thought the new bishop was going to be an auxiliary, is said by priests to have never recovered from the shock when the man formally presented his tially fired. He died three years later.

Bishop Francis J. Furey, the apostolic administrator, immediately set to work retiring the debt. He sold off property, began the process of merging the two colleges into one (which was completed under Maher) as a cost cutting move, layed off several employees, and initiated a three-year moratorium on new construction. This allowed him to reduce the diocese's assessment from parish tills to fourteen percent of collections, which still stands. Priests think of him as having 'saved' the diocese, and evidently Rome was impressed. In 1969, when the San Antonio diocese was rocked by a priests' revolt in which sixty-eight elergymen petitioned the Pope to retire their bishop, Furey was transferred and elevated to archbishop of San Antonio with its 500,000 Catholics. After a selection process in which the names of three candidates were sent by the Apostolic Delegate (the Pope's ambas

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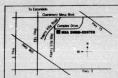
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FORTUNE sador in Washington, D.C.) to Vatican City, Bishop Maher was selected to

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FAITH

replace Furey in San Diego.

Maher inherited a \$15 million debt Much of that was carried on the university's ledgers, 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 Buddy or Furey, and Maher has made that point repeatedly over the years. Father Barry Vinyard, vice chairman of the local priests vice chairman of the local priests council, concurs. "No bishop has ever been required to be open about fi-nances 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 lars it must raise yearly, depending upon the financial resources of its parishioners. This program was origi-nally set up to help retire the debt, and priests were under the impression that it would be in effect for only one year.

		OFFICE FUNDS ET June 30, 1983	
ASSETS		LIABILITIES AND FUND BALANCES (ют 1)
Current fund. Cosh (including \$185,882 in savings accounts) (Note 4) Accounts receivable from other Discessor entities (Lass allowance for doubthul accounts of \$350,000)	\$ 654,963 258,074	Current fund. Accounts poyable and accrued liabilities Notes poyoble Commitments (Notes 4 and 5)	\$ 545,737 68,237
Hores receivable.		Fund belences	702.345
Notes receivable (\$283,407 secured by real estate sold) (less allowance for doubtful accounts of \$1,356,968) (Note 2). University of San Direas	770,134 95,750	Unrestricted Restricted Holy Cross development fund Other	423,243 231,733
	865 884	Tatal fund balances	1.357.341
Due from quasi-endowment fund	192,394		\$1,971,315
Quesi-endoement fund — Markstoble securities (at marker) Develooment fund — cerh in sevings (Nate 4)	\$1,971,315 \$1,968,309 \$1,100,000	Ocos-endowment fund bolonces: Holy Cross Cemetery Seminary endowment Due to current fund	\$1,326,742 449,173 192,394 \$1,966,309
Plant fund — Land, buildings and equipment, at cost, less \$855,177 accumulated depreciation	\$5,914,408	Development fund bolonce (Note 4)	\$1,100,000
Deposit and Ioon fund (Notes 3 and 4): Loans (less allowance for doubtful accounts of \$340,000)	\$6,075,737	Plant fund belance Deposit and loon fund — parish funds on deposit (Notes 3 and 4)	\$5,914,408
Certificates of deposit and cash in savings	3,173,618		Aleskinumizmum
lequest, endowment, custodial and trust funds: Cash in savings accounts Cash in trust fund	\$9.253,355 \$ 293,037 \$07,376	Beguest, endowment, custodial and trust funds. Socred feart Memorial fund Custodial funds Trust 1 - 2	\$ 765,286 27,751 507,376

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 (pro-ducing 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 dio-cese's current financial clout. They show a steady increase in total assets, to today's official figure of ten million doilars. 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 openness. Neither church nor civil law requires Maher to tell anyone much of anything about the local diocese's mul-timillion dollar assets and financial ac-tivities. And these activities are robust. County property records show that the diocese is more or less con-stantly buying or selling land, and building or expanding on it. Maher

must make disclosures and pay taxes to certain tax agencies, but these pay-ments are as private as those of any individual taxpayer, not revealed to either the local clergy or the laity. For instance, since church-owned strucinstance, since church-owned struc-tures not used solely for religious pur-poses 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 dio-cese, including priests and nuns, are subject to state and federal income

The reason Maher is not legally 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 discussion financial efficier straight. 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

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 dio-cese "belong" to the people of that diocese, the practical question arises: how should those goods best be man-aged? 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. 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 au-thority. "This is the system that's ac-tually 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-



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THE QUALITY IS OBVIOUS. 9420-H Activity Road 566-4828 Tues.-Fri. 10-6 / Saturdays 10-5 Call For Directions A DIFFERENT KIND OF POSTER STORE 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 fief-dom. . . . 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 support-ers, 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 narroy ranges of diocesan operations -namely, budgets of organization 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

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 sum-maries, says the source, "don't tell you very much; they obscure." The financial statements don't even infinancial statements don't even in-clude two elements found in all corpo-rate annual reports: a profit-and-loss statement, and a statement of changes in financial position. "The diocesan statements don't impart any sense of

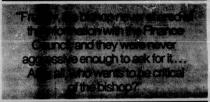
Continuity."

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

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RULTI-PERIL TO CAR 272.000.00 583.000.00 680.000.00 146.000.00 46.000.00 170.000.00 99.000.00 TOTAL COLLECTIONS CASH DISDURSEMENTS - DECHATION AN COMMISSION OF CHIEF TON POLICY THE PROGRAMS AND THE PR

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

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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 according to me source, who explains that the figure only reflects the value of the property at the time it was ac-quired. "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 offical figure of \$10 million.

Another example of misleading ac-counting is the treatment of bequest,

endowment, custodial, and trust funds in the published balance sheet. Al-though the published figures suggest that the diocese maintains separate ac counts 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. . .

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 dio-cese. Such figures are contained in upporting documents which are reviewed every year by the outside au-ditors 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 I.B. Eagen. Some of Maher's expenses are logged in a fund labeled "clergy support." but Maher routinely charges various personal ex-penses 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 inter-

viewed on the subject of finances, but aid through a spokesman, "Diocesan offices are audited annually in accordance with accounting principles and reporting practices for church and church-related organizations, as per the U.S. Catholic Conference, and made public. No improprieties exist." Richard Castro, who until last De-cember was the finance officer for the

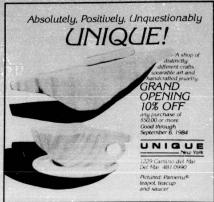
diocese, says, "As former finance of-ficer, I can say that the Diocese of San Diego does not provide as much in-formation and as complete information as many other dioceses do provide, and should provide. The financial statement of the Diocese of San Diego

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DIOCESAN OFFICE FUNDS

ASSITS		LIABILITIES AND FUND BALANCES (NOTE 1)	
Current fund: Cash (including \$185,882 in savings accounts) (Note 4) Accounts receivable from other Dioceson entities (less allowance for doubtful accounts of \$350,000)	\$ 654,963 258,074	Current fund: Accounts payable and occrued liabilities Notes payable Commitments (Notes 4 and 5)	\$ \$45,737 68,237
Notes receivable. Notes receivable (\$283,407 secured by rool estate sold) (less ollowance for doubtful accounts of \$1,356,968) (Note 2) University of San Diago	770,134 95,750	Fund bolonces: Unrestricted Restricted: Holy Cross development fund Other	702,365 423,243 231,733
Due from quosi-endows-ent fund	865,884 192,394 \$1,971,315	Total fund bolances	1,357,341 \$1,971,315
Quosi-endoerment fund — Marketoble securities (et market) Development fund — cash in sevinas (Note 4)	\$1,968,309	Quasi-endowment fund bolonces: Holy Crass Cemetery Seminary endowment Due to current fund	\$1,326,742 449,173 192,394
Plant fund — Land, buildings and equipment, at cost, less \$855,177 accumulated depreciation	15,914,408	Development fund bolance (Note 4)	\$1,968,309
Deposit and Ioon fund (Notes 3 and 4): Loans (less allowance for doubtful accounts of \$340,000)	16,079,737	Plant fund bolance Deposit and lean fund — parish funds on deposit (Nates 3 and 4)	\$9,253,355
Certificates of deposit and cosh in savings	3,173,618 19,253,355	Bequest, endowment, custodial and trust funds:	and and converse
Bequest, endowment, custodial and trust funds: Cash in savings accounts Cash in trust fund	\$ 293,037 507,376	Socred Heart Memorial Fund Custadial funds Trust funds	\$ 265,286 27,751 507,376
	\$ 800,413		\$ 600,413

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

THE FAITH AND THE FORTUNE

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 uni-versity's ledgers, and in 1972, when the diocese and the university sepa-rated their formal ties, the diocese's lebt 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 informa tion from either Buddy or Furey, and Maher has made that point repeatedly over the years. Father Barry Vinyard, vice chairman of the local priests' 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 perish has an Program, in which each parish has an assigned goal of several thousand dol-lars it must raise yearly, depending upon the financial resources of its upon the financial resources of its parishioners. This program was origi-nally set up to help retire the debt, and priests were under the impression that it would be in effect for only one year.

But twelve years later it is still a major must make disclosures and pay taxes to source of funds for the diocese (procertain tax agencies, but these payducing almost two million dollars a meats are as private as those of any year), and many parishes this year have been told by the bishop that their individual taxpayer, not revealed to either the local clergy or the laity. For assessment has doubled. instance, since church-owned struc-tures not used solely for religious pur-Soon after arriving in San Diego Maher also began publishing yearly financial reports in the diocesan newstures not used solely for religious pur-poses 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 dio-cese, including priests and nuns, are subject to state and federal income paper. Those reports have continued regularly, prepared by the auditing firm of Arthur Young and Company, and have given some hint of the dio-

show a steady increase in total assets, to today's official figure of ten million 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 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 reports show diocesan financial affairs single-handedly. Not all Catholic dioceses in the 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 sixteer, states (including all of the West, Washington D.C., and the giant Chicago diocese, where the late Archbishop John Cody robust. County property records show that the diocese is more or less con-stantly buying or selling land, and building or expanding on it. Maher

drew national criticism for funneling diocesan money to a lifelong female friend under the veil of secrecy afforded by the corporation sole ar-rangement). Although canon law states that the assets in any given dio-cese "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 decisionmaking 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, 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 reason the histope must be the task. means the bishop must share that au-thority. "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-



cese's current financial clout. They

dollars. Besides praising Maher for presiding over this diocese during the

period in which it regained solvency, supporters of Maher also claim that the

Practision style cuts for wrones \$13 (reg. \$18)
Practision style cuts for wrones \$13 (reg. \$18)
Practision style cuts for man \$20 (reg. \$40)
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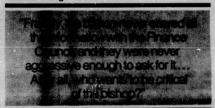
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What the bishop sees: Sample page from internal diocesan budget document.



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AND THE FORTUNE

is not adequate and not complete Another interesting aspect of dio-ese finances involves the property holdings of Flyia Aguilar, the hishon's 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 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. Shortthereafter, her marriage was

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

the hishop, 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 to the diocese in eash, 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 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 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 dio-cese, acknowledges that Aguilar ac-quired the house from the diocese, but added. "She's mistaken in terms of

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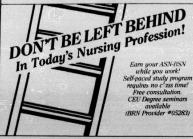


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any note. There's no note carried on condo project on the four-acre site was the books."

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 Vil-las 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

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 mil-lion 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. Marlis 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 indebted ness in the past." she continued. "It was. 'You do this for me and I'll give you a condo for \$50,000. It's politics.

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 mat-ter. . . . 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 e questioned."

Also contributing to this story was

Bob Dorn

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A Postcard from Paris

You always bring much more than you packed

mid-June and the leaves are bright green on what I have learned are chestnut trees. Something is wrong. am sitting at a cafe table sipping from a glass of pale-blond Chablis. The first nanmade 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 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, isn't 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 always all that wonderful

watch faces mush 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 saving 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 Monde, L. Express, Elberation, Le Figuro are open and spread out on café tables. People flip through the new issue of *Pariscope*, checking on film times at the 500 movie theaters in Paris. They chat, and the spoken French enters my ears as chaff, from give up listening and take the nversations 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 cafe, the newspaper kiosk and flower vendor, the half-ruined church across the cobblestone courtyard where the beggar sits they lack beft and dimension. The ins, even this beggar, are hired

Donald Duck at a Disney park. The glasses of Chablis, of curon presse. the craissants and tarte des of Gauloise, and the pastel Debussy twenty-franc notes — all are props. The language is improvisational

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 snai

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 stered 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 Therous call more transfer than travel." It is

layers, like Mickey and Minnie and

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 beer 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 bombe and bisque, every sip of

Montrachat, every deliquescing

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 puffy 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."

But it's no wonder there is no

By the time we arrive, the "sights" are hackneyed, banal, flat. Our familiarity has indeed bred contempt, not in our hearts — which remain hopeful - but in our eyes. To the eye these sights have devolved into objects. In their brute actuality, surrounded by crowds and cars, polluted air and litter, we find them stripped of their halo and bereft of the guarantee of the friend's message — that confabulated "wonderful time."

before we got here: movies, TV, the neighbors' slides, these postcards that carry the treacherous

lies. The sights have been sold at Toys R Us in the form of 1000-piece

jigsaws. The limbless sculptures have been cast in miniature and sold

as doorstops. Your paperboy wears Rodin's The Thinker on his chest.

We admit ourselves to be defeated also by travel and our attempts to be touched by beauty, to enter into history, to be part of the holy past). But even then, the sight

itself, 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. utside 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 aerogramme about the mimes, fire-eaters, the serenaders who drag batteryoperated sound equipment that powers their electric guitars and amplifies voices, about acrobats in gleaming red tights, jugglers who include a rubber chicken in their are of clubs, and an effete male stripper with girlish arms who lazily elaborately tattooed belly and a pink elaborately tattooed belly and a pink cache-sex. 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

I walk by la 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 tours Eiffels stand ranked. row after row, from two inches to three feet high. The larger are fitted

penis pops out. "Fock you, madame," the man says, bowing at

with clocks. Others provide a fram for a photograph. Some have been struck in the middle with a metal plate that reads, "I Paris." Why o 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

Ah. I wish that all of you were here in Paris. We could have spoken English Lean 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 inexplicable parts of speech that push me back, again and again. In bathrooms, in my hotel room, I try to match the Gallic moue, to get that puckered embouchure that makes French sound French. And in cafes 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 "chantant la gloire des dieuc bouddhistes." and of her "ex-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 ny stop near l'Odéon. I read advertisements plastered in the bus. and am excited in the way Helen was permitted to touch Rodin's teacher spelled out "water" and Keller learned for the first time that everything had a name.

e 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, Officier et Gentleman Mister Mom Reat Street and Hitchcock'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 silkscreened 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 Galerie Lafayette in Montparnasse to the quiet family neighborhood around rue Passy, I see Snoopy, the flop-eared dog in Charles Schulz's



By Judith Moore

Postcard from Paris

"Peanuts" cartoons. I see Mickey and Minnie Mouse, Betty Boop, Marilyn Monroe, Brando and James Dean. Continuous-loop tapes in some cafés play only American 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

fter 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 impecunious law student, Eugène goes to call on a great lady whose home is enclosed within a courtyard. On his way, horses have splattered his shabby boots; the toes are muddy. Looking up at the lady's windows and down on his shabby boots. Eugène feels the shame of his poverty, his lack of place in Parisian life. From the outside, where Eugène 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 privée," biock 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 been watered. White lace curtains cover the windows. Like Eugène, I feel that Paris life looks wonderful. I

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, erinning toward companions they have left behind at tables, join him. He takes six wine glasses from a bag and breaks the plasses 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. Passersby 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

face. Is there applause? I do not remember. There were groans and scattering laughter, I know. The scattering raughter, i know. The performer walks among the tables and café patrons drop francs into his top 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 easted them, from hill. pastel twenty-franc bills "This some 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 skiller, 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

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

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 worms. 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 Pampiona, not even when the bull and the bullfighter are one. She cannot forget Jake, although she gives forget rake, anthough 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

"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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her. The performer rises from his knees with a flourish of his arms. Thin streams of blood run down his

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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 Cames two Sundays ago, song-writer Paul Simon unveiled for a relatively small group of San Diegans his most recent portrain 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 appropriate, since this portrait was less an rendering one bequeathes to the ages than the sort of minor sketchine a maior artist While an estimated two and one-half the sort of minor sketching a major artist

tosses off quickly and donates to a charity auction. Still, even an artist's cursory ef-forts provide partial schematics to the per-son's creative system, and so despite a performance that was often desultory and mildy unsatisfying. Simon left an audi-ence at SDSU's Open-Air Theater with images of the mean sectionary and linger.

ence at SDSU's Open-Air Theater with images of the man as poignant and linger-ing as those in his best songs. Simon is one artist whose celebrity has been both an obvious asset and a less obvi-tous liability. Paul McCartney may be the most successful songwriter in history in terms of total royalites earned and world-wide recognition, and performing song-writers such as Joni Mitchell, James Taylor, Stephen Bishop, Carole King, and

Randy Newman have for periods begged the international spotlight with the timeli-ness and excellence of their work. But in ness 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 uncesniths, and so for nearly them; years he has had to wear the namtle of artiste 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 matura-tion 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 up-shot 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 sneak unobtrusively 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 room dividers. In front of the blinds an Oriental rug and several pieces of casual furniture created the ambiance of a movie-set living room, with a single hanging lamps suspended from the "ceiling" almost as an afterhought. 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 Garfunkel chestnuts as "Homeward Bound," "America," and "Bridge Over Troubled Water," and even gave a per-Troubled Water," and even gave a per-functory, 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 hous were taken from his own solo recordings. His song selection and the show's mutder production values were in direct contrast to the more comprehen-tation of the solid solid solid solid solid solid last year's reunion tour with evoluble mate. Art Gartunkel. This scaled-down offering, especially in light of recent events. sepecially in light of recent events, suggested that Simon prefers to work without the circus atmosphere and without his former partner, even though in eliminating both he is also surrendering much of his audience.

Simon has had some difficulty dealing

with his long-held status as pop music's with ins long-netil 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 ——," the songwriter whose pious canticles and pristine poetics required Garfunkel's seraphic vocals to achieve liftoff, has been like a misch ous pup nipping at Simon's heels, impos-sible to ignore and even tougher to shake Simon's reputation as Garfunkel's more creative, oracular partner not only pre-cedes him, it pursues him at every turn and continues to deny him the same measure of espect as a solo artist that he enjoyed as a the disparity between the attendance at last year's reunion concert at San Diego Stadium (35,000) and the attendance at

Stadum (35,000) and the attendance at Simon's solo concert last week (2000). His inability to be as enthusiastically accepted on his own terms has proven a source of great trustration 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 state of the state 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, claim-ing among other things that the record's songs were too personal to be shared by songs were too personal to be shared by another voice. What was to have been a Simon and Garfunkel album entitled Think Ton 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 mean execution, to sound of the record more appealing to a great many people. "But," he added, "I

lon'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 man-ner 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 liberthese 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 accurate he floug been identified. Beginning with 1972s. Paul identified. Beginning with 1972s. Paul prosefully turned his back on the delicacies and subtleties of his best early work to indulge in playful, uncharacteristically indulged in playful, uncharacteristically new. Since first breaking with Garfunkel indulge in playful, uncharacteristically upbeat song forms that, like unimaginative mechanical toys, function adequately but fail to enchant, enrich, or enlighten. Over fall 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 one-chanted that segment of Simon's one

One consists of the constraint One result has been a slackening of interest

with the vaunted "midlife crisis" and si-multaneously attend to a career whose downward spiral was reversed only tem-

DUMP REAGAN

prarily by the bailyhoo surrounding last sponse 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 Garunkel works as "The Dangling Conversa-tion," "The Sounds of Silence."
"Overs," "America," "Old Friends," "Overs," "America," "Old Friends," and "Bridge Over Troubled Water," and "Bridge Over Toubled Water, Simon deal 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 tethers waken or snap, on his solo efforts he has more often than not approached these subjects tenta-tively and with less than total commit-ment. This studied evasiveness has taken three forms. Simon's most complete— the fatious sing-along written in reggar, salsa, or rock and roll styles with which Simon sounds uncomfortable, and to which he weds narratives that are inconse-quential puffery. A related ploy finds quential puffery. A related ploy finds Simon mitigating the angst in his most personal songs with mood-breaking 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 fig-ures in metaphorical dramas that are none-theless self-revealing. If Hearts and Bones seems merely the

latest zag in this pattern of feigned con-frontation and prolonged retreat that Simon inaugurated on his first solo album sum on mangarace on no risk solo arount welve years ago, it nevertheless contains some of the most touchingly, if indirectly, self-expositional work since 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 Hearts and Bones — all of which Simon performed in concert — demonstrate that these days Simon's focus sharpens considerably the fartner 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 "René and Georgette. most poignant are "René and Georgette Magritte with Their Dog After the War" and 'The Late Great Johnny Ace. 'Simon prefaced his performance of "René and Georgette. 'by soying that in his pre-simon and Garfundel days his favorite pop artists were Fifties word groups such as the Penguins, the Moonglows, the Orioles, and the Five Satins. He then allowed that the song was inspired by an actual photo the song was inspired by an actual photo-graph 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 ab-surd, seepth sentimental, and thirmselve. surd, 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 nude in the moonlight filtering into their hotel suite, to music by the abovementioned Fifties music by the abovementioned Fifties, groups. When the lovers later windowshop on Christopher Street in New York City), the stylishly dressed window mannequins engender in them the same wistfulness they experience listening to those vocal groups. Then, after dining with "the power ellie" the profusionists proun to power elite," the protagonists return to their hotel room and rush to their bedroom

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



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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 swankest soirces, but who finds it necessary to seek escape in the music of the Fifties. It is an artist who in his most ma 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 soup. Featuring ecrie harmony and an angular, pensive melody, the song provides a moving yet unlachymose narrative in which the deaths of an obscure rhythm and blues singer in 1954 and John Lennon in 1980 serve as bookends to Si-

The inclination toward creative shadow-boxing apparent in Simon's most recent songs was also mirrored in his con-cert, during which he interspersed faithful versions of many of his 'heavier,' more

tional balance. A major ingredient in these episodes was a "ghetto blaster" that sat atop a small table to the right of the "living " It was difficult to tell whether the room. It was difficult to tell whether the oversized machine was a functioning radio/cassette player or merely a prop (it was allegedly a Father's Day gift to Simon was allegedly a Father's Day girls of Simon was allegedly a Father's Day girls of Simon from his eleven-year old som. Hardy into Simon from his eleven-year old som. Hardy simon punk." But in either case Simon returned to it a regular intervals, one time to play at appe of a commerce air ging de hin als sup-posedly been submitted to Simon to con-vince him that a song such as "The Sounds of Silence" could be employed to sell unfeller ("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 snippots of several recognizable, current hits, he "found" the instrumental track to his own "One Trick Pony," to which 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 fullabye written for his then-infant son. which he sang Sunday night ("I'm going

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

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 undemonstrative nature of the audience added to one's impression of the show as being less than an especially memorable event. less than an especially memorable event. Simon's performance succeeded on one very important level. It reminded those was bothered to attend that when songs are stripped of their pure entertainment val-ues, of their nostalgic trimmings and diues, or their nostatgic trimmings and di-dactic stuffings, of ornate instrumental textures and often superfluous accompa-niments, 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





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The Big Top Never Bombs



JONATHAN SAVILLE

Australia's Circus Oz, which appeared in the Los Angeles Olympic Arts Festival and later here at the Spreekels (under the auspices of the San Diego Arts Foundation), represents a number of interesting traditions in the history of circusss. Rather with animals, side shows, and the atmosphere of a carnival, Circus Oz appears a stage in a theast; in many ways it is akin to stage in a theater; in many ways it is akin to vaudeville. Interspersed among the trapeze acts and the jumping through hoops are comie skits which involve variences and the stage and t stage in a theater; in many ways it is akin to

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 Aerobatic Toupe of the Pople's Republic of China. San Diegans have seen the same sort of thing in the visits here of the Chinese Magic Circus of Talwan. Judged the Chinese Magic Circus of Talwan. Judged control to the control of the Chinese control to the control of the Chinese control that of the Chinese control the Chinese control the Chinese characteristic of the Chinese characteristic of the Chinese 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 case — as though these superhuman acts cost no effort at all — which makes Chi-

case — as though unexe superimment control of fort 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 development.

If this were merely as arcobasic 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 farcial adman. The more comedy is at the center of the act (with the acrobatics periphers), the more entertaining Circus Oz is. The Chinese acrobats seem

CARE.

Circus Oz counterparts, while less skillful at the upper reaches of technique, have distinct, exuberant personalities, and they play comic roles even while bounding and

balancing.

They are acrobats, but they are also clowns, and a number of them seem to have natural clownish talents of the first water. Aside from the surfy female helper, there is the melancholy young man who drags on a cannon and a teddy bear, puts the teddy bear down, stands in front of the gun to commit suicide, but only succeeds gun to commit suicide, but only succeeds in assassinating the teddy bear Clowning belongs to the world of the circus too, and tig trees Circus Oz a human relevance beyond the admiration we feel for magnitude of the circus or the completed and the circumpart of the circus of the circumpart of the circus of the circumpart of the circump human achievement. The clown serves the opposite purpose. Instead of being greater than we are, he is less; he is that gloomy, bumbling, awkward flop whom we can all pride ourselves on being better than. We cok up to the acrobat and down at the clown — but we also sympathize with him, because his failures, out there for all to see, are so much like our own secret

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 at-tached to morality and power and the pub-lic good. Along with its affinities to Chi-nese circuses and to vaudeville, Circus Oz belongs to that theatrical movement tha sees the theater as an instrument for political change, the same movement that pro duced 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 e such a thing? Yes, indeed. Sometimes the antinuclear message is to be heard in a verbal narrative accompanying an acro-batic stunt: a 'death-defying leap' is sponsored by a manufacturer of nuclear reactors, and the announcer reciting the sponsored by a manufacturer of nuclear reactors, and the amouncer reciting the commercials has the opportunity for much sinter. There is in fact a great deal of talking in these Circus Oz acts (quite ususual in a conventional circus), for it is hard to see how political satire could be expressed with any clastify by nothing more than a subsequence of the control o

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

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ELEANOR WIDMER

The Restaurant: Pho Pasteur
The Location: 7612 Linda Vista Road. The Location: 7612 Linda Vista Road, Linda Vista (569-7515) Type of Food; Vietnamese beef soup Price Range: 82.00 to 83.25 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.
Keany, Mesa (565-8603)
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, Tues-day 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, Viet-namese 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 cooks in the United States. Countries that are economically depressed do not have the lacury of waste, and every bit of the cow or chicken is used in the preparation of Vietnamees soups, including entrails, stomachs, and pieces of fat. The modles 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 oversholdow Chinese in popularity, one can find many restaurants that specialize in sough. Until recently San Diego did not have a Vietnamese soughouse, but we do now, at Pho Pasteur on Linda Vista Road at Mesa College Drive in Mesa Shopping Center.

The word Pho (pronounced, to the best of my knowledge, as Fair means beef sough and the word Pasteur comes from the street in Saigon where these sough restaurants abound. The owner of Pho Pasteur is restaurants abound. The owner of Pho Pasteur is ago, opened Kim's Vietnamese Restaurant on El Cajon Boulevard, Kim's was then comardable for its amazingly large por-In Paris, where Vietnamese cuisine has

remarkable for its amazingly large por-tions, its rice which was stained with beet juice, and its rather odd prices — dishes used to cost \$1.67 or \$2.89 — prices we 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 she opened net trist resistation with at the hope that her telatives from Vietnam hope that her telatives from Vietnam that did not eventuate. Kim closed the restaurant and taught English to newly arrived Victnamese. Now she has surfaced again at Pho Pasterr, 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 illuess in her family, I was always taken with the ample spirit than managed to transcend Kesone's small and the same of the same that the same th

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 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 nam gan contains slices of both raw and cooked beef, but Tai chin nam gan sach includes a piece of beef intestine. Chin is the word for cooked beef; if you want the beef with extra fat you have to order chin nam. For Americans soup number three (\$2.75) 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

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 both of all the soups is outstanding, as are the neodles, 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 better texture as "cries". Yet I had to sit together with potato flour, Kim described their texture as "crisp." Yet I had to sit there chewing away before I could swal-low 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 patiable, though I did not. One of my friends had the extra-giant lower, unwhere nor 63.25, aled "combowl, number one 63.25, aled "combowl, number one 63.25, aled "com-

bowl, number one (\$3.25), called "com-bination rice beef soup with six different" (yes, it ends with the word different). The bowl must have held at least a quart and a (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 ingre-dients included tripe, beef slices, and other assorted goodies that my friend tasted war-ily. 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 dients in the soup are not what you may be

That's one of the limitations of Pho Pasteur — it specializes in beef soup only, soups with chicken or shrimp are not avail-able. I realize that this is authentic, that soup restaurants in Vietnam do specialize in one kind of soup, but Americans who 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 a jammed with Vietnamese families during those times and the place is noise with children and full of commund. 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-

After we left Pho Pasteur, we drove to Ichiro's on Convoy Street and had an inexpensive Japanese dimer there. Jehin's is located in the Convoy Village shopping center and is operated by a delightful young family headed by Jehn's binedil. The most expensive complete dimer costs 55% but most are \$5.95 the general control of the most expensive complete dimer costs 55% but most are \$5.95 the prices include entries, soup, and salid Jehn's is a managam of Japanese and American food-and it boasts a large salad bar and all the boasts a large salad bar and all the salid properties of the sali pensive Japanese dinner there. Ichiro's is 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

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

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. How-ever, what is lacking in delicacy is com-pensated 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 come away feeling pleased.

Ichiro's is quite similar to the old Osaka restaurant on University Avenue, and in fact Ichiro's family does come from Osaka. There's no sushi or sashimi avail-Osaka. There's no sushi of sashim available but beef teriyaki with soup, salad, and rice is only \$3.95, and that fine peasant dish oyake.— chicken or pork with eggs over rice, is only \$2.95. It's hard to belie

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Explanations



JEFF SMITH

It takes British playwright David Hate about two minutes to demonstrate that Amazkid his observable that the state of the period of the state of the

the makings of the obligatory liaison that opens most detective fection. The women is surely a contemporary Linda Loring awaiting today's answer or Philip Marlow to solve some reasonably sortid 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 print time; town of the age-obligation, they standard "Saha!! It be, mac?" — our initial impressions get apped. The modern Marlowe casts a cold, reptilian eye on the man and replies, "Liemonade."

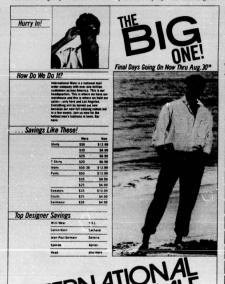
The about-faces continue later on when we learn that the man, named Curly, re-

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 Marlovian. True pleasure, Curly says with mock-religious conviction, lies in self-denial. But by the time this revectation occurs, the playwright time the revectation occurs, the playwright proagonist for apart from the prototype. Unlike the white kinghts disguised in intende coats, who joust with evel in conventional mysteries. Curly is a gummuner, an Andrew Undershaft whose business is munitions. He doesn't start fights, the clause he merchy arms the highest bidder. His vocation has shown tum the world, at least that portion which powers its history, and it has made him a free lance cynic, tied to no institution and immune to human feeling. Curly has been considered and intended to him the control of the control

coat an purse were found on a beauty cars, they were never close — were opposites, his coat, or they were never close — were opposites, his coat, or they have been been composited, and they are they ar

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 Have One of England's leading playwrights, David Hare combines an acerbie wit, bitting social commentary, and a vemor finguistic vitruosity in all of his plays. In Anackle, while the main attention is on unraveling the complex—and, trankly, often puzzling—mystery of Sarah's disappearance. Have has some districts the audience directly. What they point out is not necessarily new, corruption in high (and low) places; the devastating effects of military assensais: hypocritical surfaces and the smarmy depths they conceal. What is new, however, is the precision with which Hare articulates his personal rage. Unlike young playerights' of the Efficies and Sixties, who were ever eager to burst from their scripts and shake audiences, physically, with their messages of wee, Hare's embittered fusilidates against injustice emerge from a veneer of cool restraint. The effect—file hearing sumone enumerate the horrors of the world at a polite teal morred. he becomes most natiter of face.

party — is chilling. When Hare is most angered, the becomes most matter of fact. And most memorable, which causes some problems for an observer of the play. In general, Hare has successfully interpreted his commentaries with the plat 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 holloy, his incarcerated mother, and that poor dog — play fifth fiddle to Hare's horizontal production of the production of the play fifth fiddle to Hare's horizontal patches and were hard protections, in the call, Curly has followed the threads of Sarah's disappearance and has learned the answer the abox wows to reterral from commonwer that the production of the play 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 mystering of a myster.





Not counting a few odd British accruis and a room as hot a Bark sone liners, this inconsistent emphasis is the one major drawback to the San Diego Public Theatre's otherwise competent production of Knurkle. It is an axiom of the theater that an expository passage, regardless of knurkle is an axiom of the steeping of the strength; can dull momentum. Apparently sensitive to this danger, director Bartlett Sher has encouraged his cast to zip through Hard's excludations sections as the strength of the strength of the fine of cutting a more countries. The strength of the st

contest.

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

with an emphasis on surfaces, coul die tachment, and world weary angst. While Culy was away, in She's treatment of the script, Guildford went punk. Artifire reigns. The directorial choice is striking, and it serves the play well, since all the social classes in Guildford now wear masks to concerd their inner selves. In some ways a model of punk values—in this hard-bittee cyncitesin, particularly— Cury dows not know the new code. Thus the control of the control control of the control of the control of the covers himself to be more of an outsider than he possibly could have imagined.

man ne 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 Costelio'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 line performances. James Webb does some of his best work to data as Max Dayrec, the journalist and human being managing whose unefficied behavior would make for the best story he ever worke. Even though her voice becomes inaudible on occasion, especially in the lower ranges. Susan Gosdak nonetheless gives Jenny Wilburthe aura of inscrutability essential for the Mystery Woman—to the most proposed to the playing the proposed to the playing the proposed to th

ironies could really abound.

The strength of the production is Paul L.
Nellan'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

and it's above. Finally given a lead tole and it's above time. Nodan has made the most of it. In the script, Curly is more than merely larger than life, his exploits threaten to make him larger than meril, halbale. To his credit Nolan keeps the character always within the cardin of the credith, elh has affed several tone, are there, but so are his vulnerability, his intelligence and wit, and his genuine puzzlement at a world he thought he understood. Nodan's needy modulated performance makes the San Diego Public Theatre's production of Knuck'e, in applie of its flaws, worth recommending. It also merils more important policy.

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High Suds



DUNCAN SHEPHERD

I can have no regrets about Bill For-syth'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 as yet meant nothing to me, and to detect in it at that time the

promise of the comic talent that would soon bloom in Gregor's Giff 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 favoreal artis's humble beginnings, might still not be enough to gail a viewer through, to characteristic comic strategy of Foreyth's.

the caper plottine, 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*. Two-Way Stretch. The Wrong Arm of the Law, and Rotten to the Core (to limit the list exclusively to crime spoofs), is indica-tive of that. Forsyth had to start somewhere, but the Forsyth bandwagon 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-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 the had seen since Breaker Morant. But the qualitative adjective "best" must have struck him as a bit vague and unde-scriptive, 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 certify haunting Australian Itim will not guard here with any of those adjectives, especially. Tooching," as they apply to sepecially tooching, as they apply in the period of the period of the period of the period to be a two-way street, and there could well be some quartel, even among people who admire Breaker Morant, with all three of those qualifiers, especially 'certify haunting,' as they apply in the opposite direction. That particular adjec-tival bill might better be filled, for exam-tics in far less quantity that Carpful. And the full inappropriateness of the description that movie possesses the designated qual-tics in far less quantity that Carpful. And the full inappropriateness of the descript. realizes that the logic of the construction suggests that Carpful does not quite meas-red used to the construction suggests that Carpful does not quite meas-red to the construction suggests that Carpful does not quite meas-ture up to all the beauty, souchingness, and cerie hauntingness of that muckraking re-

and that if it did measure up, then the comparison would have to be taken further back to an Australian film still more beauback to an Australian into the control of the contr since — in my own sampling and estima-tion 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 balusters, and so forth, and a lot of shallow focus to mash 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 Hop-kins, 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 atmough 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 artistic ceiling on the project has been artistic coiling on the project of better and the project of the control of the project of the control institute for a moment that the project relationship here is not to be expressed as "slick har sublet," as if the sublety has had to hack through or scale over the slickner. Rather it should be "slick and subtet," with the two qualities coexisting quite comfortably and even eco-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. It is not in the nature of slickness to put up any resistance. And few

In any case, one can't talk about the decorativeness of the style without men-tioning the importance of the décor itself, in its helpful revelation of character and lifestyle, nor without mentioning the share 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 easily tive, it is just as often used to mingle easily and unobtrusively among the ablective 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 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 snobbism, for example, will be called up by a line like: "I wouldn't dream 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 ter-

minology of English Prosody 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 crave 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 out; P.S. will divide his time five days a week with his rich aunt and weekends back with his other. With this new arrangement comes, if not a new rhythm, at least a new sense of form, as at the dinner table. "That's your dessert spoon. Use your fork," etc. And the long-range advantages of a private-school education are not immediately, amongent in the heavening. mediately apparent in the harrowing se-quence 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 eangels' he has been fed thus far) will no doubt win the engineering authorities. By the time his new aunt introduces the top to Peter Pan at bettime (she apparently his nothing against myths as the consequently his nothing against myths as the property of the period of the taught of his mother's death (in refut

der puff, then goes into a perspiry pani-during a thunderstorm and comforts her self 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 astima 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 for a bit of interest on annuac news or a contin 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 Har-greaves as the actual father, are all fine. But Wendy Hughes, as the would-be par-ent, has the hardest job and is finest of all. Seen first as a wraithlike silhouetted figure in pale gray, she develops a characteriza-tion that spans the entire distance from case-history neurotic to fairy-tale Cruel Queen, complete with the stylized and larger-than-life aspects essential to her im-pact on an impressionable six-year-old. Lipstick, jewels, hats, hairdo, everything 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

ful blue-eved choirboy with a whisper list, he is in a different acting league from the line (one of those steam-valve laugh-getters): "Thank you very, 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 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-baptism in effect, or what amounts to a declaration of independence. is perhaps the happiest ending possible But we cannot see P.S. make this declara-tion without thinking that he has had to skip over the remainder of his childhood in order to make it. And to the list of descrip-

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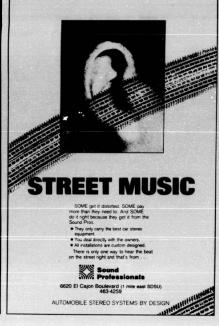


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OUARTER NOTES

INTERMEZZO

The Santa Fe Opera, now in season, is noted for its productions of new and rarely performed works. Such a work is Richard Strauss's Intermeçço, 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 un-

autobiographical jen, its libretto (by the compose his headstrone, irrational quarrelsome, affectionate, and leeply beloved wife Pauline. Deprived, for once, of the far-ranging imagination and high poetic style of his habitual collaborator, Hugo von Hofmannsthal (librettist of Ariadne auf Naxos, and Die Frau Ohne Schatten), Strauss created one of the most unusua and daring operas in the history



because its subject is so 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

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

The musical style of

Intermeçço is equally daring There are no set pieces, no mas, no concerted ensembles the singing consists of nothing but musicalized conversation, which soon sounds as natura is ordinary speech, and the sical elaboration and notion, the essence of the peratic medium, is confined the translucent orchestral usic does indeed have its ntensity, 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 vicus atudes 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

experiment in "multum in

needs singing actors of the greatest skill, and that is

precisely what the Santa Fe

succeed, this open

Opera has found in Elisabeth Soderström (Christine), Alan Titus (Robert), and a number of accomplished artists in the subordinate roles. Miss Söderström negotiales her vocal part so expressively and with such artful phrasing, and audience believe fully in the reality of this mercurial. extravagant, sharp-tongued, warm-hearted woman. Mr. Titus, in the midst of embodying Robert's (Strauss's outbreaks of temper, even manages to find a soaring lyric line (or at least a fragment of a line) here and there. The fusion of musical style and psychological realism in Internezio 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 Göran Järvefelt 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 vellow piano with its vellow 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 II Matrimonio Segreto ("The Clandestine Marriage") is rarely to be found in opera houses for the opposite reaso 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, ebullient, elegantly orchestrated, grateful to the

voice, filled with charming, humorous, and tender arias and ensembles, it brings the art of Pergolesi, Piccini, Paisiello, and Salicri 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 Figuro or Cosi 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 Cepecchi for the Santa Fe Opera. Baritone Capecchi has been a master of buffo roles for decades: his

irascible, pretentious merchant good deal of florid writing in the score, but it seems to present no difficulties to thes all of whom - including the dark-voiced Mr. Corbeil have some expertly negotiated turns and trills. The singers sparkle, and so does Kenneth fo style strung along a solid sical line. As director, he imparted this mixture of Montgomery's conducting Steven Rubin's set, with its upstage view onto a garder andergoing 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 Moza and revels in the substantial delights II Matrimonio Secrete has to offer us on its own

imarova's opera, who ies to marry his elder

comic stereotype tempered a detailed realism, and the

seechlike vocal devices of the

imedia dell'arte and

the conventions of popular

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

artificial way, the Santa Fe

company's similarly domesti

The other singers in this production are far less well known than their director, and

none of them is Italian, bu

they are without exception

proficient comic actors and

engaging vocalists, almost as much at home in the style of

Italian comic opera as Capecchi himself. Especially

worthy of mention are soprano Eric Mills and Janice Hall as

the disputatious sisters, and Canadian bass-baritone Claude

condescending but ultimately good-natured count. There is a

Corbeil in the role of the

necessarily much more

and realistic Interme

comedy (indeed this

niddle-class realism to the ntire cast; without discarding

daughter off to a reluctant count, is full of character in both acting and singing, with

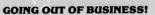
FLORENTINISCHE TRAGÖDIE

Alexander von Zemlinsky 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 some of which are at present undergoing a mild revival. A current instance is the Santa Fe Opera's production of Fine Florentimeche Pragodie C'A Florentine Tragedy''), a one-act, three-person opera dating from 1917. This work of Zemlinsky's is deeply (but not beneficially under the beneficially) under the influence of Richard Strauss not the suave, playful, comic,

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 beroines sexually stimulated by witnessing murder, and in both there is the atmosphere of fin de siècle Viennese decadence, with its musical style - the leitmotifs the continuous orchestral expressionistic vocal fragments with their wide leaps, the grotesque transformations of popular forms (there is a sour Viennese

waltz sequence when the cuckolded husband sardonically reproaches his unfaithful wife) — all this sounds like Strauss, but (as in he case of Cimarosa and Mozart) it is Strauss without the genius. Zemlinsky's nusical inventiveness is paltry sion and relaxation, creation of emotional musical theatrical high points) is weak, and he is even defective in such technical matters as balancing the large orchestral sound against the various registers of

orth seeing if only to satisfy historical curiosity, and the Santa Fe production, directed by Bliss Hebert in an appropriately heavy, spastic style, makes as good a case for Eine Florentinische Travodie Nancy Thun's claustrophobic set, with its narrow enclosing md costume designer Steven B. Feldman's oppressive ornate brocades accurately and poetically reflect the music and drama in this story of voluptuous sexuality, adultery and revenge. It is perhaps the nature of Zemlinsky's score that the orchestra and the conductor (John Crosby, in magisterial control of this difficult music) should make more of an impression than th singers; but it can certainly be said of baritone Edward Crafts (the stolid merchant husband) mezzo Lisa Turetsky (his sluttish wife), and tenor John



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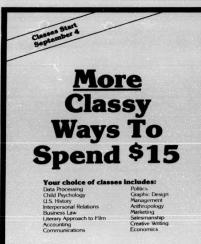
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OUARTER NOTES

what is so far the only

VIOLANTA

Erich 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 Studt are splendid, gorgeous consummately crafted, and performed as often as Cavalleria Rusticana, Salome or Fosca, other than by a prejudice of opera producers against a potentially great composer who betrayed his calling for the fleshpots of

shared by the Santa Fe Opera' general director John Crosby, who planned and conducted this summer's thrilling production of Violania. 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 Jeritza 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 hatred transformed into crotic passion, the romantic despair and death-longing of the seducer — these Tristanesque motifs form an ideal basis for



and to them Müller and Korngold added such enchantingly effective operation elements as the tenebrous. licentious background of carnival time, the magical curvironment of the glittering lulling Venetian lagoon, and the use of a carnival song to signal the moment of the

Korngold's music, with its exquisitely profiled motifs, its creates in the audience that special elation that comes when fecundity of musical-dramatic 'discover' a new talent ideas, its astonishingly inventive orchestration, its soaring vocal lines, and its who undoubtedly has a major career ahead of him

thoritative Romantic sweep

would not have been possible without the models of Wagner Strauss, Puccini, and Mahler

powerfully projected — by soprano Mary Jane Johnson as Violanta, bass William Dooley as her husband, and the

youthful tenor Neil Rosenshein

Rosenshein, in particular, with

his ringing top notes, his impassioned vocal acting, and his handsome appearance.

as the irresistibly melancholy Byronic hero-villain; Mr.

Nancy Thun's set is wonderfully imaginative: a Venetian Gothic colonnade 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 revelers 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 Komgold's genius and have done everything in their power to make it manifest. They have

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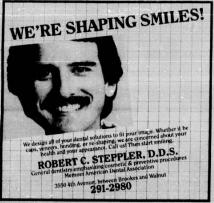
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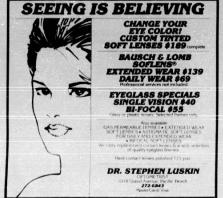
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ontinued from page 4 you need soul lifts and personality enlargements. You have no personality. You have no soul. Or personality. You have no soul. Or whatever soul you do have is buried under masses of images and external, mechanical-or-artificial idols. Your soul hides under the sear of your Mercedes. Let it come out, for Christ's sake! Be real! Have wrinkles, have some fat, have along ass, how some fat, have along ass, and and independence. To be a character with an individualism and independence. 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

people of my life have been the ones with hig personalities. There was an episode on the old Pullight Zone series called "The Thade-Ins." It's about an old couple who decide to trade in their aged brades far young ones through a process then available to society. Unfortunately, they have only enough money for one operation. After an unsuccessful attempt to doubt his money so that they can both undergo the

operation, the old man, who is in constant pain, finally gives into 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 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 evidently his closing narrative, in which he quotes a passage on love from Gibran's The Prophet, seems to be that love is a more to be that love is a more myouthfulness 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 lody, and having a nation; an attinuive or to being numan man naving a body, and having an aitmettee or 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 making us who we are. Yes, we want to take care of our bodies; but

other, noncorporeal qualities, we lose, in my opinion, a good deal of our self-respect and identity. On the surface, we lose the sculptured mage that has been carved out of image that has keen carved out of us by our life experiences, and instead take on a phony. Hawless exterior not unlife that of a mannequin. But underneath the surface, we lose our independence and integrity. We give up a great dead of our individuality by surroudering to the spoken and unspoken judgments of others and, more importantly, to the silection effective that the continued on page 34/



etters

(continued from page 33) that are as alien to our true selves as a thing can be. Instead of throwing off these self-criticisms and allowing our healthy selves to fully emerge — which is the illusory result of cosmetic surgery. reflected in our feeling better about rrender to them, welcome them,

being
Hook forward to growing old—and for the time being just older—gracefully.
Seeven Janoff
Hillcrest

Erratum

An editing error in last week's over story, "The Incision cover story. The incision Decision," resulted in the wrong cost figures for one surgical procedure. Blepharoplasty, cosmetic surgery for eyelids, was incorrectly stated as costing an incorrectly stated as costing an average of between \$2500 and \$3500 in California. The correct figures are between \$1000 and \$2000. The Reader regrets the

Coming Up Roses For Grass Roots

When Paul Krueger approach us about doing a piece on the current status of the Grass Roots Cultural Center, we consented.

hoping to squelch rumors that recent setbacks were signaling our demise. Mr. Krueger's article (*The Inside Story, "August 10) has unfortunately fueled the flames. But our situation is not as the flames. But our situation is not as Crass Roots was in debt after the May 8 performance of the San Francisco Mine Trouge — a debt which was nothing by business standards but rough on a

community organization. The

situation was compounded by a torturous ten-week delay on a

\$4100 remibursement check from the California Arts Council. But Grass Roots would not have lasted

Grass Roots would not have lasted five and one-half years in a town is tough on progressive politics and culture if we'd collapsed after every how office setback. Instead, twenty people strategized and developed a survival plan. These folks were not "rag-tag politics" as the arrice called them, but health care, factory, and social workers, educators, repair people.

workers, educators, repair people administrators, and parents.) We

organizing, and fundraising tactics that would blow most business

The result, in three short months we have done a successful

people out of their board room

direct-mail appeal, subleased office space, continued our cultural programming, and organized (what will be) a very

organized (what will be; a very successful fundasier 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 three.

About It I found some of Randy Opinear's comments about Prince
("City Lights," August 9) to be sexist, belligerent, unenlightened immoral, and revolting — like so much else about this barbaric. standards but tough on a

His comment "androgrous mulato" is particularly offensive for many reasons. Since I and many others in this town, in this world, and in the universe are androgones, we (I) warm you to beware how you slander us! For, despite what many esorter, religious forms teach today, our Tather Mother God is also Androgynous and is the Cosmic Androsynous and is the Cosmic Androsynous and the Cosmic Androsynou

No Two Ways

Androgyne.

And the bigorted adjective

And the bigorted adjective

mulatto' which he bandles about
so freely. Let me suggest that he
check his ancestry very carefully,
as rar 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 lily-whites.
Michael Jude Thaddeus Simkins

Fast San Dievo

The Doors

In regard to your article "Come Back When You're White" (July 26), it annazes me that so many people seemed shocked that rucism, 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 lone that San Diego; in San Diego; the San Diego; in long that San Diego is an

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

media give to the black and other have not been involved in crimina 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. does the political power structur in this city reflect the diversity of uses in poster amount of the poster in poster and poster amount people in the population? How strong are the voices of Misters Williams, Jones, and Martine; or speaking out for the minority in speaking out for the minority peoples of sam Dego, or are they merely loders, window dressing-to-martine the middle discent with what more could you want." Why can't the city council board of supervisors he explanded to increase and reflect the diversity of supervisors he explanded to increase and reflect the diversity of supervisors he explanded to increase and reflect the diversity of supervisors he explanded to the city council board of supervisors have been been possible to the council board of the possible of the council board of the possible of

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 subtly, and not so subtly in some cases, attempt to make blacks or other minorities feel uncomfortable or unwanted. The same can be said for housing in some neighborhoods, in schools and related school activities, employment and yes even in some houses of God.

San Diego is a good community ommunity that does not belong to the white middle or upper classes alone or to the white tourists who the write models of tripper versions. And there are to the belongs to all of two, white, black, brown; and of the white, black, brown; yellow, and red. Those inclined to think otherwise are in for a shock. Minority people will not disappear or be silent in the face of those who would make and also pills vity a considerable will be supported by the property of the

Kept Wading

Kept wataning
A suggestion, hire more novie
reviewers. Clearly, to utilize only
one critic limits both the quantity
and quality of your movie reviewes
Duncan Shepherd's views of
current movies ("popular does,
disappointing and discouraging,
especially after one has taken the
trouble to wade through his
affected writings. More reviewers
would allow for critiques and
described to the control of the control
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described to the control
describe airing some (hopefully) less caustic views of what's currently 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

City Lights

A Meal

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

that commotion, he probably would have checked out of the neighborhood for good. Jerry Balistreri, who runs the Crystal Inn, says a "half-crazed 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

axe, you do what you gotta do Balistreri says fust 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

drugs on the street corner before Balistreri took over the bar last November. "We blew out the customers who were man coming at you with an

into narcotics and heavy artillery, 'says Balistren.' 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 1986 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 drop by the [liquor store], and go home.

Magazine

saying that a house has too little cheese. Of course he could write checks, but 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

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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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Off the Cuff

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



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 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 women in the fields with oxen pulling plows, the tinny 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



Jeff Kittke Carpenter

One freezing winter my girlfriend and I headed south om 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 aromo dog. I don't know what species. I've never seen anything like it but it was a dog. We alse 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," and 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. knickknacks, you name it. I said to my sister, "This is a drugstore? Why do they call it a drugstore?"



Realtor Associate

Kensington
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 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 eraggy 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 about all the lake and it's just a diamond. You look about all the lake going through a white cloud. The expectation of following that cable through that cloud was exhilarating and breathatkine. breathtaking.



Del Mar

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 lad 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 heads. The other gypsis 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.

High tech haircuts in the heart of Hillcrest

Alex - Boston - Tish - Cyndie Rae







THIS FALL AT UHS!



Courses include: Pamily Therapy - Psychopathology - Body Therapes - Nutrition - Exercise Physiology - Hypnotherapy - Weekend with Joseph Chillon Pearee - Autre Amencan Hesiang Practices Weekend MA & D. programs: Psychology ind. MPCU - Clinical Health Education Corporate Pitness Administration - Clinical Nutrition - Body Psychology and more? - B.A. completion - Tultion reduction to students enrolling now for fall.



The University for Humanistic Studies 2445 San Diego Avenue San Diego, CA 92110-2889 (619) 296-7204

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. Excercise with your favorite Disney characters at 11am and 2bm.

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

From toddlers to preteens ... 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



Located on La Jolla Village Drive between 1-5 and 1-805.

Section 2

Events, Theater, Music, Film

A Vanished World "What does the granddaughter tell her grandfather? According to the rules, a Jewish girl cannot get ruies, a jewish girt 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

1928, b) Roman Vibiniac
comes in and no non-Jewish girl
is available, the Jewish girl
might get a job. Today was an
empty day. At home her
patents are in poor spiris. Her
patents are in poor spiris. Her
carrying heavy loads, and her
mother has a weak heart. The
grandfather listens, always silent
— what can he sav! After the
war I heard about this family
from a survivor. The grandfather lid
died when he was setzed by the
Natis, the granddaugher was
shipped to a camp where she was
raped and later gassed. An

— Roman Vishniac, A Vanished World No community bound by a common religion and language has so long a tradition of or commitment to the transmission of its words, culture, and history of its words, culture, and histo 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. Ye for those thousands of tor 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. or the study, interpretation, and commentary of the Talmud, the passion for chronicling and transmission continued through the recording of Hasidic tales; and in the brutal wake of Hitler's rise to power and the extermination of nearly half of Europe's lewry, a new dimension to his role as scribe and writer emerged: that of the witness and messenger. A story is told of the historian



One Vote

Only a decade ago, the year illa Grasso was elected the first soman governor of Connecticat. Karhryn Kirchbaum was tolds he could not obtain a BankAmericard without her husbards signature, even though she was earning Ducerport, loon. During the colonial period, things were much wore. A woman legal status was the same as that of her intro children. She couldn't leave her house without her clothes she wore belonged to him. Not until the 1820s, when our cities grew and business. our cities grew and business flourished, did women cultivate interests beyond the home. Emboldened by their efforts on behalf of temperance and women to work for their own 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 after the Civil War, when society became less rigid.

Eleunor Smeal that the movement pained

mat the income spane and the momentum.

By 1919, sevent one years after the first "Woman's Rights Convention," the Nineteenth Amendment, granting to women the right to yote, was passed by Congress. It won by a narrow margin after being twice defeated in the Senate, and the

amendatent was rationed by seasons 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 made toward women's equality: the first strides were also made 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)

Architects & Plazas

For more than a decade the city council, the city council as Redevelopment Agency and managent called Centre City. Development Corporation, together with all the staff planners and wrinkle smoothers necessary to run these separate necessary to run these separate necessary to run these separate together with the Hahna, Wilsons, Timbles, and Dumphys and other public and quasipublic-apitted men — all of these entities — have staged the build the new together the stage of the stage



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 Hotron Plaa connection will be a speech by redevelopment architect Jon Jeste. Let using the Habrs. the payoff looms tonight.
CCDC and downtown
philanthropist and lindlady
jacqueline Littlefield are
sponsoring free wine and hors
doeuvers donated by Dobson's,
Frenchy Marseilles, Bacfic
Wine But and Batro, Firet's and
the Westgate Cournet: But
tany, Admission and upply free
and the CCDC at 236-7101,
and to CCDC at 236-7101.

rde. Jerde joined the Hahn

Good Sign In Hillcrest

Hillcrest. Granted, it's not Cambridge, it's not even Capito Hill, but it's as close as downtown San Diego is going to this, our is some to expend to the control carmon of a regisharhood with the cosmopolitan diversity ossally associated with university towns. Abutting San Dego's bigger part, Hillcres to blossoming with professional offices, highirst condos, bookshops, and international bookshops, and international person find fresh linguing. Vietnamese spring folls, Italian tee cream, such linguing. Vietnamese spring folls, Italian tee cream, such in addief food, all within walking distance? Not to mention connecte. Not to mention cosmetic Not to mention cosmetic surgeons, cancer specialists, palm readers, pawnbrokers, several twenty-four-hour markets, and an honest-to-goodness five and dime store? It's the urbane mix of funk and chic, with the latter definitely making headway. On June 12 the Hilicrest

improvement district was approved by the city council, ble La Jolla and the Gisalmup, merchants will now be traced for their heroses and the finds of their heroses are the predesting a term of the area of the predesting a term of the predesting a which began some five years ag took off in carnest within the past two to three years, and without much of the zoning controversy and none of the property condemnations that have plagued downtown.



strengthened with a campaign to replace the old sign which hing over the intersection of Fifth and University avenues. The past weekend, but the tantare and hoopla has been reserved for this weekend. This Sanday, August 26, the

marvel at the tany melange of its inhabitants, and join in the celebration of the relighting of jointimed on page 8, cot. 4)

READER'S GUIDE TO LOCAL EVENTS

Contributions to READER
EVENT'S many be received by mail
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P.O. Box 0803, San Dego, CA
92188

Dance

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

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 freeform, recreational dincing every Friday night, 9 p.m., 3255 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 Walks, Spaler, Circed Coarse, and Gargorles, Saturday, August 25 and Sunday, August 26, 830 p.m., 1255 Fifth Avenue, Hillcrest,

290-39-23.

Kathak Dance, the classical dance of northern India, which munes of the control from Ambagonolar, who has coursel throughout India. Europe, to control the control of the cont

Film

San Diego Gay and Lesbian Film Festival continues with two films, The Farewell and The Deputs, Thursday, August 23; the former screens at 6 and 10 p.m., the latter at 8 p.m., Ken Cinnema, 4061 Adams Avenue, Kensington, 299-1676.

day, Augus 26, 4 pm. spensord by the Certret for Wolld Muss, the Spanish Village courtead, Bildson Park, Free, 26-34243. Circle Dancing, undirected weekly, Mondays, 7 pm., 4572 Jokalaw Street, Missish Hills, 259-9072. "Servet, Missish Hills, 259-9072. "Servet, Missish Hills, 259-9072.

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

Museum Films, The Forbidden Cirs, a look at the imperial palaces in Peking, and Cape Col, a film about the Massachuserts shoreline, will be shown, Sattrady, August 25 and Sunday, August 26, 1 and 2.30 p.m., Natural History Museum, Bellion Park, 232-3821.

The Month-long Indian Film Series concludes with Days and Nights in the Ferst, about four young men wacationing in the country, directed by Saryiji Raywith subtitles, the film screen, Wednesday, August 29, 730 p.m., Sherwood Auditorium, La Jolla Massum of Contemporary Art, 700 Prospect. Street. La Jolla-

For Children, films will be shown, Friday, August 24, 3,30 p.m., Chula Vota Public Library, 365 F Street, Chula Vista: Free (691-5009) more films for children will be shown. Thursday, August 30, 5 pm., Cotonsale Dublic Lictary, 640 Orange Avenue, Coronnale, Free, 453-4812.

Patio Concert, samba jarr music will be performed by Peter Sprague and the Performers. Friday, August 24, 11-30 a.m., the west patio of Imperial Bards 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 Havdn and Dooisk will be performed by the Centraro Tino, with pianus Hana Mysior, cellist Marx Lindblom, and violinist Ronald Goldman, Friday, August 24, 2 p.m., Caribbad City Library, 1250 Elm Avenue, Caribbad, Free, 438-5014.

A Classical Program will be offered by Neil Miller, pranist, Rosalind Robers, 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 gatebo, Seaport Village, downtown. Free. 235-4104. Organ Concerts, Robert Plimpton will perform music of Sunt's Seens, Handel, and Mulet, 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 Pavillon, Balboa Park, Free.

Guitar Recital, Walter Clark will perform classical and flamenco music, Sunday, August 26, 5 p.m., Words and Music, 3806 Fourth Avenue, Hillcrest. 296-4011.

Concert in the Park, the U.S. Marine Corps Recout Depot Concert and Show Band will perform marches, concert band numbers and Broadway hits for the outperconcert. Sunday, August 26, 6 pm., Kate O. Session Memorial Park, Soledad Road and Loring Street, Pacific Beach. Free. 222-3353.

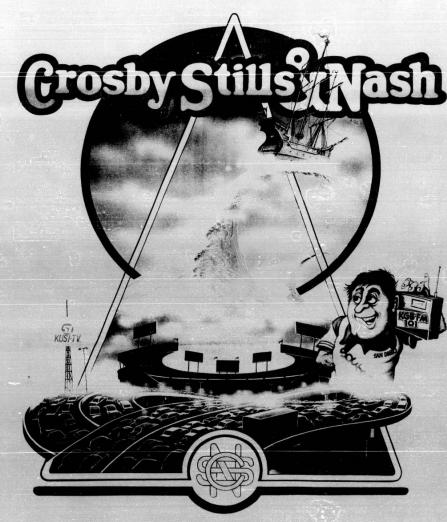
Park Concerts are held every Sunday throughout the summer, 6:30 p.m., Spreckels Park, Coronado, Free, 435-9260.

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., Speeckels Organ Pavilion, Balboa Park, Free. 236-5471.

"Coronado Jazz Night," the John Best Quintet performs, Tuesday, (continued on page 4)







CROSBY, STILLS & NASH IN CONCERT!

IMMEDIATELY FOLLOWING

SAN DIEGO SOCKERS VS. TULSA ROUGHNECKS SATURDAY, SEPTEMBER 1, 1984 - 700 PM - JACK MURPHY STADIUM

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OF THE
SAN DIEGO
SOCKERS

READER'S GUIDE

August 28, 7:30 p.m., Coronado Playhouse, 1775 Strand Way, Coronado, 435-4856.

Special

Reptiles and Amphibians of Kenys will be featured in a slide presenta-tion and ralk by Helena Fitch, at assistant behaviorist at the San Diego Zou, Thursday, August 23, 7,30 p.m., Otto Center, San Diego

BENEFIT CONCERT

EFECT 1 COLL 100 Joseph 130 Section Ave. Sec Disease Section 130 Sections Ave. Sec Disease Section 130 Sections Ave. 10 BANDS FOR \$3

Zoo, Balboa Park, Free, 264-3352.

Karate Championships, for the first time in ten years the National Amateur Athletic Union Karate championships will be held on the West Cosst; 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.

Surfine Competition, more than

forty of the world's best women surfers will compete in the Michelob Cup of Surfing, Satur-day, August 25, 7 a.m., at the bot-tom 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 Fatchari 3 Village Plaza at the corner of San Deguito Road and El Apajo, Rancho Santa Fe. 239-3067.

Turties, Tortoises, and a few 'sur-prise guesta' will be on view in simulated natural environments in the control of the control of the Tortoise Society's tenth annual cohibition, displays of edible and poisson plants, literature, and in-deposition of the control of the con-trol of

public is invited to watch and/or participate in the archaeological excavation of the foundation of this eighteenth-century Spanish fortress. Startdays and Sundays throughout the summer, 10 a.m., U.S. Naval Station Base, Billiar U.S. Naval Station Base, Billiar Point, San Drago Bay, Free, reservations are required, 365-5627 or 582-5582.



CHAMPIONS OF TOMORROW SERIES FRIDAY, AUGUST 31 GEN P LAKESIDE RODEO GROUNDS

Enjoy the same exciting action you saw in the Olympics—

LADIES' NIGHT





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

Friday, August 24

Saturday, August 25 Individual Kumite, Team Kata

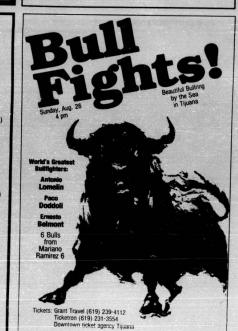
Sunday, August 26 Finals & demo (1:30 pm) USA vs. Republic of China/Taiwan

Tickets: Adults – \$4.00 per day \$9.00 for 3 days

Children under 16, students & military—\$2.50 per day \$6.00 for 3 days

ole at TICKETHON' and Japan Sports Center 3350 Sports Arena Blvd. 223-7405

Door prizes drawing Sunday, August 26



TO LOCAL EVENTS

the benefit of the AMC Cancer Research Center, Saturday, August 25, 4 p.m., Century Room, El Correc Convention Center, Eighth Avenue and Beech Street, down-town. Reservations and informa-tion 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-

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

enue from Fourth, and Fifth Avenue from Robinson will be blocked off for festivities. 291-5588.

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

Sports

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

Velodrome Racing is back, with a Velodrome Racing is back, with an early program at 6 p.m. and the main program at 7.30 p.m., Friday, August 24. San Diego Velodrome, 2221 Morley Field Drive, Balbon Park, 298-1570.

Flying Disc Instruction, the Inter-national Flying Disc Association offers ultimate and freestyle in-struction each Saturday, noon,

Belmont Park, Missior, Boulevard at West Mission Bay Drive, Mis-sion 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 march against Chicago, San Diego Stadium, 280-GOAL

CONTESTANTS WANTED



TALENT & BEAUTY PAGEANT

Ages 1-16 10 Crown, 4 Talent winners Trophies for all contestants Call 698-0552

Now through August 25

Old Town Opera House Thurs., Fri., Sat. · 8 pm 'San Diego's hottest, most original comedy act." -L.A. Times

'Most important, they are good comics." - Variety

Tobacco Road" featuring Sue Palmer on piano, "infectious blend of blues, boogie woogie, big band, bebop and swing." 7:30 p.m.

Photos: A. Wm. Julius

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TUESDAY. AUGUST 28, 8 PM East County Performing Arts Center, El Caion For ticket information call 588-0338

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Classic Lines Elegant Designs



Sport, Import and Luxury Automobile Show - Thurs, Aug. 23 - Sun., Aug. 26 Fall Fashien Mannequin Modeling - Sat. Aug. 25 - Sun., Aug. 26

Spars, Serk and polished Moson Volve Center certifients the treat of language and domestic automobiles and doubties the same This Burstein through Strake, the entire certific terrors is above, place for the vootles need troubth automobiles (in Statut's and par-place) for the vootles need troubth automobiles (in Statut's and a terror of the state of the same troubt automobiles of the statut's and a terror of the state of the same transfer of the same and the state of the same and the state of the same and the state of the same and t

MISSION LALLE CENTER

READER'S GUIDE

Redwood Street, Balboa Park.

Radio/TV

speeches and ceremonies of the 1984 Republican National Con-vertion begin, Thursday, August 23, 6 p.m., KCST-TV, Channel 39.

Live Coverage of the preseason game between the Raiders and the New York Jers will air, Friday, August 24, 6 p.m., KSDO-AM (1130); television coverage of the game also begins at 6 p.m., KCST-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., KGTV, Channel 10.

"Gaslight," Ingrid Bergman and Charles Boyer star in this classic film about a husband's attempts to drive his wife insane. Saturday, August 25, 2:30 p.m., KCST-TV, Channel 39.

Padres Baseball, the fi Padres Baseball, the final game between the Padres and the Expos airs. Surday, August 26, 10:30 a.m., three games against the Phil-lies are broadcast, Monday, August 27, Tuesday, August 28, and Wednesday, August 29, 4:30 p.m., KCST-TV, Channel 39.

KCSTIV, Channel 39.

"Bycond the Great Wall Journey to the End of China", thry-five years have passed since an American relevance rose has been all-level and the Chinase province of the Child State (Linear province) are not considered as wasteland inhabited by bandistic and nomadic berdamen, the program and Similar Child State (Linear C

Twentieth-Century Latin-American Fiction," Mexican au-thor Juan Rulfo is profiled this

week, Monday, August 27, 7:30 p.m., KPBS-FM (89.5).

Music of the King Biscuit Blue-Band will be broadcast live from

28, 8 p.m., KSDS-PM (88.3).

"Comon" author Robin Cock al-legedly developed a formula for the perfect susperse novel from file cards that he kept on similar books be' aread, the result — the predict-able whodantt upon which this movie is based it stars Michael Douglas, Genevieve Bujold, and Richard Widmark, Tuesday, Au-gust 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., KPBS-TV, Channel 15.

Lectures

"Women's Equality Day," Eleanor Smeal, former president of the Na-tional 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, 4345 Fifty-fourth Street, East San Dieso, 457-4294 or 265-9204.

"Touring the Southwest," Linda Fisk-Jones will speak at the next "Brown-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," Towa Meltzer of the Claurement Graduate School will speak at the final "Securality and the Bible" series lecture, Monday, August 27, 730 p.m., Little Theater, Hepner Hall, SUSU. Free, 265-5185.

"Arms Control — Dead or Alive," Kenneth Adelman, di-rector of the U.S. Arms Control and Disarmament Agency, will be the featured speaker at the next din-net sponsored by the World Af-fain Council of San Diego, Thurs-day, August 10, 6-p.m., Bay Room,

Galleries

Expressionist Paintings by Frank Dixon. Sheldon Kirby. Alfredo Antognini, and Solomon Cohen are on exhibit from Saurday, Au-gust 25 through September 29. J. Young Gallery, Suite 2, 7868¹⁵ Girard Avenue, La Jolla. 459-5199.

Grand Avenue, La jouin. "Fine Print," photographic works by Craig Carlson, Jim Cott, Suda House, and Richard Peterson are on view from Thursday, August 30, through September 21; an opening reception will be held Thursday, August 30, 6, 10, pm., the camping gallery, Building DIO4, San Diego Mess College, 7250 Mess College Drive, Clairemont, 230, 6895.

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

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

"New World Images," a collection of twenty-five erotic photographs in black and white by John Warner is on exhibit through August 28, Tenemos Gallery, 536 Fifth Avenue, downtown. 235-4544 or 232-0118.

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

"Ocean," a collection of more than sixry photographs has been assem-bled for this exhibit, which runs through August 31, Photography Gallery, 7468 Girard Avenue, La

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

Drawings by Franz Kline are on view through September I, Thomas Babeat Gallery, 7470 Girard Avenue, La Jolla, 434-0345.

"Visions from the Dream Palace," the Pink and Pearl Gallery, for merly the Richard Peterson Studio merly the Richard Peterson Studio, presents a group show of works from the gallery's permanent collection as well as new works; the show runt through September 1, Pink and Pearl Gallery, 71l Eighth Avenue, downtown, 230-0284.

"Reflections in Acrylic Sculpture: Two New Dimen-sions," a new exhibit by Malcolm Jones continues through Sep-tember 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 Sep-tember 7. Sefron Hall Gallery, Natural History Museum, Balboa Park. 232-3821.

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

"Smoke and Fire," traditional and "Smoke and Fire," traditional and contemporary ceramic art pieces, made through various firing tech-niques, are on view through Sep-tember 8, featured artists include David Bigelow, Donna Miller, Maurice Grossman, Bron Temple, Lee Lawrence, Richard Mahaffey, Lee Lawrence, Richard Mahaffey, Lee Lawrence, Richard Mahaffey, Laina Wilson, and Paul Chaleus, Gallery Eight, 7464 Grand Av-enue, La Jolia, 454-9781.

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

New Work by David Provan is on view through September 18, Wenger Gallery, 4683 Cass Street, Pacific Beach, 454-4414.

World

Simon Dubnow who, as he was

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 sigh! The color of the clouds, the hissing of the wind in the trees, the executioner's every gesture, the one who sure tives must forget and the contract of th 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

which Europe pluned a mer-tory years ago, the silence of the dead millions is something with which we must also reckon. Roman Vishnice is a Rossian-born Jew who, in 1918, Rossian-born Jew ho, in 1918, Vishnice real it and Jed not such control of the property of the pro-serve in the Soviet Jewish 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

In the early I hirties connections close to the Hitler cabinet warned Vishniac of the proposed implementation of "The Final Solution" and the "The Final Solution" and the construction 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



MICHAEL HEDGES

THE DUO DAROL ANGER & MIKE MARSHALL formerly of the David Grisman Quartet

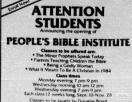
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TO LOCAL EVENTS

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The San Diego Jazz Festival in association with the La Jolla Museum of Contemporary Art presents

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

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"If there's one jazz group you will see this year, make it Art Biakey and the Jazz Me — Montreal Gazette

Tickets available at all Ticketren locations, or call Teletron to charge by phone, 231-3554 Tickets \$10.00 advance or \$12.00 at the door, general admission, call 459-1404 for further

Art Blakey

had no spokesman to record

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 snortly 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 potter (the only job a Jew could obtain) in order to

deported from Germany to a Polish camp in Zbaszym, Vishniac joined the crowds of deportees and shot photograph of the camp conditions. He donned a Nazi uniform to photograph the
Kristallnacht pogrom, and
accompanied soldiers on
marches and ghetto raids, always
with camera.
How was he able to do this? Progress is our

Germans restricted photographs by Jews long before Jews were by Jews Iong 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, which he litted his camera, taking pictures with a cable release. For other forays he kept his Rolleiflex beneath his overcoat and enlarged a buttonhole for the lens. In all, he was arrested eleven times and finally spent two years in a finally spent two years in a concentration camp near Vichy. France. His photographs are candid abust, the lighting natural, the quality uneven. Yet its not so much the document as the documentation which is eloquent here. Vishniac captured on 16,000 negatives (or) which 2000 were brought out) the daily lives of people — sometimes minutes, sometimes sometimes minutes, sometime months — before they disappeared from this earth. "An ordinary story," writes

Vishniac of the photograph

overshadowed by the enormity of the number of similar stories. of the number of similar stories. Each photograph was to become the artist's kaddish: when Vishriac 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 or this 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 Weisel, in an attempt to understand the holocaust in 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

Arts in Balboa Fark will prese a comprehensive selection of Roman Vishniac's photograph from Tuesday, August 28 through October 7, with a concurrent exhibition of phiotograph by American photographer Drotches Lange. Lange, on assignment for the Farm Securities Administration Rehabilitation Administration, documented the plight of American transients and migrant workers during the Depression. Her photographs of the migrant camps, farm landerent, fread lines, and strikes landerent, fread lines, and strikes landerent, fread lines, and strikes landerent. The and the strikes are the strikes are the strikes and the strikes are the concurrent exhibition of

Lectures on both bhotographic 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

Trimble-Mayor Pere Wilson and 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 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 Halm's company was bought out by Trige Corp., the

bought out by Trize Coop. 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 signine. Preservationists won a concession from Hahm as I Trize to commend. and Trizec to conserve and

SCHOLARSHIP **AUDITIONS**

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

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EVENTS

considering this history, but CCDC has asked lerde to

CCIVE has asked Jorde to "comment on the state of American urban design and its impact on his design for the Horton Plaza center in San Diego." Now that so many inovarchitectural hands have guided the drafting pencil it's a lattle late to be talking of design grice role.

harte Lare to be talking of design-principles.

But then, all this marketplace geoing and having probable has a fet to deseath the state of muld-secontary the marketplace and the state of the state o

- Bob Dorn

One Woman

To commemorate Women's Equality Day (introduced by Bella Abrag, the law errorted a

amiversary of pissage of the Nineteenth Amendment), Smeal, who has recently written a book. Why and Hou Women. Will Elect the Next President, will be in San Deeps to discuss the 1984 president and electron and how women will affect the control of the Next President, who had September 1984 president and the September 1984 president and September 1984 president September

outcome. Sponsored by the San Diego County Chapter of NOW, the fourth most influential woman in the United States, who works now as a political consultant in Washington, D.C.

wili give an address entitled 1984 — Women Can Make The Difference' on Sanday, August 26 (which is concidentally, the birthday of

decade ago to recognize the anniversary of passage of the

candidate Ferraro) at 8:00 p.m. at Mann Junior High School, 4385 Fifty Jourth Street, at El Cajon Boulevard in East San communed trow page 71 incompante elements of the Cabrillo Treater and the Cabrillo Treater and the Pasilice Paulifical, Most recently, we to be revealed changes in Cabrillon and Cabril Cajon Boulevard in East San Diego. Tickets will be available at the dior. The event will be preceded by a wine and hors docurres reception from 4500 p.m. for 7.00 p.m. at e300 4.00 p.m. in 7.00 p.m. at 630 Cypress Point Road in Del Cerro. For reservations and information call 457-4294 or 265-9204.

Good Sign

begin at LOV p.m., more than namery booths and displays will be set up within the blocked off

"L-shaped" area of University between Fourth and Fifth between Fourth and Fifth avenues, and Fifth Avenue down to Robinson. In addition to art exhibits, information booths, a beer garden, food concessions, and rides, there will be continuous live entertainment, mimes, and dancers. No reservations have yet been placed (in terms of a protest permit) for Santee's holy man and his congregants, but the maxor himself will show up to flip the swirch at 7,30, and a street dance will round things off at 8x0 p.m.. For more information on this. incessions, and rides, there

as See p.m.
For more information on this event, which its sponsor, the Hillcrest Association, hopes will become an annual celebration of the renaissance in Hillcrest, phone 291-5588 or 299-3340. - William Arthur





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AIACE IN WORDERLAND

Tom Rauch Productions presents a
ranskal version of the popular late by
Levis Carnell --- musate by Carodin

adapted for the stage by S. Plattin

John Am Martin directs the

production. Members of the cast and

Albit W. Cohen, Roseann Hoke, Paul

Lester Jack, and Bosanne Petermees

an Alex, 15cm.

The Don Roseanne, Le Cortee I Note. 702.

The Don Roseanne, Le Cortee I Note. 703.

August 26. Friedry through Sanday of

Soot pm. Morbies Sanday and

Sanday at 200 pm. For information

cal 231.4 7(3).

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AS YOU LIKE IT
THE IS A JOB Paghosise concludes its second season with Shakespeares comments and the production. Carlin Claime is married or the Production Carlin Claime in Claime in Carlin Claime in Claime

the sengin reason and the management of the Fifthes Final Cong derects the production, which feedings sengin from The Music Man. Gings and Doth. Figures Carne. West Sale Story, and Gappin the coat deducers from the Leah Walker Daries Studie, ranges in age from severe to severely, (Sm.). Awages Caldery Thesites, Friday. Art Salarichy of 8 (40) p.m. BREAKFAST WITH LES AND BESS From afar, this comedy by Lee Kalcheim looks like an undernanding but potentially interesting evening of theater. The play's central characters (a husband and wife morning (a fuscand and wife morning-radio show team) and the era in which it takes place (1961 a limbo year between the decline of the Fifties and the death of President Kernedy) suggest the possibility of — if not sculpted moral truths — at least some sunny-side-up humor basted with

suriny-side up humor bested with occasional insights, Lea and Best ties for both, and it is very humy at the best best for both, and it is very humy at the first act, the first act, the distribution of the humor best first and the first act, the adults are children as children for the first act, the adults are children as children for the first act, the distribution for the first act, and the plays time which sude only and the first act, and the

A CASE OF LIBEL A CASI OF UBEL.

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urang Productions, in associat the Marquis Public Theater, pr

CAMELOT
The San Deep Cole Light Opera
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product CAMELOT Taylor choreographs the production. (Sm.) Startight Bowl, Ballsoa Park, Thursday, August 23 through September 2: Thursday through Sunday at 8:30 p.m.

amateurish group of actions seen of the Gaslamp's stage in years. (Sm. Gaslamp Guarter Theatre through September 1: Wednesday through Saturday at 8:00 p.m. Sunday at 3:00 p.m. CHILDREN OF A LESSER GOD The North Creat Repertory Theatre presents the Naki Meddel dimne, which the playaright wrote for Phylis Froelich, the hearing impaired who of a close friend. Set at a school for the deaf, the play traces the growing relationship between a trucher and his

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CRIMES OF THE HEART
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Theater Directory

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

CIVIC THEATRE 202 C Street, downtown 236-6510

CORONADO PLAYHOUSE 1755 Strand Way Coronado 435-4856 EAST COUNTY PERFORMING ARTS CENTER 210 L. Main Street El Cajon

EDUCATIONAL CULTURAL COMPLEX THEATER View Boulevard Southeas

FOX THEATRE 720 B Street, downtown

GASLAMP QUARTER THEATRE

GROSSMONT COMMUNITY COLLEGE Stagehouse Theatre

JEWISH COMMUNITY CENTER Front and Center Theater 4079 Fifty fourth Street, San Diego

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

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the play itself, Mr.Clendon and his case are unable to harmonie the play's cacophonous tones.—part jittery angst and part ultimate cute — and they cannot conceal its predictability (Sm.) cassias Carter Centre Stage, through September 23: Friday, August 24. Sanday, August 26. and Tuesday. August 26 at 800 pm. Matines Sunday, August 26 at 800 pm.

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

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the Theater the Barnard Drive, Oceanside (2011) 4346 NORTH COAST REPERTORY THEATRE rain Santa FerRoad, Solana Beach

NORTH COUNTY COMMUNITY THEATRE

OLD GLOBE THEATRE Old Globe Theater Careius Carter Centre Stage Festival Stage, Baltica Park OLD TOWN OPERA HOUSE 4040 Twiggs Street, Old Town 248,0090

PALOMAR COLLEGE Paiomar College Theatre, San Man 744-8860

PATIO PLAYHOUSE Title Lyales Parkwa, Esco 746-6669

PINE HILLS LODGE POINT LOMA COLLEGE

SAN DIEGO CITY COLLEGE THEATER

SAN DIEGO JUNIOR THEATRE Casa del Prado Theatre, Palboa P.-x.

SAN DIEGO MESA COLLEGE 7250 Mesa College Drive, San Dieg 230-6744 SAN DIEGO PUBLIC THEATRE 311 Eighth Avenue (at K), downto

SAM DIEGO REPERTORY THEATRE

SAN DIEGO STATE UNIVERSITY

SAN DIEGUITO PLAYHOUSE

SCRIPPS RANCH COMMUNITY THEATRE

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STARLIGHT Startight Bowl, Belboa Park

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READER'S GUIDE TO THE THEATER

production—are simply not investile. They aren't even intensisting. No sense sweltering for this one, (Sa.) San Diego Repertory Theatre, Sieth Avenue Playhouse, through August 26: Thursday through Sunday at 8:00 p.m.

THE DESIRT SONO!

The Lavernee Well Village Theater presents the operates — music by Sigmund Romberley, place by Ono Hatacha and Oscia Hammenstein II. and Dook by Hatacha. Hammenstein, and Dook by Hatacha. Hammenstein, story of a French woman a deventures after being adulated into the desert by the Red Shadow, masked leader of a referedeation desert the Songain the Creditional Seater Med. Songain The Credition Seater Med. Songain Seater Med. Song

Sid El Kar, and Sari-Ben - & (Sm.) Lawrence Welk Village Theatre. through September 23. Tuesday, and Thursday through Saturday at 8:00 p.m. Matinee Sunday, and Tuesday through Thursday at

ELEKTRA Sophocles' treatment of the ancien story of intrafamilial revenge has a morally unsatisfactory ending: Orestes, who has murdered his

North Coast Repertory Theats CHILDREN OF A LESSER GOD



Love—Passion—Conflict— there's more than you think to life in a school for the deal. The Tony Award Winner On stage August 3-September 16 Thursday-Sunday Call for Information and reservations 481-1055 Plaza of the Four Flags Solana Beach (East of intersection of 1-5 and Lomas Santa Fe Drive. Next to Walker Scott.)

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GILBERT AND SILLIANN IN VISTA.
The North County Community.
Thester present his one-set plays,
based on the works of Gilbert and
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of songs from the light opens of
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second one-set is Cox and Dox. a
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HOT FLASHES.
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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

ON GOLDEN PORD

The Coronals Pophisone is offering
Ernest Thompsons popular dama
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OTHELLO OTHELLO Jack O'Brien's controversial production is on a small scale, with characters, emotion, and rhetoric toned down to give an infilmate feeling. The production is controversial because some playagoers seem to enjoy this approach, while others. The production is continuental because some pilegens seem to enjoy this approach, while other some pilegens seem to enjoy this approach, while other shows a seem of the pilegens of behaviorageness the enterth of the pilegens of behaviorageness the enterth of the pilegens of the pilegens of behaviorageness the pilegens of behaviorageness that will be considered to the pilegens of the pilegens of

is filled with bits of extraneous nusiness that not only do not reinforce the meaning of the lines but in fact distract from what the characters are saying. This is an Othelilo to sleep through, (Sa). Old Clobe Theatre, through September 23 Friday, August 24, Sunday, August 26, and Tuesday, August 28 at 800 pm. Matinee Sunday, August 26 at 200 pm.

OTHERWISE ENGAGED
The Bowery Theatre is staging Simon
Gray's farcical comedy/drama about
Simon Hench, a man surrounded by
all the comforts of the day, Judging by
estemals, Hench appears unstouched
by the emotional and physical
concerns that plague the less
fortunate. But the world keeps

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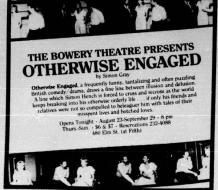
tys only—9:30 am to 1:00 pm · 7:30 pm to 11:00 pm
For information call Paula · (619) 741-5122

To information call Fulls - (18)1 (4):0422.

Those coached by Mr. Parkie richide and (18)4) (4) (elevision series stars and costars, many award-winning actors in film, television and theatre, and a costainty growing list of top performers in all entertainment mediums. In:

San Diago only on Saturdays, he currently leaches 8 professional c'sases and caches principle this 1 (elevisions studied until the seek.

Buris A New Wave Murder Mystery by David Hare & reservations 232-7378 San Diego PUBLIC THEATRE



MODERN TMES

Caleira 8: on the top floor of La

Mation restaurant, is retaining a new
improvisational cornelly trouge
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Chrosoft September 18; Pricking.

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September 18 and Saurday.

MODERN TIMES

READER'S GUIDE TO THE THEATER

Douglas W. Schmidt, this clever designer's consummate mastern

designer's consummate masterpiece. The estimagner bioldness and gradiness of the set, with not the slightest reticence about floating good taste and decorum; is characteristic of the whole production, from consume designer Robert Morganis with; slidomatic engagnessions of what the well-dressed flatian peacock will wear, to William Berry's magnificently abound incidental music. All this chaos

breaking in. Ever the realist, Hench deals with each intrusion as equitably as possible, until an ego-shattering blow catches him completely off guard. Kim McCallium directs the quand. Kim McCallum directs the production and piles Simon Hench. Other members of the cast are I kim safteno. Douglas Roberts, Andrew Saftron, Douglas Roberts, Andrew Saftron, Douglas Roberts, Andrew Saftron, Douglas Roberts, Andrew Saftron, Thursday, August 23 through September 23. Thursday through Spathop 23. Thursday through Sunday at 800 p.m.

Brough Sunday at 600 p.m.

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THE OM Globe Theater's handwards from the Cold Globe Theater's handwards for the Cold Globe Theater's handwards for the Cold Globe Theater's handwards for the Cold Globe Theater's for the Cold Globe Theater's for the Cold Globe Theater for t

provoking, and judge for yourself. (Sm.) 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. SCAPINOI SCAPINO!
As a counterweight to the most wretched summer season in Old Globe history we now have Scapino!, and it is a hit, a palpable hit. One can tell already that something terrific is in the offing the moment one spots the

Campbell's raging bandit to Jonathan McMurtry's windly portrayed (and consummately off-putting) wigmaker — tells his/her side convincingly. They plead, they cajole, they reason — they lie. Or do they? Is the woodcutter's

iie. Or do they? Is the woodcutter's version correct? He was there, after all. Do the cynical wigmaker's acerbic observations rule the day? Are any of them reising the truth? All of them? I recommend that you see this fine production, both funny and thought-

is held together by the overarching cornical greate of director David directorial reception in a production of the operarchina production belong with superarchinal removalments for cornic involves in markhod by the superarchinal removalments for cornic involves in markhod by the superbul and precision of pacing and people and precision of pacing and people and precision of pacing and best certs the Cities has assembled in a long time. The actors, like the long time. The actors, like the other long time, the actors, like the other long time, and the other long time. The actors is directly and artists all secreptions of the control of secreptions of their control of secreptions of their control of secreptions of their control of secreptions secreptions secreptions secreptions

nature of the play (Sa.) Old Globe Theatre, Festival Stage, through September 23; Friday, August 24, Sunday, August 26, and Tuesday, August 28 at 8:30 p.m.

so he can do the sorts of things he is best at. Each of the actors and actresses manages to create a solid little silly characterization, which is

into any characterization, which is even more than the script requires. All the smaller roles, including some entertaining silent ones, are carried off skillfully. Above all, there is a consistency of style throughout the

cast, a sense shared by everyone of the exact degree of preposterousnes needed to suit the characters to the

SGDS
The Coronado Playfiouse presents a new musical version of the cornedy by Mary Lasswell, based on her book Stats in Your Eye. The play, which the Sinds in Your Eye. The particle of Coronado Playhouse ran for sixteen 1950

directs the production, and Anne Montrose is the assistant director. Members of the cast include Jeann Danis, Sandra Eagye, Louis Fraus, Roy Lopez-Cepero, Linda Cooper, Dick Brill, Dick Guzzo, Hal Alexand Bruce Manchel, Sadh Ballozi, Ken Lundeen, Barbara Sack, and Lynn Curiocen, Gartiara Sack, and Lynn Davis. Suds will run in repertory with On Golden Pond, call the theater (435-4856) for specific dates and times. (Sm.) Coronado Playhouse, through

THYPES
The Lamb's Bayers Theater presents
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from Scott Jugden's regime to Sources
markets to living Berlin and Groupe
M Collan—bites a resulting director
M Collan—bites a resulting director
Collecting director
For the production.
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F David Thayer, and the Costumes of designed by Margaret Heuhoff. (5 Lamb's Players Theatre, through August 25; Thursday through Saturday at 8:00 p.m. Matinee Saturday at 2:00 p.m.

TWILETH NORT
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"TINTYPES IS DELIGHTFUL" Hilliard Harper Los Angeles Times "The vibrant energy of five talented singers, dancers, actors and comedians actors and comedians ... makes Tintypes sparkle. Lianne Stevens San Diego Union "Tintypes ... highly entertaining." N. Joseph Gregory N. Joseph San Diego Tribune FINAL 3 DAYS! Tues Sat. 8 pm. Sat. Matinees, 2 pm.

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The American **Ballet School** Summer Dance '84 A unique dance concert Featuring The American Ballet Ensemble "An extremely promising group of dancers . . artistry fully in the mainstream of American classical dancing' -S.D. Union And the students of the American Ballet School "Young dancers so correctly trained they can take big risks in movement" Dancing the choreography of New York City Ballet's Lynda Yourth and Robin Sherertz in three premieres: Interplay · Designs in Black And White · Via Verde Friday & Saturday, August 24th & 25th 8:00 pm San Diego City College Theatre 14th & "C" Street \$5.00 General, \$3.50 Students & Seniors

Call today for tickets 270-9110

READER'S GUIDE TO THE MUSIC SCENE

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

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-box drummer he Jazz Messengers, to the Jazz Messengers, to withstand the challenges of numerous jazz subgenres and recolutionary developments without ever sounding dated or irrelevant. The secret to Blasey's resiliency is adaptability — not be a displainfully in one forms, but his incorporation of radical handless of the company of the com-bact his incorporation of radical handless in the particular of the but his incorporation of radical handless in the fitties, for example, when the so-called West Coast Sound was reaching the peak, Blakey adopted the hannonies of 'cool' jazz while a hannonies of 'cool' jazz while the harmonies of "cool" jazz while passing on the detached attitude 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 receive the consideration. 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 the even yished North Africa. the even visited North Africa



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

tenures, Blakey's hand 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

many years ago to learn African thythins from the experts).

One reason why Blakey has managed to ride the various trends in Jazz without capsizing is because over the years he has welcomed into the Jazz.

Messenders such musicions as Messengers such musicians as Donald Byrd, Jackie McLean. 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 enliven and renew conventional approaches

SATURDAY NIGHT, AUGUST 25

DRINK SPECIALS! FREE MUNCHIES!

BOAT IN TAPOS AT 10:30 PM AND SHOVES OFF AT 11:00 PM

cell Cicuita

TICKETS ONLY 5 BUCKS

WEUDINGS CONVENTIONS FUNDRAISERS CONCERTS IN

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

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 frombonist Buddy Morrow, will perform twice tonight, Thursday, in the San Diese Zeek, Wendersch Bead: tonight, Inursady in the San Diego Zoo's Wegeforth 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 Humphreys for two performances; and Sixties Top Forty staiwarts Paul Revere and the Raiders in the Revere and the Raiders in the irst 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 chooses and the Psychedelic Purs to SDSU's

Psychedelic Furs to SUSUS 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" continuation of the "Jazz L series; and T.S.O.L. at the Rodeo in La Jolla.

CONCERTS

The Lyres, the Heard, and Act Alert: Spirit, tonight, Thursday 9 p.m., 1130 Buenos, 276-3993.

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

Top Jimmy and the Rhythm Pigs: Belly Up Tavern, topicity, Thore 9 p.m., 143 South Cedros Avenus Solana Beach, 481-9022.

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

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 Buenos. 276-3993.

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 Valle Road, Escondido, 747-8702.

John Klemmer: Humphrey's, Saturday, August 25, 7 and 9 p.m., 2303 Shelter Island Drive, 283-SEAT.

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

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





THIS TUESDAY—TICKETS STILL AVAILABLE.

AND SPECIAL GUEST

AUGUST 28-8 PM

CALIFORNIA THEATER

TELESE | BOST COURTS | AS COMMON A SECOND AS A SECOND

FOR MORE INFORMATION CALL 483-6339

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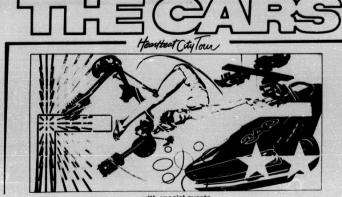
91% The Rock of the 80's! WELCOMES BY POPULAR DEMAND, THE RETURN OF.

AND SPECIAL GUEST

FRIDAY, SEPTEMBER 7, 8 P.M. **FOX THEATRE**

ALL SEATS RESERVED \$11.75 AND \$9.75 ADVANCE (\$1.00 MORE DAY OF SHOW). AVAILABLE AT THE FOX BOX OFFICE, SEARS, AZTEC CENTER, AND ALL TICKETRON LOCATIONS.

NEDERLANDER ORGANIZATION



WANG CHUNG SEPTEMBER 4, 8 P.M.

> San Diego Sports Arena Middiafferi 910#

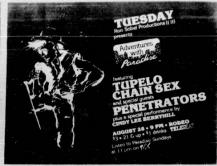
TICKETS \$13.50 AND \$11.50 RESERVED. AVAILABLE AT THE SPORTS ARENA BOX OFFICE, AZTEC CENTER, 32ND STREET AVAIL STATION, MAD JACKS, ALL ARENA OUTLETS. AND

FOR MORE INFO: 224-4176

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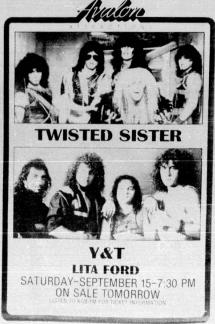


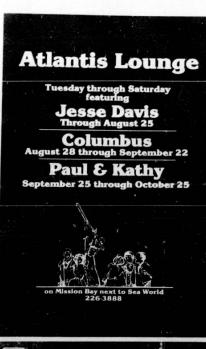


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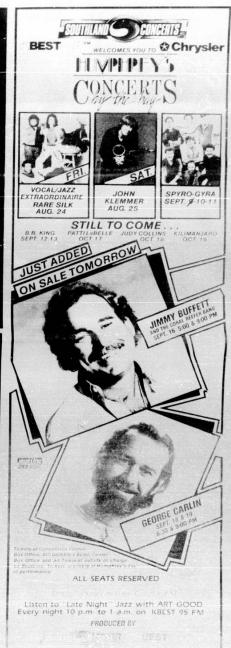
North County











T.S.O.L.: Rodeo, Tuesday.

Tracy Nelson and the Rat Band:

The Plimsouls: Rodeo. Thursday August 30, call for time, La Jolla Village Drive and Villa La Jolla Drive, La Jolla, 457-5590.

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

Spirit, Friday, August 31, 9 p.m. 1139 Baerics, 276-3993.

Judy Collins: San Diego Wild September 1, 2 and 7:30 p.m., 15500 San Pasqual Valley Road, Escondido, 747-8702

Illustrated Man, Playground Slap, and Friends of Ghosts: Spirit, Saturday, September 1, 9 p.m., 1130 Bucnos, 276-3993, Crosby, Stills, and Nash: San Diego

Stadium, Saturday, September 1, immediately following the Sockers game, Mission Valley The Cars and Wang Chung: Sports

Arena, Tuesday, September 4, 8 p.m. 224-4176.

R.E.M.: Fox Theatre, Friday, September 7, 8 p.m., 720 B Street, downtown, 483-6339.

Frankle Laine: Linder Hall, Friday,

Methodist Church, 2111 Camino Del Rio South, Mission Valley, 292-7117.

B.B. King: Humphreys. Wednesday and Thursday. September 12 and 13, 7 and 9 p.m., 2303 Shelter Island Drive, 283-SEAI.

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 Walder: Old

Time Cafe, Saturday, September 17 7 and 9 p.m., 1464 North Highway

Quiet Riot, Whitesnake, and Kick Stan Getz: La Jolia Museum of Contemporary Art's Sherwood Auditorium, Friday, September 7, 7:30 and 10 p.m., 700 Prospect, La Jolla, 459-1404, Axe: Sports Arena, Friday, Scotember 28, 7:30 p.m. 224-4176.

McCoy Tyner: La Jolla Museum of Contemporary Art's Sherwood Auditorium, Saturday, September 29, 7:30 and 10 p.m., 700 Prospect, La Jolla, 459-1404. Spyro Gyra: Humphrey's, Sunday, September 9, through Tuesday, September 11, 7 and 9 p.m., 230; Shelter Island Drive, 283-SEAT

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

CLUBS

before 5:00 p.m. The listings

North County

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

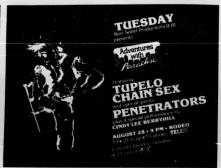
Barr-X Ranch House, 119 Fast Broadway, Vista, 724-0510; North Forty, country, Friday and Saturday; country dance lessons, Tuesday and Saturday.

Belly Up Tayern, 143 South Cedros Belly Up Tavern, 143 South Cedros Avenue, Solann Beach, 484-1902; Top Jimmy and the Rhythm Pigs, rock and rhythm and blues. Thursday: the Rebel Rockers, rock, and regase, and the Campers, rock, Friday: Dirk Debonaire, rock, Saturday: the Pive Careless Lovers and the Bad Habit Horns with Tom

PUNK, FUNK, ART NOISE & DESTRUCTION



254 drafts, 504 wells from 9-10 pm







PSYCHEDELIC SAT - AUGUST 25 - 8PM

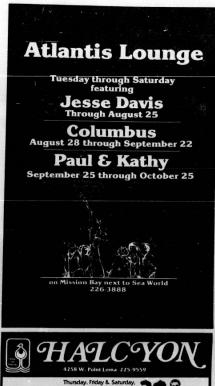


JARREAU FRIDAY - AUGUST 31 - 8PM



POINTER SISTERS FRIDAY - OCTOBER 19 - 8PM

TWISTED SISTER **V&T** LITA FORD SATURDAY-SEPTEMBER 15-7:30 PM ON SALE TOMORROW
LISTEN TO KGB-FM FOR TICKET INFORMATION









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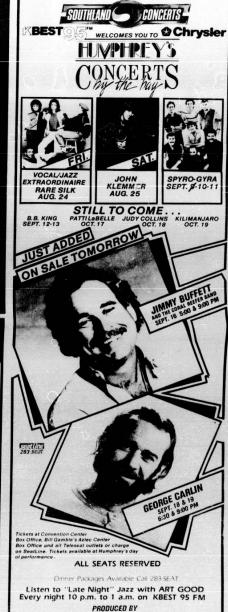
*SHOTS OF SCHNAPPS—\$1.25 (CINNAMON, APPLI OR PEPPERMINT)





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EULUS MINER DESTON

mational Reggae All-Stan

Bobby G's, 485 First Street. Encinitas 436-7307: The Heaters rock: Thursday through Saturday: Random Sample, rock, Sunday brough Tuesday; the Source, rock,

Bookworks/Pannikin Coffeehouse

Flower Hill Center, 2670 Via de la Valle, Del Mar. 755-3735: The Steve Fererabend Trio, jazz, Friday: John Nau, jazz piano, Saturday.

Borrelli's Back Room, 2677 Vista Way, Oceanside, 721, 54/0; Midnight Delight, contemporary, Tuesday through Saturday, Jam session,

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

The Captain's Anchorage, 180

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

Charlie's Niteclub, 680 West San

Chelsea Garden Restaurant, 145

The Chopping Block, 1740 East

The Country Side Restaurant and Thursday through Saturday: N-E-1. rock, and Toys, rock, Sunday; Notice to Appear, rock, Tuesday and Wednesday. Lounge, 450 Douglas Drive. Oceanside, 757-0863; New Country Sunday: Lone Star Country, country, Monday and Tuesday.

The Del Mar Cattle Company.

Distillery East, 755 Metcalf Street Escondido. 741-9393; Talk Talk, rock, Thursday.

Distillery Nightclub, 140 South

Sierra Boulevard, Solana Beach, 755-6733: The Reflectors, rock,

ECHOES

Nightclub, 380 North El Carnino Real, Encinitas, 942-1676: The Chicago Four, Dixieland jazz, Thursday, Ricky and the Jets. intage rock, Friday and Saturday the West Coast Twisters, vintage rock, Sunday, jazz jam session with Tony Ortega, Monday, open jazz arn session. Tuesday, the Marley Days Quartet, pop, bossa nova, and azz, Wednesday.

El Comal, 12845 Poway Road,

SEXTON'S Restaurant & Nightclub

Aria

I.D.s required Tuesday Night Ladies' Night 9:00 pm-1:00 am Beer, wine & well drinks \$1.50

Hops & Schnapps Night Beer & apple Schnapps \$2.25 9:00 pm-1:00 an

Happy Hour Monday-Friday 11:00 am-6:00 pm \$1.00 well drinks, beer & wine -Complimentary hors d'oeuvres 4:00-6:00 pm

Banquet Facilities Available

Happy Hour

Monday-Friday, 4 pm-7 pm Beer, wine, well 754

DOBBERS MIGHTCLUB

Zodiac Party

RICKY & THE JETS

Monday & Tuesday, August 24 & 29 Add:

BRUCE CAMERON

& HOLLIS GENTRY

First Wednesday of each me Beer, wine, wells 754 to those born this month.

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Chicago 4 August 23



Marley Days Quartet West Coast Twisters August 29 & 30 Showband — Big Band Sounds Swing from '30s, '40s & '50s



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 504

Tuesday: Men's Night Draft 504, Kamikazes\$1.00

Thursday: Dance Lesson: and Contest

Food served until last call. Las Vegas style showroom. open for lunch Monday-Friday. FRESH fish daily. Steak • Pasta • Chicken

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Wednesday through Saturday

Fireside Lounge, 439 West Washington, Escondido, 745-1931; France, rock, Thursday through Saturday; the Effect, rock, Wednesday.

Fish House West, 2673 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, Carisbad. 729-9244: Tony Soraci and Co. with Judy Ames, contemporary, Tuesday through Saturday; the Belair Boys. vintage rock, Sunday and Monday

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

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

Rancho Bernardo, 566-2400: Michael Edwards, contemporary Wednesday through Saturday.

Jolly Roger/Oceanside, 1900 Nort Harbor Drive, Oceanside, 722-1831 Thuck Showalter, contemporary, Vednesday Harough Saturday

Joffy Roger/Solana Beach, 937 Lomas Santa Fe Drive, Solana Beach, 755-0117: Jon Sandoval contemporary, Wednesday through Sunday,

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

Mulvaney's, 340 East Grand Avenue, Escondido. 741-0935: Circles, rock, Thursday through Saturday, C.C. Mauck, Rich Hunt, contemporary, Tuesda Thrillseeker, rock, Wednesday

Normandy Cocktail Lounge, 215 North Hill Street, Occansiae, 722-471: Freewill, rock, Thursday through Saturday, live rock, Sunday through Wednesday, call club for information.

Old Del Mar Cafe, 2730 Via de la Valle, Del Mar. 755-6614: The Echoes, 16th rock, Thursday through Saturday; Ricky and the Jets, vintage rock, Sunday; the

Ensemble, jazz, Monday and Tuesday, Purl. rock, Wednesday.

Old Time Cafe, 1864 North Highway (101, Lecadias, 489-44(99) Deborah Lee Johnson, bites, softs, and originals, Timesidy: Ocean and originals, Timesidy: Ocean carrie venering, and evening. Biom Bill traditional, and ethnic music, Saurday, Old Time Hoot Night, Tuesany, Marcia Bowerman and Charlie Holdewey, blues. Charlie Old Time Cafe, 1464 North





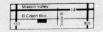


Happy Hour Monday-Saturday 5-7 pm. 25¢ cirafi, 50¢ well, doubles nightly from 7 pm-9 pm. Doors open Sunday nights at 9 pm.

Tuesdays: 91X Night, D.J. Steve West Wednesdays: \$1 Night, all well drinks Thursdays & Saturdays: 91X Night, D.J. Billy Bones Fridays & Mondays: Club FD



2201 El Cajon Boulevard, San Diego, CA 92104 Phone (619) 298-1722



SUNDAY, AUGUST 26 2 PM-77 **MDA MUSICAL** MAGIC 3 **ROXY-WEST ROCK-A-THON**

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Wind rose

Wednesday-Saturday August 22-25 HEROES



with Johnny Almond on the saxophone

August 26 & 27 LONDON BROS.





Coming August 29-Sentember 1 **HEROES**

Every Friday at 7 pm



International Fashion Auction by FASHION INTERNATIONAL You name the price! (Free giveaway every show)

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

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

Pacific Espresso, 235 North E nino Real, Encinitas, 436-1248 eefall, juzz, Friday and Saturday on Bell, juzz piano, Sunday

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

Paradise Garden's Natural Food Restaurant, 260 West Crest Avenu Escondulo, 489-1217: Paul and Carla Roberts, folk, Thursday

Airport Road, Carlsbad, 438-0880 Steven and Tanya, contemporary, Inday and Saturday.

P.J.'s Cocktail's, 1078 East Vista

Pomerada Club, 12237 Pomerado Road, Poway, 748-1135; High Steppini, country, Wednesday through Saturday; country dance lessons, Wednesday.

Poway Mine Company, 12375 Poway Road, Poway, 748-7296, 566-2070: The Blonde Bruce Band, Shore and risthm and blues. Thursday, One, rock, Friday and Saturday, live music, Sunday through Wednesday, call club ior

Ralph and Eddie's, 390 Grand Avenue, Carlshad, 729-2989; The Incognito Rockers, rock, Friday through Sunday.

Rancho Bernardo Inn. 17550 Rancho Bernardo Inn. 17550 Bernardo Oslos Drive, Rancho Bernardo, 387-1611 or 277-2146; Jim Gates and Sound Investment, contemporary, Tuesday through Saturday; the Marice Days Quartet contemporary, Sunday and Mondy, Drining Room, Peter Robbergo, Drining Room, Peter Robbergo, Saturday; Jim Malone, painst, Saturday; Jim Malone, painst, Saturday; Jim Saturday, Jim Sa

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

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

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

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

Stage Coach Inn. 1865 Vista Way, Vista. 724-9090: Coyote, country. Thursday through Saturday.

Sundowner, 135 East Vista Way. ista. 940-9000; Afro, Latin music Vednesday and Sunday.

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

Tequila Flats, 3296 Mission Avenu Oceanside, 757-7757; Hit N. Run, rock, Thursday through Saturday; the W. Be Band, rock, Sunday the W. Bulley, in Sunday

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

Time Machine/Chez Orleans, 302 North Midway, Escondido, 743-1722: Planet, rock, Thursday, through Saturday, Destiny, rock, Fuesday and Wednesday.

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

Valley Fort Restaurant, Red Dog

THURSDAY, TONIGHT 9/X presents THE HEARD and

FRIDAY, AUGUST 24 DREAM

TIM MAZE SYNDICATE

KOMMUNITY FK and THE SEVENTH

SATURDAY, AUGUST 25 DEFLANT THE ROCK
THE ROCK BRITON and SYMMETRY Opens at 9 pm promptly

SUNDAY, AUGUST 26 1 pm to 1 pm

A BENEFIT FOR THE SAN YSIDRO
SURVIVORS FUND The Sunday concludes with Part IV
beating 11 bands ENERGY, STREETCH SETS, AUDO PANCEL,
SUBJECT TO CHANGE, CURSS, LANS OF MOTION, PARL, I DING
NOT HARDS & PAUL, KAMANSI, S, plue the Son of Dan Nelslin
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Your 38 telest contribution post into this fund
which is very unorthinal. The Spirit is contributing part of the bar and
all the bands one donesting their services. So do soneone also good this
gene. Come & par usel hale, THANG ATO MAY DECOR.

TUESDAY, AUGUST 28 DEAD HEAD TUESDAY featuring the music of the Grateful Dead BORN CROSSEYED

CRAZY PAISLEY and RICK GAZLAY

WEDNESDAY, AUGUST 29 WICKED FENCE with
TAMI & THE MONTHLIES and ACCESSORIES

TOMORROWS Aug. 30th. SURE, and RELAY, Aug. 31st; PENS with LA's SIADOW MINSTREIS, and THE LAWNS (Subseben), plus LUNA SEP, Lit Member from APPA, CAMO, OF DER, and CAPY NUMAN, the now super group Capital recording artists. BLUSTRATION AND, with FREINISCH OF CHOSTS, Sep. 2nd: Free Labow Ene Punit Padrow 8 pm; only 32 threather starts at 8 pm (Yill 2 nm) and feather. Sep. 6nd. 5-70. doi: 10.1016/j.101

NO. III. CETTE PULISIC REFORTS REMOCEDED TO SEND OCCUPATION OF THE SEND OCCUPATION OCCUPATION OF THE SEND OCCUPATION OCC



TONIGHT Thursday, Friday & Saturday

MOM'S 10th **ANNIVERSARY** PARTY

with the 2 best bands in the west POCKETFUL & PRIVATE DOMAIN (formerly The Bratz) together with special guest host PAT MARTIN of KGB. Join Mom's in celebrating the album releases of both bands.





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\$1.00 \$2.00 Cover 8:00-8:30 pm Cover 8:30-9:00 pm

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

Sunday & Monday, August 26 & 27

STRIKE FORCE

Tuesday-Saturday, August 28-September 8



Daily Drink Specials

Monday

Open Sunday \$1.00 **Drink Specials**

\$1.00 Kamikazes

Tuesday \$1.00 well drinks all night Wednesday

\$1.00 Vodka drinks all night

\$1.00

Long Island Iced Teas all night

Boys, vintage rock, Friday and Saturday.

Vista Entertainment Center, 437 Vista Entertainment Center, 435
West Vista Wav, Vista 941-1032;
Jockey Club: Spectra, rock,
Thursday through Sunday,
Spellbound, rock, Wednesday, Turf
Room: Sam Aguilar, contemporary,
Friday and Saturday, Derby Room:
recorded dance music, Friday,
Saturday, and Wednesday.

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

Whiskey Flats, 1260 West Valley Automatics, rock, Thursday through Saturday, Prophet, rock, Sunday and Monday, Planet, rock Sunday and Honday: Planet, rock Tuesday and Wednesday. Dining Room: The Whatever Band, country, oldies, jazz, and rhythm and blues, Wednesday through Saturday: corriedy night, Sunday.

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

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

Beaches

Aimee's, Hotel La Jolla, 7766 Fav. La Jolla, 454-3001; Jimi enue, La Jolla, 454-3001; Jimm ntane, contemporary, Tuesday rough Saturday; J.J. Frank, ntemporary and jazz piano, anday through Friday happy

Atlantis, 2595 Ingraham Street Allants, 2595 Ingraham Street.
Mission Bay, 224-2434: Jesse Davis
contemporary, Thursday through
Saturday; Columbus,
contemporary, Tuesday and
Wednesday.

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

Bahia Hotel, 998 West Mission Bay Bahia Hotel, 988 West Mission Bay Drive, Mission Bay, 488-0551; Gina Eckstine and Jims, contemporary; Tuesday through Saturday; Cheatham's Jazz Quartet, jazz, Sunday, Fiano Barr Buddy Reed. Tuesday through Saturday; Bob MacLeed, Sunday and Monday. Afternoon Tea Dance: the Eddie Stangfer Band. Big Band dance music, Friday.

Beach Club, 1921 Bacon Street, Ocean Beach, 222-6822; The Beat Brothers, rock, Thursday; the Source, rock, Friday and Saturday

Carlos Murphy's, 4303 La Jolla Village Drive. La Jolla, 457-4170: The Spud Brothers, rock and comedy. Thursday through Saturday; the Musse Machine, recorded music singalong. Sunda and Monday; Forecast, contemporary, jazz, and rhythm and blues. Tuesday and Wednesda

Catamaran Hotel, 3999 Mission Boulevard, Mission Beach, 488-1081: Southwand, contemporary, Tuesday through Saturday Supercolt, country, Sunday, Polynesian Lounge; Stev Woods, confermonary, Monday Mission Lounge; Stev

Chuck's Steak House, 1256



TOP JIMMY & THE RHYTHM PIGS

Friday, August 24 9:30 pm





CHICAGO FIFTEEN

FIVE CARELESS LOVERS & BAD HABITS HORNS with special guests
TOM CAT and TONY STAYS
(Free admission with S.D. Blues Organizatio
BUT Barhoovers Discount Card)

Monday, August 27 9:15 pm Nostalgic Rock & Roll

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FREE AFTERNOON CONCERTS

FIVE CARELESS LOVERS STONE'S THROW CHICAGO SIX

FOR INFORMATION CALL 481-9022

Elarie's, 1955 La Jolia Shares Drive La Jolia 109/0541, Jeanne Rotth and Savet Sound, jazz, Wednesday through Setunday Ston's Throw, virtuge sarz, swing, and nick. Sunday through Tuesday

Haleyon, 4258 West Point Lorna Houtevard, Lorna Portal, 225-955 Free Lines Up, rock, Thursday through Saturday, Automatics, rock, Standay and Monday, Incolonic, rock, Tuesday and scort. Rapture, contemporar

Hilton Hotel, Cargo Bar, 1775 Bast Mission Bay Drive, Mission Bay 276-400: People Movers, contemporary, Wednesday through Saturday, Triple Plan, contemporary, Sunday through Tuesday.

Hotel del Coronado, 1550 Orange Avenue, Coronado, 433-6611: One Plus One, contemporary, Eucsday Islandia Hotel, Circe Lounge, 134 Quivira Road, Mosson Bay, 224-3541; Sandey and the Ram, Band, variety alage above. Toe salay through Saturday.

Jose Murphy's, 4302 Missioni Boulevard, Pacific Beach, 270-3220. The Siers Brothers, rock, Wednesday through Saturday, Bobby Chevrolet, rock, and blues, Sunday and Monday. The Spud Brothers, rock and comedy.

La Avenida, 1301 (trange Avenue, Coronado, 435-6262) The Boogle Machine, recorded dates music.

La Valencia Hotel, 11.32 Prospect Street, La folla, 454-0771; Bob MacLeod, piano and cocal variety, early occuring Tuesday through

Le Chalet, 5046 Newport Acenue Ocean Beach, 222-5300. The Hurricanes, blues and rivethin and blues. Thursday though Saturday Cycle, 1954, Sunday and Monday. Modern Art, rock Tuesday and wichnesday.

McPs. 107 Orange Avenue Command, e25 5250 The Booke Profilers, comedy, rock, and shythmi and blues. Thursday, through Saturday Rockola, Beatles make and sidness Sunday and Monday the Bockshousy, contic minimary. Tuesday and Wednesday. Mexican Village, 120 Orange Avenue, Constitute 415-1829. Liver music, Fuesday through Thursday, call club for information; Third Degree, contemporary, Friday and Saturday; Ken Wilkins.

Old Pacific Bach Cale, 4287
Mission Boulevard, Pacific Beach, 270-7221; The Bruce Comeron and Hollis Gentry Risemble, 2022.
Thursday through Saturday, Flat Ruile Paginge app. and blues.
Stunday the Features rock, Monday and Toockay, but, Flor Careless
Lovers, blues Wednesday.

day and Montay.

Garnet Avenue.
Tra37. Private
Pocketful, rock.

Bryon, guitar and vocals, Friday
happy hour.

Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay, 274-3314: Take 3, nostalgia, pop, and blues. Thursday and Widnesday, Andy and Donna, contemporary, Finday through

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

Sunday, Tupelo Chain Sex, rock, and the Penetrators, rock, Tuesday, Ella Ruth Piggee, jazz and blues, Wednesday, Friday Happy Hour Concert Silent Scream, rock.

Top of the Cove, 1216 Prospect Street, La Jolla, 454-7779; Ken Meredith and Friends, sazz, Sunday alternoon: Piano Bar: Rob Corsein, Wednesday through Sunday.

Upstart Crow and Co., Seacoast Square, 4475 Mission Beach Boulevard, Pacific Beach, 272-8990. The Pacific Enternible highly classic mass. Sender heart of

Vacation Village Hotel, Bay Lounge, Vacation Isle, Mission Roy. 274-46;th Shine It On. contemporary, Taesday through Saturday, Jirmah Williams,



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7 NIGHTS A WEEK

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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

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

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7-foot wide screen

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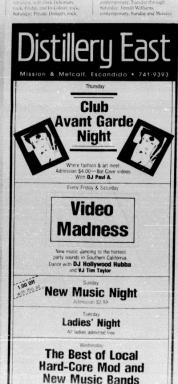
Town & Country

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Tone for, at 3 30 pm
Sat at 50 pm.
Grampingh Hage, Hag
Sag at 3 30 pm.
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Parvillon
Louinge



Agen 17 & up \0 concerts mainturn age 16. Immer hours 8:30 pm-1:30 am Tuesday Sunday All events is bject to cancellation



Victor's, 1403 Rosecrans Street Point Loma, 226-1871: Upstains ratinck and Liss, contemporary Thursday through Staturday. Norman Clifford, costs mporars Sunday through Frieday with Norman Clifford and Frankie. Norman Clifford and Frankie. Farlin, Friday and Saturday evening.

Windrose, 1935 Ouivira Road Windrose, 1955 Quivra Road, Marina Village, Mission Bay Park 223-2335: Live rock, Tuesda' through Saturday, call club for information, the London Brother rock, Sunday and Monday.

San Diego North

The Abilene Country Saloon, Town and Country Hotel, 500 Hotel Tircle North, Mission Valley. 291-7131: Stampede, or

Bunbury's, 1906 Mira Mesa Boulevard, Mira Mesa, 578-8666: Rockela, Beatles music and oldies Thursday through Saturday. The Alamo, 3093 Clairemont Drix, Clairemont, 276-2240, ZZYZX, rock, Thursday through Saturday, Five Lines Up, rock, Tuesday and Cafe in the Valley Restaurant, 911

Cammo del Rio South, Mission Valley, 296-6329. The Bill Shreey Quartet, jazz, Thursday through Bacchanal, 8022 Charemont Mesa Boulevard, Kearny Mesa, 560-8022; Starfire, rhythm and blues dance Saturday; Eric Foster, classical guitar, early evening, Wednesday through Saturday: Walter Clark. music. Thursday through Saturday Bobby Hutcherson, jazz. Sunday Classical guitar, early evening Sunday, and Monday evening: live music, Tuesday and Wednesday; call club for information. Bothy Hutcherson, Jazz. Sunday evening and late evening: Luna, rock, and N.E. I; rock. Tuesday; the Bltz Brothers, rock, the Brother Young Band, rock, and Band of Age, rock. Wednesday. Carriage House, 7945 Balboa Avenue, Clairemont, 278-2597; Dar Cornor, country originals Wednesday through Saturday.

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

El Rico, 5353 Mission Center Road, Mission Valley 297-8361: The Cruisers. Top 46 Jance music, Thursday through Saturday.

Gold Coast Lounge, Town and Country Horel, 500 Hotel Circle North, Mission Valley, 291-7131: Plane Bar: Tirrus Manticoth, Sunday, Monday, Widnesday, and Thursday, Kevan Melton, Tiresday, Priday and Saturday.

Hajji Baba, 104 Mission Valley Hajii Baba, 103 Mission Valley Center West, Mission Valley. 298-2010: Live Arabic music and entertainment, Wednesday through Sunday: "Creek Night" with the Olympians, Monday.

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

2270 Hotel Circle North, Mission Valley, 297-1101: Niteline, contemporary, Tuesday through

Saturday: Bobby O'Day.

contemporary, Sunday and Monday

La Hacienda Cantina, 878 Hotel Circle South, Mission Valley, 298-8281; Vallerie Foremost and the System, contemporary, Tuesday through Saturday.

Lehr's Greenhouse, 2828 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, Laws of Motion, rock, and the Features, rock, Monday.

The Magic Lamp. 9522 Miramar Road, Mira Mess. 271-8750: Recorded dance music with Mr. Goodhye, Thursday through Sunday recorded dance music with Randy, Monday through Wednesday; live music, Monday and Tuesday, call club for information.

lonk's, 10475 San Diego Mission oad, Mission Valley, 563-0060; celin', Top 40 dance music, bursday through Saturday, Ricky nd the Jets, vintage rock.

Monterey Whaling Company, 887 Jamino del Rio South, Mission Talley, 291-1638; The Twotones, ock, Tuesday through Saturday; Expresso, contemporary, Sunday Monday.

The Moonglow, 4615 Clairemont Drive, Clairemont, 273-1022: Austice, Top 40 and oldies, Tuesday through Saturday: Jimmy Nixon and Downhome, country, Sunday

avajo Inn. 8515 Navajo Road, San os, 465-1730; Quest, rock, slay through Saturday; the 2 Brothers, rock, Sunday and

al Joey's, 5117 Waring Road, Allied

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

Pavillion Lounge, Town and Country Hotel, 500 Hotel Circle North: 291-7131: Lisa McDowell and Spotlight, contemporary, Tuesday through Saturday.

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

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

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

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

Spirit, 1130 Buenos Avenue, Bay Park, 276-3993: The Lyres, rock, the Heard, rock, and Act Alert, rock, Thursday, the Dream Syndicate, rock, Kommunity FK, send-out week Kommunally FR, rock, and the Seventh rock, Fally Defant, rock, Bitton, rock, the Rock, rock, and Symmetry, rock, Lad Banch, rock, the Sonso of Dan Runch, rock, the Curb, rock of the Sonson of Dan Runch, rock, Edward of Motion, rock, Librite, rock, and the Forbidden Pigs. rock Lamo of Motion, rock, Librite, rock, and the Portholia Pigs. rock Sanday, Stonson, Sonson, So Accessories, rock, Wednesday,

Springfield Wagon Works, 5255 Kearny Villa Road, Kearny Mesa. 565-2272: Jo Treanor, piano bar, Wednesday through Saturday.

Tio Leo's/Mira Mesa, 10787 Camino Ruiz, Mira Mesa, 1976. Camino Ruiz, Mira Mesa, 695-1461: Joe Stewart, contemporary. Thursday and Wednesday; Expresso, contemporary, Friday and Saturday, Frank Dester, contemporary, Sunday through Tuesday.

Tio Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge, 280-9944; Costa V. contemporary, Thursday, Sunday Monday, and Wednesday, Joe Stewart, contemporary, Tuesday, Friday, and Saturday.

Gorge Road, Mission Gorge, 280-6263: Steer Crazy, country, Tuesday through Saturday

Cimmaron, country, Sunday and Monday,

San Diego South

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

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

Barnacle Bill's, 1880 Harbor /sla Drive, Harbor Island, 297-1673 Eddie Preston, contemporary, Wednesday through Saturday.

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MDA Musical Magic Travels to the **World Famous** Coo Coo Club lazzzz-a-thon

Food * Door Prizes Tues., Aug. 28, 6 pm 'til ??

Kenneth Rice

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Blarney Stone Pub, 5617 Balboa Avenue, Clairermont, 279-2033; Brian Connolly, Irish music,

fues to dance to and enjoy! Thursday, Friday, Saturday

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Geginning August 20rd (and for 10 weeled) every Thursday night Cystol Ti Emporium present a UPSNGING CONTEST with \$1.75 in costingues. The winners of the 10 week competition will be eligible for the PRALS and \$500 in carb prose on Nov. 1st using an own more consumers are eligible and on the prosecond of the prosecon Nov. 1st using an own more consumers are eligible and on the prosecon Nov. 1st using the Prosecon Nov. 1 Emporium



10TH ANNIVERSARY CELEBRATION!

Thursday thru Saturday, August 23, 24, & 25



featuring

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



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Forward Motion Exclusive engagement through Sept. 1

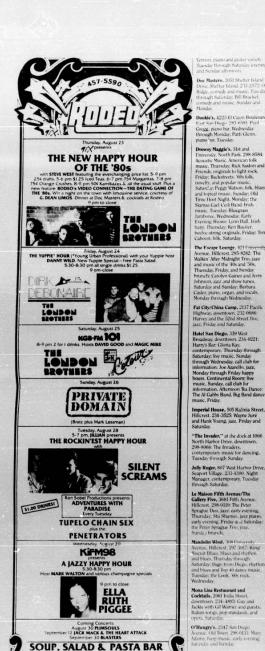
The best dancing & entertainment on the waterfront

Nightly entertainment



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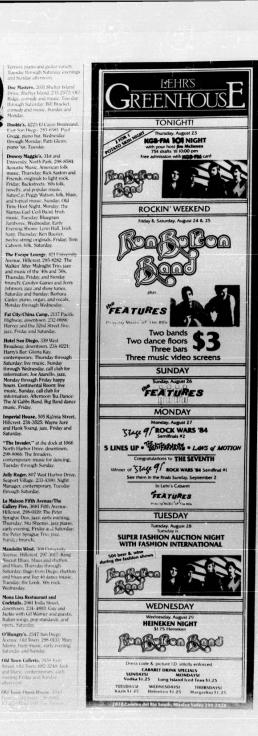
Doc Masters, 2051 Shelter Islam

est San Diego 283,6581; Paul egg, piano bar, Wednesday rough Monday, Patti Glenn, ino Sar, Tuesday.

Friends, originals to light rock, Friday, Backstreets, '60s folk,

Old Town Galleria, 2459 Jul

Hd Town Opera House, 10



cintage jazz and boogie-woogie. Thursday.

Our Place, 2424 Fifth Avenue, Hillcrest, 232-4773: Live jazz, Friday and Saturday, call club for

Pacific Wine Bar and Bistro, 480 farket Street, Jowntown. 39-9839: Dining Room: Mel Goot, azz piano, Junch time and early vening Friday and Saturday.

Patrick's II. 428 F Street Patnek 8 H, 425 F Street, downtown, 223-3077; Fro Brigham's Preservation Hand, jazz, early evening Thursday, Nitetrain, 50s and 50s light rock for dancing, early evening, Friday and Saturday, the Sy Rainey Trio, jazz, Web

Prophet Restaurant, 4461 University Avenue, East San Diego, 283; 7448. Lurr Bell and Friends, Jazz, carly evening Thursday, Fred Benedetti, classical guitar, early evening Wenhesday and Fridar-Walter Clark, classical guitar, early evening Sentings Lord Bell and Slep Meyers, guzz, early evening Sunday.

Reuben E. Lee's, 880 Harbor Island rve, Harbor Island, 291-1880 rtune, Top 40 dance music, esday through Saturday.

Restuck Trio, jazz, Thursday and Tuesday, five jazz, Munday and Wednesday, call club for information; Arma Bjarnson, Herman Salerno, and guests, oper-inghlights, pop, and show tunes.

Sheraton Harbor Island, 1186 Sheraton Harbor Island, 1380 Harbor Island Drive, Harbor Island, 291/2900; Signed, Scaled, and Deliveroa, contemporary, Tuesday through Saturday, the Ducktail Revue, wintage rock, Thursday and Friday happy hours; Ella Richer Friday happy hours; Ella Richer Juggee, jazz and blues, Monday.

Sheraton Harbor Island West. Sunday through Wednesda

Soledad's, 425 West B Street, downtown, 232-7588: The Mest Valuable Players, azz, Thursday through Saturday.

Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island, 291-910c Dusty and Melissa, contemporary, Wednesday through Sunday, Domac Cote, contemporary, Monday and Tuesday.

Triton, 60H El Cajon Boulevard East San Diego, 583-3240. Ella Ruth Piggee, jazz and blues. Thursday through Saturday.

Trojan Horse, 6179 University Avenue, East San Diego, 582-1070: Strike Force, rock, Thursday

Tuba Man's, 2551 University Avenue, North Park, 295-9426; Law music, Friday through Sunday, call club for information.

Tuba Man's No. 2, 7149 El Caton Boulevard, East San Diego, 698-6042; Surmynites, pop. rock, and party misse. Thursday, Ira-Cobb's Jazzbo, jazz, Saturday, Tobacco Road, vintage sazz and buighe wongle, Wednesday.

Upstart Crow and Company, 835 C

Viscount Hotel, 1960 Harbor Island Drive, Harbor Island, 291-6709; Jarrett, oldies and twytes, early evening Tuesday florough Saturday.

East County

Boulevard, 265-2006; Arabic music and belly dancing, Wednesday through Saturday

Antonio's Hacienda, 700 North Johnson, El Cajon, 442-9827; Hutson and Best, contemporary

The Boondocks Restaurant, 8320

Baxter's, 1025 Fletcher Parkway, El-Black Angus/El Cajon, 1000 C

Bull and Bear, 690 North Second Street, El Cajon, 440-5757, Chapt Blarney Stone Too, 7059 ET Capon Boulevard, La Mesa, 463-2263. The Hintons, Irish music, Tuesday through Sunday.

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Carlton Oaks Country Club, 9200 Inwood Drive, Santee, 448-4242: Darrell Ray, piano variety, Friday and Saturday.

Chico Club. 7366 El Caio Boulevard, La Mesa, 464-9555; Gary Raynor and Mike Ross, oldies, country, and contemporary, Friday and Saturday

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

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

Don's, 13321 Business Highway Eight at Los Coches, El Cajon, 443-2444; Danny Michaels and Big Sky, country, Friday and Saturday; Jam session, Sunday afternoon,

La Mesa, 462-0533: The Smith



Saturday; jam session, Sunday

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

Four Seasons Restaurant, 8888 La Mesa Boulevard, La Mesa. 462-2752: Sasaki Tatsuo, marimba, lunch time, Monday.

George Joe's Restaurant, 9586 Murray Drive, La Mesa, 469-6158: Live contemporary entertainment Thursday through Saturday, call club for information. Lorenzo's, 596 Broadway, El Cajon. 442-9696: Pitch 'N' Woo with Gerric Woo, contemporary, Tuesday through Saturday; Fro Brigham's Press reation Band, Discland jazz, Sunday and Monday. Magnolia Mulvaney's, 8861

c. 469-6344; Patsy and Mamy's Mink, 533 East Main Street, El Cajon, 442-5573: Mark Lashlee and the Pony Express, country rock, Wednesday through Saturday and early evening Sunday. Prime Time, contemporary, Friday and Saturday. Hungry Hunter/El Cajon, 402

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

Nite Owl East, 667 North Mollison

Magnolia Avenue, Santee. 448-8550: Unistal, rock, Wednesday

Avenue, El Cajon, 447-3854: Lakeside, 443-9591; Red Lane and Ramblin' Fever, country, Friday and Triangle, contemporary, Tuesday through Saturday, live music, Sunday and Monday, call club for Legends, 2754 Alpine Boulevard, Alpine, 445-5545; Full Circle, contemporary, Friday and Saturday,

Our Favorite Place, 8646 Mission Our Favorite Place, 8646 Mission Gorge Road, Santee, 449-6240: Bob Sortillon and Key Largo, contemporary and oldies, Thursday through Saturday evening, and early evening Sunday.

The Outrost, p52 Grand Avenue Spring Valley, 464-9007; County Line, country, Friday and Saturday,

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

Park Place, 1280 Fletcher Parkway, El Cajon, 448-4111: Prophet, rock, Tuesday through Saturday, Graphic, rock, Sunday and Monday.

Sexton's, 7353 El Cajon Boulevard, La Mesa. 460-1509: Aria. contemporary, Tuesday through Saturday.

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Turquoise Lounge, 5975 Severin Drive, La Mesa, 465-1525; Status, rock, Tuesday (brough Saturday).

Van Winkle's, 10055 Mission Gorge Road, Santee, 449-0060: Crossfire, contemporary and country rock, Friday and Saturday.

South Bay

Bavarian Inn, 1410 Broadway,

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

Black Angus, 707 E Street, Chula Visca, 426-9200; Cycles, Top 40 dance music, Thursday through Saturday, live music, Tuesday and Wednesday, call club for

Bull N Stick, 608 Palm Avenue, Imperial Beach, 429-5700, Neon Vanilla, rock, Thursday through Saturday: France, rock, Wednesday.

China Five Restaurant, 569 H Street, Chula Vista, 426-5951; Juan Robles, contemporary, Thursday through Saturday Avenue, Imperial Beach, 429-1161: Gail Lee and Firecreek, country. Tuesday through Saturday.

Dance Machine, 1862 Palm Ave. orance Machine, 1862 Palm Ave Imperial Beach, 429-Holf The Effect, rock, Thursday through Saturday, five rock, Tuesday and Wednesday, call club for information.

Dock's Cocktalls, 317 Thank Avenue, Chula Vista, 422-1566: Tito and Augustine, conten Wednesday through Saturday.

Hungry Hunter/Imperial Beach, E344 Palm Avenue, Imperial Beach, 423-0953: Jeff Williams,

contemporary. Thursday through Saturday.

Hutch's, 1463 Palm Avenue, Imperial Beach, 423-347% Con-Comfort, country, Friday and Saturday.

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Palomino Star, 3008 Main Street, Chula Vista, 427-5889, Ron Tabor, country Wednesday Thursday an

Performer listings are compiled by Ron Jennings. If you wish to be included, please call 265-9382 Thursday afternoon or Friday below 5:00 p.m. The listings are

Rock & Roll

Act Alert: Spirit Automatics: Haleyon, Whiskey

Band of Age: Bacchanal
The Beat Brothers: Beach Club
The Beat Farmers: Beathes, Lehr Belair Boys: Valley Fort

Restaurant, Henry's The Blitz Brothers: Pacchanal. The Ron Bolton Band: Lehr's

The Booze Brothers: P.J.'s Lounge

Born Crosseyed: Spirit Bobby Chevrolet: Jose Murphy's

north Conserved, Some Marythy Bertion Sweet,
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Ipso Facto: Lehr's Greenhouse Windrose Judd Ranch: Spirit Kicks: Easter's Kommunity FK: Spirit LA:: Anthomy's Harborside Laws of Motion: Lehr's Greenhouse, Spirit The London Brothers: Rodeo, Windrose

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Tupelo Chain Sex: Rodeo
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Aria: Sexton's Baja Strings: Holiday Inn/Missio

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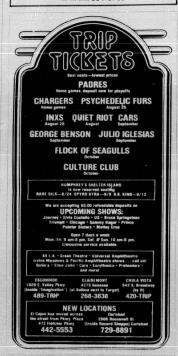
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Ray Sanders and the Fallbrook
Band: Whiskey Oreck
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Walter Clark: classical guitar.
Prophet Restaurant, Cale in the
Valley Restaurant
Rick Cosey: guitar, vocals, and
originals, Mulvaney's/Pacific

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Marky Days Quartet; pop, bossa
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Gene Dewez Polka Band: nolka

Gary Duncan: barijo and guitar, Plaza Restaurant/Old Town

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choice of recollections, there is a strict ban on the banal (it hardly seems possible that this wonderland is the ban on the banal (it hardly seems consister that his excluderand is the consister that his excluderand is the consister that his excluderand is the VTELLCHI), and yet the familiar Fell in grotesquares are merchally broad of the consister that the consistency that the co ulation or momentum from one scene to the following: each one builds to an abrupt fade-out their sike a won-derstruck gasp or sigh and then the next one starts all over again, building 1974.

"" (Ken. 828)

Another Country - Subversive un-dercurrents at a prestigious British boarding school in the 1930s, with Rupert Everett and Colin Firth, di-rected by Marek Kanievska. (Guild, from 8-24)

Being There — Jerzy Kosinski s adaptation of he own novel about a related garden ramed Chance related garden ramed Chance world beyond his garden has been intrough he consent exposure to TV- and who is audoesty turned out into employer passes on. There would seem to be infinite ways to go with this premise, and the praceded way, for instance would bunch servers of more ways not one passage. But

97-1568)
Theater 1: Ghostbusters
Theater 2: The Adventures of Buckaroo Banzer
Theater 3: Revenge of the Nerds

Cinoma 21, 1140 Hotel Circle North (291-2121) Red Dawn

Theater 4, 110 Fashion Valley (291-4404)
Theater 1 Oxford Blues, from 8-24
Theater 2: The Woman in Red
Theater 3: Threemiscage
Theater 4: Tightrope

Valley Circle, Mission Valley Center West (297-3931) The Karane Kor

STATE UNIVERSITY

Century Twin, 54th and El Cajon Bivd. (562-7690) Theater 1: Bachelor Party and Bast Defense, from 8:24. Theater 2: The Philadelphia Experiment and The Last Starfighter.

Cinerama, 5889 University Ava. (583-6201) Sheena and Greystove: The Legend of Tarzar Lord of the Apies

College, 6303 El Cajon Blvd. (485-1455) Theater 1: Purper Ren. from 8:24 Theater 2: The Jumple Block and Splash Theater 3: Colon and Cagger and The Newtonian State of Cagger and The Newtonian State of Cagger and State of Cagge

Theater 4: Cremins and Sem's Son Ken, 4001 Agram Ave. (28.5 500.0). 27 Mocolow on the Futuro and Being There: 8:24 Mocolow on the Futuro and Being There: 8:24 The Great Ecitator plus shorts: 8:26 Sistewood and Signier of Sonce: 8:27 American and Signier of Sonce: 8:27 American and The Magic Pub. 8:29 Acts and The Magic Pub. 8:29

State, 4712 El Cajon Boulevard (563-8050) Chinese movies

EL CAJON-LA MESA Ace Drive in, 8000 Broadway, Lemon Grove. (46)-5328) Romanding the Store and Cloak and Dagger, from 8/24

Aero Orther In. 3rd and Broadway. El Cajon. (444-8800) Tightrope and Sudden Impact.

Aero Drive In, 3rd and process—
(444-860)
Yightinge and Sudden Impact
Viginizing and Sudden Impact
Genesiment, 5500 Grossmont Center Dr. La
Mesa (465-700)
Indiana Jones and the Temple of Doom

resement Mall Theatres. Grossmort Shopping Center: La Mesa (465-3040). Theater 1: The Woman'n Red Theater 2: Toptimize Theater 3: Under the Volcano, from 8:24

MOVIE DIRECTORY

Kosinski's way is a narrowly focussed political parable about the overnight success of this fube Bootb among the bigwigs of Capitol Hill and this way has much less bearing on him and the TV mentality than on them and po ogwell an eastern me and harmony of the control of

Breakin - The only and ample, rea-son to see their is the dameing. And even that as directed by Joel Siberg even that as directed by Joel Siberg out in more sautches father than the journed sequences. One such se-quence, in which a dancer sentined for the second of the second of the formed sequences. One such se-quence in which a dancer sentined Chambers performe a pask-diesux with a broom (not the first terpas-with a broom (not the first terpas-ment as a darce partner), captures perfectly the effect of stop-motion annation that united break dancers which are the sent of the senting Kong, Goorge Parts Pusperson char-cer dasper Art Closeys Guntty, no actual frames were removed from the film to inhance the effect. The narrative framework is basically a fer-tile embarrationer, designed to

Spring Walley, 1037 Eneon Brd., Spring Valley (edit-653) and Cloth and Degger UA Chemina and Cloth and Degger UA Chemina, Interested it is Magnetia. El Cajon Chemina and Cloth and Chemina and Chemin

Feets Table, 415 Couls Value (420-587)
Feets Table, 415 Couls Value (420-587)
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South Sep Drive In. 2170 Coronado. Imperial Beach (42-2727)
Theater 1: Ghostbusters and Meetbelt Part II Theater 2: Outrot Blass and The Ice Peaces. Incom. 82: Seema and The Philadelphia Experience

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and John Gielgud 1979 and John Gielgud 1979 6, 8/24 and 25

Frankai goes the cline thing out not ine-other He manages to drumpa a bit of suspense at the climax, but not enough of it to yeally the amount of labor. With Michael Murphy 1984. "(Ace Diver in, from 824. Cinema Plaza 5. College, Plaza Twin, Power Theater, Santee Village 6. Spring Val-ley, Sweethwater 6. U.A. Cliasshouse 6. University Jonna Centre).

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* (La Patoma, from 829)
Caligula — The most cryptic credits on any move ever. The dismissed of nector finite brass, as credited only with Principal Photography and to be the principal photography on to be the production. The script is proclaimed to an impersional Kafta-equie entity definited as the production. The script is proclaimed to be Adapted from an Original Screenplay whom is left a mystery Vidal, whose maint to be part. by Goffe vidas aemough elethers, vice and amough elethers with a marker originally as meant to be a part of the moves site, as in ACOUELINE succession of the moves alto a marker original to the moves altogether. But he a vocal adversary of the director bits in him cutte a part from his teo hundred adversary of the director bits in him cutte a part from his teo hundred and a move that completely obtained and the second of the complete of the c

(mainneas), Plevenge of the Norch (wennigh)
Carousel Cheme 8, 1086 East Valley Parkway, Escockolo (460-4608)
The decision of the Adventures of the Adventures of the Adventures of the North Carolina of the North Carolina

Chema Pissa Theatre S, 2555 El Camino Real. Carlobad (729-7147) Theatre 1: The Jungle Book and Spleish Theatre 2: Red Davin Theatre 3: Germins Theatre 4: Chostouters Theatre 5: Coata and Dagger

Crest, 102 N. Freeman, Oceanside (722-6561) Spanish movies

Escondido Drive In, 635 West Mission Ave (745-2331) Purple Rain and Bachelor Party, from 8 24

Purper Rain and Sacrescy Farry, more a 24
Flower Hill Cinemas, 263 Vis on is Valle. Del Mar
(755-551)
Theater 1: The Woman in Rind
Theater 2: Ghostbusters
Theater 3: Shoone and Grenos

La Paloma, 471 First St. Encintes (436-7469) Full Blast through 8:28 Breakin' and Purple Rain, from 8:29

Plaza Twin, 345 N. Escondido 8vd. Escondido (745-5087) Theater 1: Gremins and 7hi Natural Theater 2: The Karate Kid and Cloak and Dagger

Greenins and Cleak and Degate

Rancho Bennado 6, 1736 Bennado Pisce Court

(465-6641).
Theater 1: The Wonsen in Red
Theater 2: Dreamscape
Theater 4: Gifnostbusters
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Theater 5: Trightops
Theater 5: Sam's Son

Star, 402 N. Hill, Oceanside (729-2695)
Best Defense and Grandview, U.S.A., from

Powey Thester, 12845 Poway Rs. Poway (748-7110) Greenins and Cloak and Degger

to the sidewalks would seem

to the sidewalks would seemingly have been an excellent chance to in-itate the audience, in perfect step with the head of the subcluture. Not only they have been allowed to zp past, but the griss actual damong after ner maniculation scarcely clarifies the definition of the art form with Lucinda Dickey and Adolfo Shatba doc Ourrows 184 Cours from 8 291.

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Cloak and Dagger — An over-imaginative eleven-year-old (Henry Thomas), and he serven-year-old (Henry Thomas), and he serven-year-old (Henry Henry He

Les Compères — Gerard Depardieu and Pierre Richard team up to search for a runaway youth whom each of them believes to be his son directed

Covel

Conan the Destroyer — Also describable as CONAN THE MODEST,
or comparison with his first screen
adventure — and none the worse for

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Breath and Pulpin Ram, from 509

Her Villey Dres N, 1860 Heaven And Chaestool

The State of the **Dreamscape** — Attractive and pro-vocative sci-fi idea about dream re-search in which gifted psychics are

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Towns, 217 N. Hill. Oceanside (722-2155) Call theater for program information

Vineyard Twin Cinemas. 1529-22 East Valley Panway. Escendido (143-1222) Theater 1 Midlana Jones and the Temple of Door Theater 2 Purple Rain

CURRENT MOVIES

able to project themselves into other people's dreams, either as passive observers or as active participants, with possible curative effect (or, as we soon see, possible destructive effect too). Not an original idea, but not as yet an oversued one, and not entirely about of by its lift. Use here we can be a soon seed one, and not entirely about of by its lift. Use here we can be a soon seen as the soon seen as about the correct form for this sort of the second effects and the s yel an overseed one, and not enterly applied by Its III use here We applied by Its III use here We applied by Its III use here We applied to III use here we have been also as a state of the second of the United States plaqued by mighty control of the United States plaqued by mighty here we have been also deceded by mighty here we have been also deceded the EPOM-POM GRILS, to which he seems to be payment of the second of the second of the States of the second of the States o

Grandview, U.S.A. Ihree young people chasing big (or at least medium-sized) dreams in a Middle American small fown. It was inevitable that a movie sooner or later would that a movie sooner or later would usize MTV udoos as a formal for the lantasies of a four Water Mity and the couple of parodies for remakes) of music videos here are ndicative of the voerall pandering to a youthly persecution complex. With Jamie Lee Curse. C. Thomas Howell, and Patrick Swayze, directed by Randal Kleiser. 1994.

• (Star. Strand, from 8:24)

The Great Dictator — Chaptin takes two roles — a Jewish ghetto barber and a Hitler cancature — in a bravado

attempt, circa 1940, to defiate Nazissm with fun-making and episch-making Even in the most episch-making Even in the most Phoosy, romping in private with his world globel, there is an underlying discomfort about the movie's inadequacy to its subject, and worse, is inappropriateness. (Kein, 42-6).

"(Ren. 8-26)
Gremina - Nobody is taken very much aback on meeting a pointy-much aback on the second sings in English, in a voice sike Disneys Chip in Dake But after all, in this "typicial" American small born too too the second sings in English in section on Charles Tee Day and a subtitled Occition tim is broadcast or local TV Christmas Eve Day and a subtitled Occition tim is broadcast or local TV Christmas Eve Day and a subtitled Occition tim is broadcast or local TV Christmas Eve Day and a subtitled Occition tim is broadcast or local TV christmas Eve Day and the subtitle and psychology is more or less the exact equal of Dr. Seuss (e.g., the said of the subtitle and psychology is more or less the exact equal of Dr. Seuss (e.g., the said the subtitle and psychology is more or less the exact equal of Dr. Seuss (e.g., the said the subtitle and psychology is more or less the exact equal of Dr. Seuss (e.g., the said t his reputable pediaric practice and pedia mediatring, brainand pedia mediatring, brainlike and pedia mediatring, brainkids on the school playground, the
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would not leave anyone around who could appreciate the cinematic in-jokes, but those are inappreciable answay With Zach Galligan, Phoebe johes, Juli müde and Happindistatie anyway With Zaich Gatigan, Phreshn Gas, Hoyt Axlon, and Frances Lee Adles, Hoyt Axlon, and Frances Lee Adles, Hoyt Axlon, and Frances Hall Chemiss, Frortier Drive In. Parkway, Plaza Borick, Plaza I wir, Poway Heater, Saffee Drive In. Spring Valley, UA Glasshouse 6, University Town Certific Council Certific Province Certification.

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Chrystoke: The Lagend of Tarzan,
Lord of the Apse.—An abocedarian,
John Claylon, Earl of Greystoke). This
approach ensures some dul
serbices, as sep pois up the story bestretches, as sep pois up the story bestretches, as sep pois up the story bechildhood, and adolescence, hil ail
the major misestones along the way
(the deaths of parents, both human
adulthood that strangely suggests a
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line Apse. Man a occupancy of his
ancestral Scorate eater (dentified the Ape Man's occupancy of his ancestral Sociath estate (identified on the soundtrack by the stirring march from Eigars First Symphony), the junjes stuff seems to be wasted, or biedd, time And the gritly realism expended on that stuff seems to be wasted effort There's some fun, finally, when the Ape Man attempts to mix in society but not as much fun, of a small rype, as in TARAN'S NeW YORK ADVENTURE of 1942. With

Christopher Lambert, Raiph Richard-son, Ian Holm, James Fox, and Andie MacDowell, directed by Hugh Hudson 1984

Indiana Jones and the Temple of Doom — the note of campiness, carried over from the previous Spiel-berg-Lucas collaboration, is sounded here first thing, and with full Bette Middressgue force, the Paramount logo fades into a bas-relef design on a Chinese gong (soke), and the camera moves over from that to the smok-

logic fades into a bas refer design on a 2-threes oping (look), and the caming mouth of a papier mache dragon ing mouth of a papier mache dragon out of which emerges a blonde nightolds length (look). Group in a couple of the papier (look), dragon (look) and the same time, blocking out a couple of letters of the notive title (look), as though it were blocking out a couple of letters of the notive title (look), as though it were blocking out a couple of letters of the notive title (look), as though it were blocking out a couple of letters of the notive title (look), as though it were blocking out a couple of letters of the look of the screen. This title song-and-dance expands into one of those Buston be expands into one of those Buston be expanded into one of the screen screen. This title song-and-dance received to the buston of the screen. This title song-and-dance the stage not to the point of level of the joke, too. The registrols brawl and car chase that soon follow are in the car chase that soon follow are in the car chase that soon follow are in the common time. The title is the common time to come a buston the chara-nearch principles in force there. The Kate title to the character in title the lone of facetourness review flags. In this sense, the scene much more the on-screen stand-in for the



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Moss, 5th and G (235-6084) Tightrope and Sudden Impact

Casino, 643 Str (232-8878) Sheena and Tarzen, the Ape Man

Another Country, from 8:24

Cove, 7730 Girard, La John (459-5404) Les Companies Fine Arts. 1818 Garnel Pacific Beach (274-4000) Careful Ne Might Hear You

BEACHES

rontier Drive In. 3601 Midway Dr. (223-5535). Theater 1. Tightrope and Sintsen Impact Theater 2. Grammins and The Neverending Story 3. The Woman in Red and The Last Staffghter.

Brand, £160 Newport, Ocean Beach (223-3141) The Natural and Grandview U.S.A. from 6.24

A Bleashouse 6, 31th Sports Arena Bivd.

223-3-3-49.

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Unit. 4140 Clairemont Mess (274-0901) inter 1: The Philadelphie Experience and The Newsrending Story size 2: Bachetin Party and Joy of Sex. from 8:24

Lome, 3150 Rosecrans (224-3344 Indiana Jones and the Temple of Doom Sports Area Sizgles, 250 Sports Area Sivid (225-533) Theater 1 Sheen Theater 1 Sheen Theater 2 Repts Attrict Theater 3 Repts Attrict Theater 4 Sean 300 and The Muggets Fair Asshattan Theater 5 Tightness Theater 5 Tightness Theater 6 The Last Spainfairer and The Averterancing Story

453-7831)
Theater 1 Dreamscape
Theater 2 The Worten in Rec
Theater 3 Revenge of the Nords
Theater 4 The Adventure of Sucharoo Banzei ernas, 8118 Mira Mesa Bivd

Iversity Towne Centre 6, 4525 La Jolla Village 7: (452-7765)

452-7765) huster 1. Under the Volcano, from 6:24 huster 2. Purple Rain huster 3. Shoatbusters his 4. Sams Son and Sheena fee 5. Cloak and Dagger and Greenlins thee 6. Charter of the Sheena fee 5. Charter of the Sheena hee 6. Tignthope

5-1912)
seater 1: Star Tree III: The Search for Spook and The Last Startighter and The Last Startighter seater 2: The Muppets Tare Manhetten and The Neverending Story water 3: The Natural and The Philadelphia Experiment instar 4: Pilipino movies

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Theater 2 Seems and Ghminist Santee Village, 1902 Mission Gorge Road (502.7810). Tophrope Theater 1 Eighnope Theater 3 Sams Sin Theater 3 Sams Sin Obes and Digger Theater 5 The Nature Theater 5 The Worker in Both Theater 1 The Worker I Sams I

Vogue, 226 3rd. Chuia Vista (425-1436) Call theater for program information NORTH COUNTY Ave. Vista Way (726-3040) The Natural and a second feature, from 8:24

Village, 820 Orange Ave., Coronado (435-6181). The Jungle Book and Spissh, from 8:24

Bijou, 509 East Grand Ave., Escondido (743-9082) Spanish movies

Spanish movies
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CURRENT MOVIES

firmmakers than does the likable thanks only to Harrson Ford) hero indeed there is strong himstanton to see her as their efficial proxy again in her cupicity and in her kenophobia or at least parochalism as reparts any tiestyle read firmmaking style. That is since below the combinities of the combination of the comb

maza bothés vinejaro i wini Joy of Sex. One windred how crude a movie would have to be in order for the NATIONAL LAMPOON, people to remove their trade name from the sites, although one had hoped that, with a firmate tand more or less terminst, intercol i such as Martina chow toucke? But I son sensitive? As it turns not the move as a name. How crude? but How sensitive? As a turn in ut the move is neither more nor less crude than the LAM-POON norm and sensitive is not a settler. Rehard Nixon High School has bad the Rich and he Nix mischer vously blacked out on its sign. The country of the house of the neither country blacked out on its sign. The work of the neither country blacked out on its sign. The work of the neither country blacked out on its sign. The work of the neither country blacked out on its sign. The work of the neither country blacked out on the sign. The neither country is not sent the neither country of the nei

The Karate Kid — Or I WAS A TEEN-AGE ROCKY John G. Avidsen, the director of the original ROCKY, tres to whip up some of the same emotions, and again emists Bill Control supply

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the mack, in the story of a rice, gener olive-ishmed with form New Jersey,
which stord bear with the story of an instory of the story of the sto

bandhed music from his moves. To set the proper felly one for these Total event. Bergman assembles an overplay audione on screenes as-sembles and the set of the set of the long even yaps sex and race. Thereat and he comes to with pall ellough and he comes to the pall ellough and the comes to the pall ellough and the comes to the pall ellough and the pall ellowed to the pall ellowed state the preferred of an actual on-stage production of the peer as the time of the pall ellowed to the pall ellowed to the camera. Close-up. Neither a strict time opera (a film made of an peerla nor a lote operate film (a film in between of raffer. back and forth 1975.

1994.

"(Oceanaire & Plaza Twin Yalles Choel)

The Last Starrighter—Solid famasing with Lance Goest, Robert Preton and Dan Orberty directed by Noc. Castle.

Century Twin Protect Drive in Mina Mexic Gruenas. Sports Arana & Seets Airana. quite well and quite fat as a series of experiments in cultural chemistry, the Plussan and his flatian griffrend, the Russan and his Cuban lawyer, the Russan and the Columbia University Pol. Sci. professor, the Russan and the Texas businessman, the Russan and the Texas businessman, the Russan.

SOCIETY

The Natural 2 of the Market 8 of The Natural 2 of the Market 8 of the Market 8

whimsical THE NATURAL makes perhaps one attempt to get into that spirit, with an absur list gag about a right fielder who, like a character in a cartoon, crashes through the outlield fence in pursuit of a fly ball, but who FOR THE UNCOMMON SPORTS-MAN), in this context a momenty lapse of judgment is a disaster; a single "harmingh can start a land-side With Robert Reitford, Robert Duval, Willford Brintey, Glein Close, and Kim Basinger, directed by Barry Levinger, 1988, 24, Mrs. Mesa. Chierias, Plaza Tern, Santee Village 8, Strand, from 824, LIA Chula Vista 6, Wiegand Plaza 6.

Never Cry Wolf — Carroll Balletone of the Busic on the provision of THE BLACK STALLION. He goes forward on it, if anywhere The price provided in the Busic State of the Busic State St Never Cry Wolf - Carroll Ballard

procession of problems encountered discoveries made, people met, gives Ballard plenty to work with There is rarely a dull moment, and never a lax one. With Charies Martin Smith and Brian Dennethy; based on the book by Farley Mowat 1983.

"" (Ken. 8/25)

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CURRENT MOVIES

these ideals — an overproduced and undermagned fairy tale about a land called Fantasia besigned by some-thing called The Nothing — will best be left to the wide-eyed or merely un-descriminating tot. With Noah Halta-way, directed by Wolfgang Petersen. 1994.

1904.

* (Carousel Cinema 6, Clairemont; College: Frontier Drive In, Mira Mesa Cinemas, Plaza Bonita, Sports Arena 6)

Oxford Blues — Rob Lowe as a Yank at Oxford, with Ally Sheedy, directed by Robert Bons (Carousel Cinema 6, Fashion Valley, Oceanside 8, Santee Drive In, South Bay Drive In, Sweetwater 6, UA Cinema 3, UA Glasshouse 6, Weg

similar experiment forty years later for the possibilities of the possibilities of the possibilities of a later for the possibilities from the fortiles are basely louched force through the eyes of two derectics from the fortiles are basely louched, are of course infinite, and though we can take the we can ask more than this.) And the hero's understandable score slowed saide by his man-of-action instincts and a dreamly traditional liver interest. "We could got interest the state of the said of



tike a mere pea. Wilh Narrcy Allen, Bobby Di Cicco, and Eric Christmas directed by Stevant Raffel 1994.

* (Camino Cinema 4: Carousel Cinema 6: Contury Twin, Ciaremont Mrs Mesa Cinemas, Santee Village 8: South Bay Drive In, UA Chula Vista 6; UA Glasshouse 6).

U.A Glasmouse on
Purple Bain — Even though this is
only his first movie, rock star Prince is
on home sequeped to play a show-bar
no more sequeped to play a show-bar
some sequeped to play a show-bar
star II is BORN. He shows no less of
the camera. But arisher supreme considence that it loves bim (him, that is,
batting sexuality). He is not even
afraid to let one of the characters call
measurbation pantomme being a
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ma

eration gap, is surprisingly and com-mendably decent-minded. Written and directed by Albert Magnoii. 1984. (Batiboa, College, from 8/24 Escon-dido Drive in from 8/24, Paloma, from 8/29, Oceanaide 8, Plaza Bonita, Santee Village 8 Sports Aren 6, Uni-versity Towne Centre, Vineyard Twin)

Revenge of the Nerds — College comedy with Robert Carradine, An-thony Edwards, Ted McGinely, and Bernie Casey, directed by Jeff Kanew. (Camino Cinema 4. Center 3 Cinemas La Jolla Village, Sweetwater 6. UA Cinema 3. UA Glasshouse 6. Wiegand Plaza 6)

Sam's Son — Semi-autobiographical film written and Jiroched by Michael Landon about his high-school years, with Et Wallach, Anne Jackson, and Timothy Parisch Murphy (College: Ocnanside 8: Plaza Bonita Rancho Bernardo 6: Santee Village 8: Sports Arena 6: University Towne Centre)

Sheena — The names of David Newman and Lorenzo Semple . If as scriptwires, to say nothing of that of grapeful-breasted Tanya Roberts as the stat tellu sont to expect to much and not too much is what we get . In the roles handled by Trevor Thomas and John Forgeham we get a couple power-hungly African prince (and former National Football League place-likes) and a blond stone-



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Morrisone But, too often, the movie (or Newman and Semple, whose collective credits include SUPER-MAN, BATMAN, and the KING KONG remake) is willing to play the fool for the giddy gigglers in the audience. And the action scenes, with the Jungle Queen pressing ingers to forehead as if for releve sinus pres-vers but activity review femaltic or. forehead as if to releve sinus pres-sure, but actually giving telepathic or-ders to obedient elephants, rhinos, suggest, with fed Wass, directed by John Guillermin 1984. *(Casino: Umerama, Flower Hill Cinemas, Oceanside & Rancho Ber-nardo 6: Santee Drive in; South Bay Drive In; Sports Arens 6: Sweetwater 6: University Flower Cernife.

Drive In: Sports Arena 8: Sweetwater 6: University Drove Centre)

Silkwood — Most people who will be inscreted in a movie about the animater analytic Karen Silkwood, will be inscreted in a movie about the animater analytic Karen Silkwood, will be inscreted in a movie about the animater and an inscrete and animater animater and animater animater

"(Nen, 827)

Staten Chandles — The directural stebul of comedy writer John Hoghes and with their name impatience and exist the name impatience and exist their name impatience and the next action y Michael Halt at a society not not not their name of the

*(Sweetwater 6)
Sophie's Choice — A boal-down of a large William Styron rowel, and an in-managenty letter you was present of the product of the board between the central from the product of the board between the central from the product cannot be a produced the product of the thick Sophie: the beautiful province Carbon and produced the concentration camp wider. A substance violate Jewish Jove — a quite concentration camp wider in a place of the product of t

Splash - Romance between man and memad - and the sail of the later which gives way to a service above a service above a service above as a symbol for all the unrained, and a service and a symbol for all the unrained, and a symbol for all the unrained contentings which one patient in a relationship works that the other world to the service and the s



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CURRENT MOVIES

finale, with the lovable alien having to elude the coercive forces of the U.S. Government. Who wouldn't trade that entire sequence, from the moment the entire sequence, from the moment the entire sequence, from the moment

trom 8:24)

Sier Tek III: The Search for Spock
—A sequels go, this puts much more
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Cinemas, Sweetwater 6)
Suddeal impaged — The resuscitatation of Dirty Harry Calahan, after
seven years peculial sunders is the
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Tarsen, the Age Men — John Dereck per insteadpoth an affect to turn the Eaglan face Burnoughs jumple story vino a pictural essay on fano assay of his until hierarch, peanut-headed wife. Burnoughs jumple story the properties of t

Crow. (The dialogue is entirely in Cheyenne and Crow, with English subtilles and English narration.) The numerous action scenes are the biggest butch, the cemera taking you so close up, and so often via telephoto lans, that you can't make out what the

The Woman in Red — American re-make of the Yves Robert comedy

PARDON MON AFFAIRE, starring and PARLICON MUI APPAIRE, STAIRING and directed by Gene Wilder (Fashion Valley, Flower Hill Cinemas, Frontier Drive In, Grossmont Mall; La Jolia Village, Oceanside 8, Rancho Bernardo 6, Santee Village 8, UA Glasshouse 6)



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Tightrope — Crime drama staring
Clint Eastwood as a New Orleans
policeman on the trail of a sexmurdorer: directed Dy Richard
Tuggle

Biguita — Biguita Fashon Valley,
Frontier Drive Ini, Grossmort Mali,
Harbor Drive Ini, Grossmort Mali,
Harbor Drive Ini, New Valley Drive Ini,
Ocassido B, Flazza Bondia, Rancho
Deniado B, Gartere Villago B, Gporte
Barbor De La Comerce Centre
Wogand Pazza B)

Under the Volcano — John Huston's adaptation of the Malcolm Lowry novel, starring Albert Finney and Jacqueline Bisset. (Grosamont Mall: University Towne Centre, from 8/24)

(Grossmort Malt: Chrorally Towns Contex, from the Debugger Contex, from Surface, from Su

Windwalker — Sincere, simple utterly artiess tale of twin American Indians separated in childhood and one brought up as a peaceable Cheyenne, the other as a predatory



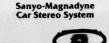
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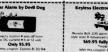








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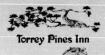
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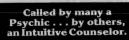
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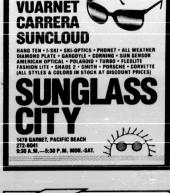
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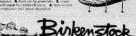


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PACIFIC BEACH: Male incommute to share 3 bedroom,

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EL CARON professional female desires same to share two bedison againment. \$225/\$225 deposit. Call 588-1256 after 6 pm. ROOM FOR RENT In Lemon Grove, non-smoker, quiet employed, responsible, 1225 month, 465-8678.

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REMAI ROCKMATE or 2 bedroom 2 bethin Moson.
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FLETCHER HILLS - Looking for perfect person to com-pier 4 bedroom home. Must have sense of humor be-considerate, sineng, conscientious. 1250, includes untiles. Hox 562-6911 evenings. SLASET CH/45 - trinale roommote wanted to share nice home year-brack! Quest and nonmoker pre-tional. China most you also 3

PROFESSIONAL, 20 to 30, share 2 pedicioni, 2 bath in Posific Beach, 2 blocks from bay, 52co per month Avail upo 8/15, Mar 2/2/8059 nome, 454-3188 work.

WANTED FEMALE roommate with house apartment in Clairement aims, to stree with employed, multi-clear nontmining student Roston 215-7181.

ROOMMATE WANTED, two bector to Meso area poor liquiday broaters per monto, 463-8314 after 6 pm.

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ATT-CHANTO remarker board for species CARRISONT HOUSEAST (AA-FED Female MEDIATED INTO PROPRIES AND THE CHANTON FOR THE CHARMON FOR THE CHA

ROOMMATE WANTED Pacific Bracis, clean, near, in-sports to commute wanted, \$250, first and last plus 1/2 ubities. Please leave message, 270-8686. 1/2 dates: Please live message 270-boes books south the control of the control of

FEMALE MATURE 45-65 to share two bedroom apartment, 3220 per month, 1/2 utnities, Location, Er Cajon Blid, & 70th St. Bitl 589-7580 before noon Application (A. 1905) S. Bill. SPP Selection (1.0586) E.
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HOUSEMATE WANTED Large two bedroom all car-pried house in a quet sale neighborhood near SDSU or 70th 6 El Cajon Blid. gets own room, non-smoker, fenced yard 3247 50 month 464-6821.

NEED FEMALE CHRISTIAN nonmouse to train? 2 bed-norm. I bath BI Capon are are. 1500. 1/2 utilities plus La Mess. 1260 per morm. Michael 6(3) 3126. La Mess. 1260 per morm. Michael 6(3) 3126. ROOMMATE, nonensking male to share brought home informangion. Bruse noem in large home. \$275. Petrock, 281–486, and thereogeness and exempts of \$275. DON

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CONTEMPORARY HEALTH ISSUES: Tips on staying healthy, Sat., 8:00-9:00 am, Ch. 15 THE GROWING YEARS: Child development facts.

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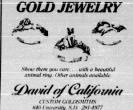
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MOBILE HOME: 10 x58: 2 bedroom in unusually good condition, 58900. In adult section of clean, comfortable, convenently socided San Diego park. Small pets al-lowed: 26:36:189.

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urge fenced yard. 2 car garage Seculated view. Assumable FHA loan: 189,500

50 sq ft, double garage, patio, poor Conservers, cason, good reighborhood, \$106,000, 4722 Berwick, consert 202,71,13 ATE BLYER I buy! Call me if you're bying to sell nome, condo or units. 223 5566 x953, or

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THE READER PUZZLE

By Don Rubin

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 Try to match them up.
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 China
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- Denmark Canada Arizona

Rules of the Game
1. Prizes for solving the
Reader Puzzle will be Reader
T-shirts.
2. All entries in the Reader

All entries in the Reade Puzzle contest must be received by the Reader (addressed to Reader Puzzle, P.O. Box 80803, San Diego, CA 92138) by 9:00 a.m. Friday, eight days following the issue date.

3. All entries must be

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

Employees of the Reader and their immediate families are not eligible.

5. In the event of disputes or ties, decisions of the judges will be final, and arbitrary. We've only got five T-shirts a We've only got five T-shirts a week to give away, so if there are more than five winners, we'll have a lottery.

6. All answers must be entered in the space allotted on

the puzzle page. And please, no phone calls or trips to our

One entry per person

No. 321, Locations



Play
The solutions to Word Play:
1) Uncle Sam, 2) Walter
Hagen, 3) parachute, 4) Tom
Mix, 5) kewpie, 6) G. B.
Shaw, 7) sheik, 8) gangster,
9) co-ed (not code or deco),
10) evolution, 11) soup,
12) sheriff, 13) Ruth, 14) stork, 15) King George, 16) hello, 17) parrot, 18) fox. Of the 359 entries, 199 were correctly worded.

 George H. Lowe, Solana Beach
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