



The Neptune Lesson

In the fall of 1982 I answered an ad for teachers that appeared in the *San Diego Union* classifieds. The job involved going to sea on deployed U.S. Navy ships and instructing in reading, basic English, and math. I was not a teacher, but the position did not require a credential. At that time, a bachelor's degree and enough college credits in the specific subject areas you were going to teach were the only requirements. It seemed to be an unusual opportunity. I was single and not on any career path, but was instead toiling at one of a number of odd jobs I'd had since coming to San Diego in 1978. I enjoyed traveling and I had not yet been to the Orient. Then, too, there was the opportunity to resolve a personal riddle that had been lurking in my consciousness and

(continued on page 12)

Why would a civilian leave dry land for a questionable teaching assignment aboard a U.S. Navy ship?

By Glenn Wallace

Illustrations by David Diaz

AUGUST 1, 1985 2

City Lights

You Dirty Rat

If you can believe San Diego Police Sergeant Dennis Johnson, the assault by thugs on the precinct station in the movie *Fort Apache, the Bronx* is nothing in comparison to the recent invasion of downtown police headquarters by foot-long rats. "I'm about ready to get some sand and sun chairs," the field training supervisor says only half-jokingly, "and move our operations out onto the porch."

His exasperation is understandable. Just five weeks after rats were discovered inside the narcotics lab, marching away on confiscated marijuana, cocaine, and an assortment of pills, the insatiable beasts now have spread to several other offices in the aging Market Street police station — and not even the county health department's vector control division, which Johnson says is the "S.W.A.T. team of pest control," has managed to drive the rats out or even keep them confined to one area.



from inside the walls of their office. More traps were installed, but they have turned up sans rats and bait. "Apparently the rats have learned to outsmart the police," Johnson says. Within the last week the rumblings inside the walls have grown louder and more frequent, and a different kind of trap has been ordered. The feeling among police officers assigned to the downtown station is that if the

The rat problem first surfaced in late June, when Jim Gamble of the narcotics lab discovered chewed-up baggies of confiscated dope in the lab's storeroom, located in one of six former cell blocks at the center of the station directly across from the entrance arch. Two weeks later, Dennis Johnson began having some

problems of his own at the police field training office, across the courtyard from the narcotics lab and just to the left of the entrance arch. Five of Johnson's officers were sitting at their desks in the field training office, discussing procedures, when a live rat dropped from a hole in the ceiling and fell to the floor in

the middle of the room. All five officers scrambled out the door as the rat dashed underneath one of the desks and then disappeared under a room separator. The county's vector control inspectors set traps for the rats, and caught about a half dozen. But the police officers soon began to hear rumbling sounds

new traps fare no better than the old in stemming the problem, the only answer may lie in a complete extermination of the entire headquarters complex — ironically, just months before its slated abandonment for a new building on the eastern fringe of downtown. —T.K.A.



City Fest in Hillcrest, 1983

Fair Enough?

In the aftermath of last August's sign-lighting street fair in Hillcrest, the sponsoring Hillcrest Association was so pleased by the results that it was immediately decided to make the gala one-day event an annual affair. But exactly a year later, the merchant group's decision to take no part in this year's planned street fair has placed in doubt the entire future of the event — and has

embroiled the community in what local gay activists say is an "escalating war" between previously harmonious gay and straight interests. The Hillcrest Association's turnaround came shortly after the Hillcrest City Fest, a two-day cultural event sponsored by the group last May. Hillcrest Association president Stephen Zolezzi admits the City Fest "was very taxing on us"; attendance was not as high as had been hoped, and the merchant group wound up with an \$1800 deficit.

Compounding that expense, Zolezzi adds, was the fact that a portion of Fifth Avenue had been painted by overzealous artists; the city was left with

the task of removing the defacement and promptly billed the Hillcrest Association for an additional \$1642. "We were left with the feeling that it was best not to bite off more than we could chew," Zolezzi says, "so we decided to cancel this year's street fair and instead work harder toward putting on an expanded fair in 1986 that would combine the best of both the sign-lighting event and the City Fest."

Gay activist Nick Hubbard, however, says the real reason the Hillcrest Association "got cold feet" is its perception of growing gay involvement in community events. Hubbard, who owns the Paper Rose gift shop on University Avenue near Fourth says the "mostly straight" leadership of the Hillcrest Association became alarmed when local gays paraded in scanty leather costumes during the May City Fest "and they don't want to see that happen again, so they thought twice about putting on another street fair."

At a June 11 meeting involving business people and local activists, an ad hoc committee was established to produce a street fair on its own. The Hillcrest Association expressed no objections at that time. Within weeks, though, the business group began to voice strong reservations about the committee. Another meeting was scheduled. In attendance at this mid-July private meeting, held in Zolezzi's office, were the

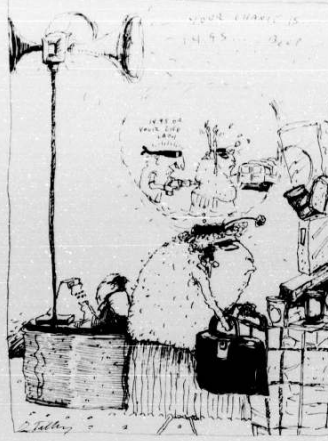


Hillcrest Association's executive board, businesswoman Susan Jester, *Gazette* publisher Carla Coshove, and representatives from the various city and police agencies from whom permits must be obtained.

Hubbard says neither he nor any of the other gay community leaders in the audience were allowed to speak; instead, he says, Zolezzi reiterated his objections, and Jester was given only a few minutes to present her side of the story. "The whole thing almost died right there," Hubbard says. "But despite that, the police and city people said as long as all their conditions were met, the street fair could go on. And that's what we're in the process of doing right now."

Since then, the Hillcrest Association has softened its stance against an independently produced street fair, but Hubbard asserts

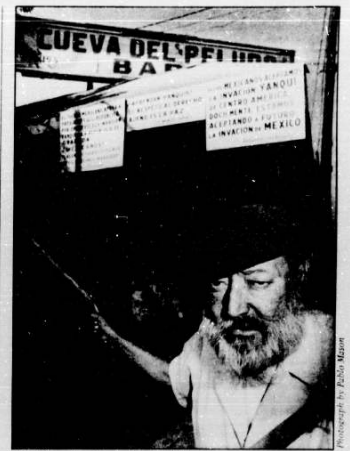
Zolezzi and his cohorts grudgingly did so "only because they saw they couldn't count on the police and the city to help them fight us." And while Zolezzi says his group no longer bitterly opposes the upcoming street fair "because some of the questions we had initially have since been answered to our satisfaction," a board member who spoke on the condition his name not be used says the decision no longer to fight the ad hoc street fair committee was prompted "simply because we realize the gays are trying to turn this into a gay-versus-straight war, and we don't want to see such a war escalate any more than it has already. It's unfortunate, though — the gays are using as much political pressure and scare tactics as the Reverend Dorman Owens used last year, and I just think it's time to stop waving banners and continue living." —T.K.A.



One Less Amigo

Certain sectors of the San Diego public will be happy to learn that at least one business in these parts is not going to stand idly by while the current administration furthers its agenda in Latin America. Roughly two miles east of the Agua Caliente racetrack, on Boulevard Diaz Orlaz, sits a small, no-nonsense bar called La Cueva del Peludo (The Cave of the Hairy One). Not only does its owner, Rafael Elizondo (whose nickname is Peludo), maintain an active sign campaign in front of his bar protesting the U.S. invasion of Grenada and its aggressive foreign policy in Central America, he has actually barred Americans from entering his bar for the past three years. Directly in front of the entrance to his bar is posted a large sign which clearly states that no "gringos" are allowed in the bar. "While everyone else in this country is going begging for dollars," Elizondo proudly states, "I am not. I don't even want business from Americans. Mine is perhaps the only bar in Mexico like that, probably the only one in all of Baja California, and most certainly the only one in Tijuana."

Seventy-one-year-old Elizondo's blatantly discriminatory sign is not, by intent, racist, he says. Rather it is a form of political protest.



Rafael Elizondo outside La Cueva del Peludo

"Every week, two or three Americans will wander into the bar from off the street. I don't know if the sign attracts them, or if they sincerely want a drink. But each and every one of them is turned away with a few kind words," Elizondo says. He also tells about a time

when he was fifteen years old and crossed into a small Texas town from his home in Matamoros, Tamaulipas. He was very thirsty and went into a restaurant to ask for a glass of water. The owner ordered him out, he says. "The man told me

(continued on page 42)

We're Talking Cash Registers

Two years ago, local Safeway grocery stores began installing "talking" scanners as part of a gradual modernization project. The "Postalkers," manufactured by the Santa Clara-based Data Checker Systems division of National Semiconductor at a cost of more than \$40,000 per store, read out loud the price of each item rung up on the cash register, along with the change and a "thank you" to each customer. After a year, fifteen of San Diego County's forty-five Safeway stores had the computerized system in operation, but last summer the project was mysteriously placed on hold and no further systems were installed. And last June 19, Safeway's district office in Los Angeles sent a memo to all local stores, ordering them to disconnect the systems immediately. Safeway spokeswoman Bonnie Lewis says the reason was simply "that the system was not as effective as originally thought," and that the chain's decision was merely a reaction to numerous customer complaints, ranging from the impersonal nature of the devices to the possibility that customers receiving change would be preyed upon by thieves overhearing the precise amount of money the customers were getting back.

But in the ensuing weeks, a new problem has come up that has seen many local Safeways turn their Postalkers back on, despite the word from headquarters. As soon as their Postalkers were installed, the fifteen local Safeways ceased marking prices on many of their items, such as canned goods, because the Postalkers read them out as soon as the items were rung up in code by

cashiers. But with the talking scanners turned off, local Safeway managers say, the pricing policy did not change accordingly, and the result has been a fair amount of confusion. "It's always been Safeway policy to call prices, and now our cashiers can't do that because they're not marked," says Cheryl Rath, manager of the Chula Vista Safeway at Third Avenue and Palomar Street. "And that's an inconvenience not just to our customers who like to know how much each item costs, but to us as well — with the scanners, our cashiers would hear the price and know whether they made a boo-boo at the register, but now they have no way of checking." Rath says that in the last few weeks, six-packs of beer were sold for a penny due to improper coding, "and we have no way of identifying things like that unless the customer only buys one or two items — otherwise the mistake tends to get lost in the shuffle." That prompted the scanners at the Chula Vista store to be turned back on, Rath says, and several other Safeway managers say they are also using the devices again. These stores will continue to do so, says one manager who asked his name not be used, until the district office comes up "with some way to rectify that, such as pricing our goods like they do at the other stores where the scanners were never installed in the first place." —T.K.A.

Carl Sagan Meets Flash Gordon

Balboa Park's Reuben H. Fleet Space Theater has finally reversed a four-year-long decline in attendance this year by drawing 382,200 viewers to its Omnimax theater in the round, 40,000 more than last year. Reasons for the increased ticket sales and gross revenue (which for the first time topped two million dollars) are varied. The Space Theater's advertising budget has increased, and a new marketing study has helped management better define and reach its "target" audience of seniors and the eighteen- to thirty-four-year-olds. The current feature film, *Chronos*, has exceeded even the most optimistic projections, attracting 125,000 viewers in its three-month run, rivaling *Hail, Columbia!* (1982) and *The Eruption of Mount St. Helens* (1980) as the most popular film in the Space Theater's twelve-year history.



Carl Sagan

Space Theater executive director Jeff Kirsch has also managed to avoid unappealing films that previously dragged down attendance, losers like *Tomorrow in Space*, a 1983 film Kirsch critiques as "too teachy," and last year's *Darwin on the Galapagos*, which he admits "just wasn't as interesting as the others." Indeed, the films that keep the Space Theater's turnstiles clicking at record pace are decidedly less "teachy" and have a much looser connection

to science and space travel than past years' features such as *Darwin*, *Tomorrow in Space*, *Genesis*, and *Probes in Space*. *Chronos* studies the rise of Western civilization through the use of time-lapse photography. The titillating forty-minute film has no narration or story line. *The Magic Egg* explains computer graphics through animation, while *Rebeld Hawaii* dwells extensively on the island's beautiful scenery. *Speed* was one of the Space Theater's biggest profit-makers, though Kirsch admits he had "concerns about the sheer entertainment value" of the seventy-millimeter film, which included a cops-and-robbers automobile chase scene. Upcoming Omnimax film subjects will include the Grand Canyon, aviation, and a feature on the flight of Canada geese entitled *Steward*. Kirsch, who holds a Ph.D. in aeronautical engineering, admits that *Steward* "doesn't have the education appeal to justify a long run," but stresses that the Space Theater has always striven to be "both educational and entertaining." The director also notes that he's been vigilant in turning away purely entertainment films such as

(continued on page 42)

STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice:
Recently I saw an article on the demographics of smoking that indicated the percentage of smokers in the U.S. population has been decreasing and that a negative correlation between education and smoking was developing. The article did not indicate any geographic distribution of smokers. Based on a couple of trips back to the East Coast, though, I got the distinct impression that considerably more people in the East smoke, compared to this area (San Diego, anyway). My question is, do you have any statistics on geographic distribution of smokers?
John Terrell
San Diego

We San Diegans have a poor perception of reality. We're not really aware that much of the world has seasons, that some people can't get from point A to point B because of things called blizzards, that heating bills can be hundreds of dollars per month. And we take it for granted that most of us have no trouble breathing the air around us—thanks in part to the (relative) paucity of smokers in our midst.

Statistics tell us that there is a definite correlation between income, education, and smoking. More than half of the blue-collar workers in this country smoke, for example, whereas less than a quarter of the professionals are smokers. So it's not too surprising to find that California, being the well-educated, affluent, health-oriented state that it is, has fewer smokers than most others. Over at the other end of the scale we see billowing clouds issuing from the Southern and Eastern states, especially the tobacco-growing states. In South Carolina, for instance, 35.7 percent of adults over eighteen smoke; only (cough, cough) 28.4 percent of adult Californians smoke. Pennsylvania is representative of its eastern neighbors, at thirty-four percent. Sur-



Illustration by Rick Garry

prisingly, Alaskans puff up a storm: thirty-six percent of them smoke the killer weed. These numbers are admittedly incomplete, but the Centers for Disease Control and the Office of Smoking and Health will come out with a complete state-by-state box score in January. Those holding our breaths until then are non-smokers.

Dear Matthew Alice:
What gives the people who run the stamp-vending machines in the local market the right to charge a huge profit? It's infuriating to pay so much (one dollar) for so little (sixty-six cents). Also, will the green "D" stamps get my mail to Europe? My girlfriend is in France and I'll be ill if I get any of my own love letters back!
John Gambino
Pacific Beach

The Yellow Pages has extensive listings for physicians, or you might call one of the physician-referral numbers to get a doctor who might treat the specific illness

you are about to fall victim to. I doubt, though, that your malady is treatable—common sense is not something doctors can prescribe. Had you been using your gray matter before sending off your passionate missives, you would have called the post office or read the newspaper articles when the stamps were issued, and you would have known that the green stamps cannot be used for mail going outside the United States. Your last desperate measure might even have been to look at the stamp itself, which proclaims "Domestic Mail" across the top.

It's too late to salvage your letters; let's hope it's not too late to salvage your relationship. I can't offer you any excuses to get you off the hook, but I can tell you why you can't use the D stamps to send letters to France—and perhaps you can disarm your girlfriend's ire at being ignored by overwhelming her with your encyclopedic knowledge of postal matters. So pay attention. There is an organization of 170 countries, called the Universal

Postal Union, and it has a set of regulations that governs the mail between the member nations. One of those regulations states that a postage stamp must bear a denomination, i.e., how much it costs. But the D stamp has no such denomination, so it fails to meet UPU requirements for international mail.

And why, you may ask, does the post office even have a nondenominated stamp? It's because the price of everything keeps going up. When the postal service asks the rate commission for a rate increase, it's usually about a year to eighteen months ahead of the anticipated need. But the commission often doesn't work that quickly, so the post office is stuck—it needs stamps, but can't wait until the commission makes up its mind what rate to approve, and once that's done, to print the appropriate stamps. The solution is a stamp with a later denomination, representing the official rate.

Now let me attempt to cure your other malady, righteous indignation. There are no laws or regulations restricting the amount of profit a company can make on the stamps it sells in vending machines. As you have discovered, they take what they can get. And they do take, don't they? Once the post office sells the stamps, in their words they "diverge" themselves from the stamps.

An alternative to this painful experience might be one of the forty-two contract stations that can be found in county drug stores, convenience stores, book buildings, et cetera. The postal service actually pays the retailer to run these things, and the stamps are sold at face value.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 80093, San Diego, California 92138.

To Express Our Hope For The Future First



Walk for Peace

Tuesday, August 6 • from 5 to 8 p.m. • in Balboa Park

Melissa Manchester Robin Williams

Admiral Eugene J. Carroll, Jr.
U.S. Navy (Ret.), Deputy Director of the Center for Defense Information

Kaz Suyeishi
Vice President, Committee of Atomic Bomb Survivors in the U.S.A.

**Sports Announcer
Charlie Jones**

**Hudson & Bauer
Ted Leitner**

**Jeannie Cheatham's
Jazz Ensemble**

the MEND Children's Choir

You and your family are invited to join MEND—Mothers Embracing Nuclear Disarmament—for our first walk for peace. We will gather together at the corner of 6th and Laurel, starting at 5 p.m. Listen to local musicians and celebrities while visiting information tables or helping your children draw their images of peace. The walk will begin at 6:15 p.m., going north four short blocks on Balboa Drive to Cypress Grove for the main program which will begin at 6:45 p.m. Bring a blanket to sit on while listening to inspiring songs and speeches. The main program will conclude with a flashlight vigil to commemorate the 40th anniversary of Hiroshima and to express our hope that the leaders of the world will sit down together to reach a verifiable, multi-lateral treaty to reverse the nuclear arms race.

FREE Shuttle Bus Service

Park and ride to Balboa Park on our free shuttle buses. There are two parking sites. You can pick up the shuttle at San Diego Jack Murphy Stadium, from 3:45 to 6 p.m., or at the County Administration Center, at 1600 Pacific Coast Highway, from 5 to 6:30 p.m. The return trips will begin just after the conclusion of the main program, at approximately 8:15 p.m.



PARTIAL LIST OF SUPPORTERS

San Robert E. Act
Dr. Helen Goldstein
Center for Women's Studies and Services
Environmental Health Coalition
Rev. Theodore M. Hesburgh, C.S.C.
Hiroshima Nagasaki Committee
Dr. Cass Maloney, Executive Director, The Patient For
National Women's Political Caucus, San Diego
Peace & Justice Commission, Roman Catholic Diocese of San Diego
Peace Resource Center of San Diego
Preparations for Social Responsibility
Prof. John Tubb
San Diego Economic Development Conference
San Diego Environmental Conference
San Diego Mothers' Reparation Committee
United Domestic Workers of America
Unity League
Women's International Caucus
YWCA - San Diego

Mothers Embracing Nuclear Disarmament

P.O. Box 2309 • La Jolla, California 92038 • (619) 454-3343

Authentic
ITALIAN WAITER'S
jacket \$29

While other clothiers flocked to Florence for the fashion shows, we slipped away to an industrial uniform show—and found a hidden Italian treasure—the perfect summer blazer disguised as a waiter's jacket. Handsome on both men and women.

100% cotton

Simple for summer

BANANA REPUBLIC
TRAVEL & SAFARI CLOTHING CO.

OPEN 7 DAYS A WEEK
LA JOLLA: 7841 Girard Avenue
CALL (800) 827-8800 FOR A FREE CATALOGUE & INFORMATION

The SPORTS PAGE
SPORTING GOODS

VECTOR
Reg. \$59.95
Now \$49.95

VORTEX Reg. \$59.95 NOW \$49.95

REEBOK CHARISMA
Ladies' aerobic shoe, top of the line. Reg. \$45.95
Now \$39.95

BIKING SHORTS
Sierra Touring
Triathlon short Reg. \$23.99 Now \$12.99
Polypropylene-Lycra short Reg. \$39.95
Now \$27.95

SCOTT TINLEY
Triathlon short \$19.95
6-panel bike short \$29.95

270-5350
1764 Garnet Avenue, Pacific Plaza Center
(located in northeast corner of Vons Shopping Center)
Limited to stock on hand. Sale ends August 8, 1985

THE INSIDE STORY

BY PAUL KRIEGER

COUNTY SUPERVISOR SUSAN GOLDING VALUES her image as a "managed-growth" moderate and friend of environmentalists. It's a reputation that stuck even when opponent Lynn Schenk last year detailed the building industry's heavy support for Republican Golding's campaign and warned that Golding, if elected, would be beholden to developers.

Indeed, Golding's recent votes and appointments prove Schenk's prediction was partially correct. Golding appointed William Moorhouse, an executive at giant Bren Company

developers, to the Housing and Community Development committee. Both her selections for the important Planning and Land Use Advisory Board have close ties with builders.

Charles "Bud" Porter is a land-use lobbyist who clients include the San Diego County Council of Real Estate Boards, and Raymond York is a consultant for Lawrence Welk Village and other builders. While Golding has opposed amending some community plans to allow more density, she infuriated North County environmentalists by joining Supervisor Paul Eckert to support a controversial ninety-three-acre commercial development along Encinitas Boulevard. She recently sponsored a new ordinance that will in some cases increase county-wide density by allowing an extra residential unit per acre. Golding also disregarded planning staff's

advice that the supervisors not consider rezoning a parcel of land in Jamul owned by Children's Hospital. (The Jamul parcel is in Supervisor George Bailey's district, and Bailey opposed the possible rezoning.) Former Chargers owner Gene Klein has also found Golding a loyal supporter of his plan to build an eighty-one-home subdivision near Rancho Santa Fe.

The Golding maneuver that most angered environmentalists, though, was her successful lobbying of the San Diego City Council to endorse a state senate bill that opponents say will allow the construction of the controversial Ralphy Ranch project near Rancho Peñasquitos and development in the Whispering Palms area.

"She was instrumental in getting that bill passed," complains Bob Richards of the Coalition for City/County Government. Golding says she backed the senate bill because "it's really wrong for the [San Diego] City Council to interfere" with county planning. She argues, too, that while the legislation allows the county to annex the land on which these projects will be built, the projects themselves must still be approved by the supervisors. But Mayor Hedgecock to the board, Golding will come out strong on high-visibility, "quality-of-life" issues such as air, noise, and water pollution. This week, for example, she's pushing fellow supervisors to oppose federal plans for oil drilling off the North County coast.

When opponents of San Diego's Managed Growth Initiative talk about how they'll defeat that November ballot measure, they recall ex-Mayor Pete Wilson's shrewd campaign to bury Proposition B, the 1980 ballot measure for binding arbitration in police salary negotiations. Wilson and his advisers drafted an opposing ballot measure — Prop. A — which made police salary increases a priority but denied the binding arbitration. The mayor then convinced voters that Prop. A, not B, was a sensible solution to the police salary problem.

When it appeared this spring that the Managed Growth Initiative would qualify for the



Susan Golding

Hedgecock's chief of staff. Golding argues that she regularly opposes developers, though she sounds like a building industry spokesman when she talks about "making it easy for developers to get their projects through," and how "density isn't everything." But to avoid alienating the "environmentally conscious" voters in her coastal district who twice elected Roger Hedgecock to the board, Golding will come out strong on high-visibility, "quality-of-life" issues such as air, noise, and water pollution. This week, for example, she's pushing fellow supervisors to oppose federal plans for oil drilling off the North County coast.

When opponents of San Diego's Managed Growth Initiative talk about how they'll defeat that November ballot measure, they recall ex-Mayor Pete Wilson's shrewd campaign to bury Proposition B, the 1980 ballot measure for binding arbitration in police salary negotiations. Wilson and his advisers drafted an opposing ballot measure — Prop. A — which made police salary increases a priority but denied the binding arbitration. The mayor then convinced voters that Prop. A, not B, was a sensible solution to the police salary problem.

When it appeared this spring that the Managed Growth Initiative would qualify for the

ballot, developers and their lawyers tried to duplicate Wilson's political magic. Councilman William Jones, a land-use moderate with close ties to the building industry, met with developers Mike Madigan, and Tawfik Khoury, land-use attorney John Thelan, Economic Development Corporation president Dan Pegg, and others. The builders are most concerned about how the initiative would require all proposed residential/commercial encroachments into the city's "open space preserve" to be approved by voters, so negotiations centered around an alternative that would keep control of the open space in the hands of the city council.

Jones originally proposed a ballot countermeasure that would simply prohibit residential building in the open space until after 1995 and allow industrial/commercial uses by a unanimous council vote. He then modified that to allow housing on the open-space parcels with a unanimous council vote, and industrial/commercial uses with a two-thirds council vote.

But council support for the Jones alternative couldn't be found. Building industry hard-liners and their council ally, Bill Cleator, insisted on settling for nothing less than the outright defeat of the Managed Growth Initiative. "Any compromise is tough medicine for those who philosophically oppose managed growth," explains Pardee Construction's Mike Madigan. Yet Jones wouldn't gut his alternative because he believes many voters want some sort of managed-growth guarantees. And Councilman Uvaldo Martinez wouldn't support a Jones alternative since he hopes to improve his name.

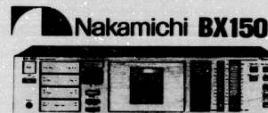
(Continued on page 10)

THE SOUND COMPANY PHILOSOPHY

Quality is enjoying a revival today; yet for some of us it was never forgotten. Quality is in — and we at Sound Company couldn't be happier because that is what we're all about. Our entire operation and philosophy is based on it. Sure, we have "deals" — good buys on last year's models — and we are still able to offer you competitively low discount prices on our line brand-name equipment because we have enough volume to pass savings on to you. But that doesn't stop us from offering the finest quality stereo equipment.

Every piece of equipment we offer is a quality item, prequalified by our audio experts to assure top performance. We stock a tremendous variety of brands and offer a wide price range so we can work with you and find the piece that fits your specifications and budget.

Sound Company offers you judgment and knowledge, and we are genuinely happy to answer any stereo questions you may have. THAT'S WHAT QUALITY IS ALL ABOUT.



If you're looking to impress your friends with bells and whistles, the BX150 is not for you. If you want the absolute finest cassette recorder available for under \$500 — this is it. Simply the finest at a savings of \$146 from the normal price of \$495.

SOUND COMPANY PRICE \$349



SAX-C90 cassette \$2.35
SA-C90 cassette \$1.85
MA-C90 cassette \$3.15
GX35-90B 7" reel \$8.25
GX35-180B 10" reel \$16.50

CARVER COMPACT DISC PLAYER DTL-100



Another winner from Carver: the DTL-100 has triple laser scanning, true 16-BIT sampling, double resolution digital filter with Carver's own Digital Time Lense circuitry which further enhances digital audio playback on most compact discs.

SOUND COMPANY PRICE \$650

PROTON

The Proton 950 is one of the greatest values Sound Company has ever offered in a stereo receiver. It features the famous "Schottz" tuner and high current amp that provides as much as 130 watts per channel into a 2-ohm load. The 950 offers the convenience of electronic pre-set tuning and the ability to use two tape recorders plus a video input for maximum flexibility. Regularly \$495, you can save \$146 at our special price of \$349.

SOUND COMPANY PRICE \$349

OHM Walsh 2

THE COMPLETE BUYER'S GUIDE TO Stereo/Hi-Fi Equipment

"May we have a drum roll please? Ladies and gentlemen, we give you the Ohm Walsh 2. Compact, fairly efficient, modestly priced, damned near unbreakable, and designed for placement almost anywhere, the Walsh 2 is one of those products that simply shouldn't exist. But we're getting ahead of ourselves.

It is unusual for us to hear a speaker that is both initially impressive and suitable for long-term listening. Most often, what's initially impressive soon becomes tiresome: sizzling highs become grating; stupendous bass becomes boomy. But when we fired up the Walsh 2s, and ran through three or four of our favorite records, we were simply knocked out. There was a chilling sense of reality coming out of the speakers. The sound stage was as large — or as small — as the music demanded, and the tonal balance was always just right. Clarity (which is, after all, the hallmark of a precise coherent speaker) was as good as we've heard from speakers costing several times what Ohm is asking for the Walsh 2. And guess what: after hours, and days, and weeks of listening to the Walsh 2s, we're still knocked out. It is, bluntly put, one of the finest speakers we've heard, regardless of price. The fact that a pair sells for well under a thousand dollars is, in our opinion, nothing short of a sonic miracle. Buy a pair quickly, before Ohm realizes what they're really worth!"

Available in oak & walnut. Under **\$699** a pair.

Financing tailored to your needs on approved credit.

ADC • AKAI • ALLISON • APT-HOLMAN • B&O • BOSTON
ACOUSTICS • BOW • B&W • BEYER • CANON • CONCORD
COOL-LUX • CROWN • DBX • DENON • DISCWASHER • DUAL
ENERGY • GENESIS • GRADO • HARPER • HART • HITACHI
KLOSS • KIMBER KABLE • MAGNEPLANAR • MAXELL
McINTOSH • MITSUBISHI • NAD • NAKAMICHI • NEC • OHM
POLK AUDIO • PROTON • QUASAR • REVOX • RISSOUND
SENNHEISER • SHARP • SHEFFIELD • SHERWILL • SHOWTIME
SHURE • SONY • STATIC MASTER • SUPERSCOPE
SWITCHCRAFT • TANBORG • TASCAM • TDK • TEAC
THORENS • VIDI-CRAFT • YAMAHA

COLLEGE AREA
5079 El Cajon Blvd.
(at 51st St.)
582-4148
BEACH AREAS
3675 Sports Arena Blvd.
(2 doors west of Tower Records)
224-2844
Hours: Mon.-Fri. 10:30 to 9, Saturday 10 to 5
Sunday 12 to 5



FINANCING AVAILABLE &
90 DAYS SAME AS CASH • 0 A.C.

Handmade Afghans & Pillows Sale 20% off

Many different colors and styles to choose from

Alan St. Gregory

Featuring the finest of handmade crafts
4978 Casa Pacific Beach 274-2248
Custom orders taken
M-C Visa accepted
Sale ends August 31, or while supplies last.

How to become a professional

TRUCK DRIVER

A 53-page comprehensive guide to a new and exciting career. Satisfaction guaranteed or money back.

Send \$9.95 to:
Professional Truck Driver
99 North 3rd Ave., No. 126
Chula Vista, CA 92010

SHOE XPRESS

Shoe & Boot Repair All Types & Services

The solution to lost lunch and weekend hours spent seeking repair for worn shoes.

FREE PICKUP & DELIVERY

701 West Grape St.
239-SHOE
7 am to 6 pm

Authentic Masks



One of a kind jewelry, arts and artifacts from around the world.

THE CORAL BRANCH
Natural Art To Wear
Lumbard Center north end
745 Pike Street, Suite 108, Encinitas, CA 92041

\$1 OFF ANY POUND OF COFFEE

With this ad. Offer expires 8/31/85
Over 30 varieties of regular, decaf and superior flavored coffees, as well as a large selection of teas.

The Coffee Connection

Mission Valley Center, San Diego
432-0079

SUMMER SALE 10-70% OFF

August 1 to 10

Men's and women's vintage clothing, hats, shoes, jewelry, and more furniture.

MIXED PRODUCE

3789 - Park Blvd.
Hillcrest 652-6627
Mon-Sat 11:00-6:00
Sun 12:00-5:00



Middle Store & Shop
Proper Men
Home & Garden
Accessories & Children's

THE INSIDE STORY

(continued from page 1)
identification greatly by leading the fight against the initiative and because the Jones/Martinez relationship is a strained one. Land-use lawyers and political consultants also warned that two ballot measures would only confuse voters, and perhaps allow both measures to win. Jones's office last week dropped attempts to fashion an opposing ballot proposal, though a Monday San Diego Union editorial urged council members to reach a compromise. And sources say Pardee Company vice president Madigan is continuing discussions with builders and

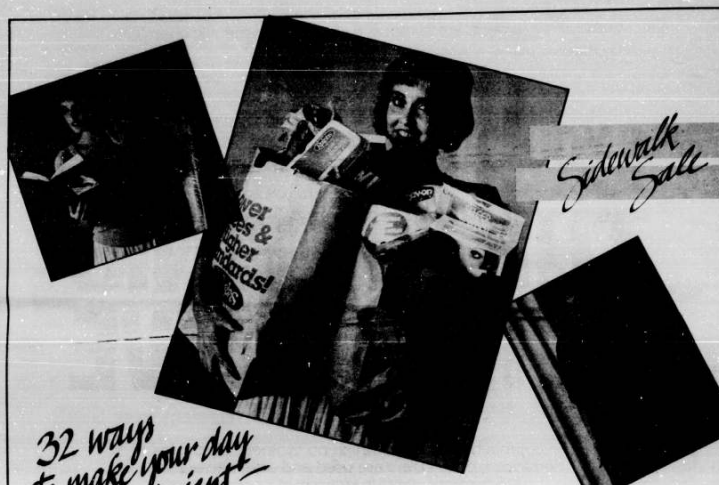
the coalition of environmentalists who support the Managed Growth Initiative. Madigan hopes the environmentalists would agree not to campaign for the initiative — to let it die on the ballot — in exchange for a council policy that addresses their major concerns. Madigan, who won't comment on the negotiations, is said to have proposed a countermeasure that would rescind the council's controversial August, 1984 approval of the 5800-acre La Jolla Village project in return for language that would guarantee builders access to open-space lands in 1990. That proposal, however, would face opposition from La Jolla

Valley's owner, the Campus Crusade for Christ. "It's fair to say we wouldn't be too happy with it," says La Jolla Valley attorney Lou Wolfshiemer. Sierra Club official Jay Powell, who helped organize support for the Managed Growth Initiative, says initiative backers might have considered endorsing a compromise earlier this spring, when those backers worried that the underfunded petition drive was faltering. But Powell says initiative supporters are elated about qualifying their measure with at least 6000 votes to spare, and recent unsuccessful attempts by builders to have the petition drive dismissed in court on technicalities. So there's no

longer much impetus to compromise. "I'm hearing [from the building industry] that nobody wants to go through an [electoral] blood bath," Powell says. "But the council started the blood bath by approving La Jolla Valley."

...
Six months ago the San Diego City Council pledged to stop underwriting the cost of televising its Tuesday sessions if a sponsor for the programming couldn't be found by July. No sponsor for the \$1000-per-week production was found — in part because a letter designed to snare a civic-minded philanthropist was never mailed — but a council committee last week voted

unanimously to continue the cable television broadcasts anyway. Committee members agreed the \$1000-per-week costs will be taken from the city's cable television franchise fee, which normally goes to the general fund to fix potholes, pay police officers' salaries, and keep the sewage system working. To date, \$27,500 has been spent to produce the show. Another \$4000 was paid to a Los Angeles polling firm which determined last about ten percent of San Diego's 175,000 cable-TV viewers have watched some portion of the weekly production. The full council will now debate the committee's recommendation.




32 ways to make your day more convenient

SIDEWALK SALE
Friday-Sunday, August 2, 3, 4

Visit over 32 Convenience Center stores for fabulous Sidewalk 'Sale' tag savings this Friday through Sunday during the La Jolla Village Square and Convenience Center's 1st Annual Sidewalk Sale.

And, don't miss even more incredible savings in over 50 stores just across the street at La Jolla Village Square.



West of I-5 on Villa La Jolla, or La Jolla Village Drive.

LA JOLLA VILLAGE CONVENIENCE CENTER

WATERMELON ALDICARB SCARE

... AND IT DOESN'T STOP THERE!

Did you realize that Aldicarb is used on domestic food crops such as citrus, peanuts, potatoes and sweet beets?

Did you know that over 95% of controlled substances used on domestic food crops are comprised of untested synthetic chemicals?

Did you know that ALL Mexican mangos are fumigated with EDB, a chemical toxic to the degree that caution signs are posted in work-related areas to protect handlers of this fruit?

... and it doesn't stop there! However...

YOU DO HAVE A CHOICE

THE ORGANIC ALTERNATIVE

ORGANIC

An approach to crops in which no synthetic pesticides, herbicides, or fertilizers are used and where an active soil improvement program is in operation

ORGANIC WATERMELON 15¢ PER LB.

O.B. PEOPLE'S FOOD CO-OP AND JIMBO'S—NATURALLY!

proudly feature an extensive selection of high quality organic produce and organic bulk goods at reasonable prices. We invite you to visit each of us and experience the difference.



JIMBO'S...NATURALLY!

3918 30th Street (just north of University)
294-8055
Monday-Saturday 9:00 am-8:00 pm,
Sunday 10:00 am-6:00 pm



O.B. PEOPLE'S FOOD CO-OP

"Food for people, not for profit."
4765 Voltaine St. (1/2 block up from Sunset Cliffs Blvd.)
Ocean Beach 224-1387
Monday-Friday 10:00 am-8:00 pm, Saturday 10:00 am-7:00 pm,
Sunday 10:00 am-6:00 pm
10% OFF TO ALL SENIORS EVERY WEDNESDAY
(Not on sale items)

Neptune

(continued from page 1)

springing forward from time to time to nag me — namely, that at least twice in my life to that point I had been very close to going to naval officer candidate school.

I come from a seagoing family. Our heritage is nautical. My father's side of the family were ship's chandlers in Cuxhaven, Germany, for many years. My grandfather ran away from home at fourteen and circled the globe three times in the merchant marine. He served with the U.S. Navy in the First World War. In the next war both my father and uncle were navy men. And as for me, my sights had once been set on the Naval Academy, but toward the end of the application process, with the door wide open to me, I abruptly shut it on myself and went off to college in New England instead. I never fully resolved why I had so suddenly changed my mind. So now I found myself with an opportunity to see what navy life was like.

That much I knew. What I didn't know was that I had just signed on with a traveling circus, as bizarre a group of teachers as Hollywood could create, and a life as a civilian at sea in the navy's world — a stranger in a strange land. My colleagues, I was to discover, included misfits, maniacs, overgrown children, and the sexually demure. I found out that the program I taught in was a refuge for teachers who had been exiled from the public education system for any number of reasons: homosexuality, politics, personal conflicts. Not that all of them were of this mold. There were

some excellent and dedicated teachers as well, brilliant men, in a couple of cases, who were stifled by the restraints of the traditional system and found haven within the unstructured educational program that paradoxically existed within the tightly ordered and highly structured military system. In the navy's seagoing education program there was an anonymity of sorts, freedom to be both teacher and administrator while running the program on your ship, and few questions about your past. I had joined a little-known elite, a group known as the "Foreign Legion of Academia." I would spend much of the next three years at sea, teaching basic education courses to the sailors of the Pacific Fleet, exploring modern Asia, and following the often strange adventures of my fellow teachers.

There is a story they tell about one of us. I first heard it not long after I began teaching aboard ship. The story itself had taken on the quality of a legend, and by the time I heard it I could find no one who could absolutely confirm that it was entirely true. All agreed, though, that it had basis in fact. It goes like this: a young teacher was aboard a navy ship that had pulled into Phatya Beach, Thailand, for five days of liberty. He left the ship and went ashore. As a civilian he was not required to stand watch or be a part of duty sections. His time was his own. He got on a train (the Thai railway system is excellent) and headed north into the Golden Triangle, where he walked off into the small villages of the exotic jungle. He was never heard from again. The assumption was not foul play; instead it was learned from some other teachers that he had intended all along to jump ship somewhere, and he

was now living, like Conrad's Mr. Kurtz, in the heart of darkness in the Thai jungle.

Another such story, this one completely verified, told of a teacher who had just finished teaching a cycle of courses on a ship that was on local operations off San Diego. Another instructor onboard that ship had contacted the school and reported that the man showed signs of being mentally unstable, and he recommended that the man not be rehired. But there were a lot of ships requesting teachers and there was a shortage, so the man was sent out again. He was assigned to a ship that was leaving the Thirtieth Street Naval Station for a WESTPAC deployment, which usually meant six or seven months at sea. On the night before the ship was to leave, he brought his personal belongings aboard and then left to go out on the town. Two weeks later the ship sent a message back to the school from Pearl Harbor. The teacher had never come back aboard and the ship had left San Diego without him. His belongings were still on the ship, and the command wanted to know what they should do with them. Efforts were made to locate the man, but he had disappeared. Some six months later the school officers received a message from the hospital at Clark Air Base in the Philippines. The man was in their psychiatric ward. He had been brought in, incoherent, by the air force police, who had gotten him from Philippine police in Angeles City, just outside the gate. They had picked him up in a local bar, where he'd passed out on the floor. Aside from some money, the only thing in his wallet was a card identifying him as a teacher in the naval education program. He'd gone berserk when he

was turned over to the military police, and thus he had been put into a strait jacket and brought to the psychiatric ward. The school immediately sent an airline ticket to him at the hospital, expecting that he would show up at the offices for his belongings and perhaps with some sort of explanation. He did use the ticket to fly to the States, but after landing in Los Angeles he vanished once again.

The navy began offering seagoing education in the mid-Sixties, when Harvard University introduced a program of courses on film that were to be shown at sea on submarines. The program failed, apparently due to the fact that there was no instructor present for contact and questions. The navy then decided to switch courses over to the surface vessels, and San Diego State University won the contract for the Pacific. In those days an instructor flew out from San Diego, and then by whatever means possible he was transferred to the ship that was offering the course. He spent a few days setting up the course and giving initial exams and instructions. The teacher then left the ship, leaving the work to be done in the manner of a correspondence course, with one of the sailors on the ship acting as a monitor. At the end of the course the teacher would fly back out to the ship, to whatever ocean it happened to be on, to give the final exam and collect the paperwork. This system too, proved to be unsatisfactory for the students, and the expense to the navy of flying the instructors back and forth and putting them up along the way did not make for a cost-effective program. So the navy changed the program in order to permit the teachers to remain deployed

(continued on page 14)



Summer Madras

This season's snazziest new look. Lightweight imported cotton madras with button fly and wide, low bell loops. Regularly \$32

NOW \$12.99

INTERNATIONAL MALE

SAN DIEGO: 3800 MIDWAY DRIVE, 819/726-8751
WEST HOLLYWOOD: 9000 SANTA MONICA BLVD., 713/775-0225

OPEN SEVEN DAYS, FIVE NIGHTS, FREE PARKING

ALL UNION PLANS ACCEPTED

GO FROM GLASSES TO CONTACTS IN 1 HOUR OR LESS FOR JUST

\$129

Complete • For myopes only

SOFT BAKED & LOBE

EXTENDED WEAR CONTACT LENSES

Package includes: • Eye exam • Fitting • Follow-up visits

• Care kit • **Glancom test** • No extra or hidden costs

Available on a first-come, first-served basis. Good only through Aug. 7 by appointment only. Also offering daily wear and extended wear contacts, eyeglasses and designer frames. Astigmatic lenses higher.

UNLIKE OTHERS—INCLUDES PROFESSIONAL SERVICES

If we're not the lowest, let us know who is! Offer good only through Aug. 7, 1985. One special per patient per year.

GROSSMAN OPTOMETRICS, INC.
DR. STEVEN GROSSMAN O.D.
DR. ROBERT HOWARD O.D.
243 N. Hwy 101 (Tine Boardwalk), Suite G
Solana Beach

456-ETES, 481-2277, 481-2278
Hours: Monday-Saturday 9 am-6 pm

REA

SHAPE-UP FOR SUMMER



Get in shape for swimsuit season at San Diego's most popular fitness centers. At Family Fitness Centers you can lose those extra pounds and inches and put together the kind of body that really looks great at the beach. We've got all the right equipment to get you there fast.

State-of-the-art equipment like Lifecycle, Nautilus, Dyna Cam and Hydra-Gym. Plus most of our centers now have a free weight room for both men and women.

We've got all types of Aerobic/Trim classes. Babysitting and Racquetball are available for a small fee.

NOW PRE-OPENING

11th Family Fitness Center in San Diego County.

2 BLOCKS WEST OF
MIRAMAR ROAD & HWY 15
9550 Miramar Road 693-3500

6 MONTHS FOR ONLY \$99

UNLIMITED HOURS • FULL MEMBERSHIP
NO DUES

When you're serious about getting in shape.

- BALBOA AT HWY 905
292-7078
- FITNESS & MUSCLE CENTER, A Division of FFC
580-7478
7440 Roman Rd.
(4 blocks North of Balboa & 905 location)
- MISSION VALLEY
281-5543
2200 Rancho Mission Rd.
(East of Stadium)
- CARLSBAD/OCEANSIDE
428-4004
2713 El Camino Real
(Town & Country-Gemco Center)
- UNIVERSITY TOWNE CENTRE
457-2830
4400 La Jolla Village Dr.
(Next to Robinsons)
- EL CAJON
442-0293
850 Arnela (West of Parkway Plaza, across from Wickes)
- ESCONDIDO
489-0860
409 Felicita
(Felicita Plaza)
- SANTEC
562-1068
9825 Mission Gorge Rd.
(2 blocks west of Cuyamaca)
- CHULA VISTA
425-0800
835 Third Ave.
- LADY FITNESS (For ladies only)
Solana Beach 259-8515
979C Lomas Santa Fe,
Lomas Santa Fe Plaza
(Behind Walter Scott)
- LA MESA
697-1212
7400 University Ave.
- POINT LOMA AND SPORTS ARENA AREA
254-2902
3545 Midway Dr.
(Hendon Village)

Other Family Fitness Centers are located in Century City/Beverly Hills, LA International Airport (Hilton complex), Costa Mesa, Los Alamitos, Lakewood, Huntington Beach and Whittier.

*Total cost. Must enroll on first visit and an incentive may be offered for enrolling on other memberships. No other discounts can be used in conjunction with this offer and membership must be used at center of enrollment. Must be at least 18 years old. Limited one per customer. Discount given FFC members at Lady Fitness and Fitness & Muscle Center. Racquetball & Babysitting optional.



Neptune

(continued from page 12)

with the ships for the duration of whatever courses were being run. In 1969 Chapman College of Orange County took over the contract from San Diego State and began to coordinate the three major programs: PACE (Program for Adult College Education), functional skills (the basic and remedial courses), and the vocational program, which offered training in everything from data processing to welding.

The navy's overseeing body for the program was the Naval Education and Training Support Center. Like all of its brethren military/governmental bureaucracies, it was large and unwieldy. It was a machine programmed to deal with military personnel and government-service civilian workers. But the teachers in the education afloat program were neither; we were information in one language being fed into a machine that spoke only a different language. Clerks and personnel people overseas were often unfamiliar with our status, and the results were sometimes frustrating. Teachers were left stranded overseas because transportation had not been properly arranged. There was confusion and debate over our eligibility to use military facilities overseas, such as exchanges and officer quarters. In one almost comical case, an instructor who was ashore on the naval base at Yokosuka, Japan, was hit by a truck. He was taken to the base hospital, but once there it was discovered that he was not military, or even government service, and the staff was confused. (Teachers in the program are not covered by any government insurance.) Unsure of his status, and perhaps concerned about liability, the hospital released him, even though he was still dazed and in a state bordering on amnesia. He wandered off. His ship left Yokosuka without him. His shipmates subsequently discovered that he was missing, and they reported the fact to the school. Program coordinators at the office in San Diego became concerned. They contacted the navy, and after some bumbling around, a message went out to authorities at Yokosuka instructing them to look for the man. He was found, still aimlessly wandering the base, and was returned to the hospital until he was well enough to be flown back to the States.

I was the summer of 1983, nearly a year after I'd first seen the ad in the *Union*, before I reported to my first ship to begin teaching. I was to discover that such delays were a part of the system. There would be months of work, then months of unemployment. The contract for the sea-

going courses had been taken over by Central Texas College, a small junior college in Killeen, Texas, near the huge army base at Fort Hood. The navy put the program up for bids each year or two, and they had been grabbing the lowest bidder at each new contract opening. Thus the more reputable and "ger schools" were unable to match the low bids put in by smaller institutions that often specialized in programs for the military. The colleges had to cut costs in order to put in low bids, and the first things to get cut were instructors' salaries and materials. For example, on my first cruise I received \$550 for each of the four courses I taught, each of which demanded forty-five hours of classroom time. When Central Texas College lost the contract to City Colleges of Chicago at the end of 1983, the same course paid only \$500. Despite the effects on the quality of the education, the navy continues to accept the lowest bidder. Capable instructors became more difficult to get, and the courses themselves, streamlined and strapped by austerity, became more difficult to teach.

My first ship was the aircraft carrier *Kitty Hawk*, which was tied up at North Island. When I joined her she was conducting local operations off California, training and workups in preparation for a WESTPAC deployment. The ship's schedule was one of hellos and goodbyes; we put out to sea for a week or so, then pulled back in for a few days. Then it was back to sea for a couple of weeks, back to San Diego for a couple, out again for a week, back for a couple of days. It went on like that for months.

I'd heard stories about the various types of spaces I might be forced to use for a classroom: the library, the chapel, the crew's lounge, the mess decks. On the carrier, though, this was not a problem; the ship was big enough to have its own classrooms. Compared to the smaller ships, I had

it easy in that regard. The noise factor on the ship was the biggest problem. Jets were landing on top of my classroom.

Not long after I reported aboard, a chief petty officer whom I nodded to in the passageway stopped me. "Are you a friggin' homo?" he asked.

"What? No."

"The last one of you teachers we had on here was a friggin' homo. We don't need that shit out here."

It was my first encounter with a not uncommon view of our program. I was still pondering that meeting when two of my colleagues came aboard the ship to begin classes of their own. After meeting them I began to wonder myself about what I had gotten involved in. One of them was an elderly German. His brother had flown with Hitler's Luftwaffe, and he did little to conceal his own Nazi leanings. He hated Jews, speaking openly and bitterly of the few that taught in our program. Orientals and Filipinos, of whom there were a number among the ship's crew, fared little better by him. As a teacher, he was something less than professional.

"If dey show up for my class at all, I gif dem de B. If dey do zum verk, I gif dem de A. Look, I don't vant dem to fuck me over. If I gif dem de bad grade, dey tell ze rest zat I am de asshole. Dey don't zign up vor my class unt I get fired, maybe. Zo, I gif dem all de gut grade. Dey are happy unt I keep verking."

The other teacher was an economics professor from a small college in California. A demure man of about forty, he confirmed questions I'd had about him one day when we were in our stateroom. He revealed to me that he was homosexual. He was disappointed to learn that I was not ("Totally straight? What a shame!"), but for some reason he began to talk about his adventures. He told me that he'd already found two other homosexuals, one an officer, on this ship, and he

knew from experience that on a ship this size there were many more. Despite my convictions about remaining unprejudiced, I found myself avoiding being seen with him too often. The military is often a narrow-minded system, and guilt by association is a rule rather than an exception.

I found in time that there were quite a few sexually unorthodox men in the program. The homosexuals were truly a surprise, because by putting themselves under the watchful eye of the navy, they subjected themselves to a scrutiny that did not exist in the world ashore. The navy had little tolerance for homosexuality, and it had been stepping up efforts to eliminate these people from the ranks. Yet it was not, and is not, rare. In the world of men without women on the combat vessels, there are those who will seek out each other despite the dangers.

As for the heterosexuals, one word summed up the attraction for them: Subic. Subic is a catchall name for the area just outside the naval base the United States maintains in the Philippines. It includes the town of Olongapo, Subic City, and the barrio between them. It is well known to sailors of both the Pacific and Atlantic fleets. It is an adult Disneyland, a porno theme park where every sexual fantasy imaginable can be lived out for a few pesos. Most of the men are just lonely and horny sailors, but lost souls, deviants, and men in the throes of a midlife crisis could also find solace and an ego boost there. For some men, the seediness and squalor was an aphrodisiac.

"When I first started teaching in this program," another teacher said to me, "I thought everyone was in it for the same reasons I was. You know, to educate the sailors, to give them an other chance to better themselves, all that. Then I found out that a hell of a lot of these guys are in it so that they can come to Subic and get laid up, down and sideways. There are a

lot of sexually bizarre people working here."

My first time in Subic, I ran into the old Nazi. I had not seen him for about four months. Here he was, pushing eighty, with a wife back home, walking arm in arm with two Filipino girls, neither of whom could have been more than fifteen.

"Zis is great, no?" he said to me. "Here I can get two girls for maybe twenty dollars. You want one of dem tomorrow?"

The other instructor who'd been aboard with me, the homosexual economics teacher, was eventually caught by the Naval Investigation Service. He was quietly dismissed from the program.

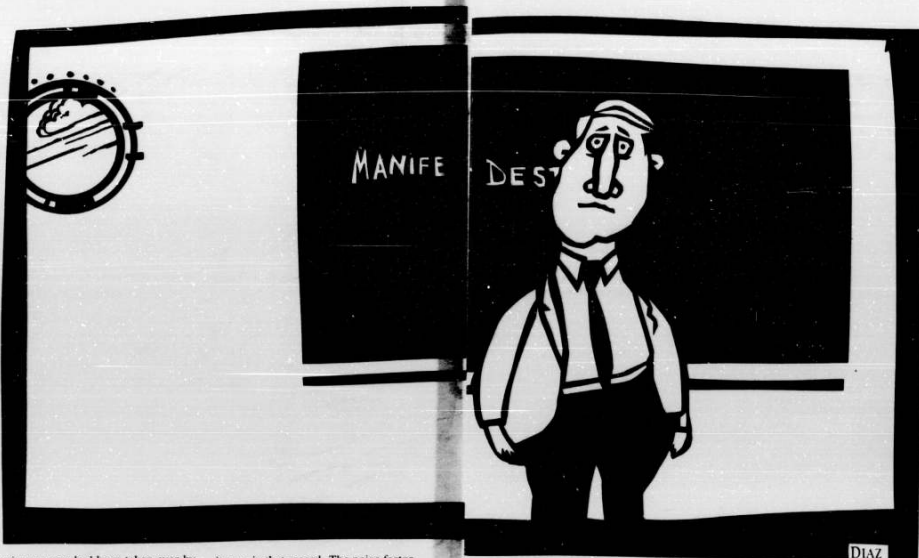
In the Sea of Japan, off Korea, I spent my lunch hours playing chess with Paul, a PACE instructor who'd been with the program for years. He once told me about his first assignment. He was sent to a very remote army post in Alaska to replace a teacher who'd been unable to finish the course. Only when he got there did Paul find out the details. The base was completely isolated. In the winter the wind howled, the snow blew, and the only way to get between Quonset huts and buildings was via eerie ice tunnels. Soldiers at the base told stories of men gone berserk from the isolation, hiding in the ice tunnels with fire axes — polar serial killers. Paul learned that the teacher he was replacing had cracked under the strain of it and had to be flown out. There was nothing to do there but get blind drunk, which they all did every night. Just before Paul got there, they'd had a party. The base commander and several of his lieutenants, drunk, had gone out in one of the Sno Cats or some such vehicle and rolled it. They were all killed. But the next night their bodies threw another party, conspired by the thought that, oh well, at least the previous night had seen a crowd party.

I stayed with the aircraft carrier through the WESTPAC deployment. I came to know the sea life, the monotony, the deprivation, and the beauty, danger, and serenity of the ocean. We saw the Orient. After Pearl Harbor came the Philippines, then Pusan, Korea, and Hong Kong. After months in the Indian Ocean, we made port in Perth, Australia. Teaching kept me busy all day and for two hours at night. I ran as many courses as I could — four was the maximum allowed at one time — to keep away boredom. On many ships there was resentment toward instructors because they would only run a class or two a day, leaving them with huge amounts of free time. The navy men had precious little free time, and they were sometimes bitterly envious. I worked eight to ten hours a day, teaching my four functional skills classes, more for my own sanity than their opinion.

Typically I would be up at five or 5:30 in the morning so that I could run on the flight deck before the ship began morning flight operations. I began teaching at 7:30. The classroom, a space that held about twenty desks, was little more than functional. Paneling had been put in to lessen the austere atmosphere of the pipes, wiring, and ducts, and there was a large, noisy air conditioner, but no other amenities.

Math was the first class of the day. It covered basic whole numbers and fractions, and progressed up to elementary algebra and geometry. In the second half of the morning I taught an English class. Most of the students who came to me had trouble putting together a decent paragraph, let alone a composition, and there was an epidemic of poor spelling, so I made them write and rewrite. I had forty-five hours spread over about three weeks to try to get them to a point where they could write somewhat effectively.

After lunch I taught a reading class. I kept the class flexible, with a lot of variation, because I had discovered that the worst thing I could do to a student who was already in a system that runs his entire life — as the military did — was to try to force him to read. I worked as much as I could with the students who had serious reading problems. A few were reading at the college level, but most were reading with eighth- or ninth-grade competence. Sometimes the problems were too deeply rooted, and the materials I had to work with did not reach down to a low-enough reading level. Some students needed to go back to the very beginning, back to phonics, and learn how to read all over again. Others I thought might be dyslexic, and in these cases there was little I could do. I had had no experience with dyslexia. The military made no provisions for such people; either there was always



Neptune

(continued from page 12)

with the ships for the duration of whatever courses were being run. In 1969 Chapman College of Orange County took over the contract from San Diego State and began to coordinate the three major programs: PACE (Program for Afloat College Education), functional skills (the basic and remedial courses), and the vocational program, which offered training in everything from data processing to welding.

The navy's overseeing body for the program was the Naval Education and Training Support Center. Like all of its brethren military/governmental bureaucracies, it was large and unwieldy. It was a machine programmed to deal with military personnel and government-service civilian workers. But the teachers in the education afloat program were neither; we were information in one language being fed into a machine that spoke only a different language. Clerks and personnel people overseas were often unfamiliar with our status, and the results were sometimes frustrating. Teachers were left stranded overseas because transportation had not been properly arranged. There was confusion and debate over our eligibility to use military facilities overseas, such as exchanges and officer quarters. In one almost comical case, an instructor who was ashore on the naval base at Yokosuka, Japan, was hit by a truck. He was taken to the base hospital, but once there it was discovered that he was not military, or even government service, and the staff was confused. (Teachers in the program are not covered by any government insurance.) Unsure of his status, and perhaps concerned about liability, the hospital released him, even though he was still dazed and in a state bordering on amnesia. He wandered off. His ship left Yokosuka without him. His shipmates subsequently discovered that he was missing, and they reported the fact to the school. Program coordinators at the office in San Diego became concerned. They contacted the navy, and after some bumbling around, a message went out to authorities at Yokosuka instructing them to look for the man. He was found, still aimlessly wandering the base, and was returned to the hospital until he was well enough to be flown back to the States.

It was the summer of 1983, nearly a year after I'd first seen the ad in the *Union*, before I reported to my first ship to begin teaching. I was to discover that such delays were a part of the system. There would be months of work, then months of unemployment. The contract for the sea-

going courses had been taken over by Central Texas College, a small junior college in Killeen, Texas, near the huge army base at Fort Hood. The navy put the program up for bids each year or two, and they had been grabbing the lowest bidder at each new contract opening. Thus the more reputable and larger schools were unable to match the low bids put in by smaller institutions that often specialized in programs for the military. The colleges had to cut costs in order to put in low bids, and the first things to get cut were instructors' salaries and materials. For example, on my first cruise I received \$350 for each of the four courses I taught, each of which demanded forty-five hours of classroom time. When Central Texas College lost the contract to City Colleges of Chicago at the end of 1983, the same course paid only \$500. Despite the effects on the quality of this education, the navy continues to accept the lowest bidder. Capable instructors became more difficult to get, and the courses themselves, streamlined and strapped by austerity, became more difficult to teach.

My first ship was the aircraft carrier *Kitty Hawk*, which was tied up at North Island. When I joined her she was conducting local operations off California, training and working in preparation for a WESTPAC deployment. The ship's schedule was one of hellos and goodbyes; we put out to sea for a week or so, then pulled back in for a few days. Then it was back to sea for a couple of weeks, back to San Diego for a couple, out again for a week, back for a couple of days. It went on like that for months.

I'd heard stories about the various types of spaces I might be forced to use for a classroom: the library, the chapel, the crew's lounge, the mess decks. On the carrier, though, this was not a problem; the ship was big enough to have its own classrooms. Compared to the smaller ships, I had

it easy in that regard. The noise factor on the ship was the biggest problem. Jets were landing on top of my classrooms.

Not long after I reported aboard, a chief petty officer whom I nodded to in the passageway stopped me. "Are you a friggin' homo?" he asked.

"What? No."

"The last one of you teachers we had on here was a friggin' homo. We don't need that shit out here."

It was my first encounter with a not uncommon view of our program. I was still pondering that meeting when two of my colleagues came aboard the ship to begin classes of their own. After meeting them I began to wonder myself about what I had gotten involved in. One of them was an elderly German. His brother had flown with Hitler's Luftwaffe, and he did little to conceal his own Nazi leanings. He hated Jews, speaking openly and bitterly of the few that taught in our program. Orientals and Filipinos, of whom there were a number among the ship's crew, fared little better by him. As a teacher, he was something less than professional.

"If dey show up for my class at all, I gif dem de B. If dey do zum verk, I gif dem de A. Look, I don't vant dem to fuck me over. If I gif dem de bad grade, dey tell ze rest zan I am de asshole. Dey don't zign up vor my class un I get fired, maybe. Zo, I gif dem all de gut grade. Dey are happy un I keep verking."

The other teacher was an economics professor from a small college in California. A demure man of about forty, he confirmed questions I'd had about him one day when we were in our stateroom. He revealed to me that he was homosexual. He was disappointed to learn that I was not ("Totally straight? What a shame!"), but for some reason he began to talk about his adventures. He told me that he'd already found two other homosexuals, one an officer, on this ship, and he

knew from experience that on a ship this size there were many more. Despite my convictions about remaining unprovoked, I found myself avoiding being alone with him too often. The military is often a narrow-minded system, and guilt by association is a rule rather than an exception.

I found in time that there were quite a few sexually unorthodox men in the program. The homosexuals were truly a surprise, because by putting themselves under the watchful eye of the navy, they subjected themselves to a scrutiny that did not exist in the world ashore. The navy had little tolerance for homosexuality, and it had been stepping up efforts to eliminate these people from the ranks. Yet it was not, and is not, rare. In the world of men without women on the combat vessels, there are those who will seek out each other despite the dangers.

As for the heterosexuals, one word summed up the attraction for them: *Subic*. *Subic* is a catchall name for the area just outside the naval base the United States maintains in the Philippines. It includes the town of Olongapo, *Subic City*, and the barrio between them. It is well known to sailors of both the Pacific and Atlantic fleets. It is an adult Disneyland, a porno theme park where every sexual fantasy imaginable can be lived out for a few pesos. Most of the men are just lonely and horny sailors, but lost souls, deviants, and men in the throes of a midlife crisis could also find solace and an ego boost there. For some men, the seediness and squalor was an aphrodisiac.

"When I first started teaching in this program," another teacher said to me, "I thought everyone was in it for the same reasons I was. You know, to educate the sailors, to give them another chance to better themselves, all that. Then I found out that a hell of a lot of these guys are in this to that they can come to *Subic* and get laid up, down, and sideways. There are a

lot of sexually bizarre people working here."

My first time in *Subic*, I ran into the old Nazi. I had not seen him for about four months. Here he was, pushing eighty, with a wife back home, walking arm in arm with two Filipino girls, neither of whom could have been more than fifteen.

"Zis is great, no?" he said to me. "Here I can get two girls for maybe twenty dollars. You want one of dem tomorrow?"

The other instructor who'd been aboard with me, the homosexual economics teacher, was eventually caught by the Naval Investigation Service. He was quietly dismissed from the program.

In the Sea of Japan, off Korea, I spent my lunch hours playing chess with Paul, a PACE instructor who'd been with the program for years. He once told me about his first assignment. He was sent to a very remote army post in Alaska to replace a teacher who'd been unable to finish the course. Only when he got there did Paul find out the details. The base was completely isolated. In the winter the wind howled, the snow blew, and the only way to get between Quonset huts and buildings was via eerie ice tunnels. Soldiers at the base told stories of men gone berserk from the isolation, hiding in the ice tunnels with fire axes — polar serial killers. Paul learned that the teacher he was replacing had cracked under the strain of it and had to be flown out. There was nothing to do there but get blind drunk, which they all did every night. Just before Paul got there, they'd had a party. The base commander and several of his lieutenants, drunk, had gone out in one of the Sno Cats or some such vehicle and rolled it. They were all killed. But the next night their buddies threw another party, consoled by the thought that, oh well, at least the previous night had seen a good party.

I stayed with the aircraft carrier through the WESTPAC deployment. I came to know the sea life, the monotony, the deprivation, and the beauty, danger, and serenity of the ocean. We saw the Orient. After Pearl Harbor came the Philippines, then Pusan, Korea, and Hong Kong. After months in the Indian Ocean, we made port in Perth, Australia. Teaching kept me busy all day and for two hours at night. I ran as many courses as I could — four was the maximum allowed at one time — to keep away boredom. On many ships there was resentment toward instructors because they would only run a class or two a day, leaving them with huge amounts of free time. The navy men had precious little free time, and they were sometimes bitterly envious. I worked eight to ten hours a day, teaching my four functional skills classes, more for my own sanity than their opinion.

Typically I would be up at five or 5:30 in the morning so that I could run on the flight deck before the ship began morning flight operations. I began teaching at 7:30. The classroom, a space that held about twenty desks, was little more than functional. Paneling had been put in to lessen the austere atmosphere of the pipes, wiring, and ducts, and there was a large, noisy air conditioner, but no other amenities.

Math was the first class of the day. It covered basic whole numbers and fractions, and progressed up to elementary algebra and geometry. In the second half of the morning I taught an English class. Most of the students who came to me had trouble putting together a decent paragraph, let alone a composition, and there was an epidemic of poor spelling, so I made them write and rewrite. I had forty-five hours spread over about three weeks to try to get them to a point where they could write somewhat effectively.

After lunch I taught a reading class. I kept the class flexible, with a lot of variation, because I had discovered that the worst thing I could do to a student who was already in a system that runs his entire life — as the military did — was to try to force him to read. I was as much as I could with the students who had serious reading problems. A few were reading at the college level, but most were reading with eighth- or ninth-grade competence. Sometimes the problems were too deeply rooted, and the materials I had to work with did not reach down to a low-enough reading level. Some students needed to go back to the very beginning, back to phonics, and learn how to read all over again. Others I thought might be dyslexic, and in these cases there was little I could do. I had had no experience with dyslexia. The military made no provisions for such people, either; there was always

(continued on page 16)



Neptune

(continued from page 15)

something they could do without having to read much.

When the afternoon class was over, I went to the ship's gym for an hour or two to work out. Then I spent a couple of hours reading or preparing for the next day's classes. After that I held my night course, a basic writing class for petty officers. The class was over at ten or 10:30, and I was usually in my bunk by eleven. This was the routine, six or seven days a week. The effect of that intense a schedule was to make time pass virtually unnoticed. I would suddenly realize, after what seemed to be only a few days, that three weeks had passed and it was time to end a cycle of courses and begin another cycle. New faces came in and took the seats, new voices called

out answers.

The capitalization drill read: the majestic is a marble mausoleum in India. One of the students asked me what mausoleum meant, and I realized that most of them probably didn't know. I put the question to the class, and after pondering it for a moment, one of the students said, "Yeah, like those Arabs and those guys in Iran. They're all mausoleums."

Once another instructor, who was teaching a college American history course onboard, showed me an exam he'd just given. The question was, "Explain Manifest Destiny." The answer he'd gotten read, "Manifest Destiny is the paper that the truck driver looks at to see where his freight is going."

I found students with third- and fourth-grade reading levels. There were twenty-year-old young men who could not put together a simple sentence. I found men who could not sub-

tract, division was Greek to them. On the Enterprise we found a man who could not read or write at all, save a scrawl that passed for his signature. He said that his recruiter had taken the entrance exam for him. The navy was forced to run an education program because of both the failure of the public education system and the nature of many of the men that enlisted. Some of them came to me because they wanted help; they had recognized their own problem and saw a chance to help themselves. Others were sent by the navy. Most at least tried to do the work; some were rocks, and there was little I could do to teach them. I tried as hard as I could to make them understand what learning to read and write would only help them later in life. There came a point with some of them where you just had to give up on them. Some of them would remain ignorant until they died.

I was sitting in a bar in Waikiki one day with several other instructors. Tom, who was on his way back to the States after completing an assignment, was telling us all about his problem. He'd contracted a nasty dose of venereal disease in the Philippines, and now he was supposed to be heading back home to his wife. Jerry, the senior member of the group and a sort of legend because of his wild sexual adventures with the hookers in every port in Asia, was offering advice. "Whatever you do," Jerry said, "don't bring it home. I'm telling you. They can forgive almost anything, but they won't forgive you the clap."

"I told her I'd be home this week." "Well, tell her you can't get a MAC flight. Better yet — yeah, this will work. Tell her that another instructor got sick and you've got to finish up his classes. Tell her it will be another couple of weeks."

(continued on page 18)

BAUBLES & BANGLES

1261 PROSPECT ST. 459-4788
NEXT DOOR TO ALFONSO'S—OPEN 10 AM-10 PM DAILY

UNDER NEW OWNERSHIP

MUST LIQUIDATE ALL JEWELRY BY AUGUST 10TH

ALL CREDIT CARDS ACCEPTED • NO LAYAWAYS

TOTAL CLEARANCE

14 KT. RINGS • 14 KT. EARRINGS • ASSORTED IVORY • STERLING JEWELRY
14 KT. CHAINS • BRACELETS • PENDANTS • CHARMS • AND MUCH, MUCH MORE!

SAVE AN EXTRA 20% OVER
OUR 50% & 60% SALE PRICE

EXAMPLES:

14 KT. RINGS
REGULAR PRICE \$100.00 60% OFF
NOW \$40.00
EXTRA 20% OFF \$8.00
SPECIAL \$32.00

14 KT. CHAINS
REGULAR PRICE \$50.00 50% OFF
NOW \$25.00
EXTRA 20% OFF \$5.00
SPECIAL \$20.00

14 KT. BRACELETS
REGULAR PRICE \$42.00 50% OFF
NOW \$21.00
EXTRA 20% OFF \$4.20
SPECIAL \$16.80



Downtown Restaurants Have It All!

Breakfast, lunch, dinner and after theatre specials.
Excellent, fun & unique dining to suit everyone's taste.
Great eating, entertainment and plenty of parking.
CO-SPONSORED BY THE CENTRAL CITY ASSOCIATION



CLIO BELLA
1409 Fourth Ave. — 239-9077
Lunch M-F 11:30 am-3 pm
Dinner M-Thur 3 pm-9 pm
Dinner Fri & Sat 3 pm-10 pm
Light french & untraditional Italian cuisine. Beer & wine.
Price Range: \$4 to \$16
Lunch delivery
Prompt Bella!



COLONNE'S
401 G Street — 232-9101
Mon-Sat 9 am-5 pm
Italian/Continental, Beer & Wine
Price Range \$3 to \$6
Homemade pasta & pastries,
wine & champagne
served by the glass.



CHINA CAMP
2137 Pacific Hwy — 232-1367
Lunch M-F 11:30 am-2:00 pm
Dinner M-Sun 5:30 pm-10 pm
Fri & Sat Dinner till 11 pm
Chinese, Full Bar
Price Range \$7-\$15
Live entertainment Thur, Fri, Sat.

FAT CITY
2137 Pacific Hwy — 232-0686
Lunch M-F 11:30-2:00
Dinner M-Sun 5:00 - 10:00 pm
Friday & Sat Dinner till 12 pm
Sunday Brunch 10:30 am-2:30 pm
American/Continental, Full Bar.
Price Range \$7 to \$15
Live entertainment Thur, Fri & Sat.

OLD WORLD DELI
310 Fifth Ave. — 238-0568
M-Sat 10 am-5 pm
Homemade deli specialties, hot
entrees, catering. Beer & wine.
Price Range: \$2-\$7.



VEUX CARRÉ
828 Fifth Ave. — 238-0863
Mon-Sat 7:30 am-9:00 pm
Authentic creole cuisine.
Beer & wine. Price Range: \$2-\$13
Blackened red fish, gumbo,
shrimp, croque, red beans & rice.
CHICKEN
1407 Second Ave. — 234-0884
Lunch M-F 11:30 am-2:30 pm
Dinner M-Sat 5:30 - 10 pm
French Cuisine. Full Bar.
Price Range: \$4-\$19
4-7 pm Happy Hour
plus hors d'oeuvres.

HOTEL INTER-CONTINENTAL
333 W. Harbor Dr. — 234-1500
MAISON ANN MARIE 234-6666
Dinner 6:30 - 10 pm Tues - Sat
Elegant French dining. Coat &
tie required. Full Bar.
Price Range: \$25-\$40
Classical piano while dining.
LAEL'S — 234-5555
Dinner 6:30-10 pm
Seafood specialties with
Oriental flair. Full Bar.
Price Range: \$11-\$27
MOLLY'S PUB & GRILL 234-1933
Lunch M-F 11:30 am-2:30 pm
Dinner M-Sun 6 pm-11 pm
Sunday Brunch 9 am-2 pm
Hearty seafood & steak. Full Bar.
Price Range: \$3-\$18
Contemporary piano music

PIRETS
701 S St. — 696-0225
In the Imperial Bank Tower
Mon-Fri 7 am-11 pm
Sat 5 pm-11 pm
Country Style French.
Full Bar.
Price Range
\$5-\$15

PIRETS
701 S St. — 696-0225
In the Imperial Bank Tower
Mon-Fri 7 am-11 pm
Sat 5 pm-11 pm
Country Style French.
Full Bar.
Price Range
\$5-\$15

PIRETS
701 S St. — 696-0225
In the Imperial Bank Tower
Mon-Fri 7 am-11 pm
Sat 5 pm-11 pm
Country Style French.
Full Bar.
Price Range
\$5-\$15

PIRETS
701 S St. — 696-0225
In the Imperial Bank Tower
Mon-Fri 7 am-11 pm
Sat 5 pm-11 pm
Country Style French.
Full Bar.
Price Range
\$5-\$15

PIRETS
701 S St. — 696-0225
In the Imperial Bank Tower
Mon-Fri 7 am-11 pm
Sat 5 pm-11 pm
Country Style French.
Full Bar.
Price Range
\$5-\$15

PIRETS
701 S St. — 696-0225
In the Imperial Bank Tower
Mon-Fri 7 am-11 pm
Sat 5 pm-11 pm
Country Style French.
Full Bar.
Price Range
\$5-\$15

PIRETS
701 S St. — 696-0225
In the Imperial Bank Tower
Mon-Fri 7 am-11 pm
Sat 5 pm-11 pm
Country Style French.
Full Bar.
Price Range
\$5-\$15

PIRETS
701 S St. — 696-0225
In the Imperial Bank Tower
Mon-Fri 7 am-11 pm
Sat 5 pm-11 pm
Country Style French.
Full Bar.
Price Range
\$5-\$15

PIRETS
701 S St. — 696-0225
In the Imperial Bank Tower
Mon-Fri 7 am-11 pm
Sat 5 pm-11 pm
Country Style French.
Full Bar.
Price Range
\$5-\$15

GOLDEN LION TAVERN —
801 Fourth — 233-1131
M-F 11-closing Sat. 12-closing
American cuisine, full bar. Price
range \$3-\$14. Downtown's
largest Oyster Bar

SEAPORT VILLAGE
PAPAYATO RESTAURANT —
861 W. Harbor Dr. 232-7581
Lunch & Dinner
Mon-Sat 11:30-10 pm
Sun Brunch 10 am-3 pm
Sun Dinner 5 pm-10 pm
Seafood with specialties in veal
& filet mignon, Latin food. Full
Bar. Price Range \$5 - \$17

JOLLY BOGER
807 W. Harbor Dr. — 233-4300
Mon-Sat 7 am-11 pm
Sun 7 am - 10 pm
American food, full bar.
Price Range \$4-\$16

PIER CAFE
885 W. Harbor Dr. — 239-3968
Breakfast 8-11 am, Lunch 11-4
Dinner 4 pm-10 pm 7 days
Fresh mesquite charbroiled
seafood. Full Bar. Price Range \$3-\$9

HARBOR HOUSE
831 Harbor Dr. — 232-1141
Lunch M-Sat 11:30-3 pm
Dinner M-Thur 5 pm-10 pm
Dinner Fri & Sat till 11 pm
Sunday 10 am-10 pm
Fresh mesquite broiled seafood.
Full Bar. Price Range \$4 to \$16
Dancing 9pm-2 am every night.

YAKITORI H
1533 Pacific Hwy — 239-8103
M-Thur Lunch 11-3
Dinner 4:30-10 pm
Fri & Sat Lunch 11 am-3 pm
Dinner 4:30 pm-11 pm
Sunday Noon-10 pm
Japanese. Full Bar.
Price Range
\$5-\$10.
Sushi Bar,
tempura.

ATHENS MARKET
414 E St. — 234-1955
Lunch M-F 11:30 am-3 pm
Dinner M-Thur 5:30 pm-9:00 pm
Fri & Sat until 11 pm
Authentic Greek. Beer & wine.
Price Range: \$3 to \$12
Belly dancing Fri & Sat

ATHENS MARKET
414 E St. — 234-1955
Lunch M-F 11:30 am-3 pm
Dinner M-Thur 5:30 pm-9:00 pm
Fri & Sat until 11 pm
Authentic Greek. Beer & wine.
Price Range: \$3 to \$12
Belly dancing Fri & Sat

ATHENS MARKET
414 E St. — 234-1955
Lunch M-F 11:30 am-3 pm
Dinner M-Thur 5:30 pm-9:00 pm
Fri & Sat until 11 pm
Authentic Greek. Beer & wine.
Price Range: \$3 to \$12
Belly dancing Fri & Sat

ATHENS MARKET
414 E St. — 234-1955
Lunch M-F 11:30 am-3 pm
Dinner M-Thur 5:30 pm-9:00 pm
Fri & Sat until 11 pm
Authentic Greek. Beer & wine.
Price Range: \$3 to \$12
Belly dancing Fri & Sat

ATHENS MARKET
414 E St. — 234-1955
Lunch M-F 11:30 am-3 pm
Dinner M-Thur 5:30 pm-9:00 pm
Fri & Sat until 11 pm
Authentic Greek. Beer & wine.
Price Range: \$3 to \$12
Belly dancing Fri & Sat

ATHENS MARKET
414 E St. — 234-1955
Lunch M-F 11:30 am-3 pm
Dinner M-Thur 5:30 pm-9:00 pm
Fri & Sat until 11 pm
Authentic Greek. Beer & wine.
Price Range: \$3 to \$12
Belly dancing Fri & Sat



MINI-GRILL Japanese Restaurant
2424 Fifth Ave — 232-1773
Mon-Sun 10 am-1 am
Japanese/Sushi Bar. Full Bar.
Price Range \$3-\$12
Traditional dinners & Tatami
Rooms, Live Jazz Fri, Sat, & Sun.
Free parking in back.



JELLY BEAN EXPRESS
1200 Front Street — 235-0311
Breakfast, lunch, dinner
M-F 7 am-7 pm
Omelettes, soup, daily specials
Full Bar. Price Range \$2-\$7
Happy Hour 3-7 pm



CREPES & GRAPES
1601 Sixth Ave — 696-8166
Lunch M-F 11:2-3
Dinner M-Thur 5:30-10:30
Dinner Fri & Sat until 12 mid
Sunday Brunch 10:30-2:30
Entree & dessert crepes. Price
Range \$2-\$11.
After theatre hours.

ATHENS MARKET
414 E St. — 234-1955
Lunch M-F 11:30 am-3 pm
Dinner M-Thur 5:30 pm-9:00 pm
Fri & Sat until 11 pm
Authentic Greek. Beer & wine.
Price Range: \$3 to \$12
Belly dancing Fri & Sat

ATHENS MARKET
414 E St. — 234-1955
Lunch M-F 11:30 am-3 pm
Dinner M-Thur 5:30 pm-9:00 pm
Fri & Sat until 11 pm
Authentic Greek. Beer & wine.
Price Range: \$3 to \$12
Belly dancing Fri & Sat

ATHENS MARKET
414 E St. — 234-1955
Lunch M-F 11:30 am-3 pm
Dinner M-Thur 5:30 pm-9:00 pm
Fri & Sat until 11 pm
Authentic Greek. Beer & wine.
Price Range: \$3 to \$12
Belly dancing Fri & Sat

ATHENS MARKET
414 E St. — 234-1955
Lunch M-F 11:30 am-3 pm
Dinner M-Thur 5:30 pm-9:00 pm
Fri & Sat until 11 pm
Authentic Greek. Beer & wine.
Price Range: \$3 to \$12
Belly dancing Fri & Sat

ATHENS MARKET
414 E St. — 234-1955
Lunch M-F 11:30 am-3 pm
Dinner M-Thur 5:30 pm-9:00 pm
Fri & Sat until 11 pm
Authentic Greek. Beer & wine.
Price Range: \$3 to \$12
Belly dancing Fri & Sat

ATHENS MARKET
414 E St. — 234-1955
Lunch M-F 11:30 am-3 pm
Dinner M-Thur 5:30 pm-9:00 pm
Fri & Sat until 11 pm
Authentic Greek. Beer & wine.
Price Range: \$3 to \$12
Belly dancing Fri & Sat

ATHENS MARKET
414 E St. — 234-1955
Lunch M-F 11:30 am-3 pm
Dinner M-Thur 5:30 pm-9:00 pm
Fri & Sat until 11 pm
Authentic Greek. Beer & wine.
Price Range: \$3 to \$12
Belly dancing Fri & Sat



YOU MAY PICK UP A FREE
DOWNTOWN
RESTAURANT BROCHURE
AT ANY OF THE ABOVE
RESTAURANTS

CALL **CA** AT 234-0331.

EASY CREDIT
We have our own financing
Tuesday, Wednesday, Thursday, Saturday 10 am-6 pm
Monday & Friday 10 am-7 pm



5-piece playpen
\$21.80
per month or \$499.00

3-Piece set \$31.37 per month!



Art deco camel back
A super value with this seashell design sofa, loveseat, and chair in your choice of fabrics and colors.



Extra large multi-pillow

High back pub-style

Super versatile 3-piece

Choose from any of these three elegant sectionals with your choice of fabrics and colors.
\$31.37 per month



Camel back sofa

Pub-back sofa with oak trim

Choose from either of these plush high-backed sofas also with your choice of fabrics and colors.
\$21.80 per month

3 complete rooms of quality furniture

22 pieces: Living room, dining room, bedroom

\$39.34 per month

New 8-piece bedroom set \$10.48 per month or \$239.00
Includes mattress and foundation.

Factory mattress liquidation

Twin or full set \$38.50 • Queen set \$98.50 • King set \$118.50

*All merchandise similar to illustration. All payments quoted with minimum 24% down A.P.R. 10-15% for 24 months.
PAST CREDIT NOT NECESSARY. MILITARY WELCOME, DELIVERY AVAILABLE

Neptune

(continued from page 16)

"Then what?" Tom asked.

"Then you fly back to the P.I."

"Back to the Philippines?"

"Listen. You fly back to P.I. Go up to Angeles City to one of the little pharmacies on the main drag. They can sell you pills and stuff for the clap that you can't get in the States. You know, it's not FDA approved and all that."

"You mean it works, so the doctors here won't let it out on the market."

"Whatever. You can get stuff there that will knock it out of you. Done it myself, and I've had every kind of clap there is, just about."

"You know how much it's gonna cost me to fly back to the P.I.?"

"It's your life, man. Maybe it's Black Clap. Maybe they'll have to send you to Terminal Island."

We all got a big laugh out of that. "Terminal Island" was a legend left over from the Vietnam era. Soldiers and sailors in Vietnam and Thailand were picking up vicious Asian strains of venereal disease, some incurable. It was said that those who got the worst one of all, known as the Black Clap, could not ever go back to the States, because the government feared an epidemic at home if they brought it in. So these unfortunates were sent to Terminal Island, a small desolate island in the South China Sea where they would live out their lives as lepers.

I saw for myself that the legend was still very much alive. On one visit to Subic, fully one-fifth of the crew of the ship came down with at least some form of venereal disease. I was part of a practical joke that was played on one poor eighteen-year-old kid. We had him convinced that the ship was going to stop at Terminal Island to discharge anyone who had picked up the Black Clap. I heard that a couple of navy corporals had one sailor so convinced that he was being sent there, that he had his seabag packed. He was in tears until they let him in on the truth.

A few years ago on the East Coast, one of our instructors was killed. The navy was testing the ship's close-in weapons system, a rapid-fire twenty-millimeter cannon that throws up a wall of lead against incoming Exocet-

type missiles. They fired a drone missile toward the ship, and the system, known as Phalanx, did its job and shot down the drone. But when the drone hit the water it skipped up like a flat stone, rising from the dead, and crashed into the side of the ship. The only casualty was the civilian teacher. He'd been in his stateroom at the time, adjacent to the spot where the drone hit. The navy doesn't use drones for that test anymore; instead, they tow the targets behind a jet fighter.

Who would live this life? Who would work in such a program? The majority of the teachers are older men, retired teachers, military men, businessmen. They have pensions or some sort of retirement plan to back them up. Some of them, though, are the men who gave this Foreign Legion its name. They are young and middle-age men who thrive on the rootlessness of the job. Refuge from whatever has befallen them in life on land is provided by steaming away to Asia on a ship. The navy takes care of them. They are fed, they have a place to sleep, their laundry is done for them. When they make port there are plenty of women who will, for a price, pretend to be the wife that is the only thing missing from this wandering way of life. They are men without roots or ties, or with roots and ties they would rather forget. In the Legion, none of that matters. The sea is home, the navy is caretaker, and the liberty ports are the pleasures of life.

Some of these men become so attached to a ship that they literally live there. One teacher who'd been an administrator in a San Diego County school district for fifteen years came to the program after a broken marriage and a failed attempt at a business left him adrift. He took an assignment on a ship out of Long Beach. At last count he'd been with the ship for more than two years, and he keeps no permanent residence on shore.

Another instructor, Jim, told me about a man who'd been aboard a ship with him. The man had finished teaching one course and word had gotten around that he was "strange," so no one signed up for the next course he was supposed to teach. He retreated to his bunk, pulled the curtain, and there he remained, week after week, reading. He rose only to

(continued on page 20)

Arttec



2 FOR 1 BRUSH SALE

Buy one brush at regular price and choose one of equal or lesser value FREE!



The Fine Art Store

6843 CLAREMONT MESA BLVD. SAN DIEGO 92121-0846
4883 CASS ST. PACIFIC BEACH 92025-3170

TIME IS MONEY



Radioman mobile electronics has worked on over 10,000 luxury cars.

CELLULAR

You are a professional; your time is important in both work and play. With cellular you'll add versatility and accessibility to your daily schedule allowing you the freedom to be many places at once. You'll be able to change appointments, visit friends and stay in contact with your customers, suppliers and staff.

Radioman Mobile Electronics is playing a major role in the sales and installation of cellular here in San Diego... we've been the leader in auto electronics in the San Diego area for eight years, and you can be assured we'll lead the way with the exciting cellular phone. Aside from our existing technical expertise, we're offering phone numbers, a wide selection of quality phones, leasing arrangements, servicing, briefcase phones, portable phones, yacht phones, PacTel Mobilox, and our impeccable installation in your fine car.

Remember, "Time is money" so call today to reserve your phone number and receive your free cellular information kit. 223-5530

ALPINE

mobile electronics systems

Alpine's new 9500 is designed for efficiency and convenience. With the famous Alpine styling too. Consider all these features, each offering peak performance you demand:

- Speed dialing
- Pre origination
- Dialed number display
- Scratch pad memory
- On-hook dialing
- Electronic lock
- Last number recall
- Auxiliary alert

Alpine 9500 Mobile Cellular System

MITSUBISHI

INTERNATIONAL CORPORATION

Radioman researched and chose the Mitsubishi 301 because it is the **best** full duplex* hands-free phone in the industry and is consistent with our standards of quality, performance, features and esthetics.



*Important. Call for demonstration 223-5530



"Imitative Auto Sound"

San Diego's leader in mobile electronics.

Radioman

3054 Rosecrans Place, San Diego (next to the Loma Theatre) 619/223-5530

Neptune

(continued from page 18)

eat. Jim finally confronted him and told him that he was silly to stay on when he wasn't teaching and thus not making any money. The man looked up over his book and said, "The Lord will tell me when it's time to leave this ship." Jim stayed away from him. The command never questioned him; he was a teacher and they assumed that he was teaching. Weeks passed and Jim finally finished his assignment and left the ship. Months later, after the ship had returned to San Diego, Jim took his wife down to the ship to show her where he'd lived and taught during the months at sea. When he opened the door to his old stateroom, there was his old roommate, still in his bunk reading, still not working.

After I returned from the seven-month WESTPAC cruise, I told myself that I wasn't going to go out again. I'd spent a year on that ship, and enough was

enough.

My friend Tim, also an instructor, told me that the urge to go back to sea would eventually hit me. "Happened to me," he said. "I said the same thing when I got back last time. After a while you start getting this uneasy feeling, and you're not sure what it is. Then you're down at the beach or the harbor and it really gets you. That's it. You go back out. Some people have the sea in their blood. My family has it. I think yours does, too. You'll see. It will come."

I lived in Carlsbad for six months, teaching a few courses at Thirty-second Street Navy Station whenever they came up, getting restless, trying to sort out a jumble of feelings over going to sea or finding a "real" job. The longing Tim had spoken of came to me. From the second floor of the condo I was living in, I could look out to sea at the navy ships operating off the coast. On a clear day you could see them steaming back and forth past San Clemente Island. From time to time the distant thunder of their guns would shake the walls and rattle the windows. I had still not resolved the

question of my future; more than that, I could not shake the desire to go back to sea. It was calling.

In March of 1985 I flew to Pearl Harbor and boarded a fast frigate that was heading for the Philippines and the vast open water to the west of that—the Indian Ocean. I stayed with that ship for three months. It was a good assignment, the kind that makes you say, yeah, this isn't so bad. I blended in well with the officers, with whom I shared meals and quarters, and I made some friends. I was the only civilian aboard, and yet I was treated as if I were one of them. Things had gone smoothly. I'd run two full cycles of classes and the results of the testing had been good. The program had been a success.

On May 25 I climbed down a ladder on the port side of the frigate and into a waiting speedboat. We were in the Maldives Islands, a little-known Islamic republic in the Indian Ocean. I detached from the ship there. The speedboat pulled away and I waved to friends and former students who were standing at the rail. As the ship became distant I felt the longing again,

and I cursed the fact that it hadn't even let me get back to the States before rising up again. Two days later I was at Lindbergh Field.

Not long ago the school called me again. The coordinator told me they had a cruiser that would be perfect for me. I could go out there, stay indefinitely, make some money. It was a good ship, he assured me, with decent living conditions. I might even get my own stateroom; more likely I'd have to share it with only one or two other people.

I felt the longing. Just once more, it said. It was the lure of the sea, and it was searching for me. I saw those fiery Indian Ocean sunsets, peaceful nights on the bridge under a sky full of stars, new liberty ports, travel, new friendships, the sea life. It was pulling hard.

But then I saw something else. It was a vision of an older man, lonely, rootless, wandering the streets of a place that was now familiar to him but was not, and could never be, his home. He had merely adopted it. The man in the vision turned around, and I saw that he had my face.

The voice of
FATIMA
continued at
Bayside.

Listen to
KMUC 910AM
on Saturday
10:30 am

**We Develop
Memories
In Just
One Hour
While You Shop!**
Fashion Valley Mall
North at University
296-6955

University Town Center
North at University
458-9188
60 minutes
Photo
Processing

**VID-TECH
A Complete
Video Service
Company**

• Complete VCR set-up
• Tape transfer
• Consultation
• Video profiling
(protect property
& loved ones)
Reasonable rates
Call Dennis
268-4083

Going away? Let
Pet-Tendants
come to your pet in your
own home!

feeding • Exercising
Point care • House-sitting
And above all, spoiling
YOUR FURRY FRIEND WITH COGNATE
(Coupon good with minimum
4-day booking)
(619) 252-2823, 28 hours
RESERVE NOW FOR
YOUR VACATION!
Licensed/bonded

**TELEPHONE
ANSWERING
SERVICE**

\$12.50/MONTH
• 24-hour service
• Personal phone number
• No extension number
• No contract needed
VSAR SYSTEMS
224-3727

**NEW LOCATION SPECIALS
SAVE ON YOUR EYE
CARE NEEDS**

50% OFF EYE EXAMS AND FRAMES
(with purchase of glasses)

**FREE TINT, SCRATCH RESISTANT
TREATMENT WITH ULTRAVIOLET PROTECTION**
(on second pair of glasses purchased—plastic lenses only)

DAILY WEAR SOFT LENSES
1 pair as low as \$149 complete* (reg. \$159)
2 pair \$139 complete*
*Includes eye examination, lenses fitting, care kit, follow-up

**Dr. Sunny M. Sanders
Optometrist**

Specializing in orthokeratology
New San Diego location—4 days up!
"We've expanded to serve you better!"
4239 Balboa Ave., #275-0551
741-7497
Evening appointments available
Escondido • 1711 E. Valley Parkway
Specials honored at both locations through 8/15/85
No charge consultation available.

SUMMER MADNESS SALE

**25%-50% off summer
clothing, shoes & accessories
Starts August 2, 10 am**

Inwear • Madriq • Transk • Newman
Congovid • Network • Etvous • Parachute
and other name brands

Jigsaw
LA JOLLA

7948 Herschel Avenue, La Jolla
(619) 456-1605/456-1606

Store hours: Sunday through Thursday 10 am-10 pm
Friday & Saturday 10 am-11 pm

Opening in Horton Plaza August 9th



Photo: Glenn Weinberg 679-0861

We invite you to stop by these selected KMS salons so they may recommend the KMS products that are just right for you.

**UNIQUE NAIL &
HAIR BOUTIQUE**
El Cajon, 588-9600

HEADQUARTERS
Escondido, 489-9085

CHRISTOPHER KEITH
La Jolla, 454-2845

SPACE IN TIME
La Jolla, 454-9549



Find out why KMS haircare products are the finest in the world.

KMS and Tony & Guy products are distributed by Joseph Anthony Distributors 281-8113.

HAIR IN TIME
La Mesa, 698-8745

**PARADISE
HAIR DESIGN**
Leucadia, 942-0767

KUWADA FOR HAIR
Pacific Beach, 273-7400

THE MAGIC RAZOR
Plaza Camino Real, 729-1441

On March 30, 1981, twenty-five-year-old John Hinckley was taken from his room in the Parklane Hotel (leaving behind a postcard picturing President and Mrs. Reagan, addressed to actress Jodie Foster, and bearing this message: "Dear Jodie... one day you and I will occupy the White House and the peasants will drool with envy"), walked to McDonald's for a late breakfast, and then took a taxi to the Washington Hilton, where President Reagan was speaking to a labor group. When Reagan emerged into the balmy afternoon sunshine, Hinckley took out the .38 that had been nestled snugly in his pocket and spent six bullets — hitting Reagan, the President's press secretary, a secret service man, and a D.C. policeman.

In June, 1982, Hinckley was found not guilty by reason of insanity and was committed to St. Elizabeth's Hospital in Washington, D.C. (the same maximum security mental hospital where Ezra Pound spent twelve years). In the post-trial days, three out of four Americans expressed disgust with the verdict, most agreeing that the insanity plea should be abolished. Hinckley's parents, Jack and Jo Ann, had bought a "rich man's defense with oil money," angry Americans charged. The Hinckleys bristled, pointing out that Jack, born poor, had built his oil exploration company from scratch. The media, they felt, had treated them unfairly.

In 1984 the couple sold their Denver-based company ("at terms advantageous to everyone," according to Jack). They moved to the D.C. area to be closer to John, and founded the American Mental Health Fund in Falls Church, Virginia. They also began, in collaboration with Elizabeth Sherrill, to write *Breaking Points*, a book the Hinckleys describe as "partly an attempt to set the record straight." Sherrill, with her husband, ghost-wrote the "born again" classics, *The Cross and the Switchblade* and *The Hiding Place*, and by herself put the finishing editorial touches on *Born Again*, the pastorally told post-Watergate confession of Nixon's dirty-tricks man Chuck Colson. It was Colson, in fact, who recommended Sherrill to the Hinckleys. *Breaking Points* publisher is Zondervan, a Grand Rapids, Michigan house that specializes in fundamentalist Christian titles.

Sherrill is an "as-told-to" pro. Under her guidance, John's parents take alternate chapters — Jo Ann talks for five or six pages and then Jack does the same. Sherrill adroitly hitches the Hinckleys' pre-March 30 recollections to the time sequence of post-March consequences. Perhaps unwittingly, Sherrill has drawn a claustrophobic, terrifying atmosphere that ranks with the best of Anne Beattie, Anne Tyler, or Jayne Anne Phillips; the result is a book not so much read as suffered.

Breaking Points opens at the very moment John, the youngest of the Hinckleys' three children, was spearing bullets across the Hilton service entry. Jo Ann, then fifty-three, was in the bedroom of the couple's suburban Evergreen, Colorado home, setting

the ironing board up next to the bed and plugging in the iron. She was readying clothes for the couple's trip to Guatemala as volunteers for World Vision, an evangelical relief organization. Waiting for the iron to heat, she switched on the television, thinking she could "catch a game show" while she ironed her husband's shirts. "How many shirts had I pressed in thirty-four years of marriage," she mused, "and every one with pride."

The picture coming into focus on the set was not a flashing wheel of fortune and leaping quiz contestants, however. "It was outside somewhere — a street, men running." The President had been shot. Jo Ann stood with her hand on the iron, watching a videotape of the shooting. Then "a silent cry rose in [her] throat," and she thought, "Oh no! Not again!" She remembered the day Kennedy was killed. She remembered "the children arriving home early from school, eight-year-old John asking what 'assassin' meant."

"What," she wondered, "was our country coming to?" She listed the litany of shootings — King, Robert Kennedy, George Wallace — "and just recently John Lennon." "Though Jack and I couldn't understand the appeal of that music," she mused, "Lennon had been our John's idol." Jo Ann was glad no one in her family used guns. John, she noted, was so gentle a person that he would "sleep without a pillow rather than move Titter, our old orange house cat, off his."

"Thank God," she concluded, "that whatever our worries over John, there'd never been any violence or law-breaking."

Meanwhile, fifty-five-year-old Jack was finishing lunch in downtown Denver, near the office of his company, Vanderbilt Energy Corporation. Jack, who describes himself throughout *Breaking Points* as "impatient," was angry. His waitress was slow. "At last," he recalled, "the girl showed up," saying that the President had just been shot. "Terrorists, do you think?" asked Jack's luncheon companion. "Probably just some nut," came Jack's reply, adding to himself, "Well, there was nothing we could do by worrying."

Not until Jack got back to his office did he learn the gunman's identity. Then all activity blurred. Jack met his oldest son, Scott, a member of his company, in the hallway. Scott did not know. Jack blurted it out. The two set out to drive to Evergreen, thirty miles away.

Driving, Jack thought, "John... the gunman? Impossible! John had his problems. God knew. Jo Ann and I had lost more sleep over this third child, had more arguments, prayed more prayers, than over the older two combined. But his difficulties were just the opposite of aggressiveness — getting John to assert himself was the problem."

A preparation for the trial began, the D.C. firm hired to defend John instructed his father to sort through John's life for anything that might illumine the tragedy. Slightly from childhood, John had never had close friends. The older children, Scott and Diane, were

popular, successful students. But not John. In high school in Dallas, where the family lived until 1973, John had few friends. He stayed around the house, playing with the family cats, Hunk and Titter. During those years, Jo Ann and the mothers of her social group often fretted over "the baffling appeal of rock music... those awful Beatles records." Jack kept after John about playing his music too loudly, and, according to his father, John spent hours every day sequestered in his room "doggedly plunking away" at his guitar.

"Plunking" is the verb John's mother uses. He told his parents he wanted to be a rock musician. "College is insurance," Jack counseled John, and after graduating from high school in 1973, against his will, eighteen-year-old John moved into a dorm at Texas Tech in Lubbock, declaring the business major his father demanded. A liberal arts degree "wouldn't mean very much at a job interview," explained Jack.

John spent the next seven years off and on in Lubbock without getting a degree. In addition to a regular allowance from his parents when he was enrolled in college and handouts and bailouts when he was not, he housed tables and did janitorial work. Recurrent weakness in the legs,

dizziness, colds, and nausea troubled him. Eventually Valium was prescribed.

John attended classes sporadically and made barely passing grades. He dropped out altogether twice, the second time moving to Los Angeles to pursue a career as a songwriter. In letters to his family from L.A., he wrote excitedly of how several record producers had heard his tapes, and how, in a Laundromat, he met his first girlfriend, Lynn Collins, an aspiring actress. By mail and telephone, John described a dazzling day with Lynn at Malibu, dates, meetings, plans.

Nonetheless, John was soon back in Lubbock. A junk-food binger, he went from 160 to more than 200 in 1977. He grew a beard. ("John had begun preparing us in his weekly phone calls for the fact that he was growing a beard, correctly guessing that his mother and I would not applaud the idea," his father noted.) Lynn was not mentioned.

In 1979's letters Lynn reappeared, spending a week in Lubbock, inviting John to Hollywood. John mentioned an interest in right-wing campus politics ("We had been so grateful when our children escaped the student violence of the Sixties," Jo Ann noted) and writing a novel. With a friend, he started a mail-order business — LISTALOT — selling

country music fan club lists. (Of the LISTALOT scheme, Jack wrote, "I don't know when I'd felt more encouraged by a development in his life. Here was something actually within reach, a small business he could carry on after graduation if it did well. I gave him my enthusiastic backing.") During Christmas, 1979, John announced he was going to New York over vacation to be with Lynn and to take his novel to publishers. (He assured his parents he would not stay in Lynn's apartment.)

So it went. After seven years, John did not have enough credits to graduate, no hit songs had been published. Even LISTALOT failed. John spent an increasing amount of time in Dallas with his sister, her husband (an ex-SMU football player become a salesman), and their new baby, and less in Evergreen.

But in September, 1980, feeling ill, he was back home. Tests revealed no physical problems. Jack sent John to his company's consulting psychologist, who suggested John was immature and needed the apron strings cut. Over the next six months the pace of John's comings and goings quickened — D.C., Dallas, Denver, Evergreen, Dayton, Nashville, New

York (in December after Lennon was shot), New Haven (for a writing course at Yale). "Whenever John got this sudden travel fever, it doubtless meant that Lynn was back in the picture," Jo Ann surmised.

During Christmas, 1980, John rarely left his basement bedroom, explaining he was mourning Lennon's death. (He had rushed from D.C. to New York when he heard of Lennon's being gunned down.) The elder Hinckley children advised their parents to commit him. But John was seeing Dr. Hooper, an Evergreen psychiatrist, and Hooper warned that a hospital could scar John for life. He put him on a biofeedback program to reduce his Valium dependency and proposed that John and his parents formulate a plan that would have John out of the house and financially on his own by the end of March.

Not until after John was in a federal cell would his parents learn there was no Lynn Collins ("She'd been part of our lives for so long it was like the loss of a personal friend," notes Jo Ann), that since 1976, when he was *Taxi Driver* (for the first of at least sixteen times), featuring Jodie Foster, John had increasingly identified with its loner-hero, a gun-toting rescuer of prostitutes,

also a would-be assailant of a president; there was no "friend" who helped with LISTALOT, only a young man who barely knew John; that he had been arrested in Nashville (while then-President Carter was there) for trying to board a plane with three guns in his possession; that the Yale writing course was fabricated and John used his time there stalking Foster (with the .38 in his pocket) across campus and delivering notes to her dorm that on Valentine's Day John was in

with the blue things he already had; the meal that Jo Ann's prayer group brought in — then all-American palliative of noodles and cream of mushroom soup offered at occasions of grief.

Sherrill captures the Hinckleys' struggle with appearances. A distraught Jo Ann falls to her neighbor's linoleum floor, and friends bend over her, saying, "Jo Ann, you've got to get up! You don't want Jack to find you like this!" As Jack drives up to his home after the shooting, he envisions, "How our neighbors were going to hate having our family-centered community linked with this ugly event!" When the FBI questions Jo Ann she realizes "how disheveled I must look. No makeup — I hadn't combed my hair since morning."

After the shooting, a photograph of a man resembling John (but not him) in Nazi uniform is circulated by the Associated Press. Jo Ann complains, but the photo she hated most actually was of John himself, "an ID photo taken... when he weighed over 200 pounds... He not only looked bloated, but malevolent. It was the media's favorite." John wanted a black sports coat for the trial, but his parents "did not feel it would be appropriate in the courtroom." Jack recalls that "Jo Ann got to worrying that John didn't have enough shirts for the trial, insisted we stop at Sears and buy another one." This despite the fact that "Sears was a madhouse on a Saturday afternoon." Jack assures readers that when Jo Ann carried the clothes bought for the trial into the marshal's room, she gave the young marshal a "pep talk on keeping things on their hangers."

John's attorney told his parents to sort through all the cartoons John had sent home over the years from Lubbock for clues to help substantiate his insanity plea, and they turned up his school notebooks, filled with poems and unfinished letters to them. On one sheet of loose-leaf paper was:

Pretend you are a virgin on fire
An outcast in
the midst of madness The scion
of something
unthinkable Satan's long lost
illegitimate son A
solitary weed among carnations
The last living
shit on earth Dracula on a
crowded beach A child
without a home The loser of a
one-man race Rare
meat thrown to a hungry lion
A faded flag on a
windy day
Welcome to the truth Welcome
to reality
Welcome to my world.

In a spiral pad they turned to this:

Regardless of your lovely life
I am still here
writing in pain I am still feeling
from the truth
Regardless of the outside sun I
remain the far side
of crazy.

Regardless of your dream come true I continue to growl for normals I continue to scream inside
Regardless of everyone's friends I plot revenge in the dark I plot escape from this asylum Regardless

(continued on page 54)



A Bullet for the President

Why John Hinckley's story is a real American tragedy

By Judith Moore

A Bullet

(continued from page 24)

fatigue jacket and a pair of black pull-on boots. [It was] an outlandish outfit," Jo Ann proclaims, appending, "I realized I mustn't be surprised by anything that came from California." An editor, frowning, would scribble, "Too broad a satire." No middle-class American couple could be as ingenious as the Hinkleys portray themselves to be, that *Breaking Points* reads like *Saturday Night Live* parodies of know-nothing middle America, something that might have been played for laughs by Bill Murray, Gilda Radner, and John Belushi.

The person Jo Ann pictures herself to be is so diffuse, so totally without interests other than Christmas, her cooking ("cooking

had been a way to express love for my family"), her house, her family, so determined to follow St. Paul's admonition to wives "to be subject to your husbands, as to the Lord," so bewildered by contemporary culture, and so concerned for "how things look" and to keep the appearance of peace, that not even Sherrill can make Jo Ann more than a talkative null. Mildly agoraphobic, Jo Ann, for whom Jack is "a rock," has her "golfing friends" and her prayer group. It is difficult to imagine Jo Ann's face during the telling of her story, and the visages of her companions, as other than featureless ovals, cool, smooth white eggs in a Safeway carton.

Jack is another matter. Not unlike "Dutch" Reagan, the president he revered, Jack had been poor from youth and embittered by poverty and "difference." Only hours after John's arrest, Jack recalled his own first day at school, beaten up by

Oklahoma schoolmates who found peculiar his white shirt and pants and long blond curls. But he fought back, got his nose broken and his clothes bloodied. "Give it all you've got. From that day to this, it had been my watchword."

In 1975, at fifty, his long agonizing climb had brought him near success, even though he and Jo Ann increasingly had trouble "communicating." But he felt discontent. "Something strange was happening to me," he observed. He looked first, to church. "After twenty-five years as a faithful Episcopalian . . . church-going had suddenly lost its appeal. It wasn't just the Episcopal church. I shopped around at others . . . and failed to find the mysterious something I was looking for at any of them. Even the 'Hunger Task Force' which our diocese had launched, though I'd taken an active personal part in it, failed to touch some need inside me."

But then Jack opened *Reader's Digest* and came upon an excerpt from C.S. Lewis's *Mere Christianity*, the chapter on "Pride." It was the same chapter read to Chuck Colson on the night Colson marked as having begun his "born again" experience. "Almost every sentence seemed to bring home," Hinkleley remembered.

One November evening in 1977 Jack suddenly realized that "nothing had zest in it anymore." On the surface, "everything seemed fantastic," but his business success was "strangely hollow," tensions were mounting between himself and Jo Ann, as she, increasingly, accused him of "being too critical of her and John . . . Even tennis had ceased to be fun."

Mere Christianity, "by then underlined on almost every page, seemed to say I'd been looking in the wrong places for satisfaction," Jack recollected. "But if family and

(continued on page 28)

SALE
10% to 50% off selected items
* Pants * Shirts * Shorts
* Shoulder bags * Accessories
for men and women
Sale ends Sunday, Aug. 4
801 Sunset Ave., Pacific Beach
(between Ocean & Mission)
10-6 Mon.-Sat./Sun. 10-7
Phone 271-2400 • 40 C-104

Summer Cleaning Special!

Car
SHEEPSKIN SEAT COVERS
cleaned for only
\$20 per pair

Good through August
BILL NANCE
SuedeLife

"The people who know leather"
701 W. Grape Street, downtown • 232-3672

SPEAK SPANISH LIKE A NATIVE!
INTENSIVE COURSES IN SUNNY BAJA CALIFORNIA
EASY, ENJOYABLE, INEXPENSIVE
Learn the Everyday Language of Mexico
Just minutes from San Diego
Official State of Calif. BRN Provider #06235
For Teachers, Nurses & Others
WE TEACH ONLY SPANISH
Fully Credentialed Native Teachers
Weekday, Weekend & Evening Classes
LEARN AT HOME OR IN YOUR CAR WITH CASSETTES
SATISFACTION GUARANTEED
MARANA never comes! Call or write for FREE brochures TODAY!
CALIFORNIA SPANISH LANGUAGE ASSOCIATION
P.O. Box 28229
San Ysidro, CA 92073
(619) 544-0548

CSLA

And Now You Can Place Your Reader Classified Ad...



Joanne Reardon, one of the Reader classified receptionists

By Phone Using Visa or MasterCard.

Phone orders using Visa or MasterCard will be accepted any time between 8:30 am and 5:00 pm, Monday through Friday.
The deadline for each Thursday's issue is 3:00 pm Monday.



235-8200



For free-classified inquiries call 231-9458

WANTED!

DR. JACK PEROLMAN OPTOMETRIST



For fitting contact lenses and glasses with skilled proficiency at substantial savings.

EXTENDED WEAR SOFT LENSES* (Saulfon-70) **\$129/PAIR**

DAILY WEAR SOFT CONTACT LENSES* (American Hydron) **\$49/PAIR**

(with purchase of examination)

Expires August 28, 1985 *Professional services extra

Bi-focal soft lenses, astigmatism soft lenses, gas permeable silicone lenses, hard lenses and tinted soft lenses also available at low prices.

Can be found at:

Sports Arena Area

Nordic Village Center
3545 Midway Dr.
San Diego, CA

223-3111

East County

Safeway Shopping Center
Mission Gorge Rd. & Cuyamaca Blvd.
San Diego, CA

562-5220

THINNING HAIR? EXCESSIVE HAIR LOSS?

Then you should know about...

THE NUTRI-GROW HAIR CLINIC

WHAT IS THE NUTRI-GROW HAIR CLINIC?

We are in business to provide the best and most progressive medical treatments currently known (or not known) for hair loss. We have developed the most comprehensive program available anywhere, yet still continue to aggressively pursue, evaluate and implement notable medical breakthroughs regarding hair loss.

CURRENT METHODS OF TREATMENT

- Vitamins and deep cleansers—topically applied
- Nutritional supplement—internally taken
- Electro-acupuncture—transcutaneous neuronal stimulation (treatments for stress, metabolic imbalance, etc.)
- Minoxidil—test study program now available to the general public—supervised by a medical doctor

CLINIC FEES

There are two methods of treatment. Clinic treatments are \$10 to \$15 per treatment—depending on how you pay. The first month most clients need two per week, then one per week thereafter. Home treatments are \$2 to \$3 per treatment; most clients need to apply it every day. After achieving desired results, you can reduce the number of treatments.

ASK ABOUT OUR MONEY BACK GUARANTEE

NUTRI-GROW HAIR CLINIC

For free consultation call 295-9011

Office hours Tuesday-Friday noon-7:30 pm

Saturday 9:00 am-2:00 pm



A Bullet

(continued from page 26)

career, sports and volunteer work weren't the places, what was?"

How maddening Jack must have been, how insufferably righteous! At an age when some men paint Grecian Formula into their hair and torment cocktail waitresses for attentions, Jack fell onto his knees in front of the coffee table, and this self-described "controlling personality" gave his life up to Christ. On November 20, 1977, he was "born again." ("Still not believable," this editor would say to the would-be novelist whose hero — or antihero — was Jack Hinckley.)

Yet as much as an editor would reject the Hinckley saga as unbelievable in fiction, what we have here in real life is a precise limning of the low-consciousness, true-believing White American: parochial, racist (Jack worries that John's eleven black jurors, men and women who work as janitors and bus boys, are insufficiently educated to understand the issues in the insanity defense), sexist, militaristic, insular, emotionally shallow, suspicious and narrow, ripe with Protestant optimism of that peculiarly neo-Calvinist stripe that takes its own godliness and your damnation for granted, and offers as

proof that they have chandeliers and dream houses and use seat sunglasses, an army surplus coat, black pull-on boots, love John Lennon, want a liberal arts degree, and "plink" and "plunk" guitars. I don't know when we have been gifted with as close, as accurate a reading of the politically and religiously conservative, upwardly mobile, middle-American home and its mores — and told in the hackneyed apothegms, in a language expurgated of all liveliness and freshness of expression.

These are the people who take for granted that their prejudices are simply mainstream culture, who scorn the interests, needs, histories, concerns, and identities of others as passing fads. This is the class whose opinions, activities, possessions, and bowdlerized, sanitized "lifestyle" has become co-opted with what it means to be a grownup in middle America. These are the people who want to wrest CBS from the hands of the anti-Christ, who worry about a nation (which they cannot locate on a map) the size of Iowa exporting communism (which they cannot accurately define), who want prayer in schools and no free lunch for the poor, who sponsor rock record bonfires, and who confuse the Christian Paradise with eternal life in a restricted-covenant Disneyland.

The Hinckleys complain that John often showed more affection for the family cats than for his family, that

until only recently he has preferred his fantasy life with Jodie Foster to his "real life with his family." (It was as though the relationship with his family was the imaginary one, the one with Jodie Foster still his reality...) Jack notes during John's trial. Certainly the evidence of his parents' account shows that John had no more chance of getting his mother and father to love him as he was — pimply, socially inept, fat, "plinking" and "plunking" his "ghostly" music on his guitar, worshipping John Lennon — than he had of attracting Jodie Foster's attentions.

The Hinckleys are convinced John's problem is mental illness, a state of being which they define downward into a mechanistic, simplistic past, and their new organization, to which a portion of the profits from *Breaking Points* will go, plans to educate the American public on warning signs and treatment of mental illness. As *Breaking Points* progresses, the Hinckleys show themselves experiencing a series of low-wattage epiphanies as to why John went bonkers. Had Jack been too involved with "earning the good life post-war America held out to those who were willing to work?" Had Jo Ann been too anxious to keep the peace between father and son? Too intent on domestic chores? The duo reproduces dialogues thick with melodramatic commonplace and

clashed smiles meant to attest to their rising consciousness about "mental illness." But the soul-searching and breast-beating thumps sound hollow.

Doctors tried to explain that for many years the media — movies, television, books — had been reality to [John], replacements for the flesh and blood contacts he failed to form. Seeing his name in print after the shooting, no matter how negatively, gave him the sense of real existence that his illness had robbed him of," Jack explains.

Throughout *Breaking Points* the media remain a Hinckley sore point. John, they note, acquired his fantasies from the "larger than life" Beatles, from *Raid Driver*, and the movies he regularly attended. The media, the Hinckleys complain, not only led John astray, tormented their family, friends, and neighbors, but confused the American public as to the issues of John's trial, leaving that public believing that the Hinckleys were privileged gentry using their oil money to screen their son from justice.

They are, the Hinckleys do not let the reader forget, "the family whose American dream had come true." (They do not make this point ironically, but rather to assure other families of their ilk that "this" — mental illness — can strike the best of us.) The fantasies of many families of the Hinckley class — chief among them that their money,

their white skin, their unkinky blond hair, their good furniture, and their daily Bible reading make them worth more as human beings than those without, that God is on their side — are as delusional a view of the world as much as danger to the "different" as John was to Reagan.

John was not stupid. He knew what it would take to please his parents: a pretty blonde girlfriend, business success, good looks, and he broke his mind (and wreaked havoc on his body, binging and fasting) trying to concoct the persona and create the reality they could accept. When he could not bring that persona to life, when he could not make it real, he simply made it up, and by the time he took out his 38 on that sunny spring afternoon in Washington, D.C., apparently he could no longer tell the difference.

John grew up in a world created by the dominating Hinckleyesque fantasies, and he acquired, instinctually, these fantasies' tendency to confuse appearances — and their maintenance — with reality. It was in the bosom of his upwardly mobile deracinated family, totting its chandelier from suburb to suburb, that he learned how easily, how quickly, appearances can

triumph over reality. It was with his family he learned that "flat affect," that inability to feel the sufferings of others, of which his defense psychiatrists speak (Jack, when he hears his own hero, Reagan, has been shot, repeats another of those middle American sportsfests — often characterized as "common sense" — saying to himself, "Well, there was nothing we could do by worrying," and is off to buy some film for his Guatemalan trek.)

In *Breaking Points*, Jack and Jo Ann confuse domestic melodrama with tragedy, psychobabble with insight, Jack's new-found capacity to bawl at the drop of a hat with sensitivity, the acquisition of a few old-hat psychological commonplaces with having torn the scales that blinded them from their eyes; this is the squalid rancor and pout and embarrassment of spoiled adults caught in scandal, the remorse of a soul tried by contrition. They present a heap of woes, a cold porridge of misunderstandings and might-have-beens that illustrate how their own exceptional, well-meaning, but oh-so-human qualities, through a quirk of fate they call mental illness, brought about their calamity.

There is never, in *Breaking Points*, any *unagnoritis*, or point of discovery, at which the hero recognizes, even if too late, how blind he is to the truth of his situation. Because there is no *unagnoritis*, as Aristotle insisted was necessary to the progress of proper tragedy, there is for the reader of *Breaking Points* no catharsis to be had in what, finally, is the Hinckleys' benign acceptance of panaceas of cheap cheap peddled by TV preachers. In the world exterior to *Breaking Points*, when the reader finally gets to the last page and closes the book, it becomes clear that the Hinckley story is tragedy. But its tragic elements are not so much that John shot at the president and his men (nor even, as some say, that he missed the president), nor even that the Hinckleys threw John out of the house when he was desperately confused, and dangerous to himself and others. What is tragic about the evidence of *Breaking Points* text is that the Hinckleys still do not recognize that their American dream is other people's nightmare, that the middle-American enculturated plastic Jesus offers no hope to people who do not value chandeliers

and Muzak and cannot afford Super Supper for their cats.

I find deep irony in the jury giving John Hinckley the judgment of mercy that I guess his peers in hometowns Dallas and Evergreen would have denied him. Although Jack and Jo Ann took it for granted that this jury, angered by John's racist opinions and Nazi pretensions, would deny his insanity defense, the very people John scorned and Jack thought too ignorant recognized that John was a pathetic, sick, broken boy.

What we have in *Breaking Points* is a real American tragedy, a tragedy still in progress. There is no relief in sight. At every point of discovery, at every illuminating revelation about John's life and theirs that offered to open the Hinckleys to a redemptive understanding of their relationship to John and to the larger world, the Hinckleys chose darkness. Jack, poor bastard, went through the Denver slums with his church's Hunger Task Force, and the homeless men and women he met there "failed," he said, "to touch some need inside me." The scales have stayed pulled down, as neatly as Levolor blinds, over the Hinckleys' eyes.



The unicorn wedding set & pendant

Gary Gilmore
GOLDSMITH

Diamonds • Custom Design • Engraving • Repair
4919 Newport Ave., San Diego 225-1137 Tuesday-Saturday 10:00-5:45

LET NIKON DO IT FOR YOU!

NIKON FG
with 50 mm 1:1.8 lens
\$209.95*
*effective net after rebate



NIKON FG
with 36-72 lens
\$295.00*
*effective net after rebate

10% off all Sigma lenses in stock

PHOTO IMPORTS

3860 CONVOY ST. #107 SAN DIEGO, CA 92111 565-9995

She's Been Framed

\$29.95

FOR
CUSTOM FRAME ANY
Poster, Print or Paper
Collectible Up To
24 x 36 inches

FRAME SPECIAL INCLUDES
• Choice of twenty Nielsen aluminum molding colors
• Dry mounted to prevent ripling
• Framed behind glass
• Wired ready to hang
• All work professionally done on premises

Cos-tom Picture Frame San Diego's widest selection of custom frames and fine graphic art posters 20 to 50 percent below retail. If we don't have it, we'll get it!

COS-TOM
PICTURE FRAME
10111 Jay Blvd., Suite 12
Chula Vista, CA 92011
(619) 422-8400



Mon.-Fri. 8 am-5 pm
Sat. 10 am-4 pm

PEOPLE ARE STARTING TO TALK ABOUT US...

Always 30% to 70% off. Top quality designer fashions at discount prices.

Starts & pants from \$19.99—elsewhere from \$38.00. Blouses & sweaters from \$9.99—elsewhere from \$18.00. Dresses from \$29.99—elsewhere from \$48.00.

NEW ARRIVALS DAILY

\$5 OFF any purchase of \$25 or more with this ad.
Expires August 10, 1985

THE GARMENT CENTER

1911 San Diego Ave., Old Town (Off I-5 between Old Town Ave. and Washington St.) 267-4941
Monday-Saturday 10-6



1036 Garnet Ave., P.B. 274-3410

RON STUART LOWERS HIS PANTS FOR YOU



Pleated front or plain front slacks with belt loops
100% wool tropical slacks \$40
100% wool gingham slacks \$40-\$45
100% wool worsted slacks \$45
100% wool pile slacks \$45
Sizes 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 40, 42
Allow 5 minutes for hemming.
Now until August 9th.

RON STUART

Men's Clothing
525 C St., Ste. 608, San Diego 232-8850
Open Mon.-Fri. 10 am-5 pm
Visa • MasterCard • American Express

Bring in ad for \$10 off any slacks in stock.
Limit 1 slack per customer



Gemma Trading Corp.
861 Sixth Ave., Suite 829

Downtown San Diego
233-1929

Enjoy the comfort of tanning indoors year around

• Latest Ruva Bulb system with less than .01% UVB rays
• Only 1/2 the tanning time with a deeper tan
• No burning, no peeling
• Safe, private, comfortable beds
• Swimwear & activewear boutique



Grand opening this weekend—food & refreshments
6 sessions for only \$25

1st session free
with this ad through August 16, 1985

For appointment call 260-1027

Forever Tanning Club
3941 Mason St., #2, Old Town

The menu offers hot and cold salads (\$5.95 to \$7.95); chicken, beef, seafood, fish, and pork (\$6.95 to \$11.50); and there are also four items prepared Cajun-style: ribs, blackened redfish, shrimp-and-chicken jambalaya, and sautéed catfish (\$6.50 to \$8.75). Evening fish specials may vary in price, but the ones I sampled cost \$10.95. These prices are very reasonable considering the large salad, the excellence of the vegetables, the couscous, and the wonderfully crusty bread obtained from a local supplier called the Bread Factory, all of which are included with the price of the entrée.

I visited Jilly's twice, the second time with a large party, and had a fairly comprehensive sample of the offerings. Rather than discuss these two visits sepa-

disines. A year or two ago, as you well remember, pasta was so fashionable that I had begun to think pasta fast-food stands would crop up on street corners. At present the latest food fad is Caiun, and

Price Range: \$5.95 to \$11.50
Hours: Closed Sunday. Lunch, Monday through Friday, 11:00 a.m. to 3:30 p.m.; dinner, Monday through Thursday, 5:00 p.m. to 9:00 p.m.; Friday and Saturday, 5:00 p.m. to 10:00 p.m.

One of the exciting things happening in San Diego is the upgrading of small and often neglected properties into charming, intimate restaurants. C. Belli, on Fourth Avenue downtown, makes his home in an old residence; Café Eleven on University Avenue in Hillcrest is a renovated delicatessen. Now we have Jilly's, at the former site of a club on Fifth Avenue and Hawthorne, downtown, that was known as Rawhide. The amazing, as well as heartening, aspect of this form of urban renewal is that it's been done with very little money and a great deal of imagination. Furthermore, the three restaurants mentioned are filling a need in San Diego: they offer

... follow it to Pacific Plaza where you'll discover the ultimate shopping experience... Pacific Plaza combines over 30 distinctive stores, shops and restaurants in an open air atmosphere and a country-style flavor. Relax or have a bite to eat in one of the flower-filled courtyards. Pacific Plaza... offering you everything you need to make each shopping trip an exciting adventure!

- | | | |
|---------------------|----------------------|--------------------|
| • Mandarins Palace | • P.R. Barber Shop | • Vona |
| • Pacific Hair | • Casual Cafe | • Great News |
| • Soule | • Cane Rigger | • The Hair Shop |
| • General Nutrition | • Phoenix Vitamins | • That's Show Biz |
| • Fine Arts Theatre | • The Bookshelf | • Home Federal |
| • Le Petite Prince | • That Fish Store | • Computer Village |
| • Dimple's Jewelry | • Broad Jewels | • Dorman Tim |
| • The Vogue Label | • Cane Callers, Inc. | • Vineyard Church |
| • 60 Minute Photo | • ATT Phone | • A Dancer's |
| • The Home Front | • Center | • Paradise |
| • The Sports Page | • The Vineyard | • Adams Shoe |
| • California Art | • The Deli | • Repair |
| • Bank | • The Eyefix Co. | • Robinsons Bag |
| • Imperial Savings | • Mand's | • Miller's Optical |



Between Lamont and Jewell on Garnet in Pacific Beach

2 for 1

Call and enroll during this sizzling summer weight loss sale. Get two fantastic Weight Reduction Medical Clinic programs for the price of one while this offer lasts. You and a friend can get those sexy summer figures in as little as 4 short weeks. Don't miss this terrific bargain. Call right now.

Weight loss programs savings confined to non-medical services.



Check your phone directory for additional locations

LEMON GROVE			
1937 Palms St.	464-1122	CLAREMONT	
PACIFIC BEACH/LA JOLLA		COLLEGE/LA MESA	292-6600
4325 Carmel Ave.		Avandale/Don	583-3551
POMAY	274-7800	DOWNTOWN	
13054 Pines Rd. #B, Carlsbad Cntr.	748-0703	4th & Canon	234-3434
STATION/CITY		EL CAJON	
1455 Plaza Blvd.	477-1711	Fletcher Parkway	440-3610
OCEANSIDE		MIRA MESA/SCRIPPS	
1210 Mesa Rd. Mission Ave.	433-1800	Old Tree Plaza	578-0292
NIDWAY & ROSECRANS		POWELL	578-0292
3045 Rosecrans	225-4448	Corner of Road & Grand	743-4466
LAKE VISTA		ENCINITAS	
Oxford & Beach	420-5200	15th, George Hill	

**SAN DIEGO
WEIGHT REDUCTION MEDICAL CLINICS**

Another dish that needs clarification is the so-called barbecued ribs. These are not pork baby back ribs or even beef ribs, but rather the hind cut of pork (the butt), mostly with no bones. The sauce in which the pork is marinated and then cooked is delicious, but there's little to crunch on.

The two best entrées I sampled, apart from the fine grilled sea bass, were the chicken breast with spicy peanut-sesame sauce (\$6.95) and the shrimp-and-chicken jambalaya (\$8.50). The sauce on the chicken breast was interesting without being overwhelming; and the chicken was tender. At \$6.95 this entrée is a great value.

tender. At \$6.95 this entrée is not only one of the best bets at Jilly's but one of the best values in town. One of my friends, a visitor from Toronto, Canada, was also impressed with the shrimp-and-chicken jambalaya, not merely because it's not readily available where he lives, but because he loved the flavor and large shrimp. Lower

laya is quite spicy. I was the only one to have the daily soup special (a flavorful split-pea soup that night) and dessert. My soup was substituted for the dinner salad but *la carte* it's \$1.95 and would be splendid with the vegetarian dish of stir-fried vegetables over sesame noodles (\$5.95). The chocolate pecan pie (\$2.50), prepared on the premises, shouldn't be overlooked if you have a decadent streak in you. It's served hot so that the chocolate melts and it slides down your throat with seductive ease.

As for the service, on a busy night it took at least thirty-five minutes between salad and entrée. My advice is that if you want immediate and tender attention, you signal to Jilly. She saw to it that the salty redfish was quickly supplanted and though we hardly expected it, she insisted that there would be no charge.

I should add that after my first visit I brought my own cloth napkin from home.

This may sound eccentric but I hate to eat ribs and have my fingers going through dozens of paper napkins. Whenever restaurants use paper napkins and paper place mats, as they do at Jilly's, it's for economic reasons: the laundry bills for washing tablecloths and napkins run high. But it would be nice if patrons could have cloth napkins or warm washcloths for mopping up.

The pleasant room is painted pink and covered with simple prints of various cities such as New York and London; the lighting is achieved by overhead track lighting. Although the color of the room is warm, table lighting would create a more romantic atmosphere. The large windows let out on both Fifth Avenue and Hawthorn Street. There's a bar at which you may obtain not only drink but food, especially at lunchtime.

Jilly's has a wonderful sense of generosity, and if minor alterations are made in the menu and prices aren't raised, Jilly's should flourish. □

FACE MASK



FRENCH WAYFARER



SQUARE WRAP

NOW

\$999

\$40.00 VALUE
Good with this ad through 8/7/85



WAYFARER

• SAVE 75% • VIRTUALLY INDESTRUCTIBLE
• SCRATCH RESISTANT • HIGH PROTECTION LENS
• 40 HOT STYLES & COLORS

**GUARANTEED LOWEST SUNGLASS PRICES OF ANY RETAIL STORE
ON ALL MAJOR BRANDS**

Ray-Ban, Vuarnet, Bucci, Suncloud, Hobie, Gargoyle, Carrera, Porsche & more.



Pacific Eyes & Tc

SAN DIEGO'S SUNGLASS LEADER • \$3.00 to \$300.00

Open 7 days & nights

Old Town 2461 San Diego Ave. (Next to Old Town Mexican Cafe) 692-0055
Encinitas 745 First St. (Lumberyard Shopping Center) 942-0337
La Jolla 1030 Torrey Pines Road (Next to Yogurt Affair) 454-8006
Chula Vista 1140 Broadway (Price Bazaar) 422-8081
San Ysidro 727 E. San Ysidro Blvd. (McDonald's Trolley Station) 428-4590

Clairemont 4675 Clairemont Dr. (Clairemont Square Shopping Center) 272-8806
La Mesa 5500 Grossmont Center Dr., (Grossmont Shopping Center) 697-6697
Escondido 1321 East Valley Parkway (Escondido Village Mall) 743-6762
Now open: Oceanside 2649 Vista Way (El Camino Norte) 722-8099

As Brecht Can Be



John Vickery, Bob Ross, Bill Irwin, Geoff Hoyle

JONATHAN SAVILE

Bertolt Brecht's *Mann ist Mann* (A Man's a Man) is one of the playwright's most genial compositions. Written in 1926, before Brecht made the fatal discovery of Marxism, it shows his own angry and compassionate view of human affairs, unencumbered by socioeconomic dogmatism and the party line. In this, it resembles Brecht's later masterpieces, *Mother Courage*, *The Caucasian Chalk Circle*, and *The Life of Galileo*, where Marxist doctrines had been transformed and transcended. A Man's a Man is about the way any oppressive institution (in this case an army), in conjunction with various human failings (stupidity, greed, selfishness, cruelty, fear), can destroy a man's identity and re-create him in its own image.

To embody this idea, Brecht contrived a comic fable of blatant absurdity. Four soldiers of the British army in a Kipling-esque India rob a native temple, during which adventure one of them loses a patch of hair. The bald spot will identify the criminal, so the other three soldiers seek someone to take his place. They find a worker named Galy Gay, who has gone out to buy a fish, and by means of bribes, threats, an intrigue involving the fraudulent sale of a fake elephant, and a simulated execution, they change the peaceable, innocent civilian Galy Gay into an aggressive warrior, who at the end leads the army in its campaign against ice-bermed Tibet. Events of this sort belong not to the world of psychological drama but to that of zany farce, and it is in A Man's a Man that Brecht first discovers

what was to become his habitual mode of dramatic representation: the parable with a serious social message, the flat, clownlike characters who undergo tragic experiences, the type of theater (like vaudeville) that calls attention to its artificiality and theatricality, yet at the same time penetrates deeply into the problem of human suffering.

Such a theater requires a new kind of staging and a new kind of acting, and what is most striking about the current production of A Man's a Man at the La Jolla Playhouse is the brilliance with which it re-creates the Brechtian style. One of the big influences on Brecht at that stage of his career was silent film comedy, and particularly the films of Charlie Chaplin. Actor Bill Irwin, who plays Galy Gay in this production, is in a sense Chaplin *redivivus*: a master of physical comedy who also commands a compelling emotional power. To see Mr. Irwin leaping backward onto a chair to enjoy the delights of acrobatic virtuosity. But in Galy Gay's intense speech over the coffin that supposedly contains the body of his former identity, Mr. Irwin goes far beyond farce and acrobatics, revealing himself as one of the most astonishingly accomplished actors of our age. This is a speech which — according to Brecht's instructions and his description of Peter Lorre's performance in the 1931 Berlin production — must be spoken very rapidly, in a nonnaturalistic manner, and with none of the internal motivation for each phrase that is the aim of naturalistic acting, yet the actor must convey the basic attitudes of the speech so that the audience can understand just what ideas and feelings Galy Gay is expressing, even if they cannot grasp the content of any individual sentence.

To bring off such a tour de force requires immense skill, since the aims are so self-contradictory (intelligibility growing out of unintelligibility). If Mr. Irwin had managed to do just this with the speech, he would have deserved high praise. But he does even more: he makes Galy Gay's contemplation of his own death (or rather of the death of his identity, now to be replaced by another) deeply moving. We feel this loss of the self, under the pressure of a selfish and indifferent society, to be both shocking and pathetic — more than that, an appalling threat to our existence as autonomous persons. But Mr. Irwin communicates these feelings without the slightest touch of sentimentality, and in a way that is somehow impersonal and authoritative; he is at once a victim we can identify with, a disinterested commentator on that victim's plight, and a performer of verbal music hypnotically absorbing in itself. This is precisely the *Verfremdungseffekt* ("Alienation Effect") Brecht desired from his actors, a mode of acting I have often read about but never believed feasible until Mr. Irwin proved it could really be done. It makes sense of Brecht's new dramaturgy as the intentional or inadvertent infusion of naturalism never does in the usual productions of Brecht's plays, and it uses feeling as a means of enhancing our understanding of the situation and its implications, rather than as an invitation to uncritical identification and emotional wallowing. Mr. Irwin's performance must be seen not only for its own sake, as a stunning example of this actor's art, but also as a model for the way Brecht ought to be played.

This is by no means to imply that the other actors in the Playhouse's amazing

cast are inferior to Mr. Irwin in their talents or their command of "alienated" acting: the script simply requires more of Galy Gay, who goes through much more conflict, much greater suffering, and much more comprehensive changes of personality than any of the other characters. A play like this requires flat characterization; any suggestion of a complex inner life, comparable to that of a character in Chekhov, Ibsen, or Freud, would be thoroughly out of place. Thus the four soldiers are played as four simple theatrical types (actor Ebbe Roe Smith's soldier is cunning, Maury Chaykin's is stupid, Geoff Hoyle's is a music-hall comedian, and John Vickery's — surprisingly, for those who know this fine actor's work in more romantic roles — is a harsh bully). Ray Barry, who plays Sergeant Fairchild, has two strings to his bow: bloodthirstiness and satirism. Brandis Kemp, as the widow Begbick, is a languid sexpot without moral scruples. Felton Perry, as the owner of the robbed Buddhist temple, is a smooth conman. Gloria Mann, who played Galy Gay's wife on opening night, is a nag with an Indian accent.

When the characters are so narrow, shallow, and cartoonlike, subtlety of the sort the naturalistic actor strives for is excluded. What is needed is something in many ways harder to achieve: vividness, sharpness of contour, projective power, stage presence. It is in this that the Playhouse cast excels. Every one of the main actors has a clear, strong, personal coloration, a unified, idiosyncratic style, a personal, immediately identifiable life of language, a sense of absolute external solidity, even if deep inside these characters there is nothing but a single mechanical trait. The energy and concentration of these performances are so great that, within the context of the production, Brecht's quite unlikable caricatures seem more real, more undeniably *there*, than the ambiguous and polyvalent characters of the realistic drama, with their intricate psychology, their multiplicity of motivation, their nuances, and their evanescent, constantly developing and transmuting selves.

Director Robert Woodruff seems to have had two aims in his realization of the script. The first was to enhance that energy and concentration of the actors by helping them to invent stage business that is farcical, character-defining, and theme-revealing, all at the same time. The second was to prevent the audience from following their usual inclination, developed through a lifetime of attending more or less realistic plays and movies, to swim emotionally and intellectually into the whirlpool of the play, to internalize the action, to participate vicariously in the experiences of the characters, to confuse theater with life, to allow their powers of perceiving, judging, criticizing, and interpreting to fall into a dreamy slumber, and so to miss the point. To keep the audience's minds awake, Mr. Woodruff, abetted by the superb production team of Doug Stein (sets), Susan Denison (costumes), and Richard Riddell (lighting), has deployed his extraordinary powers of theatrical invention, devising a seemingly endless series of witty, trenchant, disconcerting, and "alienating" effects, by which the audience is constantly reminded that this is theater, not reality, and that all the entertaining antics are in the service of a serious critique of what modern society does to human values and to individuality. On one or two occasions, for example, the actors briefly stop speaking the lines of Gerhard Neillhaus's marvelously idiomatic translation and break into Brecht's original German (spoken in an exemplary accent), as though Mr. Woodruff, in his campaign to undermine all theatrical illusionism, will not even allow us to take the play's language for granted, or to forget that we are being

cast are inferior to Mr. Irwin in their talents or their command of "alienated" acting: the script simply requires more of Galy Gay, who goes through much more conflict, much greater suffering, and much more comprehensive changes of personality than any of the other characters. A play like this requires flat characterization; any suggestion of a complex inner life, comparable to that of a character in Chekhov, Ibsen, or Freud, would be thoroughly out of place. Thus the four soldiers are played as four simple theatrical types (actor Ebbe Roe Smith's soldier is cunning, Maury Chaykin's is stupid, Geoff Hoyle's is a music-hall comedian, and John Vickery's — surprisingly, for those who know this fine actor's work in more romantic roles — is a harsh bully). Ray Barry, who plays Sergeant Fairchild, has two strings to his bow: bloodthirstiness and satirism. Brandis Kemp, as the widow Begbick, is a languid sexpot without moral scruples. Felton Perry, as the owner of the robbed Buddhist temple, is a smooth conman. Gloria Mann, who played Galy Gay's wife on opening night, is a nag with an Indian accent.

When the characters are so narrow, shallow, and cartoonlike, subtlety of the sort the naturalistic actor strives for is excluded. What is needed is something in many ways harder to achieve: vividness, sharpness of contour, projective power, stage presence. It is in this that the Playhouse cast excels. Every one of the main actors has a clear, strong, personal coloration, a unified, idiosyncratic style, a personal, immediately identifiable life of language, a sense of absolute external solidity, even if deep inside these characters there is nothing but a single mechanical trait. The energy and concentration of these performances are so great that, within the context of the production, Brecht's quite unlikable caricatures seem more real, more undeniably *there*, than the ambiguous and polyvalent characters of the realistic drama, with their intricate psychology, their multiplicity of motivation, their nuances, and their evanescent, constantly developing and transmuting selves.

Director Robert Woodruff seems to have had two aims in his realization of the script. The first was to enhance that energy and concentration of the actors by helping them to invent stage business that is farcical, character-defining, and theme-revealing, all at the same time. The second was to prevent the audience from following their usual inclination, developed through a lifetime of attending more or less realistic plays and movies, to swim emotionally and intellectually into the whirlpool of the play, to internalize the action, to participate vicariously in the experiences of the characters, to confuse theater with life, to allow their powers of perceiving, judging, criticizing, and interpreting to fall into a dreamy slumber, and so to miss the point. To keep the audience's minds awake, Mr. Woodruff, abetted by the superb production team of Doug Stein (sets), Susan Denison (costumes), and Richard Riddell (lighting), has deployed his extraordinary powers of theatrical invention, devising a seemingly endless series of witty, trenchant, disconcerting, and "alienating" effects, by which the audience is constantly reminded that this is theater, not reality, and that all the entertaining antics are in the service of a serious critique of what modern society does to human values and to individuality. On one or two occasions, for example, the actors briefly stop speaking the lines of Gerhard Neillhaus's marvelously idiomatic translation and break into Brecht's original German (spoken in an exemplary accent), as though Mr. Woodruff, in his campaign to undermine all theatrical illusionism, will not even allow us to take the play's language for granted, or to forget that we are being

and so to miss the point. To keep the audience's minds awake, Mr. Woodruff, abetted by the superb production team of Doug Stein (sets), Susan Denison (costumes), and Richard Riddell (lighting), has deployed his extraordinary powers of theatrical invention, devising a seemingly endless series of witty, trenchant, disconcerting, and "alienating" effects, by which the audience is constantly reminded that this is theater, not reality, and that all the entertaining antics are in the service of a serious critique of what modern society does to human values and to individuality. On one or two occasions, for example, the actors briefly stop speaking the lines of Gerhard Neillhaus's marvelously idiomatic translation and break into Brecht's original German (spoken in an exemplary accent), as though Mr. Woodruff, in his campaign to undermine all theatrical illusionism, will not even allow us to take the play's language for granted, or to forget that we are being

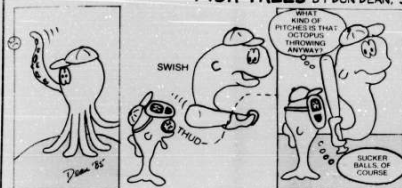
date, and that Mr. Woodruff's staging of this sixty-year-old play is far too exuberant to give a fig for archaeological accuracy. Attention to historical facts would in any case be ridiculous in the staging of a script in which Queen Victoria is still on the British throne in 1925. Instead, Mr. Woodruff devotes himself to the facts of the play, and here his accuracy is impeccable, for he is keenly sensitive to the dramatic shape of A Man's a Man and brings it out with tremendous force. In this production, as in Brecht's script, the tone of the play gradually darkens, moving from the Keystone Cops antics of the early scenes, through the harrowing brutality of the assault on Galy Gay's identity in the scenes of his brainwashing, his mock execution by a firing squad, and his "funeral oration" (scenes in which Brecht, Mr. Woodruff, and Mr. Irwin all attain the peak of their art), to the grim militarization of the human soul in the final scene, the artillery gro-

tesquely sputtering. Galy Gay dehumanized, the castrated sergeant and the soldier whose identity Galy Gay has appropriated suspended in air, and the stench of battle and of a rotting civilization precisely translated into light and sound. The farcical devices and the self-directed theatricality are still there, but this is "tragic farce" (as the phrase Ionesco has used to describe his own plays), and the supreme achievement of Mr. Woodruff's staging is that it embodies both elements of that definition in their fullness.

This is great theater. What in the world did we do in San Diego before the advent of the La Jolla Playhouse? Suddenly, instead of being on the provincial periphery of theatrical creativity, we find ourselves right in the center. For those who, in spite of all the modern evidence to the contrary, still consider the theater to be the greatest of all the arts, A Man's a Man is not to be missed.

what was to become his habitual mode of dramatic representation: the parable with a serious social message, the flat, clownlike characters who undergo tragic experiences, the type of theater (like vaudeville) that calls attention to its artificiality and theatricality, yet at the same time penetrates deeply into the problem of human suffering.

JUST FOR THE HALIBUT'S FISH TALES BY DON DEAN, JR.



San Diego's most outrageous greeting cards.

224-8024
Midway Towne Center
3960 W. Pt. Loma Blvd., Suite O
San Diego, CA 92110

SOFT CONTACTS BUY ONE PAIR \$10 FOR 2ND PAIR

TINTED SOFT LENSES
"Color your eyes"
\$159 complete*
\$10 2nd pair/clear

30-DAY EXTENDED
WEAR SOFT LENSES
\$179 complete*
\$10 2nd pair

DAILY WEAR
\$95 1 pair complete*
\$138 2 pair

1 HOUR
SERVICE
in most cases

*COMPLETE CARE PACKAGE INCLUDES:
• One-hour service in most cases • Eye exam for contacts & glasses Rx • Professional fitting • Lens care (high strength) • Lenses • Care kit • Follow-up visits • (45-day written guarantee)

DR. TED MECKLENBORG

OPTOMETRIST
9516 Miramar Road
6 miles east of University Town Centre (corner Btk. Mtn. Road)
Call for an appointment: San Diego 566-4110 • North County 484-4665
Same location since 1976

LOTS OF earrings

A fantastic selection of earrings for your summer and fall wardrobes are now at Calumet's from a unique variety of styles by Meow, Lizardware, Nut and more!

Calumet's
Mission Valley Center
The Fashion District
296-4277
Open 10-6 Mon-Fri
10-6 Sat 12-5 Sun

Think Slim.

Lose up to 10 pounds in as little as 2 weeks. You won't feel hungry. You will feel a new confidence. A new control. No drugs, crash diets, or special foods to buy. Call for your first free consultation today.

DIET CENTER.

291-0461
Chula Vista, 315 3rd Ave., 425-5820
Se habla español
THE LAST WEIGHT-LOSS PROGRAM YOU'LL EVER NEED

Pacific Preschool Academy

and Day Care Center

Pre-register now for openings in our Infant/Toddler programs Preschool programs After school pick-up and day care program

Open 7 am-6 pm
Transportation provided from nearby elementary schools.
Call for information 272-4312
Pacific Preschool Academy & Day Care Center
963 Grand Avenue, San Diego

Great Jaguars are hard to find...

... but you can see the great Jaguars this Sunday and great art weekly, every Thursday through Sunday

Also this week at Marina Village:

CARLOS MURPHY'S
Unbelievable variety, including barbecue, ribs, Italian dishes, Oriental stir fry and Mexican specialties. Plus, Happy Hour every Monday through Friday, 4 p.m. to 7 p.m., with a delicious free food buffet. 222-2461

SUMMIT HOUSE
San Diego's most unique seafood restaurant. Awarded best seafood and seafood specialties. 10-15 fresh fish daily. Steak & prime ribs. Dinner in lounge. Happy Hour 1pm-6pm. Specials. Sunday Champagne Brunch. 222-2274

SHANGHAI CHINESE RESTAURANT
Sunday Champagne Buffet on the waterfront. All you can eat with complimentary champagne, \$2.95 adult \$1.95 child 224-6294

Learn to sail in only 12 hours

of on-the-water instruction. SAVE \$25 until 8:15. Make usage of charter sailboat available. 221-7447

MARINA VILLAGE

SHOP • EAT • DRINK

SPORTS

The Cone and other superstitions: a guide to some slightly odd Padre baseball behavior.

BY JOHN D'AGOSTINO

In a recent game against the hapless Pittsburgh Pirates, Padres first baseman Steve Garvey fielded a hard grounder to his right, waved the pitcher away from the play, and briskly moved to the bag himself to make the final putout of the inning. It was a dandy maneuver, and the large crowd at San Diego Stadium — perhaps having grown accustomed to such displays of defensive finesse by the hometown nine — gave Garvey a sitting ovation. While probably most of the fans in attendance had witnessed Garvey's glove job, certainly fewer of them took notice of what he did after the play was completed. Crossing over the first-base foul line on his way to the Padres' dugout, Garvey d d stutter step to avoid tromping on the chalk lines that demarcate the base path. It was a gingerly, almost subconscious little two-step that Garvey had danced thousands of times during his career, and wasn't of itself notable because a number of major leaguers routinely, superstitiously dodge a field's foul lines the way many other people take pains to avoid stepping on cracks in a sidewalk. But taken as one of hundreds of similar idiosyncrasies one can observe from the stands during the course of a long season, Garvey's hopscotch represents one of the more amusing and least publicized aspects of the Grand Ol' Game.

It is my opinion that major league baseball players are more given to



Illustration by Tom Felt

superstitious, or at least ritualistic, behavior than professionals in other sports, and I think that this is due to the nature of the game itself. Although each major league team plays a 162-game season, for a team to come up even one game in arrears in the won-lost column at the end of the year can mean the difference between performing in the playoffs or watching them on television. And in every one of those 162 games, there are moments when Lady Luck's disposition can determine victory or defeat, when flukes, freak accidents, marginal calls by the umpires, and other vicissitudes of chance and nature relegate skill and expertise to secondary roles. It makes a goofy kind of sense, then, that ballplayers would avail themselves of any means of influencing fate, even if those means might be to the outsider seem silly or arbitrary.

Then there is the matter of time and the idle mind. Baseball's unburied pace allows players to indulge in private

ceremonies that performers in such sports as football, basketball, hockey, soccer, and sports car racing simply don't have time for. Designed either to bring good luck or to ward off bad luck, these exercises frequently are undetectable to the casual observer, who has enough to keep track of during a game without scrutinizing individual habits or cataloging strange patterns of behavior. Yet there is one rather odd ritual that many of the Padres perform ensemble while seated in the dugout, a ritual that I'm sure many of the fans sitting on the third-base side of the field have observed over the past couple of years. I'd seen the Padres perform this amusing, synchronized rite a dozen times, and I'd never been able to pinpoint the significance of its timing, if in fact it had any. Last week, during a game against the Chicago Cubs, I saw them do it again. As if on cue, most of the players on the bench removed their caps, held them at their knees, and then

spoke to either on the field or in the clubhouse prior to last Friday night's game against the St. Louis Cardinals (claim: not to be in the least superstitious or to have any related quips). But interestingly, those who pook-pooked the idea of their having any personal talismans were almost eager to point out others who do. "Go talk to [Tim] Lincecum," laughed Padres' manager Bruce Bochy while seated in front of his clubhouse staff, who were taking an entire box of new baseballs. "He's got a million of 'em." Indeed, the ebullient second baseman — a long-time favorite of the fans because of his hustling style of play — proved to be a mother lode of superstitions. "I always drive the same route to the ballpark when we're winning," offered Lincecum, a resident of Encinitas. "And I'll drive a different route the day after each game that we lose. After what happened yesterday [Thursday afternoon the Padres had squandered a six-run lead and had given up five tainted runs in the ninth inning to lose nine-to-six to the Cardinals], I drove yesterday's route backwards to get here tonight."

Flannery also described his practice of taking his unwashed "strutups" — the dark brown uniform socks worn over white undersocks — home with him when he's hitting well. When he isn't hitting well he turns them in after a game and always asks that they be washed with "hitting soap."

Flannery's superstitions ways are not a recent development. "When I was playing in Hawaii [for the Islanders, who until a couple of years ago were the Padres' triple-A farm club], I went on a hitting streak one time and every night during the streak I ate at the same Chinese restaurant," Flannery pointed out. "I had the same Mongolian beef dinner every night for eighteen straight nights. Then the Padres called me up right in the middle of this streak, so when I got here I had to find a place that served Mongolian beef. I found a Mandarin restaurant in Encinitas that served it and I ate there every night in a row. I got to the point where I actually wanted the streak to end

because I was getting so sick of the same food every night. I was almost relieved when the streak ended at twenty-eight games. But it was educational," added Flannery with a laugh. "When I started the streak in Hawaii I didn't know how to use chopsticks and by the time it ended I was real good at it."

While Flannery's case might seem an extreme one, several other players admitted to some peculiar habits. But usually only after being exposed by a teammate. "Watch Garvey when he's in the on-deck circle," said one player who asked not to be identified for fear of polite but firm reprisal from the All-Star first-sacker. "I'm not going to tell you what he does — just watch him. He has a whole routine." Catcher Terry Kennedy was more explicit. Sitting in the dugout nearly two hours before game time, he seemed to relish his disclosure. "Yeah, Garvey does the same stuff every time he gets ready to hit," said the burly Kennedy with a mischievous grin. "First he puts his glove by that post [Kennedy pointed to a support pole in the middle of the dugout]. Then he taps that post with his bat [he gestured to a padded pillar at the end of the dugout nearest the on-deck circle]. Then he tides up the on-deck circle — straightening little things, cleaning and folding. . . ."

Kennedy stopped to stifle a chuckle. Asked about this ceremony, Garvey replied, simply, "I like to keep a neat on-deck circle." Reserve infielder and pinch-hitting specialist Kurt Bevacqua, who was told, always puts a fresh wad of chewing tobacco in his mouth just before stepping into the batter's box to pinch-hit. When I mentioned this testimony to him, Bevacqua at first denied that there was anything superstitious about the practice. But after a moment, he seemed

to reconsider. "Come to think of it," he said, "I only do that when I'm going to pinch-hit. Never when I'm in the lineup." Outfielder Jerry Davis, one of the newest members of the team, always uncrosses his bats if they accidentally form a cross when lying on top of each other on the ground. "I can't remember exactly when or where I learned that," mused Davis, a very friendly and pleasant man, "but someone in the minors must have told me it would bring bad luck to leave your bats crossed."

Even former Padres aren't immune to the nonsense. Gene Locklear, a heavy-hitting outfielder during the team's forgettable early years and now a very successful artist, remembered having tried some unusual good-luck charms. "I always jumped up and down a hundred times before pinch-hitting," recalled Locklear, sweating after having pitched batting practice to the current crop of Padres. "Of course, I did the jumping to get warmed up and physically ready to hit, but it was always a hundred. I had another thing I used to do for luck that most people probably don't know about," said the North Carolinian of American Indian descent. "I used to wear a feather in my baseball cap when I was playing." A feather?

"Yeah. Not a big one. I'd find pigeon feathers on the field before a game, and I'd put a little white feather in the back of the cap, sticking up. A few people found out I was doing that, and they started sending me feathers. After a while I had a big box in the clubhouse full of peacock feathers, chicken feathers, turkey feathers — you name it."

My appetite only whetted, I decided it was time to inquire as to the nature of the Rite of the Synchronized Caps. Mention of this curiosity brought a wide

smile to pitcher Eric Show's face. "Oh, you've seen that?" he asked in the clubhouse. "That's coming." This magical word caught the ear of fellow pitcher Dave Dravecky, who was dressing in the next stall. "The Cone!" exclaimed Dravecky, beaming. Pressed for an explanation, the two gave me the basics. Whenever the Padres are at bat, and there are two outs, and the count on the batter reaches two balls and two strikes, the Padres on the bench remove their caps. Then just before the opposing pitcher releases the next pitch, they put their caps back on. "It's supposed to bring the batter good luck," said Show. "But if you want details, you'd better ask Tony Gwynn about it. He's the one who started the Cone around here."

"And ask him to describe the Reverse Cone," said Dravecky. "And the Rally Hat!"

Gwynn sat alone in the middle of the dugout bench. He had just finished some stretching and running and hitting in the hot afternoon sun, and he looked tired and overworked. But mention of the Cone brought a grin. "I don't know if I should explain the Cone while we're playing this badly," he said. "Of course, by the time this comes out in the Reader we should be winning again, so . . . The Cone was started by a guy named Nick Harsh at San Diego State when I was playing there. He had this whole explanation for it, with the alignment of the stars and all this stuff. It's more complicated than what I can tell you. Any way, some of the [Padres] won't do it, but most of us will. We hold our caps out in front of us and jiggle 'em a bit, and when the pitcher goes into his wind-up we put 'em back on all at once."

"Now, the Reverse Cone is something we use when we're on the field and

there's two outs and a two-and-two count on the batter. We just turn the bill of the cap to the right a little, so it's sitting sorta sideways on the head. Not too much, of course, 'cause I don't want people looking at me in right field and wondering what the heck Tony Gwynn is doing with his hat cock-eyed." Gwynn glanced at me taking notes. "I can just see it now," he said. "After this article comes out, we'll have a 'Cap Night' and there'll be 50,000 people doing the Cone." Why the Cone, I wondered. "I think it's called that because of the way your hair is shaped when you take off a baseball cap," Gwynn suggested. "You should have seen the last time we played our annual exhibition game against San Diego State. By now, of course, the Cone is a tradition at State. So whenever there were two outs and a two-and-two count on a batter, you'd look and the other would be doing the Reverse Cone. It was a pretty funny sight." The Rally Hat, it turned out, is something the Padres occasionally resort to when the offense is having trouble scoring runs. It involves turning the caps inside-out and wearing them that way on the bench when the Padres feel that a big inning is in order.

Just then I looked up at the hand-lettered line-up sheet that had been taped to the dugout wall. "Oh, that," Gwynn said matter-of-factly in answer to my question. "Jack Krul [first base coach] did that. When a team's in a slump as bad as the one we're in, you'd do anything to turn it around." Literally. Reading from top to bottom on the official line-up sheet, the names of all nine of the Padres' starters for Friday night's game — from lead-off batter Yermolov to pitcher Jacek — were written backward.

bedroom pajambee

Our biggest, grandest opening in 15 years will have you blinking at discounts of up to 60% at all Bedroom stores!

And we're celebrating with a talent search for San Diego's sexiest, cutest and most bewitching "Bedroom Eyes". Everyone can enter, anyone can win up to \$1,000 in great prizes! Just register at our Saturday, August 3 at noon; 8830 Miramar Road.

Qualify, and you can win at our final judging on Saturday, August 17 at noon, 480 Johnson, El Cajon (next door to Rough Country).

For details and a complete list of prizes, visit your nearest Bedroom store.

\$100 OFF WATERBED! Reg. \$199 famous brand bed incl. frame, mattress & liner. **\$99**

CONVERTIBLE COUCHES Great sleepers in choice of styles, colors, fabrics. Prices, from **\$199**

SALE! BIONIC CHAIRS Best for your back, comfortable modern styling. Special price **\$109**

FREE GIFTS! FREE REFRESHMENTS! AT MIRAMAR STORE ONLY - SATURDAY, AUGUST 3, 11 AM - 5 PM. ENTER FIRST JUDGING FOR "BEDROOM EYES". PAJAMAS OPTIONAL.

GRAV'D OPENING! 8830 Miramar Rd. • 578-9470

SOMMA TUBE MATTRESSES The dreambed of the '80s. With the most weightless unique comfort. From **\$299**

JAPANESE FUTON BEDS Authentic styles, choice of sizes. See our wide selection as low as **\$99**

REG. \$125 AIR BED Save \$66. King and queen sizes. Handy for travel, guests, camping. **\$59**

EYEBALL OUR HUGE SAVINGS ON BEAUTIFUL SOLID OAK FURNITURE

GRAND OPENING! 480 Johnson, El Cajon • 440-4571

LA MESA 5206 Jackson • 698-6171

KEARNY MESA 8841 Clairemont Mesa Blvd. 565-9407

POINT LOMA 4811 West Point Loma Blvd. 224-2808

CHULA VISTA 639 Broadway • 425-3252

CARLSBAD 2570 El Camino Real • 729-8903

WAREHOUSE 8333 Arjones Dr. • 578-8550

open 10 am-9 pm weekdays, 10 am-6 pm Sat., 11 am-5 pm Sun.

bedroom waterbeds

SUMMER CLEARANCE SALE

EVERYTHING \$10 OR LESS STARTS TODAY

Stiletto

Vintage Clothing
184 No. Hwy. 101, Encinitas
753-2124
Everyday 10:00 am-6:00 pm

Greeting Cards

Sculpture

Jewelry

Rugs

Personalized Gifts

Ceramic Tableware

neon paper clay aluminum wood plaster castings

Porcelain hand-painted ivory fused glass titanium anodized aluminum lucite sterling gold enamel wood pleiglimstone film crystal bead nologram computer chip multi-media handmade paper stained glass bark lace silk

UNIQUE
New York
1229 Camino Del Mar
Del Mar, California
481-0990

YOU'LL LIKE THE LOOK YOU'LL LOVE THE LOOKS

Large selection of 100% cotton clothing for men and women.

North Coast Beach Club

1418 Camino Del Mar, Del Mar
555-5323
7605 Girard Ave., La Jolla
459-1564

the greatest high - Living Free

Recovery is a transformation from the hopelessness of dependency to the joyfulness of living free.

The Chemical Dependency Program at Alvarado Parkway Institute provides specialized treatment for alcoholism and drug abuse.

- Inpatient Detoxification and Rehabilitation
- Evening Outpatient Program
- Afternoon Outpatient Program
- Family Counseling
- Family Intervention Assistance
- Sports Medicine Program
- Cocaine Addiction Specialists

ALVARADO PARKWAY INSTITUTE
7000 PARKWAY DRIVE, LA MESA, CA 92041

(619) 465-4411

Rest Assured



David Ogden Stiers, Judy Gish

JEFF SMITH

The line from late-Restoration comedy to the aphoristic comedies of Oscar Wilde and George Bernard Shaw thins out considerably as it passes through the Nineteenth Century. With but few exceptions, the "well-made" melodramas of Eugene

Scribe, a pot-scalding playwright who wouldn't recognize a theme if it hit him in the quill pen, were in vogue. One exception, who eventually converted to Scribancianism, was Irish-born Dion Boucicault (1822-1890). He wrote and adapted more than 120 plays, directed, acted, and was responsible for several innovations in the theater. The program notes for the Old Globe Theatre's delightful production of

London Assurance credit him with the idea of out-of-town trysts and the first dramatic copyright law in the United States. Boucicault also changed the conventional notion of traveling companies. Instead of having a repertoire of plays on the road, he would send a single play, a trend that has become the norm in the Twentieth Century.

Boucicault was less innovative as a dramatist. *London Assurance*, arguably his best work, attempts not to advance new theatrical forms but to recapture the flavor of late-Restoration comedy, in particular the plays of George Farquhar and Sir John Vanbrugh. Like its predecessors, the play satirizes the follies of the gentry. Its characters behave below their stations in life, and their names often identify their most dominant foibles. Mark Meddle, an intrusive lawyer, inspects events for their potential as small-claims suits. The enterprising Richard Dazzle has so blinded everyone with his elegance that they fail to see his hands straining toward the next rung of the social ladder. Grace Harkaway, a young fountain of sentiment, can rhapsodize about nature at the drop of a leaf. And the Courtyls, Sir Harcourt and his son Charles, who woo Grace in language as lush as hers, are both in need of reformation—which is the central thrust of the comedy.

Charles's excesses can be forgiven. He's a young student. Time is still an ally, and his only foe is the leaden cloak of nobility, which he is reticent to don. Charles's current studies include the applied mathematics of gambling, the rhetoric of courtship, and a crash course on the many wonders of wine. But he'll come around. It's his father who gives one pause. Sir Harcourt is sixty-three, dresses like a nun in his thirties, and behaves like a child of two. The good sir, in short, is immune to adulthood. He has adopted the fashion—alive in 1841 when the play was first produced—of aestheticism. Thus he is prone to spout curlicued speeches, to pose and swoon about. His "love" for young Grace is actually a combination of greed

and hopeless vanity. She offers a dowry and, far more enticing for Sir Harcourt, the chance to recapture his youth. He thinks.

Sir Harcourt, Charles (whom his father does not recognize), Dazzle, and Cool the butler convene at Oakhall, Maximilian Harkaway's Gloucestershire estate. Sir Harcourt has come to claim his bride. The others have also arrived with plots, claims, and other deviousness, and the estate becomes like a King's X—a locale free from civilized restraint. For every rapacious schemer, however, Boucicault has included countervailing forces, among whom is Lady Gay Spunkier. She is a robust, independent woman, as adept at hunting foxes as at duping buffoons. She may have one of the oddest marriages in dramatic literature (her husband Adolphus, a foot shorter, makes up in loyalty what he lacks in height), but it works. And her true gift is a knack for divorcing fools from their follies. By play's end, she will prove to Sir Harcourt that he has long since been hanging over Never-Never-Land.

Boucicault was no innovator, but he certainly knew his craft, even at age nineteen when he wrote *London Assurance*, his second play. His comic situations are artfully conceived and interwoven, his dialogue is rich in measured cadences and spontaneous verbal choices, and the play as a whole has the balanced, mature feel one would expect from a much more seasoned author. Above all else, it is eminently actable. Every role has a chance to shine. Each calls for broad interpretations of conventional types, but each also permits subtlety, nuance, and many opportunities to unhook the characters from traditional pegs. In effect, Boucicault has paid homage to his predecessors by adding a new freshness and charm to their stilted forms.

The Old Globe Theatre has given Boucicault's minor classic a major production. The show is so good that it may inspire a movement in San Diego to elevate Boucicault's status in the playwrights' pantheon. At the very least it has

surely resurrected the play from a savage lambasting it received in 1975, at the hands of the Royal Shakespeare Company. That production mocked every minute of *London Assurance*. All of the characters were treated, smugly, as historical relics and inferior beings given to silly extremes of sentimentality and narcissism. At the Globe the characters are inflated with excesses and their avicious behavior is hilarious. But under the masterful direction of Craig Noel, they are also much closer to us than we would care to believe.

Noel's cast is headed by David Ogden Stiers, who is excellent as Sir Harcourt, a pretense-pure old gent who ages the more he tries to become younger. Overdressed, coiffed, and made up (his face is a wrinkled carnival of rouge), Stiers's character squeaks, groans, and emits a high-pitched, painful whine whenever he attempts a boyish move in his ancient frame. Stiers's performance is a marvel of

definitely controlled, comic invention. And what saves his work from mere caricature is Stiers's ability to interject brief glimpses of sadness into the man. Sir Harcourt is absurd, but he is also human and mortal. And Stiers evokes sympathy amid his many posturings. But is the character more than a dated type from a bygone era? Most certainly. Anyone who has had to share the beach lately with all of Arizona—is there anyone left in Phoenix?—has seen Sir Harcourt's every-where, tapping on bellows double chim, adopting the mannerisms of the young, and sporting amid the fauna as if time hadn't budged in the last four decades.

Sir Harcourt is the antithesis of Oberon, whom Stiers also portrays at the Lowell Davies Festival Theatre. In fact, many members of the Globe's *Midsummer Night's Dream* cast are in *London Assurance*, playing different characters and demonstrating their versatility. To his

first-rate Puck, Jeffrey Combs offers an equally strong portrayal as Richard Dazzle, a flimflam, ever upwardly mobile lad. Tom Lacy and Jonathan McMurtry, who can command the stage at will, sprinkle the production with comic bits, the former as Mark Meddle, a lecher, snook, and the latter as Cool, the icy butler. Katherine McGrath's Lady Spunkier is as larger than life, but in a much different way, is her Titania. And the work of George Deloy, also in *Dream*, and Jody Gelb merits special mention. Both are terrific. Deloy's rakish Charles is an eloquent counterpart to Gelb's syrupy (but beautifully done) swoonings as Grace. Their courting alone is worth the price of a ticket. The two actors draw an invisible line between them. She is coy, he advances, until the line is crossed. Then she advances, just a bit, and he recedes, but not too far. And all is done in a delicate yet uproarious verbal dance.

The technical features of the production demonstrate another form of versatility—that of the new outdoor stage at the Simon Edison Centre for the Performing Arts. Everything moves so fluidly that one almost forgets the narrowness of the space itself. Aided by its setting, Richard Seger's handsome set evokes both sturdy nobility and the airy spaciousness of the country. Its movable parts alone make for one of the show's highlights. Deborah Dryden's period costumes and Kent Dorsey's lighting are up to their usual high quality. As are John Kigore's sound designs, which include the stereophonic arrival of a carriage, with horses' hooves clapping up behind us and then around to our right—and Conrad Sosa's understated but effective musical compositions. Both *Midsummer Night's Dream* and *London Assurance* are among this summer's finest shows. The Lowell Davies Festival. Theatre has enjoyed quite an inauguration. []

It's Picture Perfect!



Choose from a wide variety of 22x28 prints for only \$19.99 or sets of 2 16x20 prints for only \$24.99. These prices include print, mounting, contemporary frame with glass, and are ready for you to hang. (While supplies last.)

San Diego's largest selection of posters and fine art prints.

DECK THE FRAMERS

Plaza Bonita, upper level 267-7570
See us for all your custom framing needs.

Sandals made funny looking so you can smile more wearing them



Incredibly comfortable Birkenstock® sandals. They cling to every contour of your feet,

giving you cradle-support, freedom and stretch-room that works to improve your posture and circulation. Birkenstock sandals. Slip into them and smile. 22 styles and preferred colors for men, women, kids.

Birkenstock

Birkenstock of La Jolla
1111 Prospect 454-7577
Natural shoes and clothes



WHY NOT TAKE A 20 MINUTE VACATION.



THAT'S HOW LITTLE TIME IT TAKES TO GET A TROPICAL-LOOKING TAN



10 SESSIONS For Only \$38.00
Reg. 70.00

We use nothing less than the safest indoor tanning system in the world: the patented Wolff System. It can give you a deep, dark, natural tan in just a few relaxing sessions. And with one or two sessions each week, you can keep your tan long after summer has faded away.

Membership prices as low as \$2.50 per session. Open 7 days.



10669 Grandview Dr. • San Diego, CA 92126
In Alpha Beta Shopping Center
Open 7 days.
695-6760



SUMMERTIME EYE OPENING SALE

\$99 Soft Contact Lenses
INCLUDES Exam, chemical care kit & 1 follow-up

\$199 Extended Wear Contact Lenses
INCLUDES Exam, chemical care kit & 1 follow-up

1000's Of Frames In Stock

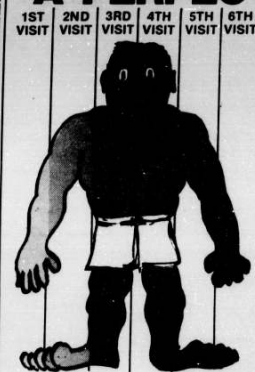
*1 DAY SERVICE *In most cases, single vision only
B & L WAYFARERS® \$26 (*black and tortoise only)

THE CLASSICAL EYE
ROBERT HELLER, O.D.
1400 Village Square
452-7574
(inside Mall lower level)
Fashion Valley Center
295-0537
(lower level between Nordstrom & Broadway)

LOUIS M. TARTAGLIA, O.D.
University Towne Centre
457-4791
(near Nordstrom)

EDWARD R. STEINLEY, O.D.
Piazza Carriero Real Mall
454-3308
(near Broadway & Broadway)

THE ANATOMY OF A PERFECT TAN



PURATAN CAN GIVE YOU THE RICH BEAUTIFUL TOTAL EVEN TAN THAT GETS NOTICED WITH NO RISK OF BURNING, DRYING OR PEELING. EACH ROOM IS TOTALLY PRIVATE, AIR-CONDITIONED AND STEREO EQUIPPED. TAKE ADVANTAGE OF OUR SPECIAL INTRODUCTORY OFFER AND GET YOURSELF A PERFECT TAN! INTRODUCTORY OFFER PURCHASE 10 TANNING SESSIONS \$39.95



WE WILL NOT BE UNDERSOLD! ALL OTHER VALID TANNING CENTER COUPONS HONORED.

WITH THIS AD FIRST SESSION FREE

Puratan
TANNING HEALTH CENTERS
FOR APPOINTMENT CALL
296-0981
EXPIRES AUG. 10, 1985

1400 CAMINO DE LA REINA SUITE 110
ONLY 12 MINUTES TANNING IN
ASK ABOUT THE PURATAN 2000
EXCLUSIVE DISTRIBUTOR FOR SOLANA TANNING BEDS

States of Innocence



The Emerald Forest

DUNCAN SHEPHERD

Silverado, though the Western fancier should hastily be assured it has more for him to fancy than *Pale Rider*, must wait a while longer, until I have collected a sackful of thoughts on the past, present, and future of the genre. Unless some rare cinematic butterfly comes along to distract me in the task, it is next in line. Meantime, the aforesaid Western fancier might also find something to fancy in, of all places, the Amazon hinterland of *The Emerald Forest*. The story, said to be based on fact, though I feel sure it blasts off from that base fairly soon and fairly far, tells of the abduction of an American boy by Stone-Age Indians, and of his father's re-connection with him after a search of ten years. This bears a striking resemblance to the Indian Captive branch of the Western film occupied by *The Searchers*, *Two Rode Together*, et al.,

and John Ford, a fully assimilated Invisible Person, and his natural father, now replaced in his heart by the chieftain, has come to be known as Daini, who lives only in John Ford's dreams. Or did so until the two of them come face to face in a river deep within the domain of the Fierce People.

The adventure elements of this story are well handled, with plot developments tied clearly and logically to ecological upsets. The way the searcher's weapon, a submachine gun (or in the native vocabulary, Lightning Spears), is turned against his own son is particularly well imagined. The way that that wrong is righted is well imagined too, although the about face whereby the boy has to go to the big city in search of his father, and to shimmy up the side of a high-rise apartment house, involves a large bit of good fortune that the uprooted urbanite hasn't changed address in ten years. And the reunion between mother and son at that point is rather too glossed over (literally so, behind sliding glass doors and windows). But the ensuing rescue attempt of the tribe's women enslaved in a frontier brothel, with the issue no smaller than the survival of the tribe, is a rousing piece of action, if perhaps slightly overwrought. There are still, it turns out, other things on the agenda.

Along with the change of geography, of course, comes a change in terminology, such that the Crows are now the Invisible People, the Blackfeet are the Fierce People, and the white interlopers are the Termites People. The last-named have come from the Dead World, their normal habitat, right up to the Edge of the World, to peel the skin off the earth in order to build what the rest of us termians might call a hydroelectric dam. We are speaking, obviously, in the vernacular of the natives. "When I was a boy," the tribal chieftain reminisces to the now-grown white child, "the Edge of the World was very far. But every year it comes closer." Other such wisdom has been passed along too ("When you hear the wucan, danger is near"), and the little towhead introduced as Tommy has since been transformed

into John Ford, a fully assimilated Invisible Person, and his natural father, now replaced in his heart by the chieftain, has come to be known as Daini, who lives only in John Ford's dreams. Or did so until the two of them come face to face in a river deep within the domain of the Fierce People.

The argument against the extermination of a whole people ought not to hinge on the notion that they know how to suck the fever out of an infected body and spit it on the ground as a hot coal — while we don't. Nor that they know how to project themselves via a whiff of a blowpipe into the minds and bodies of animals — while we (again) don't. On the contrary, the argument tends ultimately to be weakened by such notions. It is not because these people are able to call up a chorus of frogs whenever they need to, to sing to the clouds and bring down a cleansing deluge, that they are in danger of extinction. And in its self-deceiving, self-refuting ending, the movie does not bear out its own sobering statistics. The melodramatics at the brothel, I would have thought, produced a nice balance between the hopeful and the heartless; the subsequent mysticism through the balance off. A sort of *Rambo* for nonchavists or, if there is such a thing, for senophiles. *The Emerald Forest* washes away its own seriousness in the same rime as that dam.

Where the *Green Ants Dream*, last week at the Ken as part of the ongoing Werner Herzog series, re-settles much the same conflict in Australia (and, incidentally, allows local director Paul Cox to return the favor for Herzog's cameo role in Cox's *The Man of Flowers*), Urutian miners have begun exploratory blasting on what happens to be the sacred ground of the Aborigines, who believe their way of life depends upon the undisturbed sleep and continued dreaming of the indigenous

green ants. "Ants?" the mining foreman parrots back, beginning to climb the stairway to hysteria in the best Monty Python manner. "Green ants? Dreaming? Here?" The Aborigines, quite unlike the Amazonians in all ways except (evidently) their favorite color, evince no supernatural powers, and the case for their way of life no more ought to depend on any. On the other hand, a partnership for their cause might have found room for more data about their polar-fibered, incurably tabular or their taste for the improbable metaphor and the Socratic question. Elucidation of the green-ant myth is turned over to a stock, misad-haird, manically cackling scientist, while the natives themselves, or Herzog's presentation of them, remain coy, presumptuous, smug, haughty, and bloody annoying. Not really concerned to introduce us to another culture, Herzog rests his case on the confident assumption of Western wickedness, and in his certainty of support from his regular followers, he is unadventurous here in much the same way as, only more so than, Boorman. And very much in contrast to Boorman, neither does he offer any adventure.

The simple story, told with considerable difficulty, swaps melodrama for rhetoric — and at a very high exchange rate. On that score, the contribution of the Aborigines is rather hampered by their impenetrable halting dialect. (Herzog, as with the boat hauled laboriously up the hillside in *Fitzcarraldo*, is always ready to sacrifice effectiveness for authenticity.) The drop-out from white society holed up in a tin shack, a standard prognosticator of *The End Of The World*, rates somewhat better in rhetoric; and the climactic courtroom scene, to hash out the Aborigine's claim of 40,000 years of tenancy, provides him a ready-made forum. But Herzog's images speak even better in this line. The loaded shot of a bulldozer advancing on three sil-in protesters, for example, is a political poster awaiting a life. And it is typical of the compositional tricks at work in this movie: one or two pictorial elements arranged symmetrically in shallow space, a bit like paper cutouts pinned to a bulletin board. The



Pee-wee's Big Adventure

connections between such images, as so often in Herzog, are somewhat loose or altogether absent, and there is a feeling of dead air between them. But the color is luscious, and the images have a nailed-in solidity, a tidiness and directness, almost unprecedented in Herzog. The ideological point has a similar straightforwardness, and a similar lack of precedent. Mixed emotions, I think, would not be inappropriate. Nor would outright nostalgia. The opening shots in particular, of a desert landscape rippled by heat or skimmed across by a laterally tracking camera, will provoke remembrance of Herzog's quasi- or pseudo-documentary on North Africa, *Rain Man*. This early and seldom shown work still seems to me the director's best, and also (what is not at all irreconcilable with "best") his hardest to make head or tail of.

One rare cinematic butterfly of the species mentioned above has happened along under the name of *Pee-wee's Big Adventure*, currently in a test run here before its national release. I will not allow myself to be distracted by it for long, but only because I feel I am a bit of an outsider, a bit of a latecomer, with justly reduced rights. When I say that *Pee-wee Herman's* first screen vehicle is *The Biggest Surprise Of*

The Summer (to use an accepted critical classification), I am not saying it, as was the reviewer in the *Los Angeles Times* earlier this summer, about a filmmaker of the standing of John Boorman. (Nor am I saying it only a couple of weeks after uncovering *The Treasure Of The Year*: that was Sheila Benson on *Prizzi's Honor*.) I had no recollection of ever having seen *Pee-wee Herman* before, was only vaguely aware what he looked like, knew precious little about the size or composition of his following. I liked him tremendously. And I could hardly have been more amazed at his creation if he were instead, say, an actual android or Frankenstein's monster: surely more people in this day and age must be working to create one of the latter.

Jerry Lewis would seem to be his closest cousin, at least in measurement of time, but he even bypasses Lewis in likeness to their silent-era forbears, with his complete and unalterable stylization, from head to toe (from glazed ceramic face, that is, to miming, teetering, grishu-girl step). Included also in that stylized head, to be sure, are a fully operative tongue and set of vocal cords, with an assortment of giggles and guttural out of the repertoire of Bugs Bunny, Porky Pig, and their

Warner Brothers stablemates, and a speaking voice like a slightly older brother of Lily Tomlin's Edith Ann. But enough of comparisons. In personality I can think of nobody quite like him. His continual responsiveness to stimuli in the world around him, and especially to self-generated stimuli whenever the world lets him down (e.g., the "mad dog" effect of toothpaste froth, or the face he constructs on his breakfast plate out of fried eggs, bacon, pancake, and strawberry) will no doubt be perceived in terms of childlikeness — or, since he is not an actual child, in terms of demerolism. But in his indefatigable alertness to the physical world he makes an example for intellectuals too.

This, of course, extends behind the scenes as well. It takes great sophistication to create an effect of such innocence, to avoid so consistently effects of jadedness, sourness, dullness, or, worst of all, hipness. Consistency — of tone and of personality — is the key. The inevitable feeble joke, because never in violation of character, will not ruin you for the eventual strong one — say, for instance, the sequence of animated eyeballs amid a pitch-black darkness that represents the creepy-crawly outdoors, and the perfect sight gag, of perfect duration, that tops it off. The direction by Tim Burton, also in his first full-length feature, is light-fingered, witty, infinitely flexible, with a gift for sudden stylistic mimicry. And there is also a storyline of sorts. It has to do with the theft of *Pee-wee's* prized bicycle (one feels immediately on the sort of first-name basis with *Pee-wee* as with Buster, Groucho, Jerry, et al.) and his cross-country quest when a phony L.A. palmer tells him to look for it in the basement of the Alamo. Before it is over, Hollywood has taken an interest in *Pee-wee's* adventures, has bought the rights to it, has written into it an espionage angle, has cast a bearded James Brolin as our hero and Morgan Fairchild as the bicycle-store clerk who futilely adores him. *Pee-wee's* reaction to this symptomatic Hollywood distortion is just what we have come to expect of him, and what we would never have expected of anyone else on earth. It is not excessive to call it philosophical. □

YOUR IDEAL EYE DEAL



EXTENDED WEAR SOFT LENSES \$145 complete*

DAILY WEAR TINTED OR CLEAR SOFT LENSES \$99-\$119 complete*

*Complete package includes professional eye examination, contact lens evaluation and fitting, lenses, care kit, complete instructions and follow-up. Cannot be combined with other discounts. Offer expires 8-11-91.

DR. DAVID NEWMAN • OPTOMETRIST
5642 Lake Murray Blvd. • 569-6263 (Corner of Baltimore)
MasterCard • Visa

LAW OFFICES OF HANK HOWLETT

CONCENTRATING ON DRUNK DRIVING

MAY BE ABLE TO STAY OUT OF JAIL
MAY BE ABLE TO SAVE YOUR LICENSE

BANKRUPTCY
STOP CREDITOR CALLS, SUITS, WAGE GARNISHMENT, & REPOSSESSIONS

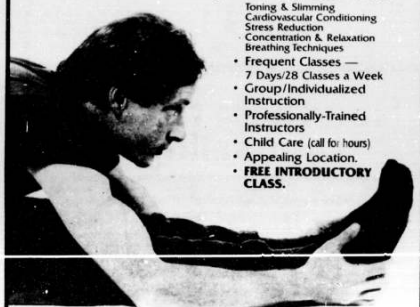
FREE CONSULTATION
24-HOUR LEGAL ADVICE
234-0105

How to stretch your workout dollar.

6 months unlimited classes only \$99

At Nataraja Yoga Center, we offer you more for your money with:

- Comprehensive Workouts — all levels
- Toning & Slimming
- Cardiovascular Conditioning
- Stress Reduction
- Concentration & Relaxation
- Breathing Techniques
- Frequent Classes — 7 Days/28 Classes a Week
- Group/Individualized Instruction
- Professionally-Trained Instructors
- Child Care (all for hours)
- Appealing Location
- FREE INTRODUCTORY CLASS.



Nataraja Yoga Center • 3033 Central Avenue • San Diego, CA
Call 282-4111 for information.

We custom pack & ship anything!

We'll do it all—whether it's by UPS, Air Express, bus or truck. You can relax with our one-stop drive-in service. No lugging packages, no parking problems, no long lines.



Also, we sell "do-it-yourself" supplies (boxes, tape, cushioning materials).

\$1.00 off any purchase over \$5.00 with this ad. Offer good through August 15, 1985.

WE PACK IT!
655 Columbia
(Columbia at G, near
Seaport Village) 544-0707

Need help finding counseling?

The following services are available free of charge to the residents of San Diego & North County

- Free telephone consultation by a licensed professional
- Free information on specific emotional problems
- Free referrals to professionals offering sliding fee scales and accepting CHAMPUS and other insurance plans

Call 291-5095

The San Diego Alliance of Mental Health Providers
A non-profit, no cost service

Dr. Tomlin's One-Hour Eyewear

1,000's of 30-Day Contacts \$139

30-day Hydrocure II Contacts

If you've been wearing daily lenses, special astigmatism contacts, and bifocal lenses are also available. Professional services are extra—but very reasonable.

1,000's of Daily Wear Contacts \$49-\$129

A.O. Thin B & L Color Lenses

Also custom color contacts, special astigmatism contacts, and bifocal lenses are also available. Professional services are extra—but very reasonable.

1,000's of Fashion Eyeglasses

Thousands of designer frames in stock including Porsche, Gucci, Biagetti, Celine, Von Furstenberg, Vuitnet and Playboy. Free replacement for broken eyeglass frames guaranteed for one year. Doctors on duty 7 days a week, including Saturdays. Week nights till 9 p.m. Surcharge. No appointment necessary.

*Most cases, single vision only
Mission Valley, Sports Arena, Pacific Beach

<p>Dr. Leventhal, O.D., Inc. Sports Arena 3800 Sports Arena 213-7133 Mission Valley Center 4800 Friess Road 619-2917</p>	<p>Dr. Wiley, O.D., Inc. Sports Arena 3800 Sports Arena 213-7133 Mission Valley Center 4800 Friess Road 619-2917</p>	<p>Dr. Mevius, O.D. Chula Vista 140 Broadway 619-5901</p>	<p>Dr. Sneider, O.D., Inc. Chula Vista 140 Broadway 619-5901</p>
--	--	---	--

QUARTER NOTES

BY JONATHAN SAVILLE



George Frideric Handel

THE CHOICE OF HERCULES

Michael Parker, the San Diego musician who seems single-handedly to be upholding the cause of George Frideric Handel in this, the composer's tercentenary, led a performance of *The Choice of Hercules* at Mary Star of the Sea in La Jolla last Sunday afternoon. I found in this performance the same strengths and weaknesses I reported on in my review of the group's *L'Allegro ed il penseroso* some weeks ago. Mr. Parker's understanding of Handel's style is exemplary, and he is a good keyboard player, but the sound of a modern grand piano is so distant from that of a Baroque orchestra that it was as if Handel's colorful music were being reproduced in black and

white. The four solo singers did not all command every skill needed for the performance of this demanding music, but each one had something deserving of sincere praise: one showed great vocal agility, another boasted an exceptionally rich timbre, a third was notably expressive and the remaining soloist phrased with sensitivity. Each one had enough to make the music palatable, and even delectable at times. The church's chorus is small but remarkably good, so that some of the most exciting moments in the performance came during the choral selections, particularly the staccato explosions of "So shalt thou gain immortal praise" and the daunting double fugue of the final "Virtue will place thee in that blest abode."

The work itself, rarely performed but well worth

hearing, is something of a mixed blessing. In 1749 Handel hurriedly prepared some incidental music to a play, *Alceste*, by novelist Tobias Smollett. For unknown reasons (the problem may have been the producer's finances) this work was never performed. The following year, Handel took a few days to adapt the *Alceste* music to a new text on the subject of the choice of Hercules. This was by then a traditional allegory of the duties of a ruler: Hercules is confronted with Pleasure and Virtue, each of whom tries to persuade the hero to follow her. After a modicum of wavering, Hercules of course chooses Virtue. Seventeen years previously, J.S. Bach had composed a *Hercules at the Crossroads* (Cantata No. 213) on the same subject, in honor of the new Elector of Saxony. Handel's version is for the most part skillful (what composition of Handel's was not?) but uninspired. The more or less direct transfer of the *Alceste* music to the new text minimized the usual Handelian inventiveness in tone painting, though there are occasional effects such as the soprano's multiple trills on the word "warbling." The final few numbers of the score, however, were for the most part new compositions, and they include some of the composer's finest pages. The three main characters — Hercules, Pleasure, and Virtue — finally sing together, in a superbly inventive trio: Hercules repeatedly queries, "Where shall I go?" while the allegorical ladies offer their diverse enticements in intricately interwoven lines with the same rhyme and opposing content ("To yonder breezy plain!" "To yonder lofty fane!"). There follows a splendid aria by Virtue, "Mount, mount the steep ascent," with the expected "mounting" in the melodic

line, then Hercules has a grand aria. "Lead Goddess, lead the way!" and finally there is that magnificent concluding chorus, which, as Paul Henry Lang remarks in his book on Handel, is really too magnificent for the lighter material that has preceded it. Whether that judgment is accurate or not, the final sections of *The Choice of Hercules* are what really justify any performance of the work, and fortunately the performers at Mary Star of the Sea were at their best from the trio onward. A few notes of local color to lighten all this musicology. The concert was physically much more enjoyable than its predecessor of a few Sundays ago, since all the doors of the church's parish house were kept open and a refreshing breeze wafted in from time to time. Along with the breeze there came a solitary pigeon, which, oblivious to its surroundings and evidently uninterested in Baroque oratorios, pecked cheerfully about the carpet while Virtue, nobly maintaining a straight face, sang, "This manly youth's exalted mind! Above thy grow'ling taste refin'd! Shall listen to my awful voice." Those lines — quite inappropriate to the singer, by the way — have a prominent place in my collection of "embarrassing moments in vocal music," second only to the tenor's cry in Elgar's *The Dream of Gerontius*, "Take me away!" — a command which, in many performances of that pious work, ought to be obeyed.

PACIFIC CHAMBER OPERA

The Pacific Chamber Opera, whose production of Friedrich von Flotow's *Martha* was recently given at Sherwood Auditorium, has had a career full of ups and downs, and a

perhaps a disproportion of downs. "Lead Goddess, lead the way!" and finally there is that magnificent concluding chorus, which, as Paul Henry Lang remarks in his book on Handel, is really too magnificent for the lighter material that has preceded it. Whether that judgment is accurate or not, the final sections of *The Choice of Hercules* are what really justify any performance of the work, and fortunately the performers at Mary Star of the Sea were at their best from the trio onward. A few notes of local color to lighten all this musicology. The concert was physically much more enjoyable than its predecessor of a few Sundays ago, since all the doors of the church's parish house were kept open and a refreshing breeze wafted in from time to time. Along with the breeze there came a solitary pigeon, which, oblivious to its surroundings and evidently uninterested in Baroque oratorios, pecked cheerfully about the carpet while Virtue, nobly maintaining a straight face, sang, "This manly youth's exalted mind! Above thy grow'ling taste refin'd! Shall listen to my awful voice." Those lines — quite inappropriate to the singer, by the way — have a prominent place in my collection of "embarrassing moments in vocal music," second only to the tenor's cry in Elgar's *The Dream of Gerontius*, "Take me away!" — a command which, in many performances of that pious work, ought to be obeyed.

Martha belongs to a particular genre of nineteenth-century German comic opera poorly represented on American operatic stages. Other examples of the genre are Weber's *Abu Hassan*, Lortzing's *Zar und Zimmermann* and Der Wildschütz, Nicolai's *Merry Wives of Windsor*, and Corneille's *Barber of Bagdad*. These operas are characterized by conventional comic plots, a good dollop of romantic sentiment, simple but wonderfully catchy tunes, and a lighthearted atmosphere in

Casual. Comfortable. Californian.



Previous style cuts for women \$15 (reg. \$25) New \$10 (reg. \$15) Highlighting (full weaving) starting at \$20 (reg. \$40 & up) Directional perms \$25 (reg. \$40) *Callaphone \$15 (reg. \$25) (reg. \$10) (reg. \$15)

To buy was special \$15 (reg. \$25) *Callaphone \$15 (reg. \$25)

Tips and acrylics or wraps \$15 off

Manicure and pedicure combo \$5 off

Substantive make-up. Special good with all through \$15 (reg. \$25)

Not valid when styles are required

ELIAS HAIR DESIGN

A full service salon

7000 Linda Vista Rd. (Near College St. & 163) 785-0800

Hour salon (formerly La Jolla Cutting Co.) 1737 Pearl St. La Jolla 489-1170

SOLID OAK

FUTON CONVERTIBLE SOFA/BED

From sofa to sleeper in one easy motion, our solid oak futon sofa/bed is an exciting new concept in furniture design. Come visit our Sleepy Hollow stores & see San Diego's largest selection of futons, frames & platform beds. You will be glad you did.

NORTH PARK 3081 University Avenue 795-9066
PACIFIC BEACH 1453 Garnet Avenue 270-3080
COVINA VISTA 118 Broadway 567-0710

SLEEPY HOLLOW
"THE SECRET TO A GOOD NIGHT'S SLEEP"

which nothing is taken too seriously. *Martha* is one of the best of the genre, notable especially for its lyricism. It is musically delightful and dramatically amusing (this latter quality being brought out splendidly in George Mead's W.S. Gilbert-like English translation, which was used in the Pacific Chamber Opera's production).

In an opera in which touching, soaring, mellifluous melodies carry much of the music weight, there can be no substitute for good singers. However, the word "good" here does not necessarily imply "great." *Martha* is not *Norma* or *Tristan und Isolde*. What is needed for von Flotow's opera is singers with pleasant voices, a certain dramatic flair, and good musicianship, precisely the kind of singers the Pacific Chamber Opera managed to come up with this time. Among the six main roles, there was not a singer whose performance was anything less than satisfactory. One heard lovely voices, correct vocal production, and intelligent phrasing. Admittedly, one could not count on the quality of the very high or very low notes, but most of the vocal music lies between these extremes, in a range where the singers did very well indeed. In no case did one have the sense of being in the presence of a world-class star, but the charm of *Martha* is sufficient to do without thrills and dazzle. Both in solo work and in vocal ensembles, one could feel nothing but gratitude to singers Christeene Lindsay, Jay Carson, Anita Colet-Plaks, Stan Case, William Nolan, and Eugene Langlois, Jr.

Musical directors for this production were Charles Galester and Judy Westfield Galester, with the former conducting the tiny orchestra, and the latter at the piano. The piano provided a harmonic and textural foundation, much in the manner of a Baroque continuo, while the orchestra itself was reduced to seven string players and a few woodwinds, many of the players being young musicians from the San Diego Youth Symphony. The superiority of this makeshift little band over the usual accompaniment by piano alone was manifest throughout the performance. The strings blended so much better with the voices, and the winds added welcome color. Admittedly, the intonation of some of the string players left something to be desired, and if one paid close attention to the orchestra, one might have found the experience rather painful. But as a background to the singing, by the soloists and by the well-trained chorus, the orchestra's failings could be generally overlooked. Stage direction, by Gar Hildenbrand, was conventional and competent. Of course, judged by the highest professional standards, there were numerous weaknesses in this production of *Martha*, both musical and theatrical. But to apply such standards would be to misunderstand what this small, dedicated company is trying to do. A wise audience member would do better to enjoy the production's many virtues, to be tolerant of its defects, and — as it were — to go with the flow.

WHAT COLOR EYES DO YOU WANT?



TINTED DAILY WEAR CONTACTS

(Soft colors by Ciba)

*One pair \$139 *Two pair \$199

EXTENDED WEAR CONTACTS DAILY WEAR CONTACTS

*One pair \$159 *Two pair \$199
Bausch & Lomb American Hydron Permalens

*ALL PRICES COMPLETE Includes: Exam, fitting, care kit, 3 months follow-up

Dr. Alan Will, Optometrist
4646 Convey St., Suite 105, Kearny Mesa 571-2081
Offer expires 8/8/85. MasterCard-Visa

STOP INSURANCE IS NOW THE LAW!

Don't risk being uninsured
Check our low rates

Age	Single Male	Single Female
16-18	\$67	\$32
19-20	37	31
21-22	32	28
23-24	31	23
25 & over	28	23

Sample rates based on monthly policy for drivers living in San Diego County with 2 minor violations. Bodily injury—\$15,000/\$30,000. Property—\$5,000. Uninsured Motorist—\$15,000/\$30,000. Required by law.

Your actual rate could be even lower!
Call for your free quote
2848 El Cajon Blvd. • San Diego
283-9999

It's Ship Boutique

SWEAT PANTS 50% OFF
with any sweat shirt purchased. Bring this ad in to qualify.

Ocean Beach 5022 Newport Ave. 224-2789
Marina Village 1875 Quivira Rd. 223-2015
Mission Beach 740 Ventura Pl. 468-2033
Plaza Bonita South Bay 479-2733

Cookie Flights and The Casa Machado

"present"

"An Evening to Remember"



Fly the San Diego skies by helicopter for the most spectacular view ever! Then, relax at a delicious Mexican dinner and drinks overlooking Montgomery Field.

For Reservations call
571-1382

T.A.G. YOUR FRIENDS!

The adult version of "Capture the Flag" has finally arrived in San Diego

COME PLAY WITH US!

T.A.G. INC.
The American Game
1283 E. Main St., Suite 202, El Cajon, 440-2338

Coffee, Tea & Other Delights

KENSINGTON

Fourth Annual Summer Clearance Sale

20% OFF
All Purchases Including Coffee & Tea

COFFEE CO.

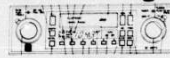
♦ Mugs ♦ Jams ♦ Jellies ♦ Baskets ♦ Teapots ♦ Chocolate ♦ Coffee Grinders ♦ Thermal Carafes ♦ Kitchen Giftware ♦ Coffee Makers ♦ And Much More!

Sale Starts Saturday August 3-10
280-5153 • 4141 Adams Avenue
Mon. Fri. 9-6:30. Sat. 9-6 • Credit Cards Welcome

Crown for Less

* CR22 AM/FM Cassette \$22.95*
* CR125 Pushbutton \$29.95*
* CR33 Auto-Reverse \$39.95*
All new

Auto-Reverse Full Feature Digital



\$99.95*
12-station presets • Separate bass & treble
DNR noise reduction • 10000 • Replaced

3-Way Speaker System

\$5.99* each
6 1/2" • 20-w. Woofer • Midrange • Tweeter
Dynamic C55423 • New

OUR PRICES ARE LOWER! MARK THE SHARK WHOLESALE



\$69.90*
Sanyo Car Stereo System
Sanyo FT200 • Mini in-dash
AM/FM stereo cassette with 1 pair
Pioneer TS101 • New



\$159.95*
Electronic AM/FM Cassette Car
Stereo Loudness control • 10-station
pre-sets • Scan • Separate bass and
treble • One year warranty • New



\$24.95*
Car Stereo Linear CR20 • AM/FM
cassette • In-dash • New



\$89.95*
Sanyo AM/FM Cassette Car
Stereo Loudness control • Locking
fast forward/reverse • Auto-replay
• KF-2000 • New



\$159.95*
Pioneer Digital KE3400 • Electronic
tuning • AM/FM MPX digital car
stereo auto-replay cassette player
• LCD display • ATSC (Automatic
tape slack cancel) 10-station pre-
sets • New



\$39.95*
Mini Auto-Reverse AM/FM Cas-
sette Car Stereo Locking fast for-
ward and reverse • Sanyo ST350 •
Reconditioned



\$39.95*
Equalizer Car Stereo • Sparko-
matic 305 AM/FM cassette stereo
• Hi power with built-in equalizer •
Repackaged



\$11.52* each
Pioneer 6 1/2" Speakers TS-1611 Bush
mount • Dual cone neodymium mag-
nets • 180 grams • New • Or
Clarion Spec II \$9.52* each



\$11.99* each
Plus Power 6 1/2" 3-way speakers
• 400-watt by Coustic • New



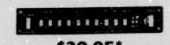
\$11.99* each
6 1/2" 3-Way Speaker System
Sound Creation CS609 • Bridge-
less tweeter/woofer Reg. \$49.95
pair • Repack



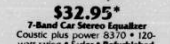
\$9.50* each
2-Way Super Box Speaker 200
watts • New



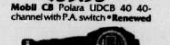
\$24.95*
360 Watt Equalizer • Dynasty ES7
• Fader • LED power meter •
Security alarm • New



\$29.95*
10-Band Car Equalizer Belair 2-
ION • 200 watts with ignition cut
off and security alarm • New



\$32.95*
7-Band Car Stereo Equalizer
Coustic plus power 8370 • 120-
watt rating • Fader • Refurbished



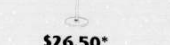
\$39.95*
Mobil C2 Polar UDCB 40 40-
channel with P.A. switch • Renewed



\$2.95*
LCD Waterproof Watch
Date • Time • Seconds • New



\$29.95*
Car Alarm System Beavix BKA200
• Keyless self-arming 10-10 siren
included • New



\$11.95*
Motorized Power Auto
Antenna by Rockstar,
RST5200 • Installation
available • Up & down
switch • Auto-stop •
New



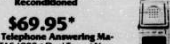
\$26.50*
16" Scent fan • New
\$15.50*
12" Desk fan • New



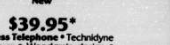
\$129.95*
Microwave • 23 cubic ft. with
defrost • 15-minute cooking timer
• 450 watts • RE5250 • New



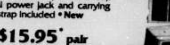
\$129.95*
5,000 ft. Cordless Telephone by
Sanyo 5,000 ft. communication
range depends on terrain •
TH500A • New



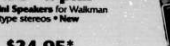
\$79.95*
Phone-Mate Telephone Answering
Machine Deepthroat reticent •
Voice activated • Dual cassette •
Reconditioned



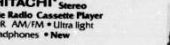
\$69.95*
Sanyo Telephone Answering Ma-
chine TAS 1000 • Dual Tape • New



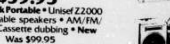
\$49.95*
1,000 ft. Cobra Cordless Tele-
phone Telcom brand Tel 410 •
Hubbub dialing • Works with
rotary and Touch-Tone lines
New



\$39.95*
Cordless Telephone • Technidyne
• Woodgrain design •
700 ft. range • New



\$14.95*
Jogging Style Cassette Player,
Uniset Z-1 ultra light, with ultra light
headphones • Stereo cassette
uses 4 AA batteries (not included),
external power jack and carrying
strap included • New



\$15.95* pair
Micro Speaker system with
Power Boost
Uniset VS-5
• For use with all walk style stereos
• New



\$3.95* a pair
Hi-Fi Mini Speakers for Walkman
type stereos • New



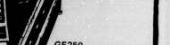
\$24.95*
Sanyo AM/FM Walk-Along AM/
FM stereo radio • Ultra light head-
phones MG-27 • Reconditioned



\$35.95*
HITACHI Stereo
Portable Radio Cassette Player
CP-200R • AM/FM • Ultra light
headphones • New



\$55.00*
Blaster with Detachable Speakers
Uniset Z-1000 • AM/FM cassette
recorder • New



\$59.95*
Twin Deck Portable • Uniset Z2000
• Detachable speakers • AM/FM/
MPX • Cassette dubbing • New
Was \$99.95



\$39.95*
Mini Stereo Music Action ACN
1000E • 2 High-efficiency built-in
speakers • AC/DC operation • AC
cord included • U.S. or European
voltage • New



\$39.95*
Mini Stereo Music Action ACN
1000E • 2 High-efficiency built-in
speakers • AC/DC operation • AC
cord included • U.S. or European
voltage • New



\$39.95*
Mini Stereo Music Action ACN
1000E • 2 High-efficiency built-in
speakers • AC/DC operation • AC
cord included • U.S. or European
voltage • New



\$39.95*
Mini Stereo Music Action ACN
1000E • 2 High-efficiency built-in
speakers • AC/DC operation • AC
cord included • U.S. or European
voltage • New



\$39.95*
Mini Stereo Music Action ACN
1000E • 2 High-efficiency built-in
speakers • AC/DC operation • AC
cord included • U.S. or European
voltage • New



\$39.95*
Mini Stereo Music Action ACN
1000E • 2 High-efficiency built-in
speakers • AC/DC operation • AC
cord included • U.S. or European
voltage • New

Section 2

Events, Theater, Music, Film

Los Voladores

"If Mass were this exciting," said Ciro Peña, public relations director for the Tijuana Cultural Center, "I'd go to church every Sunday." Peña was looking at a sight in front of the cultural center: four small dark men, festively costumed, suspended by ropes tied to a pole that towered some twenty-two meters above the ground, were swinging round it slowly, gracefully, casually almost, as the ropes unwound at the top of the pole and the men descended to the ground. At the very top of the pole, the flies' captain, Juan de Leon Xochitla, looked down. His men unfurled the ropes lashed to their waists and shook the hands of the admiring children who ran up to greet them. So ended another show of Los

Voladores de Papantla. While paganism per se has certainly fallen out of vogue as a form of worship, its attendant rituals and drama still possess sufficient cachet to keep an audience mesmerized. This particularly stunning rite, as practiced by Los Voladores de Papantla, is an excellent example of primitive religion's keen ability to generate a broad base of popular appeal by employing such diverse elements as mysticism and Barnum and Bailey-type showmanship. The spinning upside-down is only part of the ritual. De Leon Xochitla and his four assistants first perform a brief dance as they approach the pole, another in front of the pole in which they beg in prayer, and yet another is performed by De Leon Xochitla himself at the very top of the pole before the dancers begin their descent. Thirty-eight-year-old de Leon Xochitla has been performing for the past

twenty-five years, and has flown from the pole, and others like it, on thousands of occasions. His father headed a similar troupe of traditional dancers, but when Juan first approached his parents and told them he wanted to fly, they refused to give him permission. He was persistent, they finally relented, and he made his first descent in his native Papantla, Veracruz when he was sixteen. De Leon Xochitla now heads his own group of fliers and continues to train a class of twenty-five novices. "Although Mexico is now a Christian country," he says, "I still believe in the gods; this dance was made to please the god of rain, the god of wind, the sun god, and the god of the good moon. The reason I believe is that I've seen what can go wrong if a dancer doesn't obey the rules that our ancestors gave us regarding the conduct of a good dancer. A good dancer



Photograph by Craig Carlson

In Choir Within

You ask me, "Why is there no boy choir in Honolulu?" Indeed, for many years people asked that question. But since 1974 the question has become a really stupid one, since there is a boy choir in Honolulu. Its name? The Honolulu Boy Choir, what else? You ask me, "How old are these boys? What do they look like? And how many of them are there?" The boys range from seven to thirteen in age, they include all sorts of racial mixtures (in the usual Hawaiian fashion), and some seventy-five of them are traveling on their current tour. You ask me, "What sort of music do they perform? And where do they perform it?" I should tell you right off that they do not make a specialty of Palestine, they do not wear ecclesiastical robes, and except for events like their forthcoming visit to the La Jolla Presbyterian Church, they ordinarily do not appear in churches. Instead, they sing patriotic, secular, classical, and sacred music, tunes from musicals, Polynesian and Hawaiian songs, Christmas hits, and the latest Hawaiian chants. Their performances take

place in Hawaiian hotels, at parties, and on such special occasions as the inaugural of Hawaii's governor and Honolulu's mayor, or the Miss

Hawaii pageant. They also play instruments. Their performances begin with the wailing of conch shells, and they play such native

(continued on page 10, col. 2)



Untitled work by Yu Yue

Where To Begin

Over the next three weeks, the Multicultural Arts and Humanities Center will host a series of events that links the worlds of children and adults and the diverse subjects of birth and death, fantasy and reality. Through art, music, theater, and experiential workshops, children explore the grown-up concerns of life beginning and life ending; adults are reminded of the value of childhood play for enriching life itself. A central element of the ongoing program is an exhibition of children's art, "Beginning, Endings, Beginnings," selected work of children from three to eleven years, on the themes of birth, death, and the circle of life. The art was gathered by Yolanda Ariyana, an art teacher with a special interest in children's art, and represents San Diego's schools with diverse populations: Linda Vista Elementary School, Raker Elementary School, the Waldorf

School, the Children's School of La Jolla, and Chollas Elementary School. The same diversity is reflected in the children's work. Although the drawings and paintings on the theme of "birth" reflect a generally sophisticated understanding of the physiology of conception and birth, full of eggs and womblelike shapes, snakes, and fetal forms, they take strikingly different approaches to the subject. One seven-year-old girl rendered a meditative, Picasso-like painting in black and white of an abstract, round-eyed fetus enclosed in an oval shape, a very controlled, simple, and reverent piece. In contrast, a pencil drawing depicts a delivery room, complete with doctor, nurse, mother, and newborn with uncured umbilical cord, the whole tableau seen from directly overhead—the work of a doctor's son who watched the birth of a sibling from an observatory area above the delivery room. Not surprisingly, the children's work on death and loss are more directly emotional and more

(continued on page 10, col. 4)

Comic Book Characters

Although Superman revolutionized the comic book industry, it took six years for his co-creators, teenagers Jerry Siegel (writer) and Joe Shuster (artist), to sell their concept to a publisher. Then when the first Superman comic book finally

appeared in 1938, it sold for a dime. Today you might be able to buy it for \$17,000. That isn't the only change which has come to the comic book industry. Today stories devoted entirely to comics have sprung up across the nation; there are seven in San Diego alone. Although comic books flourished in the Forties, comics fandom reached new dimensions in the Sixties. The actual birth of modern comics fandom

punctuated at the Labor Day weekend of 1965 when thousands gathered at the World Sci-Fi Convention in Pittsburgh. By the following Labor Day, comic fans all over the country were in touch with each other. As the network grew, the first West Coast comics convention was held in the basement of San Diego's U.S. Grant Hotel with Ray Bradbury as headliner; the impromptu "banquet" was held

(continued on page 10, col. 4)



Photograph by David Dine

DISCOUNTS FOR
QUANTITY BUYERS

MARK the SHARK STEREO

Prices good only with ad
*All prices cash prices. Add 3% for charge

KEARNY MESA 292-1850
7644 Clairemont Mesa Blvd.
Monday-Saturday 10:00-6:00
Sunday 11:00-5:00

READER'S GUIDE

Contributions to READER EVENTS must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not phone. The Events Editor reserves the right to edit all material. Send complete information, including a description of the event, the date and time it is to be held, the precise address where it is to be held, a contact phone number, and a phone number for public information to READER EVENTS EDITOR, P.O. Box 8063, San Diego, CA 92138.

Dance

International Folk Dancing is held today, Thursday, August 1, 7:30 p.m., Balboa Park Club, Balboa Park. For details phone 449-4631 during business hours.

New England Contra Dancing to live music with call Joseph Taulane will be held tonight, Thursday, August 1, 8 p.m., United Commercial Travelers Hall, 4569

Thorneth Street, North Park, 481-1974.

Dance Concert. Mary Ann Willoughby and Edward Winslow, members of the San Diego dance scene, will present a program of all new works, including two pieces by choreographer Cliff Kuster of the New Dance Company. San Jose, a duet choreographed by Bill DeYoung to the music of Steve Niles, a collaboration to a rare Beatles tune by Willoughby and Winslow, and more. Friday, August 2, and Saturday, August 3, 8 p.m., at the Westminster Presbyterian Church, 3598 Talbot Avenue, Point Loma. 299-6839.

Dance Festival. polka, waltz, international, and western dance music will be offered Friday, August 2, 7:30 to 11:30 p.m.; Saturday, August 3, noon to midnight; and Sunday, August 4, 1 to 9 p.m., at the Bivarian Inn, 1422 Broadway, Chula Vista. For more information call 425-4000.

"Dance Jam," create your own

dance style in an evening of freestyle, recreational dancing every Friday night, 9 p.m., 3255 Fifth Avenue, Hillcrest. 399-1713.

The San Diego Dance Club meets every Sunday, beginners' classes start at 3 p.m., and dancing to live music starts at 4 p.m., Lehi's Greenhouse, 2828 Camino del Rio South, Mission Valley, 274-3235.

Israeli Dancing taught by Yoni Enos, former choreographer for Israeli television and teacher in Israel and New York, is scheduled every Sunday, 7 p.m., at the Bulk Dance Cafe, 2927 Meade Avenue, North Park, 281-5656.

Scottish Dancing takes place every Monday, offered by the San Diego branch of the Royal Country Dance Society, 7 p.m., room 202, Casa Del Park, Balboa Park, 276-7004 or 488-2617.

"Circle Dancing," "Soft" dancing is conducted every Monday evening, 7:15 p.m., 4070 Jacklane Street, Mission Hills, 295-9677.

More Israeli Dancing is conducted every Monday evening, 8 p.m., Lawrence Branch Jewish Community Center, 4126 Executive Drive, La Jolla, 457-3030.

Contemporary and Ballroom Dancing sponsored by the Healthy Set single roomers' club, takes place every Wednesday from 5 to 8 p.m., at Lehi's Greenhouse, 2828 Camino del Rio South, 292-7406.

Music

Summer Pops, the San Diego Symphony summer concert series continues with Academy Award-winning composer Jerry Goldsmith leading the orchestra in a "short screen spectacular" to include some of Goldsmith's themes from such movies as *The Sand Pebbles*, *Fatigue*, *Raiders*, and *Chinatown*, as well as his scores for numerous television programs. The concert takes place today, Thursday, August 1 through

Saturday, August 3, beginning at 7:30 p.m., on Hospitality Point on Mission Bay. For ticket information phone 699-4200.

Classical and Contemporary music on flute, recorder, violin, saxophone, and clarinet will be performed by Donna Marie Caruso, Renata Butt, and John Selvaran-Winston. Friday, August 2, 7:30 p.m., at The Bookworks, Vineyard Center, 1523 E. Valley Parkway, Escondido. Free. 741-9079.

Country Jambores, "Dugout Comes to La Jolla," when country western musicians Floyd Clark, Bill Robertson, Al Yares, Dave Schell, and John Rushing perform Sunday, August 4, noon, at D.G. Wills Bosky, 7527 La Jolla Boulevard, La Jolla. Free. 456-1800.

More Country, the Jamel Volunteer Fire Department and Auxiliary's third annual country western jam will feature Country Casanova, Andy Landis, Michael

TO LOCAL EVENTS

Jarin, and the KCDB Flashed Band, Sunday, August 4, 8 p.m. to 6 p.m., Thousand Trails Park, 16615 Otis Lakes Road, Jamul. 445-4716.

Organ Concert, civic organist Robert Plimpton will perform compositions by Bach and Pachelbel, as well as excerpts from such musicals as *South Pacific*. Sunday, August 4, at 2 p.m. He will offer an all-Bach program Monday, August 5, 8 p.m. Both concerts take place at the Spreckels Organ Pavilion, Balboa Park. Free. 295-6000.

Musical Duo, oboist Karen Victor and classical guitarist Fred Benedetti will give a concert including music of Handel, Mozart, Granados, and popular American and Sephardic songs. Sunday, August 4, 2:15 p.m., San Diego Hebrew Home, 4075 Fifth Street, East San Diego. Free. 582-5168.

Summer Jazz Concert Series, this series of outdoor concerts will begin with Ayanna Hobson and

Mam Force, a group inspired by both Japanese folk music and Afro-American musical traditions. Sunday, August 4, 3 to 5 p.m., on the lawn behind the Villa Montezuma, 1925 K Street, Golden. Free. 239-2211.

Big Band sound will be heard when a seventeen-piece band led by internationally known musician Hal Crook performs for an hour on Sunday, August 4, on an acoustic shell that will be set up at Scripps Park near La Jolla Cove, La Jolla. Free. 454-5872.

Boy Choirs, La Jolla Presbyterian Church will present the Holychild Boy Choir, consisting of thirty-through sixth-grade boys whose repertoire emphasizes Handel's *Acknowledgment* and Les Peris *Chantons de Chaillet*, a thirty-seven-voice choir considered to be the best in France. Sunday, August 4, 7:30 p.m., in the church sanctuary, 7715 Draper Avenue, La Jolla. 454-1605.

Chamber Music, a concert

including works by Beethoven, Nielsen, and Schubert will be given by Chamber Music Southwest, a group of local professional musicians devoted to chamber music. Monday, August 5, 8 p.m., in Smith Recital Hall on the campus of San Diego State University. For more information phone 265-5204.

"Music at Dusk", musical jam session and an opportunity to picnic will be combined Monday, August 5, 7 p.m., in the Westminster Presbyterian Church amphitheater in Westminster Park, 3598 Talbot Street, Point Loma. Free. 223-3193.

"Twilight in the Park", the summer outdoor concert series continues with a student dance recital. Tuesday, August 6, jazz by the San Diego City College Night Band. Wednesday, August 7, and March Air Force Band's Air Force Band of the Golden West, next Thursday, August 8. All hour-long concerts begin at 6:30 p.m. Spreckels Organ Pavilion, Balboa

Park. This is another good event around which to plan a picnic. Free. 236-5471.

Summer Symphony, the Mar Vista College San Diego Symphony performs a varied program, with works ranging from classical to pop. The orchestra performs every Tuesday night this summer, from 7 to 9 p.m., at the colleges Del Mar Shores center, at North Street and Stratford Court in Del Mar. 755-3486.

Discoled Jazz is performed every Wednesday from 6 to 8 p.m., in the garden area of Seaport Village, downtown. Free. 235-6569.

More Pops, next in the series of summer concerts by the San Diego Symphony will be a program commemorating the hundredth birthday of songwriter Jerome Kern, including Broadway show tunes by Kern as well as music by Irving Berlin, Cole Porter, and George Gershwin. The concert will take place Wednesday, August 7 through Saturday, August 11.

beginning at 7:30 p.m., on Hospitality Point on Mission Bay. For ticket information phone 699-4200.

Film

Underwater Adventure, two short films featuring scientist Jacques Cousteau, *Five Hundred Million Years Beneath the Sea*, and *The Water Planet*, will be shown tonight, Thursday, August 1, 7 p.m., Museum of Man, Balboa Park. 239-2001.

"Reel to Real Film Series", the series continues with *The Shogun*, starring Jack Nicholson and Shelly Duvall, followed by discussions of the values inherent in the horror film genre Friday, August 2, 7 p.m., room G-112, San Diego Mesa College, 7250 Mesa College Drive, San Diego. Free. For more information phone 560-2768.

Monster Feature, this week, it's

A Writer's Workshop on Creativity & Discipline

Speakers:
Jean Blankenship, expert on right brain/brain processes, and creativity.
Meredith Brucker, writer of radio and TV scripts, romance novels, and newspaper features (LA Times).

Saturday, August 10
8:15 am to 4:30 pm
Forum Hall, University Towne Centre
(Across from Nordstrom)
Seating is limited - pre-registration recommended.
Call 588-8918 on or before August 7

The Egomanias
Theatre of Music and Madness!

Fr. & Sat., Aug. 2 & 3, 8 pm
50 Grosvenor Cultural Center
1047 30th St., Golden Hill
Call 236-9287 for reservations & info



World In Transition Is There Justice in the Justice System?

William Davis is the Director of the Office of Court for the state of Kentucky, and Circuit Executive for the United States 9th Circuit Court.

Saturday, August 3 - 8 pm

San Diego Baha'i Center
6041 Alcala Knolls Dr. (near USD)
(619) 263-3659 Free to the public
No donations accepted

Limited enrollment

Improvisation Thru Being

As taught by Maggie Gillette of **The Egomanias**

4 classes beginning Wednesday evening, August 7
\$50.00 total cost

For information and reservations please call 231-3829 or Egomanias 236-9287
"This class changed my whole life!"

This Saturday, August 3 and Sunday, August 4 11:00 am-7:00 pm—both days!

psychic fair

SAN MARCOS! AT THE BARN
(San Marcos Recreation Center)
149 San Marcos Blvd., San Marcos
FREE ADMISSION AND LECTURES!!

Over 20 readers!
Presented by the **ALEXANDRA INSTITUTE**
Admission FREE! Minus-reading \$15
For information call 287-8029

Grand Opening Celebration

POLKA & WESTERN FESTIVAL

August 2, 7:30-11:30 pm
August 3 & 4, 12 noon-12 am.
Fun for the whole family
Free balloons • Food • Drinks • Live music
Purchase a three-day admission and receive second person's admission at half-price (with coupon).

Bavarian Inn
at Small World Village
1402 Broadway • Chula Vista
For reservations call 425-4000

WIN 4 FREE HOURS LIMOUSINE TIME

IN A STRETCH LIMOUSINE PROVIDED BY
MONARCH LIMOUSINE SERVICE
(APPOINTMENT NECESSARY-NOT AVAILABLE HOLIDAYS)

WITH COMPLIMENTARY BOTTLE OF CHAMPAGNE!!

TO ENTER... All you have to do is stop by **Luxury Auto Shine** and fill out an entry form.
(One per person - You must be 21 years or older to enter.)

DRAWING HELD AUGUST 31, 1985

While you're there entering, see how **Luxury Auto Detailing** can help your car or van.
Other **Luxury Services** Available: • Polishing • Engine Steaming • Over-Spray Removed

Luxury Auto Shine

2659 GARNET • PACIFIC BEACH • 273-8942



THE COMEDY STORE

La Jolla CONTINUOUS SHOW OF COMEDIANS

WED, THURS., SUN. - 9:00 PM
FRI. AND SAT. 8:00 - 10:30 PM

REX MEREDITH CARL LABOVE
ANGEL SALAZAR DAVID TYREE
Appearing July 31-August 4

Potluck every Tuesday
"Anyone can get up and do 5 minutes"
Sign up at 7 PM.

916 PEARL ST., La Jolla
(619) 454-9176

Sorry, you must be 21 or over.
Tickets available from Ticketron & Telefon

WWF PRESENTS
SUPERSTARS OF WRESTLING

★★★
AUGUST 7 - 8 P.M.
San Diego Sports Arena

PAUL ORNDORFF
- FEATURE ATTRACTION **GRUDGE MATCH - ROWDY RODDY PIPER**
vs.
MR. WONDERFUL PAUL ORNDORFF
- WOMEN'S WORLD TITLE MATCH -
LALANI KAI
vs.
WENDI RICHTER
- TAG TEAM MATCH -
MOON DOG SPOT/ALEXIOUS SMIRNOFF
vs.
B. BRIAN BLAIR/JUMPING JIM BRUNSEL
PLUS MANY MORE EXCITING MATCHES

TICKETS - \$9.00 AND \$7.50
AVAILABLE AT TELESEAT
AND ALL ARENA OUTLETS
INFO: 483-6339

TELESEAT - TICKET OUTLETS: LUCAS PIERA Record Store, 1000 La Jolla Village Drive, San Diego, CA 92037
1000 La Jolla Village Drive, San Diego, CA 92037
1000 La Jolla Village Drive, San Diego, CA 92037
1000 La Jolla Village Drive, San Diego, CA 92037
1000 La Jolla Village Drive, San Diego, CA 92037

READER'S GUIDE TO LOCAL EVENTS

Benny Miller Miles to Earth, a short, black-and-white film about a rockship that returns from Venus and crashes into the sea near Sicily, unveiling a small clawed alien that doubles in size every night. The film will screen **Saturday, August 3 and Sunday, August 4**, at 10:30 a.m. and 12:30 and 2:30 p.m., **Natural History Museum, Balboa Park 232-3821.**

Outdoor Films, this series of family films featuring adventure and environmental themes begins with **Dance the Wilder River** and **The American Sportsman**. **Koyak**.

Saturday, August 3, 8 p.m. Film **1968 film, Remo and Juliet**, and discussion by Old Globe artistic director Jack O'Brien. **Monday, August 5, 8 p.m.**, Old Globe Theatre, Balboa Park 232-2255.

Library Film, "The Man Who Knew Too Much," Alfred Hitchcock's thriller about a child held hostage by a gang planning to assassinate an international political figure, will screen **Tuesday, August 6, 7 p.m.**, at the Coronado Library, 640 Orange Avenue, Coronado. Free. 522-7390.

"The Navigator," the series of "Summer Silents" continues with this vintage film, starring Buster Keaton and Kathryn McGuire, screening **Tuesday, August 6, 8 p.m.**, Palomar College Theatre, 1140 West Mission Road, San Marcos. The film will be shown again next Thursday, August 8, also at 8 p.m., at MiraCosta College's Del Mar Shores Center, at Ninth Street and Stratford Court, Del Mar. 942-1352.

"A Week's Vacation," the series of nine films by French director Bertrand Tavernier continues with

this 1980 work in which Nathalie Baye plays a divorced teacher who flees from her job and her lover for one week of peace and introspection. Philippe Noiret and Gerard Lamoine also star. The film will be shown in French with English subtitles **Wednesday, August 7, 7:30 p.m.**, Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-0267.

"Chevrons" Ronald Frick's new film, a "celebration of human intelligence" that takes us through many of the world's architectural and urban wonders, is shown completely in time-lapse sequence; the film continues daily on the CINEMAX 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

Nutrition During Pregnancy and babies' nutritional needs during their first year of life will be discussed by local health experts **Saturday, August 3**, from 8 a.m. to 12:30 p.m., in the Scripps Clinic amphitheater at 10666 N. Torrey Pines Road, La Jolla. For registration information phone 457-8523.

Rape Prevention, a seminar intended to promote awareness of rape and how to protect against the crime is scheduled for **Saturday, August 3**, 10 a.m. to noon, at the Oaks North Community Center Auditorium, 12578 Oaks North Drive, Rancho Bernardo. Free. 233-8984.

Brown Bag Lectures, the commodities of water for San Diego farmers will be the topic of (continued on page 6)

LASERIUM PRESENTS LASEROCK PLATINUM



NOW SHOWING at the Reuben H. Fleet

SPACE Theater

and Science Center • Balboa Park 238-1233

Also, still showing Pink Floyd's "Dark Side of the Moon"

TICKETMASTER

The Midsummer Grand Opening of H2O F.I.T.

with two programs of water exercise fun



- For those who wish to get into shape by exercising specific areas of the body. Emphasizing flexibility, endurance, strength and coordination while eliminating stress on the joints and back. This class is beneficial to people with medical concerns.
- For those who want a high energy workout we also offer "Hot aerobics in cool water."

Swanson Pool* 3585 Governor Dr. 457-9070
Mission Beach Plunge* 3102 Mission Blvd. 483-5167
Colina Del Sol 5319 Orange Ave. 483-5167
Clairemont Municipal 3600 Clairemont Dr. 270-3932
Kearny Mesa Municipal 3170 Armstrong 575-0152
La Jolla J.C.C. 4126 Executive Dr. 483-0676
College Branch J.C.C. 4079 54th St. 583-3800
Oakwood Gardens 1515 2nd St., Coronado 483-0676

FIRST CLASS FREE with this ad. Expires August 14.

*In addition to H2O F.I.T. classes, aerobics taught at these locations.

the Old time CAFE

RESTAURANT FOLK CLUB
 FOLK • BLUES • BLUEGRASS
 1468 North Highway 101, Los Angeles 436-4030
 Reservations Recommended

Thursday AN EVENING OF MUSIC FROM MICHIGANA 7:30
SALVADOR BUSTOS & GUADALUPE
 The music of Salvador Bustos and Guadalupe is a blend of Mexican folk and blues. They have been performing together for over 20 years. Their music is a celebration of life and love.

Friday ENGLISH FOLK SUNDAY 7:00 & 9:00
FRANKIE ARMSTRONG
 Frankie Armstrong is an artist and a storyteller. He has been performing for over 20 years. His music is a celebration of life and love.

Saturday AN OLD TIME CONCERT PRESENTATION 8:00
GEORGE WINSTON
 Solo artist • Windham Hill Recording Artist
SATURDAY, AUGUST 3, 1985 • 8 PM
SAN DIEGO CIVIC THEATRE • 202 G STREET • SAN DIEGO

Sunday FROM AUSTRALIA, SINGER-SONGWRITER 7:00
JUDY SMALL
 Judy Small is a singer-songwriter from Australia. She has been performing for over 20 years. Her music is a celebration of life and love.

Monday OLD TIME Hoot Night 7:30
 Open stage, musicians call at 8:30

Tuesday FOLK SUNDAY 7:30
MARCIA BOWMAN & CHARLIE HOLDWAY
 Coming Aug. 5 & 10 BLUEGRASS • BLUEGRASS • COUNTRY & ROCKMAN

COVER CHARGE NIGHTLY • BEER & WINE

EXPERIENCE the Summer Magic POPS '85

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.

SILVER SCREEN SPECTACULAR
 Jerry Goldsmith, Conducting
 July 31, August 1, 2, 3

HAPPY 100TH JEROME KERN
 Matthew Garbutt, Conducting
 August 7, 8, 9, 10



Purchase your tickets at the Hospitality Point box office or order by phone by calling:

TELESEAT 883-SEAT

The KLEZMORIM

"MARVELOUS, REMARKABLE, EXHILARATING, EXCITING, FANTASTIC..." Studs Terkel, WFMT, Chicago

Thursday, August 8 - Sunday, August 11
 Evening performances: Thursday-Sunday, 8:30 pm
 Matinee: Saturday & Sunday, 2:00 pm

La Paloma Theatre
 471 1st St., Encinitas (off Hwy 101)
 For reservations call (619) 436-7768

TELESEAT 883-SEAT

The KLEZMORIM

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

THE CHRIST TRAINING

In each of us there is love and light beyond our imagination. We have the ability to release worldly fears and concerns and experience deep bonding and joy. That is the purpose of The Christ Training—to joyfully help you uncover the light you are and let it shine! With hugs, singing, laughter and compassion, this is a weekend you will never forget!

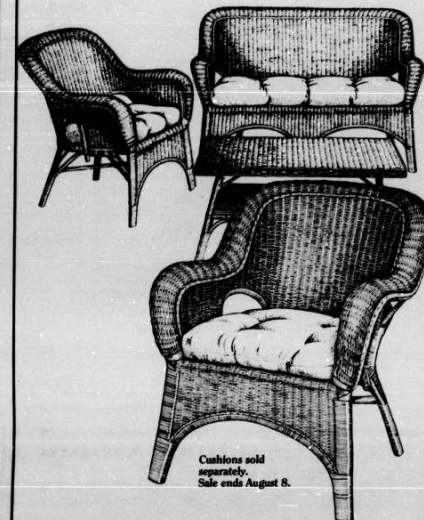
THE WORLD HEALING CENTER
 Date: Saturday, August 3 and Sunday, August 4
 Time: 10 a.m. to 10 p.m.

Location: Forum Hall (above Great American Savings Bank) University Towne Centre Shopping Mall

Cost: A \$50 minimum contribution to register, and you may contribute more based on the value you receive.

Call or mail in registration to: 454-0333

On Sale: New Rattan With an Heirloom Look



Cushions sold separately. Sale ends August 8.

Cheung offers the natural texture and mellow tones of antiques.

Pier 1's Cheung group transcends the whims of style, for Chinese craftsmen use weaving techniques perfected before the time of Marco Polo. Touch the sensuous texture of tightly woven, curvaceous forms. Honey-color lacquer,

applied ever so lightly, protects the rattan while preserving the look that says it's been in your family for generations. Come, select Cheung furnishings this week at great savings.

Chinese Cheung
 armchair: 35" H reg. 79.99 **64.88**
 Table: 36" Lx20" W, reg. 69.99 **54.88**
 Settee: 44" Lx35" H, reg. 159.99 **129.88**

The Continuing Adventure Pier 1 imports

Shop Mon.-Sat. 10-9, Sun. 11-6
Del Mar—2671 Via de la Valle Phone 481-5171
Pacific Beach—1280 Garnet Ave. Phone 483-4483
San Diego—3220 Sports Arena Blvd. Phone 222-0487
San Diego—1735 Hancock St. (Corner of I-5 & Washington St.) Phone 291-9920
La Mesa—Jackson-Grossmont Center 8410 Center Dr. Phone 460-6760
Carlsbad—2525 El Camino Real (In the El Camino Real Mall) Phone 729-4286

READER'S GUIDE

Continued from page 4
Herbert Weisheit, farm adviser for the University of California Cooperative Extension in Morinda, August 4 noon, San Diego Museum of Man, Balboa Park 919-2331.

"Israel-U.S. Relations after the Hijacking," will be discussed by representatives of the Consulate General of Israel in Los Angeles at a luncheon sponsored by the Jewish Community Relations Council, Tuesday, August 6, noon, at the Radisson Hotel, 1433 Camino del Rio South, Mission Valley. For ticket information, call Steven Klappholz at 571-3444.

Avoiding Probate, attorney Robert Armetting will talk about probate and ways to reduce estate taxes Tuesday, August 6, 7 p.m., at the Ramada Inn, 91 Bonita Road.

Bonus Free 297-5556

"Image of the Jewish Woman," myth and reality, will be the subject of a program and discussion by the Cancer Professional Chapter of B'Nai B'rith Women, Thursday, August 8, 6 p.m., at the Holiday Inn, 195 Hotel Circle South, Mission Valley. For reservations call 436-4378.

In Person

Comedians Carl Ladd, Dave Tice, Rex Mendel, and Angel Salazar headline at The Comedy Store tonight, Thursday, August 1, through Sunday, August 4. Show times are 9 p.m., week nights and 10:30 p.m., Friday and Saturday. The Comedy Store is located at 916 Pearl Street in La

Beverly Hills 464-9176. Tickets are available at the door.

Comedians Barry Diamond and Jack Gallagher perform tonight, Thursday, August 1, through Sunday, August 4, with Kevin Pollak entertaining Tuesday, August 8, 6 p.m., at the Holiday Inn, 195 Hotel Circle South, Mission Valley. For reservations call 436-4378.

Improvisation, The Egomaniacs, starring Steve Case and Margaret Gillerie (veterans of Hot Flashes), and keyboard accompaniment Lawrence Nash will perform Friday, August 2 and Saturday, August 3 and 10 p.m., at La Maison Gallere 5, 3681 Fifth Avenue, Hillcrest. For reservations and information phone 481-4521.

Recent Cultural Center, 1947 Thurn Street, Golden Hill 236-0287.

More Improv, Modern Times, featuring Kim Breslin, Linda Libby, Luis Rutilero, Bryan Scott, and piano player Stu Shames improvise their comedy sketches as they go along, inspired by audience suggestions, Friday, August 2, and Saturday, August 3, 8 and 11 p.m., at La Maison Gallere 5, 3681 Fifth Avenue, Hillcrest. 298-0319.

Radio/TV

Jazz Concert, Dave Grusin and the NYLA Dream Group taped in Tokyo in 1982, features pianist

composer Dave Grusin in performance with Lee Ritenour, Eric Gale, Anthony Jackson, Dan Grusin, Steve Gadd, Rubens Bassini, George Young, and Tiger Okawa, and a forty-piece orchestra composed of members of Japan's NHK Strings and the Tokyo Brass Ensemble. The show will be simulcast in digital stereo tonight, August 1, from 10:30 to 11:30 p.m., over KPBS-TV, Channel 15, and KJIM (98.1).

"Invasion of the Body Snatchers," this 1978 version of the horror film about malign alien beings who take over the bodies of unsuspecting humans, stars Donald Sutherland and Brooke Adams, Friday, August 2, 9 p.m., KSTV, Channel 19.

"Mountain Stage Live from

WANT A SHOW?

WE'RE BACK!

IMPROV COMEDY CALENDAR

8:00 pm show \$5.50
11:00 pm show \$4.00
La Maison in Galerie 5
3681 Fifth Avenue, San Diego
Reservations & information: 298-0119

July & August	
Friday	Saturday
2nd	3rd
9th	10th

\$20 off

We've got it all!

Featuring:

- Color TV • A/V • P.M. Stereo Caricature
- Male Female Chauffeurs • Automated Bar • Real Carpet Treatment • Special Rates • Complimentary Beverages

Kondorz Limousine
and Chauffeur Service
North County 753-8802 • San Diego 560-0705

One coupon per customer. Not to be used with any other discounts. 3-hour minimum required.

\$20 off

IMPROV
Comedy Cafe
America's Original Comedy Showcase presents

Barry Diamond
August 1-4
Also appearing
Jack Gallagher • Ric Rockwell
Appearing August 6-11
Richard Belzer • Kevin Pollak
Audition night every Monday.
Doors open at 9:00 am for breakfast, lunch, happy hour & dinner. Call for reservations and information.
Sunday Champagne Brunch \$5.95

832 Garnet Ave.
Pacific Beach, CA
(619) 483-4520

TICKETMASTER
AT MANY COMPANIES: RAIL, JACK'S PLAZA, MUSIC, SHOPPING AND SERVICE CENTERS.
TICKETMASTER CHARGE: (975) 232-0887

16th ANNUAL
SAN DIEGO COMICCON
STARTS TODAY
4 DAYS AUGUST 1-4
DOWNTOWN AT THE CONVENTION AND PERFORMING ARTS CENTER

FEATURING A FULL SCHEDULE OF EVENTS TO INCLUDE:

- Panel discussions by: **Harvey Kurtzman** (creator of Mad Magazine, & Little Annie Fanny) **Jack Davis** (Mad Magazine)
- Jerry Siegel** (co-creator of Superman) **Walter Koening** (Star Trek)
- Bill Mumery** (Lost in Space) and many others.
- Behind the scenes looks at the summer films (Mad Max... Beyond Thunderdome, Goonies and...)
- Sneak previews of upcoming films
- Dealers room of more than 200 tables where you can purchase comic books and film memorabilia
- 24-hour film room screening genre films, a tribute to Francois Truffaut, Golden Turkey mini-festival (the best of the worst films ever)
- **SPECIAL SNEAK PREVIEW AUG. 3 AT 3 PM**
"RETURN OF THE LIVING DEAD"
Director Dan O'Bannon and cast will attend including San Diego's own Brian Peck
- **ART SHOW AND AUCTION SHOWCASING:**
Matt Groening (Life in Hell comic)
Barry Smith (Fantasy artist)
Mobyus (Heavy Metal artist)

So plan to attend the largest science fiction & comic book convention on the West Coast.
MEMBERSHIPS \$25-4 day, \$7-1 day

SPECIAL DISCOUNT WITH THIS AD
\$3 off a full membership
\$1 off a one-day membership
FOR MORE INFORMATION CALL
464-1791
A non-profit corporation for the advancement of the Popular Arts

TO LOCAL EVENTS

Piccolo Spoleto's three-hour music variety special that shows cases music of the common folk of Appalachia, the British Isles, New England, and coastal Canada, will be broadcast Saturday, August 3, 9 p.m., over KPBS-TV, Channel 15.

"Beach Party," a daily, hour-long comedy variety show is being taped every Wednesday and Thursday afternoon at Mariner Point Beach on Mission Bay, and includes such features as bathing suit and beauty contests, surfboard races, and audience participation segments. The program is being broadcast Monday through Friday, through August 30, 5 p.m., over KSTV, Channel 69.

"Rich Man, Poor Man," the miniseries adapted from Irwin Shaw's novel, will be rebroadcast on six consecutive nights, starting Sunday, August 4, 8 to 10 p.m., and continuing from Monday, August 5 through Friday, August 9, 9 to 11 p.m., over XETV, Channel 6.

"Evening at Pops," folk singer Joan Baez will be the special guest in John Williams and the Boston Pops Orchestra, Sunday, August 4, 8 p.m., in a program airing over KPBS-TV, Channel 15.

"The Skin of Our Teeth," Thornton Wilder's Pulitzer Prize-winning play, which was taped at San Diego's Old Globe Theatre, will be rebroadcast Monday, August 5, 9 p.m., over KPBS-TV, Channel 15.

"Hiroshima Remembered," this three-hour special, commemorating the fortieth anniversary of the bombing of Hiroshima, includes coverage of that day's ceremonies in Japan and two award-winning films. The Day after Hiroshima, a documentary about the making of the atomic bomb, and Hiroshima: The People's Legacy, a forty-five-minute film produced by the Japanese Broadcasting Company and never seen before on American television. The program also features a Japanese animated film

about the bombing and footage shot right after the explosion, airing Tuesday, August 6, beginning at 8 p.m., over KPBS-TV, Channel 15.

"Beach Party," a daily, hour-long comedy variety show is being taped every Wednesday and Thursday afternoon at Mariner Point Beach on Mission Bay, and includes such features as bathing suit and beauty contests, surfboard races, and audience participation segments. The program is being broadcast Monday through Friday, through August 30, 5 p.m., over KSTV, Channel 69.

Special

Pottery Sale, this twentieth annual sale featuring pottery and other craft work by Palomar Community College students, is scheduled to begin today, Thursday, August 1, 10 to 3 p.m., continuing Friday, August 2, from 9 a.m. to 9 p.m.; and Saturday, August 3, from 9 a.m. to 4 p.m., on the front lawn of the college, San Marcos, 744-1150.

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

Philippine Festival, the fifth annual festival sponsored by the Samahang Philippine Dance Company will acquaint the public with Philippine food, arts, crafts, talent shows, music, and dancing, Saturday, August 1, from 10 a.m. to 9 p.m., and Sunday, August 4, 10 a.m. to 6 p.m., Scorching Rite Temple, 1895 Camino del Rio South, Mission Valley. For more information call 287-3047.

Old Town Play Day, an afternoon of cluggers, a dunking booth, horse-drawn, tug-of-war, a pie eating contest, cow chip-throwing, and more, will be offered Saturday, August 3, from 11 a.m. to 4 p.m., in the plaza at Old Town San Diego State Historic Park, 237-6770.

"Beach Party," a daily, hour-long comedy variety show is being taped every Wednesday and Thursday afternoon at Mariner Point Beach on Mission Bay, and includes such features as bathing suit and beauty contests, surfboard races, and audience participation segments. The program is being broadcast Monday through Friday, through August 30, 5 p.m., over KSTV, Channel 69.

Famous Slough bird watching walks will be conducted Saturday, August 3, meeting at 1:30 p.m., at the corner of Famous Slough and West Point Loma Boulevard, Loma Point. Free. For more information, call 272-8622 after 5 p.m.

Nuclear Testimony, the public is invited to contribute video-taped responses to a question concerning human sacrifice in the event of nuclear war, as part of the Testimony Project, begun in New York in 1982 by composer and writer Kenneth Gribben. No comments will be censored. Taping in San Diego will be held Saturday, August 1, 6 to 10 p.m., at the San Diego Public Library, 820 E. Street, downtown, 226-5790.

Car Bufts can get a look at thirty-five classic Japanese displayed Sunday, August 4, from 10 a.m. to 4 p.m., at Marina Village, Quivira Road off West Mission Bay Drive, Mission Bay Park. Free. 224-2481.

Indian Festivities, Indian dancing

and crafts, western music, a raffle, games, and a barbecue will benefit the Rancho Viejo and Sycuan Indian missions Sunday, August 4, beginning with a Mass and blessing of the animals at 10 a.m., and continuing until 6 p.m., at the Rancho Viejo Indian Mission, 1054 Bonita Road, Lakeside, 443-1412.

"Walk for Peace," Mothers Embracing Nuclear Disarmament will sponsor a public march marking the fortieth anniversary of the bombing of Hiroshima, and closing with a program including singer Melissa Manchester, Tuesday, August 6, beginning at 5 p.m., at Sixth and Laurel streets downtown and proceeding to Balboa Park, 454-3343.

Boating Safety, a twelve-week class in boating safety designed for power boat operators will begin Tuesday, August 6, 7:30 p.m., at the Southwestern Yacht Club, 2702 Quailworth Street, Point Loma. Free. For more information call 287-8029 or 727-0405.

Rubberboot Surf Race, this

See the film that generated the recent controversy on fetal pain during abortion.

THE SILENT SCREAM

Sunday, August 4, 9:15am—Faith Lutheran Church
700 East Harbor Drive
Vista 724-7200

Sunday, August 4, 7:00pm—St. Peter's Catholic Church
401 South Stage Coach Lane
Fallbrook

Tuesday, August 6, 8:00pm—Our Lady of Perpetual Help Catholic Church
1200 Lake Shore Drive
Lakeside 443-1412

Sunday, August 11, 6:00pm—San Marcos First Assembly of God
508 17th Street
San Marcos 727-1048

Right to Life Council of S.D. County, Box 1012, Solana Beach, CA 92075

\$3.00 OFF
After a day at the beach, relax at the **OFURO HOT TUBS**
California's finest hot tub rental facility
\$5.00 off per tub per hour with this ad.
Valid anytime except Fri. & Sat. 7pm to midnight. Expires 8/15/85.
Also valid on our NEW MINERAL TUBS
760 Thomas Avenue
Pacific Beach
For info and new hours call **483-1684**
Recognized by the San Diego County Health Department as the highest standards for hot tub rental facilities.

TALK THE TALK & LOOK THE LOOK WITH
T.V. COMMERCIAL & VOICE-OVER TRAINING
AT
DEL MAR MEDIA ARTS

IF YOU'RE TALENTED & WANT THE CHANCE TO WORK IN THE EXCITING & PROFITABLE FIELD OF T.V. COMMERCIAL ACTING OR RADIO VOICE-OVER BROADCASTING SPOTS, DMA CAN HELP YOU GET THERE. OUR STUDENTS WERE SEEN IN OVER 100 COMMERCIALS SINCE THE FIRST OF 85 SAG AGENTS ATTEND. CARTOON VOICES, NEWSCASTING

PROVEN - EFFECTIVE TRAINING (619) 589-9919

JASON FOX
Ford ★

LANA BEESON
Kis & Mattel ★

J.D. SMITH
Energizer ★

LAURA EMERICK
Home Federal ★

GEORGE CARLIN
Friday, August 23 • 8 pm
San Diego Civic Theatre
Reserve seats available at the Center Box Office and all Telesat locations
9/8
Produced by Evening Star

READER'S GUIDE

cross against each other racing out through the surf and back again, Sunday, August 3 and August 12, beginning at 9:30 a.m. both days. Coronado Court and Ocean Front

Walk, South Mission Beach, 224-7581.

Pro Team Tennis, the San Diego Buds, this city's newest sports

franchise, will face the San Antonio Racquets Saturday, August 2, 7:30 p.m., at the San Diego Sports Arena. For more information call 297-9667.

All Galfers with valid handicaps can now participate in the first Coca-Cola San Diego Match Play Championship, utilizing the one-day match play computerized scoring system in which golfers compete in a match play event without elimination rounds. The event will continue through Sunday, August 4. For information about the rules and participating golf courses call 457-1340.

Races continue at the El Cajon Speedway, Saturday, August 3, 7:30 p.m. Take the Reddy off-ramp at Gillespie Airport in El Cajon. 448-8900.

Fishap, the International Fishing Club Association hosts freestyle fishing workshops every Sunday, 4 p.m., La Jolla Cove Park, La Jolla. Free. 273-7441.

Frisbee Golf is played daily at the Morley Field Disc Golf Course, located at the east end of Morley Field, near Eschling Drive and Redwood Street, Balboa Park. Free. 298-9920.

For Kids
Children's Art, works by more than 100 San Diego school

children on the theme of birth, death, and passage will be given in conjunction with a program of events including art workshops, puppet shows and children's musical concerts and performances. A "Cockery Workshop" by New York's Impulse Theater Company, and theater classes, today, August 1 through August 11, at the Multicultural Arts and Humanities Center, 425 Market Street, downtown. For more information, call 235-8092.

Puppet Shows, Family Tree Puppets will present *Three Billy Goats Gruff* Friday, August 2, 10:30 a.m., and Saturday, August 3, 10:30 a.m. and 2:30 p.m. Puppet Theater, Presidents Way, Balboa Park. 466-7128.

Children's Concert, new and traditional tunes from all over, plus other entertainments, will be presented Saturday, August 3, 11 a.m., Grossman Cultural Center, 1947 Thirteenth Street, Golden Hill. 232-6320.

Ocean Noises, preschoolers will hear Shamus square, sea lions bark, penguins call, and dolphins splash in this session of educational games, Saturday, August 3, 8:30 to 11 a.m., Sea World, 1720 South Shores Road, Mission Bay. 222-6363 x2452.

Marine Mammals, fifth through seventh graders will have a chance to learn about the sea's most docile inhabitants in two sessions, the morning session will meet from 10 a.m. to noon, and the afternoon session from 1 to 3 p.m., weekdays, August 5 through 16, Scripps Institution of Oceanography, La Jolla. For details and registration information call 452-4087.

Zoo Secrets, behind-the-scenes looks at a host of different animals will be offered to first through eighth graders, Monday, August 5 through Friday, August 9, in either morning or afternoon sessions, both at the San Diego Zoo and the San Diego Wild Animal Park; in addition seventh and eighth graders may join a one-day tour among the giraffes and rhinos in the park's field exhibits, Tuesday, August 6, 9 a.m. to 2 p.m. For registration and other information phone 231-1515 x595 or x596 (toll) and 747-8702 x57 (toll).

Penguins and Their

Predators, an extended look at penguin predators will be given in this class for seventh and eighth graders Monday, August 5 through Friday, August 9, from 8:30 to 11 a.m., Sea World, 1720 South Shores Road, Mission Bay. 222-6363 x2452.

"Slippery Friends", a maritime workshop for preschoolers which explains the differences between mammals, fishes, and birds, and invertebrates and vertebrates, will run from Monday, August 5 through Friday, August 9, from 1 to 3:30 p.m., Sea World, 1720 South Shores Road, Mission Bay. 222-6363 x2452.

Snails to Whales, the tiniest to the largest creatures on the planet will be the subject of this class for second and third graders Monday, August 5 through Friday, August 9, 8:30 to 11 a.m., Sea World, 1720 South Shores Road, Mission Bay. 222-6363 x2452.

Tide Pools, insight into this world where hermit crabs and sea urchins and their backs will be offered in this class for fourth through sixth graders, Monday, August 5 through Friday, August 9, 1 to 3:30 p.m., Sea World, 1720 South Shores Road, Mission Bay. 222-6363 x2452.

"Rocky's Boots", problem-solving skills on the computer and an introduction to computer graphics will be included in this class for first and second graders, Tuesday, August 6 and Thursday, August 8, 1 to 3 p.m., Discovery Corner, Reuben H. Fleet Space Theater and Science Center, Balboa Park. For registration information phone 238-1233 x213.

Folkinger Sam Hinton will entertain youngsters, Tuesday, August 6, 2 p.m., El Cajon Library, 202 E. Lexington Avenue. Free. 579-4454.

"Paper Making", children of all ages will learn the ancient Chinese tradition of making paper using plant materials and a fine mesh screening, Monday, August 5 through Thursday, August 8, 1 to 3:30 p.m., Museum of Man, Balboa Park. For registration information phone 239-2001.

"Kazoo's Kids", a mime, puppets, songs, and special guests entertain every Sunday, 1 p.m., near the Tile Shop in Seaport Village, downtown. Free. 235-6569.

THE JOY OF BEING ALIVE



with BARBARA RYAN SMITH and SANDRA ROSSITER
Here is your opportunity to have the thrill of a lifetime, action packed into one month...

YES! YOU DO DESERVE TO HAVE THIS MUCH FUN!
An adventure is awaiting you in a month-long experience of self discovery, designed to take you to new heights of excitement and personal growth—challenging and bringing forth the true sense of adventure inside you. The opportunity to experience how fun and thrilling life can be is here now!

- A balloon ride over North County
- White water rafting on the Kern River
- A wilderness rappels course
- Outside photography
- Hot tub workshop
- Therapeutic
- And much more

PREVIEW: 7:30 PM THURSDAY AUGUST 1 • MONDAY, AUGUST 5
The World Healing Center, World Room, 312 S. Cedros, Solana Beach

DATES: Starts August 8 through September 1. This workshop is Thursday evenings, Saturdays and/or Sundays.
COST: \$1200
For more information, please call Anne or Renée at 454-0333

To Local Events

Galleries

New Paintings and Sculptures by Bolivian artist Jorge Imaña will be exhibited by the La Jolla Art Association, an opening reception for the artist will be held Friday, August 2 from 7 to 9 p.m., and the exhibit continues through August 2, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

"Contemporary Printmaking: India", some 140 prints, including etchings, linocuts, and woodcuts, are on view in this touring exhibition curated by Stills art professor Paul Lingner; the exhibit continues through August 2, at the art gallery, 5181 1/2 365-5208.

Drawings, Paintings, and Mixed Media Works by gallery artists are on view through August 3, Regie Coughlin, 3855 Ray Street, North Park. 298-8929.

Black-and-White Photographs of selected San Diego Symphony members, taken by Joe Ratts, are on view through August 4, Photo Arts Building, Balboa Park.

"Between Breakdowns", oil paintings, watercolors, and collages by the late Mary Jane Rugg, author of *The Snake Pit*, a

Avenue, Suite 107, Hillcrest. 235-9005.

"Robert Mondrian 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 Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

"Spectrum Invites", Spectrum Gallery presents this show, for which its forty-three member artists invited other artists to participate. The exhibition runs through August 12, and the gallery is located at 726 Seventh Avenue, downtown. 232-9743.

"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 Kooning, and others, remains on view through August 11, San Diego Museum of Art, Balboa Park. 232-7931.

Painting and Drawings by Southwest artist Miguel Martinez remain on view through August 17, Acevedo Gallery, 710 Goldsmith, Mission Hills. 296-8748.

Works by Four Artists, including Karen Carson, Janet Cooling,

partially autobiographical account of her own nervous breakdown, will be on view through August 6, in the Walker Library of United States International University, 10455 Plumeria Road, San Diego. 691-4639.

"Journey to the Surface", Michael McMillen's installation work fills two rooms; the show continues through August 24, Installation Gallery, 447 Fifth Avenue, downtown. 232-9915.

"Faces", more than forty photographs, including Walker Evans, Arnold Newman, Irving Penn, Henri Cartier-Bresson, Diane Arbus, and Alfred Stieglitz, are featured in this eighty-year retrospective. Included in the exhibit are 150 studies, subjects are celebrities, artists, children, and men at war. "Faces" continues through August 25, Museum of Photographic Arts, Balboa Park. 239-5262.

"Urban Phenomenology", mixed media photography by David Dept will be shown through August 26 at La Maison Gallery, 5381 Fifth Avenue, Hillcrest. 298-0119.

"Journey to the Surface", Los Angeles artist Michael McMillen's

installation, employing light, water, recorded music, and naval imagery, is on exhibit through August 27, Installation Gallery, 447 Fifth Avenue, downtown. 232-9915.

Stone Tools used by primitive tribes in Tijuana, Tecate, and Southern California, will be displayed through August 29 at the Tijuana Cultural Center, Paseo de los Héroes, in the river zone, Tijuana. 1-706-684-1111.

Los Voladores

(continued from page 1)
must respect the tradition, and not sleep with his wife for twelve days before he intends to fly. Sometimes you don't know when you're going to have a show, but it has to be four days at the very least.

When one watches de Leon Xochimilco ascend the pole, it is clear that a concave belief in something transcendent is a must when attempting to perform such a feat. He stands (continued on page 10)

"One phone call to Teleseat puts you in your place . . . The best seat in the house!"

Venue change
Tom Petty & the Heartbreakers
August 9, 8:00 pm, San Diego Sports Arena

Boyfriend
August 1, 2, 7:30 pm
Casa del Prado, Balboa Park

Hansel and Gretel
August 1 & 2, 2:00 pm
Casa del Prado, Balboa Park

Boston Pops
August 1, 8:00 pm, Civic Theatre

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

Cockney Rejects
August 2, 8:00 pm, Walcott Theatre

The Commodores
August 4, 8:00 pm
Sheraton Harbor Island East

Klezmerim
August 8-11, 8:30 pm, La Paloma
2:00 pm matinee, Saturday & Sunday

Blue Grass
At the Bacchanal
August 11, 8:00 pm

Boracho y Loco
George Carlin
August 23, 8:00 pm, Civic Theatre

Michelob Street Scene '85
Featuring: Los Lobos, The Fresh Tones, The Untouchables, and more.
August 24, 6:00 pm, Gaslamp Quarter

Benefit for Multiple Sclerosis
Lite International Comedy and Salsa Festival
Featuring: Johnny Rivers, also The Mar Dels
August 24, 5:00 pm, The Memorial Bowl, Chula Vista

San Diego Pops
"Silver Screen Spectacular" July 31-August 3
"Happy 100th Jennie Kern" August 7-10
"Songs of the Sea" August 14-17

282-SEAT

AUTHORIZED
TELESEAT
TICKET OUTLETS

All tickets subject to a non-refundable service charge

LA CORAL PIZZA RECIPIES
Pacific Beach
Charmouth
La Mesa
Encinitas
Carlsbad
Chula Vista
Escondido

BAR CAMELS

BILL CAMERON'S
MEN'S STORES
Fashion Valley
East Town Centre
Parkway Plaza
Grossmont Shopping Ctr.
College Grove

S.D. Stadium
Civic Center Box Office
32nd St. Naval Station
SUNBELT, Arco Center
Oceanside Inner World
Private U.S. Music
Balboa Park Hall of Champions
San Ysidro Mall, Golden
Alcove Exchange
MALIBU GRAND PRIX

INDUSTRIAL STRENGTH

New clients often wonder why such an exceptional gallery is located in an industrial park. The answer lies behind the scenes in our state-of-the-art framing facility. Here our dedicated and skilled staff work to create the perfect piece of framed art. It's the best of both worlds: outstanding selection, quality price, and service.

True, we're a little hard to find, but aren't the best things in life worth looking for?

Arttrageous!
5350-A EASTGATE MALL
JUST NE. OF UIC
(619) 452-7260

FINE ART • CUSTOM FRAMING • ART POSTERS & PRINTS



DINE IN STYLE!

Savor an evening of elegance and taste with Valentino's and your favorite cuisine.
This specially priced package includes round trip service, and complimentary champagne to the restaurant of your choice. Valentino's luxurious limousines will help make your dining experience a sheer delicacy!
For more information please call
282-6166

1985 WORLD KARATE CHAMPIONSHIPS

Teams from Sweden, Italy, Venezuela, Mexico, Australia, Japan (60 contestants) and the United States will compete.
Eliminations 9:00 am
Finals & Masters' Demonstrations 6:30 pm
Special discount tickets \$15.00 per person (Admission to Sea World & Nautilus Pavilion). Available at all Southern California Ticketron locations or at the Japan Sports Center. Tickets

also available at the Nautilus Pavilion, inside Sea World, day of event. Adults \$4.50, children under 12 \$3.50.
Cox Cable will be taping entire event.
Tournament Director, Minobu Miki
Chief Instructor M. Miki of Japan Sports Center is a 6th degree black belt. Certified by the Federation of all Japan Karate-Do Organization.

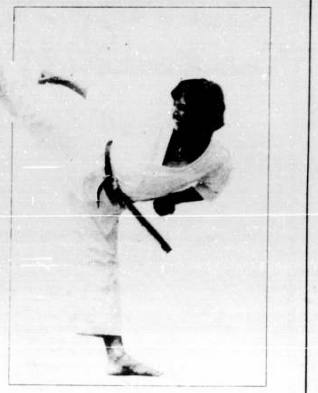
Sunday, August 18, 1985
Nautilus Pavilion

Sea World
San Diego, California

Japan Sports Center

"School of National Champions"
NEW EARLY MORNING CLASS Tuesday & Thursday 7:00 am-8:00 am
WOMEN'S SELF DEFENSE CLASS Monday & Wednesday 10:00 am-11:30 am
Come to as many classes as you wish! We offer 21 classes—7 days a week. Facilities include sauna, jacuzzi, weights, showers and lockers.

3350 Sports Arena Boulevard • 223-7405
Next to Mann Theatre & Bank Angus



READER'S GUIDE

(continued from page 9)

on the very top of the pole on a small platform called the "apple" and plays a small drum and flute while executing a lengthy and complex series of steps. The odd, plaintive music of the flute and the dull percussive stomps of his feet faintly reach the spectators below as he jumps about, unheeded, some six feet above them. And then the flutes begin their descent, spinning about the pole in the same thirteen revolutions that the first flutes made some 1500 years ago. It is quite a sight, those four small men at the end of ropes, radiating out from the pole, their hands held out against the bright blue sky. Modern religion has its charms, but as far as ritual goes, it provides little that is quite as breathtaking, quite as sane.

The flutes from Papantla will be flying every Friday, Saturday, and Sunday at the Tijuana Cultural Center at 1:00 and 3:30 p.m. until August 24; the center is located on Avenida Paseo de los Héroes in the river zone. For more information on their performance, please call 1-706-684-1132.

— Abe Opcinar

In Choir

(continued from page 1)

instruments as the paha drum and pu gourd. They also dance the hula and the traditional hula dance. The traditional hula dance of the Philippines, where "horizontal hula" poles are struck together, narrowly missing the nimble feet of the dancers. That must be a sight to see! And did you know that the Honolulu Bay Choir performed Hawaiian songs and hula for the Vienna Choir Boys at a state banquet? Or that they greeted the visiting Vice Premier of China by singing the Chinese national anthem in Mandarin, much to his surprise? Virtually nothing seems beyond them!

You ask, "Have they ever performed in San Diego before?" Yes, indeed, only four years ago. Listen to this testimonial from a music lover in La Jolla: "Your choir was a smashing success. . . . You not only tickled our ears with your music, you boys captured our people's hearts."

You ask, "If the Honolulu Bay Choir is ear-tickling and hula-

dancing at La Jolla Presbyterian, what are Les Petits Chanteurs de Chaillet going to do?" It does seem an embarrassment of riches, but this boys' choir from Paris will be visiting the church on the same Sundays.

You ask, "How do Les Petits Chanteurs differ from the Honolulu Bay Choir?"

Everything! They are students and graduates of a Jesuit school near the Eiffel Tower. They number only thirty-seven. Their ages range from eleven to twenty-two. They perform works such as the Mass solemn of Marc-Antoine Charpentier, the *Requiem* of Cesar Franck, the *Saint John Passion* of J.S. Bach, *Honegger's King David*, and the *Motet Requiem*. They wear white gowns, ornamented with crucifixes. They have never been known to dance the hula, or to perform at a Miss Hawaii or even a Miss Versailles pageant.

You ask me, "Will the two choirs fight with each other? Will they tear out each other's hair in the chancel of the church?" Probably not, though one can always hope.

You ask me, "When can I hear

these lovable little boys?" Les Petits Chanteurs de Chaillet will sing at La Jolla Presbyterian Church's morning worship service on Sunday, August 4. That same evening, at 7:30 p.m., the French group will give a brief performance of the evening concert will be the Honolulu Bay Choir. The church is located at 7715 Dryer Street in La Jolla.

You ask me — but I have no more answers! If you want to know anything more about all these vocal children, you had better phone 454-1605 and ask for Elise Land.

— Thomas Arne

To Begin?

(continued from page 1)

diverse in their subject matter. A three-year-old expresses how he felt when his class was told of the death of its school principal: a hollow-eyed face with huge ears, two heavy brown lines like sticks beating on those ears, the

mouth a jumble of jagged scratches. Beside the child's face is a pale gray circle, a depiction of the ghost of the dead principal. In another drawing, a colorful parade of flying bones and various real and fantastic animals are one child's good-bye present to a teacher who left to work at another school, a rather affectionate and positive comment on loss, passages, and change in a child's life.

Against this child's-eye-view of the cycle of life will be a series of special programs that examine elements of the overall theme. (Unless otherwise noted, events are open to adults and children and are an admission or enrollment fee.)

Tuesday and tomorrow, August 1 and 2, from 9:00 a.m. to noon, the Impulse Theater Company guides participants (age ten or older) through a two-day workshop in physical comedy and "clowning" that they call "Discover the Clown in You." This same workshop is repeated Thursday and Friday, August 8 and 9, and 15 and 16 between the same hours. Carol Macy leads a theater workshop in mime, music, improvisation, and poetry for children between the

TO LOCAL EVENTS

ages of eight and twelve, which will be repeated on four successive Saturdays, August 3 through 21, from 9:00 a.m. to noon.

The official opening reception for adults and children will be held Saturday, August 3, at 1:00 p.m. "Playologist" Ellie Katz will lead everyone in fantasy exercises designed to help integrate the spirit of play into everyday life. Participants will create their own "Magical Wands" to help set the mood.

The staff of the Waldorf School will present a unique puppet show, "The Little Lighthouse." The puppets are faceless, allowing each viewer to create the characters in his or her imagination. "The Little Lighthouse" will be presented Saturday, August 10 and repeated Saturday, August 24, 1:00 p.m. Admission is free.

"Express Your Child Self," a participatory workshop of improvisation and theater games, will be led by Renee Simoneau, Sunday, August 11, repeating August 18, from 2:00 to 5:00 p.m. On Friday, August 16, at 7:30 p.m., Valerie

Cohen and Carole Kira will perform contemporary and traditional folk music with the audience invited to participate in parts of the program with singing and dancing. Children from the Studio of Performing Arts and The Children's School will offer their own dance and film pieces Saturday, August 17, at 8:00 p.m. Admission to the dance and film program is free.

Children from six to twelve are invited to participate in creative and cooperative "sandbox play" led by artist and teacher Barbara Ross, Friday, August 23, 9:30 a.m. to noon. Pat Brett Murray and Lance Jordan use music, clowning, and dance to tell entertaining fairy tales for adults and children. Saturday, August 24, 8:00 p.m. The final event of the program will be a storytelling session by Martha Halliwell, Saturday, August 31, 1:00 p.m.

A workshop and two lectures primarily of interest to adults will be included in the three-week program. Social worker and therapist Penelope Young will lead a workshop entitled "Death Rebirth," an intense program

aimed at experiencing life beyond its traditional structures. Enrollment is limited and there are special admission requirements. Those interested must call the center for details. The workshop is scheduled for Sunday, August 11, 9:00 a.m. to 1:00 p.m. Clinical psychologist Gay Farnall will discuss the smaller births and deaths of personal attachments that people experience throughout their lives. "Attachment" will be offered Thursday, August 15, 7:30 p.m. Psychologist David Chamberlain discusses his research on adults and children regarding memories of birth and the activity of the mind during the birth process. Wednesday, August 21, 7:30 p.m.

All events are held at the Multicultural Arts and Humanities Center, 425 Market Street, downtown. For reservations, program information, and information on admission or enrollment fees, call 235-8092 Wednesday through Saturday between noon and 4:00 p.m.; Thursday through Saturday 7:00 p.m. to 10:00 p.m. — Linda Nevin

Characters

(continued from page 1)

in an all-night delirious the street. This year San Diego is again host to a comics convention, now reputed to be the best and biggest in the country. Fans, cartoonists, writers, publishers, editors, animators, actors, illustrators, and filmmakers are psyched up for four days of predictable pandemonium beginning today, Thursday, August 1, when doors open at 10:00 a.m. at the San Diego Convention and Performing Arts Center, Second and C streets, downtown. Heading the convention's guest list is Jerry Siegel, the writer of *Superman*. Other luminaries include Harvey Kurtzman ("Little Annie Fanny") and Jack Davis, both early mainstays of *Mad* magazine; Scott Shaw ("Captain Camel"), Jim Shooter, editor-in-chief of *Marvel Comics*, and Walter Koenig (Checkov) of television's *Star Trek* series. There also will be appearances

by Ben Bova, former editor of *Omnis*, science fiction writer and illustrator Greg Bear (a San Diego resident), new-wave artist and creator of "I'll be Hell" Matt Greening, Hollywood special effects whiz Greg Jein, Forrest J. Ackerman ("Famous Monsters of Filmland"), and Jack Kirby, the creator of *Captain Marvel*, *Captain America*, *Captain Victory*, and *Silver Star*.

No longer dominated by the hordes of Tiekies who overran the science fiction displays at the El Comte Hotel during the Seventies, this year's Comic Con, San Diego's sixteenth, will be comics-oriented with some sci-fi programming. In addition to the guest speakers are also planned films, a masquerade show, seminars, an animation workshop, an auction, and more. The convention will continue through Sunday, August 4, doors open at 10:00 a.m. daily, and evening events take place at the Hotel San Diego, 139 West Broadway, downtown. For more information about the program, call 464-1791.

— Sue Garson

Everything She Wants
"CHIPPENDALES"



April's is now offering awesome first-class service to Chippendales. We will escort you in our luxurious limousines providing your party with complimentary champagne, roses & tantalizing appetizers. Call for information and reservations.

APRIL'S EXQUISITE LIMOUSINES
649/560-9707

MASTERCARD VISA

Beautiful Handcrafted Creations
At Neighborhood Prices!

Fri & Sat Aug 2nd & 3rd



A Summer Craft Show with wood, fabric, pottery, flowers, glass and many other delights, brought to you by Suncrafters Association

BALBOA MESA Shopping Center

UNDERSTANDING CASINO GAMES

- Are you afraid to play certain games just because you don't understand them?
- Have you ever played just like someone else at the table and still lost?
- Would you like to know what you are doing at casino games?

Then join us for a one day workshop on Saturday, Aug. 3 or Saturday, Aug. 10

For more information call 587-1935

THE SMOTHERS BROTHERS

August 2-4
Fri., Sat. & Sun. 7:30 p.m.
Free With Admission

Rep. Not on Res. Sec. on Sta. No. on

Aug. 2, 11
Aug. 3, 12
Aug. 4, 13
Aug. 5, 14
Aug. 6, 15

The San Diego WILD ANIMAL PARK

Arrive at Del Mar in Style

Our basic \$29/hr. Executive Limo

Featuring:

- No champagne
- No flowers
- No TV
- No smoking
- No minimum time requirement
- '85 Chrysler exec. limo—leather interior
- AM/FM cassette
- Private partition
- Radio dispatched



Ask about our Lincoln Towne Car \$25/hr. Ultimate in personal luxury

AAAAA Limousine Service 234-5206

A MIDSUMMER Jazz DREAM!

DAVE GRUSIN and the NY/LA DREAM BAND

A sizzling television jazz event featuring the hottest musicians on both coasts...

Lee Ritenour, Eric Gale, Don Grusin, George Young, Steve Gadd, Anthony Jackson, Tiger Okoshi, and Rubens Bassini

With Special Guest Michael "Popsicle Toes" Franks

Tonight at 10 on

KPBS Television
CHANNEL 35 CABLE 12

Simulcast in digital stereo with KIFM 98

Summer-Open classes with jazz dance's best!

All levels
Peninsula Dance Arts

Reserve space now!
Information 266-2106 224-1450



Michael W. Higgins
Film, T.V., Stage Performer
"Slaying Alive," "Fast Forward"



Scott Benson
L.A. Dancer, Choreographer
San Diego Favorite

Also: Leanne Gerrish—4 years on "Fame", Chris Aguilar—"Jazz Unlimited"

"THE ULTIMATE IN TRAVEL"

World Famous "Chippendales"

This luxurious package includes tickets, main floor seating, champagne and roses, professional chauffeur and much, much more!

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

- Why pay more time? Our time starts at your door (local S.D.)
- 1985 & '90 super stretch/San Diego's longest 1985
- Game by game tickets to Padres, Season and game by game Charger sideline tickets available

Padres/Charger Packages
Includes choice field or plaza seats, champagne to and from game. Arrive in style—a super stretch limo!

24 hour service • Major credit cards accepted

*Mention this ad for complimentary personalized matchbooks with your package



PAUL THE GREER'S LIMO

In the lobby of Radisson Hotel Mission Valley
287-6888

5222 Jackson Dr., Suite 104
La Mesa, California 92041
(Next to Mac Jack's)
589-2299

READER'S GUIDE TO THE THEATER

Theater listings are compiled by Jeff Smith, contributing to the *San Diego Reader's Guide to the Theater*. Information is accurate according to material given us. But it is always wise to phone the theater for any last-minute changes and to always check ticket availability. Many theaters offer discounts to students, senior citizens, and the military, and at the box office.

ALPHABETIC ORDER
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 — in doses — in the person of Leslie. Dan Lyndberg directs the production. Members of the cast include Cathy Proctor, Bob Blomgren, Jim Korman, Wendy Cullen, Andrea Penick, Ray Chambers, and Lynette Weller. Set for the scene design, and Kathryn Gault the costume designer. (Sm.)

North Coast Repertory Theatre, through September 1, Thursday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Sunday, September 1 at 2:00 p.m.

Lawrence Weik Village Theatre, through September 8, Tuesday and Thursday through Saturday at 8:00 p.m. Matinee Thursday through Thursday, and Sunday at 1:45 p.m.

BABY WITH THE BATHWATER
The San Diego Repertory Theatre presents the satire by Christopher Durang — author of *Regent* Theatre and *Senior May Ignatius* *Explores It All for You* — about the nuclear family, a frustrated novelist who must suffer either have given birth to a child or a baby, and her even stranger family. Douglas Jacobs directs. Cast includes: Tavis Ross, Kate Frank, Wayne Tabbels, Jo Ann Nelson, and David Carr. Don Chicks is scenic and lighting designer. Ingrid Helton the costume designer. Linda Kierman the musical director, and Barnham Joiner the sound designer. (Sm.)

San Diego Repertory Theatre, Sixth Avenue Playhouse, Friday, August 2 through September 8, Tuesday through Sunday at 8:00 p.m. Matinee Sunday, September 8 at 2:00 p.m. Special performance Wednesday, September 28 at 8:30 p.m.

THE BARON FILM: ROMEO AND JULIET
As part of its fifth anniversary celebration, the Old Globe Theatre is

presenting a series of acclaimed Shakespeare motion pictures, followed by an informal discussion led by a special guest. On Monday, August 5, artistic director Jack O'Brien will lead a discussion of *Julius Caesar* and *Antony and Cleopatra* in 1924. Anne, a real find will lead a discussion of *Old Globe Theatre*. Monday, August 5 at 8:00 p.m.

BARNUM
The "Great summer" production, the Covenent Ark Theatre presents a musical tribute to the circus showman, P.T. Barnum — music by Cy Coleman, lyrics by Michael Stewart, and book by Mark Bramble. Tom Ruch directs the production. Principal members of the large cast are: Jim Martin (as Barnum), Betty Koonce, and Tom Geoffrey. (Sm.)

Covenant Ark Theatre, through August 31, Friday and Saturday at 8:00 p.m. Sunday at 1:45 p.m.

THE BOWERY THEATRE
The Bowery Theatre presents the musical *Grease*, which tells the story of a high school senior who falls for a girl who is a member of the school's cheerleading squad. (Sm.)

Bowery Theatre, through August 11, Friday and Saturday at 8:00 p.m. Sunday at 1:45 p.m.

THE BOWERY THEATRE
The Bowery Theatre presents the musical *Grease*, which tells the story of a high school senior who falls for a girl who is a member of the school's cheerleading squad. (Sm.)

Bowery Theatre, through August 11, Friday and Saturday at 8:00 p.m. Sunday at 1:45 p.m.

THE BOWERY THEATRE
The Bowery Theatre presents the musical *Grease*, which tells the story of a high school senior who falls for a girl who is a member of the school's cheerleading squad. (Sm.)

Bowery Theatre, through August 11, Friday and Saturday at 8:00 p.m. Sunday at 1:45 p.m.

THE BOWERY THEATRE
The Bowery Theatre presents the musical *Grease*, which tells the story of a high school senior who falls for a girl who is a member of the school's cheerleading squad. (Sm.)

Bowery Theatre, through August 11, Friday and Saturday at 8:00 p.m. Sunday at 1:45 p.m.

THE BOWERY THEATRE
The Bowery Theatre presents the musical *Grease*, which tells the story of a high school senior who falls for a girl who is a member of the school's cheerleading squad. (Sm.)

Bowery Theatre, through August 11, Friday and Saturday at 8:00 p.m. Sunday at 1:45 p.m.

THE BOWERY THEATRE
The Bowery Theatre presents the musical *Grease*, which tells the story of a high school senior who falls for a girl who is a member of the school's cheerleading squad. (Sm.)

Bowery Theatre, through August 11, Friday and Saturday at 8:00 p.m. Sunday at 1:45 p.m.

THE BOWERY THEATRE
The Bowery Theatre presents the musical *Grease*, which tells the story of a high school senior who falls for a girl who is a member of the school's cheerleading squad. (Sm.)

Bowery Theatre, through August 11, Friday and Saturday at 8:00 p.m. Sunday at 1:45 p.m.

THE BOWERY THEATRE
The Bowery Theatre presents the musical *Grease*, which tells the story of a high school senior who falls for a girl who is a member of the school's cheerleading squad. (Sm.)

Bowery Theatre, through August 11, Friday and Saturday at 8:00 p.m. Sunday at 1:45 p.m.

THE BOWERY THEATRE
The Bowery Theatre presents the musical *Grease*, which tells the story of a high school senior who falls for a girl who is a member of the school's cheerleading squad. (Sm.)

Bowery Theatre, through August 11, Friday and Saturday at 8:00 p.m. Sunday at 1:45 p.m.

THE BOWERY THEATRE
The Bowery Theatre presents the musical *Grease*, which tells the story of a high school senior who falls for a girl who is a member of the school's cheerleading squad. (Sm.)

Bowery Theatre, through August 11, Friday and Saturday at 8:00 p.m. Sunday at 1:45 p.m.

THE BOWERY THEATRE
The Bowery Theatre presents the musical *Grease*, which tells the story of a high school senior who falls for a girl who is a member of the school's cheerleading squad. (Sm.)

Bowery Theatre, through August 11, Friday and Saturday at 8:00 p.m. Sunday at 1:45 p.m.

presenting a series of acclaimed Shakespeare motion pictures, followed by an informal discussion led by a special guest. On Monday, August 5, artistic director Jack O'Brien will lead a discussion of *Julius Caesar* and *Antony and Cleopatra* in 1924. Anne, a real find will lead a discussion of *Old Globe Theatre*. Monday, August 5 at 8:00 p.m.

BARNUM
The "Great summer" production, the Covenent Ark Theatre presents a musical tribute to the circus showman, P.T. Barnum — music by Cy Coleman, lyrics by Michael Stewart, and book by Mark Bramble. Tom Ruch directs the production. Principal members of the large cast are: Jim Martin (as Barnum), Betty Koonce, and Tom Geoffrey. (Sm.)

Covenant Ark Theatre, through August 31, Friday and Saturday at 8:00 p.m. Sunday at 1:45 p.m.

THE BOWERY THEATRE
The Bowery Theatre presents the musical *Grease*, which tells the story of a high school senior who falls for a girl who is a member of the school's cheerleading squad. (Sm.)

Bowery Theatre, through August 11, Friday and Saturday at 8:00 p.m. Sunday at 1:45 p.m.

THE BOWERY THEATRE
The Bowery Theatre presents the musical *Grease*, which tells the story of a high school senior who falls for a girl who is a member of the school's cheerleading squad. (Sm.)

Bowery Theatre, through August 11, Friday and Saturday at 8:00 p.m. Sunday at 1:45 p.m.

THE BOWERY THEATRE
The Bowery Theatre presents the musical *Grease*, which tells the story of a high school senior who falls for a girl who is a member of the school's cheerleading squad. (Sm.)

Bowery Theatre, through August 11, Friday and Saturday at 8:00 p.m. Sunday at 1:45 p.m.

THE BOWERY THEATRE
The Bowery Theatre presents the musical *Grease*, which tells the story of a high school senior who falls for a girl who is a member of the school's cheerleading squad. (Sm.)

Bowery Theatre, through August 11, Friday and Saturday at 8:00 p.m. Sunday at 1:45 p.m.

THE BOWERY THEATRE
The Bowery Theatre presents the musical *Grease*, which tells the story of a high school senior who falls for a girl who is a member of the school's cheerleading squad. (Sm.)

Bowery Theatre, through August 11, Friday and Saturday at 8:00 p.m. Sunday at 1:45 p.m.

THE BOWERY THEATRE
The Bowery Theatre presents the musical *Grease*, which tells the story of a high school senior who falls for a girl who is a member of the school's cheerleading squad. (Sm.)

Bowery Theatre, through August 11, Friday and Saturday at 8:00 p.m. Sunday at 1:45 p.m.

THE BOWERY THEATRE
The Bowery Theatre presents the musical *Grease*, which tells the story of a high school senior who falls for a girl who is a member of the school's cheerleading squad. (Sm.)

Bowery Theatre, through August 11, Friday and Saturday at 8:00 p.m. Sunday at 1:45 p.m.

THE BOWERY THEATRE
The Bowery Theatre presents the musical *Grease*, which tells the story of a high school senior who falls for a girl who is a member of the school's cheerleading squad. (Sm.)

Bowery Theatre, through August 11, Friday and Saturday at 8:00 p.m. Sunday at 1:45 p.m.

THE BOWERY THEATRE
The Bowery Theatre presents the musical *Grease*, which tells the story of a high school senior who falls for a girl who is a member of the school's cheerleading squad. (Sm.)

Bowery Theatre, through August 11, Friday and Saturday at 8:00 p.m. Sunday at 1:45 p.m.

THE BOWERY THEATRE
The Bowery Theatre presents the musical *Grease*, which tells the story of a high school senior who falls for a girl who is a member of the school's cheerleading squad. (Sm.)

Bowery Theatre, through August 11, Friday and Saturday at 8:00 p.m. Sunday at 1:45 p.m.

THE BOWERY THEATRE
The Bowery Theatre presents the musical *Grease*, which tells the story of a high school senior who falls for a girl who is a member of the school's cheerleading squad. (Sm.)

Bowery Theatre, through August 11, Friday and Saturday at 8:00 p.m. Sunday at 1:45 p.m.

Robert Jones is the costume designer. Jordan is the photographer and Ida Hull is the accompanist. (Sm.)

DELUSIONARY TACTICS
The Showcase San Diego Players are performing, on Friday and Saturday nights, an evening of comedy, improvisation, mime, and "tempers" (hearses improvisation). Members of the group are Lee Conway, Jerry Hager, Willis Lacey, Gary Welling, and Nan Garcia-Woods. (Sm.)

Showcase San Diego, through August 31, Friday and Saturday at 8:00 p.m.

THE ECONOMICANS
Comedienne Margaret Gillette and Sheri Glaser, former members of the improvisational group Hot Flashes, are performing at the Grassroots Cultural Center where they premiered their play *The Economicans*. (Sm.)

Grassroots Cultural Center, 1947 Thirtieth Street, Golden Hill, through August 24, Friday, August 2, Saturday, August 3, Thursday, August 8, Sunday, August 11, Friday, August 16, Saturday, August 17, Friday, August 23, and Sunday, August 24 at 8:00 p.m. For information call 231-3829.

EIGHT BALLS
The Pappas, having knocked them dead at the North Coast Repertory Theatre (for maybe it was their "Chase de Pappas" that did the trick), have landed an engagement at the King Arthur, the "once and future king." His wife Queen Catherine, and Sir Lancelot, the champion knight of the Round Table. The musical, which has such popular songs as "I'd Love to Love You," "What Do the Simple Folk Do?" and "Carmel." It is directed by Jay Ray and Jay Campbell. Pat Stanton is the assistant musical director. (Sm.)

King Arthur Theatre, through August 11, Friday and Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m. For information call 728-0998.

FALLEN ANGELS
Neil Coward's frothy comedy, which you may see in a delightful production at the Old Globe, shows once again the artist's deft manner of touching upon serious human issues so lightly and casually that audiences come away convinced that they have been merely entertained. While in fact they have been given a faithful look at a poignant reality. Before their marriages, Julia and Jane had affairs with a suave Frenchman. Now, for some half a decade, they have been happily married to each other. (Sm.)

Old Globe Theatre, through August 11, Friday and Saturday at 8:00 p.m. Sunday at 1:45 p.m.

FIDDLER ON THE ROOF
The Celebrity Dinner Theatre (formerly the Lyric Dinner Theatre) opens its doors with the popular musical — music by Jerry Bock, lyrics by Sheldon Harnick, book by Joseph Stein — based on the stories of Sholem Aleichem. Jack Tygett directs the production, which features such songs as "Tradition," "If I Were a Rich Man," and "Sunrise, Sunset." Peter Quinlan plays Tevye, and Kelly Dineen is the musical director. (Sm.)

Celebrity Dinner Theatre, 7578 El Cajon Boulevard, La Mesa, through August 11, Wednesday through Saturday, dinner at 6:30 p.m., matinee Sunday at 2:00 p.m. Sunday, dinner at 5:30 p.m., matinee Sunday at 2:00 p.m., buffet luncheon at noon, curtain 1:15 p.m. For information call 464-1196.

FIFTH OF JULY
San Diego State University's summer theater program presents the Lanford Wilson drama about a nun, in an old ferryhouse in Missouri, a group of friends who come of age in the Sixties and separated as the decade came to a close. Mack Owen directs the production. Cast members include David Wheeler, Timothy Jones, Stanley Maduga, Susan Stratton, Erin Kelly, Debra Friedland, Helen Cohen, and Ben Rogers. Nick Reid is the scenic and costume designer. Peter Nordyke is the lighting designer, and Michael Stewart is the sound designer. (Sm.)

Dramatic Arts Building, DSU, through August 3, Thursday through Saturday at 8:00 p.m.

GREAT TUNA
Basically a series of satirical television skits, such as you might see on *Saturday Night Live*, *Creator Tuna* is worth going to for the virtuoso performances of Larry Drake and Philip Reeves, each of whom plays a dozen roles, several of them in drag. Authors Jason Williams, Joe Seem, and Ed Howard are the writers. (Sm.)

Cassius Carter Centre Stage, Simon Edison Centre for the Performing Arts, through October 6, Thursday, August 1, Saturday, August 3, and Wednesday, August 7 at 8:00 p.m. Matinee Sunday, August 3 at 2:00 p.m.

HELL AND GOODBYE
Adolf Fugard's unenraptured drama has several elements of genuine power. First produced in 1955, the play moves not for affirmation, in the principled approach to rather for motives just to continue living. Fugard takes the things we take for granted or hold dear, and reduces them into mere masks and illusions, thus denuding our assumptions of their value. The play begins at a point where every one of the two characters have both been blind of love. Heister Smith has returned home searching for something more, or at least other than what she has. She knows, in the end, bleached of that final illusion but with impetus enough to move on. Her brother John, who has cared for his handicapped father for the last fifteen years, remains behind. During the course of the play, Heister and John come quickly into a psychological region, foreign to most of us, where survival itself is the only luxury. The play has many strengths, but conclusion is not one of them. Fugard seems obsessed with the idea that he must not leave anything unsaid, and he also has an unshakable eye for the symbolic. The Bowery Theatre's production of the play has overcome many, but not all, of Fugard's excesses. Directed by Cille Nash, the show is an intense (at times too intense) herding of mystery and symbolism that on occasion burns through the playwright's existentialist burnings and reaches the play's vanishing point. The technical features of the Bowery are up to its usually high standards. Lawrence Croke's sound designs and Sean La Motte's shadowy lighting are among the best work each has ever done. And while Richard Gilman is to be applauded for attempting such a complex role, he beams in and out of Johnnie's character. But Bonnie Dillingham's work as the spiritual, contentious Heister makes the

proper, decent, dull, upper-class Englishmen. Passion rouses none of their marriages. Husband and wife love each other, but they go on no longer in love with each other. The old flame reappears, and after the death of the wife, Jane and Jane confess that they are desperately longing for passion, as they hang on the phone waiting for the Freemans' call. But while Jane and Jane are close friends, they are also two women in love with (or imagining themselves in love with) the same man. In the grand crescendo of drunkenness that makes up the second act of *Fallen Angels*, where the two women drink themselves silly while waiting for their one time paramour to show up, the reality gradually reveals itself, leading to a farcical and hilarious comedy, staged at the Old Globe with great comic inventiveness by directors Tom Moore and Jack O'Brien, and played up to the hilt by Deborah May (Julia), Theresa (Jane), and the wonderfully dull Helena Carroll as a supremely competent maid only Noel Coward could have created. There have been few formally in recent San Diego theater as memorably funny as *Fallen Angels* and Miss Sells's progressively more outrageous approach to rather than the dinner table during that fabulous second act, with Miss Carroll's perfectly timed looks of astonishment at these two delicious drunkards plunging the ebullient rest of the scene. (Sm.)

Old Globe Theatre, Simon Edison Centre for the Performing Arts, through September 1, Thursday, August 1, Saturday, August 3, and Wednesday, August 7 at 8:00 p.m. Matinee Sunday, August 3 at 2:00 p.m.

FIDDLER ON THE ROOF
The Celebrity Dinner Theatre (formerly the Lyric Dinner Theatre) opens its doors with the popular musical — music by Jerry Bock, lyrics by Sheldon Harnick, book by Joseph Stein — based on the stories of Sholem Aleichem. Jack Tygett directs the production, which features such songs as "Tradition," "If I Were a Rich Man," and "Sunrise, Sunset." Peter Quinlan plays Tevye, and Kelly Dineen is the musical director. (Sm.)

Celebrity Dinner Theatre, 7578 El Cajon Boulevard, La Mesa, through August 11, Wednesday through Saturday, dinner at 6:30 p.m., matinee Sunday at 2:00 p.m. Sunday, dinner at 5:30 p.m., matinee Sunday at 2:00 p.m., buffet luncheon at noon, curtain 1:15 p.m. For information call 464-1196.

FIFTH OF JULY
San Diego State University's summer theater program presents the Lanford Wilson drama about a nun, in an old ferryhouse in Missouri, a group of friends who come of age in the Sixties and separated as the decade came to a close. Mack Owen directs the production. Cast members include David Wheeler, Timothy Jones, Stanley Maduga, Susan Stratton, Erin Kelly, Debra Friedland, Helen Cohen, and Ben Rogers. Nick Reid is the scenic and costume designer. Peter Nordyke is the lighting designer, and Michael Stewart is the sound designer. (Sm.)

Dramatic Arts Building, DSU, through August 3, Thursday through Saturday at 8:00 p.m.

GREAT TUNA
Basically a series of satirical television skits, such as you might see on *Saturday Night Live*, *Creator Tuna* is worth going to for the virtuoso performances of Larry Drake and Philip Reeves, each of whom plays a dozen roles, several of them in drag. Authors Jason Williams, Joe Seem, and Ed Howard are the writers. (Sm.)

Cassius Carter Centre Stage, Simon Edison Centre for the Performing Arts, through October 6, Thursday, August 1, Saturday, August 3, and Wednesday, August 7 at 8:00 p.m. Matinee Sunday, August 3 at 2:00 p.m.

HELL AND GOODBYE
Adolf Fugard's unenraptured drama has several elements of genuine power. First produced in 1955, the play moves not for affirmation, in the principled approach to rather for motives just to continue living. Fugard takes the things we take for granted or hold dear, and reduces them into mere masks and illusions, thus denuding our assumptions of their value. The play begins at a point where every one of the two characters have both been blind of love. Heister Smith has returned home searching for something more, or at least other than what she has. She knows, in the end, bleached of that final illusion but with impetus enough to move on. Her brother John, who has cared for his handicapped father for the last fifteen years, remains behind. During the course of the play, Heister and John come quickly into a psychological region, foreign to most of us, where survival itself is the only luxury. The play has many strengths, but conclusion is not one of them. Fugard seems obsessed with the idea that he must not leave anything unsaid, and he also has an unshakable eye for the symbolic. The Bowery Theatre's production of the play has overcome many, but not all, of Fugard's excesses. Directed by Cille Nash, the show is an intense (at times too intense) herding of mystery and symbolism that on occasion burns through the playwright's existentialist burnings and reaches the play's vanishing point. The technical features of the Bowery are up to its usually high standards. Lawrence Croke's sound designs and Sean La Motte's shadowy lighting are among the best work each has ever done. And while Richard Gilman is to be applauded for attempting such a complex role, he beams in and out of Johnnie's character. But Bonnie Dillingham's work as the spiritual, contentious Heister makes the

proper, decent, dull, upper-class Englishmen. Passion rouses none of their marriages. Husband and wife love each other, but they go on no longer in love with each other. The old flame reappears, and after the death of the wife, Jane and Jane confess that they are desperately longing for passion, as they hang on the phone waiting for the Freemans' call. But while Jane and Jane are close friends, they are also two women in love with (or imagining themselves in love with) the same man. In the grand crescendo of drunkenness that makes up the second act of *Fallen Angels*, where the two women drink themselves silly while waiting for their one time paramour to show up, the reality gradually reveals itself, leading to a farcical and hilarious comedy, staged at the Old Globe with great comic inventiveness by directors Tom Moore and Jack O'Brien, and played up to the hilt by Deborah May (Julia), Theresa (Jane), and the wonderfully dull Helena Carroll as a supremely competent maid only Noel Coward could have created. There have been few formally in recent San Diego theater as memorably funny as *Fallen Angels* and Miss Sells's progressively more outrageous approach to rather than the dinner table during that fabulous second act, with Miss Carroll's perfectly timed looks of astonishment at these two delicious drunkards plunging the ebullient rest of the scene. (Sm.)

Old Globe Theatre, Simon Edison Centre for the Performing Arts, through September 1, Thursday, August 1, Saturday, August 3, and Wednesday, August 7 at 8:00 p.m. Matinee Sunday, August 3 at 2:00 p.m.

FIDDLER ON THE ROOF
The Celebrity Dinner Theatre (formerly the Lyric Dinner Theatre) opens its doors with the popular musical — music by Jerry Bock, lyrics by Sheldon Harnick, book by Joseph Stein — based on the stories of Sholem Aleichem. Jack Tygett directs the production, which features such songs as "Tradition," "If I Were a Rich Man," and "Sunrise, Sunset." Peter Quinlan plays Tevye, and Kelly Dineen is the musical director. (Sm.)

Celebrity Dinner Theatre, 7578 El Cajon Boulevard, La Mesa, through August 11, Wednesday through Saturday, dinner at 6:30 p.m., matinee Sunday at 2:00 p.m. Sunday, dinner at 5:30 p.m., matinee Sunday at 2:00 p.m., buffet luncheon at noon, curtain 1:15 p.m. For information call 464-1196.

FIFTH OF JULY
San Diego State University's summer theater program presents the Lanford Wilson drama about a nun, in an old ferryhouse in Missouri, a group of friends who come of age in the Sixties and separated as the decade came to a close. Mack Owen directs the production. Cast members include David Wheeler, Timothy Jones, Stanley Maduga, Susan Stratton, Erin Kelly, Debra Friedland, Helen Cohen, and Ben Rogers. Nick Reid is the scenic and costume designer. Peter Nordyke is the lighting designer, and Michael Stewart is the sound designer. (Sm.)

Dramatic Arts Building, DSU, through August 3, Thursday through Saturday at 8:00 p.m.

GREAT TUNA
Basically a series of satirical television skits, such as you might see on *Saturday Night Live*, *Creator Tuna* is worth going to for the virtuoso performances of Larry Drake and Philip Reeves, each of whom plays a dozen roles, several of them in drag. Authors Jason Williams, Joe Seem, and Ed Howard are the writers. (Sm.)

Cassius Carter Centre Stage, Simon Edison Centre for the Performing Arts, through October 6, Thursday, August 1, Saturday, August 3, and Wednesday, August 7 at 8:00 p.m. Matinee Sunday, August 3 at 2:00 p.m.

HELL AND GOODBYE
Adolf Fugard's unenraptured drama has several elements of genuine power. First produced in 1955, the play moves not for affirmation, in the principled approach to rather for motives just to continue living. Fugard takes the things we take for granted or hold dear, and reduces them into mere masks and illusions, thus denuding our assumptions of their value. The play begins at a point where every one of the two characters have both been blind of love. Heister Smith has returned home searching for something more, or at least other than what she has. She knows, in the end, bleached of that final illusion but with impetus enough to move on. Her brother John, who has cared for his handicapped father for the last fifteen years, remains behind. During the course of the play, Heister and John come quickly into a psychological region, foreign to most of us, where survival itself is the only luxury. The play has many strengths, but conclusion is not one of them. Fugard seems obsessed with the idea that he must not leave anything unsaid, and he also has an unshakable eye for the symbolic. The Bowery Theatre's production of the play has overcome many, but not all, of Fugard's excesses. Directed by Cille Nash, the show is an intense (at times too intense) herding of mystery and symbolism that on occasion burns through the playwright's existentialist burnings and reaches the play's vanishing point. The technical features of the Bowery are up to its usually high standards. Lawrence Croke's sound designs and Sean La Motte's shadowy lighting are among the best work each has ever done. And while Richard Gilman is to be applauded for attempting such a complex role, he beams in and out of Johnnie's character. But Bonnie Dillingham's work as the spiritual, contentious Heister makes the

proper, decent, dull, upper-class Englishmen. Passion rouses none of their marriages. Husband and wife love each other, but they go on no longer in love with each other. The old flame reappears, and after the death of the wife, Jane and Jane confess that they are desperately longing for passion, as they hang on the phone waiting for the Freemans' call. But while Jane and Jane are close friends, they are also two women in love with (or imagining themselves in love with) the same man. In the grand crescendo of drunkenness that makes up the second act of *Fallen Angels*, where the two women drink themselves silly while waiting for their one time paramour to show up, the reality gradually reveals itself, leading to a farcical and hilarious comedy, staged at the Old Globe with great comic inventiveness by directors Tom Moore and Jack O'Brien, and played up to the hilt by Deborah May (Julia), Theresa (Jane), and the wonderfully dull Helena Carroll as a supremely competent maid only Noel Coward could have created. There have been few formally in recent San Diego theater as memorably funny as *Fallen Angels* and Miss Sells's progressively more outrageous approach to rather than the dinner table during that fabulous second act, with Miss Carroll's perfectly timed looks of astonishment at these two delicious drunkards plunging the ebullient rest of the scene. (Sm.)

Old Globe Theatre, Simon Edison Centre for the Performing Arts, through September 1, Thursday, August 1, Saturday, August 3, and Wednesday, August 7 at 8:00 p.m. Matinee Sunday, August 3 at 2:00 p.m.

FIDDLER ON THE ROOF
The Celebrity Dinner Theatre (formerly the Lyric Dinner Theatre) opens its doors with the popular musical — music by Jerry Bock, lyrics by Sheldon Harnick, book by Joseph Stein — based on the stories of Sholem Aleichem. Jack Tygett directs the production, which features such songs as "Tradition," "If I Were a Rich Man," and "Sunrise, Sunset." Peter Quinlan plays Tevye, and Kelly Dineen is the musical director. (Sm.)

Celebrity Dinner Theatre, 7578 El Cajon Boulevard, La Mesa, through August 11, Wednesday through Saturday, dinner at 6:30 p.m., matinee Sunday at 2:00 p.m. Sunday, dinner at 5:30 p.m., matinee Sunday at 2:00 p.m., buffet luncheon at noon, curtain 1:15 p.m. For information call 464-1196.

FIFTH OF JULY
San Diego State University's summer theater program presents the Lanford Wilson drama about a nun, in an old ferryhouse in Missouri, a group of friends who come of age in the Sixties and separated as the decade came to a close. Mack Owen directs the production. Cast members include David Wheeler, Timothy Jones, Stanley Maduga, Susan Stratton, Erin Kelly, Debra Friedland, Helen Cohen, and Ben Rogers. Nick Reid is the scenic and costume designer. Peter Nordyke is the lighting designer, and Michael Stewart is the sound designer. (Sm.)

Dramatic Arts Building, DSU, through August 3, Thursday through Saturday at 8:00 p.m.

GREAT TUNA
Basically a series of satirical television skits, such as you might see on *Saturday Night Live*, *Creator Tuna* is worth going to for the virtuoso performances of Larry Drake and Philip Reeves, each of whom plays a dozen roles, several of them in drag. Authors Jason Williams, Joe Seem, and Ed Howard are the writers. (Sm.)

proper, decent, dull, upper-class Englishmen. Passion rouses none of their marriages. Husband and wife love each other, but they go on no longer in love with each other. The old flame reappears, and after the death of the wife, Jane and Jane confess that they are desperately longing for passion, as they hang on the phone waiting for the Freemans' call. But while Jane and Jane are close friends, they are also two women in love with (or imagining themselves in love with) the same man. In the grand crescendo of drunkenness that makes up the second act of *Fallen Angels*, where the two women drink themselves silly while waiting for their one time paramour to show up, the reality gradually reveals itself, leading to a farcical and hilarious comedy, staged at the Old Globe with great comic inventiveness by directors Tom Moore and Jack O'Brien, and played up to the hilt by Deborah May (Julia), Theresa (Jane), and the wonderfully dull Helena Carroll as a supremely competent maid only Noel Coward could have created. There have been few formally in recent San Diego theater as memorably funny as *Fallen Angels* and Miss Sells's progressively more outrageous approach to rather than the dinner table during that fabulous second act, with Miss Carroll's perfectly timed looks of astonishment at these two delicious drunkards plunging the ebullient rest of the scene. (Sm.)

Old Globe Theatre, Simon Edison Centre for the Performing Arts, through September 1, Thursday, August 1, Saturday, August 3, and Wednesday, August 7 at 8:00 p.m. Matinee Sunday, August 3 at 2:00 p.m.

FIDDLER ON THE ROOF
The Celebrity Dinner Theatre (formerly the Lyric Dinner Theatre) opens its doors with the popular musical — music by Jerry Bock, lyrics by Sheldon Harnick, book by Joseph Stein — based on the stories of Sholem Aleichem. Jack Tygett directs the production, which features such songs as "Tradition," "If I Were a Rich Man," and "Sunrise, Sunset." Peter Quinlan plays Tevye, and Kelly Dineen is the musical director. (Sm.)

Celebrity Dinner Theatre, 7578 El Cajon Boulevard, La Mesa, through August 11, Wednesday through Saturday, dinner at 6:30 p.m., matinee Sunday at 2:00 p.m. Sunday, dinner at 5:30 p.m., matinee Sunday at 2:00 p.m., buffet luncheon at noon, curtain 1:15 p.m. For information call 464-1196.

FIFTH OF JULY
San Diego State University's summer theater program presents the Lanford Wilson drama about a nun, in an old ferryhouse in Missouri, a group of friends who come of age in the Sixties and separated as the decade came to a close. Mack Owen directs the production. Cast members include David Wheeler, Timothy Jones, Stanley Maduga, Susan

READER'S GUIDE TO THE MUSIC SCENE

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

My American Heritage dictionary defines a songwriter as "someone who writes lyrics or composes tunes for songs," and a song as "a brief musical composition written or adapted for singing." Those are both accurate if pretty basic descriptions of the craftsmen and their product, but neither begins to tell of the diversity of musical and lyrical ideas that can rattle around inside the fundamental song schematic. Nor am I inclined, for reasons that have more to do with time than with any lack of windy verbosity, to delineate and examine the various types of tunes that can huddle under the single umbrella "pop song." Anyway, this week I wouldn't have to, since it would be much easier for me merely to direct your attention to concerts by three artists who have made names for themselves as "pop" songwriters, but who stylistically couldn't be more different from one another. If you are of a mind, a schedule, and a budget to do so, you might want to take in more than one of the three concerts in question, if only to inspire and arm you for your next argument with the cocktail-clutching curmudgeon who loudly insists that all pop music sounds alike.

Mentioning the names of



ASHFORD AND SIMPSON

Nicholas Ashford and Valerie Simpson is not likely to reward you with many instant looks of recognition. Even though the husband-and-wife songwriting team has been professional in the truest sense of the word since the mid-Sixties, and has been responsible for many of contemporary black pop's greatest hits, the duo remains comparatively underappreciated by the pop audience at large. This relative obscurity might be due to the fact that the songs Ashford and Simpson have tailored to their own performance styles and capabilities generally have not

had the immediate, broad-based appeal of the tunes they've written for others. It's certainly not for a lack of creative talent that they've missed becoming more famous as a performing duo, to which a list of their credits will attest.

In 1966, when Ashford was twenty-three and Simpson a recent high school graduate, the team had its first taste of success when Ray Charles recorded their "Let's Go Get Stoned." This medium-slow grinder not only established their credibility as hit songwriters, but also introduced what would soon become their trademark sound,

one that combined the soulful feel of Ashford's gospel roots with the urban grit of Simpson's native Bronx. Impressed with their potential, Berry Gordy signed them to a songwriting/producing contract with Motown Records, and in subsequent years the two wrote hits for Marvin Gaye and Tammi Terrell ("Ain't No Mountain High Enough," "Ain't Nothing Like the Real Thing," "You're All I Need to Get By"), Diana Ross ("Reach Out and Touch Somebody's Hand"), and others. Having proven themselves as writers/producers, Ashford and Simpson set out to

claim similar fame as performers, with Simpson making the first move by recording two solo albums for Motown in the early Seventies (with Ashford producing). Gordy wasn't thrilled by the notion of his prized collaborators venturing away from what he saw as their natural calling, and his insistence that they concentrate on writing, combined with the lukewarm reception given Simpson's solo albums (and one, *Keep It Comin'*, recorded as a duo) eventually led to their leaving Motown for Warner Brothers Records in 1973.

But while Ashford and Simpson would to some degree realize their goal of scoring with their own hit singles (1977's "So So Satisfied" and 1978's "It's Still Good to Ya?"), they continued to be regarded primarily as songwriters. They wrote all the songs for one of Diana Ross's most consistently appealing albums, 1979's *The Boss*, as well as an album for Gladys Knight and the Pips (*About Love*), the hit, "I'm Every Woman," for Chaka Khan's debut solo album, *Chaka*, and some of the material for the soundtrack to the movie, *The Wiz*. Through all of this success as writers/producers, Ashford and Simpson held to their determination to be recognized as performers. I saw their performance a few years ago at the New Orleans Jazz and Blues Festival, and I've seen them a couple of times since, and can

(continued on page 18)

XTRAGOLD 69AM

PRESENTS

THE EVERLY BROTHERS

With Special Guest
PAT ALGER



TWO SHOWS: WEDNESDAY, SEPTEMBER 11
7:00 and 10:00 pm
DOWNTOWN'S SAN DIEGO CIVIC THEATRE
TICKETS: \$12.50 — \$15.00

Tickets go on sale, beginning Friday, August 2
Available at the Civic Theatre Box Office 236-6510
or TELESEAT 283-5EAT

Golden Circle: preferred seating available to benefit children's hospitals. Includes wine and cheese reception. Call 576-5088 for more information.

PRODUCED BY THE WARREN GROUP

Budweiser
YOUR CONCERT CONNECTION

PRESENTS

KGB-FM

THE GRATEFUL DEAD

ON SALE
TOMORROW

SUNDAY - SEPTEMBER 15 - 2PM
DEVORE STADIUM - SOUTHWESTERN COLLEGE

DOORS OPEN 12 NOON
NO EARLY LINEUPS - NO OVERNIGHT CAMPING

GENERAL ADMISSION: \$15.00*

TICKETS AVAILABLE AT TICKETRON* AND TICKETMASTER*
INCLUDING MAY CO., MAD JACK'S, PLAZA MUSIC SHOPPE, FLEET EXCHANGE, AND SPECIAL SERVICES
TO CHARGE BY PHONE CALL (619) 535-0800, (714) 740-0000 OR THE DEADHEAD HOTLINE (415) 457-6388

in association with BILL GRAHAM PRESENTS

Avalon

(continued from page 14)

testify to their live skills. If there is such a thing as a macho falsetto, Ashford has one, and the soulful manner with which he glides over and around his own lyrics shows him to be at least the equal of many better-known lead vocalists. Simpson is herself a ball of energy and an exciting singer, and the two of them are tireless performers who work an entire stage during their shows. When they appear here this Friday night at SDSU's Open-Air Theater, they'll probably be doing material from their latest album, *Solid*, but don't be surprised to hear a few oldies mixed into the evening's song list.

After having waltzed with major commercial success on the strength of his 1977 hit,

"Short People," Randy Newman has returned to familiar territory — releasing the odd solo album every two or three years to critical plaudits and the undying thanks of an appreciable but still cultish following. And that's just where he belongs. Not because Newman doesn't deserve the accolades that go with mass acceptance and recognition. He does. It's just that one doesn't want to see Newman escaping golf stories with Merv Griffin or performing American Express commercials in an end shirt. In the seventeen years since the issuance of his eponymously titled debut album, Newman has been traveling the back roads of the American landscape carrying a knapsack that holds only the essentials to his unique

art: a well-deep sensitivity to injustice and hypocrisy only partially veiled by a mordant wit, an ability to wring either pathos or wit (or sometimes both) from tunes of almost stonewall austerity, and a phonographic memory that records cryptic impressions for those who like to dig for their own musical and lyrical truffles. There are a number of songwriters who can touch us or in some way affect us with their work. But no one else on the contemporary pop scene can plumb the American psyche as deeply as does Newman, and with such short jabs. And until someone does come along who can surpass Newman's skills at juxtaposing seemingly incompatible emotions and perceptions in a single song — to the

accompaniment of melodies and harmonies as rich in irony as his words — we purists will take our Newman "up" and without a twist, thank you very much. As the New Orleans-born Newman approaches his forty-third birthday, he seems to be settling comfortably into his family business, so to speak. Two of his uncles, Alfred and Lionel Newman, were renowned film scorers, and a third, Emil, is a respected conductor. It should have come as no surprise, then, that Newman's own maiden voyage into film scoring earned him two Oscar nominations (best song, best score) for his work on the film *Ray*. But even that personal triumph hasn't changed Newman, who still spends a great amount of time watching television and

playing with his kids. And true to form, Newman hasn't released an album of new material since 1983's *Trouble in Paradise*. Not one to pound the campaign trail in search of elusive record sales, Newman only rarely ventures out on tour, and so it will indeed be a special event when Newman visits San Diego for two shows at Humphrey's Friday night.

It's only right and fair that popular music should renew itself every half generation or so; great strides forward in rock and pop often have resulted from unexpected challenges to music that had become completely acceptable and apparently unchallengeable. But cruel injustices are wrought by the information gap that results

(continued on page 20)

DISTILLERY NIGHTCLUB

140 South Sierra Ave.
Solana Beach • 755-6733

<p>Thursday, Friday, and Saturday, Aug. 1-3</p> <p>PRIVATE DOMAIN</p> <p>Happy Hour before 9 pm— 50¢ beer, wine & wells Music begins at 9 pm</p>	<p>Every Sunday</p> <p>2 for 1 Drinks</p> <p>\$1 Shooters</p> <p>Live music by</p> <p>ERGE</p>	<p>Wednesdays</p> <p>Studio 90 Dance Party with D.J. Felix Taverna</p> <p>and week #6 (just 4 weeks left to finish)</p> <p>MS. SUMMERTIME COVER GIRL MODEL SEARCH</p> <p>with special guests "VALERO" featuring Diana Valero and her dynamic dance show JEROME CARTER—Martial Arts in Poetry</p> <p>Door prizes • Dance music • Entertainment</p>
<p>Every Monday</p> <p>NEW! Pancho presents</p> <p>THE JOCKEY CLUB</p>	<p>Every Tuesday</p> <p>\$1.50 iced tea night</p> <p>Live music by</p> <p>THERMAL SHOCK</p>	

TASTE WHAT'S NEW: FUNDANGO'S

RESTAURANT & CANTINA

<p>HOT STARTERS</p> <p>Share a plate of our Piping Hot Appetizers and get things off to a Great Start!</p> <p>POTATO SKINS 4.95 Crispy fried potatoes topped with cheddar cheese and sour cream.</p> <p>CHICKEN FINGERS 4.95 Tender strips of chicken breaded in a light batter and deep fried to golden perfection.</p> <p>TEXAS QUESADILLA 4.75 A full size flour tortilla filled with meat, beans, cheese and onion. Served with guacamole and sour cream.</p> <p>GUACAMOLE DIP 3.95 A perfect blend of avocados, tomatoes, onions, jalapenos and lime juice. Served with tortilla chips.</p>	<p>BURGERS n' SANDWICHES</p> <p>BO BERTHA'S CHOICE 4.95 Our top rated burger with cheddar cheese, onion, tomato, lettuce and a special sauce.</p> <p>HAMBURGUEZA EN CALZONES 4.75 Two 1/2 pound burgers wrapped up in a large flour tortilla. Topped with cheddar cheese, onion, tomato, lettuce and a special sauce.</p> <p>11" CROISSANTS</p> <p>TURKEY 4.95 CHICKEN SALAD 4.95</p> <p>HAM AND CHERESSE 4.95</p>	<p>PECOS BURGER 4.75 Cheddar cheese burger with jalapenos, onion, tomato, lettuce and a special sauce.</p> <p>CALIFORNIA CLUB 4.95 Layers of fresh sliced turkey, crisp lettuce, tomato and onion. Served with a special sauce.</p>
<p>SOUPS & SALADS</p> <p>ALBONDIGAS SOUP 2.95 Meatballs in a tomato soup with rice and beans.</p> <p>JUMBO TACO SALAD 3.95 A giant flour tortilla filled with meat, beans, cheese and onion. Served with guacamole and sour cream.</p>	<p>BURRITOS</p> <p>THE ALAMO BURRITO 4.95 Served with rice and beans.</p> <p>BURRITO DE POLLO 4.95 Tender strips of chicken and melted cheese.</p> <p>BURRITO COLORADO 4.95 Rolled up in a large flour tortilla with melted cheese, tomato, onion and beans.</p>	<p>COMBINACIONES</p> <p>1. Taco 4.95 2. Enchilada 4.95 3. Chile Relleno 4.95</p> <p>4. Tamales and Beef Tostada 4.95 5. Enchilada and Taco 4.95 6. Two Enchiladas 4.95 7. Two and Chile Relleno 4.95 8. Two Tacos 4.95 9. Enchilada and Chile Relleno 4.95</p>
<p>SPECIALTIES</p> <p>PAJITAS 4.95 A giant flour tortilla filled with meat, beans, cheese and onion. Served with guacamole and sour cream.</p> <p>CARNE EN SALSA 4.95 A giant flour tortilla filled with meat, beans, cheese and onion. Served with guacamole and sour cream.</p>	<p>THE SWEET STUFF</p> <p>CARAMEL PLAN 1.95 A giant flour tortilla filled with meat, beans, cheese and onion. Served with guacamole and sour cream.</p> <p>DEEP FRIED ICE CREAM 1.95 A giant flour tortilla filled with meat, beans, cheese and onion. Served with guacamole and sour cream.</p>	<p>A LA CARTE</p> <p>TACOS 1.95 Served with rice and beans.</p> <p>ENCHILADAS 1.95 Served with rice and beans.</p> <p>TAMALE 1.95 Served with rice and beans.</p>

AWESOME AUGUST

<p>SUNDAY</p> <p>MALIBU</p> <p>HUMPHREY'S CONCERTS</p>	<p>MONDAY</p> <p>Dinner Show Package Available ALL SEATS RESERVED</p> <p>Two Shows Nightly 7 & 9 p.m. EARLY SHOW DISCOUNTS</p>	<p>TUESDAY</p>	<p>WEDNESDAY</p>	<p>FRIDAY</p> <p>RANDY NEWMAN A Rare Solo Performance "Short People" to "Ragtime" August 2</p>	<p>SATURDAY</p> <p>3</p> <p><i>Lites Out</i> San Diego Thurs 98</p>
<p>4</p> <p>COMING SOON! 9/6 STANLEY JORDAN 9/12 STANLEY CLARKE 9/21-22 CRUSADERS 10/11 PHOEBE SNOW</p>	<p>5</p>	<p>6</p>	<p>THURSDAY</p> <p>LEE RITTENOUR</p> <p>DAVE VALENTIN</p> <p>GRP JAZZ '85 WITH IVAN LINS August 8-9</p>	<p>DAVE GRUBIN</p> <p>DAVID SANBORN Sax wizard returns to Humphrey's August 15</p>	<p>SATURDAY</p> <p>MAHAVISHNU ORCHESTRA The union of five incredible artists! August 10</p>
<p>11</p> <p>TO BE ANNOUNCED: BONNIE RAITT ALEX DI GRASSI HIROSHIMA MILES DAVIS ... AND MORE</p>	<p>12</p>	<p>13</p>	<p>14</p>	<p>FRIDAY</p> <p>MICHAEL FRANKS La Jolla native comes home. August 16</p>	<p>20</p>
<p>SUNDAY</p> <p>THE YELLOWJACKETS Samurai Samba takes the stage August 18</p>	<p>21</p>	<p>22</p>	<p>WEDNESDAY</p> <p>CHUCK MANGIONE Two evenings of flugelhorn mastery August 21-22</p>	<p>23</p>	<p>24</p>
<p>WEDNESDAY</p> <p>WHITNEY HOUSTON "You Give Good Love" Her first major U.S. tour August 28</p>	<p>THURSDAY</p> <p>MICHAEL HEDGES special guest PIERRE BENSUSAN August 29</p>	<p>FRIDAY</p> <p>RODNEY FRANKLIN GROUP Piano virtuosity with jazz-funk overtones August 30</p>	<p>SATURDAY</p> <p>RAY CHARLES "WE ARE THE WORLD" August 31 September 1</p>	<p>(August 27 tickets honored August 31)</p> <p>Humphrey's Shelter Island Drive "by the bay"</p>	

TICKETMASTER CHARGE (619) 232-0800

(continued from page 14)
when a new wave of listeners embraces something current without any knowledge of or regard for that which has come before. At a party a few weeks ago an acquaintance related to me an incident that would seem to illustrate this point. Recently his teenage daughter had confronted him with a question that had been bothering her. "Dad," she asked, "is it true that Paul McCartney was in a band before Wings?" Of course, it's difficult to sympathize with a musician who is reported to be

worth as much as a half-billion dollars, even if his newest generation of fans thinks of him as something of an upstart. But there are other, less visible artists who have been victims of pop's short-term memory, who, if judged only on the merits of their latest product, will not fare well. One of these is Neil Sedaka.

Sedaka has in the last several years taken the rather safe road to show his respectability frequently traveled by middle-age "legends" (Sedaka will be forty-seven in March). He

performs in places like Las Vegas, is an occasional and ingratiating guest on talk shows, and like his contemporaries Frankie Avalon and Paul Anka, spends almost as much time discussing his growing family as his music. In many people's eyes, Sedaka has become to rock and roll what Liberace has for so long been to classical music: a toothy interloper who provides his audience with a fun house mirror image of the "real thing," one who softens and homogenizes his music in order to make it palatable for those

who above all else want facile entertainment. But there was a time when Sedaka served as a bridge of a different sort altogether. This was when he was an important cog in the songwriting machine that held sway in the Brill Building in New York City during the late Fifties and early Sixties.

There have been important pockets of musical activity in a number of large American cities over the years, but no urban center has cranked out better, more memorable, or greater quantities of pop hits than did

the Brill Building in its heyday (1959 through 1964). A nondescript, older building on Broadway, the Brill served as home and office for a crew of songwriters who milled rock and roll through a difficult period in its development and ensured that it would stick around for a long while. Under the paternal eye of publisher Don Kirshner (who twenty years later would pioneer late-night rock concert programming), three main teams of songwriters toiled all day in the Brill's piano-equipped, closet-size music rooms. The teams included Barry Mann and Cynthia Weil, Carole King and Gerry Goffin, and Sedaka and Howard Greenfield. All were expected to come up with several complete songs every day, and the better efforts were then pushed by Kirshner and his associates to the major record labels (RCA, Columbia, Atlantic, ABC), who in turn fed the freshly minted tunes to their resident vocal groups or other artists in need of new hits.

While the Goffin/King and Mann/Weil collaborations were in the long run more prolific, it was the duo of Sedaka and lyricist Greenfield that gave the Brill its first successful songwriting team. Instead of cookie-cutter clichés of teen-oriented clichés that they knew would sell well, the Juilliard-trained Sedaka and his partner strove to write songs that bridged the gap between the sophistication of such Tin Pan Alley songwriters of the Thirties as Cole Porter and George and Ira Gershwin, and the elemental rock and roll that spoke directly to teenage concerns. That they succeeded with such efforts as

(continued on page 22)

BUCK'S TICKETS

THE BEST SEATS AT THE BEST PRICES—SINCE 1976

★PADRES '85★

CHOICE FIELD AND PLAZA SEATS—ALL HOME GAMES

CHARGERS!

BY GAME OR FULL SEASON • CLEVELAND BROWNS AUG. 10

RANDY NEWMAN UB40

Aug. 2 Humphrey • This Friday Aug. 8, S.D. State

TOM PETTY/LOVE JUSTICE AL JARREAU

Aug. 9 Sports Arena Aug. 11, S.D. State

BRYAN ADAMS STING

Aug. 12 Sports Arena Aug. 13, S.D. State

CULTURE CLUB KINKS

Aug. 19, S.D. State Aug. 22, S.D. State

Aug. 20, 21, Universal

MOTLEY CRUE/LOUDNESS

Aug. 25, Sports Arena

DON HENLEY JAZZ EXPLOSION

Sept. 1, S.D. State Sept. 6, S.D. State

Now accepting \$10 refundable deposits: SPRINGSTEEN • STONES •

PAT BENATAR • KURT LEWIS • TINA TURNER • HEART

If you don't see it listed, call & ask.

273-4567 286-2825

2134 GARNET AVE. 4647 COLLEGE AVE.

PACIFIC BEACH Corner of College & 61st Canyon

Inside "My Tropic Place"



OFF THE RECORD

8736 E. Canyon Blvd.
San Diego, CA 92115
(619) 290-0907

**BUY
SELL
TRADE**

WE'RE OPEN 7 DAYS
ACROSS FROM THE
CAMPUS PLAZA MALL

Make your ears smile!

New vinyl goodies!

Unsubscribed—Will Chase LP

2—Ain't Love Grand LP

The Diamond—Phonogram LP

Nico—Camera Obscura LP

U2—Rattle and Hum LP

Yegor Gagen (Sloppy)—Drunken

Mid LP

Best of Studio One (Huggins)—Vol. 2

Marvin Hamlisch—Inside Out LP

Marvin Hamlisch—Inside Out LP

Make your eyes smile too!

Springsteen—New Year's Eve

British—Mag—Live + Sound

Madley Maher + Face + No. 1

Kerrang + Smash Hit

New Rhino Stuff

Big Daddy—New LP

Ricky Nelson—Best of/Best of Pic Disc

Kingman—Best of

Left Bank—Best of

Kingman III—They're Coming

To Take Me Away

Rock Baby—Sweet Track

Cool Stuff From

Down Under

Sammy Davis Jr.—All Stars (4 of 5)

Sammy Davis Jr.—LP/EP Vol. 2—New

M.P. Limited—LP

Low Chorus—Compilation

Plus lots more cool & bizarre stuff!

CASH PAID FOR ALBUMS & SINGLES

KS103 welcomes CHAKA KHAN



Sunday, August 18 8:00 pm
San Diego Civic Theatre

202 C Street, downtown

Tickets on sale Monday, August 5 at the Civic Theatre and all TELESEAT outlets. Tickets purchased through MBC may be exchanged at the Civic Theatre box office only for priority seating Monday, August 5 through Friday, August 9. Refunds may be obtained by dialing 283-SEAT.

Produced by the Warren Group

TIM MAZE PRESENTS
ol, ol, ol... FROM THE U.K.

COCKNEY REJECTS

WITH SAN DIEGO'S
INSOLENTS
FROM D.C.

GOVERNMENT ISSUE
AND
FUNHOUSE

SATURDAY, AUG. 3 • 8 PM
WABASH HALL
3855 WABASH AVE. • NEAR UNIVERSITY AVE. & 805

1985 INTERNATIONAL PUNK FEST

FROM CANADA **D.O.A.** WITH L.A.'S **YOUTH BRIGADE**

From West Germany **UPLIGHT CITIZENS**

From Montreal **ASEXUALS**

From Boston **THE EDGE**

SATURDAY, AUG. 10 • 7:30 PM
PALISADE GARDENS ROLLER RINK
2838 University Ave

ADVANCE TICKETS FOR D.O.A. AVAILABLE NOW
AT OFF THE RECORD, LOU'S, LICORICE PIZZA,
TICKETRON & TELESEAT
COMING SEPT. 1—BLACK FLAG

Budweiser
PRESENTS
Open Air Theatre
SAN DIEGO STATE UNIVERSITY



PAUL YOUNG
and the **ROYAL FAMILY**
also with special guest
NIK KERSHAW

FRIDAY - SEPTEMBER 6 - 8PM

TICKETS: \$14.75 & \$10.75

*ALL PRICES SUBJECT TO A \$1.00 PER TICKET FACILITY SURCHARGE
SPECIAL VIP SEATING UPON REQUEST

PRODUCED BY S.D.S.U. ASSOCIATED STUDENTS BY AVALON ATTRACTIONS

NO BOTTLES, CANS, OR ALCOHOLIC BEVERAGES PERMITTED IN OR AROUND THE FACILITY

PURCHASE TICKETS FROM AUTHORIZED TICKETMASTER OUTLETS ONLY OR

CHARGE BY PHONE: (619) 232-0800 (714) 760-2000

Avalon



MÖTLEY CRÜE

LOUDNESS

SUNDAY - AUGUST 25 - 8PM
SAN DIEGO SPORTS ARENA

TICKETS: \$14.50 & \$10.50

PRODUCED BY S.D.S.U. ASSOCIATED STUDENTS BY AVALON ATTRACTIONS

NO BOTTLES, CANS, OR ALCOHOLIC BEVERAGES PERMITTED IN OR AROUND THE FACILITY

PURCHASE TICKETS FROM AUTHORIZED TICKETMASTER OUTLETS ONLY OR

CHARGE BY PHONE: (619) 232-0800 (714) 760-2000

Avalon

LEVI'S PRESENTS TOM PETTY AND THE HEARTBREAKERS SOUTHERN ACCENTS

TOUR 1985



FRIDAY AUGUST 9, 8 P.M.

San Diego Sports Arena

ALL TICKETS RESERVED — \$14.50 AND \$10.50 AVAILABLE AT

THE SPORTS ARENA BOX OFFICE, ALL SPORTS ARENA OUTLETS,

AND TELESEAT OUTLETS. SELECT SEATS MAY NOT BE AVAILABLE

FOR PUBLIC SALE. FOR MORE INFO: 452-4526.

PRODUCED BY **Falm & Silva**

presents

Belly Up

PROUDLY PRESENTS

TONIGHT, Thursday, August 1, 9:15 pm
Tickets available at Belly Up & Ticketmaster

Back by popular demand...
THE BYRDS
20th Anniversary Reunion Tour

Friday & Saturday, August 2 & 3, 9 pm

RON THOMPSON & THE RESISTORS
Saturday night with guests
LITTLE CHARLIE & THE NIGHT CATS

Sunday, August 4, 9 pm

THE BLUES BUSTERS
Paul Barrere (Little Feat), The Hodge Brothers, Freebo (Bonnie Raitt) are...

Monday, August 5, 9 pm

THE FABULOUS MAR DELS

Tuesday, August 6, 9:30 pm
Tickets available at Belly Up & Ticketmaster

THE BABYLON WARRIORS

Wednesday, August 7, 9 pm

The Perry Mason of Rock & Roll
DIRK DEBONAIRE

Coming Thursday, August 8, 9 pm
Tickets available at Belly Up & Ticketmaster

LES DUDEK

Concerts:
Friday, August 9 - **PRESTON SMITH & THE CROCODILES**
Saturday, August 10 - **FOUR EYES**
Sunday, August 11 - **LONNIE MACK**
Tuesday, August 13 - **RAS MICHAEL**
Wednesday, August 14 - **JACK MACK & THE HEART ATTACK**
Thursday, August 15 - **BILLY VERA & THE BEATERS**
Friday, August 16 - **JAMES HARMAN BAND**
Saturday, August 17 - **SAN C. DAVE**
Sunday, August 18 - **JAMIE JAMES & THE KING BEES**
Thursday, August 22 - **AL KOOPER**

FREE AFTERNOON CONCERTS
Wednesday, 6:00-8:30 pm - **Twelve Rock, Swing, Tobacco Road**
Friday, 5:30 pm-8:00 pm - **Dandelion Jaz** - **CHICAGO SIX**

Get on the **BELLY UP MAILING LIST**
Call 481-9022, or send us your name and address.
Ask about the Belly Up Discount Card.

BELLY UP CAFE
Open 7 days to midnight
MONDAY NIGHTS 6-8 PM • SPAGHETTI DINNER \$1.99
Includes salad & garlic bread
TUESDAY NIGHTS 6-8 PM • BEEF KABOBS \$2.95
Includes salad & no bread

FOR INFORMATION CALL 481-9022
143 SOUTH CEDROS AVE. • SOLANA BEACH, CA 92075

(Continued from page 20)

"The Diary," "I Go Ape," "Oh! Carol," "Staircase to Heaven" and, of course, the Led Zeppelin epic, "Calendar Girl." Happy Birthday, Sweet Sixteen, "Next Door to an Angel," and their biggest hit, "Breaking Up Is Hard to Do," lent a legitimacy to rock songwriting that it had never before enjoyed. And thanks to Sedaka's strong but unusually high-pitched voice, he became the only one of the Brill regulars to achieve success performing his own songs (until 1971, when her *Tapestry* album made Carole King an international star).

Although Sedaka performed little between 1963 and 1973, he and Greenfield continued to collaborate on material for other artists, most notably for Tom Jones, the Everly Brothers, Peverly Jones of the Molesters, and the Fifth Dimension. In 1973 Sedaka moved to England, where he had always been a big deal, and with the help of Black Graham Goldman and Elton John engineered a "comeback" that eventually broke hits for him on this side of the Atlantic. His mid-Seventies hits included the number-one "Laughter in the Rain," "The Hungry Years" (a poignant ballad told from the perspective of a successful man who longs for the days of struggling to make ends meet), "Bad Blood," and a loungey, ballad version of "Breaking Up Is Hard to Do." With Greenfield, Sedaka also collaborated on the song "Love Will Keep Us Together," which was a number-one hit for the Captain and Tennille and won a Grammy Award in 1975. To my knowledge Sedaka enjoyed his last real chart success in 1980 when he and his daughter, Dara, sang as a duet on the ballad "Should've Never Let You Go." But if he were never to sing another note or press another piano key, Sedaka could already lay claim to pop immortality on the merits of his contributions to rock and roll at a time when the music was considered little more than a passing fancy. For that, at the very least, Sedaka is to be commended, even if an entire generation of new-music fans has no idea who he is. Sedaka made a rare appearance in San Diego last night, Wednesday, and will reprise that performance with his second and last show tonight, Thursday, at Sea World's Nautilus Showplace.

In other concerts this week, some or another configuration of old-wave musicians calling itself the Byrds will be at the Belly Up Tavern tonight, Thursday. I don't know exactly who will show up from the original band this time, but if the show they put on is half as good as the one fronted by Gene Clark and Michael Clark a year or so ago, it won't matter. These guys can still do it. In addition to Ashford and Simpson and Randy Newman, the other major Friday show brings the *Smothers Brothers* to the San Diego Wild Animal Park's Mahala Amphitheater for the beginning of a three-day stand. Saturday's shows have George Winston at the Civic Theatre; and the *Cockney Rejects*, *Inosents*, *Uniform Choice*, and *Funhouse* at Wabash Hall. On Sunday the *Commodores*, fresh off the hit "Night Shift," will perform at Sheraton Harbor Island East's Champagne Ballroom. The week then closes with two Tuesday shows - Tom Petty and the Heartbreakers at the Civic Theatre; and the *Babylon Warriors* at the Belly Up Tavern.

LEHR'S GREENHOUSE

TONIGHT
Thursday, August 1
THE HEROES
\$1.25 margaritas • \$1.01 nachos

ROCKIN' WEEKEND
Friday & Saturday, August 2 & 3
THE HEROES
plus
THE REFLECTORS
Two bands
Two dance floors
Three video big screens
with music videos mixed by Lehr's VJs
\$3

SUNDAY
Sunday, August 4
KGB-FM 101
presents
RockWave '85
for **MDA** Preliminary #5
Congrats to **The Automatics**
winner of preliminary #4
Planet
LAZER EYES **MILLENNIUM**

TUESDAY & WEDNESDAY
Tuesday & Wednesday, August 6 & 7
Tuesday \$1.25 Tequila drinks
\$5.00 Margarita liters
Wild Wednesday \$1.05 Iced tea
\$5.00 Margarita liters

LONDON'S
Dress code & picture I.D. strictly enforced
CABARET DRINK SPECIALS
Thursdays - Margaritas \$1.25
Tuesdays - Tequila drinks \$1.25
Wednesdays - Iced Teas \$1.95

2828 Camino del Rio South, Mission Valley 299-2828

MUSIC Licorice Pizzas VIDEO

GUARANTEED GREAT MUSIC.
We guarantee you'll LOVE
KING
OR
YOUR MONEY BACK!

ON SALE NOW! 5.99 CASSETTE OR LP
including: Love & Pride
Won't You Hold My Hand Now expires Aug 11

RIGHT NOW BUY ANY THREE "SINGLES" GET A FOURTH FREE!

CARLETON 2810 El Camino Real LICORICE PIZZA	CHULA VISTA 520 Broadway LICORICE PIZZA	CLAIREMONT 5867 Bellows Avenue LICORICE PIZZA
ENCINITAS 131 W. El Camino Real LICORICE PIZZA	ESCONDIDO 1505 S. E. Highway 94 LICORICE PIZZA	LA JOLLA 8304 Poway Drive LICORICE PIZZA
LA JOLLA 1221 Laurel Avenue LICORICE PIZZA	MISSION VALLEY 2828 Camino del Rio South LICORICE PIZZA	POWAY 1221 Laurel Avenue LICORICE PIZZA

ALL SAN DIEGO LICORICE PIZZAS NOW TELSEAT
PRODUCED FOR S.D.S. ASSOCIATED STUDENTS
BY ANTHONY ATTRACT '85
NO BOTTLES, CANS, ALCOHOLIC BEVERAGES
PERMITTED IN OR AT LICORICE FACILITY
PURCHASE TICKETS FROM AUTHORIZED
TICKETMASTER OUTLETS ONLY OR
CHARGE BY PHONE
(619) 525-0800 (714) 940-8000

Budweiser
Open Air Theatre
SAN DIEGO STATE UNIVERSITY

THIS FRIDAY
92.5 KHRM FM
ASHFORD & SIMPSON
WITH SPECIAL GUEST
YOUR HOSTS SMILEY FOX & GENE HARRIS
FRIDAY - AUGUST 2 - 8 PM

NEXT THURSDAY
71X
UB40
WITH SPECIAL GUEST
MIDNIGHT OIL
THURSDAY - AUGUST 8 - 8 PM

KJFM 98
AL JARREAU
SUNDAY - AUGUST 11 - 8 PM

HONDA
STING
TUESDAY - AUGUST 13 - 8 PM

KJFM 98
CULTURE CLUB
MONDAY - AUGUST 19 - 8 PM

KGB-FM
THE KINKS
COCK ROBIN
THURSDAY - AUGUST 22 - 8 PM

71X
NINA HAGEN
MONDAY - AUGUST 26 - 8 PM

LEVIN PRESENTS
DON HENLEY
SUNDAY - SEPTEMBER 1 - 8 PM

ALL PRICES SUBJECT TO \$1.00 PER TICKET FACILITY SURCHARGE
SPECIAL VIP SEATING UPON REQUEST
*HONDA SPONSOR INCLUDING HAY CO. ROAD JACK'S FLEET EXCHANGE
PLAZA MUSIC SHOPS, SPECIAL SERVICES, AND THE AZTEC BOX OFFICE
PRODUCED FOR S.D.S. ASSOCIATED STUDENTS
BY ANTHONY ATTRACT '85
NO BOTTLES, CANS, ALCOHOLIC BEVERAGES
PERMITTED IN OR AT LICORICE FACILITY
PURCHASE TICKETS FROM AUTHORIZED
TICKETMASTER OUTLETS ONLY OR
CHARGE BY PHONE
(619) 525-0800 (714) 940-8000

ALSO ON SALE:
9:7 DIRE STRAITS
RANDY NEWMAN MOVED TO
HUMPHREY'S TOMORROW - 8:21
THE JAZZ EXPLOSION ORIGINALLY
SCHEDULED FOR 9:6 HAS BEEN
CANCELLED. REFUNDS AT POINT
OF PURCHASE UNTIL SEPT. 6

Aulon

CONCERTS

Neil Sedaka: Sea World's Nautilus Showcase, tonight, Thursday, 8:30 p.m. 226-3901.

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

Ashford and Simpson: SDSU's Open-Air Theater, Friday, August 2, 8 p.m., San Diego State University campus, 232-0800 or 265-6947.

Randy Newman: Humphrey's, Friday, August 2, 7 and 9 p.m., 2303 Shelter Island Drive, 232-0800.

The Smothers Brothers: San Diego Wild Animal Park's Mahala Amphitheater, Friday, August 2, through Sunday, August 4, 7:30 p.m., 15500 San Pasqual Valley Road, Escondido, 747-8702.

Born Cross-eyed: Intersection House, Friday, August 2, 9 p.m., 5717 Linda Paces, State College area, 582-1203.

Born Cross-eyed: Che Cafe, Saturday, August 3, 9 p.m., Revelle campus UCSB, Gillman Drive and La Jolla Village Drive, La Jolla, 452-2311.

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

The Belair Boys: VFW Hall/Vista, Saturday, August 3, 9 p.m., 1132 Taylor Street, Vista, 224-2041.

Ayanna Hobson with Main Force: Villa Montezuma Jesse Shepherd House, Sunday, August 4, 3:55 p.m., 1925 S Street, 239-2211.

Harvey and the 52nd Street Jive: Gazebo, Seaport Village, 14 p.m., Sunday, August 4.

Hal Crook Big Band: Athenaeum Music and Arts Library, Sunday, August 4, 5-6 p.m., 1008 Wall Street, La Jolla, 454-5872.

Millennium: Foremost Bowl/Sea World, Sunday and Monday, August 4 and 5, 5:30 p.m., both nights, 1720 South Shores Road, 224-3562.

Cockney Rejects, Insolents, Uniform Choice, and Fanhouse: Wabash Hall, Saturday, August 3, 8 p.m., 3855 Wabash Avenue.

The Commodores: Sheraton Harbor Island East's Champagne Ballroom, Sunday, August 4, 8:30 p.m., 1380 Harbor Island Drive, 283-SEAT.

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

1985 International Punk Festival: featuring D.O.A., Youth Brigade, Upright Citizens, Ascavalis, and the Edge: Palisade Gardens Roller Rink, Saturday, August 10, 7:30 p.m., 2838 University Avenue, 298-6186.

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

Rick Nelson: San Diego Wild Animal Park's Mahala Amphitheater, Friday, August 9, through Sunday, August 11, 7:30 p.m., 15500 San Pasqual Valley Road, Escondido, 747-8702.

Bayhous Warriors: Belly Up Tavern, Tuesday, August 6, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

U240 and Midnight Oil: SDSU's Open-Air Theater, Thursday, August 8, 9 p.m., San Diego State University campus, 232-0800 or 265-6947.

Les Dudek: Belly Up Tavern, Thursday, August 8, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

GRP Jazz '85: featuring Dave Grusin, Lee Ritenour, Dave Valentin, Diane Schuur, and from Linea Humphrey's, Thursday and Friday, August 8 and 9, 7 and 9 p.m., 2303 Shelter Island Drive, 232-0800.

The Klezmorim: La Paloma Theater, Thursday, August 8, through Sunday, August 11, 8:30 p.m. (also Saturday and Sunday at 2 p.m.), First and D streets, Encinitas, 283-SEAT.

The Uptones: Spirit, Friday, August 9, 9 p.m., 1130 Buena Vista, 276-3983.

Al Jarreau: SDSU's Open-Air Theater, Sunday, August 11, 8 p.m., San Diego State University campus, 232-0800 or 265-6947.

CLUB i-D

CLUB i-D Mondays and Fridays at Humphrey's, 2000 Harbor Ave., in Pacific Beach. Send us your contributions and photos to REVELL-AD-RTTLE (The Revelle), 7910 Lovers Lane, Suite 100, La Jolla, CA 92037. Tel. 454-4099.

Bunbury's
Steaks • Seafood • Cocktails
9906 Mira Mesa Blvd. 578-8666

California Aero Drive 3 days only
August 1, 2 & 3
Doing Classics
Rock & Roll...
CCR, Beatles
and Stones

The Accessories
August 7, 8, 9 & 10
Vintage Rock

THE OLD del mar CAFE
2730 Via de la Valle
Del Mar
455-0920

Your Ticket to Live Music and Dancing

the OLD pacific beach CAFE
4287 Mission Boulevard
Pacific Beach
270-7522

RICK WELLS
Rock and Roll • Dance • Dining till 3 am Fri. & Sat.

5 CARELESS LOVERS
Rock and Roll • Dance • Rock and Roll 9-11 pm

ELLA RUTH PIGGEE
Jazz • Jazz • Tues. — Complete prime rib dinner \$5.99, 4-11

NOTICE TO APPEAR
Wed. — Restaurant Employee Night — \$1 well drink • Rock and Roll

THE FORCE
Mon. — KGB FM Night • Tues. — Restaurant Employee Night

5 CARELESS LOVERS
Mexican Lobster Night \$7.99 • Margaritas \$1.00

REFLECTORS

AUGUST '85

4	5	6	7	8	9	10
HALCYON 225-9559			2	LENN'S GREENHOUSE 299-2828		
11	12	13	14	15	16	17
					PARADISE BAY (formerly Windrose) 223-2336	
18	19	20	21	22	23	24
JOSE MURPHY'S 270-3220			BELLY UP 481-8140	25	MAGNOLIA MULVANEY'S 448-8550	26
27	28	29	30	31		
HALCYON 225-9559				THE SPIRIT (San Luis Obispo)		

For booking information
Nelson Talent Agency
P.O. Box 40109, San Diego, CA 92104
North County—481-7587 • San Diego—222-4320

THE WAVE OF SUMMER FUN CONTINUES...
CRYSTAL T'S PROUDLY PRESENTS
Fashion International BIKINI AUCTION

Also Women's Sportswear & Men's Fashions Every Wednesday • Shows At 10:00 & 11:30 pm Drink Specials

Crystal T's Emporium
500 Hotel Circle North
At The Town & Country Hotel
in Mission Valley
294-9010

TOWER RECORDS

MR. MISTER

THE INCREDIBLE
NO RISK DISC!
BUY IT, TRY IT! IF YOU DON'T LIKE IT BRING IT BACK

A TITILLATING TITLE AT AN OUTRAGEOUS "NO RISK" PRICE

The "NO RISK" GUARANTEE!
IF YOU DON'T LIKE IT WE'LL TAKE IT BACK, AND CREDIT YOU WITH THE FULL PURCHASE PRICE ON ANY RECORD OR TAPE IN THE STORE!

\$4.99

MR. MISTER WELCOME TO THE REAL WORLD

SALE ENDS AUG 14TH

OPEN 9AM TO MIDNIGHT • 365 DAYS A YEAR

TOWER RECORDS

SAN DIEGO
3601 Sports Arena Blvd.
across from the Sports Arena

EL CAJON
796 Fletcher Parkway
across from Parkway Plaza
Open 10 AM to 10 PM

COLLEGE AREA
6405 El Cajon Blvd.
next to the Art St. Post Office

AUGUST 1, 1985 27

Avanti of La Jolla, 875 Prospect Street, La Jolla 434-4288. George Reno piano bar, Wednesday through Saturday. Jerry Melnick movie theme, originals, contemporary and jazz music on the piano. Sunday through Tuesday.

"Bahia Belle" at the dock, Bahia Hotel, 198 West Mission Bay Drive, Mission Bay 488-0551. Main Street, contemporary music for dancing. Friday and Saturday.

information: Cheatham's Jazz Quartet, jazz, Sunday. Piano bar. Buddy Reed, Tuesday through Saturday. Bob MacLeod, Sunday and Monday.

Beach Club, 1921 Bacon Street, Ocean Beach 222-6822. Live music, Wednesday through Saturday. Call club for information.

Carlos Murphy's, 4303 La Jolla Village Drive, La Jolla 457-4170. Polka, Italian, rock, Wednesday through Saturday. The Steamers, recorded music and video audience participation presentation. Sunday through Tuesday.

Catamaran Hotel, 3990 Mission Boulevard, Mission Beach 488-1081. Live jazz, Wednesday and Thursday. Call club for information. The Jets, vintage rock, Friday through Tuesday.

Ché Cafe, Revelle campus, UCSD, Gilman Drive and La Jolla Village Drive, La Jolla 452-2311. The Crawling Walls, rock, and the Champs, rock, Friday. Born Crossed, music of the Grateful Dead, 9 p.m., Saturday.

Chuck's Steak House, 1250 Prospect Street, La Jolla 454-5325. Stone's Throw, vintage jazz, swing, and rock, Thursday through Sunday.

Deborah Rose and Arts, contemporary and jazz, Wednesday.

Elario's, 7955 La Jolla Shores Drive, La Jolla 459-0541. Peter Sprague and the Dance of the Universe Orchestra, jazz, Tuesday through Saturday. With Kevin Letour, vocalists, Tuesday and Wednesday. Ron Butterfield, jazz, Monday and Tuesday.

Haleyson, 1258 West Point Loma Boulevard, Loma Portal 225-9559. Jazz, rock, Tuesday through Saturday. The Reflectors, rock, Sunday and Monday.

Hilton Hotel, Cargo Bar, 1775 East Mission Bay Drive, Mission Bay 276-4100. The People Movers, contemporary. Wednesday through Saturday. Triple Play, contemporary. Sunday through Tuesday.

Hotel del Coronado, 1350 Orange Avenue, Coronado 435-0611. The Elements, contemporary, Tuesday through Saturday.

Hotel La Jolla, 7766 Far Avenue, La Jolla 454-3001. Joe Chess, piano variety, Tuesday through Saturday.

Islandia Hotel, Supper Club/Lounge, 1441 Quivira Road, Mission Bay 224-3541. Bogart, contemporary. Wednesday through Saturday. Stu Shames, jazz piano, Tuesday and Wednesday. A live outdoor concert is featured every Saturday from 4-7 p.m.; call club for information.

Joe Murphy's, 4302 Mission Boulevard, Pacific Beach 270-3220. Dirk Debonaire, rock, Thursday through Saturday. Four Eyes, rock, Sunday through Tuesday. The Siers Brothers, rock, Wednesday. Joe Marillo plays jazz from 4-7 p.m., on the outdoor patio, Sunday.

La Jolla Brulee, 1298 Prospect Street, Coast Walk, La Jolla 436-0707. Joe Marillo and Friends (Hed Creek and Joe Asarello), jazz, Tuesday through Saturday.

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

Le Chalet, 5046 Newport Avenue, Ocean Beach 222-5300. Serious Game, rock, Thursday through Saturday. Messenger, rock, Sunday through Tuesday. Laser Eyes (formerly Vortex), rock, Wednesday.

Le Sainte Maxime, 1250 Prospect Street, La Jolla 454-2434. The Latin Fave, Latin music, Tuesday through Sunday.

McP's, 1107 Orange Avenue, Coronado 435-5280. Live music, every night except Sunday. Call club for information.

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

Many Mony's, 690 Sports Arena Boulevard, Loma Portal 270-7522. Hollis Gentry and the Five Careless Lovers, blues and rhythm and blues, Wednesday.

Mr. Aldo's Italian Restaurant, 1625 Alhambra Street, Pacific Beach 483-2900. Tim Lee and the Kevin Quad Sextet, jazz, 8 p.m., Friday and Saturday.

Mulvaney's, 1031 Orange Avenue, Coronado 435-1660. Joe Stewart, contemporary. Friday and Saturday. Talent night with Kitty Kieffer, Sunday.

Mulvaney's, 4220 Mission Boulevard, Pacific Beach 483-7383. Robin Herkel, jazz and blues guitar, Thursday through Saturday. Talent night with Rick Corey, Monday.

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach 270-7522. Hollis Gentry and the Five Careless Lovers, blues and rhythm and blues, Wednesday.

Paradise Bay, 1935 Quivira Road, Marina Village. Mission Bay Park.

LIVE ROCK MUSIC VIDEO SATELLITE SPORTS 2 12-FT. SCREENS

FLUWEL

is back!!

Every Wednesday is "LADIES' NIGHT" Anything goes for the ladies!!

Every Thursday **\$300 TRIVIA PURSUIT** Win cash, T-shirts, albums, tickets and more

CALL HOTLINE 276-0301 For daily specials & events.

3093 CLAIREMONT DRIVE • SAN DIEGO • 276-0301 • 276-2240 • 276-3437

DISCOVER MUSICAL TALENT

Most of you discovered us when your equipment became ill, despondent or generally maladjusted. What you discovered was one of the leading warranty dealers in Southern California for electronic musical equipment—backed by technological know-how and fast, efficient service.

But, what you also discovered was one of the country's leading retail outlets, carrying such major lines as JBL, ElectroVoice, E-MU Systems, Korg, Sequential, Audio-Technica, Rane, Passport, 360 Systems and more.

MUSICIANS REPAIR SERVICE

Discover us for our name. Then, discover how much more we can do for you.

3069 54th Street, San Diego, 583-7851

Where we're more than just a repair service.

(Discover, too, our special, low summer prices as seen in the classified section.)

CARD brings bluegrass to the

BACCHANAL starting with their blue-nique style of bluegrass

THE CONSTABLES with special guest—the legendary—

ROSE MADDOX

also appearing

THE MOONSHINE MOUNTAIN CLOGGERS

SUNDAY, AUGUST 11 • 8 PM • BACCHANAL 8022 Clairemont Mesa Blvd. (between Hwy 163 & 805) 560-8022

Tickets available through TELSEAT 283-SEAT

FREE DRAWINGS Ski lodging (5 day condo, mid-week) & more!

WANNIKIN

945 GARNET AVENUE, PACIFIC BEACH 276-4653

CRYSTAL Thursday, Friday, Saturday, August 1, 2 & 3 Starts at 9:30 pm

EVERY THURSDAY EVENING FREE TOSTADA BAR 8:30 pm-10:30 pm

Magnolia mulvaney's

* "Always in good taste..."

Corner of Magnolia & Mission Gorge Road Santee • 448-8550

HUMPHREY'S JAZZ under the stars

Humphrey's presents the best of "Late Nite" jazz as one of San Diego's hottest local bands performs on Humphrey's outdoor concert stage.

SUNDAY, AUGUST 4 • 6-10 PM

FINELINE with host KIFM's Art Good

Drink specials

Don't miss an exciting evening! No cover! You must be 21

HUMPHREY'S by the way

2241 Shelter Island Drive 224-3577

HALCYON 4258 W. Point Loma 225-9559

NOW OPEN

with TAXI from L.A. August 1, 2 & 3

Come celebrate with us in our newly remodeled club

"IT LOOKS MARVELOUS"

Beginning August 1, Every Monday-Friday

Happy Hour from 4:30-8:00 pm

Double drinks and lavish complimentary light dinner buffet

AUTOMATICS—August 6, 7, 8, 9 & 10

REFLECTORS—August 4 & 5

FOUR EYES—August 11 & 12

Call for our nightly drink specials 225-9559

Fun & Romance

Jarrett Renshaw

PORTHOLE Lounge 9 pm to 1 am

Holiday Inn San Diego Embarcadero

223-2335. Notice to appear rock. Thursday through Saturday; the Reflector, rock, Tuesday and Wednesday.

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

Rusty Pelican, 4340 La Jolla Village Drive, La Jolla, 587-1886. Jimmy Hopper, contemporary, rock, Tuesday through Saturday. Forecast, jazz and rhythm and blues, Sunday and Monday.

The Salmon House, 1970 Jambora Road, Marina Village, 225-2214. 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 Ted, str., jazz, nostalgia, blues and contemporary, Thursday through Saturday and early evening Sunday.

Spice Back Restaurant, 4115 Mission Boulevard, Pacific Beach, 481-7606. Robert Wetzel, classical guitar, Wednesday through Saturday.

Steamer's, 1165 Garnet Avenue, Pacific Beach, 274-2321. Mel Melnick, music themes, originals, contemporary, and jazz music on the piano, Wednesday through Saturday. Bob Debb, jazz, Sunday through Tuesday.

Upstart Crow and Co., 5500 Square, 417-1300. Pacific Beach, 272-8990. Live music, Thursday through Saturday. Call club for information. Donal and Francesca Savage, classical music on brass, flute, and viola, Sunday brunch.

Tablao Flamenco Nightclub and Restaurant, 3567 1st Bay Street, Pacific Beach, 483-2700. Live flamenco music and dancing, 7:30 and 9:30 p.m., Wednesday through Saturday, 7:30-9:30, and 11:30 p.m., Friday and Saturday.



NEIL MEDAKA, tonight, Thursday, Sea World.

Top of the Cove, 1216 Prospect Street, La Jolla, 454-7779. Luba Pipra, classical, easy listening, and variety piano, Wednesday through Saturday, and Sunday brunch.

Victor's, 1403 Rosecrans Street, Point Loma, 226-1871. Upstairs: Paul Eastland, Top 40 variety, Friday and Saturday. Downstairs: Norman Clifford and Frankie Forlin, contemporary, Wednesday through Saturday; live music, Sunday. Call club for information.

San Diego North

The Abilene Country Saloon, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7311. Frankie, country, Tuesday through Saturday. Country dance lessons, Tuesday through Thursday.

The Alamo, 3093 Clairemont Drive, Clairemont, 276-2240. Pysol, rock, Tuesday through Saturday.

Blackhall, 8022 Clairemont Mesa Boulevard, Kearny Mesa, 560-8022. Millennium, rock, Thursday; the Heat Farmers, rock, rockabilly, and country rock, Friday and Saturday; Limbo Slam, rock, the Joyce Rocks Band, rock, and the Bartok/Landy Hand, rock, Tuesday. Storm plays jazz from 5-8 p.m., Friday.

Harney Stone Pub, 5617 Balboa Avenue, Clairemont, 279-2033. Brian Connolly, Irish music, Wednesday through Saturday; the Jackemits, Irish music, Sunday.

The Irish Haven Lounge, 2537 Clairemont Drive, Clairemont, 276-0960. Andy and Donna, contemporary, Friday and Saturday; Best of Friends, contemporary, Sunday.

Boogie's, 5353 Mission Center Road, Mission Valley, 297-8361. Live jazz, Sunday, call club for information.

Bunbury's, 9906 Mira Mesa Boulevard, Mira Mesa, 578-8666. California Arm Drive, vintage rock, Wednesday through Saturday.

Cafe in the Valley Restaurant, 911 Camino del Rio South, Mission Valley, 296-6129. New Show, 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, jazz guitar, 6-11 p.m., Tuesday and Wednesday.

Carriage House, 7945 Balboa Avenue, Clairemont, 276-2597. Gary Sherwood, contemporary, Tuesday through Saturday.

Haji Baba, 104 Mission Valley Center West, Mission Valley, 298-2010. Live Arabic music and entertainment, Wednesday through Sunday.

Islands Lounge, Hanauli Hotel, 2270 Hotel Circle North, Mission Valley, 297-1101. The Spud Brothers, rock and comedy, Tuesday through Saturday; Southwind, contemporary, Sunday and Monday.

La Hacienda Cantina, Mission Valley Inn, 828 Hotel Circle South, Mission Valley, 298-8281. Live music, Thursday through Saturday; call club for information, L.A. rock, Monday and Tuesday; Mike Murphy, comedy and music, Wednesday.

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley, 299-2828. The Heres, rock, Tuesday through Saturday; with the Reflector, rock, Friday and Saturday; Planet, rock, Lazer Eyes, rock, and Millennium, rock, Sunday.

Noni's, 10475 San Diego Mission Road, Mission Valley, 563-0000. Pysol, contemporary, Thursday through Saturday; Elvin Exclamation with Aaron Heart and Memphis Gold, Elvis impersonator, Sunday; the California Transfers, contemporary, Monday; Forward Motion, Top 40 dance music, Tuesday and Wednesday.

Monterey Whaling Company, 887 Camino del Rio South, Mission Valley, 291-1638. Two Times, rock, Thursday through Saturday; Passin' Through, contemporary, Monday through Wednesday.

The Moonlight, 4615 Clairemont Drive, Clairemont, 273-1022. Nightclub, contemporary, Tuesday through Saturday; Alaska, country, Sunday and Monday.

Navajo Inn, 8513 Navajo Road, San Carlos, 465-1730. Red Alert, rock, Thursday through Monday; Headband, rock, Tuesday and Wednesday.

Pal Joey's, 5147 Waring Road, Allied Gardens, 286-2873. Pro

Brighton Preservation Band, Downland jazz, swing, and blues, Friday and Saturday.

Pavilion Lounge, Town and Country Hotel, 500 Hotel Circle North, 291-7311. Southland, contemporary, Tuesday through Saturday; Daring Room: Kathy Lend, contemporary, Friday and Saturday.

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

Smuggler's Inn, 402 Fashion Valley, Fashion Valley East, 291-7170. Jim Moore, contemporary, Friday and Saturday.

The Speakeasy, 9379 Mira Mesa Boulevard, Mira Mesa, 566-0970. Live music, Thursday through Saturday; call club for information.

Spirit, 1130 Buena Vista Avenue, Hay Park, 276-3993. Suspicion, rock, Tuesday, Thursday, and Street Level, rock, Thursday; Army of Love, rock, Lions and Ghosts, rock, Touchy Subjects, rock, and the Paul Johnson Guitar Band, rock, Friday.

Wangler's Room, 6608 Mission Gorge Road, Mission Gorge, 290-6263. Street Crazy, country, Tuesday through Saturday; Uncle Ken's Converted Red Band, country, Sunday and Monday.

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

Sunday and Monday, Crane Room: Bert Torres, contemporary, Tuesday through Saturday.

Tio Leo's/Mira Mesa, 10787 Camino Ruiz, Mira Mesa, 695-1461. Sparks White Face, contemporary and rhythm and blues, Tuesday through Thursday; the Five Candles, blues, blues and rhythm and blues, Friday; Spruce, contemporary, Saturday; Jeff Williams, contemporary, Sunday through Monday.

Tio Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge, 290-9941. Joe Stewart, contemporary, Tuesday through Thursday; Costa V, contemporary, Friday and Saturday; live music, Sunday and Monday; call club for information.

The Wellhouse, 10789 Terrasanta Boulevard, Terrasanta, 560-6677. Ray and Laine Corra with Bert Miller on drums, swing, pop, nostalgia, and contemporary dance music, Friday and Saturday.

Wangler's Room, 6608 Mission Gorge Road, Mission Gorge, 290-6263. Street Crazy, country, Tuesday through Saturday; Uncle Ken's Converted Red Band, country, Sunday and Monday.

Your Palace, 32282 Governor Drive, University City, 453-4444. Mel Good, 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., Monday through Friday; Kathy Lord, contemporary jazz, Sunday through Wednesday.

Anthony's Harborside, 1355 North Harbor Drive, San Diego, 252-6208. Forward Motion, Top 40, dance music, Thursday through

Saturday; Barber and Oie, comedy and music, Sunday and Monday; the California Transfers, contemporary, Tuesday and Wednesday.

Arter Bowl, Turquoise Room, 4356 Torrey Pines Road, North Park, 283-3133. Enson, contemporary, Wednesday through Saturday.

Barneke Bill's, 1880 Harbor Island Drive, Harbor Island, 297-1623. Frank Foster, contemporary, Tuesday through Saturday.

Cafe Anglique, 2870 Fifth Avenue (Fifth and Palm), Hillcrest, 692-3370. Bob Hart, classical piano, Wednesday and Thursday; Francesca Savage and Friends, classical viola duets, Saturday.

Cafe del Rey, 1549 El Prado, Balboa Park, 234-8511. Tule Vernon, piano and guitar variety, Wednesday through Saturday evening and Sunday afternoon; Gail Berni, piano and vocals, 8-12 p.m., Tuesday.

Cafe Vienna, 3679 College Avenue, 265-1446. Frank Gargano, accordion music, 5:30-8 p.m., Thursday; Roland Klatz, other music and German music singing, 6-10 p.m., Friday and Saturday.

The Coe-Coo Club, 1483 University Avenue, 283-8213. Jonathan the Texas Flash, honoring variety requests, Friday and Saturday.

Doe Masters, 2651 Shelter Island Drive, Shelter Island, 233-2572. Lounge: Mark Meadows, jazz, Thursday through Saturday; Sally Saxon, contemporary, Sunday and Monday; Otis Ralby, comedy and music, Tuesday and Wednesday.

Dookies, 4225 El Camino Boulevard, East San Diego, 263-6581. Piano bar: Paul Lopez, Tuesday through Saturday; Patsy Glenn, Sunday and Monday.

COUNTRY

SWING CONTEST

***CASH PRIZES**
Awarded every Tuesday night to the couples with the best swing.

***1st PLACE**
Will receive \$50 and an invitation to the finals on August 30th.

***2nd PLACE**
Will receive \$25 and a chance for a 1st place win in the following weeks.

***FINALS**
The winning couples in the finals will receive \$200 for 1st place and \$100 for 2nd place.

MUSIC

*BRAMBLE

Listen and dance to one of San Diego's finest Country/Western bands. Tuesday through Saturday beginning at 9 p.m.

*COUNTRY SUNDAY BRUNCH

Try our new all-you-can-eat buffet served each Sunday from 9 a.m. 'til 2 p.m.

*COUNTRY FASHION AUCTION

Bid on contemporary and western apparel every Thursday at 8:30 and 9:45 p.m.

Abilene is the place to be!

ABILENE

The Nightclub for Western San Diego!

Located at the Town & Country Hotel 500 Hotel Circle North 291-7131

REFLECTIONS

REFLECTIONS

presents

Strut

August 6 through August 31

Special Engagement

Siers Brothers

August 1, 2 & 3

The Jets

Friday Happy Hour from 5:30 pm

Happy Hour

Monday-Friday 5 pm-7 pm • Complimentary hors d'oeuvres

Sheraton-Harbor Island East

1380 Harbor Island Drive, San Diego

TWO NEW BUZZ WORDS FOR YOUNG PROFESSIONALS: "CORNICHE LOUNGE"

Come celebrate with old friends—while making new ones—at The Hotel Inter-Continental's Corniche Lounge. Mingle through happy hour, Tuesdays through Fridays, 5:00 to 7:00 p.m. And dance the night away, Tuesdays through Saturdays, 9:30 p.m. to 1:30 a.m. The Corniche Lounge. It's the new hot spot people are buzzing about.

HOTEL INTER-CONTINENTAL SAN DIEGO

333 W. HARBOR DRIVE, SAN DIEGO
PARKING VALIDATED

AFTER DARK NIGHTCLUB

VOTED #1 YOUNG ADULT NIGHTCLUB / 17 & UP
WE'VE DOUBLED OUR SOUND SYSTEM!
COOL OFF ON OUR ALL NEW PATIO!

LADIES' NIGHT

FREE FOR THE LADIES!
Every Wednesday night. Plus, guys that come in on Wednesday, get in on Thursday FREE.

FRIDAY & SATURDAY

THE party of the season! California • Join the crowd with the best of TY ALEXANDER. Plus, receive a special pass to get in Sunday for \$1.00.

GENTLEMEN'S NIGHT

All guys get in FREE w/ coupon. Girls cover just \$3.00. Come hear Ted play the best dance music every Thursday.

Corner Midway & E. Valley Pkwy., Escondido (3 miles east of I-15)
OPEN WEDNESDAY-SUNDAY 8:30 UNTIL 7:41-4055

Le Sainte Maxime

Supper Club

Greek & Continental Cuisine

presents Dancing with the

LATIN FIVE ENSEMBLE

Featuring Pepper & Salt with Esteban Faceta on sax. Rudy Peralta on keyboards and Tony Becerra, bass.

Dine Tues. through Sun. 5:30 pm-10:30 pm with dancing from 8:30 pm to the sounds of your favorite nostalgia, swing & Latin medleys.

Dance to the Latin Sound after dinner 'til 2 am Tues.-Sun. 55 cover Fri. & Sat. only. Featuring Disco dancing from sets.

Dinner reservations suggested 619-454-2434
1250 Prospect St., La Jolla

Drowsy Maggie's, 3131 First and University, North Park, 298-8584. Kean Kelly and Paolo Watson. Folk, pop, blues and originals. Thursday: Ragga Tappa variety — Renaissance to jazz. Friday: Tobacco Road, vintage jazz and boogie-woogie. Saturday: Poco Sevilla and Rodrigo, concert flamenco guitar in solo and duets. Sunday: Old Time Hoedown. Monday: Ricardo Casador (Richard Curtis), Latin, flamenco and international folk music. Tuesday: Cathy Hunter, singer-songwriter. Wednesday.

The Escape Lounge, 421 University Avenue, Hillcrest, 295-8282. Tommy Stark, organ, piano and vocals. Thursday through Monday: Barbara Caeler, contemporary. Tuesday and Wednesday.

Fat City/China Camp, 2137 Pacific Highway, downtown, 222-0686. Harvey and the 52nd Street Jazz. Jazz. Thursday through Saturday.

Holiday Inn/Embarras Creek, Port Hole Lounge, 1355 North Harbor Drive, downtown, 232-3861. Ron Satterfield, jazz. 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 club for information.

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.

Imperial House, 505 Kalmia Street (at Park Boulevard), Hillcrest, 234-3525. Wayne Jure, jazz. Tuesday through Saturday. With the Imperial House Opera Singers. Wednesday: Wayne Jure and Hank Young, jazz. Friday and Saturday.

"The Invader", at the dock, 1066 North Harbor Drive, downtown, 298-8069. The B Street Band. Contemporary, every night except Thursday, when live jazz is featured. Call club for information.

Jolly Roger, 807 West Harbor Drive, Seaport Village, 233-4300. Old Ridge, comedy and music. Thursday through Saturday. Rich Faulken, contemporary. Tuesday and Sunday: the Mike Stone Duo, adult rock. Wednesday.

Kona Kai Club, 1901 Shelter Island Drive, Shelter Island, 222-6319. Best of Friends, contemporary. Tuesday through Saturday: the Most Valuable Players, jazz, 7-11 p.m., Sunday.

La Maison/Galerie S., 3681 Fifth Avenue, Hillcrest, 298-0119. Lynn Hall, Latin American harp. Friday: Miles Vornice, classical guitar. Saturday.

Lucky Lady Club, 455 Sixteenth Street, downtown, 233-0091. Lynn Hall and Top 40. Thursday through Saturday. The Imperial House Opera Singers. Wednesday: Wayne Jure and Hank Young, jazz. Friday and Saturday.

Mandolin Wind, 308 University Avenue, Hillcrest, 297-3017. Kent Riscuit Blues, blues and rhythm and blues. Thursday through Saturday: live music. Tuesday and Wednesday: call club for information.

Mona Lisa Restaurant and Cocktail, 2061 India Street, downtown, 234-4893. Guy and Jackie and Gil Warner, Italian songs, pop standards, and opera. Saturday.

O'Hungry's, 2547 San Diego Avenue, Old Town, 298-0333. Ron Wheeler, contemporary and folk. 6-30 p.m., Friday and Saturday.

Our Place at Mikita's, 2424 Fifth Avenue, Hillcrest, 232-1773. Denise Jeter with the Bob Monro Trio, jazz. Friday and Saturday: the Joe Marillo Quartet, jazz, 7-11 p.m., Sunday.

Patrick's II, 428 F Street, downtown, 233-3077. Fro Brigham's Preservation Band. Dixieland jazz, early evening. Thursday: Dean and the

Persuaders. Sixties rock. Friday and Saturday: the Aubrey Faye Quintet, jazz. Tuesday and Wednesday.

P.J.'s Warehouse Restaurant, 200 Fifth Avenue, downtown, 234-2200. Countdown featuring Dan Papala, Kirk Hoffman, and Derrick Bodley: classic and contemporary jazz. Tuesday through Saturday: happy hours with Bobby Mase at the piano.

Reel Gunto, 4105 Taylor Street, Old Town, 295-5111. Two Pieces, Sixties and Seventies hits. Friday: DJ Jim Anthony spins platters on 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. Thursday: Kitty Kieffer, contemporary music. Friday and Saturday: Robin Hinkel, blues and jazz guitar. 3:30-7:30 p.m., Sunday: the Bob Tones, jazz. Wednesday.

San Diego Harbor Excursion, Harbor Drive and Broadway: downtown, 234-4111. The Bruce Cameron Ensemble, jazz. Thursday and Sunday: David Watson and the Gathering, contemporary. Friday and Saturday.

Sherraton Harbor Island, Reflections, 1380 Harbor Island Drive, Harbor Island, 291-2900. The Siers Brothers, rock. Thursday through Saturday: Strut, contemporary. Tuesday and Wednesday: the Jets, vintage rock. Friday happy hour. Shepherd's Restaurant: Vicki McMaster, standards and pop from the Thirties to the Eighties on the harp. Wednesday through Sunday: Gail Dietrichs, classical harp. Tuesday.

Shepherd's Restaurant, 1380 Harbor Island Drive, Harbor Island, 291-2900. The Siers Brothers, rock. Thursday through Saturday: Strut, contemporary. Tuesday and Wednesday: the Jets, vintage rock. Friday happy hour. Shepherd's Restaurant: Vicki McMaster, standards and pop from the Thirties to the Eighties on the harp. Wednesday through Sunday: Gail Dietrichs, classical harp. Tuesday.

Shepherd's Restaurant, 1380 Harbor Island Drive, Harbor Island, 291-2900. The Siers Brothers, rock. Thursday through Saturday: Strut, contemporary. Tuesday and Wednesday: the Jets, vintage rock. Friday happy hour. Shepherd's Restaurant: Vicki McMaster, standards and pop from the Thirties to the Eighties on the harp. Wednesday through Sunday: Gail Dietrichs, classical harp. Tuesday.

Sherwooder Showboat, at the dock, 1066 North Harbor Drive, downtown, 298-8066. The Sacramento Trio, contemporary. Tuesday through Saturday.

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

Yelens, 4278 University Avenue, East San Diego, 284-9310. Live music. Thursday through Saturday: call club for information.

Trojan Horse, 6179 University Avenue, East San Diego, 382-1070. Pacifica, rock. Thursday through Saturday.

Tuba Man's, 2531 University Avenue, North Park, 295-9426. Live music. Friday through Sunday: call club for information.

Tuba Man's No. 2, 7149 El Cajon Boulevard, 698-6042. Live music. Saturday: call club for information.

Upstart Crew 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 Sunday afternoon.

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. 11:20 p.m., Sunday.

Yelens, 4278 University Avenue, East San Diego, 284-9310. Live music. Thursday through Saturday: call club for information.

South Bay

Bull N' Stick, 608 P.J. Avenue, Imperial Beach, 424-5330. Live rock. Wednesday through Saturday: call club for information.

China Five Restaurant, 501 H Street, Chula Vista, 426-9951. Jon Robles, contemporary. Thursday through Saturday.

Dance Machine, 1862 Palm Avenue, Imperial Beach, 429-1161. In Colour, rock. Thursday through Saturday: France, rock. Sunday and Monday: Tony, rock. Tuesday and Wednesday.

Da Vinci's, 626 F Street, Chula Vista, 427-8800. Tito and Augustine, contemporary. Wednesday through Saturday.

Dock's Cocktails, 317 Third Avenue, Chula Vista, 427-1566. Diana Gilman, country, blues, and variety piano. Wednesday through Saturday.

Hungry Hunter/Imperial Beach, 1344 Palm Avenue, Imperial Beach, 424-3754. The Kings Men, ballroom dance music. Friday.

Hutch's, 1463 Palm Avenue, Imperial Beach, 423-3479. Grand Central Station, country. Friday and Saturday: free country dance lessons. 7 p.m., Saturday.

Joe's, 415 Broadway, Chula Vista, 429-4828. Louie and Louise Change, contemporary and oldies. Wednesday through Saturday: J.C. and Company, contemporary and oldies. Monday and Tuesday.

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

Landmark Cocktail Lounge, 2511 Sweetwater Road, National City, 475-2133. Four Star Country, country. Friday and Saturday.

The Lantern, 1322 Third Avenue, Chula Vista, 427-4298. Live music. Friday and Saturday: call club for information.

Little Las Vegas, 1770 Palm Avenue, Imperial Beach, 424-3754. The Kings Men, ballroom dance music. Friday.

Marisol, 1680 Broadway at Main Street, Chula Vista, 429-9445. Colabor, Latino. Thursday through Saturday: with Las Lunas, Mexican cumbia music. Thursday: Mexican, salsa and Cumbia music. Sunday: with Los Lunas, early evening. Sunday.

Oasis Bar, 1121 Third Street, Chula Vista, 426-2977. Crow, country. Friday and Saturday.

Old Bonita Store Restaurant, 4014 Stone Hudson, Bonita, 479-3537. Steve Hudson, comedy and music. Thursday through Saturday.

Zorilla's, 603 Palomar Street, Chula Vista, 425-9626. La Rapalia, Latin music. Thursday, Saturday, and Sunday.

Anton's Hacienda, 700 North Johnson, El Cajon, 442-9847. Dusty and Gary, contemporary. Friday and Saturday.

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

East County

Anton's Hacienda, 700 North Johnson, El Cajon, 442-9847. Dusty and Gary, contemporary. Friday and Saturday.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

LIVE ENTERTAINMENT FOR AUGUST AT

TIO LEO'S

IN MIRA MESA

FINE MEXICAN FOOD & DRINKS

TUESDAY
WEDNESDAY & THURSDAY
SPANKY WHITEFACE

10787 CAMINO RUIZ, MIRA MESA
695-1461

LIVE ENTERTAINMENT FOR AUGUST AT

TIO LEO'S

IN MIRA MESA

FINE MEXICAN FOOD & DRINKS

FRIDAY
FIVE CARELESS LOVERS

10787 CAMINO RUIZ, MIRA MESA
695-1461

LIVE ENTERTAINMENT FOR AUGUST AT

TIO LEO'S

IN MIRA MESA

FINE MEXICAN FOOD & DRINKS

SATURDAY
XPRESSO

10787 CAMINO RUIZ, MIRA MESA
695-1461

LIVE ENTERTAINMENT FOR AUGUST AT

TIO LEO'S

IN MIRA MESA

FINE MEXICAN FOOD & DRINKS

SUNDAY & MONDAY
JEFF WILLIAMS
CONTEMPORARY GUITAR & VOCALS

10787 CAMINO RUIZ, MIRA MESA
695-1461

Music takes practice. Practice takes discipline. Discipline takes desire. Desire takes you.

Ready when you are!

JazzSchool
creating musicians

Hal Crook, Director
284-5240

TURQUOISE LOUNGE
LIVE MUSIC
by
3-D

Tuesday-Saturday 9:30 pm-1:30 am
TUESDAY—8:00 pm—Joke Night/Music Trivia
WEDNESDAY—9:00 pm-12 midnight
all well drinks \$1.50
and receive a ticket
per drink for
drawing held 8/14/85
THURSDAY—Dance Contest—Cash Prizes
5975 Severin Drive • La Mesa • 465-1525

DISCOVER WILDLIFE ON THE WATERFRONT

IT'S ALL AT
The Voyager!

- San Diego's most creative and affordable menu.
- Breakfast, Lunch, Dinner and late night dining.
- Great views of San Diego Bay.
- Tired of paying for fast food? Microwave Dinners? Then help yourself to our "Munchies Bar" at Happy Hour M-F 4 to 7 pm.
- Avoid the traffic and parking hassles of going to the beach, relax in the sun, swim in our pool and play water volleyball at our weekly Pool Party—Saturdays 2 to 6 pm.

THURSDAY 4 to 7 PM "LADIES DAY" \$1.00 Pina Colada Free Quiche & Eggsells 8 PM to 12 AM Live Entertainment "Best of Friends"	FRIDAY 4 to 7 PM Weekend Kick-Off "Double well drink" \$1.00 K&MOS FREE Fish Tacos 9 PM to 12 AM Live Entertainment "Best of Friends"	SATURDAY 10 AM to 2 PM "Doctor's Orders" \$1.50 Bloody Marys, Mimosas, Ratna Fizz 2 PM to 6 PM Pasta/Bread with Live Entertainment 9 PM to 1:30 AM "Best of Friends"	SUNDAY 10 AM to 2:30 PM Champagne Brunch from \$6.95 Palm & Silva pro sends a FREE Jazz Co-ent featuring "Most Valuable Players" starts 2 PM	MONDAY 4 to 7 PM Double well drink \$2.00 Long Island Iced Tea Free Teriyaki Chicken	TUESDAY 4 to 7 PM "Fruit Fantasies" \$1.00 Margaritas & FREE cheese & fruit tart 8 PM to 11 PM JAMES (D&N) music on our video	WEDNESDAY 4 to 7 PM "Fiesta Hung Day" \$1.00 Margaritas & FREE cheese & fruit tart 8 PM to 12 AM Live Entertainment "Best of Friends"
--	--	--	---	---	--	--

If you are having complete dinners with a party of 2 or more, tell us (please send you to receive a
COMPLIMENTARY CARAFE OF WINE!
1901 Shelter Island Drive • (619) 222-6319

California Transfer
coming August 6

Tuesday-Saturday
FORWARD MOTION

Sunday & Monday
BARKER & ORR

The all new redecorated
Anthony's Harborside

Larger dance floor • Wide screen TV
More room to dance & party • Check it out! 232-6358

Now appearing
THE MARK MEADOWS BAND

Introduce yourself to the hottest new sound in town!
Tuesday-Saturday
9 pm-1 am

deLene
Sunday & Monday
8 pm-12 am
Dynamic guitar &
vocal music
Great music & fun!

Doc Masters
in the
Shelter Island
Marina Inn
223-2572

LEHRS
GREENHOUSE

1818 Camino del Rio South, Mission Valley 921 2128

presents
TRUCKERS '85

KGB-FM 101

Congratulations to the Automatics
winner of preliminary number four

Proceeds to
benefit the
Muscular Dystrophy
Association

Sunday, August 4
featuring
LAZER EYES PLANET MILLENNIUM

Judges
Thomas K. Arnold • Billboard Magazine • Rick Criss • L.A. Times • San Diego Edition • John Berry •
Producer Director • KCST-TV 39 • Kevin Blass • Associate Editor • Music Editor • The Citizen • Malcolm
Falk • Theatrical Recording Studio • Talent Buyer • Betty Lip Taver • Ed Fraser • Community Relations
Director • Southern California • Sam Harrison • Bookstore • Columbia • North County Enterprise •
Paul Resnick • Sales Supervisor • San Diego Fables • George Varga • Freeman Music, CITE,
San Diego Union

Sponsors
The Muscular Dystrophy Association 101 KGB FM, Let's Greenhouse and
the Southland Corporation would like to thank the following affiliated sponsors:

MUZAK MUZIK PACIFIC SPORTSWEAR Malibu GRAND PRIX LINCOLN SERVICE

KCST-TV 39 • GTC Travel • Music Mart • Hotel Canterbury
Good Vibrations • Blue Meanie Records • House Graphics
Creative Concepts Design • Music Creations • Nelson Talent
The Tubs • Halligan's • Bender's • T.D. Hays Restaurant
Sea World • Stefano's • North County Sound

Blaney Stone Too, 709 El Cajon Boulevard, College area, 463-2263: Jim and Theresa Hinton, Irish music, Thursday and Sunday, the Jackdaws, Irish music, Wednesday, Friday, and Saturday.

The Boondocks Restaurant, 8320 Parkway Drive, La Mesa, 465-3660: Dale Pearson, contemporary music on the piano, Wednesday through Saturday; Bruce Robbins, contemporary, Sunday and Monday; Craig Jones, piano, 5-8 p.m., Friday and Saturday.

Bull and Bear, 690 North Second Street, El Cajon, 440-5757: Chain Reaction, contemporary, Wednesday through Saturday.

Calyso Lounge, 975 Greenfield Avenue, El Cajon, 440-9526: Tommy Ray, country, light rock, and easy listening, Friday and Saturday.

Circle D Corral, 1013 Broadway, El Cajon, 444-7483: Country, Tuesday through Saturday; Jerry Baez and a Touch of Country, country, Sunday; playing 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, Wednesday 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, Friday and Saturday.

Don's West, 5286 Baltimore Drive, La Mesa, 462-0533: The Belairs, Fifties and Sixties rock, Wednesday through Sunday.

Flinn Springs Inn, 15505 Highway 80, El Cajon, 443-9568: Dina Preston and Chaser, country, Wednesday through Sunday.

Happy Day Car Hop, 9564 Campo Road, Spring Valley, 463-4757: The Ducktail Revue, vintage rock, Saturday.

Horseshoe Tavern, 7664 Broadway, Lemon Grove, 469-6344: The Smith Brothers, country and contemporary, Friday, Saturday, and hosting a jam session, 7-10:15 p.m., Sunday.

Lakeview Hotel, 9940 River Street, Lakeside, 443-9591: Renegade, country, Friday and Saturday.

La Posada del Sol, 8238 Parkway Drive, El Cajon, 440-9526: Country, Wednesday through Saturday.

Legends, 2754 Alpine Boulevard, Alpine, 445-5545: Emerson Poiroux, piano bar, Tuesday through Saturday.

Linda's D'Angelo Restaurant, 1977 East Main Street, El Cajon, 447-0842: Ron Morin, contemporary, Sunday and Tuesday.

Live Oak Springs, Old Highway 90 Boulevard, Jacumba, 765-4298: Live country music, Saturday, call club for information.

Lorenzo's, 586 Broadway, El Cajon, 442-9896: Pili N' Woo with Gerrie Weis, contemporary, Tuesday through Saturday; Don Bringham's Preservation Band, Dixieland jazz, Sunday and Monday.

Magnolia Mulvaney's, 8961 Magnolia Avenue, Santee, 448-8530: Crystal, rock, Thursday through Saturday.

Mama's Mink, 533 East Main Street, El Cajon, 442-5573: Rocky Kreutzer and the Big Oak Ranch Band, country, Wednesday through Saturday, and 6:30 p.m., Sunday.

Marie Callender's, 6950 Alvarado Road, La Mesa, 465-1910: Mike Nelson, variety, Tuesday.

Mr. Billy's Backroom Saloon, 399 North Magnolia, El Cajon, 447-4501: Dusty and Gary, country and oldies, Wednesday and Thursday; Carol Crawford, variety and contemporary, Friday and Saturday.

Nite Owl East, 667 North Mission Avenue, El Cajon, 447-3854: The Baja Strips, Top 40 dance music, Tuesday through Saturday; Monolith, Top 40 dance music, Sunday and Monday.

Our Favorite Place, 8646 Mission Gorge Road, Santee, 449-6240: Linda Sherwood and Sunfire, country, Friday and Saturday.

The Outpost, 652 Grand Avenue, Spring Valley, 464-9007: Country Justice, country, Friday and Saturday.

The Ox Bow Inn, 9816 Campo Road, Spring Valley, 469-9616: Andy and Donna, contemporary, Tuesday through Thursday; Alton and the Ox Bow Country Lads, country, Friday and Saturday.

Park Place, 1280 Fletcher Parkway, El Cajon, 448-4111: Ipsu Facto, rock, Tuesday-10; Ipsu Facto, rock, Tuesday-10; Ipsu Facto, rock, Tuesday-10; Ipsu Facto, rock, Tuesday-10.

Pizza Plus, 764 Jamacha Road, El Cajon, 444-3300: Mike Blea, contemporary rock, Thursday; Bluegrass Etc., new and traditional bluegrass, Friday; The Cat-Flacs, vintage rock, Saturday.

Rodeo Room, 8300 Broadway, Lemon Grove, 469-5137: Ron Morin, country, Friday and Saturday.

TNT Lounge, 63231 Imperial Avenue, Encanto, 262-2993: The Finest City Band, Top 40 and rhythm and blues, Friday through Sunday.

Truque Lounge, 5975 Severn Drive, La Mesa, 465-1525: Three-D, rock, Tuesday through Saturday.

Van Winkle, 10055 Mission Gorge Road, Santee, 449-0000: Crossfire, contemporary and country rock, Friday and Saturday.

PERFORMERS

Performance listings are compiled by Ron Jennings. If you wish to be included, please call 265-8082 Thursday afternoon or Friday before 5:00 p.m. The listings are free.

Rock & Roll

The Agents: Red Coach
Attack Wrecked: Spirit
Automatic: Honey Honey's
Bartolo/Lansky Band: Backchannel
The Beat Club: Presque Lounge
The Best Farmers: Backchannel
The Belairs: Don's West
Bottom/Dallas: Carlos Murphy/La Julia
Born Cross-eyed: Che Cafe
Intersection House/SNSU: area
Byrdas: Holly Up Tavern
California Aero Drive: Runbury's
Cambridge Apollites: Spirit
Captured Hearts: Spirit
Cat-Flacs: Pizza Plus/El Cajon
Crystal: Honey Honey's
Magnolia Mulvaney's: Dave's Brother Phil: Spirit

Dean and the Persuaders: Patrick's II
Destiny: Baxter's/El Cajon
Dirk Debonaire: Jose Murphy's
Belly Up Tavern: Ducktail Revue
Erge: Distillery Nightclub
Fastlane: Trison Horse
The Force: Presque Lounge
Pacific Beach Cafe: Four Eyes: Jose Murphy's
France: Whiskey Flats, Dance Machine
Freewill: Mulvaney's/Escondido
The Fugitives: Spirit
Headband: Nite Owl East
The Heroes: Let's Greenhouse
In Colour: Dance Machine
Whiskey Flats: Ipsu Facto
Park Place: The Jets: Sheraton Harbor Island, Calamarian Hotel
The Paul Johnson Guitar Band: Spirit
L.A. La Hacienda Cantina: Laser Eyes (formerly Vespene) La Chula, Let's Greenhouse
Limbo Slam: Backchannel
Lions and Ghosts: Spirit
Little Charlie and the Night Cats: Belly Up Tavern
Mar Dela: Belly Up Tavern
Messenger: La Chula
Millennium: Backchannel, Let's Greenhouse, Foremost Bowl/Sea World (see concert listings)
The Models: Requita Flats
Ninebar: Oh! Spirit
Notice to Appear: Paradise Bay, Old Del Mar Cafe
Outlets: Normandy
Cocktail Lounge: Planet: Whiskey Flats, Let's Greenhouse
Private Domain: Distillery Nightclub
Red Alert: Nite Owl East
The Reflectors: Let's Greenhouse, Paradise Bay, Halcyn
The Rhythm Method: Red Coach
Infocentro: The Rhythm Method
The Rooke Bands: Backchannel
Sedona: Requita Flats

Sumo & AdCom power amps now in stock

Down To Earth Stereo
5852 El Cajon Blvd. 286-8430
1/4 mile west of College • 286-9177



Rock Back To Your Favorite Times With The Radisson's GRIFF "WILDMAN" ROGERS

Featuring
The Beatles... The Rolling Stones... The Beach Boys...
Chubby Checker... Motown... Elvis... The Mondells...
The Turtles... The Doors... and all your favorites...
Incredible hot 'n' cold hors d'oeuvres
Monday thru Friday 4:30-7:00 pm
Extra Gold radio night every Wednesday 6:00-8:00 pm

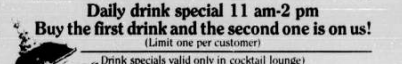
Radisson Hotel San Diego 260-0111
1433 Camino Del Rio South

THE BIG SCREEN IS HERE!!



Touch down at the Imperial Palace for the best happy hour in town!! (Monday through Friday 3 pm-7 pm)

Watch all your favorite sports on big screen satellite TV
Pitcher of beer \$2.25
Well drinks \$1.25
Complimentary hors d'oeuvres
Daily drink special 11 am-2 pm
Buy the first drink and the second one is on us!
(Limit one per customer)
Drink specials valid only in cocktail lounge



IMPERIAL PALACE
Chinese Restaurant/Full Service Cocktail Lounge
4805 Convey Street, San Diego (Between Balboa and Chalmers) Mesa Blvd.
Call: 569-0600

WEST COAST TICKETS

ASHFORD & SIMPSON

August 2
STING CULTURE CLUB
August 13
ALL PADRES GAMES

August 8
August 11
August 20, 21
August 27
August 28
August 29
August 30
September 7

Now accepting deposits for: Bruce Springsteen • U2
Sue • Neil Diamond • Rolling Stones

Buy • Sell • Trade
Standard Hotel, Suite 2-1, Hotel Circle 692-4133
Mon.-Sat. 9:00 am-6:00 pm • Sun. 10:00 am-2:00 pm

RELAX & ENJOY

Hot Tub

and Video Cassette Player,
Stereo, and Color T.V.
IN YOUR OWN ROOM
Private bathrooms
Full & queen beds

Casa Nova Motel
2625 University Ave.
Reservations suggested • 291-5351

SPEAKER KITS

and SPEAKER PARTS

Dynaudio, Polydax, Seas,
Fisher, Becker & many more
(Acoustical foam now available)

Full stock of
crossover parts
& accessories

Sumo & AdCom power
amps now in stock

WE BUY & SELL USED STEREOS
Down To Earth Stereo
5852 El Cajon Blvd. 286-8430
1/4 mile west of College • 286-9177

BACCHANAL

NIGHTCLUB MUSIC NOTES • 560-8022

FRIDAY & SATURDAY, AUG. 2 & 3

TUESDAY, AUG. 6
Dinner/entertainment • **Limbo Slam**
JOYCE ROOKS BAND
THE BARTOCK/LANSKY BAND

THIS THURSDAY AND EVERY THURSDAY
DURING THE MONTH OF AUGUST
MILLENNIUM
Mixed by... (sponsored by San Diego women)

EVERY MONDAY & THURSDAY
LADIES HAPPY HOUR

FRIDAY, AUG. 2
91X prices & giveaways, plus
dollar draft all night long

SUNDAY, AUG. 4
Hard rock showdown featuring
STRESS
AND DEADLINE

MONDAY, AUG. 5 • SECOND ANNUAL
MR. EROTICA CONTEST
Featuring country judges
and over \$1,500 in cash and prizes

8022 CLAIREMONT MESA (BETWEEN HWY 163 & 805)
Just west of Japan's #2 sushi bar featuring exotic shooters \$4 a shot



NOTICE TO APPEAR
This week
Aug. 7-10
REFLECTORS

Every Friday
FASHION ODYSSEY
Fashion auction

Try our new
OYSTER BAR
22 items to choose from!



FORMERLY THE WINDROSE RESTAURANT
HAPPY HOUR 4 PM - 8 PM NIGHTLY

THURSDAY, AUG. 1
VIDEO NIGHT EXTRAVAGANZA

A very special evening featuring England's
DEAD OR ALIVE and **KING** with exclusive
videos never before released in the USA
Many giveaways, T-shirts, records,
cassettes and videos!

1935 QUIVIRA ROAD • 223-2335
AT MARINA VILLAGE ON MISSION BAY

LIVE ENTERTAINMENT EVERY NIGHT THIS AUGUST

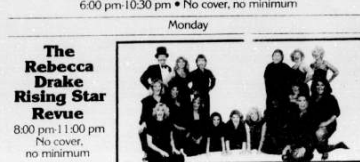
Tuesday through Saturday



Sunday
JAZZ JAM
featuring
Cheatham's Jazz Quartet
6:00 pm-10:30 pm • No cover, no minimum

Monday
The Rebecca Drake Rising Star Revue
8:00 pm-11:00 pm
No cover, no minimum

Happy Hours Monday-Saturday, 4:00 pm-8:00 pm
Sunday 4:00 pm-6:00 pm, hot & cold hors d'oeuvres
Sunday Buffet Brunch 10:00 am-2:00 pm
All you can eat \$9.95
Bahia Belle Moonlight Cruise Tuesday-Saturday from 7:30 pm



Bahia
Resort Hotel
998 West Mission Bay Drive, 488-0551

Better than a 'Casablanca Night' 'Humphrey's Bogart Hour'

It happens every weekday from 4:30-6:30 pm. Relax to the sound of live entertainment in Humphrey's piano bar while you partake from a menu that changes every evening.

"Humphrey's Bogart Hour" Menu
MON. CARVED ROAST BEEF SANDWICHES
TUES. PEEL YOUR OWN SHRIMP
WED. 50¢ SEAFOOD BAR
THURS. TACO BAR WITH ALL THE FIXIN'S
FRI. THE BOTTOMLESS CHILI BOWL
Giant Margarita Raspberry Margarita
(16 oz.) with a (16 oz.) with a
Gold Shooter, \$2.00 Gold Shooter, \$2.50

LIVE ENTERTAINMENT IN THE PIANO BAR
featuring
BRUCE MCKEITHEN
Monday through Friday 5:30-8:00 pm
JOHN SANDOVAL
Wednesday through Saturday,
8:30 pm-12:30 am
LARRY MOORE
Sunday, 8:30 pm-12:30 am



HUMPIPEY'S 2241 Shelter Island Drive
224-3577

CURRENT MOVIES

lucky coincidence. Happens to be plugged into the Aboriginal concept of "dream time" and whose investigation of the case (a lot of the movie's psychic power) brings him to a somewhat incident moment of (uh) face to face with some actual, rather than dream, paintings and a cluster of them made in his own likeness. Peter Weir's *Road to Nowhere* about the collision of two alien worlds has a good deal of technical flash and some carefully worked out water imagery (using literally) throughout. With Richard Chamberlain and David Gumpel. 1979. (Ken: B-3)

The Legend of Billie Jean — No not the legend of the American tennis star of the heroine of a Michael Jackson song, but rather of a Texas teenager who, in trying to collect \$5000 to repair her brother's "beached" scooter, finds herself on the wrong side of the law, but on the right side of justice. The legend doesn't take long to start growing, and it makes great headway when the heroine gets an idea for a new haircut from SAINT JOHN on television, and when she comes a new idea. "Fair is Fair," her sister, a K. Superstar, has considerable appeal, more so before the haircut, but she needs better help than this to attain "legend" status. With Christian Slater and Peter Coyote, directed by Matthew Robbins. 1985. (Ken: B-2) UA Chula Vista 6, UA Glasshouse 6.

Lily in Love — Backstage comedy with Christopher Pennier, Maggie Smith, and Eike Sommer, directed by Karolyi Makk. 1985. (Ken: B-2)

Lust in the Dust — A bust, the secret to the hidden god of C. D. Verde (stuffed on two different women's bottoms), a gimmick very similar was tried in the spaghetti Western, *THE STRANGER* and *THE GUNFIGHTER*. Whether this movie has matched the one or by coincidence, it is as much very low. And Paul Bartel's wish to be recognized as the man behind John Waters, a humble goal in itself, has reduced him to accepting Divine and Paul Hunter as his stars. In smaller roles, Larry Kahan and Henry Silva are more bearable, and not only because their roles are smaller. 1985. (Ken: B-2)

Mad Max — An assured and energetic visual style, reliant almost to the point of over-reliance on short tracking shots and quick dissolves, makes this futuristic BORN LOGGERS worth watching. It is set not far in the future as to pose problems of production or imagination for the filmmakers, just far enough to expand away any bit of mindless chaos and

civilization as the breakdown of society as we know it. Made in Australia and dubbed into American about a minute before it was talked into trying the Philosophy. But despite that, "it" and despite the title, this sci-fi action picture is carried out at so vulgar a level that it manages to make Woody Allen look like a kid in a candy store.

Mad Max Beyond Thunderdome — The people are called things like Auntie Entity, Scroobies, The Collector and Master Blaster. The last named actually has two people, a dwarfish genius who rides piggyback on his masked bodyguard, and together they rule the Underworld (or power source) of Bartertown. Auntie Entity, who rules the rest of Bartertown, wants to separate them. If the body but keep the brain. "We're dealing with subtleties here," proclaims one of her admiring minions. The genius himself gives little display of his powers of intellect, especially when he expresses himself in such grammar as "We explain" and "We will judge." But in a required cleverness you want, there is the "legend" of the first youth colony in the desert, where they employ such language as "They do the pictures so they fit in with the ancient" that they do, and "They said they die by the time they what they birthed." This is the post-apocalyptic future you see, and the third installment in the Mad Max saga has got a good deal of everything in it, including a good deal of what you, snail as you are, the film-ecce ringmaster of the glacial and computer-programmed as any Hollywood item with Philip Norel and Zandy Cherrie, directed by George Miller. 1985. (Ken: B-2)

My New Partner — Two cops, one a veteran, a stoic, a free-lancer, a horse player, a bit of a rogue. The other is a new guy, a police academy natty in suit and tie, a careerist, a free-lancer, a straight arrow. There is the requisite amount of time spent on establishing their differences, the requisite amount of time spent on the one converting (i.e. corrupting) the other, the requisite amount of time spent on both of them enjoying it. The film is along the way, such as an unobtrusive handling method (or ankle cuffing rather) and the lead weight seen in a jacket lying as a quick draw. But on the whole, the movie is most useful as a reminder of needed that the French can produce movies as commercial and computer-programmed as any Hollywood item with Philip Norel and Zandy Cherrie, directed by Claude Zidi. 1984. (Ken: B-2)

The Mystery of Kaspar Hauser — Werner Herzog's story comes from actual accounts of a mystery man who turned up on the streets of Nuremberg in the 1820s and who after being forced to live a life of solitude, was eventually murdered. Herzog does a good job of supplying this strange case with a possible beginning and ending, a hypothetical body Snatcher character, dressed in a black cloak and a beaver hat, raised in a dungeon, teaches him a few useful phrases in preparation for his belated coming out in the world. "I wish to be a great rider like my father before me," deposits him in the Nuremberg town square with a letter of introduction clamped in his hand, and then disappears without explanation at the end to make repeated attacks on Kaspar's life. Sorting out the elements, his or hers, in the Kaspar Hauser legend is really not what interests Herzog in the subject, however. He is a leftist polemicist with a sure sense of what's useful to him, transforms the available evidence into a tale of imagination manhandled by prison

conversations to fit customers (read men) with daily special and a middle-aged and to be generous about it, in a movie that is a well-earned, self-named *Philly*. But despite that, "it" and despite the title, this sci-fi action picture is carried out at so vulgar a level that it manages to make Woody Allen look like a kid in a candy store.

National Lampoon's European Vacation — Chevy Chase and family are back on the road again, directed by Amy Heckerling. 1985. (Ken: B-2) UA Chula Vista 6, UA Glasshouse 6, UA Cinema 8, UA Cinema 9, UA Cinema 10, UA Cinema 11, UA Cinema 12, UA Cinema 13, UA Cinema 14, UA Cinema 15, UA Cinema 16, UA Cinema 17, UA Cinema 18, UA Cinema 19, UA Cinema 20, UA Cinema 21, UA Cinema 22, UA Cinema 23, UA Cinema 24, UA Cinema 25, UA Cinema 26, UA Cinema 27, UA Cinema 28, UA Cinema 29, UA Cinema 30, UA Cinema 31, UA Cinema 32, UA Cinema 33, UA Cinema 34, UA Cinema 35, UA Cinema 36, UA Cinema 37, UA Cinema 38, UA Cinema 39, UA Cinema 40, UA Cinema 41, UA Cinema 42, UA Cinema 43, UA Cinema 44, UA Cinema 45, UA Cinema 46, UA Cinema 47, UA Cinema 48, UA Cinema 49, UA Cinema 50, UA Cinema 51, UA Cinema 52, UA Cinema 53, UA Cinema 54, UA Cinema 55, UA Cinema 56, UA Cinema 57, UA Cinema 58, UA Cinema 59, UA Cinema 60, UA Cinema 61, UA Cinema 62, UA Cinema 63, UA Cinema 64, UA Cinema 65, UA Cinema 66, UA Cinema 67, UA Cinema 68, UA Cinema 69, UA Cinema 70, UA Cinema 71, UA Cinema 72, UA Cinema 73, UA Cinema 74, UA Cinema 75, UA Cinema 76, UA Cinema 77, UA Cinema 78, UA Cinema 79, UA Cinema 80, UA Cinema 81, UA Cinema 82, UA Cinema 83, UA Cinema 84, UA Cinema 85, UA Cinema 86, UA Cinema 87, UA Cinema 88, UA Cinema 89, UA Cinema 90, UA Cinema 91, UA Cinema 92, UA Cinema 93, UA Cinema 94, UA Cinema 95, UA Cinema 96, UA Cinema 97, UA Cinema 98, UA Cinema 99, UA Cinema 100, UA Cinema 101, UA Cinema 102, UA Cinema 103, UA Cinema 104, UA Cinema 105, UA Cinema 106, UA Cinema 107, UA Cinema 108, UA Cinema 109, UA Cinema 110, UA Cinema 111, UA Cinema 112, UA Cinema 113, UA Cinema 114, UA Cinema 115, UA Cinema 116, UA Cinema 117, UA Cinema 118, UA Cinema 119, UA Cinema 120, UA Cinema 121, UA Cinema 122, UA Cinema 123, UA Cinema 124, UA Cinema 125, UA Cinema 126, UA Cinema 127, UA Cinema 128, UA Cinema 129, UA Cinema 130, UA Cinema 131, UA Cinema 132, UA Cinema 133, UA Cinema 134, UA Cinema 135, UA Cinema 136, UA Cinema 137, UA Cinema 138, UA Cinema 139, UA Cinema 140, UA Cinema 141, UA Cinema 142, UA Cinema 143, UA Cinema 144, UA Cinema 145, UA Cinema 146, UA Cinema 147, UA Cinema 148, UA Cinema 149, UA Cinema 150, UA Cinema 151, UA Cinema 152, UA Cinema 153, UA Cinema 154, UA Cinema 155, UA Cinema 156, UA Cinema 157, UA Cinema 158, UA Cinema 159, UA Cinema 160, UA Cinema 161, UA Cinema 162, UA Cinema 163, UA Cinema 164, UA Cinema 165, UA Cinema 166, UA Cinema 167, UA Cinema 168, UA Cinema 169, UA Cinema 170, UA Cinema 171, UA Cinema 172, UA Cinema 173, UA Cinema 174, UA Cinema 175, UA Cinema 176, UA Cinema 177, UA Cinema 178, UA Cinema 179, UA Cinema 180, UA Cinema 181, UA Cinema 182, UA Cinema 183, UA Cinema 184, UA Cinema 185, UA Cinema 186, UA Cinema 187, UA Cinema 188, UA Cinema 189, UA Cinema 190, UA Cinema 191, UA Cinema 192, UA Cinema 193, UA Cinema 194, UA Cinema 195, UA Cinema 196, UA Cinema 197, UA Cinema 198, UA Cinema 199, UA Cinema 200, UA Cinema 201, UA Cinema 202, UA Cinema 203, UA Cinema 204, UA Cinema 205, UA Cinema 206, UA Cinema 207, UA Cinema 208, UA Cinema 209, UA Cinema 210, UA Cinema 211, UA Cinema 212, UA Cinema 213, UA Cinema 214, UA Cinema 215, UA Cinema 216, UA Cinema 217, UA Cinema 218, UA Cinema 219, UA Cinema 220, UA Cinema 221, UA Cinema 222, UA Cinema 223, UA Cinema 224, UA Cinema 225, UA Cinema 226, UA Cinema 227, UA Cinema 228, UA Cinema 229, UA Cinema 230, UA Cinema 231, UA Cinema 232, UA Cinema 233, UA Cinema 234, UA Cinema 235, UA Cinema 236, UA Cinema 237, UA Cinema 238, UA Cinema 239, UA Cinema 240, UA Cinema 241, UA Cinema 242, UA Cinema 243, UA Cinema 244, UA Cinema 245, UA Cinema 246, UA Cinema 247, UA Cinema 248, UA Cinema 249, UA Cinema 250, UA Cinema 251, UA Cinema 252, UA Cinema 253, UA Cinema 254, UA Cinema 255, UA Cinema 256, UA Cinema 257, UA Cinema 258, UA Cinema 259, UA Cinema 260, UA Cinema 261, UA Cinema 262, UA Cinema 263, UA Cinema 264, UA Cinema 265, UA Cinema 266, UA Cinema 267, UA Cinema 268, UA Cinema 269, UA Cinema 270, UA Cinema 271, UA Cinema 272, UA Cinema 273, UA Cinema 274, UA Cinema 275, UA Cinema 276, UA Cinema 277, UA Cinema 278, UA Cinema 279, UA Cinema 280, UA Cinema 281, UA Cinema 282, UA Cinema 283, UA Cinema 284, UA Cinema 285, UA Cinema 286, UA Cinema 287, UA Cinema 288, UA Cinema 289, UA Cinema 290, UA Cinema 291, UA Cinema 292, UA Cinema 293, UA Cinema 294, UA Cinema 295, UA Cinema 296, UA Cinema 297, UA Cinema 298, UA Cinema 299, UA Cinema 300, UA Cinema 301, UA Cinema 302, UA Cinema 303, UA Cinema 304, UA Cinema 305, UA Cinema 306, UA Cinema 307, UA Cinema 308, UA Cinema 309, UA Cinema 310, UA Cinema 311, UA Cinema 312, UA Cinema 313, UA Cinema 314, UA Cinema 315, UA Cinema 316, UA Cinema 317, UA Cinema 318, UA Cinema 319, UA Cinema 320, UA Cinema 321, UA Cinema 322, UA Cinema 323, UA Cinema 324, UA Cinema 325, UA Cinema 326, UA Cinema 327, UA Cinema 328, UA Cinema 329, UA Cinema 330, UA Cinema 331, UA Cinema 332, UA Cinema 333, UA Cinema 334, UA Cinema 335, UA Cinema 336, UA Cinema 337, UA Cinema 338, UA Cinema 339, UA Cinema 340, UA Cinema 341, UA Cinema 342, UA Cinema 343, UA Cinema 344, UA Cinema 345, UA Cinema 346, UA Cinema 347, UA Cinema 348, UA Cinema 349, UA Cinema 350, UA Cinema 351, UA Cinema 352, UA Cinema 353, UA Cinema 354, UA Cinema 355, UA Cinema 356, UA Cinema 357, UA Cinema 358, UA Cinema 359, UA Cinema 360, UA Cinema 361, UA Cinema 362, UA Cinema 363, UA Cinema 364, UA Cinema 365, UA Cinema 366, UA Cinema 367, UA Cinema 368, UA Cinema 369, UA Cinema 370, UA Cinema 371, UA Cinema 372, UA Cinema 373, UA Cinema 374, UA Cinema 375, UA Cinema 376, UA Cinema 377, UA Cinema 378, UA Cinema 379, UA Cinema 380, UA Cinema 381, UA Cinema 382, UA Cinema 383, UA Cinema 384, UA Cinema 385, UA Cinema 386, UA Cinema 387, UA Cinema 388, UA Cinema 389, UA Cinema 390, UA Cinema 391, UA Cinema 392, UA Cinema 393, UA Cinema 394, UA Cinema 395, UA Cinema 396, UA Cinema 397, UA Cinema 398, UA Cinema 399, UA Cinema 400, UA Cinema 401, UA Cinema 402, UA Cinema 403, UA Cinema 404, UA Cinema 405, UA Cinema 406, UA Cinema 407, UA Cinema 408, UA Cinema 409, UA Cinema 410, UA Cinema 411, UA Cinema 412, UA Cinema 413, UA Cinema 414, UA Cinema 415, UA Cinema 416, UA Cinema 417, UA Cinema 418, UA Cinema 419, UA Cinema 420, UA Cinema 421, UA Cinema 422, UA Cinema 423, UA Cinema 424, UA Cinema 425, UA Cinema 426, UA Cinema 427, UA Cinema 428, UA Cinema 429, UA Cinema 430, UA Cinema 431, UA Cinema 432, UA Cinema 433, UA Cinema 434, UA Cinema 435, UA Cinema 436, UA Cinema 437, UA Cinema 438, UA Cinema 439, UA Cinema 440, UA Cinema 441, UA Cinema 442, UA Cinema 443, UA Cinema 444, UA Cinema 445, UA Cinema 446, UA Cinema 447, UA Cinema 448, UA Cinema 449, UA Cinema 450, UA Cinema 451, UA Cinema 452, UA Cinema 453, UA Cinema 454, UA Cinema 455, UA Cinema 456, UA Cinema 457, UA Cinema 458, UA Cinema 459, UA Cinema 460, UA Cinema 461, UA Cinema 462, UA Cinema 463, UA Cinema 464, UA Cinema 465, UA Cinema 466, UA Cinema 467, UA Cinema 468, UA Cinema 469, UA Cinema 470, UA Cinema 471, UA Cinema 472, UA Cinema 473, UA Cinema 474, UA Cinema 475, UA Cinema 476, UA Cinema 477, UA Cinema 478, UA Cinema 479, UA Cinema 480, UA Cinema 481, UA Cinema 482, UA Cinema 483, UA Cinema 484, UA Cinema 485, UA Cinema 486, UA Cinema 487, UA Cinema 488, UA Cinema 489, UA Cinema 490, UA Cinema 491, UA Cinema 492, UA Cinema 493, UA Cinema 494, UA Cinema 495, UA Cinema 496, UA Cinema 497, UA Cinema 498, UA Cinema 499, UA Cinema 500, UA Cinema 501, UA Cinema 502, UA Cinema 503, UA Cinema 504, UA Cinema 505, UA Cinema 506, UA Cinema 507, UA Cinema 508, UA Cinema 509, UA Cinema 510, UA Cinema 511, UA Cinema 512, UA Cinema 513, UA Cinema 514, UA Cinema 515, UA Cinema 516, UA Cinema 517, UA Cinema 518, UA Cinema 519, UA Cinema 520, UA Cinema 521, UA Cinema 522, UA Cinema 523, UA Cinema 524, UA Cinema 525, UA Cinema 526, UA Cinema 527, UA Cinema 528, UA Cinema 529, UA Cinema 530, UA Cinema 531, UA Cinema 532, UA Cinema 533, UA Cinema 534, UA Cinema 535, UA Cinema 536, UA Cinema 537, UA Cinema 538, UA Cinema 539, UA Cinema 540, UA Cinema 541, UA Cinema 542, UA Cinema 543, UA Cinema 544, UA Cinema 545, UA Cinema 546, UA Cinema 547, UA Cinema 548, UA Cinema 549, UA Cinema 550, UA Cinema 551, UA Cinema 552, UA Cinema 553, UA Cinema 554, UA Cinema 555, UA Cinema 556, UA Cinema 557, UA Cinema 558, UA Cinema 559, UA Cinema 560, UA Cinema 561, UA Cinema 562, UA Cinema 563, UA Cinema 564, UA Cinema 565, UA Cinema 566, UA Cinema 567, UA Cinema 568, UA Cinema 569, UA Cinema 570, UA Cinema 571, UA Cinema 572, UA Cinema 573, UA Cinema 574, UA Cinema 575, UA Cinema 576, UA Cinema 577, UA Cinema 578, UA Cinema 579, UA Cinema 580, UA Cinema 581, UA Cinema 582, UA Cinema 583, UA Cinema 584, UA Cinema 585, UA Cinema 586, UA Cinema 587, UA Cinema 588, UA Cinema 589, UA Cinema 590, UA Cinema 591, UA Cinema 592, UA Cinema 593, UA Cinema 594, UA Cinema 595, UA Cinema 596, UA Cinema 597, UA Cinema 598, UA Cinema 599, UA Cinema 600, UA Cinema 601, UA Cinema 602, UA Cinema 603, UA Cinema 604, UA Cinema 605, UA Cinema 606, UA Cinema 607, UA Cinema 608, UA Cinema 609, UA Cinema 610, UA Cinema 611, UA Cinema 612, UA Cinema 613, UA Cinema 614, UA Cinema 615, UA Cinema 616, UA Cinema 617, UA Cinema 618, UA Cinema 619, UA Cinema 620, UA Cinema 621, UA Cinema 622, UA Cinema 623, UA Cinema 624, UA Cinema 625, UA Cinema 626, UA Cinema 627, UA Cinema 628, UA Cinema 629, UA Cinema 630, UA Cinema 631, UA Cinema 632, UA Cinema 633, UA Cinema 634, UA Cinema 635, UA Cinema 636, UA Cinema 637, UA Cinema 638, UA Cinema 639, UA Cinema 640, UA Cinema 641, UA Cinema 642, UA Cinema 643, UA Cinema 644, UA Cinema 645, UA Cinema 646, UA Cinema 647, UA Cinema 648, UA Cinema 649, UA Cinema 650, UA Cinema 651, UA Cinema 652, UA Cinema 653, UA Cinema 654, UA Cinema 655, UA Cinema 656, UA Cinema 657, UA Cinema 658, UA Cinema 659, UA Cinema 660, UA Cinema 661, UA Cinema 662, UA Cinema 663, UA Cinema 664, UA Cinema 665, UA Cinema 666, UA Cinema 667, UA Cinema 668, UA Cinema 669, UA Cinema 670, UA Cinema 671, UA Cinema 672, UA Cinema 673, UA Cinema 674, UA Cinema 675, UA Cinema 676, UA Cinema 677, UA Cinema 678, UA Cinema 679, UA Cinema 680, UA Cinema 681, UA Cinema 682, UA Cinema 683, UA Cinema 684, UA Cinema 685, UA Cinema 686, UA Cinema 687, UA Cinema 688, UA Cinema 689, UA Cinema 690, UA Cinema 691, UA Cinema 692, UA Cinema 693, UA Cinema 694, UA Cinema 695, UA Cinema 696, UA Cinema 697, UA Cinema 698, UA Cinema 699, UA Cinema 700, UA Cinema 701, UA Cinema 702, UA Cinema 703, UA Cinema 704, UA Cinema 705, UA Cinema 706, UA Cinema 707, UA Cinema 708, UA Cinema 709, UA Cinema 710, UA Cinema 711, UA Cinema 712, UA Cinema 713, UA Cinema 714, UA Cinema 715, UA Cinema 716, UA Cinema 717, UA Cinema 718, UA Cinema 719, UA Cinema 720, UA Cinema 721, UA Cinema 722, UA Cinema 723, UA Cinema 724, UA Cinema 725, UA Cinema 726, UA Cinema 727, UA Cinema 728, UA Cinema 729, UA Cinema 730, UA Cinema 731, UA Cinema 732, UA Cinema 733, UA Cinema 734, UA Cinema 735, UA Cinema 736, UA Cinema 737, UA Cinema 738, UA Cinema 739, UA Cinema 740, UA Cinema 741, UA Cinema 742, UA Cinema 743, UA Cinema 744, UA Cinema 745, UA Cinema 746, UA Cinema 747, UA Cinema 748, UA Cinema 749, UA Cinema 750, UA Cinema 751, UA Cinema 752, UA Cinema 753, UA Cinema 754, UA Cinema 755, UA Cinema 756, UA Cinema 757, UA Cinema 758, UA Cinema 759, UA Cinema 760, UA Cinema 761, UA Cinema 762, UA Cinema 763, UA Cinema 764, UA Cinema 765, UA Cinema 766, UA Cinema 767, UA Cinema 768, UA Cinema 769, UA Cinema 770, UA Cinema 771, UA Cinema 772, UA Cinema 773, UA Cinema 774, UA Cinema 775, UA Cinema 776, UA Cinema 777, UA Cinema 778, UA Cinema 779, UA Cinema 780, UA Cinema 781, UA Cinema 782, UA Cinema 783, UA Cinema 784, UA Cinema 785, UA Cinema 786, UA Cinema 787, UA Cinema 788, UA Cinema 789, UA Cinema 790, UA Cinema 791, UA Cinema 792, UA Cinema 793, UA Cinema 794, UA Cinema 795, UA Cinema 796, UA Cinema 797, UA Cinema 798, UA Cinema 799, UA Cinema 800, UA Cinema 801, UA Cinema 802, UA Cinema 803, UA Cinema 804, UA Cinema 805, UA Cinema 806, UA Cinema 807, UA Cinema 808, UA Cinema 809, UA Cinema 810, UA Cinema 811, UA Cinema 812, UA Cinema 813, UA Cinema 814, UA Cinema 815, UA Cinema 816, UA Cinema 817, UA Cinema 818, UA Cinema 819, UA Cinema 820, UA Cinema 821, UA Cinema 822, UA Cinema 823, UA Cinema 824, UA Cinema 825, UA Cinema 826, UA Cinema 827, UA Cinema 828, UA Cinema 829, UA Cinema 830, UA Cinema 831, UA Cinema 832, UA Cinema 833, UA Cinema 834, UA Cinema 835, UA Cinema 836, UA Cinema 837, UA Cinema 838, UA Cinema 839, UA Cinema 840, UA Cinema 841, UA Cinema 842, UA Cinema 843, UA Cinema 844, UA Cinema 845, UA Cinema 846, UA Cinema 847, UA Cinema 848, UA Cinema 849, UA Cinema 850, UA Cinema 851, UA Cinema 852, UA Cinema 853, UA Cinema 854, UA Cinema 855, UA Cinema 856, UA Cinema 857, UA Cinema 858, UA Cinema 859, UA Cinema 860, UA Cinema 861, UA Cinema 862, UA Cinema 863, UA Cinema 864, UA Cinema 865, UA Cinema 866, UA Cinema 867, UA Cinema 868, UA Cinema 869, UA Cinema 870, UA Cinema 871, UA Cinema 872, UA Cinema 873, UA Cinema 874, UA Cinema 875, UA Cinema 876, UA Cinema 877, UA Cinema 878, UA Cinema 879, UA Cinema 880, UA Cinema 881, UA Cinema 882, UA Cinema 883, UA Cinema 884, UA Cinema 885, UA Cinema 886, UA Cinema 887, UA Cinema 888, UA Cinema 889, UA Cinema 890, UA Cinema 891, UA Cinema 892, UA Cinema 893, UA Cinema 894, UA Cinema 895, UA Cinema 896, UA Cinema 897, UA Cinema 898, UA Cinema 899, UA Cinema 900, UA Cinema 901, UA Cinema 902, UA Cinema 903, UA Cinema 904, UA Cinema 905, UA Cinema 906, UA Cinema 907, UA Cinema 908, UA Cinema 909, UA Cinema 910, UA Cinema 911, UA Cinema 912, UA Cinema 913, UA Cinema 914, UA Cinema 915, UA Cinema 916, UA Cinema 917, UA Cinema 918, UA Cinema 919, UA Cinema 920, UA Cinema 921, UA Cinema 922, UA Cinema 923, UA Cinema 924, UA Cinema 925, UA Cinema 926, UA Cinema 927, UA Cinema 928, UA Cinema 929, UA Cinema 930, UA Cinema 931, UA Cinema 932, UA Cinema 933, UA Cinema 934, UA Cinema 935, UA Cinema 936, UA Cinema 937, UA Cinema 938, UA Cinema 939, UA Cinema 940, UA Cinema 941, UA Cinema 942, UA Cinema 943, UA Cinema 944, UA Cinema 945, UA Cinema 946, UA Cinema 947, UA Cinema 948, UA Cinema 949, UA Cinema 950, UA Cinema 951, UA Cinema 952, UA Cinema 953, UA Cinema 954, UA Cinema 955, UA Cinema 956, UA Cinema 957, UA Cinema 958, UA Cinema 959, UA Cinema 960, UA Cinema 961, UA Cinema 962, UA Cinema 963, UA Cinema 964, UA Cinema 965, UA Cinema 966, UA Cinema 967, UA Cinema 968, UA Cinema 969, UA Cinema 970, UA Cinema 971, UA Cinema 972, UA Cinema 973, UA Cinema 974, UA Cinema 975, UA Cinema 976, UA Cinema 977, UA Cinema 978, UA Cinema 979, UA Cinema 980, UA Cinema 981, UA Cinema 982, UA Cinema 983, UA Cinema 984, UA Cinema 985, UA Cinema 986, UA Cinema 987, UA Cinema 988, UA Cinema 989, UA Cinema 990, UA Cinema 991, UA Cinema 992, UA Cinema 993, UA Cinema 994, UA Cinema 995, UA Cinema 996, UA Cinema 997, UA Cinema 998, UA Cinema 999, UA Cinema 1000, UA Cinema 1001, UA Cinema 1002, UA Cinema 1003, UA Cinema 1004, UA Cinema 1005, UA Cinema 1006, UA Cinema 1007, UA Cinema 1008, UA Cinema 1009, UA Cinema 1010, UA Cinema 1011, UA Cinema 1012, UA Cinema 1013, UA Cinema 1014, UA Cinema 1015, UA Cinema 1016, UA Cinema 1017, UA Cinema 1018, UA Cinema 1019, UA Cinema 1020, UA Cinema 1021, UA Cinema 1022, UA Cinema 1023, UA Cinema 1024, UA Cinema 1025, UA Cinema 1026, UA Cinema 1027, UA Cinema 1028, UA Cinema 1029, UA Cinema 1030, UA Cinema 1031, UA Cinema 1032, UA Cinema 1033, UA Cinema 1034, UA Cinema 1035, UA Cinema 1036, UA Cinema 1037, UA Cinema 1038, UA Cinema 1039, UA Cinema 1040, UA Cinema 1041, UA Cinema 1042, UA Cinema 1043, UA Cinema 1044, UA Cinema 1045, UA Cinema 1046, UA Cinema 1047, UA Cinema 1048, UA Cinema 1049, UA Cinema 1050, UA Cinema 1051, UA Cinema 1052, UA Cinema 1053, UA Cinema 1054, UA Cinema 1055, UA Cinema 1056, UA Cinema 1057, UA Cinema 1058, UA Cinema 1059, UA Cinema 1060, UA Cinema 1061, UA Cinema 1062, UA Cinema 1063, UA Cinema 1064, UA Cinema 1065, UA Cinema 1066, UA Cinema 1067, UA Cinema 1068, UA Cinema 1069, UA Cinema 1070, UA Cinema 1071, UA Cinema 1072, UA Cinema 1073, UA Cinema 1074, UA Cinema 1075, UA Cinema 1076, UA Cinema 1077, UA Cinema 1078, UA Cinema 1079, UA Cinema 1080, UA Cinema 1081, UA Cinema 1082, UA Cinema 1083, UA Cinema 1084, UA Cinema 1085, UA Cinema 1086, UA Cinema 1087, UA Cinema 1088, UA Cinema 1089, UA Cinema 1090, UA Cinema 1091, UA Cinema 1092, UA Cinema 1093, UA Cinema 1094, UA Cinema 1095, UA Cinema 1096, UA Cinema 1097, UA Cinema 1098, UA Cinema 1099, UA Cinema 1100, UA Cinema 1101, UA Cinema 1102, UA Cinema 1103, UA Cinema 1104, UA Cinema 1105, UA Cinema 1106, UA Cinema 1107, UA Cinema 1108, UA Cinema 1109, UA Cinema 1110, UA Cinema 1111, UA Cinema 1112, UA Cinema 1113, UA Cinema 1114, UA Cinema 1115, UA Cinema 1116, UA Cinema 1117, UA Cinema 1118, UA Cinema 1119, UA Cinema 1120, UA Cinema 1121, UA Cinema 1122, UA Cinema 1123, UA Cinema 1124, UA Cinema 1125, UA Cinema 1126, UA Cinema 1127, UA Cinema 1128, UA Cinema 1129, UA Cinema 1130, UA Cinema 1131, UA Cinema 1132, UA Cinema 1133, UA Cinema 1134, UA Cinema 1135, UA Cinema 1136, UA Cinema 1137, UA Cinema 1138, UA Cinema 1139, UA Cinema 1140, UA Cinema 1141, UA Cinema 1142, UA Cinema 1143, UA Cinema 1144, UA Cinema 1145, UA Cinema 1146, UA Cinema 1147, UA Cinema 1148, UA Cinema 1149, UA Cinema 1150, UA Cinema 1151, UA Cinema 1152, UA Cinema 1153, UA Cinema 1154, UA Cinema 1155, UA Cinema 1156, UA Cinema 1157, UA Cinema 1158, UA Cinema 1159, UA Cinema 1160, UA Cinema 1161, UA Cinema 1162, UA Cinema 1163, UA Cinema 1164, UA Cinema 1165, UA Cinema 1166, UA Cinema 1167, UA Cinema 1168, UA Cinema 1169, UA Cinema 1170, UA Cinema 1171, UA Cinema 1172, UA Cinema 1173, UA Cinema 1174, UA Cinema 1175, UA Cinema 1176, UA Cinema 1177, UA Cinema 1178, UA Cinema 1179, UA Cinema 1180, UA Cinema 1181, UA Cinema 1182, UA Cinema 1183, UA Cinema 1184, UA Cinema 1185, UA Cinema 1186, UA Cinema 1187, UA Cinema 1188, UA Cinema 1189, UA Cinema 1190, UA Cinema 1191, UA Cinema 1192, UA Cinema 1193, UA Cinema 1194, UA Cinema 1195, UA Cinema 1196, UA Cinema 1197, UA Cinema 1198, UA Cinema 1199, UA Cinema 1200, UA Cinema 1201, UA Cinema 1202, UA Cinema 1203, UA Cinema 1204, UA Cinema 1205, UA Cinema 1206, UA Cinema 1207, UA Cinema 1208, UA Cinema 1209, UA Cinema 1210, UA Cinema 1211, UA Cinema 1212, UA Cinema 1213, UA Cinema 1214, UA Cinema 1215, UA Cinema 1216, UA Cinema 1217, UA Cinema 1218, UA Cinema 1219, UA Cinema 1220, UA Cinema 1221, UA Cinema 1222, UA Cinema 1223, UA Cinema 1224, UA Cinema 1225, UA Cinema 1226, UA Cinema 1227, UA Cinema 1228, UA Cinema 1229, UA Cinema 1230, UA Cinema 1231, UA Cinema 1232, UA Cinema 1233, UA Cinema 1234, UA Cinema 1235, UA Cinema 1236, UA Cinema 1237, UA Cinema 1238, UA Cinema 1239, UA Cinema 1240, UA Cinema 1241, UA Cinema 1242, UA Cinema 1243, UA Cinema 1244, UA Cinema 1245, UA Cinema 1246, UA Cinema 1247, UA Cinema 1248, UA Cinema 1249, UA Cinema 1250, UA Cinema 1251, UA Cinema 1252, UA Cinema 1253, UA Cinema 1254, UA Cinema 1255, UA Cinema 1256, UA Cinema 1257, UA Cinema 1258, UA Cinema 1259, UA Cinema 1260, UA Cinema 1261, UA Cinema 1262, UA Cinema 1263, UA Cinema 1264, UA Cinema 1265, UA Cinema 1266, UA Cinema 1267, UA Cinema 1268, UA Cinema 1269, UA Cinema 1270, UA Cinema 1271, UA Cinema 1272, UA Cinema 1273, UA Cinema 1274, UA Cinema 1275, UA Cinema 1276, UA Cinema 1277, UA Cinema 1278, UA Cinema 1279, UA Cinema 1280, UA Cinema 1281, UA Cinema 1282, UA Cinema 1283, UA Cinema 1284, UA Cinema 1285, UA Cinema 1286, UA Cinema 1287, UA Cinema 1288, UA Cinema 1289, UA Cinema 1290, UA Cinema 1291, UA Cinema 1292, UA Cinema 1293, UA Cinema 1294, UA Cinema 1295, UA Cinema 1296, UA Cinema 1297, UA Cinema 1298, UA Cinema 1299, UA Cinema 1300, UA Cinema 1301, UA Cinema 1302, UA Cinema 1303, UA Cinema 1304, UA Cinema 1305, UA Cinema 1306, UA Cinema 1307, UA Cinema 1308, UA Cinema 1309, UA Cinema 1310, UA Cinema 1311, UA Cinema 1312, UA Cinema 1313, UA Cinema 1314, UA Cinema 1315, UA Cinema 1316, UA Cinema 1317, UA Cinema 1318, UA Cinema 1319, UA Cinema 1320, UA Cinema 1321, UA Cinema 1322, UA Cinema 1323, UA Cinema 1324, UA Cinema 1325, UA Cinema 1326, UA Cinema 1327, UA Cinema 1328, UA Cinema 1329, UA Cinema 1330, UA Cinema 1331, UA Cinema 1332, UA Cinema 1333, UA Cinema 1334, UA Cinema 1335, UA Cinema 1336, UA Cinema 1337, UA Cinema 1338, UA Cinema 1339, UA Cinema 1340, UA Cinema 1341, UA Cinema 1342, UA Cinema 1343, UA Cinema 1344, UA Cinema 1345, UA Cinema 1346, UA Cinema 1347, UA Cinema 1348, UA Cinema 1349, UA Cinema 1350, UA Cinema 1351, UA Cinema 1352, UA Cinema 1353, UA Cinema 1354, UA Cinema 1355, UA Cinema 1356, UA Cinema 1357, UA Cinema 1358, UA Cinema 1359, UA Cinema 1360, UA Cinema 1361, UA Cinema 1362, UA Cinema 1363, UA Cinema 1364, UA Cinema 1365, UA Cinema 1366, UA Cinema 1367, UA Cinema 1368, UA Cinema 1369, UA Cinema 1370, UA Cinema 1371, UA Cinema 1372, UA Cinema 1373, UA Cinema 1374, UA Cinema 1375, UA Cinema 1376, UA Cinema 1377, UA Cinema 1378, UA Cinema 1379, UA Cinema 1380, UA Cinema 1381, UA Cinema 1382, UA Cinema 1383, UA Cinema 1384, UA Cinema 1385, UA Cinema 1386, UA Cinema 1387, UA Cinema 1388, UA Cinema 1389, UA Cinema 1390, UA Cinema 1391, UA Cinema 1392, UA Cinema 1393, UA Cinema 1394, UA Cinema 1395, UA Cinema 1396, UA Cinema 1397, UA Cinema 1398, UA Cinema 1399, UA Cinema 1400, UA Cinema 1401, UA Cinema 1402, UA Cinema 1403, UA Cinema 1404, UA Cinema 1405, UA Cinema 1406, UA Cinema 1407, UA Cinema 1408, UA Cinema 1409, UA Cinema 1410, UA Cinema 1411, UA Cinema 1412, UA Cinema 1413, UA Cinema 1414, UA Cinema 1415, UA Cinema 1416, UA Cinema 1417, UA Cinema 1418, UA Cinema 1419, UA Cinema 1420, UA Cinema 1421, UA Cinema 1422, UA Cinema 1423, UA Cinema 1424, UA Cinema 1425, UA Cinema 1426, UA Cinema 1427, UA Cinema 1428, UA Cinema 1429, UA Cinema 1430, UA Cinema 1431, UA Cinema 1432, UA Cinema 1433, UA Cinema 1434, UA Cinema 1435, UA Cinema 1436, UA Cinema 1437, UA Cinema 1438, UA Cinema 1439, UA Cinema 1440, UA Cinema 1441, UA Cinema 14

[illegible]

RESTAURANTS

AN GARDENS
TAURANT
and American cuisine
at **Stallions on Broadway**,
Greece, and his band,
dancers Fri & Sat. Night
and folk dancing nightly



for lunch & dinner
open Fri & Sat. 11 am - 2 am
and Sunday

Suite A, San Diego
295-0812

MIKISAN
Traditional Japanese Restaurant

SUSHI BAR
LUNCH
Sushi and more
DINNER
7 nights a week



**2424 FIFTH AVENUE,
HILLCREST** South of Takara
295-9121 • Open 7 days

SHOOTERS

**BETTER THAN A
FREE DINNER**

San Diego's Most Spectacular Happy Hours Happen
Monday through Friday from 4:30 to 6:30 p.m.

**Chickin Wings
and Nachos
Monday**
Try our hot and spicy
chicken wings and super
cheesy nachos. Ole!

**Deli-Buffer
Tuesday**
On Tuesdays come make
your special deli
sandwich from our
great deli buffet.

Pizza Wednesday
Shooters' great mid-week
special: hot pizza with
your favorite toppings.

Taco Bar Thursday
A do-it yourself taco bar
with all the fixings.

**The Bottomless
Chili Bowl Friday**
Kick off your weekend
with an endless bowl of
chili with toppings to
please every taste.

Next to Visions
Restaurant, atop the La
Jolla Village Inn, corner
of E3 and La Jolla
Village Drive.

SHOOTERS

(619) 587-0056

[illegible][illegible]

RESTAURANTS

mn

Asian Cuisine
from \$3.95
you can eat
(11:00 am-2:00 pm)
Specials
\$7.95 (11:00 am-3:00 pm)
per person
rice, tea and cookie
menu, with this ad.

Moon Menu Blvd.
\$7.95-\$9.95
11:00 am-11:00 pm
12:00 am-11:00 pm
12:00 pm-11:00 pm

福祿壽

anytime food to go
7 days a week

[illegible]

Jazz
**JOLLA
BROILER**
de Cuisine
à la Creole

Grand Opening
La Jolla Broiler
Jazz & Cuisine à la Creole

**Featuring the Best of
New Orleans Creole Cuisine**
*Complimentary pedi-cab service
with dinner reservations*

Jazz with the Joe Marillo Quartet
Friday & Saturday, Aug. 3 & 4 9 pm-1 am
Joe Marillo & Friends featuring
Hal Crook on trombone and
Joe Azzarello on piano
Thursday 8:30 pm-12:30 am

*La Jolla Broiler by the Cove, for fabulous romantic
life, entertainment, atmosphere and cuisine.
Coast Walk and Prospect Place, La Jolla*
456-0707

MENT.
ous!

PEPSI

Valley)
1985.

SHRIMP & CHICKEN DINNER FOR TWO \$6.95!

Special tonight! Dinner includes:

- Special soup
- Fried wonton
- Fried or steamed rice
- Tea & cookies

People add: Mandarin chow mein
People add: Szechuan beef

With this ad through August 5, 1985,
special available to go too!

MANDARIN PLAZA RESTAURANT
3760 Sports Arena Blvd.
Sports Arena Village Shopping Center
224-4222 • Open daily 11:00 am-10:00 pm
Friday & Saturday 11:00 am-11:00 pm

DIEGO'S
Has Now Brought
the Beach
to You
6390 El Cajon Blvd.

Cafe DIEGO'S
Mexican Eatery & Cantina
583-0045
(cross from Tower Records)

Happy hour 3-6 pm Mon.-Fri.
Drink specials • Free hors d'oeuvres

[illegible]

stakeholder
valuable
5-7%
under
eg. 300
y good
condition,
mountain
not 16,
more.
first
end of
prizes,
Apex,
or like
nature
show re-
gional.

van Jaarsveld
N. F. L. van Jaarsveld

5
 7



TIJUANA RES

line, complete. Excellent condition. \$475.
3398.

501 SET. 10 piece. Singeland maple shell over
drums, copper finish, looks great under con-
dighting. List new for over \$3000. A steal, only
\$67. 479-7456.

RESTAURANTS

RHODES 1973 suitcase model with amp. Excellent condition. \$660. 291-7028.

TRIT VINTAGE '62 Les Paul in superb condition. Rose. 3 Duncan pickups (2 humbuckers), rising, rosewood neck. \$900 or 743-6277.

TRITACASTER 1968 \$450. 488-3923.

STRAT with Charvel neck, Shaller tuners. case. \$350. Eric 273-6376.

XVI 1971 Les Paul 265-1601.

GUITAR, Les Paul, excellent condition. price. Was \$1200. 291-7028.

GUITAR, rosewood neck, case. \$400. 291-7028.

GUITAR, Charvel, hardshell case. \$425. 291-7028.

[illegible]

FLYER with vocals wanted for 70's trio with originals. Call Paul.

NEW ROLAND SYNTH PLUS 601 Similar to Juno 106 with additional features like built-in speakers and 128 superb patches. Only at AES. #470 Production Avenue. 578-6660.

NON PRO ROCK DRUMMER seeks practice jam situation to improve chops. Have good equipment. 2nd year preferred. Relaxed, flexible, part time. No ego. Dave. 440-0628.

OBCE reed-making kit. \$50 or best offer. Takellu Sound Systems metronome, excellent condition. \$20. Paul. 667-5554.

dinner for **ONLY**
and one margarita is on the house, a
flower for the lady! *

\$10.95*
an original Mexican paper
using this ad.

with
**Chile Relleno,
Taco,
Enchilada Verde
Fritas**

2,

1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 26

13

Tamiko's
**ORIENTAL
MASSAGE**

- Good massage
- Hot baths
- Best service
- Air conditioned

Come see us,
you'll love it.
(9 am-12 midnight)

8759 La Mesa Blvd.
(at Jackson Dr.)

461-9224

Haircut Specials

Women \$15
(reg. \$20)

Men \$10
(reg. \$14)



Includes shampoo, cut, condition
 & blow dry. We also do perms,
 highlighting, & color.

SCISSORS

7441 La Jolla Blvd. 454-3038
 facemask from Ferrari dealer
 Valid on first visit with this ad

Expires 8/15/85

ISTAVIDEO
Large screen
projection system
specialists

- Rentals
- Sales
- Leasing

Large screen
systems from 6' to
25' wide!!

286-1183

**F
O
O
T
B
A
L
L**

CRYLIC NAILS
\$19.99 (full set)
 Fills Manicure &
 (full set) pedicure
 \$15 \$15
CRYLIC TIPS 20% OFF
SILK WRAP \$25
NAILS 560-0325
 CENTER
FOR MEN & WOMEN
 56 Claremont Mesa Blvd.
 92033 (next to Burger King)
 In 7 days from 9 am-7 pm
 Expires 8/8/85 with coupon

Grand Opening
**ORIENTAL
MASSAGE &
HOT BATHS**
—Pacific—
Therapeutic Spa
3395 El Cajon Blvd.
584-9107
\$5.00 discount

**HAMILTON
RESTAURANT
CONSULTANTS**

Systems specialists for
the food service industry

- Food & beverage controls
- Labor guidelines
- Profit & loss statements
- Organization of
 debt structure
- Management recruiting

For free brochure call
260-3744


**PERFORMANCE
PEST CONTROL**
Maintenance service
\$34
every two months
Initial service \$55 reg. \$75
One time service \$65 reg. \$85
Prices apply to homes up to
2,000 sq. ft. and yards up to
5,000 sq. ft.

**Small
Business
Insurance
Services**
announces the lowest cost
per employee health plan
in S.D. For free, no
obligation quote call
291-7070 Ext. X
Guaranteed issue groups
1-100 self-employed welcome

PET PALS®
IN-HOME PET SITTING
Relax and enjoy
your vacation!

- FEED
- EXERCISE
- AFFECTION

1 or 2 daily visits

Pet stays in "comfortable familiar" surroundings



For more information
Contact
Shoemaker
456-1827

*"Pet Pals Takes
Care of Me"*

Coupon

MEN WOMEN

STYLING

\$8.50

Shampoo, condition, blow dry

\$28.50

CONDITION PERM

with free haircut

(long hair slightly extra for cuts and perms)

THE HAIR	CITY
STOP	HAIR
2342 University Ave. (at Texas) 238-5573 9:00 am-7:00 pm	1742 India 238-1534 9:00 am-5:30 pm

767

Photo by James Clivenger

944
\$10

WE DO "HOLLYWOOD"



BARRO
Garnet Ave., Pacific Beach • 271-1111
off all perms or \$5 off all flat tops, nail & wax
through 8/8/85 w/

OT TOPS"



Haircut design by Barren's Haircut

BARREN'S *Hair Salon*

70-4300 • Open 7 days a week
Mixing combinations, with selected stylist,
with this ad.

233-6005



Steven A. Tenocall
Attorney at Law
110 W. "C" St.
Chamber Bldg • Suite 2000
San Diego 619-6056

use this construction
without obligation
because you shouldn't
have to pay for an
attorney unless you
need one.

**50% OFF
THESE
SERVICES**



and coloring

For first-time clients only. Offer good with this ad and participating stylists. Expires Aug. 15, 1985

**hairstyling
company**

La Jolla Village Square • 455-1700
May Co. mail, lower level

5504 Balboa Ave. • 569-8202
(At Genesee next to Baxter's)
Claremont
(Formerly Hair Performers)

[illegible][illegible][illegible][illegible][illegible]

Tamiko's
ORIENTAL MASSAGE

- Good massage
- Hot baths
- Best service
- Air conditioned
- Come see us, you'll love it. (9 am-12 midnight)

8759 La Mesa Blvd.
(at Jackson Dr.)

461-9224

VISTAVIDEO

Large screen projection system specialists

- Rentals
- Sales
- Leasing

Large screen systems from 6' to 25' wide!

286-1183

Haircut Specials

Women \$15
(reg. \$20)

Men \$10
(reg. \$14)

Includes shampoo, cut, condition & blow dry. Also does perms, highlighting & color.

SCISSORS

7441 La Jolla Rd. 454-3078
(across from Ferrari dealer)
Valid on first visit with this ad.

ACRYLIC NAILS
\$19.99 (full set)
Fills Manicure & (full set) pedicure \$15

ACRYLIC TIPS 20% OFF
SALE WRAP 525

NAILS \$40-525

BY HENRY

FOR MEN & WOMEN
8055 Cornerstone Mall Blvd #103 (next to Burger King)
Open 7 days from 9 am-7 pm
Expires 8/8/85 with coupon

For free brochure call
260-3744

Grand Opening

ORIENTAL MASSAGE & HOT BATHS

Pacific Therapeutic Spa
3395 El Cajon Blvd.
584-9107

\$5.00 discount with this coupon

Small Business Insurance Services

announces the lowest cost per employee health plan in S.D. For free, no obligation quote call 294-7070 Ext. 2

McIntosh & Associates
1101 West Imperial Boulevard

FET PALS' IN-HOME PET SITTING

Relax and enjoy your vacation!

PERFORMANCE PET CONTROL

Maintenance service **\$34**

every two months
Initial service \$55 reg. \$75
One time service \$65 reg. \$85
Prices apply to homes up to 2,000 sq. ft. and yards up to 5,000 sq. ft.
El Cajon 447-2515
San Diego 296-5363

Men Women Styling \$8.50

Shampoo, condition, blow dry \$28.50

CONDITION PERM with free haircut

(bring hair slightly extra for wash and perm)

THE HAIR HAIR STOP CITY

2342 University Ave. 1742 India
San Diego 296-5273 San Diego 138-1534
9:00 am-7:00 pm 9:00 am-3:30 pm

Associated College of Electrolysis
(Permanent hair removal)
278-1200

Mon. - Wed. - Fri. Day Classes
7677 Ronson Road - Suite 208 - San Diego

WE DO "HOT TOPS"



Photo by James Chandler

Dr. Howard First, D.D.S., Inc.

Non-Biting Root Canal Therapy
Other & Root Canal Therapy
233-6005

BARRON'S *Salon*

944 Garnet Ave., Pacific Beach • 270-4300 • Open 7 days a week
\$10 off all perms or \$5 off all flat tops, nail & waxing combinations, with selected styling, through 8/8/85 with this ad.

Steven A. Tencati Attorney at Law

110 W. "C" St.
Chamber Bldg. • Suite 2000
San Diego 696-8886

50% OFF THESE SERVICES

Haircuts, perms and coloring

For first-time clients only. Offer good with this ad and participating styling. Expires Aug. 15, 1985

hairstyling company

La Jolla Village Square • 455-1700
May Co. Mall, lower level

5504 Balboa Ave. • 569-8202
(At Corner next to Baster's)
Culverton
(Formerly Hair Performers)

VOLVO 740 GLE 1984, excellent, power steering, air conditioning, sun, leather seats, trunk and back, 175,000 or best offer. Auto 275-2083.

VOLVO 740 GLE 1987, excellent, power steering, air conditioning, sun, leather seats, trunk and back, 175,000 or best offer. Auto 275-2083.

VOLVO 740 GLE 1987, excellent, power steering, air conditioning, sun, leather seats, trunk and back, 175,000 or best offer. Auto 275-2083.

VOLVO 740 GLE 1987, excellent, power steering, air conditioning, sun, leather seats, trunk and back, 175,000 or best offer. Auto 275-2083.

VOLVO 740 GLE 1987, excellent, power steering, air conditioning, sun, leather seats, trunk and back, 175,000 or best offer. Auto 275-2083.

VOLVO 740 GLE 1987, excellent, power steering, air conditioning, sun, leather seats, trunk and back, 175,000 or best offer. Auto 275-2083.

VOLVO 740 GLE 1987, excellent, power steering, air conditioning, sun, leather seats, trunk and back, 175,000 or best offer. Auto 275-2083.

VOLVO 740 GLE 1987, excellent, power steering, air conditioning, sun, leather seats, trunk and back, 175,000 or best offer. Auto 275-2083.

VOLVO 740 GLE 1987, excellent, power steering, air conditioning, sun, leather seats, trunk and back, 175,000 or best offer. Auto 275-2083.

VOLVO 740 GLE 1987, excellent, power steering, air conditioning, sun, leather seats, trunk and back, 175,000 or best offer. Auto 275-2083.

VOLVO 740 GLE 1987, excellent, power steering, air conditioning, sun, leather seats, trunk and back, 175,000 or best offer. Auto 275-2083.

VOLVO 740 GLE 1987, excellent, power steering, air conditioning, sun, leather seats, trunk and back, 175,000 or best offer. Auto 275-2083.

VOLVO 740 GLE 1987, excellent, power steering, air conditioning, sun, leather seats, trunk and back, 175,000 or best offer. Auto 275-2083.

VOLVO 740 GLE 1987, excellent, power steering, air conditioning, sun, leather seats, trunk and back, 175,000 or best offer. Auto 275-2083.

VOLVO 740 GLE 1987, excellent, power steering, air conditioning, sun, leather seats, trunk and back, 175,000 or best offer. Auto 275-2083.

VOLVO 740 GLE 1987, excellent, power steering, air conditioning, sun, leather seats, trunk and back, 175,000 or best offer. Auto 275-2083.

VOLVO 740 GLE 1987, excellent, power steering, air conditioning, sun, leather seats, trunk and back, 175,000 or best offer. Auto 275-2083.

VOLVO 740 GLE 1987, excellent, power steering, air conditioning, sun, leather seats, trunk and back, 175,000 or best offer. Auto 275-2083.

VOLVO 740 GLE 1987, excellent, power steering, air conditioning, sun, leather seats, trunk and back, 175,000 or best offer. Auto 275-2083.

VOLVO 740 GLE 1987, excellent, power steering, air conditioning, sun, leather seats, trunk and back, 175,000 or best offer. Auto 275-2083.

AUTOMOTIVE

1991 **1990** **1989** **1988** **1987** **1986** **1985** **1984** **1983** **1982** **1981** **1980** **1979** **1978** **1977** **1976** **1975** **1974** **1973** **1972** **1971** **1970** **1969** **1968** **1967** **1966** **1965** **1964** **1963** **1962** **1961** **1960** **1959** **1958** **1957** **1956** **1955** **1954** **1953** **1952** **1951** **1950** **1949** **1948** **1947** **1946** **1945** **1944** **1943** **1942** **1941** **1940** **1939** **1938** **1937** **1936** **1935** **1934** **1933** **1932** **1931** **1930** **1929** **1928** **1927** **1926** **1925** **1924** **1923** **1922** **1921** **1920** **1919** **1918** **1917** **1916** **1915** **1914** **1913** **1912** **1911** **1910** **1909** **1908** **1907** **1906** **1905** **1904** **1903** **1902** **1901** **1900** **1899** **1898** **1897** **1896** **1895** **1894** **1893** **1892** **1891** **1890** **1889** **1888** **1887** **1886** **1885** **1884** **1883** **1882** **1881** **1880** **1879** **1878** **1877** **1876** **1875** **1874** **1873** **1872** **1871** **1870** **1869** **1868** **1867** **1866** **1865** **1864** **1863** **1862** **1861** **1860** **1859** **1858** **1857** **1856** **1855** **1854** **1853** **1852** **1851** **1850** **1849** **1848** **1847** **1846** **1845** **1844** **1843** **1842** **1841** **1840** **1839** **1838** **1837** **1836** **1835** **1834** **1833** **1832** **1831** **1830** **1829** **1828** **1827** **1826** **1825** **1824** **1823** **1822** **1821** **1820** **1819** **1818** **1817** **1816** **1815** **1814** **1813** **1812** **1811** **1810** **1809** **1808** **1807** **1806** **1805** **1804** **1803** **1802** **1801** **1800** **1799** **1798** **1797** **1796** **1795** **1794** **1793** **1792** **1791** **1790** **1789** **1788** **1787** **1786** **1785** **1784** **1783** **1782** **1781** **1780** **1779** **1778** **1777** **1776** **1775** **1774** **1773** **1772** **1771** **1770** **1769** **1768** **1767** **1766** **1765** **1764** **1763** **1762** **1761** **1760** **1759** **1758** **1757** **1756** **1755** **1754** **1753** **1752** **1751** **1750** **1749** **1748** **1747** **1746** **1745** **1744** **1743** **1742** **1741** **1740** **1739** **1738** **1737** **1736** **1735** **1734** **1733** **1732** **1731** **1730** **1729** **1728** **1727** **1726** **1725** **1724** **1723** **1722** **1721** **1720** **1719** **1718** **1717** **1716** **1715** **1714** **1713** **1712** **1711** **1710** **1709** **1708** **1707** **1706** **1705** **1704** **1703** **1702** **1701** **1700** **1699** **1698** **1697** **1696** **1695** **1694** **1693** **1692** **1691** **1690** **1689** **1688** **1687** **1686** **1685** **1684** **1683** **1682** **1681** **1680** **1679** **1678** **1677** **1676** **1675** **1674** **1673** **1672** **1671** **1670** **1669** **1668** **1667** **1666** **1665** **1664** **1663** **1662** **1661** **1660** **1659** **1658** **1657** **1656** **1655** **1654** **1653** **1652** **1651** **1650** **1649** **1648** **1647** **1646** **1645** **1644** **1643** **1642** **1641** **1640** **1639** **1638** **1637** **1636** **1635** **1634** **1633** **1632** **1631** **1630** **1629** **1628** **1627** **1626** **1625** **1624** **1623** **1622** **1621** **1620** **1619** **1618** **1617** **1616** **1615** **1614** **1613** **1612** **1611** **1610** **1609** **1608** **1607** **1606** **1605** **1604** **1603** **1602** **1601** **1600** **1599** **1598** **1597** **1596** **1595** **1594** **1593** **1592** **1591** **1590** **1589** **1588** **1587** **1586** **1585** **1584** **1583** **1582** **1581** **1580** **1579** **1578** **1577** **1576** **1575** **1574** **1573** **1572** **1571** **1570** **1569** **1568** **1567** **1566** **1565** **1564** **1563** **1562** **1561** **1560** **1559** **1558** **1557** **1556** **1555** **1554** **1553** **1552** **1551** **1550** **1549** **1548** **1547** **1546** **1545** **1544** **1543** **1542** **1541** **1540** **1539** **1538** **1537** **1536** **1535** **1534** **1533** **1532** **1531** **1530** **1529** **1528** **1527** **1526** **1525** **1524** **1523** **1522** **1521** **1520** **1519** **1518** **1517** **1516** **1515** **1514** **1513** **1512** **1511** **1510** **1509** **1508** **1507** **1506** **1505** **1504** **1503** **1502** **1501** **1500** **1499** **1498** **1497** **1496** **1495** **1494** **1493** **1492** **1491** **1490** **1489** **1488** **1487** **1486** **1485** **1484** **1483** **1482** **1481** **1480** **1479** **1478** **1477** **1476** **1475** **1474** **1473** **1472** **1471** **1470** **1469** **1468** **1467** **1466** **1465** **1464** **1463** **1462** **1461** **1460** **1459** **1458** **1457** **1456** **1455** **1454** **1453** **1452** **1451** **1450** **1449** **1448** **1447** **1446** **1445** **1444** **1443** **1442** **1441** **1440** **1439** **1438** **1437** **1436** **1435** **1434** **1433** **1432** **1431** **1430** **1429** **1428** **1427** **1426** **1425** **1424** **1423** **1422** **1421** **1420** **1419** **1418** **1417** **1416** **1415** **1414** **1413** **1412** **1411** **1410** **1409** **1408** **1407** **1406** **1405** **1404** **1403** **1402** **1401** **1400** **1399** **1398** **1397** **1396** **1395** **1394** **1393** **1392** **1391** **1390** **1389** **1388** **1387** **1386** **1385** **1384** **1383** **1382** **1381** **1380** **1379** **1378** **1377** **1376** **1375** **1374** **1373** **1372** **1371** **1370** **1369** **1368** **1367** **1366** **1365** **1364** **1363** **1362** **1361** **1360** **1359** **1358** **1357** **1356** **1355** **1354** **1353** **1352** **1351** **1350** **1349** **1348** **1347** **1346** **1345** **1344** **1343** **1342** **1341** **1340** **1339** **1338** **1337** **1336** **1335** **1334** **1333** **1332** **1331** **1330** **1329** **1328** **1327** **1326** **1325** **1324** **1323** **1322** **1321** **1320** **1319** **1318** **1317** **1316** **1315** **1314** **1313** **1312** **1311** **1310** **1309** **1308** **1307** **1306** **1305** **1304** **1303** **1302** **1301** **1300** **1299** **1298** **1297** **1296** **1295** **1294** **1293** **1292** **1291** **1290** **1289** **1288** **1287** **1286** **1285** **1284** **1283** **1282** **1281** **1280** **1279** **1278** **1277** **1276** **1275** **1274** **1273** **1272** **1271** **1270** **1269** **1268** **1267** **1266** **1265** **1264** **1263** **1262** **1261** **1260** **1259** **1258** **1257** **1256** **1255** **1254** **1253** **1252** **1251** **1250** **1249** **1248** **1247** **1246** **1245** **1244** **1243** **1242** **1241** **1240** **1239** **1238** **1237** **1236** **1235** **1234** **1233** **1232** **1231** **1230** **1229** **1228** **1227** **1226** **1225** **1224** **1223** **1222** **1221** **1220** **1219** **1218** **1217** **1216** **1215** **1214** **1213** **1212** **1211** **1210** **1209** **1208** **1207** **1206** **1205** **1204** **1203** **1202** **1201** **1200** **1199** **1198** **1197** **1196** **1195** **1194** **1193** **1192** **1191** **1190** **1189** **1188** **1187** **1186** **1185** **1184** **1183** **1182** **1181** **1180** **1179** **1178** **1177** **1176** **1175** **1174** **1173** **1172** **1171** **1170** **1169** **1168** **1167** **1166** **1165** **1164** **1163** **1162** **1161** **1160** **1159** **1158** **1157** **1156** **1155** **1154** **1153** **1152** **1151** **1150** **1149** **1148** **1147** **1146** **1145** **1144** **1143** **1142** **1141** **1140** **1139** **1138** **1137** **1136** **1135** **1134** **1133** **1132** **1131** **1130** **1129** **1128** **1127** **1126** **1125** **1124** **1123** **1122** **1121** **1120** **1119** **1118** **1117** **1116** **1115** **1114** **1113** **1112** **1111** **1110** **1109** **1108** **1107** **1106** **1105** **1104** **1103** **1102** **1101** **1100** **1099** **1098** **1097** **1096** **1095** **1094** **1093** **1092** **1091** **1090** **1089** **1088** **1087** **1086** **1085** **1084** **1083** **1082** **1081** **1080** **1079** **1078** **1077** **1076** **1075** **1074** **1073** **1072** **1071** **1070** **1069** **1068** **1067** **1066** **1065** **1064** **1063** **1062** **1061** **1060** **1059** **1058** **1057** **1056** **1055** **1054** **1053** **1052** **1051** **1050** **1049** **1048** **1047** **1046** **1045** **1044** **1043** **1042** **1041** **1040** **1039** **1038** **1037** **1036** **1035** **1034** **1033** **1032** **1031** **1030** **1029** **1028** **1027** **1026** **1025** **1024** **1023** **1022** **1021** **1020** **1019** **1018** **1017** **1016** **1015** **1014** **1013** **1012** **1011** **1010** **1009** **1008** **1007** **1006** **1005** **1004** **1003** **1002** **1001** **1000** **999** **998** **997** **996** **995** **994** **993** **992** **991** **990** **989** **988** **987** **986** **985** **984** **983** **982** **981** **980** **979** **978** **977** **976** **975** **974** **973** **972** **971** **970** **969** **968** **967** **966** **965** **964** **963** **962** **961** **960** **959** **958** **957** **956** **955** **954** **953** **952** **951** **950** **949** **948** **947** **946** **945** **944** **943** **942** **941** **940** **939** **938** **937** **936** **935** **934** **933** **932** **931** **930** **929** **928** **927** **926** **925** **924** **923** **922** **921** **920** **919** **918** **917** **916** **915** **914** **913** **912** **911** **910** **909** **908** **907** **906** **905** **904** **903** **902** **901** **900** **899** **898** **897** **896** **895** **894** **893** **892** **891** **890** **889** **888** **887** **886** **885** **884** **883** **882** **881** **880** **879**

