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Local ophthalmologists stripped off their surgical gloves to do battle with Dr. Dennis Brooks. The ensuing legal wars revealed that where money and prestige are gods, even doctors can't be saints.

By Stephen Meyer

n San Diego there is a community of professionals, most of whom earn between \$150,000 and \$300,000 per year, who are angry, frustrated, and disillusioned. In the past thirty months they have been instanced in the past they have been inpast thirty months they have been in-volved in two acrimonious lawsuits that cost them at least three million dollars and could have cost a lot more. Many fail to return phone calls inquir-ing about the lawsuits. A few spoke guardedly, but on the condition—repeated time and again — that their names be kept secret. One stated simply, "I'd like to talk to you, but I can't because that man could ruin me." That man is Dr. Dennis L. Brooks,

a Philadelphia-based ophthalmologist who currently performs cataract sur-gery at Clairemont Community Hos-pital on Mt. Etna Drive. The professionals in question are local ophthalmologists, who are afraid Brooks will sue them again if they speak about him. The physicians' attorneys were equally cautious. This

article, therefore, was written from information contained in more than thirty volumes of public court records Niguel. Unless otherwise specified, all quotations have come from these documents.

The problems started when Brooks

came to San Diego in early 1981 and began promoting himself on televi-



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#### Shuttle Off To Mission Beach?

Regarding your "City Lights" rticle (July 18) on the Sun Runn

when the country and the conductive the country was the country of all, the Sun Runner, contrary to what Thomas Arnold only, is off to a great start this year. On July 4 and 5, the Sun Runner carried move than 1700 riders. We card it not not show the card to the country of th

and as soon as possible. Because if they don't want the Sun Runner congesting their streets, we in

#### LETTERS

The Reader welcomes letters for publication. Address them to Letters to the Editor, Box 80803, San Diego, 92138. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

Pacific Beach would be more than happy to see the Sun Runner route make its turn-around at the Catamaran Hotel instead of Ventura Place. We would be willing to put up with the additional "congestion" caused by the Sun Runner so that we could get ten-minute service instead of twenty-minute service in our community.

mmunity.
The Pacific Beach Town Council The Pacific Beach Town Council has been supporting the Sun Runner concept for over there years and we think we finally have a route that works and with the proper type of equipment. The efforts of Councilman Mike Gotch and San Diego Transit on behalf of our community are greatly appre, inteed.

appre, iated.

I am serious. We don't want to take the Sun Runner from Mission Beach, but if they don't want it, we will do what we can to see that the Sun Runner doesn't bother them

Sun Runner doesn't bother them anymore.

There is parking available at Mission Bay High School and if more is needed it can easily be erranged. Also, the Sun Runner accepts transfers from the bus routes that come into or through Pacific Beach. Jeff Sykes, president Pucific Beach Town Council

The Haves

"Name Withheld's' letter (July II) regarding ignorance being the cause of pregnancies is not correct. It is not "ignorance" of the facts that causes problems, if is "ignoring" file facts. I would be willing to bet that nine out of ten of the pregnant girls were not ignorant of the fact that sexual intercourse (even with ignorant of the fact that sexual intercourse (even with contraceptives, which have been known to fail!) may result in pregnancy, but they ignored that fact. Drunken drivers do not cause accidents because they are ignorant of what may happen when they drive after too much to rink, but they ignore the fact. Also, dear Name Withheld. Also, dear Name Witnied, please do not ignore the fact that there are perhaps a dozen pro-life counseling groups in San Diego alone (Birthright, Pro-Life, Crisis Pregnancy Center, et cetera) that do help girls who choose to have their babies — the help includes

whatever is needed, medical aid, housing, in-depth counseling and guidance, and all for free. So let's set the record straight. Roanne Sharnsky Solana Beach

Even Forgot Kurt

FORGOL KURT

I was very interested v learn the
reason for the very suddea removal
of Rocky Marlow and Laurie
De Young from K-BEST radio
("City Lights," July 3, 1, twas a
rude awakening (literally, since I
habitually set my clock radio to
wake up to Rocky and Laurie) on
that Monday morning to be greeded
team. I had made it a pleasant
habit to tune in round 8:30 a. m.
to Loudic hear Kurt Bevacqua's
sch-zuded weeklop phone call. I
found Rocky's (and Lauries)
comments and questions to be

sch-nuled weekday phone call. I found Backy's cand Laurie's) comments and questions to be considered and an entire the control of the control

between the two sets of disk jockeys.
While Rocky and Laurie were on the air, I would unequivocally say that K-BEST was my faoritie station. I now realize that it was reaction. I now realize that it was reached to the control of the things that the same than the number and quality of commercials, games and giveaways, and disk jockeys talking instead of playing music. When Rocky and Laurie were on the air, I was may present the same air, I was may present the same proposed to the same and the same and the same proposed to the same and the same and the same proposed to the same and the same and the same proposed to the same and the sa to the state or the games and and reen called in to respond to something Rocky bad said. (The something Rocky bad said, Charles of the state of the

show.
I don't know what the new ratings will show but I have a feeling K-BEST won't be numi one the next time around. Fight now I wouldn't give K-BEST the time of day. I even forgot to listen to Kurt Bevacqua this morning. Laura Turner North Park







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# City Lights

#### Fewer Rings Around The Beach

Building bonfires outside designated fire rings on city, county, and state beaches has been illegal for years. But North County beachgoers hoping to roast weenies and hoping to roast weer marshmallows are facing a new restriction this year: the local office of the state parks and recreation department has decided to eliminate all fire rings from five of its seven beaches there, effectively banning any type of bonfire from the shores of South Carlsbad, Leucadia, San Elijo, Cardiff, and Torrey Pines state

Marty Kania, administrati assistant with the state parks and recreation's San Diego and recreation's San Diego Coast district, says the elimination will be gradual, with crews removing fire rings as they become damaged by surf and use. But already, she concedes, the sixty fire rings that once dotted the North County shoreline have been pared down to ten, and those ten are all situated on Carlsbad and Moonlight state beaches,



where bonfires will still be permitted. "Most of the ring were severely damaged by the storms of the winter of 1983," Kania says, "and we began removing them because they had become a hazard. But now we've decided not to replace them, mainly because of all the problems they've caused in the

past." Among mose problems, Kania says, were a steady blackening of surrounding sand areas; the rowdiness of late-night revelers partying around the campfires; and the fact that people coming to the beach and finding all designated fire rings already in use were inclined simply to break the

long-standing law and build makeshift fire pits of their own. "This proved a definite hazard," Kania says, "since when they left they just covered up the pits with sand and a lot of people who went walking of people who went walking along the shore afterwards ended up getting burned pretty

conceals the fire site and doesn't get rid of the heat from the coals and stones." To discourage would-be barbecuers even further, Kania says, the closing time at Cardii and Torrey Pines state beaches er has been moved up from 11:00 p.m. to sunset, since both those beaches attracted particularly heavy

are more inclined to build bonfires. In addition to the five North County beaches, Border Field State Beach adjacent to the Mexican border has also done away with its half-dozen fire away with its hair-dozen fire rings, and park rangers have instead opted to install hibachis on cement bases on the bluffs overlooking the shoreline. That leaves only Silver Strand State Beach, with forty fire rings fronting the ocean, and San Onofre State Beach, with ten Onofre State Beach, with ten fire rings, as the only state beaches in the county besides the two in North County where bonfires are still permitted. Other beaches owned by the City of San Diego still permit fires within fire rings, as does fires within fire rings, as does the sole beach owned by the county, north of Solana Beach

#### Mother And Child

For the time being, Sharon Benson (not her real name) is only a part-time mother. Until a month ago, she was allowed to see her child for two hours each day, and for half a day on each day, and for half a day on weekends. This was not by her choosing. The twenty-nine-year-old Ocean Beach resident is not a career mother. Never married, existing on welfare, she raised her son Jeff by herself until June of 1984, when he was taken from her by

clogged, that the toilet bowl

was stained. "Grandmother

A neighbor had called the police, complaining that Ms. Benson's house, three blocks west of Sunset Cliffs Boulevard, was filthy, that she carried her four-year-old son wherever she went, that she was still breast-feeding him. All of this was tantame child abuse, the neighbor said The social worker who visited the Benson home agreed with the neighbor's assessment of the house. The report from that day states that the air inside the home was heavy and smelled had, that there were cockroaches and spiders inside the house, that the bathtub was

says that the mother is 'way over-protective, " reads another report. "The house is dirty, she [the mother] won't

dirty, whe filte mother! won't kill any living hing, won't flush toilet, use washing machine, or garbage disposal without thorough investigation for living organisms." "Sure, my house wasn't leam," concedes Benson. "But I was in the process of cleaning it up, and I had the receipts to prove it. What you have here is not agreeing with the way hippies raise their kids. "This whole thing has been going on for so long, it's so ludicrous," she continues. "Facts have been distorted. I've been sent to psychologists.

I've been sent to psychologists. My son has been sent to psychologists. The fact remains that they have kept my child away from me for a year simply because they don't like my social habits." Robert Burns, a pony-tailed,

self-styled 'peoples' attorney' in Ocean Beach, has been handling Benson's case, and for the most part he agrees with her assessment. "Sure, she's screwed up on a few occasion She's made mistakes. But she' done nothing that would merit having her child taken from her. She loves him. In Ocean Beach we have another way of life and they don't seem to

ap-reciate that. It's a cultural thing," Burns says.

The psychological reports in the file Burns keeps on
Benson's case indicate that she is withdrawn, but that she is willing to do whatever is necessary to get her child back. One report notes that Benson is of superior intelligence. Another report done by a different psychologist (Bensor has been to see several psychologists over the past

Benson be prescribed antidepressants. "Of course I was depressed," counters Benson. "They had taken my child away

then they wanted to put me on drugs."
While Benson's desire to have her son back is strong, the child's psychologist, Nancy Bellucci, is equally cautious about giving her full custody. In April, Benson appeared in juvenile cour for a custody hearing, and according to her stronger came results close to

were out past 9:00 p.m.," Benson says. "She also didn't like the fact that I had taken him for a walk on the beach at 4:00 a.m. when he couldn't sleep. She complained that I don't like to ride in cars, which I don't. And she said that leff I don't. And she said that Jeff had been sleeping in a bed of hay, like Jesus in a manger. Jeff had told her that he was sleeping in hay. What actually happened was that I replaced the cotton ticking in our futon with hay because he occasionally wet the bed, and



getting Jeff back with her full time. In a report that she submitted to the court, however. Bellucci stated that Benson had engaged in several acts of what were considered inappropriate behavior while the child was spending time with her "She said that I took him to a surfing movie at the Strand Theater, and that we

replacing the hay was cheaper. The only individual willing The only individual willing to comment directly on the case is Benson's mother, a family counselor who has been acting as Jeff's court-appointed foster parent in conjunction with her husband, an attorney, Benson's parents live in Point Benson's parents live in Poin Loma, and clearly neither of them approves of the way their daughter has been raising her child, "Let me remind you Benson's mother cautions "that the social service department doesn't remove a child from a home for no reason. We've been his foster

ents and he's been very happy with us. . . . Everyone, ourselves included, only has the child's best interest in

Sharon Benson sighs. "My mother. Oh, my mother," she says. She admits that she has says. She admits that she has been estranged from her for some time, beginning when Benson left home at seventeen to live in Ocean Beach. "I was just starting to try and patch things up between us when all of this happened. She hasn't been my most vocal supporter thing these custody hearings. during these custody hearings, and at this rate I doubt that we'll ever speak to each other

again."
But for now, Benson is most concerned with getting her sor back. When she is with him, the says she is careful of what she does and says. At the end of August she will go before the uvenile court once again, when it will be deter when it will be determined it she will gain full custody of Jeff. "They accused me of carrying him all of the time, which is ridiculous. He weigh orty-five pounds. But I did breast-feed him, and we did sleep in the same bed. But these are things that mothe other cultures do all of the time. Now they've spent thousands of dollars for psychologists and courts to change me into something else. I'm a hippie, but I'm not dirty or rude. I just want to function in this society, but not be a part

# City Lights

Leavin' On A

Cheapskates who like parking close to the Lindbergh Field airport terminals but hate paying the price for convenience are being deterred

convenience are being deterred by the airport's new parking rate, eight dollars for the first day, ten dollars for each subsequent day. But incorrigible tightwads aren't so easily discouraged. They just try cheating

routine is ineffective for short term stays, since the unforgiving airport parking lot attendants charge an eight-dollar minimum for lost

try cheating. The "I-lost-my-ticket

Jet Plane?

#### Old Town Shuttle Diplomacy

Two years ago, Bob Smith approached the Old San Diego Chamber of Commerce with chamber of commerce with the idea of running a shuttle service through the Old Town business district, which for several years had been in a slump. It was Smith's slump. It was Smith's contention that the main problems hurting Old Town merchants were a lack of parking and the fact that so many new shops had opened up on little-traveled side streets that it was difficult for unfamiliar visitors to find that it was difficult for unfamiliar visitors to find them. A shuttle bus, he said, could solve both problems by transporting visitors from an outside parking area and taking outside parking area and take them along a route that included nearly all of those side streets. The chamber representatives, Smith says, seemed receptive, and promised to get back to him shortly.

More than a year went by, however, without a word from the chamber, and Smith — who also operates the Base Express, a shuttle bus service for the military, and the trackless Gaslamp Trolley — had pretty Gaslamy Trolley — had pretty much thought the issue dead. But then one day in early July of 1984, he says, he was contacted again by the chamber with an urgent request to start a shuttle service as quickly as he could. At a subsequent meeting, Smith says, he learned the reason for the chamber's haste: the state parks and recreation department, long chagrined over the chamber's inability to solve Old Town traffic and parking problems on its own, was problems on its own, was threatening to install meters in the various public parking lots in and around Old Town State Park unless a "viable alternative" — specifically, a shuttle service — was prompti instituted. And since the idea of meters was anathema to the chamber's merchant members Smith says, they promised hir

Within days, Smith and the Old San Diego Chamber of Commerce had reached an

Bob Smith and Old Tor



accord: Smith would provide six-day-a-week shuttle scrvice using two trackless trolleys similar to the one he operated downtown, and in return, the chamber would pay him \$4800 a month, with the first three months prepaid to cover Smith's \$10,000 down payment Smith's \$10,000 down paymen on the two \$48,000 customizes buses. The chamber, in turn, would come up with the monthly fee by selling advertising space on both the interior and exterior of the trolleys to its member merchants. Smith says he promptly purchased the two trolleys and then waited for the chamber to

come up with the promised \$14,400. But after two mon

Smith says, he had still not Smith says, he had still not received any payment; since by then he was already in possession of the trolleys, however, he decided to go ahead as planned and handle advertising sales himself. The added expense of an in-house sales staff, Smith told chamber sales staff, Smith told chamber representatives in a September meeting, would push his monthly break-even cost to \$5200; a sympathetic — and anxious — chamber pledged its full support, and within several weeks Smith had more than enough signed advertising contracts from equally enthusiastic Old Town merchants to cover his operating costs for the first three months. So at the end of September, Smith's trackless trolley service at last began its Tuesday-through-Sunday runs, leaving a leased, 200-space parking lot on the southeast parking lot on the southeast corner of Tajlor Street and Pacific Highway every half hour between 11:00 a.m. and 6:00 p.m. and transporting visitors throughout the Old Town business area before circling back to the parking lot. In addition, four times a day the route was extended to include pick-up service at twenty Hotel Circle hotels. For both routes, the cost to riders was fifty cents.

Problems arose almost immediately. Only the Bazaar del Mundo and three other

del Mundo and three other m-rchants paid in advance as all had promised to do, Smith says, and many of the others either "paid only after we kept badgering them" or refused to pay at all. After three months, Smith had collected only \$3800

Justice, hopes to make an example out of the San Diego Police Department, and would like to see the department reform its policy regarding the detention of undocumented aliens for the border patrol. As the policy stands now, according to Martinez (and echoed by Bob Burgreen, assistant chief of the police department). San Diego polici officers will only detain someone for the border patrol if the individual has been opped for questioning for

alternative to paying forty dollars or more for a long weekend's worth of parking. About ten people per day plead they can't find their tickets, but officials at Ace Auto Parks, which manages the Lindbergh Field parking concession, have an elaborate and very effective way of catching the cheats. Every night under cover of darkness, an Ace employee circulates through Lindbergh's five parking lots. Armed with a small, hand-held computer, the attendant records the license plate number of each of the approximately 1300 parked cars. Vehicles without plate don't escape scrutiny; they

Hill. He hopes that if he can apply enough political pressure on the department, it will adopt

tickets. But when a traveler jets off for an extended trip, the lost-ticket scam is an attractive

model, and color. When the attendant completes this four hour chore at daybreak, the data is fed into Ace's main computer, where the license plate numbers are alphabetize and printed out. Copies of the list are distributed to each of list are distribu."d to each of the airport's nine parking lot booths, giving attendants the power to catch the phony ticket losers and collect what's due. The cost of maintaining the list is more than covered by the

money collected from would-be cheaters, who, had they parked for ten days, would owe ninety-eight dollars. Or, as Acc Auto vice president Bob Laser says, "It's very good revenue control."

\_ P.K



Mexican Turn-Overs Sticky Issue

during the course of the questioning it is made clear that the person is innocent but that he or she happens to be an illegal alien, any given officer Roberto Martinez, chairman of the Committee for Law in can contact the border patrol and wait up to twenty minutes for a patrolman to arrive. If th border patrol doesn't come within the allotted time, the officer is required to let the individual go. The SDPD is no in the practice of stopping in the practice of stopping people simply because they seem to be in the country illegally, says Burgreen. Martinez disagrees. Over the last two years Martinez claims he has witnessed and decumented witnessed and document more than a dozen such

police departments in Santa Rosa and Anaheim, where the officers do not contact the border patrol at all. If this is done, Martinez feels, San done, Martinez feels, San Diego officers will be required to do what taxpayers pay them to do, pursue real criminals, and not harass Hispanics who may turn out to be legitimate American citizens. But Martinez has other

reasons for wanting to effect this change in San Diego. He says that if the SDPD takes a strong stand against having its officers turn people over to the border patrol, then the departments in National City and Chula Vista, where he says, the practice is widespread, will follow suit. The potential for abuse is great in these areas, he claims particularly in National City,

JULY 25, 1985 5

#### STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice:

This is one of those "who did it first" let-ters. I am interested in the origins of the steel ouitar, which is used mainly by two steet guitar, which is used manny by two music camps miles apart — namely. Ha-waitan and country-western. Who used it first, some dude out on the Parker ranch, or a ukulele maker from Nashville Tom Westerlin

Bless their coconuts, those Hawaiians The island culture has enriched our main-The island culture has enriched our main-land lives through various contributions, from macadamia nuts to a fascination with big waves. Not all their gifts have been so felicitous — Hawaiian shirts are evidence of what happpens when clothing designers say out in the tropical sun too long, for example — but all in all, we've long, for example — but all in all, we've done quite incely in our association with the islands. Even our music has benefited. I'd go so far as to say that we wouldn't have heavy metal if it hadn't been for the Hawaiian guitar.

Okay, heavy metal may be a slight bleenish on this musical beritane but we

blemish on this musical heritage, but we wouldn't have had Bob Wills and his

wouldn't have had Bob Wills and his Texas Playboys if not for the Hawaiian guitar — an unthinkable situation. Here's your history lesson. Tom. Following World War I, Hawaiian mu-sical groups began touring the mainland. To say their music caught on would be an understatement Americans, were ceranunderstatement. Americans were enrap-tured by the twangy sound of the Hawai-ian guitar (which was played while being held in the lap, and was chorded with a bone or piece of metal as a slide). The guitar began to show up in other types of music, from blues to big band, and the in-strument was everywhere — Sears even sold a model for \$4.89 in its catalogue.



electricity.

Or more precisely, then came the "Fry-Or more precisely, then came the "Frying Pan" That's the nickname of the electric Hawaiian guitar made by the Rickenhacher company in 1931, which was the first commercially produced electric guitar of any kind. Its physical appearance is laughable now — the body was circular, like a small frying pan, and the neck was very wide and dispreportionally long — but it got the wheels in motion.

In the late Forties Leo Fender wanted to make a guitar that captured the clear tre-

make a guitar that captured the clear tre-ble quality of the Hawaiian guitar, but without the feedback problems that plagued the electrified hollow-bodied insold a model for 3-28 in its catalogue;

But the accounts Hawaiian guilar had its biggest effect on country music. The first biggest effect on country music. The first coording with a Hawaiian guilar was solid-bodied guitar he called a Stratocasteroording with a Hawaiian guilar was to made in 1927 by a country singer named to make rock and roll possible — and

the active clothing

store for women

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Dear Matthew Alice: Have you ever noticed on the outside of all nationalized commercial airliners (the ones that bear flags), that the flags of the countries which own these things are shown backwards? That is, on the outside of an Air New Zealand plane, the flag is displayed with the British Union Jack up in the right corner and the four stars go-ing down the left side. Of course, this is ing awar the epi sude. Of course, this backwards, as any reference book will show — the Union Jack should be in the left corner, the stars on the right side. Why the difference?

Tom Swett

Pacific Beach
The difference is that the page in the reference book isn't moving, whereas the

airplane is. Let me ask you to allow your imagination to take a tiny leap, and pretend for an instant that the flag on an airplane is a real flag. Forget about the flag in the book, since the book is still not going anywhere. But let's send that plane through the air at a few hundred miles per hour, and watch the flag. And that's why hour, and water the hag. And mars why they're shown the way they are. On the port side of the plane the flag appears in its usual position (let's be patriotic and talk about our own flag), with the stars on

salt about our own flag), with the stars on the left-hand side (as you face the plane), the stripes toward the tail. But on the star-loard side the flag is reversed, with stars on the right side, toward the front of the plane — exactly as they would be if it were a real flag, flying in the breeze. Planes that display their nation's flags are called flagships or flag carriers. And most, if not all flagships will follow the same decorative procedure as your Air New Zealand aircraft. Quants does it, Aero Mexico does it, Pan Am does it, Aero Mexico does it, Pan Am does it, Aero mexico mitted —, any flagship will have one flag seemingly reversed. No reg-ulations dictate that the flags must be ori-ented in this direction; it seems that the guiding force is simply convention, temented in this direction; it seems that the guiding force is simply convention, tem-pered by an obedience to the physical laws of nature. But there are international reg-ulations that say a plane's identification number must be displayed prominently on fin or fuselage, and that number must be preceded by a letter designating the coun-try of origin. All U.S. planes, for exam-ple, bear the letter N. Canadian planes per properties of the control of the country of the control of the control of the country of with X. Not so artistic as the popular qualities are regulations.

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ract surgeon who was soon to offer his services in San Diego. The San Diego Academy of Ophthalmology (SDAO), representing about one hundred of San Diego's 130 eye doctors, alleged he was disseminating false and misleading information to attract patients Furthermore, Academy officials had contacted medical colleagues in Phil adelphia and were told that Brooks had a reputation for not ensuring his patients proper post-operative care. The Academy considered this unethical and took measures to stop Brooks's imminent activities in San Diego. In response, Brooks filed a five-million-dollar antitrust suit against the Academy and three principal members, Drs. Philip Gelber, Leroy Rhein, and Robert Rosen.

This lawsuit, filed on May 5, 1981. was followed shortly thereafter by a counterclaim brought against Brooks by the SDAO, which was joined in the action by the American Academy of Ophthalmology. The local and na-tional Academies sought a court in-junction to keep Brooks from disseminating his allegedly false and misleading information. Then, in early 1983, Brooks filed a second lawsuit against ninety-five individual members of the SDAO, and in addition, against the American Academy nthalmology. Together, Brooks I and Brooks II, as they are called, may constitute the biggest antitrust action in medical history. For Brooks, represented here in San Diego first by noted Washington, D.C. attorney Salvatore Romano and later by the San Francisco firm of Alioto and Alioto, victory in the cases seemed certain. A along with a 1979 ruling that made restrictions on advertising in medicine a violation of the Federal Trade Comto advertise their services in the com-



petitive market. In spite of these rulings, the local Academy in late 1979 had revised its bylaws' code of ethics to include "more restrictive" rules re-garding advertising, in effect prohibgarding advertising, in effect promo-iting its members from any form of advertising except nondescript list-ings in the telephone book's Yellow Pages. Under the revised code, and being exempt from antitrust laws and they policed themselves," says Jeff Shohet, attorney for San Diego oph-thalmologist Leroy Rhein. "At the time Brooks filed the lawsuit, no one clearly in violation of state and federal law, the local Academy forbade knew what were the limits of selflocal ophthalmologists from advertis-ing such things as their specialties. policing. This case was on the cutting edge of the law." educational history, fees for various services, and even whether Spanish was spoken at their offices. From Brooks's point of view, the Academy simply objected to his efforts at selfpromotion and perhaps feared the economic threat he posed to San Diego doctors). In trying to obstruct his practice, the local ophthalmolgists,

ooks felt, had broken the law. Later, in court, the Academy main tained that it had never objected to Brooks's promoting himself, as long as he did so nonestly. The local physicians claimed that in his advertise ments Brooks offered false and mis leading information to a public that was incapable of distingishing truth from falsehood, and they felt it was their moral obligation to intervene. The cases, which weren't fully re-

solved until last August, raised critisolved until last August, raised criti-cal and timely issues that concern all physicians and practitioners of other so-called "learned professions," such as law, engineering, and architecture. "Refore 1975 physicians were used to

In March of 1981, Dr. Dennis L. Brooks, chairman of the department of ophthalmology at Germantown Hospital near Philadelphia, formally applied for staff privileges at College Park Hospital on Montezuma Road near San Diego State University. Brooks, who claimed to have performed more than 10,000 cataract sur-geries by 1981, was, among the gen-eral public, probably the most famous cataract surgeon in the nation. He'd written a book called *Don't Be Afraid* of Cataracts. He'd appeared on The Mery Griffin Show and some twentyfive other television shows. Art

Linkletter appeared in television com-mercials for him, one of which is still

aired several times each week in San

dio shows nationwide, including several with syndicated commentator Paul Harvey. And dozens of newspa-per articles had been written about him. To College Park, a small, ninetynine-bed hospital that went out of business last year, Brooks represented much-needed revenue.

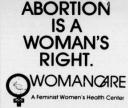
As its title suggests, Brooks's 1978 book addressed the public's fears concerning cataracts, and offered an answer. A cataract is a clouding of the sage of light. Nearly everyone over the age of sixty-five experiences this condition to some degree. The elderly in this country remember the days when their own parents or grandparents underwent cataract surgery. which only a generation ago was a traumatizing experience requiring a traumatizing experience requiring a three-quater-inch incision on the eye-ball and ten days in the hospital. Many people even recall that before sutures were introduced, cataract patients had to lie between sandogs to keep their heads still. In the age of micro-surgery, said Brooks in his book, fear of cataracts is needless. The book en-dorses a "revolutionary" technique called phacoemulsification ("phaco" means lens, "emulsification" means to reduce to liquidy that uses ultrato reduce to liquid) that uses ultrasound to make cataract surgery a sim-ple procedure. "Do you know that you can have that cataract removed, quickly and painlessly, even in the space of your lunch hour?" writes Brooks. Here's how this "lunchhour" surgery works: a special needle is inserted into the lens through a tiny white of the eye. Then the lens is turned to jelly by means of ultra-sound, and sucked out through a hole in the needle. Don't Be Afraid of Cataracts was an overwhelming success. Brooks, working out of Germantown Hospital, drew patients from all over the country, each one paying the aver-age surgeon's fee for cataract surgery. about \$1500 (it is now about \$2000).

College Park Hospital accepted Brooks's application for staff privileges and the surgeon was scho



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to begin operating there on April 14, 1981. One month before that date Brooks appeared locally on radio and TV talk shows, including Sun-Up San Diego, where he discussed his book and the techniques he used to perform cataract surgery. On an earlier visit to San Diego, Brooks had asked local osteopath Ronald Friedman to assist him in his operations. However, Friednan, who had worked on the East Coast, believed that Brooks had a poor reputation within the medical plained trankly to Brooks that he also told Brooks he didn't approve of his intention not to include in the sur gical fee post-operative care for patients who lived outside San Diego and who could not return here easily Brooks then met with Dr. Barry Zarum and proposed a similar association. Zarum would receive an assis-tant surgeon's fee, which would supposedly earn him about \$100,000 per

Soon after Brooks's San Diego me dia appearances in March. Dr. Philip Gelber, president of the San Diego Academy of Ophthalmology, received several phone calls from SDAO members complaining that Brooks was making false and misleading state-ments. Brooks was telling radio and TV audiences that phacoemulsificaoffered substantial advantages over other cataract removal techniques. The doctors who called Gelber insisted this was false. Brooks was also suggesting that he was more skilled in the proper surgical treat-ment of cataracts than were most San Diego ophthalmologists. This, too,

was nonsense, they said.
On March 18, 1981 several ophthalmologists, including Drs. Barry Zarum and Leroy Rhein, met at Alvarado Hospital to discuss planning a

was on everyone's mind and the discussion turned to Zarum's possible collaboration with him. Zarum recalls that he sat in virtual silence during the neeting, listening to a barrage of derogatory comments about Brooks. A few days later, at about 10:00 p.m., Zarum received a phone call at his home from Dr. Edward Schechter diatribe against Dr. Brocks."

On March 23 a special executive committee meeting of the San Diego Academy of Ophthalmology was held in Gelber's Hillcrest office to discuss the Brooks issue, which was causing tremendous consternation among Academy members. Zarum and Gelber were there, along with Drs. Lawrence Fine, John Zack, David Edwards, Paul Michelson, and George Tabor. Someone brought sev-eral newspaper articles about Brooks. a copy of his book, and two audio tapes of Brooks's recent talk-show appearances in San Diego. From their review of these materials, it was the doctors' opinion that Brooks met the definition of a "buccaneer" surgeon. as described by Dr. George Weinstein three years before in The Journal of Ophthalmic Surgery. The buccaneer, Weinstein wrote, is "amoral" and "unethical" and is in business for self-aggrandizement and personal gain." Buccaneers capitalize on the phacoemulsification and radial keratotomy) and exploit the public. Weinstein felt it was scandalous that buccaneers engage in high-volume "itinerant" surgery; they fly into a city and perform dozens of operations in a few days, then leave town, giving

their patients a photocopied "Dear Doctor" letter asking a local physi-cian to perform follow-up care. The purpose of the March 23 meeting was to decide what to do about Brooks. One issue was resolved when Zarum announced that he had decided against collaborating with Brooks. The reason for Zarum's decision was the subject of debate in the subsequent lawsuits. Zarum had indeed made several calls back East to physicians who

knew Brooks and learned he had a poor reputation there among doctors. However, Brooks later argued in court that the Academy had conspired to discredit him in Zarum's eyes, and that the young physician's decision was influenced by tremendous peer

pressure that constituted conspiracy.

The executive committee agreed upon two courses of action at the meeting: first, Gelber should contact College Park Hospital about Brooks's performing surgery there. Second, the Academy should take the offensive and wage a media campaign to counter Brooks. Gelber wrote a letter to San Diego's radio and television producers, asking them to beware of buccancer surgeons. The letter, ac-companied by articles about buccaneers, was released through the Acad-emy's public relations firm, Lou Reese Creative Communications, on about April 3. Drs. Michelson, Gelber, Tabor, and Rhein appeared on several local talk shows, including Sun-Up San Diego and Telepulse (the late Harold Keen's TV talk show). warning the public of the risks they would run should they encounter an itinerant or buccaneer surgeon. In ad-dition to Gelber, Dr. Robert Rosen, one of the three principals named in the first suit filed by Brooks, contacted College Park's chief adminis-trator, Jerry Gillman. Gillman later testified in a deposition that Rosen said it was "highly ill-advised" to let Brooks operate at College Park, and that Gillman "had yet to see the strength of the arm of the Academy of Ophthalmology."
On April 6, at its monthly meeting at the Hanalei Hotel in Mission Val-

ley, the Academy adopted, for the first time in its history, "standards of care" following cataract surgery. So great was the concern about Brooks that this meeting reportedly drew the largest turnout in the SDAO's history. The resolutions, all of which had direct pearing on Brooks, were as follows: 1) It would be standard practice for the primary surgeon to perform three months of follow-up care; 2) Acad-emy members who supported any

type of "itinerant" surgery (e.g., pro vided post-operative care) would be disciplined; 3) Academy members who saw patients suffering complica tions as a result of itinerant surgery would send these patients to a central treatment area and legal actions might be instituted against the itinerant sur

Drs. Schechter and Gelber both called Robert Smith, vice president for physician relations at American Medical International, owner of College Park Hospital. The doctors recommended that Brooks, scheduled to operate there in less than scheduled to operate there in less than a week, should not be allowed staff privileges. On April 9 Gelber had lunch at Mr. A's restaurant in Hillerest with Smith, College Park's chief ad-ministrator Jerry Gillman, and the hospital's chief of staff, Dr. Aaron Linton, It was at this meeting that hospital's chief of staff, Dr. Aaron Lipton. It was at this meeting that Gelber presented to Gillman the infa-mous "Dear Administrator" letter, which was supposed to be sent to every hospital in San Diego but which, in the end, only went to the one hospital affiliated with Brooks— College Park. It would eventually become the cornerstone of Brooks's ancome the cornerstone of Brooks's na-titust case against the Academy. In the letter, Gelber expressed the Acad-emy's alarm over the behavior of "a certain "Buccaneer" surgeon [who] appeared in the San Diego area ap-proximately four to five weeks ago." Gelber obviously meant Brook of "The "Buccaneer" surgeon is amoral and unethical," wrote Gelber, echoing Weinstein's language, "and appears only to be in business, and I do mean business, for self-aggrandizement and personal gain." The letter contained other derogatory comments about San Diego's newly arrived "buccaneer," and listed the three resolutions passed

and insted the three resolutions passed two days before by the Academy. Writing this letter, signed by Gelber on SDAO stationery, proved to be a tremendous blunder. When College Park Hospital's Jerry Gillman first read it at the Mr. A's luncheon, he saw potential evidence of an illegal boy



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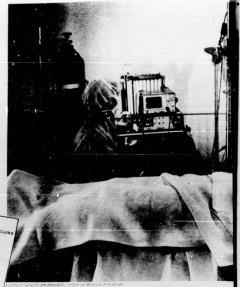
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ability to compete.



to persuade the College Park administrators to prevent Brooks from performing the cataract operations he had scheduled for April 14. Gelber pointed out that the College Park Hospital bylaws required that staff mem-bers be located close enough to the hospital to provide continuous care to patients. Brooks, who lived in Philadelphia, obviously could not do so. But Gillman resisted for two reasons: first, because as an administrator of College Park he saw Brooks as a financial boon (every dollar Brooks spent in promoting himself promoted the hospital as well), and second, be-cause be felt it wrong to cancel all Brooks's patients with only a few days' notice. Gillman's later testimony reveals considerable hostility toward Gelber: "He sat there like a Buddha issuing edicts, not hearing, but mostly expounding on how everything was going to be." A couple of days later, after consulting a lawyer about the risks presented by the "Dear Administrator" letter, Gelber called Gillman and recommended that Brooks be al lowed to operate as planned. On April 14 Brooks performed his first sur-geries in San Diego, assisted by Dr. Barry Katzman, a young ophthalmol-ogist who agreed to leave his position at Kaiser Hospital in Los Angeles and move to San Diego in order to work with Brooks and to provide postoperative care to patients who lived in the San Diego area. The next day, however, Gillman issued a memo stating that although he was happy with Brooks's performance and his surgical capabilities, the hospital was tempo-rarily suspending his privileges because "considerable controversy has developed as a result of a resolution adopted by the San Diego Academy of Ophthalmologists [concerning Brooks's] place of residence.

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Park Hospital patients for the date of April 14: these records contained the names of Brooks's patients. Brook later alleged in his lawsuit that Acad emy members had called his patients made derogatory comments about him, and advised his patients to file malpractice suits against him. A few days later, Rosen called the hospital's chief of surgery, Dr. Robert Schorn, who was a personal friend, and tried to persuade him to intervene. The transcript of Schorr's later testimony suggests that the friendship was strained by this call. Schorr testified that he felt Rosen was attacking him simply for being tangentially involved in the Brooks affair. Schorr recalled Rosen telling him that Brooks " 'is a bad guy; he is doing bad things and you shouldn't permit him in that hos pital, as though I had any power to prevent it. That's what got me."

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Brooks, who believed the actions taken by Academy members consti-tuted an illegal boycott aimed at obstructing his practice, filed suit against the San Diego Academy of Ophthalmology on May 5, 1981, nam-ing Drs. Rosen, Rhein, and Gelber as co-defendants. He charged conspiracy to restrain trade, alleging that as a result of the San Diego doctors actions he'd lost at least seventy-five patients and had been billed \$10,000 by a search firm to locate Dr. Barry

Key to Brooks's case against the



Academy was his assertion that, because he represented an economic threat to Academy members, he had been singled out by them for attack. In the past, Brooks claimed, other SDAO members had been accused, by colleagues and by patients, of unethical and negligent behavior - some of which had much graver consequences for patients than anything Brooks did

but the Academy never took seri-ous action against them. For example, well before Brooks came to town, the Academy had received numerous complaints about a certain Dr. X (his name is omitted in the court records), including the startling accusation that he had implanted two artificial lenses backward. Just before Brooks arrived in San Diego, Gelber received a formal complaint from the San Diego County Medical Society suggesting that Dr. X appeared to be "rather aggressive" in his recommendations surgery. A woman had complained to the Society that Dr. X had recommended cataract surgery, but she had sought out second and third opinions from two other ophthalmologists who flatly stated that surgery was not called for, On March 13, 1981, Gelber wrote back to the Society, stating that the SDAO executive committee had considered the matter of Dr. X but had "received no other written complaint, and I do not feel that any hearsay, anything other than facts should be evaluated by the ethics committee of the San Diego Academy of Oph-

emy. He threatens their pocketbooks,

thalmology," And yet, Brooks's lawyers argued in his lawsuit, "in a super-charged atmosphere of self-righteous indignation, and on the basis of triple and double hearsay, the Academy publicly attacked the character, morals, and ethics of Dr. Brooks." The Academy had. Brooks's attorneys argued, acted on a double standard. And why? Because in San Diego there is a surplus of ophthalmologists, and because Brooks "threatens to take patients away from the members of the Acad-

and that is why he incurs their wrath.

The San Diego ophthalmologists in-terviewed for this article all cringed when they heard this argument. Each of them stated unequivocally that actions taken by Academy members against Brooks were motivated pri-marily by ethical considerations they wanted to protect the public from a man they felt was bad for their profession. "We didn't want to restrain his trade," says one doctor today, "we just wanted him to clean up his act." Since no one intervened, the local doctors felt they had no choice but to do so. Before Brooks began operating in San Diego, Gelber contacted the state Board of Medical Quality Assurance, but the agency, which complains of being overworked and un-derstaffed, declined to investigate Brooks's promotional activities.
"Where was BMQA during this whole affair?" asks one local ophthal-mologist in disgust. "They go after some poor slob who's an alcoholic and stop him from practicing. They call up individuals and make them show that they've kept up continuing education. But a guy like Brooks comes along, and he's making statements on TV, and they don't

do anything!"

Officers of the Academy had reason to suspect that Dr. Dennis Brooks was something less than an ideal physician. Several San Diego ophthalmologists had, the Academy later alleged in court, "provided treatment and care to surgical patients of Dr. Brooks who had experienced serious postoperative complications." A La Jolla ophthalmologist, after treating one such patient prior to Brooks's arrival here, wrote Brooks a letter requesting more information about the patient's case. He received a "Dear Doctor" form letter in return. A second query produced a personal response from

The matter of Brooks's competence as a surgeon was never seriously de-bated in later court actions (Brooks's





attorneys and associates claim his malpractice rate, even with his great number of patients, is below the national norm), but queries by Academy members into Brooks's past raised other questions. He'd served his residency in ophthalmology at Manhattan Eye, Ear & Throat Hospital, where he'd worked under Dr. Charles Kelman, developer of the pha coemulsification, or ultrasound, tech nique. Kelman, a flamboyant man known for his "Chuck the Knife" nightclub routine, employed Joseph Lizerbram as his business manager. In 1974, when Brooks left New York and moved to Philadelphia, Li zerbram accompanied him there. Li-zerbram, who still works for Brooks. arranged to have Brooks's first ultrasound cataract operation filmed and then aired on a local television station. Brooks's career was off and run

However, the Philadelphia medical establishment objected to his self-promotion efforts; several members of the Philadelphia County Medical Society had complained that Brooks was using "false and misleading ad-vertising." Based on their own investigation, the San Diego doctors pre sented the following allegations in court: In 1974 when Brooks first applied for membership to the Philadel phia County Medical Society, his ap-

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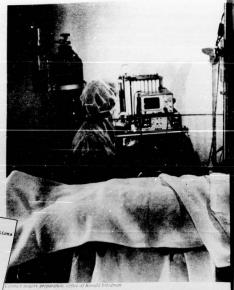
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San Diego Academy of Ophthalmology

# THE EYES

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Academy was his assertion that, because he represented an economic threat to Academy members, he had been singled out by them for attack. In the past, Brooks claimed, other SDAO members had been accused, by colleagues and by patients, of unethicolleagues and by patients, of uneffi-cal and negligent behavior — some of which had much graver consequences for patients than enything Brooks did — but the Academy never took serious action against them. For example, well before Brooks came to town, the Academy had received numerous complaints about a certain Dr. X (his name is omitted in the court records). including the startling accusation that he had implanted two artificial lenses backward. Just before Brooks arrived in San Diego, Gelber received a formal complaint from the San Diego County Medical Society suggesting that Dr. X appeared to be "rather aggressive" in his recommendations for surgery. A woman had complained to the Society that Dr. X had recommended cataract surgery, but she had sought out second and third opinions from two other ophthalmologists who flatly stated that surgery was not called for. On March 13, 1981, Gelber wrote back to the Society, stating that the SDAO executive committee had considered the matter of Dr. X but had "received no other written complaint, and I do not feel that any hear-

away from the members of the Acad-

emy. He threatens their pocketbooks,

thing less than an ideal physician. say, anything other than facts should Several San Diego ophthalmologists had, the Academy later alleged in evaluated by the ethics committee of the San Diego Academy of Ophcourt, "provided treatment and care to surgical patients of Dr. Brooks who thalmology."

And yet, Brooks's lawyers argued in had experienced serious post-operative complications." A La Jolla his lawsuit, "in a super-charged atmosphere of self-righteous indignaophthalmologist, after treating one tion, and on the basis of triple and such patient prior to Brooks's arrival double hearsay, the Academy publicly here, wrote Brooks a letter requesting attacked the character, morals, and more information about the patient's ethics of Dr. Brooks." The Academy case. He received a "Dear Doctor" had, Brooks's attorneys argued, acted form letter in return. A second query on a double standard. And why? Beproduced a personal response from cause in San Diego there is a surplus Brooks. of ophthalmologists, and because Brooks "threatens to take patients

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derstaffed, declined to investigate

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whole affair?" asks one local ophthal-

mologist in disgust. "They go after some poor slob who's an alcoholic

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call up individuals and make them

show that they've kept up continuing

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attorneys and associates claim his malpractice rate, even with his great number of natients, is below the national norm), but queries by Academy members into Brooks's past raised other questions. He'd served his resi dency in ophthalmology at Manhattan Eye, Ear & Throat Hospital, when he'd worked under Dr. Charles Kelman, developer of the coemulsification, or ultrasound, tech nique. Kelman, a flamboyant man known for his "Chuck the Knife nightclub routine, employed Joseph Lizerbram as his business manager In 1974, when Brooks left New York and moved to Philadelphia, Li zerbram accompanied him there. Li zerbram, who still works for Brooks arranged to have Brooks's first ultra sound cataract operation filmed and then aired on a local television sta tion Brooks's career was off and run ning.

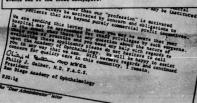
However, the Philadelphia medical establishment objected to his self promotion efforts; several members of the Philadelphia County Medical Society had complained that Brooks was using "false and misleading ad-vertising." Based on their own investigation, the San Diego doctors pre-sented the following allegations in court: In 1974 when Brooks first ap plied for membership to the Philadel phia County Medical Society, his apApril 8, 1981 Dear Administrator.

The San Diego Academy of Ophthalmology has become alarmed over a series of recent events in our community and we are writing you this letter to inform you of these events. The actions that we have taken will be outlined.

The two first takes will be obligate.

To are also enclosing an article that was written in the Los dagales Times, Hearh 19, 1941. Plants take the time to read and digat that the half undertund the phonosomen. This article describes a new type of "Baccaneer" surgeon where strikes are the property of the second to the secon

The Academy of Ophthalmology has provided members of the Academy to appear in all of the places, relevision, radio, etc. to inform the public about "Buccaneer" surgents and itinstant surgery. We have been successful to date in keeping these events out of the local newspapers.



# THE EYES

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(continued from page 10)
cott and asked Gelber if he'd received legal advice before writing it. Gelber said he hada't. For Brooks's lawyers, the "Dear Administrator" letter was the kind of document one dreams about fining but rarely sees. the "Dear Administrator" letter was about finding but rarely sees — a smoking gun with the killer's name on it. "You don't normally get that kind of evidence in an antirust case," said Brooks's attorney Lawrence Appel of the Alioto firm in a recent interview. "Normally in an antirust case you're dealing with [a large corporation]. Their lawyers go through and flush files and asmitize letters and things, so it's harder to get evidence." Perhaps even more damaging than the strong language in the "Dear Administrator" letter were the second and third recommendations drawn up at the general meeting. The second one effectively enjoined any Academy member from providing post-operative care to Brooks's platients, which Brooks later claimed to be educe of a boyocit. The third recommendation offered Brooks evidence of a compiracy to instigate malpractice suits against him and thus inhibit his ability to compete.



Cataract suggry preposition, office of Ronald Prito persuade the College Park administrators to prevent Brooks from performing the cataract operations he had
scheduled for April H. Gelber
pointed out that the College Park Hospiral bytaws required that staff members he located close, enough to the
hospital to provide continuous care to
patients. Brooks, who lived in Philadelphia, obviously could not do so.
But Gillman resisted for two reasons;
first, because as an administrator of
College Park he saw Brooks as a financial boon (every dollar Brooks
spent in promoting himself promoted
the hospital as well), and second, because he felt it wrong to cancel all
Brooks's patients with only a few
days' notice. Gillman's later testimony
reveals considerable hostility toward
Gelber: "He aut there like a Buddha
sawing edicks, not hearing, but mostly
expounding on how everything was
sping to be." A couple of days later,
after consulting a lawyer about the
risks presented by the "Dear Administrator" letter, Gelber called Gillman
and recommended that Brooks be allowed to operate as planned. On April
4 Brooks reformed his fire sure. asranor letter, delber cailed Gillman and recommended that Brooks be allowed to operate as planned. On April 4 Brooks performed his first surgeries in San Diego, assisted by Dr. Barry Kazman, a young ophinalmologist who agreed to leave his position at Kaiser Hospital in Los Angeles and move to San Diego in order to work with Brooks and to provide post-operative care to patients who lived in the San Diego area. The next day, however, Gillman issued a memo stating that although he was happy with Brooks's performance and his surgical capabilities, the hospital was temporarily suspending his privileges because "considerable controversy has developed as a result of a resolution salopted by the San Diego Academy of Ophthalmologists [concerning Brooks's] place of residence."

In the days that followed Brooks's Inte days that followed Brooks's International Concerning that surgeries, Dr. Robert Rosen was

first surgeries, Dr. Robert Rosen was particularly energetic in his attempts to block the "buccaneer." On April 23 At the lunch meeting Gelber tried the daily census records of College

Park Hospital patients for the date of April 14; these records contained the names of Brooks's patients. Brooks later alleged in his lawsuit that Academy members had called his patients, made derogatory comments about him, and advised his patients to file majoracide suits against him, Ac devised his patients to file majoracide suits against him, Ac devised his patients to file majoracide suits against him, Ac devised him to inserve the suits of the suits o

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And yet, Brook's lawyers argued in his lawsuit, 'in a super-charged at-mosphere of self-righteous indigna-tion, and on the basis of triple and double hearsay, the Academy publicly attacked the character, morals, and ethics of Dr. Brooks. 'The Academy had, Brooks's attorneys argued, acted or a double standard. And why? Be-cause in San Diego there is a surplus of ophthalmologists, and because Brooks "threatens to take patients sway from the members of the Acad-emy, He threatens their pocketbooks,

He threatens their pocketbooks,

and that is why he incurs their wrath."

The San Diego opthalmologists interviewed for this article all cringed when they heard this argument. Each of them stated unequivocally that actions taken by Academy members against Brooks were motivated primarily by othical considerations—they wasted to protect the public from a man shey fait was that for their profession. "We didn't want to restrain his track," gays one doctor today, "we just wasted him to clean up his act." Since no one intervened, he local doctors felt they had no choice but to do as. Before Brooks began operating in San Diego, Gelbert constacted the state Board of Medical Quality Assurance, but the agency, which complains of being overworked and understaffed, declined to investigate Brooks' gain good to the state Board of Medical Quality Assurance, but the agency, which complains of being overworked and understaffed, declined to investigate Brooks' gain of the state Board of Medical Quality Assurance, but the agency, which complains of being overworked and understaffed, declined to investigate Stroke and the state Board of Medical Quality Assurance, but the agency, which complains of being overworked and understaffed, declined to investigate Stroke and the state Board of Medical Quality Assurance along the stroke and the state Board of Medical Quality Assurance along, and he's making a statements on TV, and they don't do anything!"

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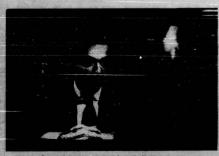
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attorneys and associates claim his malpractice rate, even with his great number of patients, is below the astional norm), but queries by Academy members into Brooks's past raised other questions. He'd served his residency in ophthalmology at Manhattan Bye, Ear & Throat Hospital, where he'd worked under Dr. Charles Kelman, developer of the phacemulsification, or ultrasound, etchnique, Kelman, a flamboyant man known for his "Chuck the Knife" nightchib routine, employed Joseph Lizerbran as his business manager. In 1974, when Brooks left New York and moved to Philadelphia, Lizerbran accompanied him there. Lizerbram who still works for Brooks, arranged to have Brooks' first ultrasound cataract operation filmed an then aired on a local television station. Brooks's career was off and runing.

However, the Philadelphia medical establishment objected to his aelf-promotion efforts; several members of the Philadelphia County Medical Society had complained that Brooks was using "false and misleading advertising," Based on their own investigation, the San Disea declares as the property of the Philadelphia of the Philad vertising." Based on their own investi-gation, the San Diego doctors pre-sented the following allegations in court: In 1974 when Brooks first ap-plied for membership to the Philadel-phia County Medical Society, his ap-

plication was tabled pending an investigation into allegations concerning Brooks's advertising and promotion. Investigators for the Philadelphia County Medical Society were particularly interested in Brooks's claims that he had co-developed the phacemulsification technique. Brooks voluntarily withdrew his application. When he resubmitted the application with the process of the properties of the properties of the process of the properties of the process of the process

"Immediately thereafter the applaction was approved. Between 1979 and 1981, the Philadelphia County Medical Society received additional complaints from physicians and patients about Brooks's advertising and inadequate post-operative care for his numerous out-of-town patients.

In 1978 his book was published, and it sold about 5000 copies in its first three years on the market. When several San Diego eye surgeons read the book, they were perturbed by what they perceived to be false and misleading statements aimed at portray-ing Brooks as a bold innovator in cataract surgery. As far as they knew, Brooks's contributions to medicine included no innovations whatsoever. Don't Be Afraid of Cataracts has a reassuring, fatherly tone to it (Brooks quotes one woman who flew to see him because, she said, "You sound friendly but realistic, like Dr. Marcus Welby on TV"), and to laymen its author comes across as authoritative and compassionate. Brooks states in his book that he, unlike many physicians. wishes to speak to patients in simple terms unclouded by technical jargon He writes that there are two kinds of cataract surgery: first, there is the "old-fashioned" or "standard" method. Called "intracansular extrac tion" by physicians, this method removes the cataractous lens and the posterior capsule supporting the lens. This method. Brooks explains, rea three-quarter-inch incision closed by ten stitches. The patient undergoing "old-fashioned" cataract

surgery will likely spend several days in the haspital, then will recuperate for eight or nine weeks. The other method is ultrassound, or phacoemulsification, which, Brooks writes, is far superior to the "old-fashioned" method, not only because it requires a one-sisteenth-inch incision (closed by a single stitch), but because it leaves the posterior capsule intact, thus causing far less trauma to the eye. Brooks's book offers numerous testimonials from satisfied patients who are able to function the same day they have undergone phacoemulsification surgery.

A number of local ophthalmologists

were asked recently to comment on Brooks's book and the eight-page 'Supplement' to it, which Brooks currently sends to prospective patients. Several suggested that the au-thor's efforts to simplify sound more like self-serving attempts to obscure and mislead. For example, one said that Brooks's current explanation of an intracapsular extraction is "twenty ears behind the times" that the "old fashioned" method has progressed along with other methods and can now be accomplished with an incision of less than one-half inch. Also, a locai surgeon who has performed phacoemulsification pointed out that al-though the ultrasound technique does require a small incision (he says about sixteenth). Brooks almost always implants a one-quarter-inch artificial lens. Therefore, the incision has to be enlarged to nearly one-third of an inch anyway, so this primary advantage of

phacoemulsification is negated.

The reader of Don't Be Afraid of Cataracts is left with the impression that in 1978 Brooks was one of very few physicians who saw the benefits of the ultrasound method. Though most local ophthalmologists won't ad-mit it, this was true. Brooks really was ahead of the field in terms of per ceiving the superiority of this techover intracapsular extraction He was also one of the first strong advocates of artificial lens implants which were viewed with suspicion for years, but which are universally ac-cepted today. Nonetheless, some of the information the public received about Brooks was misleading. For example, just after Brooks arrived in San Diego in March of 1981, the Vista Press published a story about him featuring the inaccurate headline, "Doc-

tor Brings New Technique West. Also, Brooks was saying on television and radio that the technique he used was not generally available here. In fact, several physicians in San Diego had been using phacoemulsification or ultrasound, for years. Ronald Friedman, the young osteopath Brooks first approached to assist him in San Diego, was at that time using the technique and implanting an even more advanced lens than Brooks was. Pat Stein of the Oceanside Blade Tribune wrote an article about Brooks in August of 1981 in which she stated that "he is the only one who combines ultrasound cataract removal with the revolutionary form of intraocular artificial lens implantation that uses the natural sac of the eye to hold the lens in place." In 1981, however, dozens of local ophthalmologists were performing the procedure Brooks described to Stein. Brooks later said Stein had misquoted him, but the reporter swore in deposition that she had not.

Some cataract sufferers responding to Brooks's advertisements would ask whether they could have the phacoemulsification procedure per-formed in their immediate vicinity, instead of having to travel to Philadelphia. The Academy, along with co-defendants Gelber, Rosen, and Rhein, had collected as part of their legal defense numerous letters written by Joseph Lizerbram telling these patients that he knew of no one in their area performing exactly the same technique. In the October, 1984 issue of Medical Economics, Brooks denied that his office ever made such atements. However, Dr. Richard Kratz, a Newport Beach ophthalmologist, did in fact see one of these let-ters. In about 1974, Kratz, a very well known and respected eye surgeon, recalled that Brooks asked him to provide follow-up care for one of his patients. The patient, who lived near Los Angeles, had been operated on by Brooks in Philadelphia. Kratz, who says Brooks knew full well that he, too, used the ultrasound technique agreed to care for the patient. Soon thereafter, a woman came to Kratz with a letter in which Lizerbram stated that he knew of no one in the woman's vicinity who used the same techniques Brooks did.

For years Brooks promoted phacoemulsification as a panacea for cataract sufferers. But the San Diego Academy contended in court that the technique did not merit such claims. Ophthalmologists interviewed for this article explained that "phaco" is but one of several "extracespulai" extraction techniques, some of which offer better results under certain circumstances. "When you have a hardened nucleus, you don't want to use ultrasound," says one local ophthalmologist who once taught the procedure at Harvard Medical School. "Phacoemulsification is widely accepted today, but it is not appropriate in all cases."

Brooks built his national reputation on the merits of his procedure. Imagine the reaction of local ophthalmologists when — after Brooks had promoted his use of ultrasound in the media here — they discovered that he wasn't even using the technique. According to a professional who worked for College Park Hospital when Brooks performed his first sugeries, they have been a proposed to the procession of the pr

Was Brooks merely trying to keep his name associated with a technique that enhanced his marketability? To this day Brooks does not use ultrasound on a regular basis, yet the lay-man would have great difficulty knowing this from reading the "Sup-plement" to his book, which is curently sent to those who respond to Brooks Brooks's advertisements. writes that he has modified his surgical technique "in conjunction with the most recent developments." He says he uses an approach that "includes phacoemulsification or ultrasound or modifications thereof." This phrase can mislead the lay reader. Brooks goes on to explain in his "Supple-ment" that "instead of emulsifying the hardened part of the lens. I ex press it from the capsule with delicate micro-surgical instruments and aspirate the remaining soft cataract material from the capsule with the pha-coemulsification aspiration handpiece of the phacoemulsification machine." Several ophthalmologists interviewed for this article said that calling this a "modification" of phacoemulsifica tion is misleading because the "aspi-ration handpiece" has nothing what-



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footimed from page 14)
soever to do with ultrasound; it
merely irrigates and aspirates the lens
capsule with water after the lens has
been removed. When Brooks says he
"expresses" the lens with microsurgical instruments, he is describing a
routine "extracapsular extraction."

Elsewhere in the "Supplement," Brooks writes that the "olddashioned" method (intracapsular extraction) "is the prevailing method used by most ophthalmologists." Says a La Jolla ophthalmologist, "That's wrong. It may be true in Europe or elsewhere, but in the United States, certainty in San Diego, the majority of ophthalmologists perform extracapsular extractions."

After his book was published, Brooks's name appeared frequently in the press, both in advertising (some of Brooks's advertisements offered his nationts \$250 to travel to Philadelphia) and as a newsmaker. The tabloid Globe ran an article about Brooks on March 18, 1980 entitled, "'Miracle' Five-Minute Operation Cures Cataracts." The Star published an article featuring Brooks on April 13, 1981 with the headline, "Blind Man Regains Evesight After Conquering Weird Fear of Doctors." Smaller community papers nationwide gave Brooks further exposure by publishing similar stories. Some sample headlines: "Revolutionary Cataract Procedure Performed Here," "Doctors Ignoring New Technique," "Doctor Develops Unique Process," and "Dr. Brooks: Miracle Worker."

It's not difficult to imagine how the conservative medical establishment reacted to these articles. To most phy sicians, self-aggrandizement seemed clearly to be a violation of medical ethics. And it was, at least until the vertising in the learned professions were struck down in a series of Supreme Court rulings. But when Brooks arrived here in early 1981, he confronted a local group of ophthalmologists who had not only neglected to change their rules to conform with the law, they had actually rewritten their Academy's bylaws to strengthen restrictions on advertising and other forms of self-promotion.

The San Diego Academy of Ophthalmology had acted on numerous occasions to enforce these illegallylaws. For example, when Dr. Robert Thompson included in his 980 Vellow-Pages ilsting that he specialized in cataract and implant surgery, the Academy sent him a letter threatening to expel him. He changed his listing. In early 1980, Dr. William Maloney was the subject of an article in the Blade Tribune when he donated 88000 to Tri-City Hospital toward the purchase of a phacoemulsifier. Although Maloney made obvious efforts not to glorify himself, he too was reprimanded. Dr. Lee Nordom met the same fate when a story about him appeared in the Pel Mar News Press.

One local Academy member recalls a run-in with the ophthalmologic establishment back in the early Seventies: "When I first arrived here, comeone came and told me that 'the boys' — that's the term he used—'think you're doing too much surgery.' The old boys thought they could rail-road Brooks out of town, but they were wrong. Their old tactics didn't work."

n June of 1981, just weeks after Brooks had filed his first lawsuit against the San Diego Academy of Ophthalmology, the cataract surgeon had regained staff privileges at College Park Hospital and began op-erating as scheduled. (Although Brooks still lived in Philadelphia, his new assistant, Dr. Barry Katzman, had moved to San Diego, thus resolving the issue of post-operative care, at least for patients who lived in the San Diego area.) On July 1 the SDAO filed a counterclaim in federal court, asking for an injunction to prevent Brooks from disseminating false and misleading information to the public. To the local physicians, this counterclaim had great psychological impli-cations. Instead of merely defending themselves against Brooks, by requesting this injunction they felt they were taking positive action to protect

the public from a 'buccaneer.'
By this time the case had assumed a vicious character that it would maintain until its end. On May 8, 1981, only two days after receiving word of Brooks's lawsuit, the Academy, along with co-defendants Gelber, Rosen, and Rhein, had served Brooks by mail with a "Notice of Taking Deposition," asking him to collect and present, on a mere week's notice, tens of thousands of documents. To

"The defense had a bad, bad case," said Lawrence Appel, Brooks's attorney from Alioto and Alioto, in a recent telephone interview. "But someone made a policy decision early on to punish Brooks. They were going to run him out of money and they damn near did." To Brooks's opponents, extensive investigation seemed dictated by the circumstances. "When you accuse someone, you invite that kind of action," Jeff Shohet, Dr. Rhein's at-

torney, said recently. "Brooks accused very upstanding people of these things. Dr. Rhein has a reputation as a community-conscious public servant He legitimately believed that Brooks shouldn't come into town, cut thirtyfive eyeballs in two days, then leave his patients in someone else's care.' This "harassment" worked both ways. According to one local ophthalmologist, he and others were contin ually being asked by Brooks's lawyers to produce "trivial" information "They wanted to know, 'How many cataracts did you do during such and such period?' and things like that. It was harassment. I'm sure it was all planned"

Brooks's attorneys submitted documents in court that showed strong evidence of "expert" witnesses being successfully pressured to back out of their agreements to testify on behalf of Brooks. They also charged that attorney Reginald Vitek (of the local law firm Seltzer Caplan Wilkins & McMahon, which represented the San Diego Academy), along with others, had, in an effort to "personally embarrass and to maliciously disparage Brooks, secretly contacted Bentia Brooks fish wifel and her counsel; inquired, among other things, as to Brooks's themperament, personality, and personal habits; suggested that defendants would pay Bentia Brooks then-pending divorce proceedings had been caused by fundunded insinuations of J Brooks's abuse of alcohol or drugs; and suggested that defendants would pay Bentia Brooks money to testify against Brooks." The local doctors, in turn, accused Brooks of intentionally reducing his patient load to make it appear as though his business had been hurt. Evidence from Brooks's accountant, they charged, revealed.







loads immediately before important

On July 18, 1981 a representative of the SDAO met with representatives of the American Academy of Ophthalmology at the Westgate Hotel. The American Academy agreed there to assist the financially troubled SDAO (whose modest coffers had been depleted of \$15,000 in the first month alone) by filing its own counterclaim, nearly identical to that of the SDAO. To Brooks and his attorneys this seemed to be further evidence of a conspiracy against him. Though the American Academy never admitted to American Academy never admitted to financing the SDAO, in May of 1983 an attorney working for Brooks was digging through SDAO paperwork and found a memo with the marginal notation, "All \$ have been from AAO since August 1981."

Brooks maintained that his oppo-nents' actions constituted a group boycott, regardless of their intentions The Academy contended in court that their actions were justified because they were motivated by a sincere de sire to protect the public and their profession; they never intended to be anticompetitive. So from the moment

vember 10, 1982 they stopped gloat-ing. On that date Federal District Judge Gordon Thompson dismissed summarily the American Academy Brooks filed the suit in May, 1981, the San Diego doctors began accumulat-ing evidence they hoped would prove that Brooks was an unethical physi-cian who used his knowledge of mediand the San Diego Academy counter cal science to deceive the public for his own personal gain. Several local claims. Brooks's attorneys had sought the dismissals by making a motion for this summary judgment, arguing that the two academies had no legal right ophthalmologists met with attorneys Reginald Vitek, Jeff Shohet, Gibson to file such a claim in federal court. Pratt, and others for ten to thirty hours per week for more than a year. Federal law states that the counterclaimant must have suffered "actual or It is estimated that the San Diego ant must have suffered actual of threatened injury." In this instance, the judge felt neither organization had been directly harmed by anything Brooks had done. Academy, as well as co-defendants Gelber, Rosen, and Rhein, spent \$1.5 million in legal fees preparing their defense against Brooks. At least part of this money came from local Acad-"We were devastated," said the lo-cal Academy member quoted above. emy members' contributions. Defense attorneys conducted nearly 150 sworn depositions, about half of them taken

"There went our entire defense.
Thompson's ruling killed us. I couldn't believe he did that." Thompson's summary judgment devastated the Academy for two reasons. First, their attempt to stop Brooks had been thwarted and, as one physician said, "It was no longer possible for us to create a public forum to answer the questions we'd raised about [false and misleading] advertising. At that point, we were only in court to defend ourselves." Second, once the Ameri-can Academy's counterclaim had been dismissed, that organization was no longer involved in the case, so it cut off funding to the SDAO, which, un-like the individual defendants, had no

insurance coverage.

At this point Seltzer Caplan Wilkins & McMahon requested \$300,000 to continue representing the

local Academy. So the SDAO held another general meeting that same month and proposed to its approxi-mately one hundred members that each one put up an additional \$3000 About sixty percent of the members, many of whom were disgusted with the suit, refused to contribute. "We thought the whole thing was an aborthough the whole thing was an action," said one member. "We were throwing good money after bad." When the Academy failed to raise the \$300,000, attorney Reginald Vitek suggested that the doctors go to an-other San Diego law firm, Luce For-ward Hamilton & Scripps. According to one ophthalmologist involved in the case at this point, attorneys at Luce Forward recommended the Academy file for bankruptcy, assuring them that Brooks couldn't go after each one of

them individually.

But he did. In late January of 1983, Brooks I was scheduled to go to trial. More than 200 witnesses were to les-More than 200 winnesses were to tes-tify, and some 2000 documents were to be introduced. But on January 26 the local Academy filed for bank-ruptcy, automatically staying the anti-rust suit against it. The three princi-pals named in Brooks I — Gelber, Rosen, and Rhein — settled out of court with Brooks for about court with Brooks for about \$400,000, not because they were guilty, they said, but because legal fees had gotten out of hand and they had run out of money. Less than two weeks later, Brooks filed a second suit, Brooks II, against the American





7505 Girard Ave., La Jolla 459-1564



on the East Coast. An investigator

even went as far as the Dominican Reeven went as far as the Dominican Re-public in this effort to scour Brooks's background. "The main thrust of the defendant's case was to paint Dr. Brooks with the blackest brush possi-

ble," said Brooks's attorney Lawrence Appel in a recent interview. "They conducted an investigation that was

awesome, investigating every aspect of Brooks's past to dig up dirt on him

all in an attempt to obscure the restraint-of-trade issue."

Between May of 1981 and Septem-

ber of 1982, the defense amassed some ninety cartons of evidence con-

cerning Brooks — enough, one local physician claimed, to fill a nine-by-twelve room. "We were gloating," said this physician recently. On No-





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Academy of Ophthalmology and ninety-five individual members of the San Diego Academy, asking for three

million dollars in damages.

News of Brooks II astounded the local eye doctors. By court order, the three individual defendants in Brooks I were forbidden to discuss the case with anyone but their attorneys. Therefore, other Academy members, who all along had been contributing money to the Academy's defense in addition to their yearly dues, knew little of what had transpired between May of 1981, when Brooks I was filed, and November of 1982, when the meeting to raise funds took place. For example, it wasn't until this November, 1982 meeting that most of the Academy members learned about the "Dear Administrator" letter written twenty months before by Gelber. The suit also surprised the doctors because to them the SDAO was an educational society, nothing more. One Academy member named in Brooks II, who was vehemently opposed to Brooks's pro-motional activities, says that he voted against the three resolutions passed on April 6, 1981 because he felt the Academy had no business policing the ophthalmologic community. Another physician named in *Brooks II* believes Brooks knew that the individual members of the Academy had done nothing wrong, that no conspiracy ever existed among local doctors; and he questions Brooks's motives for taking legal action against the entire Academy. "So why did he sue us?" this



physician asked during a recent interview. "I think Brooks knew he was going to have trouble no matter where he went around the country, so he sued [the individual members of] the Academy for effect. It was an intimi-dation tactic. He wanted to say to everyone, 'If you oppose me, I'll make your life miserable.' He used the legal system to bludgeon everyone into sub-mission, and the system allowed him

be that Brooks, after bitterly fighting the local Academy as well as the national Academy for nearly two years,

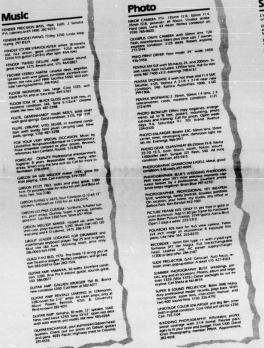
gal fees. To him, the San Diego Acadgal fees. To him, the San Diego Acad-emy's bankruptcy must have seemed like rolling over and playing dead. "The Academy was playing cutesy," said one observer of the suit. "They jurt Brooks, they caused him grief, then they said. "Well, let's forget about this." "Brooks wasn't willing to forget. Brooks II, like the earlier suit, never came to trial. Between February of 1983 and August of 1984, all of the ninety-five defendants were either dis-missed from the suit or paid Brooks a settlement. While most of them were covered by insurance, a few were forced to pay out of pocket. The court

ordered that the amount of the settlements remain secret (even the doctors themselves don't know how much their insurance companies paid), but it is known that the American Academy of Ophthalmology settled for \$30,000. Though Medical Economics, a national medical journal reported that individual settlements were believed to be about the same, one local ophthalmologist said he thought it was less - about \$10,000 to \$15,000 per defendant.

Brooks has been at Claireme Community Hospital for about a year, ever since College Park Hospital shut down. He owns a house on Dolphin Place in the Bird Rock neighborhood of La Jolla, but still resides primarily in Philadelphia. According to a source at Clairemont, which is owned by American Medical International, the facility was in financial trouble when Brooks arrived there, and he was riewed by some as the "savior" of Clairemont Community Hospital. The administration waived standard requirements to monitor Brooks's work for a given period of time. Dr. Libro Di Zinno, then chief of surgery at Clairemont and a defendant in Brooks II, resigned from his position as a result of Brooks's arrival.

Brooks now comes to San Diego for one week each month and performs as many as one hundred operations, receiving a surgical fee of about \$2000 for each one - as much as \$200,000 per week. Until last fall, Brooks was keeping his patients for one night at Clairemont, according to Robert Smith of American Medical International. So many cataract surgeons throughout California were following similar procedures that Medicare of-ficials, realizing that hospitals were

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pensive, put a stop to it. Now, according to one employee at Clairemont Community Hospital, "you can al-ways tell when Brooks is in town because the parking lot is full of campers and RVs," some from as far away as Colorado, Nevada, and Ar-

In order to perform such highvolume surgery, Brooks has two other physicians working with him. An anaesthesiologist numbs the eyeball; then Brooks extracts the lenses and implants artificial ones (this requires n his assistant, Barry Katzman

sion. Though some local ophthalmologists think this division of labor is scandalous, others admit that as long scandaious, others admit that as long as the surgeon is capable and the pro-cedure well supervised, such high-volume surgery can be as good if not better than conventional surgery. However, Brooks still hasn't resolved the post-operative-care issue regard-ing out-of-town patients. Those who come from out of county or out of state may not find competent help should post-operative complications

arise.
"Life after Brooks" goes on for lo-cal ophthalmologists, although it isn't exactly business as usual. A glance through local magazines and newspa-pers, notably Senior World, reveals that advertising is now commonplace among San Diego's eye doctors. If for nothing else, Brooks will certainly be red as having been at the

medical care explicitly competitive. Even Dr. Robert Rosen, one of Brooks's most vehement opponents permanent eye liner in San Diego Magazine. But San Diego's ophthalmologists are still smarting from the Diego." No attempt has been made to revive the bankrupt Academy, so no

to be interviewed for this article, say-ing, "I won the case. The rest is pub-lic record." Perhaps the most frustrat-

from the public's point of view, the most significant issue was never re-



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# THE RISE AND FALL OF RACQUETBAL A SHORT HISTORY

BY GLENN WALLACE

A mere five or six years ago, it was le sport het. Racquetball had come out of nowhere, like Halley's comet, flashing onto the scene and supplanting tennis as the sport of the moment. Everyone was playing it. Doctors played in between quadruple-bypass operations, lawyers slipped out of court for an hour of play between hearings. Business executives, both men and women, arrived at work in the morning carrying gym bags with what looked like dwarf tennis racquets poking out the sides. They returned from lunch hour with the flushed look of strenuous exercise or hurried away from their desks at five o'clock to make a five-thirty court time. On college campuses, courts originally intended for that more elitist of racquet games, squash, now abounded with the devotees of a sport that anyone could play Racquetball's explosion onto the sports scene was brilliant and loud and the people who controlled the game believed that it was going to reach the heights the two most recent sports phenomenons, tennis and skiing, had reached. There would be television, big money, national

following in the tens of millions. At least in part, all of these thing. happened. But racquetball never reached the top. It became the sport that almost made it, and its professional players became figures on the periphery, the Twilight Zone

sports fame. San Diego was to racquetball what Hawaii was to surfing: it was the place to be if you were serious about the sport. The top teachers were here, the top pros were here, and the two top manufacturers were here. San Diego was at the heart of the new sport. Racquetball's roots, however, were in the East. The game was invented in the late 1950s in Greenwich, Connecticut, by a man named Joe Sobek. Sobek, a tennis pro, was looking for an indoor racquet game to play during the ter. He cut off a wooden tennis racquet to a length more suited to play on indoor squash and handball courts. Using the core of a tennis ball (itself a small ball known as a "Pennsylvania Pinkie"), Sobek

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of the sport belonged to a loosely organized group known as the Paddle Racquets Association, and it was not until 1969 that the first String Racquet Championship was held. Six weeks before that tournament, two amateur handball players from San Diego, Dr. Bud Muchleisen of El Cajon and Charlie Brumfield of San Carlos, heard about the game and the tournament. They decided to enter. The two men spent the next several weeks practicing what was to them a new sport, then they showed up in St. Louis for the championship. The 250 men and women competitors convened a meeting to establish an official name for the sport. Muchleisen was sitting next to

produce wooden racquets. Followers

another local player. Bob McElhearny of Coronado. McElhearny leaned over and asked Muehleisen what he thought of the name "racquetball." Muehleisen liked it. They brought it up for a vote, and paddle racquets officially became known as racquetball.

In the tournament itself the two newcomers from San Diego, Muehleisen and Charlie Brumfield. kept winning in their respective brackets and ended up meeting in the finals. Muehleisen won. Over the next decade, Muehleisen would win sixty-six major amateur titles. His participation in the game, as player teacher, and supporter, would bring him the reputation as the "father" of modern racquetball and guru to the ounger generation of players. Charlie Brumfield turned professional when the sport did, in

the early Seventies, and he became a top singles player nationally. But at the time of the St. Louis tournament

building tennis-racquet stringing machines in his garage in Point Loma. He was a high school friend of Bud Muchleisen's, and the chance meeting of the two at the Kona Kai-Club in 1970 was to have a profound

effect on the sport of racquetball. Franklin W. "Bud" Held was an established athlete in his own right Held was a native of Lakesid attended Grossmont High School. and then studied engineering at Stanford. He was a track-and-field star, and in 1952 he competed with the American team at the Helsinki Olympics. From 1953 to 1956 he was the world record-holder in the javelin throw. In the years after his participation. Held was a minister of the Westminster Presbyterian Church in Point Loma, but in 1967 he left the ministry to return to engineering. He began by building a machine to shape javelins for his brother Dick. Dick Held javelins are still used today by world-class throwers. Bud Held was also building tennis-racquet stringing machines. In 1970 Held ran into Bud Muchleisen in the pro shop at the Kona Kai. Held's interest in aluminum alloy racquets and Muehleisen's passion for the fledgling sport of racquetball found a common ground. Muehleisen persuaded Held to try racquetball; he quickly decided that it was a legitimate sport, not a fad. Now enthusiastic as well, Held began to make prototype racquets for Muchleisen to test. At an invitational tournament held later that year in St. Louis. Muchicisen and doubles partner Charlie Brumfield used two of Bud Held's prototypes. Other players were so impressed with the racquets that Muchleisen returned to San Diego after the tournament with two dozen orders. Several months later, after the 1970 National

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d the top of the market. Bud Muchleisen was teaching at Muchleisen Courts in El Cajon. cading pro players like Charlie rumfield, Steve Strandemo, and lerry Hilecher were playing and practicing locally. The industry ponsors of these pro players, Ektelon and Leach, were testing the newest racquets on local courts. San Diego had more than 200 of these ourts by 1979, but the game had one national as well. Ektelon eached sales highs in 1978 and 1979, and racquetball appeared to be growing still. And then the event occurred which racquetball people had been waiting for: a major pro racquetball tournament was shown on television. The 1980 national hampionship from Anaheim was carried on ESPN, the cable sports network, and the fate of racquetball

suddenly changed. With the first few shots, it was clear that there was a major problem: the game was not suited to television. The ball was too small and the action too fast to be followed on the screen. The tiny sphere were rung up before the action has

been digested by the viewer. There was a new generation of hard-hitting young players, and their style, in combination with the new plastic composite racquets and a ball whose chemical composition had been formulated with speed in mind, produced the lightning-fast action that the game had become noted for but which only confused the viewer at home. There were also basic technical problems with televising the game. Essentially the game was played in a glass cage, and the camera angles and the confinement of the small court space made the play even more difficult to

Bud Muchleisen is emphatic in his assessment of the game's failure on television. Muchleisen says that the problem was the ball. "The ball," he says, "is too fast." The ball manufacturers, in their zeal to embellish the quick-action nature of the game, had formulated balls that shot around the court like bullets. Muchleisen agrees with Bud Held that racquetball's appeal lies in that speed. Young people, Held says, enjoy the action, while professionals, business people with high tension and stressful lifestyles. find that they can "blow off a lot of steam in an hour of play."

The championship matches were broadcast by the cable network in 1981 and in subsequent years, but the big networks did not pick up coverage of the sport. Without the big money, there would be no huge purses, and there would be no wide exposure. The manufacturers now began to look more closely at the tournaments themselves. Companies like Ektelon and Leach had been putting up much of the money to sponsor players and bankroll surnaments. But when they looked

ournaments, they found that th audience consisted mostly of players, their friends, and families a limited market. Cutbacks in the player and marketing programs wer

In addition, the racquetball manufacturers themselves were beginning to have problems. The debilitating pressures of the struggling national economy had reached down into the sport. Sporting goods dealers pushed the limits of the thirty-, sixty-, and ninety-day payment plans the manufacturers gave them. Numerous small dealers went bankrupt and their debts to the manufacturers went unpaid. Ektelon in particular suffered during this period. The consolidation of its cattered Mission Valley operation into a new building on Aero Drive led the company to borrow some three million dollars — at twenty three percent interest. Furthermore a miscalculation in the manufacturing costs of a new plasti composite racquet resulted in a los of almost twenty dollars for each racquet sold. And there was an aborted attempt to manufacture an Ektelon racquetball, a ball that ended up breaking apart after a short time in play. Despite the fact that the sport was at a peak both in popularity and in sales, Ektelon was

in trouble The trend was changing. Aerobic: and its many offshoots, from Jazzereise to swimming pool "splash-dancing," had begun to force their way into the health clubs and spas, and as clubs sensed the movement toward these new trends, they began to convert racquetball ourts into exercise rooms. The Nautilus weightlifting machine had also come on the scene, attracting a following and moving into space formerly occupied by racquetball

The smaller court club operations had the most difficulties; some folded, many sold out to the new large fitness chains like Family The new fitness merchants shifte

all but two of the original twelve weight rooms. Courtsports on Indi-Street, a club which had continue to rely on racquetball for the majority of its income even after the game's popularity began to level of has yielded to the fitness change Several courts there have recently been converted from racquetball t

abruptness with which it had racquetball slipped back into the

Racquetball, however, is far from dead. According to industry source there are about 12 million racquetball players at present, and sales indicate that the number is growing. The filtering-out process that followed the racquetball boon lef, approximately half a dozen racquetball equipment manufacturers. Leach Industries

became a part of a company called Diversified Products. Bud Held sole Ektelon to the Browning Company. famous American arms and sporting goods manufacturer, in the spring of 1980. But these parent companies and the few other manufacturers remaining, are still competing in today's market, which is estimated to be worth \$250 million a year.

Bud Muchleisen is still running his racquetball facility in El Cajon and to this day he remains convinced that if the influential powers within the industry were just to slow down the ball so that the rallies would be longer and the television audience could follow the play, racquetball

would have a chance at the big time Bud Held is no longer involved in racquetball, except for his participation as a player. He lives at the south end of Del Mar, in a house that overlooks Penasquitos Lagoon, and works at the investments he was able to make after the sale of Ektelon. Held disagrees with Bud Muchleisen about the effect of slowing down the ball "Racquetbal just isn't a spectator sport." Held

# THE RISE AND FALL OF RACQUETBALL A SHORT HISTORY

BY GIFNN WALLACE

A mere five or six years ago, it was le sport hot. Racquetball had come out of nowhere, like Halley's comet, flashing onto the scene and supplanting tennis as the sport of the suppianting tenns as the sport of the moment. Everyone was playing it. Doctors played in between quadruple-bypass operations, lawyers slipped out of court for an between hearings. hour of play Business executives, both men and women arrived at work in the morning carrying gym bags with what looked like dwarf tennis racquets poking out the sides. They returned from lunch hour with the hurried away from their desks at five o'clock to make a five-thirty court time. On college campuses, courts originally intended for that more elitist of racquet games, squash, now sport that anyone could play. Racquetball's explosion onto the sports scene was brilliant and loud. and the people who controlled the game believed that it was going to reach the heights the two most recent sports phenomenons, tennis and kiing, had reached. There would be television, hig money, national exposure, famous players, and a

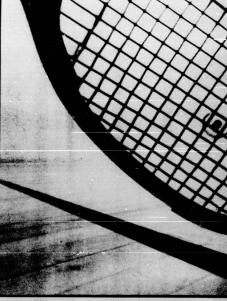
following in the tens of millions. At least in part, all of these things happened. But racquetball never reached the top. It became the sport that almost made it, and its professional players became figures on the periphery, the Twilight Zone of sports fame.

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The class by the cable network in 1981 and in subsequent years, but the 1981 and in subsequent years, but the big money of the sport. Without the big money, there would be no huge purses, and there would be no wide exposure. The manufacturers now began to look more closely at the tournaments themselves. Companies like Ektelon and Leach had been putting up much of the money to sponsor players and bankroll tournaments. But when they looked at just who was coming to the

tournaments, they found that the audience consisted mostly of players, their friends, and families — a limited market. Cutbacks in the player and marketing programs were

In addition, the racquetball manufacturers themselves were beginning to have problems. The debilitating pressures of the struggling national economy had reached down into the sport. Sporting goods dealers pushed the limits of the thirty, sixty, and minety-day payment plans the manufacturers were the sporting point of the thirty of thirty of the thirt

The trend was changing. Aerobics and its many offshoots, from Jazzerecise to swimming pool "splash-dancing," had begun to force their way into the health clubs and spas, and as clubs sensed the movement toward these new trends, they began to convert racquetball courts into exercise rooms. The Nautilus weightlifting machine had also come on the scene, attracting a following and moving into space formerly occupied by racquetball

The smaller court club operations had the most difficulties; some folded, many sold out to the new large fitness chains like Family Fitness Center and Holiday Spas. The new fitness merchants shifted away from racquetball immediately. The Holiday Spa on Camino del Rio

South, for example, has converted all but two of the original twelve racquethall courts to finess and weight rooms. Coursports on India Street, a club which had continued to rely on racquethall for the majority of fis income even after the game's popularity began to level off, has yielded to the fitness change. Several courts there have recently been converted from racquethall to fitness rooms. With the same abruptness with which it had charged onto the sports scene, racquethall lighted back into the

abruptness with which it had charged onto the sports scene, racquetball slipped back into the second row.

Racquetball, however, is far from dead. According to industry sources there are about 12 million racquetball players at present, and sales indicate that the number is growing. The filtering-out process that followed the racquetball bour elf approximately half a dozen racquetball equipment annufacturers. Leach Industries became a part of a company called Diversified Products. Bud Held sold Ektelon to the Browning Company, and amous American arms and sporting goods manufacturer, in the spring of 1980. But these parent companies, and the few other manufacturers remaining, are still competing in today's market, which is estimated to be worth \$2.50 million a year.

be worth \$250 million a year. Bud Muchleisen is still running his racquetball facility in El Cajon, and to this day he remains convinced that if the influential powers with he industry were just to slow down the ball so that the rallies would be longer and the television audience could follow the play, racquetball would have a chance at the big time.

would have a chance at the big time.

Bud Held is no longer involved in racquetball, except for his participation as a player. He lives at the south end or Del Mar, in a house that overlooks Peñasquitos Lagoon, and works at the investments he was able to make after the sale of Ektelon. Held disagrees with Bud Wuchelsens and better the sale of slowing down the ball. "Racquetball just sin't as grame that is much more than the sale of the sale in th

24 JULY 25, 198

# **SPORTS**

#### Pick up a bat. **Face Danny** Millsap. Count to three. Sit down. You iust struck out.

BY NEAL MATTHEWS

When Danny Millsap flexes his right arm, the women and children should be banished to the parlor. From a fist like a pineapple, a braid of knobby muscle and ropey tendon climbs his forearm toward a bazooka bicep that seems to throb

ropey tendon climbs his forcarm toward a bazooka bicep that seems to throb independently of the rest of his saxty sax-old body. It is the main weapon of the oldest and one of the best fast-off the control of the cont

Duts it.

He began playing the game in 1927 as a child in the heat waves of Thermal, a small town in the Coachella Valley north of the Salton Sea. It's all still vivid to of the Salton Sea. It's all still vivid to him: the Wildstan of fourth grade, the Midgets of fifth and sixth grade, and the Giants of grades seven and eight. All-star teams from Thermal played other squads from Indio, Mecca, and Oasis, hardscrabble towns filled with the kind of tough crazies who can thrive on the desert's abuse. Softball was a rage for all ages, "because there was nothing much else to do but fight gnast and watch for rattesnakes," Millsap says. His parents were truck farmers who worked plots of corn, tomatoes, and cotton. One of his corn, tomatoes, and cotton. One of his early idols was Tacho Cabral, the best pitcher in his grammar school, from whom Millsap took his first pitching

pointers.

In 1929, at the age of ten, the softball prodigy moved up to the adult leagues, which included teams from the Indio and Coachella fire departments, the DeWitt Brothers service station, the Oasis Cafe, and a team of Mexican



braceros called the Thermal All-Stars.
A kid named Chet Jordan from
Riverside played for DeWitt, and
Millsap says Jordan was the best
underhand pitcher he'd ever seen.
Millsap learned much from him.
These gives were on the level of world

"These guys were on the level of world competition," the pitcher explains, and it doesn't sound like he's talking through his hat. Another pitcher named Nollie Trujillo threw for the Coachella Fire Department, and he went on to play with the Lettuce Kings, who won the softball World Series in 1933. Chet Jordan

World Series in 1933. Chet Jordan eventually came down to San Diego, where he regularly pitched the Campbell Machines team to city championships in the late 1930s and early 1940s.

Millasp recalls high points in his softball life with a mixture of pride and humor, and no nostaligals. In the late 1930s he was on a team of Millasps with his six brothers, their father, and an unappropriate of the property of the propriate of the property of the games, people were coming up from Hemet and everywhere else trying to knock us off," he says through his

winner's grin.

He pitched for various navy teams during World War II, including the

Naval Station Blues, and a team of all-black stowards he and another white officer organized up in Washington state. In 1960, the year he was voted the city's Outstanding Softball Player, he pitched eighty-eight consecutive scoreless inning. Just last December he pitched a no-hitter, throwing a total of forty-six strikes and fifteen balls. Eight years ago, in a benefit for the Muscular Optiventy has accidant, he offered to pitch against anyone who would contribute a dollar to the charity. And he contribute a dollar to the charity. And he overly bome run hit over the short fence, every bome run hit over the short fence, severy bome run hit over the short fence, throwing Ills pitches to 303 batters, striking out seventy-six, walking four, thirting one, and allowing only three runs. Nobody hit a homer in the 101 innings.

runs. Nobody hit a homer in the 101 innings.

He used to pitch in celebrity games. One time in 1947 he was a member of a celebrity team that included Mickey Rooney, Dale Robinson, and Ronald Reagan. They played a team of professional hardballers including Ralph Kiner, Billy (Broadway) Schuster, and Gus (Ozark Riec Zernial. "Iblanked 'em, six to nothing." Millsap reports. He used to pitch regularly against celebrity teams at San Diego stadium before Padres games, but Buzzie Bavasi, former Padres general manager, told

him one time that he had to let people like Lee Majors, Jonathan Winters, and the gang from the *Happy Days* television show win. "What the hell kind of deal is that?" Millsap asks indignantly. He quit the celebrity circuit.

Millsap, aside from his work as a

Millsap, aside from his work as a pitcher for a city-league team in both summer and winter softball, has pitched in a variety of games for charity and exhibition. He's played for and against Eddie Feigner, known as the king of softball pitchers, whose barnstorming five-man team. The King and His Court, still tours the world. Feigner's underhand fastball has been clocked at 130 miles per hour, making him so difficult to hit that all he needs is a catcher, a shortstop, a first baseman, and a roving outfielder. In each city where his team stops, he challenges the and a for ing outcome, in the way, where his team stops, he challenges the where his team stops, he challenges the where his team of the state receipts. He's done well enough — by pitching blindfolded, or from second base, and even on his knees — to live conflictably in Fallbrook when he's not charastorming, milisap played first base for him for a while, and then in 1963 formed his own five-man team called The Joher and His Aces. The state of the state of

Michael, who owns a record shop downtown on Fourth Avenue in which many of Danny's trophies are displayed, has played catcher on Danny's various teams for twenty years), but when he really wants to be sure of winning, he has other top-noted players sait up. In the last two years, Millsap clisms Thee, to teams from Texate and Tijums.

"Unlike a lot of Americans, a Mexican ballplayer will adapt or me," says "Unlike a lot of Americans, a Mexican ballplayer will adapt to me," says Millsap. "You get two strikes on him and he'll choke up and just try to punch the ball." Oringos typically try to hit four-baggers most of the time. Millsap is setting up a benefit game in early August in which his five-man team will play a hosthet women's team called the Blazers, to raise money to send the will be supplied to the string of the same trained to the little play and the same trained to the little play another of the one hundred games, give or take a few, that Millsap has pitched every year since the mid-1930s. His son, Michael, says that Danny can probably keep it up until he's seventy-five. "Of course he's lost something off his fastball," says Mile. "In the mid-Staxies it was clocked in the high nineties. Su throw he has to change speeds a lot with all his pitches. So he cohange speeds a lot with all his pitches. So he cohange speeds a lot with all his pitches. So he cohange speeds a lot with all his pitches. So he cohange speeds a lot with all his pitches. So he cohange speeds a lot with all his pitches. So he cohange speeds a lot with all his pitches. So he cohange speeds a lot with all his pitches. So he cohange speeds a lot with all his pitches. So he cohange speeds a lot with all his pitches. So he cohange speeds a lot with all his pitches. So he cohenge speeds a lot with all his pitches. So he cohenge speeds a lot with all his pitches. So he cohenge speeds a lot with all his pitches. So he cohenge speeds a lot with all his pitches. So he cohenge speeds a lot with all his pitches. So he cohenge speeds a lot with all h

sinkers. Why does Danny Millsap keep going, even though he's supposed to be retired from his flower business? "A couple of years ago I told him., "The main reason I pay this game is for you." with ry-six-year-old Mike Millsap explains. "He said that was the same reason he was playing — for me. And we both said." Let's just go out and play for ourselves." And we have:

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# Off Golden Pond



JONATHAN SAVILLE

The question I ask about Tina Howe's Painting Churches, currently at the Carter, is whether it was the acting (that made me so actively detest this show on opening night. The only area that does not seem culpable is the direction. Robert Berlinger has given his actors lively and

expressive things to do. He has made in-nentive use of the central stage and of other parts of the theater. He has made sure that each quarter of the audience is treated equally. He has given the play a tempo that keeps one's attention and a rhythm that subtly gratifies one's sense of form. He has helped the actors to bring out their characters' personalities vividly and powerfully—insofar as the script and their individual talents permit them to do so.

limitations implied in that last clause. First the script. Tina Howe has written a quasi-autobiographical play about mother, father, and daughter. Her sincermother, father, and daugnet. Feel since-ity in attempting to get at the reality of her own family life is not in dispute, nor can one deny that there are elements in the characters of the parents that carry the ring of truth. But a playwright is condi-tioned not only by reality but also by theatrical tradition, and when it came time for Miss Howe to convert her vision of her past into something that could be put on a stage, she modeled her play shamelessly on that touching, sentimental suc-cess. On Golden Pond. Once again we see aged parents, attempting to cope with the progressive debilitating losses of old age. Once again an alienated daughter returns home, to become painfully but happily reconciled with the figures of her child-bend. Once again the second parents reconciled with the figures of her child-hood. Once again the sense of altenation is focused on one of the parents, a diffi-cult currundgeon, although in Planting Churches it is the mother who causes the problems, rather than the father. Once again we are in New Englandam Churches it is the mother who causes the region of the control of the control again we are in New Englandam englandam control of the control again the atmosphere of decline and part-ing is covised by the poetic image of clos-ing up a house and moving away from it.

ing is evoked by the poetic image of clos-ing up a house and moving away from it, although that image occurs only at the end of On Golden Pand, as a delicate symbol, while in the much heavier-handed Paint-ing Churches is pervades the play from first moment to last. There is nothing wrong with imitation in the theater, even if some playgoers may find the imitation here a bit to ob batant, as though Miss Howe were trying to each in on a tried and powen formula. But the re-add the state of the property of the con-traction of the property of the con-traction of the proposal in insufficient command of her personal material to make the theatrical formula work. Her only neasable success in charwork. Her only passable success in char-acterization is the father, Gardner Church, a famous poet who is now rap-idly growing senile. Even here, there is a

tation, the deliberate use of some of the symptoms of Alzheimer's disease as a way of creating pathos. The sight of this Pulitzer Prize winner sitting on the floor and making paper airplanes out of sheets of his latest incoherent manuscript is bound to tug at the heartstrings, but the attentive playgoer is aware of how gross the playwright's emotional manipulation is, compared (for example) with the much less sensationally theatrical and more believable symptomatology of the father in On Golden Pond. The chief virtue of the role of Gardner Church is that it gives ac-tor G Wood at the Carter a chance to deploy his grand presence and superlative technique: the resonant voice turning again toward childish treble, the authority of years of thought and creativity degenerating into pathetic doddering, the "comedy" (for so Miss Howe treats it) of senile forgetfulness and confusion, and all the actor's hidden powers to convince us of the character's tenderness, innocence, and disintegrating dignity. In addition, the and distincerating digitity. In adultion, in actor is given the opportunity to demonstrate his truly remarkable skills in the recitation of poetry, for Gardner Church likes to express himself by quoting other poets' lines. The beauty of the poetic language in these passages is brilliantly fused with Mr. Wood's power of convey-ing feeling and character, particularly the poignance of an old man whose command over the world is more and more confined over the world is more and more contined to words. Indeed, the chief revelation of this performance is the suggestion that Mr. Wood is ready to play King Lear, a role worthier of his ripend talents. Julianna McCarthy, who plays

Gardner's eccentric, mercurial, and at character and ner command or technique, Miss McCarthy's concentration is such that even in her brief moments of repose her expressive body and face pulsate with the banked manic energies of this willful, zany, devoted, and frequently hateful

woman. "Hateful" is the adjective that reveals what has gone wrong with this characterization, not in Miss McCarthy's confidently competent hands but in those of the playwright. On this subject, I may recount my own internal experience during the most dramatically intense scene of the play. The poet's wife has been dump-ing her senile husband's books and manu-scripts in packing boxes, as though they were worthless junk, and as though she herself, after many decades of living with a distinguished man of letters, knew and cared nothing about these tools of the in-tellect (she classifies the books according to their colors). To cap this stupidity and nastiness, she reveals to the daughter that the poet is now incontinent, has a few uproarious laughs about his wet pants, and even mocks him to his face. My first reaction to this scene (which Miss McCarthy tion to this scene (which Miss McCarthy played with tremendous vigor and power) vas: "I hate this woman." After a moment's reflection, I revised my Judgment to: The playwight ins cieverly contrived to make me hate Famy Church." It wook an other the contrived to make the playwight with the playwight who hate her the playwight who hate her the playwight who hate her?" Miss Howe does make a feeble effort to exclupte the mother: it is intimated that

ordinate the mother: it is intimated that the unfortunate woman's decency and compassion are stretched to the breaking point by the agonies of tending to a pro-gressively more senile husband, and that her cruel mockery can be understood and

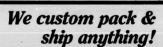
forgiven as an involuntary means of eas-ing her intolerable tension. A nice thought, but in the actual experience of thought, but in the actual experience of the play is seems like nothing but an after-thought, a perfunctory bow to the com-passion and objectivity we expect from a realistic playwright who depicts the love-hate torments of family life (such as Eugene O'Neill in one of the ancestors of this genre, Long Day's Journey Into Night). Miss Howe cannot in fact restrain Church's mother, and most of the time it is the mother-daughter relationship in which the hatred and hatefulness are concentrated. Fanny continually nags, in-sults, and humiliates her daughter. She is shown as always attempting to get be-tween Megs and the doddering Gardner, tween Megs and the doddering Garther, whenever father and daughter draw together in affectionate intrinacy. She maliciously criticiess Megs's clottes, hairilicastyle, profession, boyfriends, and filial
attentiveness. When Megs, who is a portrait printer, finally gets her parents to sit
for her, the mother cannot say still for a
moment, doing her utmost to Yetak up the
stiffing. She is simply awful. And in addiciously and the still shall be shall be also
degal to several stories show the past, in
which the mother is depicted as having
been cold, controlling, contemptious,
and destructive in relation to her daugher's personality and creative ambitions. ter's personality and creative ambitions, even when Megs was only a child. The ul-

timate judgment the play makes on Fanny Church is that she is just a little bit pa-Church is that she is just a little bit pa-thetic, and of course arousingly eccentric, but mainly a monster, an archetypal horri-ble mother. Her mastiness is pilled on so thick that it appears that Miss Howe has to a considerable degree lost control of her a considerable degree lost control of her is on which the her matter of the character is on the her matter of the character is on the her peaced by taggeting out of seems to be repeatedly staggeting out of the realm of theatrical realism and taking up an uncomfortable residence among the up an uncomfortable residence among the hideous villains and unspeakable cruelties of grand guignol.

In itself, this circumstance might suggest that Painting Churches ought not to be treated as realism at all, and that director Berlinger would have done better to approach the staging more expressionisti-cally, as though it were not a more or less photographic "painting" of the Church family, but a nightmare in which the daughter's long-standing bitterness to-ward her mother turned the old lady into a grossly distorted wicked witch of the Northeast. Such an approach, however, would require a thorough rewriting of the role of Megs herself; as the script stands, the is neither. role of Megs herself; as the script stands, she is neither a troubled dreamer nor a rounded creature of the real world, but only an extraordinarily flimsy projection of the playwright's unresolved anger and self-pity. Miss Howe's undeniable power of characterization quite breaks down among Megs's lyric outpourings, among which there is an intolerably long and

gushy reminiscence about how her mother insensitively destroyed one of the child's first artistic creations. No actress could do much with this thankless role but the miscast Margaret Gibson at the Carter makes things even worse than the script would suggest. Miss Gibson consti-tutes one-third of the cast, which is a very large proportion and seems even larger when it is crammed with patent artifice and the desperation of ineptitude. Miss Gibson devotes most of her energy to pro-jecting her voice in an artificial manner and to exhibiting a pained smile that could just as well have been painted on. She seems nothing at all like a painter, like the daughter of Gardner and Fanny Church, daughter of Gardner and Fanny Church, or like a born-and-bred upper-class Bostonian. (Would a Beacon Hill girl pronounce "almost" as "awnos" or "I don't want to" as "I do' wanna"?) One must feel pity for this no doubt capable acress trying to cope with a role beyond her means (and probably beyond anyone's means), but it is a sore trial to watch her

As to Boston, there is precious little of it in this production, which, judging by the actors varied accents and the efficient but unspecific set of Alan K. Okazaki, could just as plausibly be located in Vir-ginia. Nebraska, Sacramento, or anywhere else you like. The one place where it clearly does not belong — geographically, culturally, or in the affections of playgoers — is Golden Pond.



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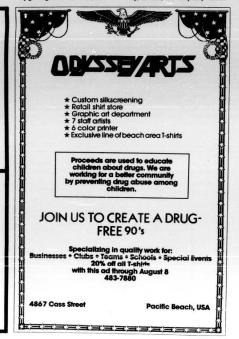
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# Make the Weird Go Away



JOHN D'AGOSTINO

In the late Seventies, when Al Yankovic In the late Seventies, when Al Yankovic was taking his first spastic steps into the musicomedy arena, he made two decisions that since have paid off handsomely. One of these was to call himself "Weird One of these was to call himself "Weird AI," and the other was to create and then corner the market on popular song poofs. What began in 1979 as a college prank at Cal Poly of San Luisi Obispo—a cheaply recorded takeoff on the Knas.cs zillion-selling hit, "My Sharona" ("My Shogna"), Easturing Yankovic on wheezing accordion — has grown into a lucrative career for the twenty-five-year-old native of Los Angeles. He's had several hit singles, placed well-produced videos in regular rotation on MTV, performed on antionally televised, youth-oriented variationally selevised, youth-oriented variational controls. nationally televised, youth-oriented vari-ety programs, won a Grammy Award (for "Fat It" the takeoff on Michael Jackson's

"Beat It"), appeared on talk shows, been the subject of special reports on television "magazine" shows, and recordly released his second major-label collection of song spoofs. Vankovic's become such a celebrity that it wouldn't surprise me to hear that he's also been added to the roster of entertainers for Bob Hope's next USO out. Yet as in all novely acts, he novelty of Yankovic's act had to begin wearing thin at some point, and judging both from his current product and from his concert last week at Humphrey's, Yankovic's act has been worn down to tissuelike transparency.

what I perceive as the trouble with Yankovic can be traced to those decisions made several years ago. Calling himself "Weird Al" and concentrating on silly paradies of contemporary songs may have been the keys to Yankovic's eventual success, but if my hunch is correct, Yankovic might soon be wondering who changed the locks. It might on the surface seem a small point, but when Yankovic dubbed himself "Weird Al," he forever defined the parameters of his humor. The poten-tial range of his work was thereby nar-rowed to a slit and set in cement. As "Weird A!" he can never dabble in sub-

"Neuro Ar in ever experiment with the televier he was always be "weird". And for "Ankovie," weird" translates to broad burlesque, a combination of perpetual, bug-eyed meging screening, and body contortions on a scale that would have embarrassed the ancient Greek thespians. More astute comics know better than a superior of the screening of the s "Beat It" ("Eat It"), in the video version of which Yankovic painstakingly recre-ated the sets and choreography of the original Jackson video while singing inane lyrics about food. But in establish-ing Yankovic as a marketable commodity and garnering him legions of new fans, the "Est It" video and single also showed Yankovic to be an artist who is perfectly

content to find numerous if increasingly

content to find numerous relaborate ways of telling the same joke.

The strain to maintain creative momentum as a one-joke man is glaringly apparent on Yankovic's newest album, Dare to Be Stupid, of which it can be said that the most clever idea therein is the title. Pre-dictably, the new album is chock full of most elever loda university in the check full of spoofs on popular sous or the day, most of which, I save listening. There is, of or which, I save listening. There is, of control was a super source a Virgin. a facile and obvious choice for spoofsom given an equally obvious and perfunctory joshing in "Like a Surgeon." There is "Girls Just Want to Have Lunch," a takeoff on Cyndi Lauper's "Girls Just Want to Have Lunch," a takeoff on Cyndi Lauper's "Girls Just Want to Have Lunch, as to good or a momentary aniger that widens into a yawn fifteen seconds into trunc. There is "Il Want a New Duck," which I'm sure you will have figured out for yourself before reaching the end of his sentence is a spoof of the Husy Lewis song, "I Want a New Drug," That last one doesn't even make it out of the gate. And so it goes — 'anisonice dialing up

song, " wan a rove Druge to see the conce doesn't even make it out of the gate.

And so it goes — "minorive dishining to the gate." And so it goes — "minorive dishining the concepting schoolyand yackser could minage cutemporaneously while still playing a mean game of dodge ball. You don't think so? Go ahead, try it — you for think so? Go ahead, try it — you can the work. Just pick as hit song and fiddle with the title. Here, I'll give you a start. How about a zarry, wacky "concept" album devoted to sadomaso-chim? We can call it Beat Survey! Tonight after the Eurythmics' album, Be burse! Tonight after the Eurythmics' album, Be burse! Tonight after the Eurythmics' album, Be burse! Tonight after the Survey! Tonigh "Don't Go Breazin My Jew casa. "Don't Go Breazin' My Heart"). Or if that's too rough a premise, we could write stops, about the Right", Gined Richel's "Runnin' with the Right", or consumerism in "She Shops" (Lusper's "She Bop"), or ennui in "Bored in the U.S.A."). Or since 'Yankowie is partial to food as a subject, we can take Prince's "Raspberry Sorbeit, or dip back a few years to turn the Crystal cord, we can take Prince's "Raspberry Berert" and make it "Raspberry Sorbeit, or dip back as we years to turn the Crystal Confidence of the Confidence

and turns that would prevent one's mind from drifting to thoughts of shopping lists and needed car regains. It was a false-hope. Yankowie's live shoes with the she as his was a compared to the she as his song spoofing has become, and the only surprises were that his four-piece backup group. He Stupid Band, was really terrific, and that neither of his sets at Humphrey's sold out. I thought it odd that someone with a current hit single and video, who has become something of a standard-bearer for those who are instinctively drawn to anything advertised as between the shoes of the shoes tively drawn to anything advertised as be-ing "zany," "wacky," "a laff-riot," or "madcap," would not be able to fill a 700seat venue at least once on a midsummer's Friday eve. But Yankovic's combined draw for the two shows was 850 out of a possible 1600, a fact that at least tempopassione foot a met data at ass temporarily restored my faith in San Diego's tastes. Perhaps, as Southland Concerts promoter Ken Weissberg posited, the people who make up Yankovic's core audience— teenagers and young adults who watch a lot of MTV — are a little intimidated by a consumed misconcention of the state of dated by a presumed misconception of the outdoor theater as an indoor bastion of outdoor theater as an indoor bastion of staid yup-ism. Or maybe, just maybe, a number of people who would have at-tended a Yankovic show a year or more ago have already gotten "the joke" and saw no point in hearing it again and again and again in its various guises.

Those who attended the show I saw (the

Those who attended the show I saw (the second one) seemed we satisfied with the second one) seemed we satisfied with the second one) seemed we satisfied with the seemed was a seemed we satisfied with the seemed with the seemed with the seemed with the seemed with I Lost on Jeopardy, which was augmented by a film clip of television game-show amouncer Don Pardo telling a typically Eddic Cantor-eyed Yunkovic how budly held lost on the long-running quiz program. The accordion-wielding value of the seemed with the seemed with

Yankovic established the format for the entire program. He would sing-shout a couple of song spoofs, all the while jerking and flatling and making faces like a birthday party, then leave the stage for quick costume changes while "any" film clips flickered across a large onstage screen. There was virtually no detectable spontaneity in Vanković's performance, and even his communications with the auspontaneity in Vankovic's performance, and even his communications with the audience were scripted, as when he led the crowd in a mock cheer: "Let me hear you say 'pash'. Let me hear you say 'no'. Let me hear you say 'maybe." The supposedly wity Yankovic's apparent inability to improvise or extemporize confirmed my suspicion of him as a man who couldn't all his abels have a chill-eating contest. Another well-rehearsed interjection came on the heats of "The Brady Bunch." Cambonic in 3-D album that in concert was accompanied by a cilp of the opening credits from the horrid TV sit-com of the same name that starred Florence Hender-same name that starred Florence Hender-

same name that starred Florence Hender-son. Once the tune was over, Yankovic waited until it was fairly quiet and then screamed "Drum solo!" with such sudscreamed "Drum solo!" with such sud-denness that the young woman next to me was launched several inches off her chair. The drum solo, of course, lasted all of two seconds, and the perceptive audience hooted its acknowledgement of this spike of the rock concert mainstay. But Yankovic is one who believes that if some-thing is furny once; it must be these times. thing is funny once, it must be three times as funny if done three times. So naturally at intervals during the show Yankovic yelled, "Bass solo!" and "Trumpet

yelled, "Bass solol" and "Trumpet solol" with similar results.

Of the film clips used during the show, some were borrowed inate: (Fiftieswintage, black-and-white science-fiction movies; an except from the animated series George of the lungle), while others were "original" sketches built upon "borrowed" premises. In this latter category could be included an otherwise entertaining piece of homemade film in which various entrepreneurial merchandisers try to talk Yankovic (more moon-

eyed mugging) and his manager into mar-keting certain Yankovician paraphernalia (a Yankovic Frisbee, a Yankovic glasses-mustache-and-frizzy-wig disguise, et cer-era). The second half of this bit centered on the auditions of guitarists for Yankovic's road band, and the parade of Yankovi's road band, and the parade of newy-metalists, purhers, Souther robelockers, and the like provided some genuinely smusing moments. It's just too bad 
that the idea had been lifted in too from a 
en-year-old Albert Brooks bit, right 
down to the impatient, bored, off-screen 
"Thank you." that halted each inappropriate musician's efforts. One presumably original clip had more merit than the 
rest. In the expensive-looking bit of film, 
Ankovic re-enaced his visiting Michael 
Jackson's mansion to ask permission to 
lampoon his song. "Beat It." This clip 
was filled with nifty touches—a Grammy 
ward figurine that served as a door

Award figurine that served as a door knocker, a pet monkey dressed in Jackso-nian sequins and glove, a live tiger that nibbled scraps of raw meat from the gloved hand of a Jackson look-alike (perched on a throne in a bleakly elegant throne room). But the cumulative effect of these touches was negated by more of Yankovic's Buckwheat-on-the-hot seat, wide-eyed reaction shots.

While I found myself looking forward

While I found myself looking forward to these film clips, it was obvious that entertainment was only their outerable purpose. They actually gave Yankwic and the Stupid Band time to change into various costumes. These included Devo-like jumpusits for the Devo send-up, "Dare to be Stupid," and surgical smooths for what was evidently intended to be the show stoper but was instead merely a show slower: a truncated version of the operating-room scene in the spoof video operating-room scene in the spoof video slower: a truncated version of the operating-room scene in the spoof video "Like a Surgeon." For this Yankovic produced the now-familiar chainsaw and, eyes agog, proceeded to "accidentally" saw a patient in half (cut i out, Al — my sides hurt). Otherwise, Yankovic alternated between a sequined googaw of a top and his trademark. "wild-and-crazy" Hawaiian shires while preferming such as waiian shirts while performing such as "King of Suede," a takeoff on the Police's "King of Pain" (Yankovic, in an inspired variation on his usual crater-eyed mugging, crossed his eyes for this one), "Mr. Popeil" (a plea to the muy who. Popeil" (a plea to the guy who invents those bizarre kitchen gadgets), and a medley of — here's a surprise — food songs that numbered among its highlights a poke at Led Zeppelin's "Whole Lotta Love" ("Whole Lotta Lunch"), the Eagles' "Desperado" ("Avocado"), and Sur-vivor's "Eye of the Tiger" ("Rye or the

Kaiser").

Although a few people did leave long before the hour-and-a-half show had ended, most stayed and seemed to find ended, most stayed and seemed to find Ankovic's antics uproariously funny, a fact that, given the level of humor main-tained throughout the show, made me fear a full-scale riot were Yankovic to have reached for the was tips and goody hast. I guess these people had never been to one of David Bratelly's shows here in San Diego. Bratley is the local musicomedian who has been doing rully funny song spoofs since before the days when hardowice here and the properties of the days when hardowice here and the properties of the days when hardowice here and the properties of the days when hardowice here and the properties of the days when hardowice here and the properties of the days when hardowice here and the properties of the days when hardowice here and the properties of the days when hardowice and the days wh Yankovic began studying architecture at Cal Poly. Bradley can be coarse and slip-shod in his performances (part of his charm, actually), but his poker-faced renditions of such songs as "Please Come to Clairemont" (a spoof of Dave Loggins's "Please Come to Boston") are funcier than much of Yankovic's efforts comthan much of Yankovic's efforts com-bined. Yet it's Yankovic who's making the big money and getting the national expo-sure. It was Yankovic, for example, who sat and chatted with David Hartman on a recent segment of ABC-TV's Good Morn-ing America. After several minutes of stunifying inputs, the nectuous Hartman stupifying inanity, the unctuous Hartman asked Yankovic, in the same significant tone he might have used in posing the same question to Jesse Jackson or Mother Theresa, "So where do you go from

"Well," quipped the quick-witted Yankovic, "I'm going back to my hotel room to take a shower

Not necessary, Al. If you can't come up with anything better than the tepid, kneejerk material on your latest opus, you'll be taking a bath very very soon.

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#### **ELEANOR WIDMER**

The Restaurant: Thanh Xuan The Location: 4233 El Cajon Boulevard

(563-92/2)

Type of Food: Vietnamese and Chinese

Price Range: Individual dishes, \$1.95 to
\$14.99

Hours: Closed Tuesday. Open Sunday,

Monday and Wednesday through Fri-day, 9:00 a.m. to 9:00 p.m.; Saturday and Sunday, 8:00 a.m. to 9:00 p.m.

The Restaurant: Kings Garden
The Location: 5538 University Avenue,
Suite A (286-8888)
Type of Food: Primarily Chinese fish and

seafood
Price Range: Individual dishes, \$1.95 to
\$22.50 \$22.50
Hours: Closed Tuesday. Open Sunday,
Monday, Wednesday and Thursday,
10:00 a.m. to 11:00 p.m.; Friday and
Saturday, 9:00 a.m. to 11:00 p.m.

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nancially and were forced to close. One of these was the Vietnamese Inn, located on La Jolla Boulevard, which may have opened before diners were quite ready to embrace Vietnamese food. Another is the recently departed Saigon, at 678 University Avenue, where we had had excellent lemon squab, whole steamed fish, and unique, spicy sidese. But despite our sadness at the loss of these dining establishments, we observed that new re turnarts ments, we observed that new re-taurants magically arise to ease our longing for the old. A recent addition to our rich Viet-namese dining scene is Thanh Xuan, and

is a treasure.

Though the name may seem official to pronounce—it's approximately "Tahm or pronounce—it's approximately "Tahm or pronounce—it's approximately "Tahm or pronounce—it's approximately to the order of the order order of the order orde

seven dined at Thanh Xuan, we were the

orly non-Asians.

The dining room is large, simply decorated, and very clean — I have yet to eat in a Vietnamese restaurant that wasn't immaculate. Though I regretted the absence of booths or padded banquettes, the tables

of booths or padded banquettes, the tantes were ample in size and spaced far apart, and as soon as the food arrived I forgot the straight-backed chairs. A minor problem, which I should men-tion at the outset, is the plethora of riches e-eighty-six items are available, and this does not include the desserts. At first blush the menu seems overwhelming, but many items are variations of similar dishes; in any case the owner Hai Tran

dishes; in any case the owner Hai Tran will be happy to make suggestions if you should find yourself at a loss.

We began with two appetizers, Vietnamese egg rolls (number one, \$2.50) and stuffed grape leaves (number eight, \$4.99). The egg rolls, which we wrapped in lettuce leaves along with some mint, were crisp and delicious. The lettuce is the one source of complaint. In arrived wet, with a residue of warer in the plate. If the lettuce were drained and towed dried, the lettuce were drained and towel dried. it would have the crispness that is neces-sary to provide the contrast between the greens and the cooked food. The stuffed grape leaves were served with rice paper, lettuce, and various julienned fresh vege-tables. The crunchy Vietnamese egg rolls were our favorites, and in tandem with the grape leaves they're a good way to start the meal.

grape leaves they're a good way to start the meal.

Even though you may want to forego appetizers, don't miss the seafood and meat stalad (number seventeen, \$3.75); it is outstanding. I've had a variation of this salad in almost every Ventamese restart I've been to, but nowhere were the ingredients as fresh and as fine as at Thanh Xuan. I especially appreciated the fact that the meat had not a need of a decident of the seafood of the sea

in both were tasty but the crispy noodles provided a more interesting texture.

The one dish that didn't turn out to be as exciring as its ounded was named perpermill grind rice with pork and egg pie (unmber forty-five, \$3.95). The pork was a bit dry, and the egg pie was not as good as tamage-youk, the analgaous dish in Japanese restaurants. Ramage-you's is baselinest the port of the control o at sushi bars as "sushi omelet." The sliced egg pie at Thanh Xuan is similar but it's not enough to carry the dry pork and white rice. It doesn't come with any

sauce and my friends used the sauces from other dishes to pour over it. This dish may be overlooked with no harm done to your gastronomic interests.

By way of contrast we had some fine

By way of contrast the chicken sautéed with lemongrass (number seventy-six, \$3.50), which was quite spicy (lemongrass dishes may be toned up or down to your preference). At this juncor down to your preference). At this fall, ture our soup was brought to the table — shrimp, crab, and noodle soup (number twenty-five, \$3.50). This is a great soup, with a sweet-tasting broth and with the seafood and noodles complementing each other beautifully. As with most Vietnamese restaurants, the dishes arrive in a hap-hazard order, and you simply have to susese restaurants, the dishes arrive in a hap-hazard order, and you simply have to sus-pend the notion of having soup at the leginning of the meal the way. Americans do, or at the very end, as in traditions Chinese service, to cleans the palate. In fact we concluded our dimen vincine and the constraints of the contraction of the con-traction of the con-traction of the contraction of the con-traction of the con-tractio

ning and although we had two orders of it I regretted not ordering a third for take-out. Rice lovers will adore this dish.

ning and although we had two orders in regreted not ordering a third for takeout. Rice lovers will adore this dish.

It regreted not ordering a third for takeout. Rice lovers will adore this dish.

It was a start to be a start of the start of the start

order of the start of the start of the start of the start

Every dish was visually lovely and wonderful to the palate and we couldn't believe the low cost of the entire meal. The

bill came to \$51.84 for seven people, with

out up. With big it was about \$8.75 per

person. We left with smiles on our faces.

Another restaurant which seems to be

Garden, a relatively new Chinnese seaford

restaurant. This is really a joily place to

dine because it's a family restaurant,

where we saw very large families that

even included bables. When our party of

three got there, one other group of Cauca
sians was already there (a restaurateur)

where we saw very large families that

even included bables. When cour party of

three got there, one other group of Cauca
sians was already there (a restaurateur)

and his family; the rest were all Chinese.

Again, this makes you feel that you're

You have a choice of two dining rooms,

a small one close to the entryway or a

larger one inside. We selected the larger

one because it provided us with more pri
racy. Many of the tables are round and

able to accommodate large groups. This is

good to know in ease you want to arrange

for a big party. In the table the tribute

the roundance stretch of University Avenue

could be complassi on fresh fish and fresh

reads a complassion fresh fish and fresh

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the compl



hard to come by. It costs twelve dollars and is well worth it. Ours was prepared with ginger sauce and green onion, but the ginger was not overpowering and hav-ing fresh crab was a special delight. We all agreed that we'd return just for this costs crab.

fresh crab.

The lemon shrimp was also fantastic (\$6.95). The shrimp are flown in from Texas. They are placed on ice but are not forces and consequently they have won-derful flavor. I would go back to Kings Garden just for these two dishes.

Garden just for these two dishes.

I also enjoyed the broccoli dish (\$4.75), which was not listed on the menu but which I saw at another table. Only the stalks and leaves of the broccoli are used,

without the buds. These arrive crisp and full of flavor. Vegetarians will love this dish but you must ask for it or for the fresh green vegetables of the day. My one objection to this splendid vegetable preparation was the brown sauce that covered the greens and that seems to be the basis of many of the sauces. If you don't like brown sauce, ask to have it omitted from your vegetable dish.

The basis was to have it omitted from your vegetable dish.

The basis was to have the proper some fund of a dumpling, like gefille fish, but it proved to be fresh, sliced fish. The black bean sauce was quite spicy and a bit too heavy on starch, but if you speak to Tran.

the owner, he will have the food prepared

the owner, he will have the food prepared exactly as you like it, without such a thick sauce. The marvel of the dishes I've named is the freshness of the ingredients, especially the crab and shrimp.

One of our party was eager to try a dish with the exotic name of To Young chicken this is the exact spelling), which proved to be very tender chicken in a light sauce (\$3.99). While it was good, it could not compare with our fish and seafood Kings Garden offers seafood soups, braised, steamed, and crispy fried fish, several squid dishes, oysters, clams, and the aforementioned lobser, shrimp, and the aforementioned lobser, shrimp, and the aforementioned lobser, shrimp, and

crab. Shark's fin soup is also available,

though it is costly - \$18.50 for shark's fin with chicken and \$22.50 for shark's fin with fresh crab. But most dishes range in price from \$4.50 to \$7.95. If you'd like some of these unusual offerings, by all means try Kings Garden. My only resermeans try Kings Garden. My only reser-vation about the dishes I sampled was the thickness of the black bean sauce. How-ever, since a wine-flavored sauce is availa-ble, I would ask for it for my fish. And by all means do bring the children. They would be made most welcome.

Please note that both these restaurants are closed Tuesdays, and that they are open the rest of the week for breakfast if you should like to have Asian specialties at that hour of the day.

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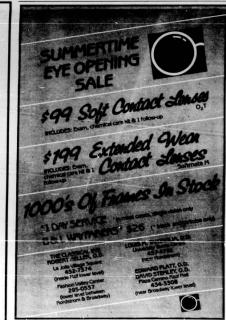
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# **Avon Only Knows**



JEFF SMITH

What follows is, in part, an attempt to explain to my neighbors the cause of those numerous thuds on the walls, pre-ceeded by undeleted expletives, they heard all last week. I now have a very banged-up copy of Charlton Ogburn's "major event" – a blurb on the book jacket tells us so — a monstrous tome entitled The Mysterious William Shakespeare: The Mysth and the Reality. The book is the latest attempt to prove that Shakespeare did not write the plays and poems associated with his name. Works of this sort can be instructive. They often shed unexpected What follows is, in part, an attempt to with his name. Works of this sort can be instructive. They often shed unexpected light on the plays if not on their author. And I must insish there that, before I began hurling it around my home, I tried to ap-proach the book with an open mind. If Edward de Vers, the seventeenth Earl Oxford, actually wrote the Shakespearean can, an Ogstum claims, then great Loc's give him the credit once and for all.

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But an open mind, as Northrop Frye says in The Great Code (and as I discovered a

Opburn is the most recent flame-fanner in a long line of aronists eager to singe Shakespear's name from the pages of liserary history. One of the first assaults came from Delia Bacon, an Ohioan said to have been born in a log cabin. Her book, The Philosophy of the Plays of Shakespeare Unfolded, published in 1857, claims that a committee of Elizabethan writers penned the plays. They were guided by Francis Bacon, she said, additionable of the said, and the said of the sai

you'll see he couldn't have written Lear, or even Titus Andronicus). In 1926 J. Thomas Looney – now, now, give the guy a break — championed the Earl of Oxford in a long treatise and founded the Shakespeare Fellowship, an allegedly about Shakespeare and found, well, gaps.
Shakespeare was born, legend has it, on
April 23 (the same day he died) in 1564.
But there is no record of his actual
birthdate, just of his christening, on April
26, as Gulielmus Shaksper, son of John, a 26, as Gulielmus Shaksper, son of John, a Stratford glover. He was married at eight-een, had three children, lived in London, and retired to New Place, one of the finest homes in Stratford. He died in 1616. Where he was educated, how and if he traveled, whom he knew, and when he

nonpartisan group dedicated to proving that the Bard of Avon was really Edward de Vere. Other claimants for de Vere in-clude Percy Allen, whose scientific approach in 1947 involved talking to Ox-ford, Bacon, and Shakespeare at a séance proach in 1947 involved tailing to Ox-ford, Bacon, and Shakespeare at a seance (they told Allen that all three collaborated on the plays), and Dorothy and Charlton Ogburn in 1952, the parents of the author. The battle waged over the true author-

traveled, whom he knew, and when he wrote the plays are mostly matters of conjecture, especially his "lost years," between ages eighteen and thirty-two. And even though several documents exist as ganed by him — that show Shakspers, or Shakspers, which was the statement of the s ship of Shakespeare's plays has always been a Town and Gown problem. Anti-Stratfordians, the foes of the Bard, are Stratorotans, the foes of the Bord, and their writings often betray an underlying executions to the strategy of the strategy o usually not academics, and their writings vulgar ken" could have written such a lofty play as Hamler. Someone of more noble lineage surely was its maker. And they have combed the entire English Ren-

about Shakespeare and found, well, gaps.

they have combed the entire English Ren-aissance for candidates.
Edward de Vere (1550-1604) is one of the most impressive. His heroic exploits, in fact, make Shakespeare look like a nerd, While the Bard most likely spent his days backstage at the Globe, writing im-mortal disilone to the horosted disks. mortal dialogue to the borrowed plots of other people's plays, de Vere strode across continents like a titan. The Earl of Oxford continents like a titen. The Earl of Oxford was a dashing courtier, a rampant egomaniac (he once challenged all of Italy's manhood to single combat), and a valiant warrior who captained a ship when the British fleet defeated the Spanish Armada in 1588. Arrogant, rash, and nasty, de Ver's blue blood boiled for conquest, on the high seas and in the boudoir. He was also a patron of the arts and had fairly keen eye for young talent, possibly even for a fleedging playwright-sonneteer named Shaksper, who was fourteen years his junior. A noble, if not a gentle, man, de Vere sponsored an acting company from 1580 to about 1602, and thus contributed to the early rise of the Elizabethan theater.

through the early lise of the Elizace-than theater.

But how large was this contribution?

For 892 pages, Ogburn contends that it was massive. The book is actually two books. The first half, itself the length of a books. The first half, isclf the length of a novel, attempts to tear down our image of Shakspeare. For Ogburn, the William Shaksper who came to London around 1592 was an unlettered bumpkin with lousy pennanship. He made a few shady deals and returned to Stratford a fairly wealthy man. Ogburn does not deep his existence. Too many documents attent a settal personage (who was something an actual personage (who was something instead, is try to sever this man from the plays. He was, the author assers, "very nearly the antithesis of the kind of person

the works lead us to picture as the authe works lead us to picture as the au-thor." Ogburn hits the weaknesses of his opponents' position hard by citing three genuine mysteries: that Shaksper took no interest in the fate of his plays; that he made no mention, in his will, of the large library one would have expected him to have a support one would have expected him to not mourned by the Islan Masper was not mourned by the Islan Masper was not mourned by the Islan Masper was to Shakspeare, by his contemporaries, as a massive cover-up to protect the identity of Edward de Vere.

evidence to favor his thesis. "We have left Shakespeare to much to those who are of small mind," he says. In the end, the au-thor blows whatever credibility he may have gained by thinking big. He turns de-tere into the most amazing literary ma-chine in the history of the written word. According to Ogburn, de Vere not only stormed through the world, courted Queen Elizabeth (and may have been the Virgin Queen's lover), wrote all the plays and poems attributed to Shakespeare

origin Queen's lower, wrote ail the plays and poems attributed to Shakespeare (much earlier than scholars believe), he also did — get ready — even more. If Ogburn is correct — which I sincerely doubt — Edward de Vere was involved in practically every major piece of literature

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written between 1576 and 1603. De Vere actually wrote, Ogburn claims without batting an eye, Arthur Golding's brilliant

written between 1576 and 1603. De Vere actually worke, Ogburn claims without batting an eye. Arthur Golding's brilliant translation of Ovid's Metamorphoses, the play Arden of Feversham (usually attribution) and the play and th

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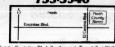
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few pages into Ogburn's book), "should be open at both ends, like the foodpipe, and have a capacity for excretion as well

academics contend that Shakespeare couldn't have learned what he did at a university. De Vere's proponents argue the opposite. Only at a university, they say, could Shakespeare have acquired the abundant knowledge that fills his pilyas. In defending its arguments, each camp poyste other a back-handed compliment of this. For a century and a half after his death, no one doubted that Shakespeare lived and wrote the plays. His reputation was rocky, and his daughter Judith was living proof of a William Shakespeare unliber death in 1662. The line of newspers didn't begin queuing up until the end of the Eighteenth Century. Stepticism began, inadvertently, when James Boswell wrote his masteril Life of Samsel Johnson, the minutely detailed account of a sand the expressive bloom of Bensatic poetry that followed it, the importance of the earlist rose in stature. "It's the singer." Mick Jagger crooned (indicating that this phenomenon is still with su,)" mot the song." Thus when biographical interest in writers green, readers, scholars, and iconociasts looked back at the known facts

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A NIGHT IN VIENNA The San Diego Youth Symphony, under the direction

of Louis J. Campiglia, has for several years presented a ball titled "A Night in Vienna," where lovers of old-fashioned elegance and civility can dance to the waltzes and polkas of Johann Strauss, Jr. The most

evening dress, to elaborate initecenth-century costumes, the men in tails and the women gloriously puffed out with crinolines beneath the silt and lace, as though to demonstrate the superiority of that earlier period to ours in beauty as well as its inferiority in comfort. For the first waltz of the evening. "Voices of Soring." evening, "Voices of Spring," few dancers were actually doing the Viennese waltz, with doing the Viennese waltz, with its rapid swinging circles and reverses, its air of debonaire dignity in a whirlwind. Most of the couples merely swayed slowly. A sense of style became more manifest during the orchestra's bouncing performance of the "Fireproof Polka." Here many dancers took place last week on one of those searing, sodden summer evenings that have been the rule ever since San Diego's perfect climate went bad (whose fault?

seemed in command of the steps, launching themselves into the dance like tipsy canno balls. By the time Maestro Campiglia and his youthful players struck up the enchanting "Tales from the Vienna Woods," more of the echt-Viennese dancers had arrived, providing the onlook with one of the most delightful spectacles ever produced in the disciplined entertainments of ern civilization — the Western civilization — the vision of dozens of couples spinning about the floor at great speed, with impeccably upright carriage, and with the loftly disinterested look on their faces of those to whom their faces of those to whom accuracy, grace, and a breathtaking tempo come too easily, too naturally (as leaves to the tree) to be taken any notice of. The Viennese waltz notice of. The Viennese waltz offers the modern world one of its few traditional ways of exhibiting sprezzatura. that Remaissance faculty of doing difficult things with apparent ease. Here, too, the traditional dress of the more daring ladies year to be more daring the year to be more daring the year to be with the world year. The world year to be with the shoulders and powdered white shoulders and powdered

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Hoover?). The location was the Balboa Park Club an immense

ballroom with the ...chestra on ballroom with the ...chestra on a platform at one side, tables and seats at either end, and a vast space left for dancing. The young musicians were dressed in dinner jackets and long black gowns, a tribute to the

black gowns, a tribute to the power of evening dress to convert even sun-drenched San Diego youth into ladies and gentlemen. The attire of the dancers ranged from California casual, through conventional evening dress, to elaborate nineteenth-century costumes.



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bosoms.

From a musical point of view, "A Night in Vienna" was notable for the quality of the orchestra's playing, in which there was nothing amateurish or inept to be heard. One can

nderstand why Maestro Campiglia's ensemble has had such immense successes in its numerous tours abroad; it is without any doubt one of the cuitural treasures of San Diego About the conducting I felt some reservation. The marches and polkas were suitably energetic and spirited, but the waltzes tended toward a mechanical rhythm, without rubato (the minute

accelerations and deceleration

that give the melodies their inner life), and without the little hesitation on the third beat that differentiates the hurdy-gurdy tune in triple time. These defects would have been

more damaging in a concert performance; among the dizzying merriment of the dancing, and in the spacious acoustics of the Balboa Park Club, scarcely anyone seemed to pay them attention

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#### City Lights

#### Shuttle

(continued from page 5) checks after we had already begun carrying their ads, saying they had changed their minds. The whole thing was

just a goddamn nightmare."
Smith says he constantly met with representatives from both with representatives from both the Old San Diego Chamber of Commerce and the Old San Diego Task Force's parking

they said they would get together with their members together with their members and see what they could do." But still, Smith says, the problems only worsened, and last April a \$1900, three-mont advertising contract with Dos Amigos on Twiggs Street was abruptly canceled when the restaurant was purchased by the Carlos Murphy's chain and the Carlos Murphy s chain and the new owners expressed no interest in advertising with Smith. "The hell they [Carlos Murphy'sl don't need us." Smith says now. "They're way

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out off the beaten track, under some big tree, and no tourist is even going to know they exist without us bringing them right to their door. But that's the attitude I encountered time and time again — I brought customers right to their doorsteps, but they wanted to reap the benefits without paying a cent." Finally, Smith says, he had had enough, and two months ago he abruptly stopped his shuttle service when San Diego Transit Corporation expressed an interest in purchasing his two trackless trolleys for its summer "Sun Runner" service in Mission and Pacific beaches.

And even though he managed to make a profit on the sale — he received about \$115,000 for he received about \$15,000 for the two trolleys — Smith says he still lost nearly \$24,000 in the eight months he ran his Old Town shuttle service. Now, two months later, Old Town merchants are more eager than ever either to woo Smith back or find a new Smith back or find a new shuttle service operator. Richard Hertutta, chairman the Old San Diego Task Force's parking committee and owner of the Apache Trading Post on Juan Street, says the loss of the shuttle "has made us all realize how much it had been helping our businesses." He also says our businesses. He also says the shuttle "has much the shuttle service is promptly reinstituted, the state promptly reinstituted, the state parks and recreation department will make good on its parking meter threat.

#### Sticky Issue

(continued from page 5)
where the police are zealous in
helping out the border patrol.
Up until March of this year, he says, it was not uncommon for National City police officers to pull over cabs carrying Hispanic passengers and ask them for identification. If the passengers were unable to produce the necessary documents, the border patrol was called. In some cases cabs were seized, and earlier this year, when the number of nabbed vehicles reached fifteen. Yellow Cab, Diamond Cab, and American Cab announced to the border patrol that they would no longer service the South Bay. Finally, after much discussion, the horder patrol eased up. "I guess they were trying to point out to us that there was a problem with drivers smuggling illegal aliens," says
Tony Palmeri, director of
Yellow Cab. "And sure, some reliow Cab. And sure, some drivers were involved in that, but others had innocently given these people rides. Legally, we're not supposed to deny anyone service, and we're certainly not in the business of checking peoples' national origins and citizenshin status."

While the cabs in South Bay may be running smoothly now, relations with the National City Police Department and the Hispanic community are not, contends Martinez. As recently as three months ago, he says, he received calls from the manager of the Bay movie theater on National City Boulevard. The manager complained that the police would drive in front of his theater and announce over their loudspeakers that they were "going to send all the wetbacks back to Mexico," and on at least one occasion pulled up behind the theater to yell "la migra! la migra!" (the local Spanish name for the border patrol) only to watch frightened moviegoers dash out the exits. Martinez says that he has more than forty reports of National City officers stopping people without probable cause and

without probable cause and subsequently turning them over to the border patrol. In half of these cases, he says, the officers supposedly used abusive language. Chief Terry Hart of the National City Police Department denies this. He says that he has heard nothing of such incidents, but does not deny that he and his men like to deny that he and his men like to help the border patrol with their job. "We only stop people if they are suspected of committing a crime. Being in this country illegally is a crime. And calling the border

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patrol is nothing unusual. There are plenty of other examples of local law enforcement agencies assisting federal branches of law enforcement, especially in the area of drug trafficking." Still Hart says, even when dealing with illegal aliens, most of those his department turns over to the border patrol were reported by private citizens.
"Often we get calls saying,

'There's someone lurking around outside, ducking whenever a car passes by. We don't know if it's a thief or not, but we always send someone out, and it often turns out to be an illegal. But we don't wait for the border patrol to arrive. If they can't come, we'll hold then; or drive them down to a

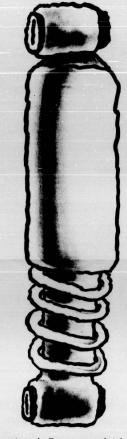
detention facility."
Elsewhere in the South Ray, the police are less the police are less accommodating. Chief William Winters of the Chula Vista Police Department says that his policy is similar to San Diego's. "We only hand them over if they've committed a crime. Not a serious offense, that is. If it's a serious crime, has a basel of the William Policy of the Policy of the Policy of the William that is. If it's a serious crime, we book them like anyone else. Within the past twelve months, we've turned over 150 adult illegal aliens, mostly for shoplifting and for stolen vehicles. But we have so many illegal aliens in Chula Vista. illegal aliens in Chula Vista that if we went out and actively pursued them for the border patrol, we'd be doing that and

nothing else." Still, Martinez insists, a problem exists, and he says that the border patrol encourages participation in its efforts. But Mike Williams, deputy chief agent for the San Diego border patrol, disagrees. "I would not say that we have a campaign to say that we have a campaign to get police departments to belp us," he says. "That is false. We do, however, receive a lot of cooperation from local law enforcement. We generally receive 2500 illegal aliens a month from the various police departments, but I would be very cautious when considering Mr. Martinez's

claims."
Such police participation in border patrol activities will be, for the police, counterproductive in the long counterproductive in the long run, claims Martinez. As it is now, many illegal aliens are afraid to contact the police when they are the witness of or have been the victim of a crime. "Last week, four young men were coming to see me," Martinez says. "One of them was in the process of immigrating, the others were here illegally and were trying to recover three weeks of back pay that their employer owed them. I was going to help. They arrived at my office an hour early, and they went down the street to the Bay Theater to see what was playing. On the way there a National City Police officer stopped them, asked them for ID, and then called the border patrol. The guy who had papers came back and told me the story. The other three were deported. They lost their pay. They weren't criminals, but the officer apparently felt he was doing his job."

> -Paul Krueger, Thomas K. Arnold and Abe Opinca

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# **Events, Theater, Music, Film**



#### Like SOHO

When I think of the Save Out When I think of the Save Ob-Heritage Organization, I think of Mary Ward. Mary was born and raised in San Diego, and since she married a thind-generation San Diego lawyer was probably inveitable that she would someday take an interest in local history. But it wasn't inexitable that she would take in soveriously. Everify wasn't interesting the o seriously. Tourists visiting the Sherman-Gilbert house in Heritage Park back in 1975 must have been surprised to find Mary inside, dressed in a complete, historically accurate costume of a Victorian maid finehaling feather duster). "What?" — I imagine the tourists thinking to themselves — "Is this woman guide, or the cleaning woman, or . . . ." And Mary, it was the cleaning woman, or . . . ." And Mary, it was the cleaning woman in the cleaning sharies and talked as if the boards original owners were for tea. Here the tourest thought they were going to spend a quiet half hour schlepping around one of the city's least-known tourist. attractions, and instead the practically got transported back

n time. Mary Ward was one of the founding members of the Save Our Heritage Organization (commonly known as SOHO). Preserving and restoring the Sherman-Gilbert house, which once stood at Second and Fir

demolshed in 1969 to make way for a parking flor, was what caused the organization to form in the first place. A fixation on the past can be a negative thing, but here in San Diegs, where traces of the past are wiped our at rate toughly equivalent to the earth's velocity an sund the sun, we can use all the himideght we can get. Among other physics, SCHO has saved and demolished in 1969 to make way we can get. Among other projects, 'COHO has saved and restored seven structures from the late Nineteenth Century and moved them to Heritage Park in Old Town, me holing the Temple Beth Israel, San Diego's

The park itself has been snakebitten from the start Boutiques and restaurants in the (continued on page 10, col.

#### They Came To Cartoon

The making of a political cartoonist. According to Jeff MacNelly it all started for him when he was a little kid sitting slack-jawed in front of the old Dumont watching Houdy Dody. The show featured his great childhood idol, Clambelle, Eisenhower generation. MacNelly loved that hig, silly, voiceless, horn-bonking clown.

voiceless, horn-honking clown. By chance, MacNelly's dad knew some higshosts in the Doody organization and got him a seat in the Peanut Gallery. And wouldn't you know it, Buffa'o Bob picked MacNelly out of the crowd to join him and Howdy and Clarabelle in that Plowdy and Clarabelle in that day's big adventure, a search for Dilly Dally's missing uncle. They trooped around the set, MacNelly trailing in the wake of the baggy-suited clown. What a thrill! MacNelly was in heaven. view of the Peanut Gallery and the camera, and sensed that something was wrong. He looked op, saw the machine from which the "snow" was being dropped, and wasted. Yh sou treal! and wasted. Yh sou treal! happening. Clambelle reached out and guisbed him by the shurffour, yanked him out of camera tange, stack that panted clown face in MacNelly's and startled. "Shur up, hall" After nothing for McNelly but a life of cynicism and cuttoning. of cynicism and cartooning.

These days, MacNelly is both a political cartoonist and the creator of the comic strip

"Shoe." He is also the first guest

Through a window created in the back wall of the set. MacNelly could see snow falling. Clarabell led the line of searchers "outside" behind the back wall. Each of them was to tiptoe past the window looking around for any trace of the missing character. When it was MacNelly to turn, he got to the whole of the carriers, and sensed that the carriers and sensed that

KPBS-TV, "The World of Cartooning with Mike Peters." Peters himself is a comic strip cartoonist ("Mother Goose and Grimm") and host of each of the half-hour programs. It is Peters's

hope that he can bring out his guests' individual personalities and unique outlook on life and give viewers some idea of the



If the first show is any indication, Peter's own impulsive, "gee-whiz!" style may gun up the works a little. (On more than one occasion he reminds MacNelly of how truly wonderful Peters thinks he is and how lucky he is to be sitting drawnaby out, redemands and drawingboard to close ingly and with such as operation. But the wry, tweely Man Neilly is a fine storyteller and carries the show pretry much on his own. It's a little like Pinky Lee meets. Calvin Trillin, but that's the world of cartisoning for virus, her thank of Peren as the personnlice story of the gird dog in his. Me there knows and the personnlice story of the gird dog in his. Me there knows and the personnlice story of the gird dog in his. The show is known or included, I. The show is known or included unstructured, more like exceedinging on a personal drawingboard-to-drawingboard

eavesdropping on a personal chat than a traditional television interview, which certainly has its merits. And while they chat they also sketch, MacNelly turning out several including a vulture-like Richard Nixon and a caricature of Gerald Ford, whom MacNelly calls "a Scandinavian

If We Ever Get Back

It's been a notable year so far for major league baseball. Joe Pepitone, former Yankee star and the man who first introduced the electric hair dryer to big league



locker rooms, was arrested in Harlem and changed with dealing hard drugs out of a car. Denny McClain, baseball's last thirtygame winner, has been locked up for the foreseeable future for loansharking, rackettering, and drug convictions. Dozens of active players are either currently players are either currently enrolled in, just released from, or soon to be entering drug rehab programs, while the remainder of their professional peers refuse to submit to testing. And with player, annual solaries averaging \$363,000 per man and their collective cut of the relevision contract set to jump from \$15.5 million to \$60 million a year, the players' union is preparing to go players' union is preparing to go out on strike over money. It is a rough beast indeed that now slouches toward Cooperstown to be enshrined. For baseball fans across

America, it becomes ever more difficult to recall what there is about the Grand Old Game that makes it grand. For locals, some help in that regard has arrived at Balboa Park's Hall of Champions: an exhibit of photographs by Charles Martin Conlon titled "Baseball Immortals." Between 1905 and 1935 Conlon worked for A.G. Spalding and Brothers, the sporting goods company, as its official photographer and as the primary photographic contributor to Spalding's Official

#### Montagu On Motherhood

He's caused trouble before. Ashley Montagu, the eighty-year-old former welterweight champion boxer and world-class champion boxer and world-class anthropologist/social biologist, has forever been poking at or downright exploding the popular myths he likes to call "venerable errors." In the 1930s when errors. In the 1990s when master races and segregation were the order of the day, he frequently spoke out on the issue of race, and openly criticized the then-common practice of segregating blood given by black donors from that given by whites. "Blood," he said, "has nothing whatever to do with

heredity."
In the 1950s, this scholar from In the 1950s, this scholar from England made more waves with the publication of his sexually seditious book, The Natural Superiority of Women. The work, which described certain biological advantages that women enjoy over men, had the American public seething. Thousands of hate letters poured in to his publisher, and the media vultures of that era credited him with declaring what was to be called "the battle of the sexes Montagu objected. He said that his book was written to contribute to a better

understanding between the seves." But nobody listened to him. It didn't matter; he was on his way to becoming a media figure himself, the Carl Sagan of the Cold War era. During the Fitties, you could see him on television, or listen to him on readic, noticity explanation. radio, patiently explaining radio, patiently explaning anthropologic ideas to the layman. By the end of the decade, the fanfare died down somewhat, but Montagu continued churning out his long and impressive list of turles, more than forty books on a stunningly

wide variety of topics, including such well-known works as Touching and Race, Science, and Humanity.
After a somewhat lengthy reprieve from the maelstrom of controversy, Montagu has returned to make some well-educated points that others may not want to hear. As part of an international congress being sponsored here by the Pre- and Perinatal Psychology Association of North America, Montagu will address the issue of

"prenatal influences on maternal emotions." This Friday maternal emotions. This Friday evening, July 26, at 8-620 pm. he plans to discuss exactly how a mother's experiences while she is carrying her child will affect the baby at birth and for the rest of its life. According to Montagu, the information that a mother's emotional health is directly reflected in the well-being of her unborn child is not



new. He says that midwives in the Nineteenth Century were making such observations, and that studies done fifty years ago of mothers exposed to aerial bombings showed that their combings showed that their children were born, he says, for all practical purposes, "neurotics." It is recently, Montagu asserts, that with the aid of technology, we have been able to confirm these suspicions. The mother and child are

#### Dance

International Folk Dancing is held todin, Thursday, July 25, 7-8; p.m., Balbox Park Club, Balbox Park. For details phone 449,4631 during business hours.

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

evers Frida night, 9 p.m., 3255 Fifth Avenue, Hilletest, 239 1713

Fitties Dance, sponsoned by the Partons Carbolic organization for separated, divorced, and ordosed people, will be held Sarandor, July 27,7 pm. at 8t. Therese Church Hall, control of Navajo Road and College Avenue, Del Cetro, \$83, 5092.

The San Diego Dance Club meets

Circenhouse, 2828 Camino Del Rio South, Mission Valley, 274-

"Summer Lo-Tech Series," Three's Summer Lo-tech Series, three Company and Dancers presents choreography by Debbue Brauer entitled Walking from Walls, a seventy minute modern dance work employing the talents of ten local dancers. Set to a contemporary electronic score, performances will be Saturday, July

More Scottish Dancing takes place every Monday, offered by a San Diego branch of the Royal Country Dance Society, 7 pm. noom 202, Casa Del Prade, Bails, Park, 276-7264 or 488-2617.

Israeli Dancing taught by Yoni Eisnor, former choreographer for Israeli relevision and teacher in Israel and New York, is scheduled

every Sunday, 7 p.m., at the Folk Dance Cafe, 2927 Meade Avenue North Park, 281-5656.

"Circle Dancing," "Sufi" danc is conducted every Monday evening, 7:15 p.m., 4070 Jackd Street, Mission Hills, 295-967

More Israeli Dancing a condi-cert Monday evening, 8 p.m. Lactence Branch Jewish Community Center, 4126 Executive Drive, La Jolla, 45, 630.

medley, a tribute to Glenn Mill Khachaturian's "Sabre Dance." boogte wooge, and more. Four time Grammy Award winner La Schaffra will conduct, toolo, Thursday, July 25 through Saturday, July 27, 7:30 p.m., at Hospitality Point in Mission Boy 699-4200.





**NOW SHOWING** 

SPACE Theater

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

TICKE TUASTER



TO LOCAL EVENTS the Three's Company studio, 255 Fifth Avenue, Hillcrest 296

also will be demonstrated Friday, July 20 through Sunday, July 28, 6 to 10 p.m., at the San Diego Wild Animal Park, 1550 San Pasqual Valley Road, Escondido, 747-8702.

Valley Road, Escendido 747-8702.
Classical Mutic composed by Handra, Telemann, and C.P.E.
Sach will be the London Tion with Lorn Bell on the London Tion with Lorn Bell on thus, Fred Bencelett on guitar, and Jeffrey McEarland-Johnson on cello Frida, July 26, 7-80 pm., at The Bookworks, Vinexard Center, 1523-1 East Valley Parkway, Escondido, 741-9079.
Escondido, 741-9079.

"Martha," the Pacific Chamber

"Martha," the Pacific Chamber Opera, with vocalists Christeene Lindsby, Joe Canon, and William Nolan, performs Flotow's opera, Friday, July 26, 8 pm., and Sunday, July 28, 230 pm., Sherwood Auditorium, La Jolla Miseum of Contemporary Art, 700 Posspect Street, La Jolla. For reservations phone 283-58-ET or D.G. Wills Books, at 456-1800.

Swing Jazz and music from the Forties will be performed by the local trio Wind Jammin', Saturday, July 27, from 12:30 to 3:30 p.m. in the Old Town Galleria, Juan and Harney streets, Old Town. 294-2098. Free.

"Symphony on the Green," the second of this series of concerts offers a musical medley ranging from Motart to the music from Sur Warns when conductor Henry Brandon leads the fifty-piece California Symphony. Sharing the specifight will be the New Christy Minstreh folk group; a fireworks display will close the program,

bscondido. 741-9079.

Jazz, performed by the George Kezas Quartter, featuring sax, guitar, bass, and drums, is scheduled for Fridas, July 26, 8 pm, and the North Coost Jazz Society will play Satundar, July 27, 7 pm. at The Bookworks, 2670 Via de la Valle, Del Mar. Free. 481-8007.

#### Music

Summer Pops, the San Diego

International Music, Paul and Carla Roberts will employ more than twenty instruments to present music from around the world, clogging and belly dancing

scheduled for Saturdas, Joly 27, 8, 9, 9, 1, 21 for driving range of the Rancho Bernardo Inn, Rancho Bernardo Ser. 37, 37, 30 More Jazz by the Peter Sprague, gustar, Bob Magnusson, Joss, and Stevet, Kujala, Jitter, with Peter Sprague, gustar, Bob Magnusson, Joss, and Stevet, Kujala, July 27, 8 pm. at Wordshall, July 27, 8 pm. at Wordshall, July 27, 8 pm. at Wordshall, July 27, 8 pm. at Wordshall Mixies, 3806 Fourth Avenue, Hillcrest, 298-4011.

Organ Concert, crix organist

Organ Concert, civic organist Robert Plimpton will perform compositions by Bach, Dvorak,

Marthus, and selections from Fiddler on the Roof, Sunday, July 28, 2 p.m., Spreckels Organ Pavilion, Balboa Park, Free.

"The Choice of Hercules," a "The Choice of Hercules," a musical interfule by George E Handel, featuring solosis Martha Hamilton, Susan Lod, June Goggins, and Gerald Whitney, accompanied by Michiel Parker and the Mary, Star of the Sea Choir, will be presented Sunday, July 28, 3 pm, in the Mary, Star of the Sea Catholic Church Hall,

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omedy skits, contests, prizes & more! Then see yourself on TV!

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An American Celebration, Souss and Fillmore marches, medleys by ferome Kern and Duke Ellington, trumpet and trombone feature preces, and more, will be performed by the Esloma College Cencert Brata under the direction of Robert Gibson, Sandas, July 28, 6 pm., Kir Cason Park, amplithetorer, Escondado 744-1150 s/2416.

"Music at Dusk," several member

of the San Diego Symphony will offer an evening of chamber music of the San Diego Semphony will ofter an evening of chamber music including Buch's Brandenburg. Concerts No. 6, Morday, July 29, 7 pm. in the Westmusser Presbyterian Church amphitheater in Westmuster Park, 3598 Talbot Street, Four Loma, Free, 223 1193.

summer outdoor concert series continues with traditional band music performed by the City Grand Band, Juesday, July 30; the San Diego Concert Band,



Sea Scrpent T Shirt Offer: To get a unique, 100% cotton T shirt featuring the Immune codeful Edinger Sea Scrpent label, send thesk or money order in T 50, so get S. M. Low Mills 100 (1994). Sea Screen Sea Scre

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- A FULL SCHEDULE OF EVENTS TO INCLUDE:

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  A Dealer's Room of more than 200 tables, where you can purchase comic & film memorabilia.

  Behind-the-scenes looks at the summer movies (Mad Max . . . Thunderdome, Goonles . . .)

  Special previews of upcoming films

  Panel discussions by Harvey Kurtzman (creator of Mad Magazine and Little Annie Fanny)

  Jack Davis (Arist for Mad Magazine) [erry Stege] (co-creator of Superman)

  Walter Koenig (Chekov of Star Trek) Billy Mummy (Lost in Space) and many others.

#### SPECIAL SNEAK PREVIEW ON AUGUST 3 AT 3 PM

RETURN OF THE LIVING DEAD\*\*
Director Dan O'Bannon and cast members will attend, including San Diego's own Brian Peck.
• ART SHOW AND AUCTION

Showcasing works by: Alex Schomburg (Early comic cover artist) Matt Groening (Creator of Life in Hell comic) Barry Smith (Fantasy Artist) Mobius (Heavy Metal Artist) And much much more . . .

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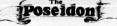
#### Joe Cannon The King of Sun Valley comes to Del Mar!

## July 24-September 2

No show on Tuesdays

Foot-stomping music spiced with thigh-slapping humor, from Waylon Jennings to Elvis to Rod Stewart

Show begins at 9:00 pm \$5.00 cover, 2 drink minimum Dinner served til 9:00 pm, appetizers till 1:00 am



Restaurant 1670 Coast Blvd., Del Mar 755-9345

6.30 p.m., Spreckels Organ Pavilion, Balboa Park, This is another good event around whice to plan a pienic. Free, 236-5471.

Summer Symphony, the MiraCosta College San Diegun Symphony performs a varied program, with works ranging for classical to pop. The orchestra performs every Tuesday right in

Dixieland Jazz is pe

More Pops, next in the series of summer concerts by the San Diego Symphony will be Academy

themes from such movies as Th Sand Pebble: Poltergeist: Papillo and Chinatonen, as well as his cores for numerous television programs, plus additional works b Henry Mancini. The concerts wi therry Mancini. The concerts will ake place next Wednesday, July 31 frough Saturday, August 3, segmining at 7. W.p.m., on Hospitality Point on Mission Bay.

#### Film

more information phone 500 2768

Monster Feature, this week, it's Monster Feature, this week, it's War of the Cangantams, a miner-minute color film starting Russ Tarabbin about two gigantic apolike monsters, one good and one coil, on the losse in Japan. The film will screen Ser-ordae, july 23, at 16, 50 a.m., and 12 50 and 2. 50 pm., Natural Historicy Museum, Balton Park, 232–382.

warring beloved and struggles to reviee her vanquished spirit. It will be shown Sunday, July 28, 11 a.m., in Russian with English subtitles.

"Monday Night Film Series," the month-long series on cinema art continues with "The Day After Trinty," a 1981 film about the development of the arom bomb. development of the atom bomb, Monday, July 29, 7 p.m., third floor auditorium, San Diego Public Library, 820 E Street, downtown. Free, 236-5849.

"His Girl Frida," the comedy starting Cary Grant, Rosalind Rossell, and Ralph Bellamy depicts a young woman reporter who has not divorced her managing editor and is threatening to take off for a new life. It will be shown lineada, this 30-7 gain. Coronada Bubb Libera, 642 Orange Averius. Contrada Pro. 522-7430.

"Broken Blossoms," the series of "Summer Silents" continues with Summer Stierns Continue with this entrage lithin, starting Lillian Gish and Richard Barthelemuss, screening Tuesday, July 30, 8 p.m., Palomar College Theatre, 1140 West Mission Road, San Marcos, The film will be shown again next Thursday, August 1, also at 8 p.m., at MiraCosta College's Del Mar Shores Center, at Ninth Street and Stratford Court, Del Mar. 942-1352.

1352.

Library Films, two short films, The Pacific and Mexico, Central America, will be shown Wednesday, July 31, 1 p.m., National City Fublic Library, 200 East Twelfth Sereet, National City, Free, 474-8211.

"Mississippi Blues," the series of nine films by French director Bertrand Tavernier continues with this work in which Tavernier prine the birth of the blues, own in English, Wednesday, Juli 31, 7-30 p.m., Sherwood Auditorium, La Jolla Museum of Street, La Iolla, 454-0267

"Chronos," Ronald Fricke's new tilm, a "celebration of human intelligence" that takes us through many of the world's architectural

# TO LOCAL EVENTS

and urban wonders, is shot completely in time-lapse sequence; the film continues daily on the OMNIMAX screen of the Reuben H. Fleet Space Theater and Science Center in Balboa Park throughout the summer. For show times and further information phone 238-1168.

#### Lectures

The Iran-Iraq War will be discussed by Iraqi Ambassador Near Hamdoon at a dinner meeting of the World Affairs Council of San Diego; a former undersecretary in the Iraqi Ministry of Culture and Information, Hamdoon will focus on the war's impact on U.S-fraqi relations, today, Thursday, July 25, 6-30 p.m. in the Mission Room of the Bahia Hotel, 998 West Mission Bay Drive, Mission Beach, Call 231-0111.

Distant Adventures, a slide show Distant Adventures, a slide show documenting a circumnavigation of Mount Everest will be presented today, Thursday, July 25, 8 pm.; and another slide presentation abour liking and whitewater rating in New Zealand will be given Tiseslay, July 30, 8-30 pm., both at Adventure 16, 4620 Alvarado Carron Road, Grantville Free, 283-274.

Salvadoran Refugees, a slide presentation and discussion of the Salvadoran refugee camps in Flonduras will be led by public

ecently returned from two years work in the Mesa Grande and La work in the Mess Orande and La Virtual refugee camps, Friday, July 26, 7:30 p.m., at First Unitarian Church, 4190 Front Street, Hillcrest, Free, For more information, call 231-4984

County Parkland will be the County Parkland will be the setting for two lectures, one on camping in a wheelchair, Saturday, July 27, 9-50 a.m., and a slide show and exhibit atteat the wild arimals of San Diego County, Sunday, July 28, 9-50 a.m., both at Louis A. Stelzer County Park 1470 Wildear Carryon Rosal Lakessde, Free, 561-2580.

Horton Plaza marketing specialist Sonny Sturn of Ernest W. Hahn, Inc., will share his insights into

the new downtown shopping the new downtown shopping center and other aspects of downtown redevelopment, Sunday, July 28, 2 p.m., at the Downtown Information Center located in the Senator Building, 119 West F Street, downtown, Free, 696-3215.

Lesbian and Gay Culture, Sharor Moxon, co-editor of Sappho Speaks, the lesban and gay publication on the UCSD camp and Albert Bell, a founding member of the local Circle of Radical Factics, will present at

Centre For more information, call 232-9819

Street People, their needs and lives, will be depicted in a slide show to be presented by nettred preacher the Rev. L. Gustafson, linesday, lady 50, 10:15 a.m., in the University Extension classisoin 122, UCSD campus, Free +52, 34(9).

"You Have Seniority!" second in the La Jolla Museum of



#### luly 27, 10 am-5 pm **EXOTIC** BIRD FAIR

at the Ken Cinema, 4061 Adams Avenue, Kensington, 283-5909.

- Hundreds of colorful birds Continuous entertainment Tips on bird care
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Thursday, August 8- Sunday, August 11 Evening performances: Thursday-Sunday, 8:30 pm Matinee: Saturday & Sunday, 2:00 pm

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Sponsor: Julia Morgan Center for the Arts, Berkeley Producer: Grass Roots Cultural Center Co Producer: Organizational Management Services Made possible in part by the California Arts Council

#### Comedy Cafe America's Original Comedy Showcase pre



Kevin Nealon

Also appearing **Joanne Deering** 

Appearing July 30-August 4 Barry Diamond · Jack Gailagher

Audition night every Monday.

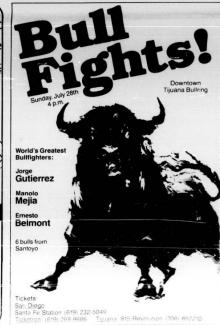
Doors open at 9:00 am for breakfast, tunch, happy hour & dinner. Call for reservations and information.

Sunday Champagne Brunch \$5.95

832 Garnet Ave. (619) 483-4520

TICKET AT MAY COMPANY, MAD JACK'S, PLAZA MUSIC SHOPPE AND REET EXCHANGE





"Wild Sea, Wild Seals," this special chronicles the relationship between a seal pup and wildlife photographer Lit Bomford, who ice ame the pup's surrogate mother Photographed in the Outer Hebrides, islands off the coast of Scotland which are the breeding arounds for Britain's common and growed to the program and the Photographed in the Court of the Photographed in the Outer Hebrides, islands of the coast of the Court of the Photographed in the

gray seals, the program are Monday, July 29, 8 p.m., KPBS-TV Channel 15.

Channel 15.

Cartoons, interviews with somethe most famous cartooniest in thi fudurst, including Jules Ferifer, Paul Connad, Jeff MacNelly, and 'Garrield' creator Jim Davis, are the subject of this thirteen-week eries entitled. 'The World of Cartooning with Mike Peters.' which premierre Wednesday, Jul-31, 6 pm. over KPBS-TV, Chann. 15.

"Beach Party," a daily, hour-long comedy/variety show is being taped every Wednesday and Thunsday afternoon at Mariners Point Beach on Mission Bay, and includes such features as bathing suit and beauty contests, surfloard races, and audience participation

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A balloon ride over North County
 White water rating on the Kern River
 A midlemens roces course
 A uniformity rating on the Kern River
 A uniformity roces course
 A uniformity roces roces

PREVIEWS: 7:30 pm THURSDAY, JULY 25 & PUGUST 1 • MONDAY, AUGUST 5

The World Healing Center, World Room, 312 S. Cedros, Solana Beach

DATES: Starts August 6 through September 1 This workshop is Thursday evenings. Saturdays and or Sundays \$1200

ore information, please call Ane or Renee at 454-0333.

packed into one month . . .

700 Prospect Street, La Jolla, 454-0267.

"Is There a Solution?" the las University of Dublin's Donal
O'Sullivan will be held Tuesday,
July 30, 7 p.m., in the Manchester
Executive Conference Center,
USD, Single-lecture tickets are
available by calling 260-4585.

"How to Use the Small Claims Court," local attorney Stuart Schechter will speak Wednesday,

Film Studio Marketing, will be examined by Don Barrett, nation director of primotion and field, activities for Universal Pictures, Wednesday July 31, 7 pm. in the Little Theatre, Hepner Hall, SDSU, Free, 265-5182 or 265-6575.

Business Seminars, sponsored by the Small Business Administration and the Service Corps of Retired Executives (SCORE), will be held next Thursday, August I, covering the topic of inancial planning, from 8-30 a.m. to noon, and the topic of advertising and topic of advertising and promotion, from 1 to 4 p.m., at National University, 4007 Camino del Rio South, Mission Valley 293-3444.

#### In Person

Comedy, Harry Basil, Angus Hamulton, Tamawo Otsuki, and Damon Waxan headline at The Comedy Store tonight, Thursday July 25 through Sunday, July 28 Show times are 9 pm. week nigh and 8 and 16 30 pm. Friday and Saturday. The Comedy Store is located at 416 Partl Streen in La Julia co<sup>24</sup> 13 ke co<sup>24</sup> 57 Telests are onshible at the doort.

Joanne Deering perform tonight, Thursday, July 25, through Sunda July 28; with Barry Diamond and lake 28, with Barry Chamonson, lack Gallagher entertaining laceday, July 52 through August 4 at The Improv. Show times are 8.30 p.m., week nights and 8 and 10-30 pm. Firds and 8 storday. The Improv is located at 832 Garnet Asence Pacific Beach. For reservations and information. phone 483-4521

priorie 483-4511.

"Summer Sushi A Performance Series," concludes with a solo performance by Darri Henriques that reveals a vulnerable man seeking exit in wildly commercial to the series of the seri

"An Evening with the Stars,"

Chare will headline this year's multiculard hundraser for the Mescan and American less than the control of the Mescan and American less testate singet Amean, comedian Paul Rodriguer, Illiamonts Ray Pierce, and the Baller Felkforton Norat, as well as a pre-performance of the Comman and the American less than the Comman and sixteen other artists, Startist, July 27, 5-12 pm at the San Deep Convention and Performing Arts Center, 202 C Street, disontown.

Improvisation, the Egomaniaes, starting Sheri Glaset and Margare Gillette (veterans of Hot Flashes), and keyboard accompanist Lawrence Nash will entertain 28 from 12 30 to 3 30 p.m. Juan and Hames streets, Old Town. Free 294-2098.

Radio/TV

"The Old Globe: A Theatre Reborn," David Ogden Stiers narrates this documentary which traces the theater from its roots in Elizabethan England to its reopening after the fire of 1978.

Amateur Comedians are invited on stage every Monday night, 8 p.m., The Comedy Store, 916 Featl Street, La Jolla. For information on what it takes, phone 454-9176.

BARBARA RYAN SMITH

program will be rebroadcast today, Thursday, July 25, 8 p.m. over KPBS-TV, Channel 15.

The Main Event." Barbra Stressand and Ryan O'Neal star in this braw ling romantic comedy concerning a prizefighter and his not-so-ladvlike manager, arting tonight. Thursday, July 25, 8 p.m., KOTV, Channel 10.

Mayor Roger Hedgecock will face questions from constituents in the next call-in segment, Friday, July 26, 11 a.m., KPBS-FM (89.3).

Skating Spectacular, exhibition performances by national ladies and men's silver medalists Tiffamy. Chin and Brian Boutano, as well as top pairs and dance skaters from iround the country, are featured. Friday, July 26, 10 p.m., over KPBS-TV, Channel 15.

\*\*Sp.m., XETV, Channel 6.

"The White Lions," an American family living on an African wildlife preserve takes to the company of the company o

Hitchcock, a week of the British

begins Sunday, July 28 at 8 p.m. with Psycho, continuing Monday, July 29 with The Brds. The Grad, July 30 with Marnie, Wednesday, July 31 with Lifebast, Thunday, August 1 with The Wrong May, and concluding Friday, August 2 with 15m Curtain, the weekinght films will begin at 9 pm., on XETV, Channel 6. segments. The program is being broade ast Monday through Friday through August 30, 5 p.m., over KTTY, Channel 69.

Creativity Games, adults will have the chance to exercise their humor and creativity in playful ways each finday, 7-30-p.m. Radiance Studio 1618 West Lewis Street, Mission Hills. 581-0050.

Ashley Montagu, medical anthropologist and authority on the psychology of birth, will discuss "prenaral influences on maternal emotions" Friday, July 26, 8 p.m. in an appearance sponsored by the Pre and Perinatal Psychology Association of North specinsoid by the Fre and Fernana-countries, which is a long to a second international conges her this weekend. In addition to Montago's speech, also open to the public will be an exhibition of public will be an exhibition of Montago's speech, also open to the public will be an exhibition of Montago's speech, also open to the public will be an exhibition of Montago's application of the langu-work. The Birth Project, as well as scalefurue, photography, and mouse relating to the process of speech of the programment of the speech of the property of the pro-ting of the property of the speech of the property of the pro-ting of the pro-ting of the property of the pro-ting of the property of the pro-ting o Town and Country Convention Center, 500 Hotel Circle North Mission Valley. For more information, call 296-9091.

Flower Garders, art and craft show will be presented by the Julian Arts Guild, Satunday, July 27 and Sunday, July 28, 9 a.m. to 5 p.m., Julian Town Hall, Washington and Main streets, Julian, Free. 765-0064.

Fijuana Estuary, a ranger from the California Department of Parks and Recreation will lead a tour through the Tijuana Estuary Saruday, July 27, 1/30 p.m., neeting at the south end of Fitth Avenue at Iris Street, Imperia

#### **UNDERSTANDING** CASINO GAMES

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# TO LOCAL EVENTS

Beach; and Sunday, July 28, 1:30 p.m., meeting at the entrance to Border Field State Park at the west end of Monument Road, Imperial Beach, Free, 477-0295.

Historic Flag Raising, the 139th anniversary of the raising of the

#### Special

Parrots and Friends take center stage at the Ninth Educational Bird Fair sponsored by the Hookbill Hobbyists of Southern California. Hundreds of birds serforming birds provide additional entertainment; a raffle also will be held. The fair will run saturday, July 27, from 10 a.m. to 5 cm. at the Mira Mesa Mall. Mira Mesa Boulevard and Camino Ruiz Mira Mesa, Free, 224-3097.

- Have you ever played at the table and still
- · Would you like to

music and period costumes Sunday, July 28, 11 a.m., on the cast side of Washington Square, Old Town San Diego State Historic Patk, Old Town, Free. 237-6770.

Beach, tree, 4/1/4/299.
Synchronized Swim, the La Mesa
Seasprites, organized by the La
Mesa Department of Parks and
Receration, will demonstrate the
art of synchronized swimming
Sartuda, July 27, 815 pm. at
Helis High School, 7323.
University Avenue, La Mesa For
more information, call the team "A Victorian Summer's Eve." each of the seven Victorian buildings in Heritage Park will be open and stocked with food-selected to reflect the house. selected to reflect the house's history, for a fundatises to benefit the Save Our Heritage Organization. A Divieland band and antique auction also are planned for the event Sunday, July 28, starting at 5-10 pm. at Heritage Park, at the corner of Juan and Harney streets, Old Ewin, For more information, call 297-9327. coach Dena Ennis at 466-4178 Sandcastle Competition, the fifth annual United States Open Sandcastle Competition will be warding \$14,000 in prite money as part of a weekend of "Sun, Surf, and Sandcastle Days" celebrating the twenty-mirch anniversary of the acts of Houser all Beach

> Auditions for Eat Yora Heart Orat, to be presented by Santee Community Theater, will be held Monday, July 29, and Tuesday, July 30. The cast includes Charlie, a waiter in his late twenties; a young man and young woman in their twenties; and another man and woman in their late thirties to fifties. Those interested should prepare a three-minute audition piece and call for an appointment at 448-5673.

Physiologic Ellic Kart will talk about "The Birth of Moge and the Death of Logs," to sick of the opening of a children's art show featuring works by more than 180. San Diego schoolchildren on the Death of the Children's art show proposed to the Children's art show the children's more and the show, a pragram of events will include art workshop, pupper shows, children's mosted concerns and performance, a "boder" and performance, a "boder" the children's more and the children's children's more and the children's the children's more and the children's children's

Theater Company, and theater classes Katz's talk will be Wednesday, July 31, 7-30 p.m., ar the Multicultural Arts and Humanities Center, 425 Market Street, downtown. For more

historic Gaslamp Quarter are offered each Satorday, 10 a.m. and 1 p.m.; for information call the Gaslamp Quarter Council office at 233-5227.

Nature Tours through the Silverwood Wildlife Sanctuary are offered by the San Diego Audubor Society every Sunday, the sanctuary is epocated public

Walking Tours through the



Camping, horseback riding, swimming and fishing in beautiful Descanso.

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To celebrate their new record Na Pali Coast Sat. July 27, 8:00 pm

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When you buy a pair of athletic shoes from another store, they forget about you. Especially it something goes wrong. Second Sole is different. It something goes wrong with any shoes we sell, we make it right. Most pepars are rece of charge. It we can't fix the problem, we solve it. By giving you a new pair. of shoes. No questions asked.

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#### **Two Tickets** For The Price of One Tonight-San Diego Team Tennis Buds vs. Chicago Fire • 7:30 pm • Sports Arena

Tom Petty & the Heartbreakers Aug. 9, 8:00 pm, San Diego Sports Arena

Boyfriend

July 26/28 & 30/31, August 1/2 7:30 pm, Casa del Prado, Balboa Park

Pacific Chamber presents Martha

Exciter/Megadeth/Hirax July 27, 8:00 pm, Palisade Cardens Roller Rink

Evening with the Stars featuring Charo July 27, 8:30 pm. Civic Theatre

Pat Metheny July 28 & 29, 8:30 pm Sheraton Harbor Island East

Pons Concert to Renefit Children's Hospital July 28, 7:00 pm. Fairbanks Ranch

Hellion/Assassin

Laguna Arts Festival

AUTHORIZED TELESEAT

CENTRE

Pacific Peach Clairement La Mesa Encinitas Carisbad Chula Vista

Fashion Valley Univ. Towne Centre Parkway Plaza Grossmont Shopping Ctr. College Grove

Hansel and Gretel July 29 & 30, August 1 & 2, 2:00 pm Casa del Prado, Ralboa Park

August 1, 8:00 pm, Civic Theatre

Alcatrazz

Boston Pops

George Winston August 3, 8:00 pm, Civic Theatre

The Commodores

San Diego Pops

August 4, 8:00 pm. Sheraton Harbor Island East

Klezmorim August 8-11, 8:30 pm, La Paloma 2:00 pm matinee. Sat. & Sun.

"Fabulous '40s" July 24-27 "Silverscreen Spectacular" July 31-August 3 7:30 pm, Hospitality Point

**283-SEAT** TICKET OUTLETS

#### Sports

Cardinals' list visit to Son Diego Sradium, in four games beginning todes. Thursder, Joly 25, 1425 p.m. Tomorrow the game starts at 725 p.m., a network television game will begin Saturday, July 27, at 1220 p.m.; and Sunday, July 21, the first pitch will be tossed at 125 p.m., for ticker information phone 283-SEAT or 283-4494.

Pro Team Tennis, the San Diego Bods, this city's newest sports tranchise, will play against the Chicago Fire Thursday, July 25, Friday, July 26, Marches start at

All Golfers with valid handle-gar an mixed to participate in the tiss Co.aC old Sair Diego Match Plac Champondry, utilizing the oried in match play could be allowed compete in a match play event without elimination rounds. The event will be field from Strutals, July 37, through Sunday, August 4, but 37, through Sunday, August 4, but 17, through Sunday, August 4, 51 of the match about the rules and participating golf courses, call 457, 5140.

Rices continue at the El Cajon Speedway, Saturday, July 27, it's stock cars and go-carts, 7-30 pm. Take the Bradley off-ramp at Call, e.g. Aurort in El Cajon.

Administration Center downtown or through Balton and Presidio parks, head to the coast and tollow the boardsald, wing over the View Loring and the Cabrillo National Monument, and wind up back at the County Administration Center Presidenting the Muscular Dostrophy Association, the event will face place Smidan, July 28, beginning at 8 ain. Fernore information cell 544-248.

Family Bike Ride, this th

Frisbee Golf is placed daily at the

\$20 off

#### For Kids

Puppet Shows, Maggie Kerr will present Maggie's Menagerie on Stage Friday, July 26, 10:30 a.m., and Saturday, July 27 and Sunday, July 28, 11 a.m., and 1 and 2:30 p.m., Puppet Theater, Presidents Way, Balboa Park, 466-7128.

Snakes as Pets, a lecture and hands-on demonstration by Darwin Sinram, designed for both adults and children, will be held Friday, July 26, 3 p.m., at the La

"Pinocchio," the classic tale of the puppet/boy, will be performed by the MiraCosta College Junior the MiraCosta College Junior Players, a newly formed children's theater class, Friday, July 26, at 7 p.m., and Saturday, July 27, at 10:30 a.m. and 1:30 p.m. in the MiraCosta Theatre, One Barnard Drive, Oceanside. For more information or reservations, call 757-2121 or 755-5155.

for children ages five through eight, Saturday, July 27, at 9 and 10-15 a.m., Children's Creative

# TO LOCAL EVENTS

regale wung listeners (ages three through six) Saturday, July 27, 10:30 a.m., at The Book Works, The Vineyard, 1573 East Valley Parkway, Escondido, 741-9079.

"Underwater Worlds," coral reef and kelp bed communities will be probed by second and third graders in this ecology-oriented course scheduled for Mondas, July 29 through Fridda, August 2, from 1 to 3-30 pm., Sea World, 1720 South Shores Road, Mission Boy. 222-6363 x 2452.

"Sammy, the Sea Otter" will sha secrets of ocean life with second through fourth graders in a five-day class running Monday, July 29 through Friday, August 2, 9 a.m. to II a.m., Scripps Institution of 452-4087 "Slippery Friends," a maritim

"Slippery Friends," a martime, workshop for proschoolers which explains the differences between manurals, fishes, and bruks, and moretrebranes and vertebranes, will more from Mondoy, July 29 through Friday, August 2, from \$350 to 11 a.m., Sea World, 1720 South Shores Road, Mission Bw. 222-6363 x2452.

Model Rockets, principles of flight and the mechanics of building nockets will be covered in this class for fifth through seventh graders,

August 2, 10 a.m. to moon, Discovery Corner, Reubea H. Fleer Space Theater and Science Center, Ballson Park, For

"Ocean Motion," how clear is sea soure? What makes it move? Questions such as this will be studied by youngsters in grades four through six Monday, July 29 through Friday, August 2, from 1 fo 3-bp pm. Sea World, 1720 South Shores Road, Mission Bay 222 636-3,2362.

Animal Care, a two-week clafocusing on selecting a pet and attending to its housing, diet, health, and behavior will be Santa Fe, movies, activities, and tield trips are planned. The program runs from fisesday, July 3 through August 9, 9 a.m. to neon Animal Care and Education. Center, Rancho Santa Fe, For registration unformation, call 756 3791 or 452-9230.

Light Effects will be studied by Comer and Science Center, Reuben H. Fleet Space Theater Balbox Park, For information phon 238-1233 x213.

Dr. Seuss Films will be shown or Wednesday, July 31, 2 p.m., at the University Community Branch

'Kazoo's Kids," a mime, puppers

#### Galleries

and others will open Friday, July and continue through Septembe . ACW Gallery, 656 North Svenue, downtown, 234-5124

"War Dreams," an exhabition of writings by Tim Hermsen and paintings by James Rocha which grew out of both many combat.

#### Summer-Open Classes with jazz dance's best!

All levels Reserve space now! mation 266-2108 224-1656



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San Diego's own piano virtuoso

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MONDAY, ALIGUST 12 at 8 PM at the Old Globe Theatre SPECIAL \$50.00 "MUSICIAN'S CIRCLE" SEATING, INCLUDING POST-PERFORMANCE RECEPTION WITH MR. ROMERO

Regular reserved seating: \$17.50 Tickets: Old Globe Theatre Box Office

**CHARGE IT! 239-2255** 



#### **IMPROV COMEDY CALENDAR**

11:00 pm show \$4.00 La Maison in Galerie 5 3681 Fifth Avenue, San Diego Reservations & information: 298-0119

EXPERIENCE MALAIC gummer (1

> Poster Night Friday August 2 Get a Free Pops Poster!

#### Let The Magic Begin!

Come out and enjoy the magical music, fantastic fireworks, and fabulous food under the stars! Seats are available for as low as \$6.50. Bring your family and friends to an unforgettable evening with the POPS! All concerts at 7:30 p.m.

> **FABULOUS 40's** July 24. 25. 26. 27

SILVER SCREEN SPECTACULAR

TELESE 283-SEAT







TAKE IN SOME HOT SHOTS AND COOL TUNES.

Park 760-4600 x4296

"Glass," this group exhibition to contemporary glass artists includ architectural, sculptural, and parinterly works that transcend traditional glass vessel forms, works by glass jewelry artists also will be featured. The exhibit will open Saturda, July 27, and at our through September 7 at Gallery Eight, 7404 Grand Avenue, La jolla, 454-476.

Felicital Symdation for the Arts, the Felicital Symdation for the Arts presents this annual all-media rurred show, featuring works of local artists. The exhibit continu, through Frida, July 26 at the Mathes Cultural Center, 241 South Kalma Street, Escondida. 747, 5227.

Paintings, Prints, and Drawings by Chicano artist Robert Sancher remain on exhibit through Saturday, July 27 in the new gallery of the Centro Cultural de la Rata, located in Balbon Park's Pepper Grove. 235-6135.

Works by Four Artists, it Amanda Farrer, and Chilan Theobald, remain on view through Saturday, July 27, Patry Aande Gallery, 660 Ninth Avenuc, downtown. Exhibited will be pastel drawings, paper sculpture, enameled paper works, and acry paintings on paper 233-9242.

"The Hair Piece," an installation of bair locks and earnings made from hair by San Francisco artist Virginia Bidlack, who collected Viginia Bidlack, who collected the tresses from numerous individuals through ads placed in Articeck, continues on view through Saturday, July 27, Sush Gallery, 852 Eighth Avenue, downtown, 235-8466.

"Synthetic Vision of David Alfaro Siquieros," the National Institute of the Fine Arts of Mexico presents this exhibition of forty-seven paintings, drawings, and lithographs by the renowned Mexican artist, until Sunday, July 28, Tijuana Cultural Center, Paser de los Heroes, in the river zone. Tijuana. 1-706-684-1111.

"Escape to India and Beyond," multimedia works by artist Garle Grant continue on view through

Saturday July 28, Sadler Fine Art Gallery, Cardiff Towne Centre, Cardiff-by-the-Sea, 942-1854.

Gallery Artists, including Francois Gilot, Jan DeRuth, Martin Green, Michael Kearing, and others are featured in the exhibit, which continues through Tuesday, July 30, Riggs Galleries, 2550 Fifth Avenue, Hillerest, 235-3065.

Enamel Pieces by Francesc Vilasis Capalleja, recent winner of the International Prize for Enameling at Limoges, France, may be seen through Tuesdav, July 30. A.R.T. Beasley Gallery, Suite 16, 2802 Juan Street, Old Town, 225-8859.

"Really No Really," photo-relative

Intaglio and Relief Prints by Elizabeth Shirk and Bernard Rosenquint are on view now at the San Diego Print Club, continuing through Wednesday, July 31. The San Diego Print Club is located at

"Robert Mangold Paintings: 1971 — 1984," thirty-seven paintings by the minimalist artist are collected in the first large-scale exhibition of his work in the U.S. in a decade; the exhibit continues through August 2, La Jolla Museum of ontemporary Art, 700 Prospect freet, La Jolla. 454-3541.

"Contemporary Printmaking: India," some 140 prints, including intaglios, lithographs, silkscreens, woodcuts, and linocuts, are on woodcuts, and inocuts, are on view in this touring exhibition curated by SDSU art professor Paul Lingren; the exhibit continues through August 2, at the art gallery, SDSU, 265-5204.

"Fortissimo! Thirty Years from the Richard Brown Baker Collection of Contemporary Art," this exhibit of more than 160 contemporary works by such artists as Roy Lichtenstein, Jackson Pollock, Andy Warhol, Willem de Vorgung and other permission Pollock, Andy Warhot, Wittern of Kooning, and others, remains on view through August 11, San Diego Museum of Art, Balboa Park. 232-7931.

#### SOHO

founding from page 1)
buildings have almost uniformly
failed to make money despite
more than \$2 million in federal
and county money that was
spent primarily on landscaping
and parking loss. But the controversy over Heritage Park's lack of commercial success has overshadowed the fundamentally overshadowed the fundamentally sound step of preserving and restoring the homes themselves. Their elaborate, quirky designs-run almost completely contrary to the contemporary obsession with utility and convenience. The Victorian houses in
Heritage Park were probably hell
to clean, but they were homes,
not just plaster boxes with
sliding glass windows and
stainless steel double sinks.

You can get a close look at a slice of old San Diego, and make a contribution to SOHO a contribution to SOHO besides, at a fundraiser to be held this Sunday, July 28, from 5:30 to 8:30 p.m. in Heritage Park, at the corner of Juan and Harney streets. For your fifteen bucks you can listen to a Dixieland band, can listen to a Dixieland band, watch native American dancers, and ear just about any kind of food you want, from fresh fruit and chocolate-chip cookies to deep-fried combread, Cherokee style. You can also tour the Victorian homes, including the Sherman-Gilbert and Christian converted to bed-and-breakfast inns in the hopes they'll finally make money.

# FORTISSIMO!

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The original "pay for 4 hours, 5th hour free"

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1985 & 86 super stretch/San Diego's longest 1985

\*Party bus available for up to 20 people/

PAUL

LIME

...) THE GREEK'S

287-6888





589-2299

# TO LOCAL EVENTS

mostly, but not really funny, bollow me the serie openie with MacNelly, the shows will feat are (in this order) the really interviewed Jules Fourier, considered by miss carrionists, to be the person most responsible for the eventual acceptance of the work of arrists of considered by the work of arrists of considered Code by Dong Marshett (Kodar'), unisator Clank Jones (Pandrumer, "Bue Sturme'). Lie Angels Times editorial carroonies Paul Contract, tim Cofficial Dayley, political carroonast Tony Auth; Mort Walker ("Beerle Bailey"); Playboy contributor Arnold Roth; political cartoonist Jim Borgman; and Milton Caniff

Borgman; and Milton Caniff ("Steve Canyon"). The show airs each Wednesday beginning July 31 at 6:00 p.m. on KPBS-TV, Channel 15 (Cable 12) with a rebroadcast each Saturday at 3:00 p.m.

— Linda Nevin

Montagu continued from page 1) the earliest stages of

manufacture of the words, manufacture of the words, Montagu's statements are sure to bring a strong response. "An unwanted child in the words" he

musanted child in the words. The says. "knows this and exhibits many of the rame reactions of someone dering of grief." And so, in silence, our mother? Houghts are made manifest to us. Chemically, the tie that binds is cainched righter. Also celebrating this mysterious connection will be several exhibits that are open to the mysterious connection will

be several exhibits that are open to the public. On finding, Saturday, and Sunday nights, train 6-60 to 850 pm. Saturday, and Sunday nights, train 6-60 to 850 pm. Saturday, and Diegans are invited to come to see works which compose part of Josh Chicago's immomental distriction of Josh Chicago's immomental distriction of Josh Chicago's momental distriction of Josh Chicago's momental distriction of photographs' "depistring the beauty of a woman's body during pregnance," In addition, the distriction of photographs and proposed and prop public is encouraged to attend any of the films about birth and prenatal psychology that will be shown at the conference today, Thursday, July 25, 5:30 to

Get Back

plates, and last year the magazine allowed the Smithsonian Institution to

The photographs are significant not only because their subsects include the like, and the subsects include the like, and the subsects include the like, and the subsect in see the ancient gloves, some stitching instead of by the broa catch-all webbing of today's monster mitts. It becomes easy





# READER'S GUIDE TO THE THEATER

eff Smith; commentary is by onathan Saville and Jeff Smith. last-minute changes and to inquire about ticket availability. Many theaters offer discounts to students, senior citizens, and the military: ask at the box office.

ALPHABE HICA DOULT.
The North Coast Repertory Theatre offers Michael Frayn's comedy about Lucy the librarian, who has turned the clip files of a newspaper into chaos. Help arrives — or does it? — in the person of Lessile. Dani Livingston directs lie. Dani Livingston directs lie production. Members of the cast include Carby Princelar Bolt Blomgren. Jim. heemster of introduce Cony helicornik, Wendy Cullium. Andrew Nichols. Ray Chambers, and Lynette Winter. Ret Babot is the scenic designer, and Katheryn Gould the costume designer. (Sm.) North Coast Repertory. Theatre. Saturday, July 21 through Saturday, July 22 through Saturday, July 22 through Saturday in July 21 through Saturday and Do Jm. Sunday at September 1 at 2:00 p.m. September 1 at 2:00 p.m.

ANNIE
The Lawrence Welk Village Theatre presents the popular musical — book by Thornas Meehan, lyrics by Martin Charriin, and music by Charles Strouse — based on the

A MILENTS A MAN Directed by Poper Woodruft Probert Woodruft

EXTENDED BY POPULAR DEMANDS

Tickets: Old Globe Box Office

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OLD GLOBETHEATRE

M

Great A

"...slick...funny...Larry
Drake and Philip Reeves
detail their 20 roles with
unflagging energy and
cleverages."

EXTENDED SEPT. 25-OCT. 6

cartoon character created by Harold Gray in 1924. Annie, a red-haired Gray in 1924. Annie, a red-haired walf, leaves an orphanage and goes searching for her real parents. She is aided by Daddy Warbucks (and J. Edgar Hoover). Gary Davis directs the production. Principal cast members are Laura Ivester as Annie. Jack Ritschel as Warbucks, Claudia Jack Rischel as Warbucks. Claudis Winkens as the villainous Miss Hannigan. and Rob Barron as Rooster. (Sm.) Lawrence Weik Village Theatre. through September 8: Luesday, and Thursday through Saturday at 8:00 pm. Matinee Tuesday through Thursday, and Sunday at 1:45 pm.

psychotherapists, who get involved in the conflicts of the love triangle. Out of this updated version of conventional comic material. Durang has made an amusing farce, genial in its satire of psychotherapists, and Thunday, and Sunday at 1-40 pm.

ARNUM
For its annual summer production,
for its annual summer production,
for its annual summer and the Covenant Ark. Theatre presents a
musical findate to this critical summer annual by
the commercial summer annual by
the commercial summercial summercial
scriptors and book by Mark Stambile.
Onn Rusch directs the production.
Principal members of the large cast
are Jim Marillo of Barnum, Beey
Covenant Ark Theatre, Ouddoor
Festival Stage of Sarias Sophia
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CAMELOT
The Fallbrook Players are slaging the popular muscal by Lemer and Loeve, which retels the story of King Anthu. the "rore and future and Sir Lancelot, the champion ringist of the Round Bale. The muscal, which has such popular congress if the Placel Level Player and Sir Lancelot, the champion ringist of the Round Bale. The muscal, which has such popular congress if the Placel Level Player and Camelot." If Wood Level Player and John Campbol. PR Stations is the assistant muscal detector. (5m.) Platford Players and John Campbol. PR Stations in the assistant muscal detector. (5m.) Platford Players and John Campbol. PR Stations 18 players. Players and John Campbol. PR Stations 19 players. Players and John Campbol. Players and John Campbol. Players and Stations and John Campbol. Players and John Campbol. Players

THE DAYS OF OUR LIVES — AN EVENING OF IMPROV
The Showcase San Diego Players

and funny. The Marquis Public Theater's production, with its swit, clever disection by Minero Marquis and its Broadly comical acting style, treats the script as it disensers—as a deservice for laught, without any peresonal to psychological insight or serious social commentary. Bruce and Prudence have met through a personal and in a newspaper. Bruce, who to become diversional to the production of the produ are performing, on Friday and Saturday nights, an evening of comedy, improvisation, mime, and "remprov" (rehearsed improvisations). Members of the improvisations). Members of the group are Wills Lasell. Taylor Forward, Russ Lloyd. Nan Wood, Lee Conavay, and Jerry Hager. (Sm.) Showcase San Diego, 2244 Fourth Avenus, San Diego, 2444 Fourth Avenus, San Diego, 2444 Fourth Avenus, San Diego, athough 257: Friday and Saturday at 8.00 pm. For information call 423-0082. THE EGOMANIACS

THE EGOMANIACS
Comediennes Margaret Gillette and
Sheri Glaser, former members of the
Improvisational group Hot Flashes,
return to the Grassroots Cultural return to the Grassroots Cultural Center where they premiered their comedy act last summer. Accompanied musically by will prefer the comedy act last summer seems of the companies of the compani

information call 236-9287.

EIGHT BALLS

The Piganosa having knocked them dead at the North Coast Repertory. The care for maybe it was their "Juice de Piganosa their did the trick), the piganosa their did the trick), the piganosa their did the trick in the piganosa their did their trick. The piganosa their did their trick in the piganosa their did their

FALLEN ANGELS
Noel Coward's frothy comedy, which
you may see in a delightful
production at the Old Globe, shows
once again its author's deft manner
of touching upon serious human

that they have been merely entertained, while in fact they have been quien a tactful look at a control of the property of the

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The Celebrity Dinner Theatre

## Theater Directoru

ADAMS AVENUE THEATRE ALPHA OMEGA PLAYERS 1531 Tyler Avenue, San Diego 466-1710

THE BOWERY THEATRE 480 Elm Street. San Diego 232-4088 CIVIC THEATRE 202 C Street, downtown 236-6510

who goes out to buy a fish and ends up leading the British Army against a group of Tibetan rebels. CORONADO PLAYHOUSE 1755 Strand Way, Coronado 435-4856

Sets by Doug Stein Costumes by Susan Denison Lighting by Richard Riddell Music by Doug Wieselman Sound by Victor Zupano

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FIESTA DINNER THEATRE

FOX THEATRE 720 B Street, down 233-6331

GASLAMP QUARTER THEATRE 547 Fourth Avenue, downtown 234-9583

GROSSMONT COMMUNITY COLLEGE Stagehouse Theatre 8800 Grossmont College Drive. El Cajon 465-1700 x410 IMPERIAL BEACH PLAYERS Marina Vista Center Eighth Street and Imperial Beach Boulevard Imperial Beach 424-9668

A MIDSUMMER JEWISH COMMUNITY CENTER Front and Center Theater 4079 Fifty fourth Street. San Diego 583-3300 x 36 NIGHT'S DREAM "... totally enchanting ... an utterly captivating production ... unfallingly entertaining." — Bill Hagen, The Tribune CRITIC'S CHOICE LA TIMES EXTENDED SEPT. 25-29 LA JOLLA PLAYHOUSE

LA JOLLA STAGE COMPANY 750 Nautilus Street, La Jolla 459-7773

LAMB'S PLAYERS THEATRE LAMPLIGHTERS COMMUNITY THEATRE LAWRENCE WELK VILLAGE THEATRE 8860 Lawrence Welk Drive, Esco 749-3448 ence Welk Drive, Escondido

LEMON GROVE PLAYERS Lemon Grove Junior High School 3146 School Lane, Lemon Grove 466-5579, 466-1445 LYRIC DINNER THEATRE
7578 El Cajon Boulevard, La Mesa

MARQUIS PUBLIC THEATER MARQUIS GALLERY THEATER 3717 India Street. San Diego 295-5654

MIRACOSTA COLLEGE Little Theater One Barnard Drive, Oceanside 757-2121 x236 NORTH COAST REPERTORY THEATRE

Lomas Santa Fe Plaza Lomas Santa Fe Road. Solana Beach 481-1055 NORTH COUNTY COMMUNITY THEATRE 1350 East Vista Way, Vista 724-3421

OLD GLOBE THEATRE
Old Globe Theatre
Cassius Carter Centre Stage
Festival Stage: Bailboa Park
239-2255

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

Vineyard Shopping Center 1151 E. Valley Parkway, Esci 746-6669 PINE HILLS LODGE 2960 La Posada Way, Julian 765-1100

POINT LOMA COLLEGE 3900 Lomaland Urive. Point Loma 222-6474 x248 SAN DIEGO ACTORS THE ATRE

SAN DIEGO CITY COLLEGE THEATER Thirteenth and C stree 239-7854

SAN DIEGO JUNIOR THEATRE

SAN DIEGO REPERTORY THE AT RE 1620 Sixth Avenue, downtown 235-8025

SAN DIEGO STATE UNIVERSITY Main Stage and Experimental Theater 265-6884 Open-air Amphitheater 265-6947

SANTEE COMMUNITY THEATRE 10025 Los Ranchitos Road, Lakeside 448-5673

SCRIPPS RANCH COMMUNITY THEATRE Wangenheim Junior High School Wangenheim Junior High School Auditorium 9230 Gold Coast Drive, Mira Mesa 566-7300 x216

SHOWCASE SAN DIEGO 2244 Fourth Avenue, San Diego 423-0082

SOUTH COAST REPERTORY THEATRE 655 Town Center Drive. Costa Mesa 714-957-4033 SOUTHWESTERN COLLEGE Arena Theater. Mayan Hall 900 Otay Lakes Road. Chula Vista 421-1180

STARLIGHT Starlight Bowl. Balboa Park 232-3049 or 234-STAR THE SUSHI GALLERY 852 Eighth Avenue, downt 235-8466

THE THEATRE IN OLD TOWN 4040 Twiggs Street, Old Town 298-0082

UNITED STATES INTERNATIONAL UNIVERSITY Zable Theater 10455 Pormerado Road, Scripps Ranch 271-4300

UNIVERSITY OF CALIFORNIA SAN DIEGO DIEGO D Theater, John Muir Theater

UNIVERSITY OF SAN DIEGO

#### READER'S GUIDE TO THE THEATER

flormerly the Lyric Danner Theatre) opens its doors with the popular musical—music by Jerry Bock, brick by Sheddon Harnick, book by Joseph Bock, branch on the soliton of the state directs the production, which control the production, which state directs the production, which state directs the production, which state and the state of the state of the state of the state and the state of the sta

GOOD NEWS GOOD NEWS

The Control of the Control of the Control of the Control of John that recounts the cerests of those the through the resurrence outperfer. But and the resurrence outperfer. But lands the cast include John Lands, fatture Anderson, Newsler Cordett, and Mikel Bare. Kend Canfelded is the choral defector, and Barrey bodden is the Waterminister Arem Theater, 2509 Tables Street, Privil Larns, through Judy 25, Priking Horsuph Street, on at 223-3193 or 222-4236.

223-3199 or 222-4236.

OREATER TURN ABBACABA
Basically a sorten of satisfact
beleviation after, such as you might
see on Saturday Pight Liar, Greater
Tana is worth graing to for the
Tana is worth grain of the original of the
Drake and Philip Revens, each of
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forgetting, CSa)
Cassina Center Center Stage, through
8.00 p.m.; I listedies July 30 at
8.00 p.m.; I listedies July 30 at
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GUYS AND DOLLS

The Visia Summer Theatrrefest
opens to fifth season of outdoor
musical productions with Friesk
Leaser, A he Emmos, and J. and Leaser, A he
Emmos, and J. and Leaser, A he
Friesk Common Ramyon, in particular his
"The kight of Miss Sand Brown." This
musical fable tells how Miss Brown.
of the Sone 8-500 Misson how This
musical fable tells how Miss Brown.
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musical fable tells how Miss Brown.
of the Sone 8-500 Misson how This
Misson Nathy Logan
Sonnibsche directs the production.
James Cook is the musical director.
Ed Preven late for Conductor. (Sm.)

The Moonlight Amphitheatre.

HELLO AND GOODSITE

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BOD p.m. Sunday at 7:00 pm.

LONDON ASSIGNANCE
The Old Clobe Theatre presents
Don Bouclassiffs
Don Bouclassi

A MAN'S A MAN

A MAN'S A MAN

The La Jobb Physicaue is signing. The La Jobb Physicaue is signing the Land May and the Many and the Many

July 50 at 8 30 pm.

A MIDSUMMER NIGHT'S
DREAM

For its fifth annual summer show.
Octad-One Productions presents
who was a summer show.
Octad-One Productions presents
whose courting and wedding plans
go astray after the inroduction of a
filled largy Aut. Mr. Cernsh directs
go astray after the inroduction of a
filled largy Aut. Mr. Cernsh directs
and include July Report of the Control
Lindey-Salteng Domaid L. Pugh II.
Kathleen Fuchs, Bruce Sellert,
Douglas Seagneser, Gregory A.
Burke (who has also designed the
company recommends that
Company and the company
El Cajon Plans Armphilheater (next to
the East Courty Performing Arts
Center), 200 East Main Street. El
center, 200 East Main Street. El
Add. 300 From Fort Information call
466-3981. at 8:00 p.m. Nationer Thursday and Sunday at 2:00 p.m.

A HIDSUMMER NIGHT'S DREAM Jack O'Diteria super staging of Shakespeare's popular convery to the stage of t PAINTING CHURCHES

PAINT ING CHURCHES
Reviewed this issue.
Cassius Carter Centre Stage, through
September 22; Thursday through
Sunday, and Wednesday, July 31 at
8:00 p.m. Matines Saturday,
July 27 and Sunday, July 28 at
2:00 p.m.

2:00 pm.

A PARTY POR LOVERS
The Pine Hills Players are slaging the comic dama. by Kevin O'Morrison, about Vito's Place, a flasture of the New York, inglifield scene since the eighty-bree-year-old proprietor, Vito Vitale. But a team of real estate developers threatens Vito's landmark with estriction, and his doughter enders the production. Cast members include Jim Langham. Dave Goodman, Bill Nolan, David Waym, Carmel Molan, David Waym, Carmel Astaly Walters. (Sm.)
The Pine Hills Lodge, through August 17: Friday and Saturday,

would have been blanned). For wheer fun and levely, the production also offers a selly competer performance by Mandis Cheppel, as a globy Hermal. Lacy, as Bottom the Weerse, and the actor polying the "mechanicals". The production sang during the test polying the "mechanicals". The production sang during the projecting much did anything as Dule Thereta son't Plagolysis, but the Cheppel of the projecting much did anything as Dule Thereta son't Plagolysis, but the Cheppel of the Chepp

curtain et 6:00 pm.

PERIOD OF ADJUSTMENT
Rareh, ore to take the safe roote, with this "serious comedy" first produced in 1960. Termessee Williams dig just but it is hard to safe visitions of the safe visitions of the safe visitions of the safe visition about two couples in one of the safe visitions of the safe visitions of the safe visition about two couples linear contents of the safe visition in plied by the play's title. Period of Adjustment is formulaer mechanically contributed, and implicative ever end emotional resonances. It is, in fact, the kind of popular theset williams reacted of the safe visitions of the safe visitions of the safe visitions of the safe visitions. Fifties, when he cut a wide, passionate swarth down Broadway. The play may be a covert parody. The play may be a covert parody the coay commending the coay commended playhouse, the newly formed American Theatre Heritage Company has treated at with more respect than it deserves. Though the play itself is not one of them, the production does have served. play itself is not one of them, the production does have severally is plusses. Nat Modica, the company is founder, has directed it faithfully and reasonably well, with an eye toward recreating the acting style of the original production. This move does play into Williams's excesses — shrill scores and pat answers — but Modica has been able, where



July 27-Sept. 1 Thursdays-Sunday

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"So outrageous that you're got to laugh."

Dan Sullivan, L.A. Times " 'Baby' is a wonderful comedy . . . "
Bill Edwards, Variety BABY WITH THE BATHWATER **OPENS AUGUST 2** 

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sandiego repertory theatre

# READER'S GUIDE TO THE THEATER

Saturday, July 27 and July 28 at 2:00 p.m.

script, from our hentage, more worthy of the company's vision. (Sm.) August 30. Call the theater 435-4856) for specific playing

PLAY IT AGAIN SAM
The Fiesta Dinner Theatre is staging the Woody Allen comedy about a man a mite obsessed with Humphrey Bogart. Frank Wayne Humphres Bosant Frank Wahre directs the production Members of the cast are Cary Weight. Peter Lavers, Tamme Bosus. Scott Pertsten, Jamet Caratt. Tain Memsa and Ginger Perry, Many Barmets in the sensi designer, and Dan Wader Feest Direct Plants through August 11. Wednesday through Startdas, dinner at 50 p.m. Sunday, dener at 530 p.m. scott and 2.15 p.m. Sunday, dener at 530 p.m. scott and 2.15 p.m. Sunday, dener at 530 p.m. custle at 8.15 p.m. Sunday, dener at 530 p.m. custle at 8.15 p.m. scott and 2.15 p.m. Sunday, dener at 530 p.m. custle at 8.15 p.m. custle

made to re-week to adores both seconing and sulphy. Among other through he glad is about a most find a more and the seconing and sulphy. Among other through he glad is about a more through a seconing and the se

RING ROUND THE MOON The Lands 9 Ryen Theatre is staging the romantic corned), by Jean Anough in Chistopher Fiv. 3 Age and Anough in Chistopher Fiv. 3 Age and Anough in Chistopher Fiv. 3 Age and Anough in Chistopher Anough and a set very different sims, a pourly debutante, one diet words in cheater men. a feelsy gendronder, and a voil of step. Debotton Glimour Simply makes her directing debut in this production. Cast members in Chief Chief Caroline State of the Chief Carolin

SUDS

SUDS

May Lasswell's zarry musical comedy about there barty ladies to ring to pay their back taxes in a sempler San Diego of forty years ago in raise old stahloried, chaming and indiculous. At the same time, the author's will sa cerebic and sometimes bawdy, so that their pays humor often has the quality of a thorn in a creampuff. The Coronado Saujand — an immemorial institution. thom in a creamput. The Convasors staging—an immemorial institution out there—is strictly (or loosely) amateurish, especially as reparatise, and institution out the whole enterprise and institution. Out the whole enterprise and institution of acting and direction. You might enally enjoy this, but you would have to be in a whimsical mood to begin with (5a). with (Se.)
Coronado Playhouse, through
September 5. Call the theater
(435-4856) for specific playing
dates and times.

SUMMER SUSHI/A
PERFORMANCE SERIES:
DARRYL HERRIGUES
For the final performance of their
summer series. Sushi and the Del
Mar Communications Center
present. "The Exhiliarating Exile of
Darryl Henriques." a comedy
monologue created and performed
to Henriques. The Comment

THE SUPPORTING CAST The Patio Playhouse is staging George Furth's comedy about Ellen the novel she has written, and its only problem is that her book won't, be released until site gets her friends, approval. Thus she has invited all four to her Malibu beach house for lunch — and perhaps a little discussion. Jo Rubin directs the production, with assistance from Pat Shanahan. Cast members are Karen Bender. Dave Williams. Der Kelley Dana Holley, and Diane Thrasher. (Sm.) (Sm.)
Patio Playhouse, through July 28.
Friday and Saturday at 8:00 p.m.
Matinee Sunday at 2:00 p.m.

TWICE AROUND THE PARK
The North Courts Community
Theatre opens its fourerenth season
with two one act commeles by
Murray Schiagal. A Need for
middle age actor between jobs.
Hoping to land a TV commercial for
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t TWICE AROUND THE PARK

information and photographs to Reader Music Scene, P.O. Box 80803, San Diego 92138. A variation on one of Newton's laws of motion — that for every action there is an equal but opposite reaction — is constantly verified by the cyclical development of popular music. The ponderous, baroque artiness of "progressive rock" is answered by the artless primitivism of punk: guitardominated rock is washed aside by the synthesized fizz of techno-pop, whose popularity and legitimacy is itself challenged by a resurgence of brontosaural, guitar-dominated heavy metal: the monotonous thump-and-shuffle of disco and then hip-hop is threatened by the budding phenomenon of black "Go-Go" bands whose roots are in the hom-propelled rhythm and blues of a previous by the synthesized fizz of

READER'S GUIDE TO THE MUSIC SCENE

that would have seemed science fiction even ten years ago. So of course we now hear rumblings about a revival of interest in back-to-basics folk music for which the only requirements are an acoustic guitar and a voice.
And we learn that folk revivalists are pinning their hopes on the success of a twenty-five-year-old New Yorker named Suzanne

rhythm and blues of a previous generation. Ever since the term first was used, rock and roll has been characterized by a

continuous and quite natural

selective process in which the old surrenders to the new, in which the apogee of a trend's ascension signals an imminent swing of the pendulum in the other direction. And while it

could be said that no one style

could be said that no one style of rock or pop seems dominant at this time, it nevertheless is true that much of the music we listen to these days is increasingly dependent upon a sort of Star Wars technology

New Yorker named Suzanne Vega.
Vega is in many ways a throwback to folk music of a sort, but judging from the music on her self-titled AcM Records debut album, she hasn't been thrown back quite as far as traditionalist folkies might like

to think. We're not looking at a reincarnation of early Judy
Collins or Jeannie Ritchie or the
Weavers here. Vegas music is
more reminiscent of the school
of English-majors-turnedof Engish-majors-turned-songwriters represented by such as Paul Simon, Joni Mitchell, and Leonard Cohen, perhaps peppered with a dash of Rickie Lee Joues street smarts (minus the hipster-jive bullshit). Like holds at bay the vampiric forces of urban decadence with the of urban decadence with the thin cross of fragile lyricism, acknowledging but never really surrendering to the "shadows" of which she writes. And in the tradition of poet-tunesmiths, Vega demonstrates an ability to work intelligently and imaginatively with words despite the creative constraints imposed by nonular song meters. the hipster-jive bullshill. Like those songwriters, Vega grew up urban and sophisticated in a tough New York City neighborhood in which one doesn't so much become mature as jaded. Yet despite the verité images we glimpse through her by popular song meters. Like the best songwriters,

Marlene watches from the wall her mocking smile says it all as she records the rise and fall of every man who's been here In "Small Blue Thing," Vega does away with measured meta aitogether, her lyrics plinking into place with the succinct clarity of haiku: brownstone windows, Vega's lyrics are couched in the shushed, almost romantic murmurings of acoustic guitar. As did Simon, Mitchell, and a host of others before her, Vega or an eye . . . made of China made of glass

I am cool and smooth and curiou I never blink I am turning in your hand.

One aspect of the traditional folk aesthetic that is at work in Vegas songs is the principle by which a melody serves the lyric. Vega isn't a melodist in the strict vega isn't a meiodist in the strict sense — you can hardly hum her tunes — but instead negotiates a compromise in which neither the melodic nor lyrical contents

iambic cadences, as in the song,

"Marlene on the Wall," in which

Observe the blood, the rose tattoo of the fingerprints on me from "Don't give away the goods too

soon"
Is what she might have told me
And I tried so hard to resist
When you held me in your
handsome fist
and reminded me of the night we

and why I should be leaving

a poster of Marlene Dietrich

#### **Attention All Theatergoers:** The Gaslamp Quarter Theatre is now air-conditioned!

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—The Reader

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—Bill Hagen, Tribune

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of a tune hog more than half of of a time log more than half of the spotlight. It's an agreement that suits Vega's sing/speak delivery, one that allows her smoky alto to settle comfortably into the spaces in the music's soft textures. That was probably an easier task for the singer when she was making a name Village's folk clubs, since then she faced audiences armed only with an acoustic guitar and her nerves, and the spaces in her music were more pronounced. On Suzanne Vega, the artist is accompanied by a small crew of session players, but their contributions are tasteful and mobtrusive, merely punctuating

guitar and synthesizer Vega's lebut album, like her personal community waits patiently for "another Dylan" (one East

Coost critic couldn't resist the urge to proclaim Vega "the most powerful poet-singer since Bob Dylan"). At this time her reputation on this side of the country rests mostly with critics, who have made Vega their who have made Vega their current during. In an effort to make more of an impression on the general public, or at least to expand her sphere of influence, the Santa Monta-shorn. New York-raised Vega is returning to Southern California for a brief concert four She'll be in San Dego with a three-piece back-up band this Satisfaction of the Santa-pears of San Diego's better musicians! of San Diego's better musicians songwriters. Joey Harris and Paul Kamanski.

oncerts this week. Richard Thompson will imise his two-night stand at the Old Time Cafe tonight, Thursday, with two shows, tomorrow, Friday, brings R.E.M. to SDSU's Open-Air Theater; and surf-music demigods Jan and Dean to the San Diego Wild Animal Park's Mahala Amphitheater for the first night of a three-night gig. Saturday's only notable

gg, Saturday's only notable show has Exciter, Megadeath, and Hirax at the Palisade Gardens Roller Rink. On Sunday, Santana visits OSSI's Open-Air Theater: but the week doesn't begin to hop until Huesday, when the Michael Avel Rios Project Plays at San Dego City College's Thealer in a continuous and Alestrazz and Odin perform at the Bacchanal

Paces of Drama, Phobia Phobia, and Atrocity Exhibition: Che Cafe, Friday, July 26, 9 p.m., Revelle campus, UCSD, Gilman Drive and La Jolla Village Drive, La Jolla, 452-Odin perform at the Bacchanal in Clairemont Mesa; Wednesday is even busier, with Kenny G at Humphrey's for two shows; a Texas rockin'-blues band, the Jan and Dean: San Diego Wild Animal Park's Mahala Amphitheater, Friday, July 26. Vanguards, visiting town for a gig at Mandohn Wind in Hillicoxi, Jimmy Buffett and the Coral Reefer Band playing at SDSU's OpenAir Theater, and Neil Sedaka () playing the through Sunday, July 28, 7-30 p. 15500 San Pasqual Valley Road, Escondido, 747-8702.

Exciter, Megadeath, and Hirax: Palisade Gardens Roller Rink. Saturday, July 27, 8 p.m., 2838 University Avenue, 565-9947.

R.E.M.: SDSU's Open-Air Theater Friday, July 26, 8 p.m., San Diego State University campus, 265-6947 or 232-0800.

Suzanne Vega and Joey Harris and Paul Kamanski: Spirit, Saturday, July 27, 9 p.m., 1130 Buenos, 276-3993. CONCERTS

Richard Thompson: Old Time Café, tonight, Thursday, 7 and 9 p.m., 1464 North Highway 101, Leucadia, 436-4030. Santana: SDSU's Open-Air Theater, Sunday, July 28, 8 p.m., San Diego State University campus, 232-0800 or 265-6947.

"Jazz Live" featuring the Michael Avel Rios Project: San Diego City College Theater, Tuesday, July 30, 8 p.m., Fourteenth and C streets, downtown, 230-2481.

Kenny G.: Humpbrey's, Wednesday, July 31, 7 and 9 p.m., 2303 Shelter Island Drive, 232-0800.

The Vanguards: Mandolin Wind. We doe also, July 31, call for time. 308 University Avenue, Hillcrest. 297-3017.

Jimmy Buffett and the Coral Reefer Band: SDSU's Open Air Theater, Wednesday, July 31; 8 p.m., San Diego State Universi





first night of a two-night engagement at Sea World's Nautilus Showplace.

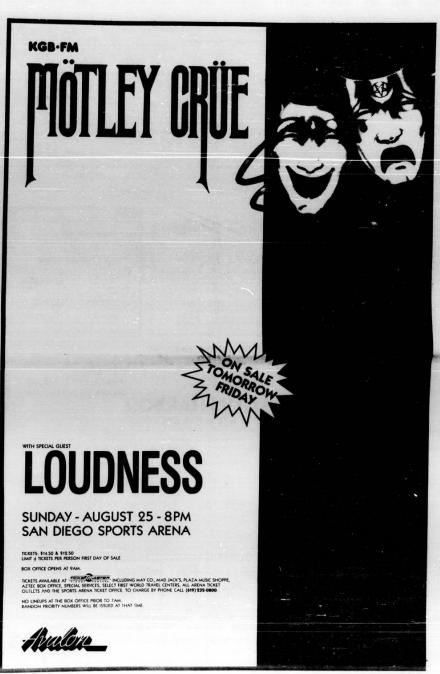
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Wednesday, July 31
MESSENGER

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campus. 232-0800 or 265-6947.

Neil Sedaka: Sea World's Nautilus Thursday, August 1, 8 p.m. 226-3901

the series and the series of t

The Byrds: Belly Up Tavern, Thersday, August 1, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022

Ashford and Simpson: SDSUs 8 p.m., San Diedo State University us. 232-0800 or 265-6947.

Randy Newman: Humphrey's Friday, August 2, 7 and 9 p.m., 2303 Shelter Island Drive

Cockney Rejects: Palisade Gardens Roller Rink, Saturday, August 3. call for time, 2838 University Avenue, 696-9643

Ceorge Winston: Civic Theatre, Saturday August 3, 8 p.m., 202 C Street, downtown, 436-4030.

Tom Petty and the Heartbreakers Civic Theatre, Tuesday, August 6, 8 p.m., 202 C Street, downtown, 483-6339.

UB40 and Midnight Oil: SDSUs

GRP Jazz '85 featuring Dave Grusin, Lee Ritenour, Dave Valentin, Diane Schurr, and Ivan

The Uptones: Spirit, Friday, August 9, 9 p.m., 1130 Buenos, 276-3993.

The Mahavishnu Orchestra:

Humphrey's, Saturday, August 10, 7 and 9 p.m., 2303 Shelter Island Drive, 232-0800.

International Punk Fest with D.O.A., Youth Brigade, Upright Citizens, Asexuals, and the Edge: Palisade Gardens Roller Rink. Saturday Angust 10 call for time.

Saturday August 10 call for time. 2838 University Avenue, 696-9643. Al Jarreau: SDSU's Open-Air Theater, Sunday, August 11, 8 p.m.

San Diego State University campus. 232-0800 or 265-6947.

Lonnie Mack: Belly Up Tavern

Bryan Adams and Kim Mitchell:

Beach, 481-9022

Sunday, August 11, 9 p.m., 14,7 South Cedros Avenue, Solana

Sting: SDSU's Open-Air Theater Tuesday, August 13, 8 p.m., San Diego State University campus. 232-0800 or 265-6947.

"Jazz Live" featuring the Shreeve Brothers: San Diego City College Theater, Tuesday, August 13, 8 p.m., Fourteenth and C streets, downtown, 230-2481.

Jack Mack and the Heart Attack: Belly Up Tavern, Thursday, August 15, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Michael Franks: Humphrey's, Friday, August 16, 7 and 9 p.m., 2303 Shelter Island Drive, 232-0800.

The Yellowjackets: Humphreys. Sunday, August 18, 7 and 9 p.m., 2303 Shelter Island Drive. 232-0800.

Sam and Dave: Belly Up Tavern, Sunday, August 18, 9 p.m., 143 South Ceclius Avenue, Solana Beach, 481-9022.

Culture Club: SDSU's Open-Air Theater, Monday, August 19, 8 p.m., San Diego State Universit campus, 232-0800 or 265-6947.

Chuck Mangione: Humphrey's, Wednesday and Thursday, August 21 and 22, 7 and 9 p.m., 2303 Shelter Island Drive. 232-0800.

The Kinks: SDSU's Open-Air Theater, Thursday, August 22, 8 p.m., San Diego State University campus, 232-0800 or 265-6947.

Deborah Liv Johnson: Old Time Café, Saturday, August 24, 7 and 9 p.m., 1464 North Highway 101, Leucadia, 436–4030.

"Jazz Live" featuring the Billy Fender Quartet: San Diego City College Theater, Tuesday. August 27, 8 p.m., Fourteenth and C streets, downtown, 230-2481.

Michael Hedges and Pierre Bensusan: Humphrey's, Thursday.

August 29, 7 and 9 p.m., 2303 Shelter Island Drive, 232-0800.

The Rodney Franklin Group: Humphrey's, Friday, August 30, 2 and 9 p.m., 2303 Shelter Island Drive, 232-0800.

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#### CLUBS

Club listings are compiled by Ron Jermings. If you wish to be included, please call 265-9392 Thursday afternoon or Friday before 5:00 p.m. The listings

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Barr-X Ranch House, 119 East Broadway, Vista. 724-0510: Bobby Allen and the Boy with Hammers, country, Friday and Saturday.

Belly Up Tavern, 143 South Cedros Avenue, Solana Beach, 481-

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YOUR HOSTS SHELLEY FOX & GENE HARRIS FRIDAY - AUGUST 2 - 8PM



MIDNIGHT OIL THURSDAY - AUGUST 8 - 8PM



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STING TUESDAY - AUGUST 13 - 8PM



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THE KINKS COCK ROBIN THURSDAY - AUGUST 22 - 8PM



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small: The lations critis Baradic countries and country rocket. Thursday, the Mar Boks of the Countries and countries and countries and the Countries and regards. Softmaler, Sandries become and blance Stander, Sandries and Blance Stander, the Mar Boks outlage rock, Monday the international Segard W. Sense, international Segard W. Sense, rock Wednesday Mermon Concerts The Chenga Str. Discland Jazz. Fraday, the Chenga Fifteen, high band swing Standers Medical Sense and Countries and Countries and Both Sense and Countries and Countries and Throw strings Carz, soning and Throw, vintage (azz, swing, and rock, Wednesday,

Carisbad Boulevard, Carisbad, 434-4361. Doc James, Mr. C and Company, jazz and contemporary p.m. Soturday

Bookworks/Pannikin Coffeehouse, Flower Hill Center. 2670 Via de la Valle. Del Mar. 735 3735: The George Kezas Quartet. 1azz. 8 pm., Friday: Jazz som session with the North Coast Jazz. Society 7 p.m. Saturday.

Borrelli's Back Room, 2677 Vista Wire Oceanside, 721-5400 Top 40 dance music. Sunday and

Casey's Lounge, 125 West Grand Avenue, Escondido, 747-3163: Danceable jazz from the swing era with Jimmy Corsaro, piano, Sharon Andrews, wocals, and Andy Riley. guitar, Tuesday through Saturday

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

Crazy Burro, 6996 El Camino Real, La Costa. 438-3373: Dan Connor, variety, 3:30-6:30, Sunda

Distillery Nightchub, 140 South Sierra Boulevard, Solana Beach. 755-6733: Cat Tracks, rock, Thursday through Saturday, with the Reflectors, rock, Friday and Saturday; the Models, rock, Sunday; Millennium, rock, Tuesday.

El Comal, 12845 Poway Road, Poway. 486-1010: Ambition, contemporary, Wednesday through Saturday.

Fireside Lounge, 439 West Washington, Escondido, 745-1931: Four Eyes, rock, Thursday through Saturday: the Force, rock, Wednesday.

The Flying Bridge, 1103 North Hill Street, Oceanside, 722-1904: Don Tennison, country and contemporary, Monday through

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

Henry's, 264 Elm Street, Carlsbas Henry 8, 264 Elm Streef, Carlsbad, 729-9244: Tony Soraci and Co. with Judy Ames, contemporary. Tuesday through Saturday, live music, Sunday and Monday; call club for

Hotel Escondido, 2500 South Escondido Boulevard, Escondido, 747-5000: The Sounds of Magic, contemporary, Tuesday through Saturday, Double Thouble, contemporary, Sunday and Monday, Piano Bar: Kevin Green, Monday through Frida.

Hungry Hunter/Oceanside, 1221

Hungry Hunter/Rancho Bernardo, 11940 Bernardo Plaza Drive, Rancho Bernardo, 506-2400 Dave Smith, contemporary, Wednesday and Thursday: Take Two, contemporary, Friday and



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Hunter's Inn, 9850 Carmel Mountain Road, Los Peñasquitos, 578-3762: Shades of Jade, Top 40 dance music, Tuesday through

Encinitas. 944-0233: Sean McVicker, Irish and contemporary Thursday through Saturday, with Paul Dunn, Friday and Saturday. and Barbara McCarty and Patrick Petric, Sunday: the Paradise Stree Band, Irish music, Wednesday.

Jolly Roger/Oceanside, 1900 North Harbor Drive, Oceanside. 722-1831: Sneak Preview, contemporary, Wednesday through

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Saturday: Ted Winchester, contemporary, Sunday.

Jolly Roger/Solana Beach, 937 Lomas Santa Fe Drive, Solana Beach, 755-0117: Barker and Orr. music and comedy, Wednesday through Saturday.

Kirby's, 215 Fifteenth Street. Del Mar. 481-1001: Jeff Proctor, soft rock, Wednesday.

Kona of California, 731 South Highway 101, Solana Beach, 481-1860: Jeff Proctor, soft rock, Thursday through Saturday.

La Costa Hotel and Spa, Costa del Mar Road, Carlsbad. 438-9111:

La Tapatia, 340 West Grand, Escondido. 747-8282: Latin Soul. Top 40 dance and Latin music. Friday and Saturday: live music, Sunday, call club for information

> Leo's Little Bit of Country, 680 Leo's Little Bit of Country, 680 West San Marcos Bouleard, San Marcos, 744-4120. The Josse Daniels Band, country, Wednesday through Sunday, Coyote, country, Monday and Tuesday, Free closgling lessons, Monday, and country dance lessons. Monday, and country dance lessons Tuesday through Thursday.

Lu's, 1963 East Valley Parkway. Escondido. 746-7038: Red Checkers, country, Tuesday through Saturday.

McCabe's, 1145 South Tremont. Oceanside. 439-6646: Live music, Wednesday through Saturday, call club for information.

Mille Fleurs, 6009 Pasco Delicias Rancho Santa Fe. 756-3085: Joel Nash, piano show tunes, Wednesday through Saturday.

Monterey Bay Canners, 1325 Harbor Drive, Oceanside, 722-3474: The Mike Stone Duo, adult rock, Wednesday through Saturday Sam Parsons, contemporary.

Mulvaney's, 340 East Grand Avenue, Escondido, 741-0935: The Heaters, rock, Thursday through Saturday, audition night. Wednesday.

Normandy Cocktail Lounge, 215 North Hill Street. Oceanside. 722-4721: Outta Controll, rock, Tuesday through Saturday: live rock, Sunday and Monday, call club for information.

Oakvale Lodge, 14900 Oakvale Road, Escondido, 749-3193: Texas,

Darci Daniels and Niteline, contemporary, and Gina Eckstine and Jinx, contemporary. Tuesday through Sunday, alternating nightly between the lounge and dining

Old Del Mar Cafe, 2730 Via de la Old Del Mar Cafe, 2730 Via de la Valle, Del Mar. 755-6614: The Siers Brothers, rock, Thursday through Saturday: the Five Careless Lovers, blues and rhythm and blues. Sunday: Hollis Gentry and Fattburger, jazz, Monday and Tuesday, the Rick Wells Band, intage rock. Wednesday.

country, Friday through Sunday.

Old Time Cafe, 1464 North Highway 101, Leucadia, 436-4030: Richard Thompson, folk-rock guitarist, 7 and 9 p.m., Thursday: Sukay traditional me. guitarist, 7 and 9 p.m., Thursday, Sukay, traditional music of South America, 7 and 9 p.m., Priday: the High Window Boys, blueghase and country, 7 and 9 p.m., Saturday: the Stames Gael Ceil Band, Irish music, Sunday: Old Time Hoot Night, Tlesday, Nicolette Birtel and Carolyn Vice, traditional foll music, Wednesday, Sounday brush-concert: Catherine Espinoza, Irish harp.

Pea Soup Anderson's, 890 Palomar Airport Road, Carlsbad. 438-0880: Doc James, Mr. C and Company, contemporary and jazz, Friday through Sunday.

Pomerado Club, 12237 Pomerado Road, Poway 748-1135: The Savery Brothers, country, Wednesday through Saturday.

Poseidon Restaurant, 1670 Coast Boulevard, Del Mar. 755-9345: Joe Cannon, country, rock, and humor. Wednesday through Monday.

Quimby's, La Fiecha at La Grenada, Rancho Santa Fe. 756-2855: The Bob Campbell Trio with Marley Days, jazz, Thursday through Saturday.

Ralph and Eddie's, 390 Grand Avenue, Carlsbad. 729-2989: Live music, Priday through Sunday, call club for information.

Rancho Bernardo Inn. 17550 Bernardo Oaks Drive, Rancho Bernardo. 277-2146: Karen Cavanagh and One Plus One. contemporary, Tuesday through Saturday; Sandee and the Ram Band, show tunes, jazz, contemporary, rock, and country, Sunday and Monday.

Rancho Vera Cruz, 1020 West San Marcos Boulevard, San Marcos. 744-8102: Bob Sasse, country and folk, Friday through Sunday.

The Red Coach Inn, 135 North Pine, Escondido, 743-9796: The Agents, rock, Tuesday through Saturday; Justin Kace, rock, Sunday and Monday.

Rudi's Hidden Acres, 3700 Carmel Valley Road, Del Mar. 481-9656: Bob Long, everything from classical to boogle-woogle on the piano, Friday and Saturday.

San Luis Ray Downs Golf Course Country Club, 31474 Golf Club Drive, Bonsall. 758-3762: The Crescendos, big band dance music. 8-12 p.m., Friday and Saturday, and 6-10 p.m., Sunday, Bob Long, Jazz piano, 7-11. Wednesday and Thursday.

Stage Coach Inn, 1865 Vista Way Vista. 724-9090: Uptown Pickin', country, Wednesday through Saturday.

Sylks, West of 1-5 on Via de la Vaile, Del Mar. 755-7955; J.J. Frank and the Coalition Orchestra, Jazz and Top 40 variety, Thursday through Saturday and 3-7 p.m.. Sunday, Jeff Proctor, contemporary, Monday and Tuesday.

Teepee Room. 1270 Main Street, Ramona. 789-3755: Live music, Friday and Saturday, call club for

1044 Fine Foods, 1044 First Street, Encinitas 942-1249: Indian Joe, country, pop, and originals, 6:00 p.m., Friday, and 6:30 p.m. Tuesday; various musicians pe on other nights, call club for

Teguila Flats, 3296 Mission

Avenue, Oceanside. 757-7757: The Us Band, rock, Wednesday through Saturday: the Keep, rock, Sunday through Tuesday.

That Pizza Place, 2622 El Camino Real, Carlsbad. 434-3171: Bluegrass Etc., new and traditional bluegrass.

Them Bones, 221 East Grand, Escondido. 741-9445: Dakota, country rock, Wednesday through Saturday.

Upstart Crow and Company, 979 Lomas Santa Fe Drive, Solana Beach, 481-0727: Nancy Briggs and Holly Burke, original jazz, Thursday through Saturday; Fred Benedetti, classical guitar, Sunday

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

rey Creek, 14240 Powa Poway. 748-7531: Stam ry, Wednesday through

Whiskey Flats, 1260 West Valley Parkway, Escondido. 745-8640: Crystal, rock, Thursday through Saturday; the Force, rock, Sunday and Monday; France, rock, Tuesday and Wednesday.

Wooden Nickel, 13303 Foway Road, Poway. 748-6364: Ron Morin, country, Wednesday and Thursday; CW Express, country, Friday and Saturday.

Beaches Atlantis, 2595 Ingraham Street, Mission Bay. 226-3888: Gloria Michaels and Spring Fever, contemporary, Tuesday through Saturday; Maroa, jazz, Sur.day and

Amanti of La Jella, 875 Prospect Street, La Jolla, 454-4288: George Reno, piano bar, Wednesday through Saturday, Jerry Melnick, movie themes, originals, contemporary, and jazz music on the piano, Sunday through Ruesday.

"Babia Belle," at the dock, Rabia

Hotel, 998 West Mission Bay Drive, Mission Bay. 488-0551: Main Street. contemporary music for dancing, Friday and Saturday.

Bahia Hotel, 998 West Mission B Drive, Mission Bay, 488-0551: Deborah Raye and Aria, contemporary, Tuesday through Saturday; Cheatham's Jazz Quarte jazz, Sunday, Piano bar; Buddy Reed, Tuesday through Saturday, Bob MacLeod, Sunday and Monday.

Beach Club, 1921 Bacon Street. Ocean Beach. 222-6822: The Blonde Bruce Band, blues and rhythm and blues, Thursday, the Source, rock, Friday and Saturd Messenger, rock, Wednesday.

Carlos Murphy's, 4303 La Jolla Village Drive, La Jolla. 457-4170: The Two Tones, rock. Thursday through Saturday; the Starmakers recorded music and video audience

Catamaran Hotel, 3999 Mission Boulevard, Mission Beach. 488-1081: The Most Valuable Players, jazz, Thursday, the Jets, vintage rock, Friday, and Sunday through Tuesday, the Ducktall Revu-vintage rock, Saturday, Zzaji, jazz, Wednesday.

Che Cafe, Revelle campus, UCSD, Gilman Drive and La Jolla Village Drive, La Jolla 452-231: Faces of Drama, rock, Phobia Phobia, rock, and Atrocity Exhibition, rock, 9 p.m., Friday, Horn Cross-eyed, music of the Grateful Dead, 9 p.m., Saturday.

Chuck's Steak House, 1250 Prospect Street, La Jolla. 454-5325: Stone's Throw, vintage iazz swing, and rock, Wednesday through Saturday.

Elarlo's, 75:55 La Jolla Shores Drive, La Jolla. 459-0541: Papa Drive, La Jolla. 459-0541: Papa John Creach, electric violin jazz, John Creach, electric violin jazz, Monday and Tuesday; Peter Sprague and the Dance of the Universe Orchestra,

Halcyon, 4258 West Point Loma Boulevard, Loma Portal, 225-9559: Taxi, rock, Tuesday through Saturday: Circles, rock, Sunday and

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

Hotel del Coronado, 1550 Orange Avenue, Coronado, 435-6611: The Elements, contemporary, Tuesday through Saturday

Hotel La Jolla, 7766 Fay Avenue, La Jolla. 454-3001: Joey Chess, piano variety, Tuesday through Saturday.

Islandia Hotel, Supper Club/Lounge, 1441 Quivera Road, Mission Bay. 224-3541: Bogart, contemporary, Wednesday through Saturday, Stu Shames, jazz piano, Tuesday and Wednesday. A live



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Jose Murphy's, 4302 Mission Jose Purphy's, 4,302 Misson Bouleward, Pacific Beach, 270-3220: Dirk Debonaire, rock, Wednesday through Saturday; Notice to Appear, rock, Sunday through Tuesday; Joe Azarello plays jazz from 5-8 p.m., on the outdoor

La Jolla Broiler, 1298 Prospect Street, Coast Walk, Le Jolla, 456-0707: Moroa (the Joe Marillo Quintet), jazz, 9 p.m., Friday, Eddie La Valencia Hotel, 1132 Prospect Street, La Jolla. 454-0771: Bob MacLeod, piano and vocal variety. early evening Tuesday through

Le Chalet, 5046 Newport Avenue Le Chalet, 5046 Newport Avenue. Ocean Beach. 222-5300: Lazer Eyes (formerly Voyeur), rock, Thursday through Saturday. Messenger, rock, Sunday through Tuesday: Serious Guise, rock.

Le Sainte Maxine, 1250 Prosper Street, La Joila. 454-2434: The Latin Pive, Latin music, Tuesday

Loma Portal (formerly Rodeway

Inn), 2901 Nimitz Boulevard, Loma Portal. 224-3655: The Hills Brothers, jazz, Thursday; RTBB, jazz and rock, Friday and Saturday.

Mary's by the Pier, 710 Garnet Avenue, Pacific Beach. 483-7844: Escape, rock, Thursday: the Budd Love Show vintage rock, Friday and Saturday, with Safari of Love, rock, 5 p.m., Friday, and the

McP's,1107 Orange Avenue. Coronado. 435-5280: Soho, contemporary, Thursday; P.M., contemporary, Friday and Saturday the Rogues, contemporary, Monday

Joey Harris, rock, Tuesday: the Pep

Mexican Village, 120 Orange Avenue, Coronado. 435-1822: Recorded music with Dean Atkinson, Friday and Saturday. Pianobar: Randy Beecher, Sunday through Thursday.

Mony Mony's, 3595 Sports Arena Boulevard, Loma Portal. Circles, rock, Thursday through Saturday; Four Eyes, rock, Sunday and Monday; Automatics, rock, Tuesday

Mulvaney's, 1031 Orange Avenue, Coronado. 435-4660: Steve Reynolds, contemporary, Friday blues and rhythm and blues, Wednesday. Paradise Bay, 1935 Quivera Road.

Mulyanev's, 4230 Miss Boulevard, Pacific Beach. 483-7383: Rick Cosey, variety. Thursday through Saturday; talent night with Rick Cosey, Monday. Red Garter, 2228 Bacon Street.

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach. 270-7522: Ella Ruth Piggee, jazz and blues. Thursday through Saturday: Hollis Gentry and Fattburger, jazz, Sunday; the Heaters, rock, Monday and Tuesday: the Five Careless Lovers.

Marina Village, Mission Bay Park. 223-2335: Notice to Appear, rock. Wednesday through Saturday.

Pax Bar and Grill, 1025 Prospect Street, La Jolla. 454-9711: Mel Goot, jazz piano, Tuesday through Saturday.

Ocean Beach. 222-8131: RFD, rock, Friday.

Rusty Pelican, 4340 La Jolla Village Drive, La Jolla. 587-1886: Jimmy Hooper, contemporary, Tuesday through Saturday; live music, Sunday and Monday, call club for information

The Salmon House, 1970 Quivera Road, Marina Village, 223-2234:

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Melissa McCracken, contemporary with Larry Evans on piano. Thursday through Saturday

Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay 274-3314: Ed Ellis and Tapestry. jazz, nostalgic blues, and contemporary, Thursday through Saturday and early evening Sunday

Spice Rack Restaurant, 4315 Mission Boulevard, Pacific Beach. 483-7666: Robert Wetzel, classical guitar, Wednesday through Saturday.

Steamer's, 1165 Garnet Avenue, Pacific Beach. 274-2323: Jerry Melnick, movie themes, originals, contemporary, and jazz music on

the piano, Wednesday through Saturday; Boh Dolph, jazz, Sunday through Tuesday.

Tablao Flamenco Nightclub and Restaurant, 3567 Del Rey Street, Pacific Beach. 483-2703: Live flamenco music and dancing, 7:30 and 9:30 p.m., Wednesday, Thursday, and Sunday: 7:30, 9:30, and 11:30 p.m., Friday and Saturday.

Texas Teahouse, 4970 Voltaire Street, Ocean Beach. 222-6895: Tom "Cat" Courtney, blues, Thursday.

Top of the Cove, 1216 Prospect Street, La Jolla. 454-7779: Luba Papova, classical, easy listening.

and variety piano, Wednesday through Saturday, and Sunday

Upstart Crow and Co., Seacoast Square, 4475 Mission Beach Square, 4473 Phission Beach, 272-8990: David and Francesca Savag classical music on bassoon, flute, and viola, Sunday brunch.

Vacation Village Hotel, Bay Lounge, Vacation Isle, Mission Bay, 274-4630: Four's Company, contemporary, Tuesday through Saturday.

Victor's, 1403 Rosecrans Street, Point Loma. 226-1871 Upstairs: Paul Eastland, Top 40 variety, Friday and Saturday. Downstairs:

Norman Clifford and Frankie Ferlin, contemporary, Wednesday through Saturday, live music, Sunday, call club for information.

#### San Diego North

The Abilene Country Saloon, Town and Country Hotel, 500 Hote Circle North, Mission Valley, 291-7131: Bramble, country, Tuesday through Saturday, Country dance lessons, Tuesday through Thursday.

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

Racchanal, 8022 Clairement Mesa

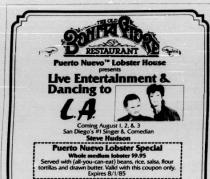
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Boulevard, Kearny Mesa. 560-8022 Boulevard, Kearny Mesa, 560-802; Private Domain, rock, Thursday through Saturday; Hellon, rock, and Assassin, rock, Sunday, Aleatrazz, rock, and Odin, rock, Tuesday; the Beat Farmers, rock, rockabilly, and country rock. Wednesday. Storm plays jazz from 5-8 p.m., Friday.

Blarney Stone Pub, 5617 Balboa Avenue, Clairemont, 279-2033: Brian Connolly, Irish music, Wednesday through Saturday; the Jackeens, Irish music, Sunday

The Blue Bayou Lounge, 2537 Clairemont Drive, Clairemont, 276-0965: Best of Friends, Top 40 variety Thursday Bogey's, 5353 Mission Center Road, Mission Valley. 297-8361: Ella Ruth Piggee and Talk of the Town, jazz and blues, Sunday.

Bunbury's, 9906 Mira Mesa Boulevard, Mira Mesa. 578-8666: The Rick Wells Band, vintage rock, Thursday through Saturday California Aero Drive, vintage rock,

Cafe in the Valley Restaurant, 911 Camino del Rio South, Mission Valley, 296-6329; Zzaji, jazz, Valley, 296-6329; Zzag, jazz.
Thursday through Saturday: Eric
Foster, classical guitar, early
evening, Thursday, and Saturday
through Tuesday; John Lyons,
classical guitar, early evening.

Friday and Wednesday, Mike Zoumaras, classical guitar, Friday lunch; Mark Augustin, jazz guitar, 6-11 p.m., Tuesday and Wednesday

Islands Lounge, Hanalei Hotel, 2270 Hotel Circle North, Mission Valley, 297-1101: The Spud

Brothers, rock and comedy

La Hacienda Cantina, Mission Valley Inn, 878 Hotel Circle South, Mission Valley. 298-8281: Jesse Carriage House, 7945 Balboa Avenue, Clairemont. 278-259 Ashley Blood, contemporary, Tuesday through Saturday. Davis, contemporary, Tuesday through Saturday. Hajji Baba, 104 Mission Valley Center West, Mission Valley, 298-2010: Live Arabic music and entertainment, Wednesday through

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley. 299-2828: The Heroes, rock, Tuesday through Sunday with Automatics, rock, Friday through Sunday, and In Colour rock, Sunday,

Tuesday through Saturday

and Monday.

outhwind, contemporary, Sunday

The Magic Lamp, 9522 Miramar Road, Mira Mesa. 271-8780: Recorded music with Mr. Goodhye,

Wednesday through Sunday; live music, Saturday through Monday, call club for information.

Monk's, 10475 San Diego Mission Road, Mission Valley: 563-0060: Live contemporary music nightly, call club for information.

Monterey Whaling Company, 887 Camino del Rio South, Mission Valley. 291-1638: Steve Hudson. comedy and music, Thursday through Saturday; Sonny Daniels, contemporary, Monday: the Jeds, contemporary, Tuesday: Two Tones,

The Moonglow, 4615 Clairemont Drive, Clairemont, 273-1022:

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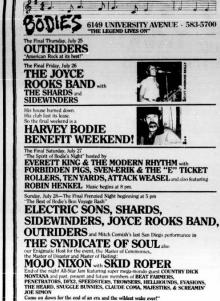


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July 25—Happy 21st Aphid July 28—Happy Birthday Lisa "The Waitress" Johnson

Nightshift, contemporary, Tuesday through Saturday; Alaska, country, Sunday and Monday. Springfield Wagon Works, 5255 Kearney Villa Road, Kearney Mesa. 565-2272: Jo Treanor, piano bar,

Navajo Inn. 8515 Navajo Road Sar Carlos, 465-1730: The Force, rock Thursday through Saturday: Red Alert, rock, Sunday through

Pal Joey's, 5147 Waring Road. Allied Gardens. 286-7873: Fro Brigham's Preservation Band. Dixieland jazz, swing, and oldies, Friday and Saturday.

Pavillion Lounge, Town and Country Hotel, 500 Hotel Circle North. 291-7131: Sound North. 291-7131: Sound Investment, contemporary. Thursday through Saturday: Southwind, contemporary. Tuesday and Wednesday Dining Room: Kathy Lloyd, contemporary harp, Friday and Saturday.

Peter D's, 5149 Clairemont Mesa Boulevard. 277-3217: Three's Enough with Randy James. contemporary Thursday through

Smuggler's Inn, 402 Fashion Valley, Fashion Valley East, 291-7170: Terry Brabson, contemporary, Friday and Saturday.

The Speakeasy, 9379 Mira Mesa Boulevard, Mira Mesa, 566-0970: Hearsay, contemporary and Top 40 dance music, Thursdaythrough

Spirit, 1130 Buenos Avenue, Bay Park. 276-3993: Mutabaruka, reggae, the High Times Players, rock, and Nimbus Obi, rock, Thursday: Playground Slap, rock, Three Simple Words, rock, Subject to Change, rock, and This, rock, Friday: Suzanne Vega, folk-rock, Deborah Liv Johnson, folk, and Deborah Liv Johnson, folk, and Cowjazz, country swing. Saturday: the Accessories, rock, the Shards, rock, and the Charms, rock, Tuesday; Snakebyte, rock, Claude Coma and the IVs, rock, and Soldiers of Fortune, rock, Michael

Monday through Friday: Kathy Lloyd, contemporary harp, Sunday through Wednesday. Thursday through Saturday.

Anthony's Harborside, 1355 North Stardust Hotel, 950 Hotel Circle North, Mission Valley, 298-0511. Coral Room: The Four of Us, swing and group vocals, Tuesday through Saturday: the Dick Lopez Trio, Harbor Drive, downtown, 232-6358: Forward Motion, Top 40 dance music. Tuesday through Saturday: Barker and Orr, comedy and music, Sunday and Monday. swing, contemporary, and vocals, Sunday and Monday, Crane Roon

Bert Torres, contemporary, Tuesday through Saturday.

Tio Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge, 280-9944: Joe Stewart,

contemporary, Tuesday through Thursday; Costa V. contemporary. Friday and Saturday; Frank Dexter, contemporary, Sunday and Monday

The Wellhouse, 10789 Tierrasanta Boulevard, Tierrasanta. 560-6677: Ray and Lainie Correa with Bert

Miller on drums, swing, pop. nostalgia, and contemporary dance music, Friday and Saturday.

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

Your Palace, 32282 Governor Drive, University City. 453-4444: Mel Goot, jazz piano, Sunday brunch and Monday from 5-9 p.m

San Diego South

Abbey Restaurant, 2825 Fifth Avenue, Hillcrest. 291-4779: Stu Shames, jazz piano, 6-8 p.m.,

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Aztec Bowl, Turquoise Room, 4356 Thirtieth Street, North Park. 283-3135: Encore, contemporary, Wednesday through Saturday.

Tio Leo's/Mira Mesa, 10787 Camino Ruiz, Mira Mesa, 695-1461: The Procrastinators, rock and rhythm and blues, Wednesday and Barnacle Bill's, 1880 Harbor Island Drive, Harbor Island, 297-1673: Frank Dexter, contemporary, Tuesday through Saturday. rnytim and blues. Wednesday and Thursday, the Five Careless Lowers, blues and rhythm and blues, Friday; Xpresso, contemporary, Saturday; Jeff Williams, contemporary, Sunday and Monday; Spanky White Face, contemporary and rhythm and blues, Tuesday. Bodies, 6149 University Avenue

East San Diego, 583-5700: Live isic. Thursday through Sunday call clob for information

(Fifth and Palm), Hillcrest, 692-3370; Bob Hart, classical piano, Wednesday and Thursday; Francesca Savage and Friends, classical viola duets. Saturday

Cafe del Rey Moro, 1549 El Prado Cafe del Rey Moro, 1549 El Prado, Balboa Park. 234-8511: Dale Vernon, piano and guitar variety. Wednesday through Saturday evening and Sunday afternoon: Gai Benci, piano and vocals. 8-12 p.m.,

Cafe Vienna, 3619 College Avenue. 265-1446: Frank Gargaro,

Thursday: Roland Klotz, zither along, 6-10 p.m., Friday and Saturday

Caravaggio's, 1119 Sixth Avenue, downtown. 232-2747: Fred Benedetti, classical guitar, Saturday evening.

The Coo-Coo Club, 4383 University Avenue. 283-8213: Jonathan the Texas Flash, honor variety requests, Friday and Saturday.

Doc Masters, 2051 Shelter Island Drive, Shelter Island, 233-2572. Lounge: Mark Meadows, jazz, Tuesday through Saturday, Delene,



Dookies, 4225 El Cajon Boulevard Bookes, 4225 Ft Cajon Boulevard East San Diego. 283-6581: Piano bar: Paul Gregg, Buesday through Saturday; Patti Glenn, Sunday and Monday.

Drowey Maggick, Thirty-first and University, North Park, 298-8584, Agatha Whimesy and Friends, folk music, Thursday, Raggie Taggie, variety—Rennaisance to iazz, Friday, the Faradise Street Band, Irish music, Saturday, Paco Sevilla and Rodrigo, concert fiamenco old Time Hoo Night, Monday, Ricardo Cazador (Richard Hunter), Latin and international folk music. Latin and international folk music luesday; Cathy Curtis, singer-ongwriter, Wednesday

The Escape Lounge, 421 University Avenue, Hillcrest. 295-8282: Tommy Stark, organ, piano and vocals, Thursday through Monday; Barbara Casler.

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

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Holiday Inn/Embarcadero, Port Hole Lounge, 1355 North Harbor Drive, downtown, 232-3861; Get your rock soft with Jarrett, Tuesday through Saturday.

Holly's Inn, 4246 University Avenue, 280-5834: Mike Miller, folk rock and variety. Friday and Saturday.

Hotel San Diego, 339 West Broadway, downtown. 234-0221: Harry's Bar: Live music nightly, call

Humphrey's, Half Moon Inn, 2241
Shelter Island Drive, Shelter Island, 224-3577: Bruce McKeithen, piano variety, Monday through Friday happy hours; Jon Sandoval, piano variety, Wednesday through Friday evenings: Larry Moore, piano variety, Sunday evening.

Impertai House, 505 Kalmia Street (at Park Boulevard), Hillcrest. 234-3525: Wayne Juré, jazz, Tuesday through Saturday, with: the Imperial House Opera Singers, Wednesday; Wayne Juré and Hank Young, jazz, Friday and Saturday.

North Harbor Drive, downtown 298-8066: The Invaders, contemporary music for dancing. Tuesday through Saturday, live jaz. Tuesday evening, call club for information.

> Jolly Roger, 807 West Harb Drive, Scaport Village, 233-4300: Oh! Ridge, comedy and music. Wednesday through Saturday: Rich Faulkner, contemporary, Tuesday and Wednesday.

La Maison/Galerie 5: 3681 Fifth Avenue, Hillcrest. 298-0119: Lynn Hall, Latin American harp, Friday; Miles Moynier, classical guitar, Saturday.

Lucky Lady Club, 455 Sixteenth Street, downtown. 233-9391: Siglo, Latin and Top 40, Thursday through Sunday; Los Ruff, Latin and Top 40, Monday and

Mandolin Wind, 308 University Avenue, Hillcrest. 297-3017: King Biscuit Blues, blues and rhythm and blues. Thursday through Saturday; Chainsaw Buick Band, blues and shuthen and blues. P.J.'s Warehouse Restaurant, 200 Fifth Avenue, downtown. 234-2200: Countdown featuring Dan Papaila. Kirk Hoffman, and Derrill Bodley.

O'Hungry's, 2547 San Diego Avenue, Old Town, 298-0133; Ron

Wheeler, contemporary and folk, 6:30 p.m., Friday and Saturday.

Our Place at Mikisan's, 2424 Fifth Avenue, Hillcrest, 232-1773: Live jazz, Friday through Sunday, call

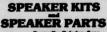
Patrick's II, 428 F Street, downtown. 233-3077: Fro Brigham's Preservation Band, Dixieland jazz, early evening Thursday, live music, Friday and Saturday, call club for information

Mona Lisa Restaurant and Cocktails, 2061 India Street, downtown, 234-4893; Guy and Reel Gusto, 4105 Taylor Street, Old Rown. 295-5111: Two Pieces, Sixties and Seventies hits, Friday; DJ Jim Anthony spins platters on Saturday. Jackie and Gil Warner, Italian songs, pop standards, and opera. Saturday

Reuben E. Lee's, 880 Harbor Island Drive, Harbor Island. 291-1870: Fortune, Top 40 dance music, Thursday through Saturday.

Rosie O'Grady's, 3402 Adams Avenue, Normal Heights. 284-7666: Eamon Carroll, Irish music, Eamon Carroll, Irish music, Thursday, Kitty Kieffer, contempoary music, Friday and Saturday, Robin Henkel, blues and jazz guitar, 2-6 p.m., Sunday; the Bop Tones, jazz, Wednesday.

Sheraton Harbor Island, Reflections, 1380 Harbor Island Drive, Harbor Island. 291-2900: Devocean, Top 40 dance music. Thursday through Saturday; the Siers Brothers, rock, Tuesday and We'nesday; the Jets, vintage rock Friday hanoy hour. Shepherd's



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Dietriechs, classical harp. Tuesday.

Sternwheeler Showboat, at the dock, 1066 North Harbot Drive. downtown. 298-8066: The Sacramento Trio, contemporar Tuesday through Saturday.

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

**Trojan Horse,** 6179 University Avenue, East San Diego, 582-1070: The Blitz Brothers, rock, Thursday

Tuba Man's No. 2, 7149 El Cajon Boulevard. 698-6042: Live music,

Saturday, call club for information

Upstart Crow and Company, 835 West Harbor Drive, Seaport Village, 232-4855; Mike Nelson, variety, 2:30 p.m., Saturday; Rick Saxton, folk and rock, Saturday evening and

Country Bumpkin, 1862 Palm Avenue, Imperial Beach, 429-1161: Gail Lee and Go for Broke, country, Wednesday through Saturday; live country music, Sunday and Monday, call club for information. Viscount Hotel, The Bar, 1960 Harbor Island Drive, Harbor Island, 291-6700, The Bar: piano bar entertainment, Tuesday through Saturday, Palm Grill: Kathy Lloyd, contemporary harp, 11-2 p.m., Sunday

Dance Machine, 1862 Palm Avenue, Imperial Beach, 429-1161: Miss D' Meanor, rock, Thursday through Saturday; live rock, Sunday and Monday, call club for Words and Music Bookstore, 3806 Fourth Avenue, Hillcrest. 298-4011: The Peter Sprague Trio, jazz, 8 p.m., Saturday.

South Bay

Bull N' Stick, 608 Palm Avenue.

Imperial Beach. 429-5330: Live rock, Wednesday through Saturday call club for information.

information; In Colour, reck, Tuesday and Wednesday.

Da Vinci's, 626 E Street, Chula Vista, 427-8880: Tito and Augustine, contemporary, Wednesday through Sunday.

Avenue, Chula Vista. 422-1566: Diana Gilman, country, blues, and variety piano, Wednesday through Saturday.

Hungry Hunter/Imperial Beach, 1344 Palm Avenue, Imperial Beach, 423-0953: The Jcds, contemporary, Thursday through Saturday.

Hutch's, 1463 Palm Avenue, Imperial Beach. 423-3479: Grand Central Station, country, Friday and Saturday: free country dance

lessons, 7 p.m., Saturday

Joey's, 415 Broadway, Chula Vista. 420-4828: Louie and Loose Change, contemporary and oldies, Wednesday through Sunday; J.C. and Company, contemporary and oldies, Monday and Tuesday.

La Maze, 1441 Highland Avenue, National City. 474-3222: Jim Moore, contemporary. Thursday through Saturday.

Landmark Cocktail Lounge, 2511 Sweetwater Road. National City. 475-7313: Four Star Country, country, Friday and Saturday.

The Lantern, 1322 Third Avenue, Chula Vista. 427-4200: Live music, Friday and Saturday, call club for



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Beginning July 29, Every Monday-Friday Happy Hour from 4:30-8:00 pm Double drinks and lavish complimentary light dinner buffet

THE CIRCLES—Sunday & Monday TAXI-July 25, 26 & 27 and returning July 30-August 3

Little Las Vegas, 1770 Palm Avenue, Imperial Beach, 424-3754; The Kings Men, ballroom dance

Marisol, 1680 Broadway (at Main Street). Chula Vista. 429:8045: Coloux Latino. Thursday through Saturday, with Los Lupes. Mexican cowboy music (norten)o. Thursday; Mosaico, salsa and Cumbia music, Sunday with Los Lupes, early evening Sunday.

Oasis Bar, 1121 Third Street, Chula Vista. 426-2977: Crow, country, Friday and Saturday.

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita. 479-3537: L.A., rock, Thursday through

Zoralia's, 603 Palomar Stree Chula Vista, 425-1626: La Banalla Latin music, Thursday, Saturday

## **East County**

Antonio's Hacienda, 700 North Johnson, El Cajon. 442-9827. Dusty and Gary, contemporary, Friday and Saturday. Baxter's, 1025 Fletcher Parkw

El Cajon. 442-9271: Destiny, rock Tuesday through Saturday. Blarney Stone Too, 7059 El Cajon Boulevard, College area. 463-2263: Jim and Theresa Hinton, Irish music, Thursday and Sunday: the Jackeens, Irish music, Wednesday, Friday, and Saturday.

The Boondocks Restaurant, 832 Parkway Drive, La Mesa, 465-3660 Parkway Drive, La Mesa, 465-3660: Dale Pearson, contemporary music on the piano, Wednesday through Saturday, Jim Moore, contemporary, Sunday and Monday; Craig Jones, piano, 5-8 p.m., Friday

Bull and Bear, 690 North Second Street. El Cajon. 440-5757: Chain Reaction, contemporary, Wednesday through Saturday

Calypso Lounge, 975 Greenfield Avenue, El Cajon. 440-9526: Tommy Ray, country, light rock, and easy listening. Friday and Saturday.

Carlton Oaks Country Club, 9200 Inwood Drive, Santee. 448-4242: Colin and Karen, contemporary, Friday and Saturday.

Circle D Corral, 1013 Broadway, E. aion. 444-7443: Cos asanova, country, Tuesday brough Saturday; Jerry Baze and a clogging lessons, Monday and Tuesday.

Coo-Coo's Nest, 12247 Woodside Avenue, Lakeside. 443-2300: Wayne Steele, piano variety. Thursday through Saturday.

Dock's Landing, 1185 East Main Street, El Cajon. 442-0258: Jerry Burchard, piano variety, Wednesda through Saturday: Carol Crawford, contemporary, Sunday through Tuesday.

Don's East, 13321 Business Highway Eight at Los Coches, El Cajon. 443-2444: Big Sky, country,

Don's West, 5286 Baltimore Drive La Mesa. 462-0533: The Belairs. Fifties and Sixties rock, Wednesday

Flinn Springs Inn, 15505 Highway 80 El Cajon, 443-9568: Dina Preston and Chaser, country, Wednesday through Sunday

Happy Days Car Hop, 9664 Campo Road, Spring Valley, 463-4757: The Ducktail Revue, vintage rock.

Horseshoc Tavern, 7664 Broadway Lemon Grove, 469-6344: The Smith Brothers, country and contemporary, Friday, Saturday and hosting a jam session, 7:30-11:30 p.m., Suri inv

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Kentucky Stud, 11377 Woodside Avenue, Santee. 448-3402: Martin Eddy and Country Breeze, country, Thursday through Sunday.

Lakeside Hotel, 9940 River Street, Lakeside. 443-9591: Linda Rae and the Gravel Canyon Band, country, Friday and Saturday.

La Posada del Sol, 8238 Parkway Drive, La Mesa. 462-2640: Coyote, country, Wednesday through Saturday.

Legends, 2754 Alpine Boulevard, Alpine. 445-5545: Emerson Poireaux, piano bar, Tuesday through Saturday.

Linda's Di'Angelis Restauran

Lorenzo's, 596 Broadway, El Cajon. 442-9696: Pitch N' Woo with Gerrie Woo, contemporary, Tuesday through Saturday; Fro Brighamis Preservation Band, Dixieland jazz. Sunday and Monday.

Magnolia Mulvaney's, 8861 Magnolia Avenue, Santee, 448-8550: Ipso Facto, rock, Thursday through Saturday.

1977 East Main Street, El Cajon. 447-0842: Ron Morin, contemporary, Sunday and Tuesday. Live Oak Springs, Old Highway 80 Boulevard, Jacumba. 766-4288: Live country music, Saturday, call club for information.

Band, country, Wednesdaythrough Saturday, and 6:30 p.m., Sunday. Marie Callander's, 6950 Alvarado Road, La Mesa. 465-1910: Mike Nelson, variety, Tuesday.

Mama's Mink, 533 East Main Street, El Cajon. 442-5573: Rocky Kreutzer and the Big Oak Ranch

Mr. Bill's Backroom Saloon, 399 North Magnolia, El Cajon. 447-4500: Dusty and Gary, country and oldies, Wednesday and Thursday: Carol Crawford, variety and contemporary, Friday and Saturday.

Nite Owl East, 667 North Mollison Avenue, El Cajon, 447-3854; The Baja Strings, Top 40 dance music,

Our Favorite Place, 8646 Mission Gorge Road, Santee. 449-6240: Linda Sherwood and Surefire, country, Friday and Saturday.

The Outpost, 652 Grand Avenue, Spring Valley. 464-9007: Country Justice, country. Friday and

The Ox Bow Inn, 9816 Campo Road, Spring Valley, 469-9616: Andy and Donna, contemporary, Tuesday through Thursday, Alica and the Ox Bow Country Lads, country, Friday and Saturday.

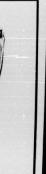
Park Place, 1280 Fletcher Parkway, El Cajon. 448-4111: The Londons, rock, Thursday through Saturday; Toss, rock, Sanday and Monday; Ipso Facto, rock, Tuesday and Wednesday, Dr. James Downs, hypnotist, Monday.

Pizza Plus, 764 Jamacha Road, El Cajon. 444-3300: Ranch Party, newgrass and bluegrass, Friday; Three Speed, vintage rock, Saturday.

Rodeo Room, 8300 Broadway, Lemon Grove. 469-5137: Ron Morin, country, Friday and Saturday.

TNT Lounge, 63231 Imperial









etham's Jazz Quartet every Sunday 6:00-10:30 pm Happy Hours Monday-Saturday, 4:00-8:00 pm Sunday 4:00-6:00 pm, hot & cold hors of oeuvres Sunday Buffet Brunch 10:00 am-2:00 pm All you can eat \$9.95 Balla Moonlight Cruise Tuesday-Saturday from 7:30 pm



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Live entertainment

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World/Foremost Bowl

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Camers
Subject to Change: Spirit
Taxi: Holeyon
This: Spirit
Richard Thompson: Old Time
Cafe
Three-D: Rurquoise Lounge
Three Simple Words: Spirit
Three Speed: Pizza Plus/El Cajon
Three Speed: Pizza Plus/El Cajon

Rimshots: Mary's by the Pier RTBB: Loma Portal Safari of Love: Mary's by the Pier Sergeant Slaughter: Nite Ouel East Serious Guise: Le Chalet The Siers Brothers: Sheraton

Toys: Park Place Two Tones: Carlos Murphy's La Jolla, Monterey Whaling Company

The Us Band: Tequila Flats Suzanne Vega: Spirit The Rick Wells Band: Old Del Mar

Contemporary/ Top 40

Ambition: El Comal Judy Ames: Henry's, Borrelli's Back

Rhom Andy and Donna: Ox Bow han Baja Strings: Nite Owl East Barker and Orr: Jolly Rhyger/Solana Beach, Anthony's Harborside Randy Beecher: Mexican Village

Best of Friends: Blue Bayou

Lounge
Mike Blea: Pizza Pius/El Cajon
Bogart: Islandia Holel
Terry Brahson: Smuggjer's Inn
Jerry Burchard: Dock's Landing
Karen Cavanagh and One Plus
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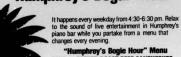


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• (Frontier Drive In)

Back to the Future — The task of Lakening them the task direct better terrupage market has both to because the second of the second second control and the second second control such a conference year the such a conference year themselved the second second control that the second second control that the second second second the second second second that the second second that the second second that the second second that the second that the second second that the second the second the second that the second that the second the second that the second the sec The Dirty Harry series comes first to mind, propelled fiftee by the plancide feesanis independent easy, his catastrophic results, sind his supported in the superiors in the atternant. But the presonal vendefal that sends from (pro vacation, and against explicit orders to Bewert) Historian than the sund his sind of the sind of the support of the supp wardrope of Estens, sweatherns, nothing with a collar —raises the faint specter of COOGAN S BLUFF, the one with the Western sheet " in the New York jungle. And among the staff of the

Guild, 3827 Sth. Hillionest (795-2000) My New Partner Cove, 7730 Grand, La Jolia (45% 5404) The Return of the Solder

Fine Arts, 1818 Garnet, Pacific Beach (214-4000 The Gods Most Be Crazy Frantier Drive Im, 3601 Midway Dr. (223-553b)
Frantier I. National Lampoon's European Vacation and Proboci from 7/26
Theater 2. The Main with Dire Hed Shoe at The Farening Kel.
Theater 3. The Black Caudition and Baffy Speci with a different past from everyone else That doe, with its infinite possibilities for nosteliga and alemation, is passed over of course, as rapidly and unreflectingly as every other idea in the move, but coming a it does at the very end, or the virtual end, excepting one final frivolity, it tends to linger Michael J. Fox, Christopher Lloyd, Lea Thompson 1885.

Sports Area Stuplex, 3350 Sports Areas Bodievati (223-5/33) Theater 1. The Emmald Forest Theater 2. Mad Mat Beyond Thunderds Theater 3. Main Rider Theater 4. St. Elmol File Theater 5. Now-west Stry Adventure Theater 6. The Godiners and Explorers Strand, 4950 Newport. Ocean Brach (223-31) Reporty Hills Cop and Lifeforce, from 7/26 Beeny Hall Cop and Lebrors from 1876

Of Clasphouse 4, 1976 Sports Amount 1876

(223, 2448)

Theater 1. The Men with Chris Red Shine
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Theater 1 - Peo-amer's Day Arterishim Treater 2 - Mar Mar Region Translation Treater 2 - Mar Mar Region Translation Treater 3 - Mar Mar Region Translation Treater 5 - E. I. the Late Sentential Treater 5 - E. I. the Late Sentential Treater 5 - Mar Late Sentential Treater 7 - The Copies of Bible Jean Treater 7 - The Copies of Bible Jean Treater 7 - The Copies of Bible Jean

Figsta Twin, 475 bh, Chula Vista (422-5287) Theater 1 Pulce Academy 2 Their First Assignment Theater 2 Call theater for program inform

Harbor Drive In, 32nd and O. National City (477.1392) Mad Miss Beyond Thunderdome and The Warnor

Cocon Science fiction, but may by the technically of containing several characters with a read to be alrens. They could us easily have been somebody stary polymeration or genes from a bottle on the sort of lutecone Copins who used to get the good of the containing of the containing the containing spring or thorner Smith's farming open of the freiter. The Lo ONDOOS opens of the further. The LO ONDOOS

#### MOVIE DIRECTORY

Moderally Domes Centre 6, 45/9 La Juliu V Or (45/2 7786). The Juliu V I Proceeding Theoder 1 Februaries 1 Februaries 1 Februaries 2 Februaries 1 Februaries 2 Feb

Cinema 21, 1140 Hotel Circle South (291-212) Fashion Welley 4, 110 Fashron Valley (29) 14024 Tensiler 1: Mair Max Bilgood Thumberdome Tensiler 2: The Man with Oler Hed Shole Tensiler 2: Black to the Flutze Theater 4: E.T. the Extra-Remediate

Valley Circle, Mission Valley Center West (297-3931) The Black Cauldron

STATE UNIVERSITY Century Twin, 54th and El Cajon Blvd. (582-769 Call theater for program information

Cinerama, 5889 University Ave. (583-6201) The receiverly Kid. from 7/26

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Figurer Hill Cinemas, 2005- via de la Valle Dei 6

(755-551) Theater 1 Silverado Theater 2 The Black Cauddon Theater 3 The Hawking Kid, from 7/26

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The disease Countries.
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Plaze Twin, 145 N. Escondido Bird. Escondid (145-5087) Call theses for program information

Powey Theater, 12941 Powey Hd. Powey (748) Ramon Front Blood Part II and Explorers, tops: 7705

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connection. But a still closer precur would be Steven Spielberg -not just in time, but in painfully sentimental tone. With Steve Guttenberg, Don Ameche. Wilford Brimley, Hume Cronyn, and Jack Giford, directed by Ron Howard

2.

1985
\*(Carousel Cinema 6, Center 3
Cinemas, La Jolla Villoge, Rancho
Bernardo 6, Sweetwater 6, UA
Cinema 3: UA Grasshouse 6, Wegand

Desperately Seeking Susan - W

and week the Personal the left and an early generation end notes and early generation end notes and early generation end notes and early generation end of the early generation end Susan because of the end of t

amatine of digit in the same way at the Susan character engineers for style the narrative engineers, you regift awy of cased over formed over significance of the same style o (Casing South Bay Drive in from

The Emerald Forest — Reviewed next issue. With Powers Boothe. Meg. Foster, and Charley Bootman. directed by John Boarman

"(Aero Drive In from 7/26 Center 3
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Explorers — Science Ection juvenilla — and wish full filment stuff to be size. 
but not so much what an actual child would wish has what a protective grown up would wish min to wish A jurior high-school student (at Chaires M. Jones Jurior High in salute to the animator of Bugs Burny, Daffy Duck, et al has been dreaming in computer. anmator of Bugs Bunny, Dathy Duck et al 1 has been dreaming in computer graphes. His egiphead friend translates these visions into his personal Apple, and conjures up an indestructible bubble which can then be programmed to any diameter and to any geographical co-ordinates. With a third friend, they convert a discarded



If a white car risk a sort of spacecraft to be contrained the bubble; and cheden in "The I hundre Road", after the Bruce Sampseen song it takes more than an hour of turgid screphing under the frailing white contact with come and the frailing white contact with come and public of the contact with come and public in I you could have some these creatives, you'd share known you needed to see in chimer With Ethan Hasake. River Priceme, and Jasoch Presson.

Total Sports Avena 6. Sweetwater (i)

The Flamingo Kild — Strip to the recent part 1963), as thought to a very strange place. And indeed the recent part 1963, as thought to a very strange place. And indeed the chooses exempted and extend the chooses exempted the chooses. And the chooses were still research to the chooses of the chooses. And the chooses were still research to the chooses. And the chooses were still research to the chooses. And the chooses were still research to the chooses. And the chooses were still research to the chooses. And the chooses were the chooses were the chooses. And the chooses were the chooses were the chooses. And the chooses were the chooses were the chooses. And the chooses were the chooses were the chooses. And the chooses were the chooses were the chooses. And the chooses were the chooses were the chooses were the chooses. And the chooses were the chooses were the chooses were the chooses. And the chooses were the chooses were the chooses were the chooses were the chooses. And the chooses were the chooses were the chooses were the chooses. And the chooses were the chooses were the chooses were the chooses. And the chooses were the chooses were the chooses were the chooses. And the chooses were the chooses were the chooses were the chooses. And the chooses were the chooses were the chooses were the chooses. And the chooses were the chooses were the chooses were the chooses were the chooses. And the chooses were the

Plates — Investigative reporter I.M.
Platcher (with a byline of Jane Dos
and a string of Janes Dos
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and a string of Janes Bos
less of Janes Bos
Janes B

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directed by Michael Ritchie. 1985. \* (Mira Mesa Cinemas: Studio 3 Cinemas: Sweetwater 6)

Chemas, Swertwater 6)

Ghostbusters — Three paragraychologats, having had their academic grant reserviced and their necessari regrant expression of their second management of their se

The Gods Must Be Crazy — A modest charmer from South Africa written, produced, directed, "filmed" (photographed?), and edited by Jame Uys. A Coca-Cofa bottle, chucked out Uya A Coca Cola bottle chucked out of a passing apriane, lands in the midd of some Kalaham Bushmen. Causing unpreceded here does not be come to come t

The Goonies — "A Richard Donner Forn" but "a Steven Spielberg Presentation." The second fellow wrote the original story and was one-timed of the team of executive producers, and the fireshed producers checkful of Spielbergan neglecters selections. bugs bats boulders. There executively the producers are selected to the selection of the selection is even (in the duplictous spirit of E.Ts. resurrection) a moment of serimental self-sacrifice so that there can later be a moment of joyful reunion when the self-sacrifice is sparred anyway. There are also lots of jokes — of the sort, for example, wherein the pens will be broken off Moms ministure reproduction of Michelangelos David, and will be glued back on upside down. The story tells of a gang of and will be glued back on upside down. The story tells of a pang of seven kds (these are The Goomes, modern counterpart of The Little Rascals) in search of the legendary burned treasure of One-Eyed Willie who has protected his riches with an eaborate complex of booty trajes that would put the Egyptian pyramid: builders in sharps All of which is a probuilders to shame. All of the kids take builders to shame. All of the loots such untra getting hyberead; and the move is consequently unpleasantly shrill. It would be a bisesping if some of the look own of the look of the look

The Heavenly Kid — Fantasy about teenager (Lewis Smith) who desir the Fifter and gets another chance in the Eightes idirected by Cary Medicine.

## **CURRENT MOVIES**



(Santee Village 8; UA Chula Vista 6; UA Glasshouse 6)

Lifeforce — There is nothing essentially new about an aliance of ulens and vampires (see Mario Bava's PLANET OF THE VAMPIRES, among examples), but the effects of this

ever deeper into sexual nooks and crannies. The germ of the story, and a lot of the ensuing contagion, comes from THE SPACE VAMPIRES by Colin Wison, British novelest, pop philosopher, and quais seer. Most of the metaphysical baggage, or the metaphysical baggage, or metaphysical verbiage anyway, which made the original novel such a heady read, has been jettisoned for the screen; and one of the prime drawbacks of this lightened load is that the move seems in too big a hurry simply to get through its story, loo big.

and the field entallined in the Mark Mark was alt to give a good that the early and everybody area of Level phing and give days the entallined area of Lades and give, days the entallined area of Lades and give, days the entallined area of Lades and give, days the entallined area of Lades and give a days and the entallined area of the phine and entallined and with the entallined and the phine and entallined and the phine and entallined and the phine and entallined and the entallined and entallined a hurry, that is, to be bothered to scale up any gradual slopes of suspense or to catch its breath on the way back down. Another drawback, closely connected to the first, is the diminution of Frank Finlay's role as space scentist, lecensed biochemist, and amateur specialist in death. In a move bent on the proceded from a move the best on the proceded from the procedure. mentable that the hero's shoes would have to be filled by a flatfoot. But if is nonetheless a high compliment to say that the rubbor faced Peter Firth. that the nutber laced Neel Fath leaking sudderly matter and authoritative, is quality to the test of authoritative, is quality to the test of anyward bursten, and (not the helmind) all marked. You don't week to go in whether the commanders as and to order the area of qualitanities. "Not he amoves solvey, and well more cauchal consideration than the perhanders and of qualitative has the perhanders and of qualitative has been before the area of the second of qualitative has been before the form of the second of qualitative has been before the second of qualitative for the Hooper 1985 \* (Strand, from 7/26)

The Man with One Red Shoe Remake of a French spy comedy starring forn Hanks, Dabrey Coleman, and Lon Singer, directed by Stan Dragob, (Fachion Valley, Frontier Drive In, La Jolla Village, Oceansde B, UA Chula Vsta 6, UA Chema 3, UA Glasshouse 6, Weegand Plaza 6)

Mr. Hulot's Holliday — The things that can go haywire at a Riviera resort By and with Jacques Tati, cold: mechanical percolos, and French, and quite apart from all that, occasionally actually furnity. 1954.

"" (Ken. 7/28)

My New Partner — Two cops. One a weterin, a slot, a freelination a none-player, a blot of a rogan. The other least not of police academy, notify in straight amount of time speed on selfationing amount of time speed on selfationing their differences, the required amount of time speed on the one converting (e.e., completing the other, and the

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-

## **CURRENT MOVIES**

requisite amount of time spent on hoth of them enjoying it. Some nice details along the way, such as an unobtrusive handcuffing method for ankle cuffing, rather) and the lead weights sextu into sacket lining as a quick draw ad. But, on the whole, the micive is most useful as a reminder (if needed) that the French can produce moves as

Tahiti from

been able to pick up the Western genre right where he left it nine years earlier with THE OUTLAW JOSEY WALES. Where he left it, though, was

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NETWORK

so hard on it if he could have dreame how far that tendency would go. With Michael Moriarty and Carne Snodgress, directed by Eastwood

1985
\* (College, Mira Mesa Cinemas, Parkway, Santee Drive In, South Bay Drive In, Sports Arena 6, UA Chula Vista 6, Vineyard Twin)

Pee Wee's Big Adventure — Screen debut of comedian Pee Wee Herman, directed by I'm Burton. (Carousel Cinema 6, College, La Paloma, Oceanside 8, Santee Village 8, Sports Arena 6, UA Chula Vista 6, University Towne Centre)

Perfect — E took nerve to call a move PERFECT especially when perfection is the moves a Subject marker (never mod its systic attainment) only part of the time. The perfect it and that so continues the perfect it and that so continues the perfect it and that call continues the continues of call continues to call continues to perfect the continues of perfect that it is perfect to perfect the continues of perfect that it perfect the continues of perfect that it perfect the perfect that it perfect that perfect the perfect that perfect that perfect the perfect that perfect the perfect that perfect

glare however, when his two stars - James Lee Curries is the "Pad Figer" of stress and John Tarolli, as the "Roling Streen revestigative reporter - are drong pelvic aerobes). The larger subject is pourrailistic ethics, and the extends into a parallel of shorting storying about 10 per source of the streen storying the streen storying about 10 per source of the control of the streen str \* (Mra Mesa Cinemas, from 7/26)

Prizzi's head common Penand Condon's common need of lowe and family 'cyally under the Mark has a long and ton Louis pict. I altern at a very slow walk by John Hutborg (and, even so, with The place allows you pickry of time to Admire the elseys of the thing, and digited the properties of the properties of the properties of the town and to the properties of the town and to the contenting the section of the town and to the contenting the properties of the town and to the contenting the properties of the town and to the contenting the properties of the town and to the contenting the properties of the town and to the properties of the town and to the properties of the town and the properties of the town and the properties of th ip, sets the standard in this department: a sort of cross between Humphrey Bogart and Burt Young. Kathleen Turner, conventionally cast as the conventional fermer latale, seems to belong in another movie. 1985. "(Center 3 Cinemas, Clairemont, from 7/26; Parkway; UA Chula Vista 6)

Protocol — Brassy political satire, shot in unavailingly muted color by William Fraker. A cocktail waitress to an assassination attempt on a Midd

Department, anxious to negotiate a military installation in the emir's homeland, sets the wheels in motion homefund, sets the wheels in motion by promoting the new actional hereine (covergrio in Propie Maggiore and so only a pain will be diplomatic corps: She proved to the uniquely invalided to propensity for significant corps: to the uniquely invalided to propersity for significant so the most direct so that corners to her most density to south the a facility of the control of the significant significant significant existing the significant in the significant control of the significant significant from distinct control of the significant significant from distinct of the significant significant from distinct control of the significant significant from distinct of the significant significant from distinct significant signi

• (Frortier Diver in, Horn 7/20). Membo: First Blood Part II — This sequel sharces into larritory already boat Verifier in the sequel sharces in the introduction of the sequential control of the sealer stim. Her Kolchelf op of that that seriably feet, with VNCCMORN 300-Chapter (a) with VNCCMORN 300-Ch

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## **CURRENT MOVIES**

having no more relation to the real visal than did to an earlier war such DC Comics as STAR SPANGLED WAR STORIES and G I COMBAT Sylvester STARIONES body bolder's physique hits in well with the comic-book architecture. And director George Pan Cosmatos, perhaps calling jugon his Mediterranean heritage; gives the spectacle something of the monumentalism of, if not quite monumentalism of, if not quite Michelangelos Rebellious Slave, at least Steve Reeves's Hercules. Richard Cenna, Charles Naper 1986. "\* (Aero Drive In, from 7/26. Claremort, Mira Mesa Cimemas. Poway Theater from 7/26. Sanstee Valage 8. Studio 3 Cimemas, LM Chula Vista 6, UA Glasahouse 6, Vineyard Nam.

Red Sonja — The blood soler or Consum the Rathanian (point condome of Robert E. Howard must designate the pulser green silomen which was provided to the sole of the sole consort stands could be design the world A terminal and must care allowed A terminal and must care allowed and which that silem are those of a count lestion quarter plant should not which that silem are those of a count lestion quarter plant should action in an expenditure as it is perinful and the come settingsions from and the come settingsions from predictions and the site of benefits and the come setting New York (Section 1997). The New York (Section 1997) was New York (Section 1997) and New York (Section 1997) and New York (Section 1997) and New York (Section 1997). The New York (Section 1997) are New York (Section 1997) and New York (Section 1997)

le Return of the Soldier — Alam tess is brought back from the Frein inches to his baronial estate, unable termember anything of the past entry years. That includes his wife le Christie, but not his lifeting oring coursin. Ann Margret. He mis he is still in low with the old me of his youth. Glenda Jackson, is she is now married, poor, and, in expression of his wife. "a dowd" expression of his wife. "a dowd"

These elements plus the clear chiefs or playroom kept creacity as it was: "are playroom kept creacity as it was: "are playroom kept creacity and the arbitraries involved the arbitraries in 1918, and its scaladems. Frenchannen in 1918 and its scaladems. Frenchannen in 1918 and its scaladems. Frenchannen in 1918 arbitraries in

The Road Warrior — Self-consciousness must surely be the keynote of the MAD MAX sequel, which would appear to have been made in astonished response to the popular and critical approva heaped on the unassuming forerunner, and popular and official approval integration of the unassummy observance and which, as a result, appears to the must which, as a result, appears to the must had official the property of the opening, narradion plus meritages soon selfers down to a defend the leafest developed and the first developed the property of the first and policy and the first developed the firs

St. Elmo's Fire — Post-graduate

St. Elmo's Fire — Pool graduates soop opera serve collegate collegates in their "Treatment year of life." If now more label graduation, of their production of their production you're still acting like onery right so fine, party!" It's note that the moves taken so imparitied a view of the production of their productions that a messy ensemble manner down of disputes a study, emply mind. The blocked of best list and facility action during another head of their list work of their productions of their productions of their productions of their productions of their list fine and can be a colleged their list of their list of their list fine and graduation of personal display. victim, and on the other dide there is, the dash quadron of personal dignity, and hygone. "On, well the well tools not anyway." Emitine Estavez, Rolo Lowe, Andrew McCarthy, Derm Mooze, Judit Nelson, Ally Sheedy, Mare Winnergham 1985.

(Contra of Comenas, Claremas, Charleman, A View to a Kill - The umpteenth or

A View to a Kill — The umpresent of so 007 adventure — but who's counting? Whoever is, will probably also know, among other trivia, whether or not the standard announcement in the closing credits that "James Bond Will Return" has ever before been made without an accompanying title.

Youth vs. Age. Moore, at any rate, establishes himself here as the screen

changes (recently) from move to move would seem to be Roger Moore's age and the identity of the "quest vollers" Instruction at the latter here — two "steroid leds" from the laboratory of a monocled German scientist — are a couple of fashion magazine types. Christopher Walter and Grace Jones, the conflict appears to have excluded from East vs. West into the very control of the conflict of the to have excluded from East vs. West into the conflict of the conflict of the conflict of the conflict of the movement of the properties of the conflict of the conflict of the conflict of the conflict of conflict of

\* (Claremont, College, Mira Mess. Cinemas, Parkway, Studio 3 Cinemas

Award nominee from Russia for Best Foreign Film of 1984; directed by Pyo Todorovsky (Ken, 7/28, 11 a.m.)

Where the Green Ants Dream Reviewed next issue. With Bruce Spence and Norman Kaye, write and directed by Werner Herzog. " (Ken, through 27)



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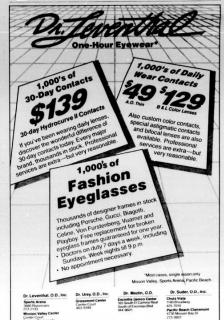


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**★EXQUISITE CUISINES★** 

Steaks • Seafood • Pasta • Mexican • Cajun **★SUPERIOR SERVICE★** 

\*LARGE LOUNGE & DANCING \*

COUNTDOWN \*HAPPY HOUR\*

4:00 pm-7:00 pm Monday-Friday • Well drinks \$1.25 **BOBBY MAESE** 

at the piano nightly 5:00 pm until 9:30 pm

P.J.'s is committed to value and quality, offering an unconditional guarantee for all food and beverages

200 Fifth Avenue (comer of 5th & "L") • 234-2200 Hours: 11:00 am to 2:00 am Visa, MasterCard, American Express



# La Jolla Burger

Thick, beefy burger topped with cheese, choice of fries, potato salad. Dazzling view of the Pacific makes i great after beach, tennis, golf. Bar & Grill Room, 11:30 am to 10 pm.

**Continental Dinner** Superb cuisine complemented by a

great wine list. From 6-10 pm. A bountiful buffet in a delightfully festive setting. From 10 am to 2 pm. Happy Hour 3-7 pm weekdays. Entertainment nightly in the Crystal Room Lounge

And his great jazz group. Appearing 9 pm-1 am, Wednesday through

Breakfast served 7 am to 11 am • Reservations 459-0541 SUMMER HOUSE INN 11th FLOOR • 7955 LA JOLLA SHORES DRIVE

Scallops, Shrimp, Clam or Calamari Dinner for Two \$17.95

Any of our scallops, shrimp, clam, calamari or mussel dishes with New England clam chowder, salad, and bread.

Limit: 2 dinners per ad. Reg. value \$25.90

Carabaggio's Live classical guitar Friday and Saturday

grass sod. Youtake up 944-1015. FURNITUBE, matching sola, love seat, and coffee ta-fees. Fixed 273-4000. Same table, 18" leaf, with fixer plant 273-4000. FREEZER 25 cu. ft. Imperial thin wall, white in color, 24"W, 4"10" H. 7 shelves on door, 5 shelves inside.

FREEZER, WHIRLPOOL. 15.9 cu. ft., upright, like FURNITURE EVI new under warranty, 1275/offer 479-9588 Please call 272-9222. FREEZERICHEST 150, older GE Works excellent, looks ugly, approximately B cu. ft. Evenings

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FURNITURE, inexpensive dresser, 145, coffee cable, 130, hexagon lamo table, 115. Varyl sofa, 145, Hosporit refrigerator, 1125, 272-2119.

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## FUNDIUR, CALAUTY Case brass but, griss top driftwood coffee table, desset, wood end tables RESTAURANTS

## New York's now in Hillcrest!

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MILANESA CON PAPAS (THIN BREADED STEAK) MEXICAN FRIES, GUACAMOLE, REFRIED BEANS, CORN TORTILLAS. (JACK WHITE'S CHOICE) \$7.45



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can eat with complimen-tary champagne. \$7.95 Adult. \$3.95 Child.

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At the Oyster Bar: Eastern Blue Point Oysters 250 Eastern Little Neck Clams 250 Deep Water Shrimp 250

Complimentary hors d'oeuvres



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GARAGE SALE JULY 27-28 Antiques, furniture, odds and ends: 4083 Faicon Street. Mission Hills. Like new Cost: \$1950. With self for \$500 Great for anome, respectively. Assignment returned soon 759-88-6. Incime. 288-7647.

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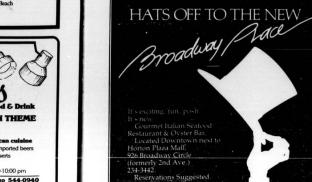
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## RESTAURANTS

LIVE MAINE LOBSTER DINNER \$11.95 Also enjoy jazz Thursday-Saturday.







**Every Friday** 

bar and homemade Boston

clam chowder.

mom the sea, featuring mahi mahi, shrimp, poached salmon, read salmon, scallops, and one whole, live Maine lobster. Plus garden fresh salad

A bountiful harvest from the sea, featuring Only (weather permitting). Fridays from 5 pm to 10 pm



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295-5111 The Reel Gusto

2 for 1

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WATERBID, queen, complete with bookcase head-board, 6 disweet pedratal, padded rain, stand up inter, matters and heater 175 Before 6 Digm-wer. Watership 175 Before 6 Digm-wer. Watership 175 Before 6 Digm-wer. Watership 175 Before 8 Digm-Before 175 Before 8 Digm-Before 175 Before 8 Digm-Before 175 Before 8 Digm-Before 175 Before 175 Before 8 Digm-Before 175 Before 175 Bef

WATERBED HEATER in top condition (\$15); also furry king size bedspread (talkn cat colors), \$30. Work 452-3648; home 453-9643.

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WEDDING SOWN long and elegans. Was 1450 As new, 1150. Wedding ring set 14K, ners, 1150 224-1100.

WHEDDING GOANN Getting married soon? Farry Life winding goon, batterins start, lice organiza. Third shaded directed, and from Nemam-Marcus 146 0796.

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YARD SALE! Everything must got July 27 and 28, Samilipm at 611 Lamont Street in Pacific Reach.

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Dinner for two \$13.95

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The Wire Connection has a patio where you can left miles away from the work days surrounded by genero, Julido by the order bounds of the fountain and warmed by the sun shining through the lattice. As for men' indulgences, we still have our acclaimer saids har Soop, order contained to the control of the co The Wine Connection. We're ready for

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## RESTAURANTS

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featuring cous cous, b-astila, lemon chicken, duck, rabbit and quail.

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Santa will be present
to hand out gifts!
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Polynesian

73

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Huevos Rancheros Mexicanos Scrambled Eggs Mexicanos Machaca

Cheese & Chili Omelette Avocado Omelette

CASA DE BANDINI RESTAURANT

MILAY CONCIDES FIREACT THE growned for a bett mark of the more reality applies; with 3 better mark of the more reality applies; with 3 better marked for the more reality applies; with 3 better marked for the more reality applies; with 3 better marked for the more reality applies; with 3 better marked for the more reality applies; with 3 better marked for the more reality applies; with 3 better marked for the more reality applies; with 3 better marked for the more reality applies; with 3 better marked for the more reality applies; with 4 better marked for the more reality a

BLUES BAND WANTED TO BACK SOLEFFUL female socials. Partierle. North County preferred Blues. RSB Mocoson olders Car 88 944 dolle.

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DRUM SET. 7 piece Rogers, double bass, builche block finish. Hardware and cymbars. Escellent con dibon. 1990. Sakophone. Burscher. Anstocrat. Good conston 1329. 143-1820.

DRUM SET, Rogers, 4 piece, 7 projects, Tama hard ware, throne, \$560, 464-0827. DRUM SET, ROGERS, 5 pince with Zingum cymbas, 1325 Doug-226-8379.

CLASSICAL CONTAREST for any occasion (weedings contare) Brauliful music renavorance through containing containing for for full or vote and states 468-9022. DRIAMMER'S GUITARIST wanted for hardrockimetal band. Covers and originals. Currently doing Dio miss, Scorpsons, Masden, etc. Must be talented and serious. San 891 0967.

MAN MOTAL personnel geng intert 4 band.

ERBAN DATA SKEN BETTE FAR STRANGE and states. Fasts

Fast strange dark 3 moths of 1,000 pill. 1,000 pill.

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CYMBAL CRAOK IS Zingum medium thin excel DRIAMER WANTED, into cool 50s and 60s tunes are constituted and singuist loss 475-9739.

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This specialty of the house consists of fresh lobster, muscles, shirting, scallops and fish fillet in a saffron base with our own special seasoning

complimentary

glass of wine With this coupon ad through July 31

Includes a

Style

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GUITARNI AMAEABLE (23) for original freely metal band. Influenced by Gary Moore and Allan Hishworth. Excilent equipment. G11. graduate, service procurely bits, 291-295.

CLRIARSTANCE ALISE wanted by band playing KALL rockatally, pop and originals. Most have chaps, alid-ity to sing framories: 20 to years old. North-County, Drew, 755-7407, 418-7229. GURIAR, ALVAREZ 5001 classical style acoustical with a rydon strings. In beautiful condition with case 190 Weeksbays B15 to 445, 560 J 149

GUITAR FLECTRIC Gibson copy handshell case, practice amp, complete, \$100-578-5852 CLRIAR, FENDER JAZZMASTIR, VIII. 1995 Dody, cower cock, Humbuckers, Schaller Inners, cose wood frethouni, must sell, 1175, 299 4116.

HAFLER 270 power amp, never used. It's waits per charged New in Dox, costs \$450, sell \$150. Diame, evenings 286-4411, days \$65-2461. CATION. CALD REY CAMBON parametrisms.

1500 with case 483-994: HAMERES, EARCHES, CASERS, first, corners, toine, specific class, consent, adapters, called, and many case, \$100 dec 6946.

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**TJ RESTAURANTS** 



**Carne Asada** with Chile Relleno, Taco. Enchilada Verde. Frijoles, Fresh tortillas. Salad. and One large margarita only \$5.95



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HACIENDA EL ABAJENO



plantain banana)
2. Short Ribs Northern Mexico-Style
3. Pork Camitas (w/rice & beans)
Freshly made com tortillas, coffee, tea & des



Blvd. Sanchez Taboada, Tiju Follow boulevard to India statue, turn right.

At first corner, turn right again. Rosarito Seafood At Its Best!



ROSARITO LOBSTER

Quesadilla, bean soup, rice flour tortillas, ½ grilled lobster, ½ fish fillet, came asada, dessert & free margarita or glass of vine.

\$9.95

7 Seas soup, salad, plus 19 grilled lobster, 1 Costa Azul shrimp stuffed w/. king crab rolled in bacon, 1 Venetian-style shrimp Azul Benitz, Invene Mo. 200 w/ rice, dessert, free glass of

Av. Benito Juarez No. 300

RESTAURANT

With coupon through July 31, 1985

A NO MILE BOY Culture 1270 Dave for garder 1270 Dav

Any workers and controlled in 300 Mes synthe-iser and participated in 300 Mes synthe-center separate size. Any according to Mest remote separate separate regularly 1995 notes. 1419: Boston High Stock regularly 1995 notes. 1419: Boston High Stock regularly 1995 notes. 1419: Boston High Stock High Stock 1995 notes. 1419: Boston High Stock 1995 notes. 1419: Con-cepture, 11,400 Mest 11,445 february 1995 notes. 1419: Mest Mest Stock 1995 notes. 1995 notes.

KEYBOARD, YAMAHA CE 25, 1500, Yamana G100, 410 guzar amp. 3240, Korg dhum machine, 1250, Roland TR-606 dhum machine, 3200, 698-0547

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modifications. Call listably 5:29 (etc.)

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San Deign, CA 92105.

LIEE I SAID, pain sometimes makes people do shorts, I sold hashiny, for that i'm sorry Under-seard mont? Line pur shorts short with a sand mont? Line pur shorts short shorts. LRL. THE thought of not maybe seeing you again

LOSING HAR? See it return naturally. Call Kera Kare 454-6771

MADISON HIGH SCHOOLS' CLASS OF 65 is having its 20th reunion on July 27 at the Bahia Hotel, 7PM.

Eleming Lordon Alban Tole to help the abo-freeding abits who determ user help. Derry American Lordon Alban Control Control and American Lordon Alban Control Control

MALE. 51. seeks partner for tennis, dancing, biking, fun times. Include phone # Box 17356, San Diego, CA 92117

MARIA, BIOLOGY MAJOR at USC, Chula Vista doll, kept me out of nasty TJ jail (mi esposal) Can't find you RSVP Pablo

MEAN OL DADDY - I can't be friends with someone who is suspicious of me, and makes me feet like a burden to them! HLK MEAN OL DADDY. It's a great Karmic wrong, to judge another, by your own motives! Did what I thought you wanted. Love you still.

MEAN OLE DADDY. Was never a question of "ma-nipulation", just one of "take it or leave it"! MEET PEOPLE WHO WANT to meet you. You have seen this ad many times fan't it time you called? For confidential information call intromate 291-0123. MIDNIGHT BLUE I believed to start a long meaning-ful relationship is to meet. I asked many times. You didn't believed.

MISCHIEVIOUS LADY wishes to thank all those who replied to her recent personal ad, particularly her new seerial friend, CM MISS. CONSERVATIVE. True's final, I do love you. Forever and ever Love Mr. Suberbia (aka: Mr. San

MR BASSMAN. You send me, you thrill me it's not infatuation when it's lasted this long. Poison by: MR. JOHN GEER, I just want to let you know you are my bestest friend and I love hanging out with you. Flathead.

MR. I There are no roses on my windshield, al-though I think of your "smile" often & miss you much your friend in La Mesa. NASTIE EDDIE. Please insult (vor Bigun, Thanks) NEW IN TOWN, MALE 35, successful, Wishes to meet friends who enjoy movies, driving, laughing and quiet moments. LB, Box 29171, San Diego,

NRCE GLIV, INTELLIGENT, good company, just gradu-ated from SDSU, seeks similar type people in 20's into outdoors, swimming, John, Box 90235, San Diego, 920-6.

NRCE GUY: intelligent, good company, just gradu-ated from SDSU, seeks similar type people into out-doors, swimming, sharing, friendship, John, Box 90235, San Dieson, 9230

NONSMOKERS. VEGETARIANS, meet compatable singles! Your ad (to 70 words) published in rational bulletin. free. New Age Contacts. 1964-1/2 Garnet #3. San Deep 92100 O.T. THANK YOU for being there! Do you want to meet sometime? You say where and when ARC Theta Clear.

OBSERVER: Have you heard? Rambo is being hired by the NRA as their new spokesperson. Gun control won't stand a fighting chance. Easy. OH, ANG, HONEY, I know you, I know you, dar-singl Yes! Dig her, such a sweet, gone little newpa-per lovely. Wes! That's e! - Dean. ONCE UPON A TIME I tried coke just to see Now I'm broke, the jokes on me.

EXCOLUTINAL PUTER WAYTED by woman. 21 or DOS HT DUT as in the feature lives a major beginnin and CELUXE 1975 Concepts Lakeful with factory control to the feet of the feet, and the feet of the feet of the feet, and the feet of the feet

SEVER TRIM. I'll admit, I worry too much. But you're worth worrying about. [And if you don't believe me, I'll worry! Blue Eyes.

SINGLE 40 YEAR OLD MALE architect non-smoker seeks friends. Into tennis, running, the ocean, camping, traveling, brunches, movies, let's communicate FO Box 201373, Sen Diego, 27123.

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SUCCESSPUL, EDUCATED, open, generous, sincere, happy Christian guy, 35, to meet interesting friends include phone: Bob, Box 40, 3280 Olive Street, Lemon Grove, 92045. SUCH IS THE life of the earthworm. Crawling small and not so proud, never to get the gold in the end. SUNGAZER I'm always prepared but don't try to insult me, it won't work! I always end

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AND THE METERS FOLKE MODEL (John FUNDER) FOR AT SERVICE METERS SINCE A SERVICE METERS SINCE A SERVICE METERS AND AT SERVICE METERS. TO SERVICE METERS AND AT SERVICE METERS AND AT SERVICE METERS. TO SERVICE METERS AND AT SERVICE METERS AND AT SERVICE METERS. TO SERVICE METERS AND AT SERVICE METERS AND AT SERVICE METERS. TO SERVICE METERS AND AT SERVICE METERS AND AT SERVICE METERS. TO SERVICE METERS AND AT SERVICE METERS AND AT SERVICE METERS AND AT SERVICE METERS. TO SERVICE METERS AND AT SERVICE METERS AND AT SERVICE METERS AND AT SERVICE METERS. TO SERVICE METERS AND AT SERVICE METERS AND ATTEMPTS A THANK YOU ST JUDE for answering my prayers. Please continue to intercede for me. Sky.

MOSESCHA, MALE, G. SESS companionship.

Moseschall and the second for the second THE APOSTLES never contradicted Jesus and they baptized only in his name. This fulfills Matthew

THERE ARE ALCT of nice people in San Diego, but how do they find you? Many are intromate mem-bers Special introductory offer 291-0123

TO THE ORIGINAL Buffbut, takes one to know one Personally I have better things to do with my time than call people names, so goodbye

22. FCI Biol 178141, Sam Chingo 52117.

TRY TO KEEP AN TOUCH WITH YOU. Also week of Deverying of own countries. Deverying of own countries. Deverying of own case a section of the countries of the countries of the countries. The countries of the

WHAT kind of wine would go with processed cheese food? A nice Chiartil perhaps? "Kuf". SAINTS ALIVE IN JESUS - Reaching Mormons with the cush White PO Box 2004, San Diego, 1920 or and sen; Suthy Sengage among mit. Observer. WHY SHOULD I BE jealous? Why should I be sad? Why should I be had? Darline #215.

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YOU NEVER WERE VERY intelligent, but your worst chample of that was letting go of me. YOU SEE, I KNOW I'm sincere, and since I don't "want" anything, I don't care if he believes it. H.L.K.

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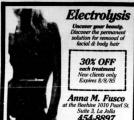


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AAMAMA GHA CONVETBEE, 192 New engree New oo on weren. 1970: 1589/06.

MAZDA 326, 1980 4 door sedan, anniversary elso
on weren. 1970: 1589/06.
MAZDA 4276, 1980 1589/06.
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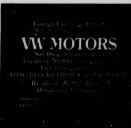
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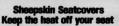
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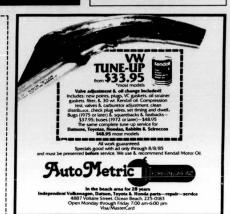
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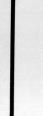
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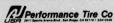
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ION HILLS: Large charming, quiet, 2 bedroom, hinouse Wbod floors, diving room, patio, gar-shin house Wbod floors, diving room, patio, gar-som, for August, find 2 bedroom in September Cat morpowise de datasi, 270-2803

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MT HELIX room in braubful frome Pool, kitchen privileges, laundry, non-smoker, neat, no drugs. 5250, \$100 security Jean, evenings, 697-8596.

NORMAL HEIGHTS: male warred to share two bed room apartment, \$225, \$12 utilizes, \$150 depose Must be employed; reference, \$20-7586.

NORTH PARK: Share clean house, good shape, large room, double closets, phone, carpet, sunny, quiet, Lurge fenced yard, pet considered. Nonsmoker only Prefer fenale 282-4008.

NORTH PARK Roommate wanted to share large 2 bedroom. 2 bath apartment in security building Off-street parking. Air conditioned: \$312.50 282.4455.

NORTH PARK roommate wanted to share 2 bed-room, I bath house \$225 plus utilities. No pets, no smokers 293-3033

partially furnishers 2322

MISSION MALES TO Dedition. 2 Bath
New stablish Red (accust term) counts laurably
Christopher Stablish Red (accust term) counts laurably
Christopher Stablish Red (accust term) counts and partial red (accust term) and the county and the

PACIFIC BEACH nonsmoker to share 2 bedroom, 1 bathroom apartment. Security building, pool. BBC. laundry, outdoor storage. \$300, 112 utilities, \$237.50 depost. Have furnitur. 483.9262. PACIFIC BEACH NORTH share house one block to beach, private entrance. Female only \$325. 274-5168.

letic guy, in clean house/apartment/ondo with fe-male o: male, 20°-30's. No cats, about 1300 or less. Leave message 295-7000 est 10

PACIFIC BEACH: female age 23 or older, clean, non-smoker: responsible Large bedroom, share bath. 1/2 block from bay 1250.50 + utilities. Available Au-gust 15 Call, 274-0554.

PACIFIC BEACH - Available August 1, share 2 bed-room, 2 bath apartment, one block from beach, parking, laundry 3350including utilities. Rick Leave message 274-901, 236-0747.

PACIFIC BEACH, MISSION BAY employed, responsible, quiet male, 37 seets female iousismate who has established residence. Platonic, no smoke Leave

PACEIC BEACH female roommute needed to share three bedisom house, available August 1st 1740/month plus 1/3 utilities, also 1216 deposit

PACIFIC BEACH monsmoking female wanted to share 7 bedroom, 2 bath apartment for month of August 5 900 plus 1/2 ubities. Path, 272-9931

PACER: BEACH: female icommute warsed, professional only \$275 per month. Call Paul evenings, 270:4197.

PACIFIC BEACH by August 15. Bedroom in ocean view apartment. Female, responsible, calm, non-viouse: Prefer 30-40. Evening worker. Friendly healthy atmosphere 3325-488-1662 or 581-186. PACEIC BEACH share 2 bedroom, 1 bath apart-mere: \$225/month, 1/2 celities, \$100 deposit. Avail-able August 1 Call Pat at 270-1192.

SAN CARLOS. FEMALE, 21-30, unencumber share four bedroom, 2 1/2 bath home 5190in

SDSU (7 blocks). MP nonsmoker wanted immediately for 2 bedroom apartment. Own room for \$200, 173 ublines, \$100 depose, No pets/TV Professional State (SE) 2142

SDSU AREA. 2 rooms available immediately in spi crus four bedroom house. Walk-in closet and pr vite bathroom. \$225. \$82-3138 or Christensen a 272-5155.

BANCHO PENASQUITOS room rental Private home, full privateges, pool, laundry, neo, jacuzo. RANCHO SAN DEGO clean, modern townhouse, tenns, prot, ar, freplace, garage, paris, faundry room, \$265 and \$285 + deposit, Mark, 233, 2218459, Mark

ROSE CANYON: Happy, non-smoker Brauelusy furnished, 2 bedroom, 3 bath condo with pool, ten ns, and large garage: 1450 month. Nancy 274-8227

STATE AREA. Nonsmoking student to share 2 bed-room house: Laundry, yard. \$225 month. \$175 de-post. 1/3 states. John or Glenn 283-1456. SUITABLE ROOMMATE FOR FEMALE tracher with M.A. Only platonic male considered. 296-7822

PROFE BY ANY PROCESSION, core in the year.

Proceedings of the September of the year of the year of the September of the Year of the September of the September

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## KIDS' QUESTIONS ABOUT DEATH















15 area. Roommate for mus-id: 3 bedroom house Large retainer. 120 utables pending and pen

SOUTH BAY, off 805 and Plaza, responsible house-mate needed. Own room, appliances, and pool Easy going, 1270 monthly + 115 utilizes 261-57575. UCSD AND UTC AREA. Nonsmoking female/male roommate to share condo with pool and laundry. 3300/month plus unities and deposit. Available Aurora Lie Ass. 5587.

GAR 1s. 458/1582.

SOUTH MASSION BLACH Femalehmel Large 2 brds
coom, May side, parting 1380/mooth. Dex. fire-place As for George Days. 697-1268 (est. 238)
place As for George Days. 697-1268 (est. 238)
place 1255
plan 1/2 uniters 8in. 452/440. SPACIAL AREA. LPS plus 101 obtains. Your surp to one with pluring conservation manned coaler from which command that of the 455-556 and the space of the space of

## Rental Agencies

FEBITY CITY Boommate wanted for MOBIE HOME POWAY family park Pes Double feropice, graye, and more \$240 month. Call sell. Owner transferred \$11,000. After spin. me356270.

## TOUR! main warrent to share mare. Rend's No. TOUR! main warrent to share mare. Rend's No. William 1850 more. \*\* utilize\*, 788-708. \*\*STATE\*\*\* \*\*STATE\*\*\* \*\*STATE\*\* \*\*STATE





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203-8667.

COLLEGE AREA Lange one-bindroom custom apartments with dishwasher, air condisioning, some soon, and some soon, and some soon, and soon apartments with dishwasher. air condisioning soon soon apartments with dishwasher, air condisioning, soon apartments with dishwasher. air condisioning soon soon apartments with dishwasher. air condisioning soon soon and soon apartments with dishwasher. air condisioning soon and soon apartments are conditioned as a second soon and soon are conditioned as a se

EL CAJON 2 bedroom, 1-1/2 bath conds, air, dish-washer, tile entry, new carpets, pool, tennis, 1525 month. Available. August. | Evenings after 6, 462-9130.

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## **ERNIE POOK'S COMEEK**

By Lynda J. Barry @ 1984



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## **COME PLAY WITH US!**



## FUTON

- (Foo-Tahn) noun
- Derivation—Japanese for bedding



#### COTTON FIITON FROM SOO

COTTON TOTAL TROM	***
SAN DIEGO	
Sleepy Hollow 3081 University	295-9066
PACIFIC BEACH	
Sleepy Hollow 1453 Garnet Ave	270-3680
MIRAMAR	
Redroom 7190 Miramar Rd	578-9470
CHULA VISTA	310 7410
	425-3252
	452-3525
Bedroom 194 F. Main	
	440-4571
KEARNY MESA	
	565-9407
POINT LOMA	
	224-2808
CARLSBAD	
Bedroom 2570 El Camino Real	729-8903
LA MESA	
Bedroom 5208 lackson Dr	698-6171
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PACIFIC BEACH HOUSE 2 bedroom, 1 bith Unfur-named Storage shed New carpet, new drapes 2 blocks to ocean \$680 Available August 1, 949

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SOUTH MISSION BEACH deluse 2 bedroom 2 betr unfus-other year round condo, security building librardry facilities, garage, year lease, no pets 5900/month 488-669, 576-6732. SPRING VALLEY 1535 3 bedroom, 1 bath apart with most upsides paid and ample parking. Fe

## THE READER PUZZLE #367 Locations

By Don Rubin Each of the logos at the right was designed to promote filmmaking in a city, state or country listed below. (In fact, some are represented more

See if you can match them up as shown.

15 Australia (4)

Italy Arabian Gulf States

Puzzle will be two free passes to OFURO HOT TUBS in Pacific

OFUNO HOT TUBS in Pacific Beach or Reader T-shirts.

2. All entries in the Reader Puzzle contest must be received by the Reader (addressed to Reader Puzzle P.O. Box 80807, San Pines CA 90128) by 9000 m. Nozele, P.O. Box 80803, San Diego, CA 92138) by 9:00 a.m. Wednesday, six days following the ssue date.

3. All entries must be

accompanied by your name, address and choice of prize (include shirt size S, M, L, XL).

their immediate families are not cligible.

5. In the event of disputes will text, decisions of the judges will be the control of the pudges of the prizes each 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 of the puzzle of

Winners of and Answers to Reader Puzzle #365 Hardwhere

Of the 103 entrants, eighty-seven knew it wasn't "hard"

中国于李 产牛干牌 - 回题 @ -

The winners are:

1. Tom Prisch, San Diego

2. R. Edmonds, San Diego

3. Marvin Freedland,
San Diego

4. Dennis C. Lang,
Chula Vista

5. Carole Highley.

Real Estate



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38 JULY 25, 1985

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## **OFF THE CUFF** Who was the most difficult person you've ever lived with?



The last person I lived with.

Never go to a roommate referral service. They matched referral service. Dey matched me with a person who insisted on a certified check for rent, a personal check wouldn't do. I was new in town so I thought, "Olay, fine, do it." He spent severity-five percent of this time, want me to bare out-of-from friends spend the night. He was a read freak. He film notes itse, "Please be aware of the dustballs from your bathroom out a barball story out bathroom to the severity of the dustballs from your bathroom out." like, "Please be aware of the dustballs from your bathroom rug." Little things like that. I put an ad in the Reader classifieds for a 30's group I was organizing. He freaked out that we were going to get calls even though I had my own answering machine. I moved after living there five months. It seemed like a century.



Scripps Ranch
My brother Peter. I'm a year
and a half older. He always
and a half older. He always
were half a heart of the second
were half. He second
were half, the second
heart of the



Business rooms
College Area
When I was about nineteen
my girlfriend and I decided to
get a place at the beach. Within
days we had strangers dropping
by saying. "I'm a friend of so
and so's." Two, three in the and sos." Two, three in the morning and my girlfriend would say, "Hi, how are you, come on in." It was difficult, because I was working and going to school. It was impossible to study. You'd order a pizza and be lucky to get one piece. Nothing was yours. I'd go shopping one day and have no idea whether I'd come home and still find my stuff in the refiserator. The stuff in the refrigerator. The beer, the wine, the food, the groceries, everybody helped themselves. When other things started disappearing I said,
"This is not for me." I moved.
We're still friends. We laugh



Kevin Green
Kean Estate invesion:
Spring Valley
Our last roommate, Bob. He
was up all hours of the night.
Three in the morning, and he's
up walking around. He was
always high. We dbe watching
60 Minutes and he'd come in
and start talking to everyone,
chain smoking right in front of
your face. No one else in the
house smoked. He'd drop astles
on the couch. He was totally
irresponsible. Couldn't cook.
He was nervous and figlety all
the time. He lost his job. He
owed everybody money. He owed everybody money. He had warrants out for his arrest for old traffic tickets. No car registration. He was with us for three months, and we finally had to ask him to leave. On the day he was supposed to move, none of his friends showed up to help. I had to use my truck and I helped him move home.



Deborah Whitfield Elighthitiv, Worker East San Diego My goddaughter Michelle. She Jilving with me for the summer. She's thirteen but she'd like to be twenty-one. All of a sudden it's learning to share the bathroom again. She combs her hair more than anyone I've ever seen. I mean, how many times can you comb that bright red lipatiek, We'n Wild. She's perpetually on the phone. She should have one glued to her ear. She tails to her boyriend a lot. They don't soy anything, they just breather. say anything, they just breathe. The latest is that she wants to have him over. He's nice but he refuses to come in the house. Now they have a teenage nightclub and it's killing her, she wants to go so bad. I'm taking her next weekend. Tell you the truth, I'd be bored if she wasn't with me.

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