





An interview Jack Orr is San Diego's most candid and outspoken political campaign consultant. The chain-smoking. with the consultant. The chain-smoking, consultant. The chain-smoking consultant chain-smoking consultant. The chain-smoking consultant consultant, consultant consultant, consultant co evidence to newspaper reporters, then translates it to the glossy pages of mailers designed to sour voters on the opposition candidate. He helps his own candidate raise campaign funds then spends the money on radio, television, and newspaper advertise-ments. And he aids in securing en-dorsements from civic leaders and incumbent politicians, rounds up vol-

By Paul Krueger

Photograph by I'm Coir

campaign against a proposal to elect

district instead of citywide, the forty visible role almost equaling that of spokesman for the "No on District Elections" effort. It was Orr who dragged out the ghost of liberal Dem-ocrat Tom Hayden and told voters how district elections were the first step in a conspiracy by Hayden, his actress wife Jane Fonda, and their Campaign for Economic Democracy to take over city government. The district elections measure was defeated by a nine

teen percent margin.

When Orr two years later engineered Cleator's unsuccessful campaign for mayor, he went directly to the press with similar attempts to demolish Roger Hedgecock, who also was seeking the mayoral post vacated by Pete Wilson. Orr told reporters how Hedgecock was "closely tied po-litically to CED causes and activists" and spiced up his charges by invoking Tom Hayden's name. Hedgecock, who eventually won that race in a runoff election against Maureen O'Con-



The Young & The Hungry

"The Neptune Lesson" (August D, by Gienn Wallace captured much of the feel, taste, and texture of the PACE and Functional Skills programs run by the U.S. Navy, I should know — I teach in the

program.

I could add a few stories of my I could add a few stories of my own about the instructor who bet huge sums of money on the continued of the same he decisions of the continued of the same he decisions of the continued of the how he disappeared then how he disappeared then how he disappeared then how he disappeared to the how he disappeared to the how he disappeared to the same had collected from his students. Or he student who had point a disappeared to the head of the same had continued to the head of the same had been a disappeared to the head of the same had been a disappeared to the same had been a

 and lived to tell the tale here.)
But the real reward of the program for those of us who teach primarily college courses is the astonishing determination and astonishing determination and hunger of young inen and women to get a higher education Something magical often happens inside the rolling, pitching, four steel walls of a ship classroom, the excitement of learning, thinking, and constructive argument is brought to a level rarely seen at more traditional institutions of higher educations. higher education. Mark Linksy Pacific Beach

LETTERS

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

The Oxygen Of Publicity

As well written as it is, I must take issue with Judith Moore's "A Bullet for the President" (August I) on two grounds. First, it should by now have become clear to the media, if not to the rest of us, that media, if not to the rest or us, ma press attention to terrorissa, assassins, and voguish criminals is precisely what fuels their future behavior. Publicity sympathetic to the poor, demented John Hinckley renders his actions justified, given his suffering (gut as Tazi Driver became a heroic, indeed, one can ausse, an intoxicating

became a heroic, indeed, one can guess, an intoxicating identification for Mr. Hinckley). How many disturbed young people have organized their rage, meaningless ormen around the antihero status of this new Xari Driver no nea cantell. Writing such as Mr. Moore's seems well intentioned, but in the long run dangerous to potential victims, innocent victim. The bystander caught in the crossfire: the grenade tossed in religious or political

tossed in religious or political ecstacy by an endless line of terrorists, the bullet discharged, or terrorists, the bullet discharged, or the torch lighted in glorious vindication of some past injury, real or imagined, rarely finds its mark. Thousands of innocent human beings all over the world have been murdered for "just cause." No small part of this carnage has been the advent of the electronic media with the written world survivale alone to carch up. word scurrying along to catch up. It is time the news media be taken to task. They have a public responsibility to protect the ocent as well as to tell the truth. The media, however, has become a The media, however, has become a self-styled sacred cow. Any attempts to quash the names and causes of violent criminals is met by a unanimous roar over First Amendment rights violations. The underlying theme behind this roar is money, the big backs involved in

ready to act.

If Ms. Moore would like to take even his parents.
Robert M. Smolen

Of Bile & Bible

Of Bile & Bible
As a Christian Inprociated the
critical essay. A Bullet for the
President," on the book Breaking
Points in the Reader, Judith Mocor
towagh to so man head ruths about
she made some telling points on
the Hinckleys attitude of selfjustification. The Bible teaches
that there is no justification for our
actions, save in Christ alone.
This being said, I believe the
This being said, I believe the
author, Judith Moore, than it does
about her subject matter (the

about her subject matter (the Hinckleys, middle-class Americans, fundamentalists). One Americans, fundamentalists). Of would be hard put to find in print any more hatred, bile, or vitriol than Ms. Moore devotes to her subjects in this essay, with the exception of extremist-group

John.
Jeff O'Leary

pandering to "the public's right

pands ring to "the public's right to know."

One simple solution that the media noisily ignores is the strategy of publicizing incidents of crime and terrorism without the names and causes involved. The need for public awareness would be met but as I believe Prime Minister Margaret Thatcher of Great Britain remarked recently, "would deprive the terrorists of

Great Britain remarked recently, "would deprive the renvists of the oxygen of publicity." Secondly, as a psychotherapist Secondly, as a psychotherapist probation officer who has psychiatrically treated many violent, disturbed individuals, I must protest Ms, Moore's a beet must protest Ms, Moore's a beet disporaria" psychotherapist of John Hinckley, based, one would assume, on a few popular books she has read There is no elifactor, but the product of the production of the prod slavish, middle class mother and a bitter, self-sairsfied, fundamentalist father, or whatever other permutations of personality traits, life problems, or psychodynamics amplied or openly stated in the article. She makes dangerous concusions that may be read and believed by vulnerable, volatile, possibly dangerous individuals all too suggestible and ready to act.

space to ventilate her anger against yahoos and mindless, middle-class Babbitts, she has my enthusiasm. I might agree with her. But for the sake of the poor bastard holed up sake of the poor basted holed up in some room some-shere counting his hallocinations as his enemies. and for his future imoscent victim I urge her to restrain her pen. We are in the car of the abult Western, where the had guy is not had, but misunderstood. That is a good thing. I believe. But we must not encourage that bud buy to act out his vengeance. It rarely gets back at a very complexed and difficult life that makes victims of us all, even his varene.

> Highlights of Upcoming Events The music of the Klezmorim; native art of Papua New Guinea; and cockfighting Events Listings Dance, film, music, lectures, radio/television,

propaganda.

I know that God can forgive the Hinckleys their weakness or self-justifications; indeed, all of their sins will be forgiven if they repent and put their trust in the finished

and put their trust in the finished word of Jesus. For you, Judith, and others like you, I pray you will find out who it is you really hate and turn from that hatted. If you want to find out, read verses eighteen through twenty-three in the fifteenth chapter of the gospel according to John.





Current Movies Capsule reviews and complete directory 35

Index to Specialized Display Advertising Automotive, real estate, restaurants, services, sport and fitness Life in Hell Can you help wee little Bongo safely told his way Ernie Pook's Comeek Is it really love? The Reader Puzzle Post marks. By Don Rubin . 37 Off the Cuff What would you like to be famous for?



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AUGUST 8, 1985 3

City Lights

Sand Clauses

Next time you're out at Sail Bay, Crown Point Shores. Bonita Cove, or any of the beaches surrounding Mission Bay, be sure not to "thro place, or leave any dead animal" in the water or on the shore. And if you're at any of the other city beaches — from Ocean Beach in the south to Torrey Pines City Beach in the relieve yourself, make sure you're out in the water far enough to not be "exposed to public view"

These are just two of the and regulations San Diego beachgoers must comply with, lest they risk arrest or a citation. About half a dozen city and police agencies — including noise abatement and control, park and recreation, and traffic — as well as the San Diego Unified Port District have lobbied for legislation over the years that has since been incorporated as ordinances into the city's municipal code; some rules apply only to certain beaches r at certain times, but only a handful are commonly known

Among the other restrictions regular beachgoers may or may not know about: radios are allowed on all beaches, but the ound level must not exceed sixty-five decibels between 7:00 a.m. and 7:00 p.m. or fifty-five decibels between 7:01 p.m. and 6:59 a.m.; on beaches within the community of La Jolla, this restriction is



notified by an ordinance limiting radio volume to that which can be heard for no more than fifty feet. Nudity for anyone over ten years of age is prohibited at all times on all city beaches. According to the municipal code, nudity is defined as being "devoid of an opaque covering which covers the genitals, pubic hair, buttocks, perineum, anus, or anal region of any person, or any portion of the breast at or below the arcola of all persons in the City of San Diego." (No mention is made of sex, so men beware!) Glass bottles of any kind are not allowed on any city beach, nor is the distribution of fliers, handbills or other types of advertisements. Dogs may roam freely only on Fiesta Island and on "Dog Beach," located at the northern tip of Ocean Beach: on all other beaches, dogs are prohibited entirely between 9:00 a.m. and 6:00 p.m., and must be on leashes the rest of the time. Back-country residents take

note: horses are not allowed either to be ridden or hitched of beach parties who expect seventy-five or more guests must first obtain a permit fron the city manager's office; on La Jolla beaches, a permit is quired for all parties of enty-five people or more. ller skaters and bicyclists are come to ride the boardwalks Mission Bay and Mission each, but they must not travel faster than five miles per hour. The same restriction applies to

the boardwalk along La Jolla Shores Beach, along with the added stipulation that no "games of sport" — Frisbee tossing, paddle ball, and so on be played on the concrete

Nighttime visitors to city beaches should know that bonfires are permitted only in designated fire rings, or else in portable barbecues, provided the coals and ashes are subsequently deposited in fire rings; it's also illegal to abandon any fire without first having extinguished it. Knocking down city-provided trish cans is also taboo, as is moving them or defacing them with graffiti. Within Mission Bay Park, it's illegal to "beach, moor, or dock" a boat with a "for sale" sign — or, for that matter, to sell anything — unless a permit has been obtained front the city Park and Recreation Department. Also illegal on all city trish cans is also taboo as is

Also illegal on all city beaches is dropping a lighted match or cigarette, even in the sand; tossing into the water any dirt, filth, or foreign matter"; and dumping any type of refuse, no matter how small including "ashes, broken glass, crockery, bones, tin cans or like substances, or any carcass of any animal or fowl on the sand. And weekend mechanics should know that it's also illegal to "clean, wash. or polish, or make other than emergency repairs upon any automobile, motorcycle, or self-driven vehicle" in beachfront parking lots

Just A Room

The spiraling cost of downtown hotel rooms long ago displaced the very poor, those San Diegans who subsist on \$120 in general relief payments and sixty dollars' worth of food stamps each month. But rising rents now threaten another class of downtown resident: the disabled and retired.

Five years ago these people lived decently on their monthly government allocations from Social Security and Supplemental Security, enjoying a nice room, sometimes with private bath and two or three hot meals a day at inexpensive downtown cafes. But a recent city housing commission survey shows that room rents have increased eighty percent since 1980, far outpacing modest boosts in monthly benefit checks. The survey — scheduled for presentation yesterday (August 7) to a city council committee — reports that 1247 of downtown's 4672 residential hotel rooms have been demolished or converted to office space since 1976. This shortage and the rising value of downtown land has allowed andlords to raise rents: single

rooms with shared baths in the



safer, cleaner hotels cost \$163 a month in 1980; rents are now \$260 or more. While housing costs in downtown San Dieg once accounted for about thirty-five percent of the disabled or retireds' income rents today consume close to fifty percent of the recipients government checks, which average about \$525 a month.

Fred Tolson is one downton hotel resident who is feeling the crunch. Tolson, thirty-nine years old, worked as a field engineer for an East Coast utility company until he found he couldn't "handle the pressures and started hearing voices, getting paranoid." Doctors, he said, diagnosed

him as a paranoid schizophrenic and declared him disabled. He left New York last year for Los Angeles but skid row rents there were too high, so Tolson came to San Diego in October, 1984 He lives on \$538 in government disability (twenty dollars per month is withheld to recoup a previous overpayment). His twicemonthly visits with county psychiatrists are free, and Medi-Cal pays for the Thorazine prescribed by the

doctor.

Tolson, a tall, youthful-looking black man who spends much of his time at the downtown library writing poetry, took a \$300-a-month room with bath at the Plaza Hotel on Fourth Avenue nea Broadway. This April the rent increased to \$325, so Tolson chose to find another hotel. He looked at several rooms costing less than \$200 a month, but decided not to take them. "In hotels with cheaper rent, you have a lot of women who are prostitutes and you have a criminal element." he explains You've got mice, a lot of insects, and you don't have a phone or color TV. Why spend 180 a month for a room when you're going to buy a TV o

some other luxury appliance and the next thing you know, it's gonna be stolen?" So Tolson took a \$250-permonth room without bath at the St. James on Sixth Avenue between E and F streets. He misses the Plaza, which has maid service three times per week and allows guests to make long-distance calls from their rooms, but says the St. James is at least safe. "They'll call the police in a minute if there's trouble," says Tolson.

After paying his rent, Tolson has \$288 for other living expenses. Two meals per day, six days per week, at the Sun Café on Market Street cost Cate on Market Street cost about \$120 a month. On Sundays, when the Sun Cafe is closed, Tolson eats at McDonald's, where breakfast and dinner cost eight dollars.
"You have to eat two Big Macs to get the equal of a hamburger steak at the Sun Café," he says. Soft drinks and snacks consume forty-nine dollars

City Lights

Desecration

"How would Americans fee How would Americans feel if someone came along and desecrated the Tomb of the Unknown Soldier?" asks fifty-three-year-old Tom Arena as he gestures broadly toward the small altar he and his wife. Alicia, have put together on the rocky lot that was the site of last year's McDonald's massacre. The memorial they small wooden crate decorated with vases of flowers and a tiny enigmatically smiling statue of the Virgin Mary. "We used to have the original statue of Jesus standing here from when the McDonald's was still standing. We used to have a lot of things before the vandals came along and destroyed them," laments

Since last year Arena and his wife have been acting as ad hoc caretakers for the various memorial altars that have stood on the lot. (Mrs. Arena, age forty-four, lost a close friend John Huberty's bullets.) But others have not been respectful of the Arenas' efforts. "On July 18, the one-year anniversary of the incident, we had a beautiful memorial altar out here. We had a large table decorated with flowers. We had candles. We had statues of

my wife and I purchased it Tijuana. And in a matter of days everything was gone. The candles had been kicked all over the place. It's almost over the place. It's almost enough to make you want to give up." Arena says. He figures that it costs about one hundred dollars to

construct each temporary memorial, a sum he and his wife, because they both are on wife, because they both are on disability, are hard pressed to pay. Together, he says, they have spent more than twice that amount, and he thinks that an easier solution exists. Arena wants the city to establish a formal meneral on the site. formal memorial on the site and he'd like the manager's office to speed up the proces of making such a decision. Assistant city manager John Lockwood says the city has no specific plans for the site and is waiting to decide on other matters that will influence the use of the land, such as the planned widening of San Ysidro Boulevard. Lockwood end of the year. Arena. end of the year. Arena, however, already has plans. "I think it would be nice if we could build a grotto like the one they have at the University of Notre Dame, and build it for Our Lady of Guadalupe. We also used to be also used to have a statue of Our Lady of Guadalupe standing here in January, but



practically crushed it into powder," he says. Arena has contacted several local building contractors who said they would be willing to donate their time and material to construct the grotto, and base its design on pictures Arena has of the grotto at Notre Dame. But so far, he says, the city manager's office has failed to respond to his

suggestions.

Arena's wife believes that most of the vandalism and thievery has been committed by curio seekers - more pecifically, white curio specifically, while curio seekers who do not respect the Mexican tradition of revering the site of such tragedies as being holy. She agrees with her husband that until the lot is officially converted into a memorial site, the altars will continue to suffer the insults of the disrespectful. Recently, a sign calling for such a memorial was splashed with yellow paint, and a blue cord used to discourage cars from parking on the lot is routinely torn down. Cars use the land as a parking lot. As his wife hauls water for a small rose bush planted in front of the altar, Arena looks on. "If people knew how much this place meant to us," he says, "I know they'd leave it alone."

A Buck From The Border

If you've recently tried to take a bus in a northerly or southerly direction in Chula Vista or National City, you now know that the hallowed San Diego Trolley taketh away as well as giveth. The bus companies in those two cities realigned their routes in a predominately east/west pattern to connect up with the trolley stations in 1981, and San Diego Transit has twice shortened its Route 32, which used to run from downtown San Diego to the border. It now runs only from H Street in

Chula Vista to the border. "If you want to go from, say, Broadway and Main in Chula Vista to Thirtieth Street in Visita to Thirtieth Street in National City, you'd have a hard time," explains Tom Evans, president of Southwest Coaches, which last week inaugurated a seventy-stop but route between the border and downtown San Diego. "There's no real north/south bus service in National City or the northern end of Chula Vista anymore, and no continuity of service in the South Bay," Evans continues. "The trolley is an express service, with relatively few stops. I think perhaps there was an overreaction by bus companies to the establishment of the rolley. It created a vacuum Into that vacuum Evans has stepped with four pink-and-yellow buses, appropriately named Transportes Amarillo y

going to beat any gringos away from the bus," he laughs, "but recognizing the heavily Hispanic population in the area, we realize that's our main market." Evans, whose company owns a fleet of thirty-eight buses, has a contract with the county to run express buses from downtown San Diego to Poway, Oceanside, and Escondido, and he knows he's taking a gamble with the new border route. (The company has been issued a permit by the Interstate Commerce Commission to operate the route.) "We're prepared to give it a full and fair trial, which could take months," he says. 'The ultimate test is, will it

Under The Line

Could it be that the Over-the Could it be that the Over-the-Line tournament, held each summer on Fiesta Island in Mission Bay, is finally over the hill? In terms of public interest, at least, it might appear so. The tourney, held for two weekends in July each summer for the in July each summer for the past thirty-two years, used to attract tens of thousands of spectators - mostly men whose interest in the actual ames seemed rather suspec After guzzling beers all afternoon, groups of men would gather, gauntlet-style, on both sides of the circular pathway around the game courts to leer at bikini-clad women; quite often, the catcalls would be accomp with groping hands and camera-clicking fingers eager for a different kind of spor than the ball games would provide. The popularity of the

Just last year, according to Fred Hill of the Old Mission Beach Athletic Club (OMBAC the sponsoring organization), the games attracted an average of 23,000 people per day. But this year's Over-the-Line tournament was markedly different. Although the number of teams and courts continued to increase - this year there were 950 three-man teams playing on thirty-four courts, as opposed to last year's count of 932 teams and thirty-one courts for the first time in the of spectators failed to increase proportionately. According to San Diego Police Sergeant Keith Crote, himself an

Over-the-Line competitions was such that it was difficult to walk, much less bicycle or

drive about on Fiesta Island

OMBAC member, this year's first weekend of play (July 13 and 14) drew a daily average of only 15,000 people, and the



STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice: On a recent camping trip, we were sur-rounded by it seemed billions of ants. The rounded by it seemed billions of ants. The question that arose was, if you could weigh every living ant on Earth at once, what would be the approximate weight? Jack King Oceanside

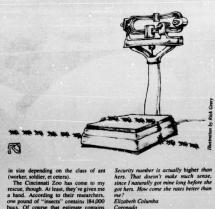
Now, I dislike ants as much as the next only that left, ask ourselves, are we really

Occurside

Now, I dislike ants as much as the next
goy, but let's ask ourselves, are we really
being fair to these little creatures? You'll
never meet an adminishe ant in literature
or two to the contrary). They are usually
portrayed as deadly boring automatons or
as voracious picinic rustlers. But ants do
have their uses. They keep the ground
clean; they urm over the soil, distributing
nutrients and improving water absorption;
they even assist in surgery. At least they
they even assist in surgery, at least they
they even the sixth in surgery, at least they
they even assist in surgery. At least they
they even they are they are they are
they even they are they are
they be the second of the sixth of the
the ant to close wounds. It's like this: the
deges of the injury are present together
and the ants are applied along the juncture; ants being the nasty creatures bey
are, they bite the wound (which action is
their undoing). The Indians snap off the
bodies of the am, leaving the jaws holding
their undoing). The Indians snap off the
bodies of the am, leaving the jaws holding
there, Marcus Nelly.

But one popular conception is true:
here, are also of ans. One reliable estimate says there are about 10" ants on
Earth, or one quadrillion. A La, "e number, but it becomes awesome when you
consider that there are only 10" insects all
told. Obviously ants are doing something
"The propleme were run into it answering."

The problem we run into in answering this question is that nobody seems to be able to say how much an ant weighs. That's understandable, considering the thousands of different species of ants in world, ranging from more than an inch long to nearly microscopic. Further-more, one species can cover a wide range



in size depending on the class of ant (worker, soldier, et cetera). The Cincinnat Zoo has come to my rescue, though. At least, they've given me a hand. According to their researchers, one pound of "insects" contains 184,000 bugs. Of course that estimate contains some creatures much heavier than ants, so our final weight will be high. But if we multiply 10" by the average weight of an insect, we come up with 5-435 × 10" pounds. Translated, that is five billion, four hundred thirty-five million pounds. That's one big chunk of ants. Anybody want to sell me some stock in Raid? want to sell me some stock in Raid?

Dear Matthew Alice: Maybe you can explain it. I'm several years older than my sister, but my Social

the 500 million range. That's because the cards are numbered according to geography. Originally the first three digits signified the area of the country in which the applicant fliels since 1972, these digits signify the state where the applicant resides, although the cards are issued in Baltimore. California residents get cards beginning with 5°, whereas Midwesterners Lave cards that begin 47, 49, or something stimilars.

9999; the next group, 65, starts over at 0000.
You can be proud of your number, Elizabeth, because it is your to keep forever and ever. No one will ever have your number, since you'll take it with you to your grave. It wouldn't work any other number, since you'll take it with you to your grave. It wouldn't work any other (and many other documents) or conduction of the control of

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 80803, San Diego, California 92138.

Splash off up to 75%

Elizabeth Columba
Coronado
It's never easy explaining how the government work. Elizabeth. But there is a glimmer of logic behind the Social Security system, at least as far as the numbers are concerned (I'll resist any political criticism— after all, they have a pile of my money, too). Your basic error is the assumption that the numbers are assigned in sequence. Only 280 million (only!) have been issued since the program started fifty years ago this month, and a glance at the cards of most of the people around you will show that their numbers are up in

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HAIR SHOPPE

and Ionv

MAYOR ROCER HEDGECOCK'S RECENT relations with the San Diego Union have been less than corridal, and show no sign of improving. Last year Hedgecock stopped talking to Union reporters after the paper printed a front page article on an alleged grand jury investigation of his "secret bank account." The mayor seed, the Union later retracted, and the two were talking again, which was the seed of the Union Union have been less than

Richardson.
Reporter Richardson and
Hedgecock's new press
secretary, Mel Buxbaum,
continued that enmity last month with a nasty shouting match over Richardson's request for information from the mayor's appointments calendar. Richardson says Buxbaum, who was hired this spring to replace Elizabeth Brafford, refused to return his

Brafford, refused to return his calls after that tiff, so Richardson's July 28 feature story on the Hedgecock trial lacked quotes from the mayor. (Press secretar) Buxbunn says neither Richardson nor any Union reporter requested an interview for that article.) Reporters Richardson and Taylor have since left the Union, but Buxbaum last week failed to rarn the interview. Union, but Buxbaum last week failed to grant the interview requests of the two Union reporters assigned to Hedgecock's current retrial. Buxbaum told the reporters the mayor's schedule was full and that they might get a word with Hedgecock "in the middle of August" But Hedgecock. ... ledgecock "in the middle lugust." But Hedgecock vasn't too busy to grant interviews to local televisie

Los Angeles Times, and Escondido Times-Advocate. And Hedgecock found time last week to answer another Union reporter's queries on a nontrial story.

Press secretary Buxbaum. however, isn't above negotiating for the proper interview terms, and suggested over a July 30 lunch with the In the state of th paper's assistant managing editor. Otherwise, JaCoby says Hedgecock "can just keep stomping his feet and holding his cheap little press

Former Union reporter Richardson, however, lays the blame for the chilly Hedgecock/Union relationship on press secretary Buxbaum, not the mayor. "I never had these problems with [former press secretary] Brafford or [former chief of staff] Mike McDade," says Richardson. "And when I cornered Roger outside the courtroom, he never refused to talk with me, even when he was angry."

The local edition of the Los Angeles Times celebrated its seventh anniversary this spring, but rumors of the



Mel Buzbaum
precious little local advertising
in the news, sports, and arts
sections produced by the San
Diego edition staff, and daily
readership, which stood at
35.000 in 1977, has struggled
up to only 56,000, despite
con the staff of the staff of the staff
and the addition of ten pure
reporters. But to the dismay of
its media competions, the
Timer is sinking its roots
deeper into the local soil.
The paper's fifty-person staff
last week moved into new
offices in downtown's posh
Imperial Bank Building.
Leases are often made for
breaking, but the Times has
committed to a five-year stap,
with an option for five more
years. The 12,700-square-foot
office is nearly wive as large
office in searly wive as large
leading the staff of the staff of the staff
rederal Building, and the
newsroom has space for a
fivern additional recorters and

Federal Building, and the newsroom has space for a dozen additional reporters and doitors. (Negotiations for space in downtown's Westlands Bank Building, where the Times could have advertised its presence with a large exterior neon sign, fell through because to building lacked sufficient building lacked sufficient Dale Fetherling, dottor of the local edition, is

local edition, is characteristically circums in discussing further expansion, but Times executives from Los Angeles huddled here last month with Fetherling, who confirms he's awaiting word from his corporate bosses on his proposal for "significant" expansion designed in part as a "counterthust" to the Union-Tribune's ambitious experiment with special "zoned" editions in the northern, eastern, and southern portions of the county. Times sources say up to two dozen new employees

county. Times sources say up to two dozen new employees could be hired, and Fetherting confirms that any expansion will 'certainly have a greater emphasis on the North County.' Many Times readers Eneritate Secondidor Rancho Bermardo area, and in an effort to lasso more North County advertisers, the paper may begin its own special zoned edition with news and ads from that area.

orgin no two special zonico colition with news and ads from that area. These publisher Tom Johnson, Times publisher Tom Johnson, Times publisher to Johnson, Times publisher to Johnson the Johnson to Johnson to

whether to spend more money here.

Some of the Times's better journalists won't be around to participate in the expansion, however. Six menutes here.

recently moved on: Marjorie Miller, who covered the border and other Mexico-related stories, is now the Timer's El Salvador correspondent. Scoth wrote feature-length profiles and reported on convention center financing and police issues, go to the Timer's headquarters in Los Angeles. Lanie Jones has transferred to the paper's Ornage County bureau, while arts editor Matt Damsker now works for the Timers-owned Hardford Couront in Connecticut. Science writer Kexp Davidson left journalism for public relations. Editor Fetherling says all these reporters will be replaced, but the paper's current dependence on six young newstroom clerks and produced the paper did a first-rate job covering the theft of F-14 fighter planes prepared in the labence of the veterans. While the paper did a first-rate job covering the theft of F-14 fighter planes store pare that the

the paper did a first-rate job covering the thef of F-14 fighter plane spare parts and allegations of froat and waste aboard the aircraft carrier Kirry Hawk, it without job covered to the standard produced by the San Diego (Ciry Council in search of a new \$100,000-year city manager, (Fetherling says the city manager story wasn't covered because it was "fairly routine" government news. The Times was also a day late in reporting the recent drug arrest of San Diego Charger Mike Green.



San Diego Trust & Savings Bank's "Fiscal Fitness for Women" program proudly presents the

MADD RUN FOR FISCAL FITNESS 10K & 2 MILE FUN RUN/WALK

Saturday, August 10, 1985 · 7:30 a.m. L'eggs Course — Balboa Park

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PURPOSE: To provide a quality race for San Diego runners while raising awareness and funds for Mothers Against Drunk Driving

REGISTRATION:

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ENTRY FEE:

10K—\$12 Fun Run/Walk—\$10 Children 12 and under \$8

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FINISH: Pan Am Plaza area.

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and described the mention of CED and Hayden as "a classic Jack Orr

smear campaign."

Orr and other campaign consultants are masters at distributing such damning information about their candidate's opponent in the final days of an election. These "hit pieces" arrive at voters' mailboxes too late for the opponent to rebut the often incomplete and misleading information. An angry Hedgecock even publicly indicted the Orr-produced mailers during the 1983 mayoral campaign when he pro-tested that the hit pieces "are always effective, and Orr knows it, with votlast minute and have not been watching the other things in the campaign.

Orr took that to be a compliment.

After Cleator lost the mayoral primary. Orr dissolved the campaign consulting firm he ran with partner Larry Sanderson. (The two had been larry Sanderson. (The two had been jokingly nicknamed "Whore and Slanderson" by both detractors and admirers.) At that time Orr correctly predicted Hedgecock would win the mayoral run-off against O'Connor by capturing the votes and financial support of Republicans who voted for Cleator in the primary. "They don't like Roger, but they will also never vote Democrat," Orr said of these Republicans.

He has remained a force in local politics through an irregularly pub-lished newsletter he writes and mails to local journalists and political junkOrr told reporters how Hedgecock was "closely tied politically to CED causes and activists" and spiced up his charges by invoking Tom Hayden's name. Hedgecock described that as "a classic Jack Orr smear campaign.

ies. That newsletter gets credit - or blame — for derailing the city council campaign of Democrat Bob Filner. In the closing days of Filner's 1983 race against Gloria McColl, Republicans worried that Filner, who had won the district primary, might defeat their conservative favorite, McColl. Orr printed a lengthy item in his newsletter warning that "unless Filner is clearly exposed for what he really is a radical progressive — Gloria Mc-Coll could lose." Orr detailed Filner's ties to the local branch of Hayden's Campaign for Economic Democracy (Filner's former wife was active in the local branch of CED), telling readers that "if more evidence is needed, sim-

ply pick up the phone, call CED head-quarters, and you will receive a message of support for Bob Filner."
He also reported that Filner, an SDSU history professor, had pub-

lished articles in three "Marxist" "socialist" scholarly journals. Mc-Coll's campaign, and the *Union*'s edi-torial page, used that information to buttress their condemnation of Filner's liberal views and

Orr wasn't being paid by the Mc-Coll campaign, and his willingness to take on Filner shows that his scathing attacks on Democrats and liberals aren't just the work of a political hired aren't just the work of a political hired gun. While local conservative con-sultants Johnston, Lewis, and Rietz occasionally hire out to Democrats (Rietz ran Councilman William Jones's re-election effort; Johnston and Lewis handled media for Maureen O'Connor's mayoral campaigns), Orr sticks with Republicans. He and former partner Sanderson directed the unsuccessful electoral efforts of Jerry Baker, Brian Bilbray, and Ross Tharp

for state assembly; Ed Malone for city council; and Cleator for mayor. He helped Cleator win election to the council in 1979, beat district elections in 1981, and helped re-elect former in 1981, and neiped re-elect former Congressman Clair Burgener in 1982. Orr feels most comfortable running campaigns with which he shares a po-litical affinity, such as Libertarian/Re-publican Fred Schnaubelt's ill-fated state senate bid and a number of such state senate bid and a number of successful anti-rent control campaigns throughout California and other west-

Orr hasn't always been political His introduction to campaign work came in 1966, when, as an English lit-erature student and editor of the Cal Poly, Pomona campus newspaper, strategists for Ronald Reagan's gubernatorial campaign asked him to "say good things" about Ronald Reagan. "I said, 'Hell, I'll be glad to,' " Orr . "'He sounds recalls with a laugh.

like a nice enough guy."

Two years later Orr, then a disillusioned doctoral student at USC, called a pollster he'd met during the Reagan campaign and inquired about more campaign work. "He told me, 'Yes, if you'll shave off your beard, cut your hair, and wear a suit.' I said, 'Wait a minute! This is me! . . . How much

does it pay?"

A shorn and clean-shaven Orr was hired by Republican strategists Stu Spencer and Bill Roberts to work on a congressional campaign in Ingle-wood, and for the next decade he shuttled across the country working various jobs. In 1979 he settled in San Diego, where he worked on the Reagan presidential campaign and connected with Republicans Jan Anton and Ed Gray, both close associates of GOP heavyweight Gordon Luce,

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It was Gray who in 1979 called Orr to 'Eds about Cleator's council race. Led said. The Cleator campaign looks in bad shape to me. What do you think, Jack?' "recalls Orr. "I didn't even know that, but I said, 'I hink it's an unmitigated disaster!' The two talked politics, Gray made some phone calls, and the next day Orr and Sanderson got their first San Diego job, running Cleator's

campaign.

Though he hasn't directed a local campaign since Cleator's mayoral arce, Orr in June signed on to manage Carlsbad City Councilman Richard Chick's 1986 challenge to incumbent Supervisor Paul Eckert. Orr also continues his birting assessments of local politics through his newsletters. A recent issue takes a swipe at the Managed Growth Initiative and notes how San Diego's Campaign Review Task Force has "labored mightily and brought forth tripe." Orr offered his views of local politics and politicians during a recent two-hour interview around the dining room table of his ocean-view Cardiff home.

On Roger Hedgecock

I don't think people like Rogel Hedgecock. I mean, you either love him or you hate him; I don't think there's a "like factor" involved there. I myself wouldn't sit down with Roger Hedgecock even if it were in my own best interests to do so, because I don't

"Hedgecock is fearless even now.
I used to compare him to Nixon,
but I think that Nixon always
feared how history was going
to regard him, and I don't
think Roger even cares.
If he did, he would act differently;
he would be concerned."

trust the man and I hink he's bad for the city. Roger forces people to do things because it's in their best interest, and then he tells them what their best interest is. For the most part, people attracted to Roger Hedgecock are those who lack position and seek to gain it from him by being 'conscientious'. Look at his staff members, for instance. For the most part, hey're very weak people, even Evonne Schulze. [Schulze was Hedge-cock's director of community and neighborthood relations until July 5, when she left to run for the District 7 council seat.] Take her out of the mayor's office and what was she but a community college adviser? People like Hedgecock's campaign consultant Tom Shepard — they seek to gain position and advantage as a result of being with the big fish. Tom Shepard is the classic example of a plot fish,

would act differently; he would be concerned. But he doesn't even show a twinge of remorse for being caught in the act of doing things for which he's been critical of others in the past. Take his rhetoric of "I'm running against a fact at, I'm running against a fact, at, I'm running against a millionaire." At the same time, he accepting extraordinary largess from people with millions, like Dominiand Hoover. And had he not been caught, he'd still be trumpeting that. At the same time he's criticizing people for taking money from developers, real estate interests, and the power brokers, he's got very high-powered campaign people seeking out precisely the same donations. It's the worst kind of hypocrisy in the world. One could argue that he doesn't believe he's done anything wrong. He believes that people like himself are above everyone else.

think Roger even cares. If he did, he

In the special election of 1983, Roger knew he had to be the person follow Pete Wilson. He had to look like Pete Wilson and act like Pete Wilson, at least so far as the public was concerned — because the public liked Pete Wilson, and Hedgecock succeeded brilliantly.

Of course the Hedgecock that the public didn't see or hear never stuck

Succeeded brillianty.

Of course the Hedgecock that the public didn't see or hear never stuck to him. He's got a certain amount of Teflon all over him as well. But there's a very definite meanness of spirit. For example, if someone opposed Pete Wilson, Pete criticized him for opposing him on that particular issue. It never carried over. But if you oppose Roger Hedgecock, if you question his indoment at all. it's that way for life.

the kind that lives off the shark. He swims alongside the big guy; wherever the big guy goes, he goes. An exception, however, was Mike McDade [Hodgecock's former chief of staff]. He's just an extremely nice man, charming, with integrity — and he guards it constantly. Hedgecock, however, is a politician of extraordinary vision, simply because that's the kind of nerson he is.

guards it constantly.

Hedgecock, however, is a politician of extraordinary vision, simply because that's the kind of person he is. He's the sort of person who says, "Let's go. I don't know what's out there, but let's go in that direction. I'm so confident of my own capabilities and skills that whatever happens out there that might involve public policy, I'll make it right." He's a very intelligent person and he fears nothing. He's fearless even now. I used to compare him to Nixon, but I think that Nixon always feared how history was going to regard him, and I don't



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both Wilson and Hedgecock, but you know, they broke the mold and threw it away after Pete Wilson. Pete was a tough man who appeared to be mild mannered. A very tough man. Here's one example: I think it was during the city council appointment of Susan Golding, when she defeated Gloria McColl. Wilson rapped the gavel and said, "Now, with the council allowing me this prerogative. I'm going to address the candidates en masse and make the following statement: If any of you candidates would support or would vote for rent control — under any circumstances — you will not have my vote. If any of you candidates would support or would vote for district elections - under any circumstances — you will not have my vote. And if any of you candidates support the right to strike or the right to col-lective bargaining for public employees, you will not have my vote. Now, with that I open up this meeting to the councilmen.

Well, that's strong language, that's putting it right out there for every-body to see. And the candidates went, "Oh no! Never! Never, rent control! No district elections! Bad, boo! And no, no! No public strikes are

In the last election, Dick Carlson couldn't compete with Hedgecock Roger had the advantage of incum-bency, as well as the advantage of a tremendous amount of study, coupled with his extraordinary vision. And nobody else was prepared to run against him, nobody figured he could be beat. Even with all the bad press, no one was sure that he was guilty. Roger did a superb job of turning the tables on the prosecutors; he turned it around. Of course, the Hedgecock people all say that this lawsuit vouldn't take place in any other city. But of course it would, with this kind of evidence and information. But Roger is shameless and fearless, and conjured up this perfectly good public

plot against him. Everybody's plotting against him. So sure, whether it's be-grudging or not, many people involved with politics in this town have a healthy respect for Roger's abilities.

Dick Carlson was not terrible: he's a fine gentleman. But his campaign was a joke. He had an excellent campaign consultant in Ken Rietz, but I suspect that ninety percent of Rietz's recommendations were simply ig-nored. Then, too, Carlson was not preparing himself on the issues, and besides, he made some terrible gaffes. Moreover, Dick Carlson didn't *look* like a San Diego candidate, and Roger knew that precisely. Roger made an knew that precisely. Roger made an excellent campaign of portraying Dick Carlson as a man who not only didn't know what lie was talking about, but probably never would. It was an excellent tactic, a brilliant tactic, a brilliant an electron of your opponent.

came up with that "No Fat Mayors" sticker, but that, too, was a stroke of genius. Reprehensible, yes, but in terms of the campaign process, bril-hant. First, "He doesn't know what he's taiking about," then, "He's portly." And it stuck.

And Carlson got a lot of bad press from the media. The piranhas leaped on him, and it sounded just like a bunch of newspaper and television reporters saying, "How does that re-porter have a right to run for mayor?" [Carlson is a former television news anchorman and print journalist.] I think there was a media prejudice

The Democratic Party

In contrast to the Republican Party, the Democratic Party is controlled by complete nig-nogs and wig-outs down here. If it were to return to the traditional values of the Democratic Parts



if labor had a strong position in the party's state or county organization, then the party would be stronger. But labor is disenfranchised in Southern California, and less effective. We don't have enough smog to throw a book at, we've got great recreational facilities, a relatively low crime rate. and a very high educational and income level. Downtown's going to be beautiful, absolutely beautiful. True, I agree that some of the things done down there, and the way they're done. favor certain people over others. That's the natural state of things. But the Democrats, they have to go out there and say, "This is terrible! And look! This is really terrible!" Now, some Democrats. Assembly man Steve Peace, San Diego City Councilman Mike Gotch, and Assemblywoman Lucy Killea, for example, say instead,

role in the party. After a Democratic Central Committee meeting, every-body goes out different doors; they have no unified purpose within their party, and they're mean spirited for the most part. Every faction and sect known to mankind would be biting at [former county chairman] Phil Connor's ankles, saying, "If you don't do this, we're not going to be involved in that." That party needs to be restructured.

The Democrats are into rights to: cats and rights for gays and rights for Indians and rights for women. And in many instances, all those revolutions are over. Right now they still have no currency with which to work; about the only thing they've got is the Man-aged Growth Initiative and the campaign to stop La Jolla Valley, and most

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If I were the Democratic Party, I would have run against Roger Hedgecock, saying, "That Republican Roger Hedgecock," and I'd have put together a campaign against "that dirty Republican Roger Hedgecock." I'd unify the Democrats. I would have taken advantage of the fact that he was under the gun. But to these Demo-crats, Hedgecock is a Democrat. As far as they're concerned, he's really a Democrat and is just registered as a Republican.

Young Politicians

There are a number of influential young politicians in the city and county. People tend to like County Supervisor Brian Bilbray, for instance He's a very honest guy, he's got a

more marital accounting

(continued from page 12)

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style. I mean, what guy in San Diego can get away with having a bulldozer as his logo?

He's an art to watch when he goes, say, to the chamber of commerce or Rotary club with the good fathers of the Republican Party sitting there, and he charms them out of their socks. And he does it because he knows what he's talking about. He's also got traditional American values. The story about him being appointed to the Whip under [Assembly Specker] Willie Brown is just a riot. When Brown offered him the job, he said, "Can I take the weekend to think it over?" And he said, "And then I was walking down the hallbay and I said to myself. Dummy, he just offered you the third most important leadership position in the assembly and you just asked if you could take a weekend to think ink about

Mike Gotch, too, has a very promising career if he maintains his moderation. But compared to Roger, who's got a furnace in his belly, I think Mike's spent too much time looking in the mirror.

looking in the mirror.

If Susan Golding stays in one place long enough to develop a good record. I think she's got an excellent future in San Diego. She's tough, smart.

"Mike Gotch has a very promising career if he maintains his moderation. But compared to Roger Hedgecock, who's got a furnace in his belly, I think Mike's spent too much time looking in the mirror."

and she wants to be elected. She wants to make decisions, she likes to make decisions, she likes to make decisions. Most politicians are forced to make decisions that they really dislike making. I saw [San Diego City Councilman] Bill Mitchell once walk into a committee hearing and stun the whole audience, saying. "The sorty I can't stay and I agree with both sides." Now, Roger likes to make things happen or he likes to ket things happen or he likes to ket things happen or she likes to stop things. Sum with Brian likes to make things happen or she likes to stop things. Same with Brian Biltraw and Steve Peace. The enion

it.
Someone else who's coming along
is [San Diego City Councilman] Ed

Struiksma. He'll be good. To me, he's amazing, because he really doesn't come from a background of extraordinary political, intellectual, educational, or social resources. Yet he maximizes everything he's got.

And former City Councilman Fred manubelt — while he's no longer an elected official and his influence has waned, he's one of the few people in San Diego right now who can compete with Roger Hedgecock on the basis of energy, expertise, wit, and an extraordinary amount of study. But given the Libertarian philosophy Freddy espouses, I think that's always going to come back to hant him. His was the funniest campaign I ever ran. It was for state senate. We held a news conference and Don Harrison, who was then with the Union, said, "Well, Fred, let's see if you're still the most honest politician in San Diego. Do you believe we should legalize marijuana, gambling, prostitution, and pornography." And Fred said yes. And the campaign was over.

Memorable Campaigns

My most fun campaign was the district elections in 1981. The problem

with district elections is that they diminish the overall power of the councilmen, create limits that allow for one-issue candidates rather than multi-issue candidates. You diminish their power rather than enhance it. In San Jose, for example, the city lost \$60 million through bad investments. Why? Because no one considered that "their responsibility." It was a "citywide" problem, they'd say. "That's not my district." In these other cities with district elections, the council members are very weak. Roger Hedgecock saw that, and I think to this day that's why he was for it. He must have said. "I'm going to be mayor someday and I don't want a bunch of strong councilmen out there. What I'd like to have is a bunch of lit tle drones who are all concerned about their own little districts, and they have to come to me as the citywide elected person, and I'm the focal point. Whereas, these people will now

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rather than the city at large." As I said before, Roger is probably one of the most brilliant politicians this county or state has ever seen. He doesn't think backwards.

Well, it was a month out, we were down two-to-one, and my adversaries were so pompous and self-assured. I was the campaign consultant and the committee restrained me up until about a month before the election. They exerted extraordinary restraint in not allowing me to do what I considered necessary in order to defeat the people who were backing the district elections - our good friend Tom Hayden and the Campaign for Economic Democracy crowd who all came down here. It was right out of the CED handbook, if there is a CED handbook: first you diminish the power of all elected officials, okay? And the best way to do this is by dis-

Finally, I didn't just sit back and let them just hang themselves. I took the

offensive. We won big.
Ross Tharp was the most difficult candidate I ever worked with. [Tharp, a Superior Court judge, ran against Larry Kapiloff for state assembly in 1980.] I finally had to say, "Ross, you

"Some guy came in to me and every campaign, he'd be lying."

bye." That was my only confrontation of that kind with a candidate, but I rything every day. I only put up with it because Malone is such an intellect; of that kind with a candidate, but I just had to get out. And personality conflicts aside, he tried to run the campaign. He'd come up and say, "I've got these billboards. First we're going to put a TH on the billboard, and then, two weeks later, we're going to put an ARP on the billboard." And he didn't come to me with cheap ideas. It always came down to very intelligent debate. For example, in my opinion, money is simply a resource to accomplish a communications pro-ject. Malone raised money unwill-ingly because he felt personally that it was degrading and corrupt. He was to put an ARP on the billboard." And I ask, "Why? What kind of dumb idea is that? Why not just put THARP up?" And he says, "Well, I'm going to get people interested." So I say, "Well, you'll get people interested if you put THARP up, and by the way, Ross, we've only got ninety days." With Ed Malone [who ran for San Diego City Council against Bill Mitchell four years ago], I had to have

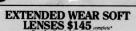
he'd say, "No, even if it's not true, it's still important." He was concerned not so much about bad publicity but about the appearance of things that compromised him. Now, with Reprecompromised him. Now, with Repre-sentative Bill Lowery. I don't care who walks through the door with money, Bill will take it and spend it on his campaign. And Freddy Schnau-belt is a classic example of a guy who would take builders' money and then vote against them. And make them like it and come back and give

Regulation of Political Campaigns There is a basis for corruption in political campaigning. There's so much rotten in the business. For instance, there are two types of campaign managers or consultants. The first are, again, the pilot fish. They hook up to one candidate or to the Re-publican National Committee, Democratic National Committee, or to a PAC [political action committee], and they feed off that client, they feed off that host. Now, once I help to elect a person, I'm done with him. I don't feed off him. I don't constantly try to influence him in the manner in which he might vote on a particular issue. In many cases I have no interest in doing that. It takes up too much time. Besides, there's an inherent conflict of interest between being a campaign manager and being a lobbyist, not to mention corruption. I won't do it! I'm

said, Why don't I just hire your firm for \$100,000? That's illegal. If any campaign consultant were to tell you he hadn't been approached with illegal money numerous times during.

was degrading and corrupt. He was good at pointing to things that demon-strated corruption. He'd ask me, "If I take money from a certain group, won't it appear then that I'm a tool of that group?" And I'd say, "It will un-doubtedly be stated by your opponent that this happens to be the case, but that doesn't make it true, and if it's not true it's not important, okay?" And **FANTASTIC**





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not a lobbyist, that's not my business. If I go in to my candidate, shut the door, and say, "Look, my friend is dying. He needs this vote. You're my friend, we have a future together. well, I think that's corrupt. On the other hand, I don't think you can stop it. I don't know of any way it could be stopped, regardless of the law. I'm not even sure that it's in the best interest o. But it's a personal influence there; it's neither evidence nor information that an ordinary lobbyist supplies, but

personal influence. As for the standards of campaign consultants, no licensing or control-ling is going to do away with hit pieces. And I wouldn't ask to do away with them. One's man hit piece is another man's truth. What I do think should happen is that the people who send these out ought to be required to sign their names on the bottom of it. And his candidate should have to put

on the bottom, "I have reviewed the material that is enclosed in this campaign literature and have approved it for distribution to the general public."

For instance, the hit piece Susan Golding did on Lynn Schenk, the one that said Schenk was under investiga tion for trips — an obvious lie. Who was behind that? Did it say who? No. Really, I don't think you can prevent hit pieces any more than you can pre-vent a husband from blowing off his wife's head or vice versa. There is no deterrent strong enough to keep irre sponsible people from taking irre sponsible actions, or responsible peo-ple from taking irresponsible actions in a heated situation. So you institute penalties; heavy fines, for example. And if it can be demonstrated that there was a conscious design to mis lead the public, then the fine ought to be extraordinary. If Golding and Dick Silberman and Dave Lewis and Dan Greenblat had had to sign that document, they would have read it very closely; they'd have given it second thoughts.

There are two other main areas of real grief to me. The first is kick backs, which as far as I'm concerned. is the more reprehensible. For in stance, consulting firms will create phony firms through which they'll buy campaign materials, marking the cost up each step along the way. The candidates get ripped off and the con-

tributors get ripped off.

Let's say, for example, that I buy campaign buttons from Campaign Novelties, Inc. Well, Campaign Novelties is actually my company. Cam-paign Novelties has bought the but tons from another organization, then marks up the cost twelve, fifteen, seventeen percent, and Campaign Novel-ties, which I own, sells the buttons to me, the Jack Orr Company. Then the

Jack Orr Company marks the cost up another twelve, fifteen, seventeen per-cent, and sells to the candidate. And he's paying twice as much.

There's another campaign scan that happens here all the time, and it's not so hidden. That would be if I, the Jack Orr Company, were to make a deal with a local printer to mark up his prices and then I'd do the same with mine. We'd both get something, and he'd just be paying me in the back

Right now these abuses aren't controlled, but they should and could be It's theft, it's no different from walking in and robbing the petty cash.

During the special election cam-paign, when I was working for Cleator, some guy who wasn't a client of mine came in to me and said, "Why don't I just hire your firm for \$100,000?" And the first thing I said

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Cleator elected, not Hedgecock, espe-cially not Hedgecock. He was a very wealthy man. He could have come i and said a million dollars! That sort of thing happens routinely; if any cam-paign consultant were to tell you he hadn't been approached with illegal

money numerous times during every campaign, he'd be lying. And because of instances like this, I think campaign consultants should be forced to disclose their client lists, much like a candidate will disclose his or her contribution list. So disclosure is everything, okay? But that's what most politicians, and especially campaign consultants, don't want.

I also think these local Mickey Mouse campaign laws should be repealed, those that say there is a \$250 contribution limit that can only come from an individual and can't come

from a corporation or a business or a partnership or a political action committee, when, at the same time, the Supreme Court now rules that a PAC prevent anyone from violating the law in any respect, but you can provide for

along the way you can make provisions for the public to look in and see what the hell is going on.

Then there are the bizarre reporting requirements. I say open the books. Open them up at all times. Now all of a sudden the campaign treasurer will say, "Oh my god, that's going to be a lot of work." Of course it's a lot of work. But as a matter of fact, it's necessary, so that we can see - in terms of finances - what's going on at all. times. I can guarantee that if the process is opened up, reporters will be down to the office all the time. That

can essentially do anything it wants to under freedom of speech. Now under the new Supreme Court ruling, a county central committee can give as much money as it wants to a campaign, so long as it's disclosed. There's lots of room for abuse there. but the key is the disclosure. You can't penalties and compensation. And

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way, if disclosure were open at all times, I would allow anybody to give amount of money to any candidate

Moreover, if you try to limit the amount that an individual candidate may contribute from his own resources, then you might as well step down and say, "Next, all candidates will have only fifty volunteers." Cam-paigns will be turned into a Monopoly game, with everybody getting the same amount of money and starting at the same place. That would be very boring, and to what extreme would it go? For instance, everybody knows that tall people are more impressive than short people in public events.

Does that mean I get to stand on a stool and Ed Malone has to crouch during public events? Next they could dream up a campaign law so that everybody had to be five feet tall, and Xnumber of women had to run. That's nonsense. Limiting resources limits the vitality

Life Imitating Art
You know, I didn't see the film The Candidate until some five years after

it came out because I was convinced that there was no way that anybody could ever make a movie about poli-tics that would actually show what really goes on. But I was appalled. Every single thing, event, and state-ment in that film I had either seen or heard personally, except for at the end, when Robert Redford, who had just gotten elected to the U.S. Senate, asks, "What do I do now?"

Well, I had been in Utah working on radio sport for Orrin Hatch's 1976 senatorial election. When I'd finished his radio spots, I began working for

the Republican National Committee. I didn't see Orrin until the elections were over. On election night I was in Chicago when I heard that he'd won, and I thought that was great, abso-iutely wonderful. On the next Monday morning as I was getting on the plane, there was Orrin Hatch. He was coming through from Salt Lake City and was changing planes at O'Hare, and there he was, standing there, talking on the phone. I said, "Hey, Orrin! How ya doing? Congratulations!" And he looked at me and said, "Jack, Jack, help me! What do I do now?"









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Inventor Bob Brown is back with another amazing plan to pulverize your pests

Here's an example of why some people think of Santee resident Bob Brown as a kind of Pied Piper — in reverse. In April of this year, Brown sold one of his electronic pest control inventions for \$179 to the city of La Verne, east of Los Angeles. The city's park supervisor. a fellow named Andy McLintock, buried the device, which is about the size of a small thermos bottle, in a playing field ravaged by gophers. He then connected the device to an electrical outlet, and as a result probably eighty-five percent of the marauding rodents have disappeared, McLintock estimates McLintock says years ago he used similar equipment made by Brown, with similar success, but finally it got old and rusty. So McLintock was delighted to hear from Brown again recently, "People used to laugh at us, but they [Brown's contraptions] do the job," the park supervisor says. "Against gophers and ground squirrels they're very satisfactory."

Gophers are wily pests who foil almost all conventional attempts to exterminate them, so if Brown had merely invented a successful gopher-getter, this in itself would

have been remarkable. But Brown says his invention also repels mice and rats, cockroaches, termites, ants, and other annoying insects. He has been making such claims for ten years now, and what a roller coaster ride it has taken him on. Brown says his invention carried him from poverty to earnings of millions of dollars per year, and that it brought appearances on the CBS Evening
News with Walter Cronkite, on the Tonight Show, in the pages of Playboy, Time, and other national publications. Then the fame faded and the money disappeared and he had to sleep in his car, live on public charity. Now he says he has beefed up his pest control invention - made it better than ever. And he believes he is about to enjoy a return of his earlier success.

Brown is fifty-eight years old, and confined to a wheelchair, his legs incapacitated by polio decades ago. This disability and his threadbare clothes tend to fade from one's perception, however, in the stream of words that flow from the man: he could have made his living in some other society as a storyteller. You don't have to listen to him very long



before you realize he's not one to pause and grasp for accuracy of speech. The details he offers contradict themselves — so blatantly that you get the impression Brown may not be trying to deceive, but rather that he cares more about the sound of his own words than how precisely they match up with reality. It's helpful to bear this in mind while judging Brown's story.

Bug control came into his life late, he says. He had made his living as a musician until around the age of forty when, he says, "I had to start using a wheelchair; I was too stiffed up." He retired to southern Mexico and concentrated on building guitars, both electric and unamplified. Sometime around the early 1970s. he moved back up to San Diego and opened a small guitar

shop near the downtown post office at Ninth Avenue and E Street. It was called National Instrument Repair. Guys came from all over the ountry 'cause I'd known a lot of guys from Vegas, you know. The Grateful Dead, Steve Miller Blues Band — I did all their work." It wasn't much of a living, though, so around 1972 he retired again, this time out to Hipass, about fifteen miles beyond Pine Valley, with his Wife and two young sons.
There he passed his days tinkering

ric. I couldn't believe it. And I

sid, 'Well, what in the world's that

and the guitar parts and the junk in my workshop. And yet this thing had my workshop. And yet this ding in come back into view again.
"So I got serious. . . . I wound up some coils. I had wire and everything. I'm probably the only in a ramshackle workshop and selling an odd instrument or two, when one day his wife Annette mounced that she wanted to sketch one in the world that something like something for him. A person accustomed to receiving intuitive
"messages," she grabbed an old
Jack in the Box napkin, according to that could go by that would make sense in such a local way, 'cause there's not many coil winders and designers in the world. But I'd been Brown, and swiftly drew a technical diagram, very unusual since she building them since I was ten or wasn't mechanically inclined. "But she handed me this schematic with eleven years old for myself." Brown says he thought his wife's Ill the ground marks and all the coil circular drawings — the whole thing. The bobbins. The dimensions

mystery diagram might yield some new kind of guitar pickup. When he finished building it, he plugged it into an outlet in his workshed and left the device to run overnight as a

about?' And she said, 'I dunno. I'm

supposed to draw it for you and

you're supposed to look at it."

Brown says, "It looked like a piece

of business, something that you could do somethin' with." But he put

it aside and almost a year passed when, he recalls, "One day here it

was right in front of my eyes on the floor, the same darn napkin! I had

had no idea where it had gone, with two small kids crawlin' and the trash

test. The next morning he found the coil still functioning. He also discovered several little desert rats, the like of which inhabited the rafters of his shed, lying on the shed floor. "I'm not handy, so I left 'em kind of alone, wonderin' what was the matter with them, if they got poisoned or something." An hour or two after Brown had unplugged the electrical device, the rats got up and began to move around. Brown says it took him months to connect the two events. "I was slow; I was a musician. Didn't know diddly about this; to me bugs were just a lot of trouble. . . . Guys'd come out and

than I did. began to wonder about the contraption's powers. In a garden which had been overrun with growin' and stuff that cannot exist in



I'd say, 'Watch my trained rat,' and I'd turn this thing on and the frats would] stagger around up on the rafters. It amazed all these musicians who didn't know any more about it

Slowly, however, Brown says he gophers and other pests, he stuck one of the coils, "just a wire bobbin on a steel fence post, and by gosh, nothin' was eatin' our plants. Looked like an oasis out there; we had corn

BY JEANNETTE DeWYZE

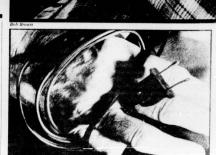
Inventor Bob Brown is back with another amazing plan to pulverize your pests

Here's an example of why some people think of Santee resident Bob Brown as a kind of Pied Piper — in reverse. In April of this year, Brown sold one of his electronic pest control inventions for \$179 to the city of La Verne, east of Los Angeles. The city's park supervisor a fellow named Andy McLintock. ouried the device, which is about the size of a small thermos bottle, in a playing field ravaged by gophers. He then connected the device to an electrical outlet, and as a result probably eighty-five percent of the marauding rodents have disappeared, McLintock estimates McLintock says years ago he used smilar equipment made by Brown, with smilar success, but finally it got old and rusty. So McLintock was delighted to hear from Brown again recently. "People used to laugh at us, but they [Brown's contraptions] do the job," the park supervisor say. "Against gophers and ground

squirrels they're very satisfactory. Gophers are wily pests who foil merely invented a successful gopher-getter, this mitself would 22 AdGUST 8 1985

have been remarkable. But Brown says his invention also repels mice and rats, cockroaches, termites ants, and other annoying insects. He has been making such claims for ten years now, and what a roller coaster ride it has taken him on. Brown says his invention carried him from poverty to earnings of millions of dollars per year, and that it brought appearances on the CBS Evening News with Walter Cronkite, on the Tonight Show, in the pages of Playboy, Time, and other national publications. Then the fame faded and the money disappeared and he had to sleep in his car, live on public charity. Now he says he has beefed up his pest control invention - made it better than ever. And he believes he is about to enjoy a return of his

Brown is fifty-eight years old, and confined to a wheelchair, his legs incapacitated by polio decades ago. This disability and his threadbare of words that flow from the man; he



before you realize he's not one to pause and grasp for accuracy of speech. The details he offers contradict themselves - so blatantly that you get the impression Brown may not be trying to deceive, but rather that he cares more about the

Bug control came into his life late. he says. He had made his living as a musician until around the age of forty when, he says, "I had to start using a wheelchair; I was too stiffed up." He retired to southern Mexico and concentrated on building guitars, both electric and unamplified. Sometime around the early 1970s, he moved back up to Sa Diego and opened a small guitar

ar the downtown post office Avenue and E Street. It was Vational Instrument Repair. ame from all over the cause I'd known a lot of m Vegas, you know. The Dead. Steve Miller Blues I did all their work." It ch of a living, though, so 72 he retired again, this to Hipass, about fifteen cyond Pine Valley, with his

he passed his days tinkering mshackle workshop and an odd instrument or two. me day his wife Annette iced that she wanted to sketch hing for him. A person omed to receiving intuitive ages," she grabbed an old the Box napkin, according to and swiftly drew a technical n, very unusual since she mechanically inclined. "But aded me this schematic with

ground marks and all the coil

ar drawings — the whole The bobbins. The dimension

finished building it, he plugged it into an outlet in his workshed and

test. The next morning he found the coil still functioning. He also discovered several little desert rats, the like of which inhabited the rafters of his shed, lying on the shed floor. "I'm not handy, so I left 'em kind of alone, wonderin' what was the matter with them, if they got poisoned or something." An hour or two after Brown had unplugged the electrical device, the rats got up and began to move around. Prown says it took him months to connect the two events. "I was slow; I was a musician. Didn't know diddly about this; to me bugs were just a lot of Guys'd come out and

began to wonder about the contraption's powers. In a garden gophers and other pests, he stuck one of the coils, "just a wire bobbir on a steel fence post, and by gosh, nothin' was eatin' our plants. Looked like an oasis out there; we had corn growin' and stuff that cannot exist it





"So I got serious. . . I wound up some coils. I had wire and everything. I'm probably the only one in the world that something like that could go by that would make sense in such a local way, 'cause there's not many coil winders and designers in the world. But I'd been building them since I was ten or

eleven years old for myself."

Brown says he thought his wife's mystery diagram might yield some new kind of guitar pickup. When he



BY JEANNETTE DeWYZE

anything around it." By 1975 Brow thought enough of this to begin the process of filing for a patert. He began selling small quantities of the devices out of his home. "We wound the coils on an old sewing machine. just handwork. . . . The whole living room was soldering machines and coil makers and bobbins. The wire's so fine that you can't even see it unless you put a light behind it. It's like hair, and if you break it you have

to do it over again."
espite the amateur nature of his coil-building operation, word of Brown's invention was spreading, often in surprising ways. Brown says one day a man driving down the road spotted the flourishing garden and stopped to ask about it; when he heard about the magical coil he asked to borrow one. Brown later learned that this "took it to the Los Coyotes Golf

owned by the Japanese . . . and it cleared some gophers outta the ground." Next thing, "boy, here come a Mercedes limousine with twelve Japanese guys in it, down to see what this was about. I thought, 'My Lord, what could this be?' You know, we didn't have a fancy nothin out there! I tell you, it was a sit-u-ation! And I had a goat. When they got out, the goat got in the seat of this fifty-million-dollar car. Normally, they woulda killed me! But they said, 'Fine, fine, no problem, and I knew we were in ome kind of a deal!"

Brown claims it turned out that one of the men was the secretary of agriculture from Japan. "We had a time! It looked like a sitcom or something going on." They kept referring to "this machine of yours," and at first Brown kept thinking they were talking about guitar pickups. When he finally understood that their interest was in the antipest device, he sold them a few mo coils for analysis. He says the Japanese never marketed his invention but wound up developing a similar product of their own. Articles about Brown's

contraption began to appear in various forums, and by mid-1977 interest apparently was high enough that someone called a press conference at the San Diego Zoo. (Brown says he doesn't remember who organized this.) "Must have [Curiously, the reporter who covered

reporters inquired, a zoo employee declared that for months he hadn't seen any rats around the hay barn (where one of the Amigos had been installed). "He gave a testimonial," says Brown, "that you couldn't have paid an actor to do!"

At that press conference, held in June of 1977, Brown estimated he had already sold 12,000 units worldwide. In the ensuing attention, he says calls and orders poured in.
"We were getting 200 calls a day on the phones. . . . They were calling in from all over the world. . . . I got letters addressed just to 'Bob Brown, California.' "By the end of that year, he says he had sold 35,000 units priced from \$300 to \$1000. We went from Social Security of a couple hundred a month to fifty grand a month. Imagine!" At the peak of that business Brown

says he produced the coils using a small army of subcontractors, many of them working out of their homes of them working out of their homes in the East County. "I thought I was gonna build an Arnaua commandity or something — you know, like they did in Iowa where they made all the refrigerators. Not so. Didn't work that way." From the beginning, his

who organized this.) Must have been twenty people, all from real big news services. You'd think the Pope had gotten married!" Among them, Brown claims, was broadcaster Barbara Walters's accompanied by a secretary. the press conference for the San Diego Union has no memory of Barbara Walters's attendance that day.] "Someone had brought a little white mouse over from the zoo lab, and it bit Barbara Walters's and it bit Barbara Walters's secretary!" At the conference, Brown told the reporters that some months before, he had given the zoo three antipest units (which he had begun calling "Amigoo" — for ants, mice, and gophers). When the reporters insisted on checking on how well the units had worked, how well the units had worked, Brown quailed, since he himself had not yet followed up on the devices' effectiveness around the zoo grounds. Nonetheless, when the

own administrative shortcomings plagued him, he now readily admits.
"I didn't know what in the world I was doin'. I should have been bottled up and put away somewhere and let somebody else handle things. . . How could I give directions? I was making new decisions every hour. One lady [worker] said, 'I went to the bathroom a minute ago, and you've changed the entire process.' Brown says one day an employee shipped thirty-two cartons via United Parcel Service, filling orders, and he forgot to put the units in the cartons! And he was in charge of the thing! I thought I could teach people to do anything, but it wasn't

by the beginning of 1978 trouble had shown up from another direction — the federal government's Environmental Protection Agency, which ordered Brown's units off the market, stating they were being falsely advertised and that they did not in fact repel pests. Today Brown tends to dismis the EPA's charges airily. The agency never properly tested his equipment, he asserts, and in harassing him simply acted as a nawn of the

chemical pesticide industry. Brown further claims that the agency never took any real action against him. 'They never did anything but slander me," he says.

The EPA tells a dramatically different story. Gerald Stubbs, a wildlife biologist who works in one of the agency's Washington, D.C. offices, remembers Bob Brown well Stubbs says as far as he knows. Brown was the first man to come up with an electromagnetic device alleged to repel pests — though by 1980 nearly thirty manufacturers, with an annual sales volume of several million dollars, had followed rown into that business. Because the agency couldn't find any information in the established scientific literature for any of these claims, it devised a complex testing strategy. During 1978 and 1979, the agency sent fifteen different devices, including some of Brown's Amigos, to the National Bureau of Standards, where technicians x-rayed them and output. They found that all the - those that plugged into household

volt batteries. Stubbs says the standards bureau couldn't detect any electromagnetic field emanating from the battery-operated units. They did monitor some electromagnetic energy from the produced by Brown). But they concluded that just ten feet away from these units the field would be weaker than the earth's own magnetic field. "They also found that common household devices like a kitchen blender put out a

comparable field," Stubbs says. The Bureau of Standards only analyzed the physical properties of the devices; it didn't try to evaluate their effects on pests or other animals. For this work the EPA organized a cooperative testing program involving three other government agencies and two universities, pitting the electromagnetic devices against house mice, Norway rats, pocket woodboring beetles, fire ants. German and American cockroaches, drywood termites, and flour beetles. The conclusion: in more than twenty tests against the ten species, none of

the devices worked in field. laboratory, or simulated field tests.

Negative results from such controlled experiments often do not affect entrepreneurs such as Brown, in part because the initial publicity is frequently much more widespread than notice of the subsequent testing, and also because of an abundance of testimonials from satisfied customers." An example of the kind of uncertainty surrounding such anecdotal support for the antipest devices comes from the San Diego Zoo, where Brown held that well-attended press conference in 1977. The employee who told reporters that Brown's device seemed to be working has since left the zoo, but Dick Flanagan, a county pest control specialist stationed at the zoo. remembers the incident. Flanagan had started working at the zoo not long before that press conference, and his hackles rose when he read the statement about rats disappearing from the hay barn. Although the zoo employee wasn't aware of it, Flanagan had recently placed some new balt in the barn



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area and he figured that was why the rats had disappeared, not because of the Amigo. But to evaluate Brown's units more conclusively, Flanagan later tested the devices against twenty-three live rats in cages and found no effect at all. By that point however, the press conference was

only a memory.

Though Brown and EPA staff

members describe their disagreements differently, both sides concur on the outcome: before the federal agency could act physically to stop Brown from selling any more Amigos, Brown voluntarily went out of business, sometime around 1980. In addition to the government threat hanging over him, he says the turmoil caused by the business ruined his marriage; he got custody of one son while his wife got the other. For all the money that had come in, Brown says most of it went out again to cover operating expenses, testing, and attorneys

fees. By the time he and his son left San Diego County and reached Florida. Brown says he was broke We lived in my car at the beach for I did make some six months units as I went along. I'd sell them here and there to homes, and that

Brown chose Florida because "that's where the bugs are. Down there it's a state industry! There's roaches like mice runnin' around.'
Even though his bug-battling business empire had just collapsed around him, Brown says he itched to experiment more with his

inventions. In fact, he admits that his units had needed improvement all along. "About half of 'em worked well but some would get on fire. and all kinds of research had to be done yet." He says in this regard the EPA had raised a valid question. "I couldn't say what made it work. At the time I was thinking a lot of things. I thought it affected [pests'] nerve centers. . . But how it got to 'em, I never knew. And why it didn't work all the time I couldn't say.
I knew they'd work better some places. Some guy would report perfect results and another guy'd say



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he wanted his money back 'cause it

didn't work at all."

In Florida Brown found that the performance of his devices was only mediocre. He says he then began to suspect that the nature of the soil might affect that performance; specifically, that a high iron content was essential. He says he moved to Georgia to test this hypothesis. Once there, "the ground was so much more helpful" that breakthroughs in insight came fast and furious, Brown asserts. For example, he says at last he realized that the coils had to be wound in a certain direction. "A coil

has a negative and a positive pole, just like the earth does. But we hadn't realized that it had to be set a certain way, because the earth is positive on the crust. And so you have to force the negative field against the positive, and the two react together. You know, opposites attract, like in magnets and people and everything else. That's the basic law of nature. When we put the right polarity to the ground, the thing just went right into the earth. Before, we had wound some one way, and they'd work great, and the next guy'd be left-handed and he'd wind 'em the

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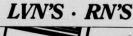
other way and it wouldn't work. Once you know it, it's silly. But when you don't know it. He says he made other

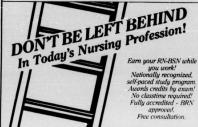
refinements, and in October of 1984 moved to Ensenada, Mexico, to test his improved machines. He returned to San Diego this spring; at the moment he is living in the home of friends, located in a hot and dusty section of Santee. And he says now he really understands how to build his pest control devices properly. and what makes them work.

In the beginning, he thought the coils were producing some kind of

ultrasonic frequency which was traveling through the air to get to the pests, but now he has decided that although "we do send it through the air, the earth is the transmitter. . . It turns out that the rodents and the cockroaches and the fleas have antennas. They don't really have ears and eyes hardly; they're very blind. But when they're on the ground they

use the magnetic fields that are in the earth. . . They're followin' those just like road maps, and they use their antennas just like a compass." When the magnetic field





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THE BUG STOPS HERE

(continued from page 27) generated by his device enters the antennas and it causes them to become lethargic. "If they're the type that go dormant, they'll lie down and go dormant in the ground or wherever they're sitting. Fleas just sit down on the grass; won't bite you. If you laid down they might walk on you but they won't bite you after a few hours. They also don't have the incentive to breed. They don't food hunt. They don't nest. They don't burrow. All that takes great labor, and they're kind of in this semicondition. It affects their

this semicondition. It affects their nervous systems, though they don't seem to be in any pain."
Rats just kind of dry up, he says.
"Roaches'll roll over on their backs in a few hours, because they have very sensitive antenna systems."
Gophers, he says, turn tail and run. On the other hand, domestic animals and humans are unaffected by the machine because they lack the kind of sensors possessed by the pests. "When the pests' sensors are on is when they receive this, and when they're off, they don't have any problems."

These "breakthroughs" haven't yet brought Brown any fortune. He says he's still subsisting on Social Security palysuments, three hundred and some dollars per month, which he turns over to his Santee hostess to cover to his room and board. Brown has

installed the same old sewing machine on which he wound his coils ten years ago. The area around the sewing machine looks fike a miniature junkyard — wire and metal trash is piled high. Brown says he has been making small quantities. of his new, improved pest control machines, some of which he has been selling. He's already had a visit Agency inspector, though he blithely says he's not expecting serious trouble from the government. He would rather not get back into the would rather not get back into the business of manufacturing herm on a big scale, however, because he has learned that he's 'really not the one to do all that. I would like to offer all of this time and all of these years and all this experience to people who could help me ... somebody who got the manufacturing facilities and all that. I would like to be a consultant and show.' I'm what I'we

Brown was talking about his dreams of ridding the world of pests one recent afternoon when the thermometer had climbed



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Christopher's Baby



JONATHAN SAVILLE

The San Diego Rep is presenting Christopher Durang's Baby with the Bathwater. I have now seen three plays by this outrageous, theatrical, angry, compassionate, fashionable, shallow playwright. I do not intend to see a fourth. Three such plays—the present one most of ali—are quite enough for a playgoer to find out everything Durang has to say and every device he has for saying it. What he has to say is worth saying (at least once), and his tech-niques are clever if crude. But, so far as is critic is concerned, the well has run

Durang hates modern American society and all its institutions. In his plays he picks off those institutions one by one: Catholic Church in Sister Mary Ignatius, the culture of headshrinking in Beyond Pherapy, and childrearing and family life in Baby with the Bathwater. He hates the Church, psychiatrists, and parents because they all victimize the young and helpless, teaching them lies, giving them guilt, screwing them up. Each of his plays, therefore, has the same structure; innocent heroes and heroines suffering at the hands of stuppli, divided irresponsible the hands of stuppli, divided irresponsible

authority figures, and finally rebelling against them. The technique is always the same too. The authority figures are shown to be truly dangerous but also ruly ridiculous; their stupidity and evil are depictudous; their stupidity and evil are depictudous as occremently brainless and so blittlely conscience-less that we are forced to laugh at them; and the monsters are utilimately happed on gallows immorphisms of the substantial of the substantial that the substantia

The issue in Baby with the Bathwater is bad parenting. John and Helen should never have had a child. He is feckless, she is crazy, and both of them are too self-centered and too incompetent to meet any of the child's needs. They alternately scream at it and cuddle it, smother it with scream at it and cuddle it, smother it with attention, and neglect it. They are aided in this destruction by a namy, representative of modern values, who declares that there is no right and no wrong, but only fun. The child grows up a wreck. His parents have forgotten to determine his sex, and though he is a boy they have brought him up as a grit named Daisy. Daisy spends depression in a pile of laundry, while his mother grows cruzier and his father be-comes an alcoholic. As a schoolbow/

schoolgirl he fills his compositions with schoolgirt he fills his compositions with wishes for death, these plaintive cries for help being ignored by an idiotic, authori-tarian, feminist school principal (another of the worthless people who rule the world, according to Durang). At the age of seventeen he finds his way into a psy-chounalyst's office, spending the next decade complaining about how horrible his parents are, until the analyst finally loses his temper and tells the young man or row up. This prescription apparently

loses his temper and tells the young man to grow up. This prescription apparently works. Daisy, now calling himself Alex-ander Nevsky, breaks away from his par-ents, gets married, fathers a baby, and in the final scene shows that he is not going to make the same horrible mistakes in bringing up his child that his parents made with him.

bringing up his shid that his parents made with him.

The fundamental movement of the action is thus from suffering to regeneration, which ought to gladden an audience's heart. But the focus is elsewhere, on the horrors of modern life, on the way children are reduced to things, and on demonstrations that people in general are no dama good. The hero at one point expensive and the properties of the properti

and orient ourselves to his crude level of expression. There is nothing more to be learned, in this play or in any other by him. And that is why Baby with the Bathwater will be my last contact with the dramaturgy of Christopher Duran, It will not, I hope, be my last contact with the exceptional artists of the San Diego Repertory Theater. Given the quality of this promising, unfuffilling, and uttimately wretched script and the second through the control of the second five Secondary of the second have done such a brilliant joe that at times they almost make Bady seem like good theater. The play's characterizations are cartoonlike, demanding of the actors (and in this case getting) hilarious extremes of comic shrick magging, tantrum, swift changes of model, three-mens, One must also admire the eleverness of Miss Reeves and Miss Cash, who in playing multiple tools so transform themselves—in looks, speech, and bodily movement — that heir virtuosity becomes in istelf one of the most impressive aesthetic elements of the production. Mr. Tibbetts, while keeping his role as the grown-up "Daisy" quite as absurd as Durang makes it, at the same time manages to bring out the real undigested anger that lies behind both the character and hei playwright's theatrical compulsions. All in all, this is the sort of vivid color, innocent of subdicty, yet when the script demands i percent lines, and the production the Rep has always done especially well with: rough, energetic, full o'vid color, innocent of subdicty, yet when the script demands i percent through with overvill defending.

Nevertheless, Baly with the Buthwater does seem to be an old play for the theater to do after their landmark production of Carly Churchill Plays have so many elements in common – the unhappy nuclear family, problems of gender identity, a "baby" iossed around on stage, significant doubling of roles, a second act in which the children of the first have grown up into a painful world, the theme of regeneration through acceptance and love, the scene of mothers watching their children at play in a park, the misture of serificent plays in the plays a park the misture of serificent plays in the plays a part of the plays and the plays a part of the plays a part of the plays a part of the plays and the plays a part of the plays a part of the plays and the plays and the plays a play and the plays and the plays a play and the plays and the plays and the plays a play and the plays oren at pay in a park, the instute of seriouness and satter— and the two Rep productions even feature some of the sactors, occasionally in similar roles. Those who saw the Rep's Cloud 9 and now (for the sake of the first-arte staging and the satter of the same of the sa







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Taking Sides



ELEANOR WIDMER

The Restaurant: Korea House The Location: 4020 Convoy Street at Balboa Avenue. Kearny Mesa

Type of Food: Korean Price Range: Individual items for dinner, \$2.50 to twenty dollars Hours: Open daily Lunch, Monday through Friday, 11:30 a.m. to

Pacific Beach

2:30 p.m.; dinner, Monday through Friday, 5:00 p.m. to 10:00 p.m., Satur-day and Sunday, noon to 10:00 p.m.

Abbott and Costello could have had a field day with the printed menu at Korea field day with the printed menu at Korea House; its intricacies defry ordinary pe-rusal. There are forty-five items listed, but some have a green dot placed beside them. The first night we ate at Korea House we had conflicting advice from the waitresses as to the significance of the dots. One waitress assured us that the dotted items were special dishes that were available. The other said the exact oppo-site. The owners' son, John Song, finally had to take over and place our order for us. To the hest of my knowledge, if you see a dot it means the dish is available only if you can't know this the first itme around. It requires two visits to Kor-ral House to obtain certain dishes: the first to learn about them, the second to have them after you've placed your order in advance.

in advance. Who's on first? Another source of confusion is that when you order a dish that is to be "bar-becued" at your table, it must be a double

order. But if there are four in your party you may order three barbecued dishes. There's also the consideration that there are different types of seating available: on

are different types of scating available; on must on the flow or at conventional ta-bles, at places provided with a barbecute and at those without barbecute. How are you going to keep all of this straight? Don't bother, Just put your faith in the waitness and hope you get a good one. Why are things so complicated? They're really not. The menu is just badly one. All the timens that are not available should be placed on a separate sheet with the words. "Therny you won't be inclined to be gift one of the dishes with a dot next to it and to ask whether the chef will make an exception just his once. He won't.

it and to ask whether the chef will make an exception just his once. He won't. In addition, the menu underestimates the generosity of the management. Each entrée is accompanied with nine side dishes. This is not printed anywhere. In fact, entrées come with soup, rice, and the nine little side dishes, which may vary. If I've failed to clusidate the who, whosh how an under of Kone Moure. wary. If I've failed to elucidate the who, what, how, and why of Korea House, just go there and enjoy yourself. The food is good, inexpensive, and plentiful. Just try to remember that you cannot have the dishes that are dotted and that you have to order either two from the barbecue list of several items, or double of one. Needless to say, it took two visits to un-ravel all of these mysteries. During our mittal evening there, my friends and I al-ternated between grouns of frustration and peals of laughter; finally we accepted anything that was brought to us. But three weeks later we were blessed with an ex-traordinary waitress, Chi-Chi, who not only explained everything with great clar-ity, but was in constant attendance, serv-ing as with care.

prepared from the kitchen. I've had three of the items that you barbecue at the table (barbecue refers to a method of cooking. (barbecue refers to a method of cooking, rather than to a particular sauce). The beef (number seven) and the marinated pork (number fourteen) cook the fastest and are the fastiest. These meats are sliced very thin and, when placed over the square, black-topped cooker, they are done in no time. Both are \$7.95 and the portions are sizable. The chicken (num-ber ten, \$6.95) takes longer to cook and is less tender. The barbecued items are not accompanied with sauces but since you will get nine side dishes you may mix any of these accompaniments with your bar-

of these accompanients with your nar-becaude entries. Although the nine side dishes may change, the basic ones are two types of kim chee. Chinese radish, spinach, and sprouts in sesane sauce, anchovies, toftu-marinated ports, petato salid or holied po-del." the owners also operate Samurai in Solana Beach, so Japanese influences are organized. Here said edishes contribute apparent). All these side dishes contribute to making the meal more interesting, and provide different degrees of spiciness and texture. Two kinds of kim chee are served, a winter one (cabbage) and a summer one (greens), each hot enough with chiles to make you break out in a cold sweat.

Apart from the items that you barbecue at your table, there are many other unu-sual dishes, such as a bean-curd casserole

ing us with care.

Some people enjoy cooking at their ta-bles, others find it a bother; many diners at Korea House order some food to cook at the table and some that comes already



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(number forty-two, \$5.85), and a really excellent dumpling soup (number thirty-six, \$5.95), which should be shared with a large party. The soup and dumplings are splendid but a small amount goes a long

Since one of my escorts had lived in the Since one of my escorts had lived in the Orient and was familiar with the dish, we ordered the beef and vegetables over buckwheat noodles served in a hot broth buckwheat noodles served in a hot broth (55.95). Buckwheat noodles are not widely available here. According to our waitress, these buckwheat noodles are pre-pared on the premises of Korea House; as their name implies, they have a buck-wheat flavor. The noodles themselves are thin. transparent, slipnery, and require thin, transparent, slippery, and require great dexterity with chopsticks to keep them from sliding all over the dish instead of into your mouth. Basically, this is a nozdle soup whose one unusual feature is the noodles themselves. Like the dump-ling soup, a small bowlful will of free, and unless you are acoustanted with a characteristic. unless you are acquainted with backwheat noodles and long to try them, this dish

would be tedious for an entire meal (number twenty-nine, \$5.95).

A far more exciting entrée featuring modeles is the chap chue, pronounced modeles is the chap chue, pronounced control of the chap chue, pronounced control of the chap chue, or transparent, not are really cellophane, and a pungent bed such as the support of the support of the control of the support of the control of the support of the cellophane, and the support of the su

chicken or marinated pork.

People who like food on the blander side, should not overless the standard of the side. side, should not overlook the short ribs (number thirty-one, \$7.50), which arrive in a covered pot. The meat is so soft that it falls off the bone, the broth in which it is cooked is delicious, and two kinds of unu-sual nuts are used in the preparation. The nuts look like berries (as do, say, dried li-chees) and coming upon them in the pot, along with boiled potatoes, is like finding intercepted freezupt.

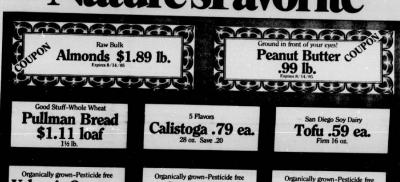
nexpected treasure.

I should add that if you care to order the assorted Korean plate (number twenty-six, \$10.95), you'll get the dumpling soup, nine assorted side dishes, *chap chae*, barbecued beef, short ribs, and cruze, barbecued beef, short ribs, and bean-curd caserole. But, you must order this dish for two. In other words the Ko-rean plate has to cost almost twenty-two dollars (again, this isn't printed on the menu, but the waiterses will tell you about if). We had the assorted Korean plate on our first visit and hadn't realized that our barbecued beef à la carte would be sebarbecued beef à la carte would be re-peated in the Korean plate. Because of the need to order a double portion, you'd be better off sticking to à la carte items which will cost less than the twenty-two dollars and provide as much variety.

In the dishes I sampled I didn't detect In the dishes I sampled I didn't detect that overpowering taste of garlic that marked the cuisine of Seoul House on Adams Avenue or V.I.P. in Pacific Beach. I remember being almost faint from the odor and taste of the soups and some of the fish dishes at those two restaurants. The style of cooking at Keng I Hamilton. The 18th dishes at those two restorates The style of cooking at Korea House is closely allied to that of the now-defunct Ahn's Oriental Steak House on Engineer

Mesa, Korea House has an eclectic yet pleasant atmosphere. There is a grotto at the entrance, a cocktail bar, an organist playing in the ondol bung (room with playing in the ondol bung (from with floor scaling where you leave your shoes on the steps). French-style chandeliers, wrought-iron wall lights covered with mesh lanterns, and huge, covered vents to carry off fite funes of cooking. The offer-ings seem generically Asian rather than strictly Korean; this makes them palatable to the oweget public but our sequences. to the general public but not as pungent as some Korean aficionados may hope for.





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Has the West Been Lost?



DUNCAN SHEPHERD

fost people seem satisfied that the an-er to the decent box-office perform-e of *Pale Rider*, as against the per-nance of every other Western for as long as anyone cares to remember, is "Clint Eastwood." But what if the ques-tion were Honkytonk Man? Bronco Billy?

is now. But perhaps what that sh. uld tell us is that the more proper answer to the current question might be "Dirty Harry"—that the most recent appearance of the latter in Sudden Impact, together with the latterian in Sudden Impact, together with the attendant "Make My Day" bumper stickers, rock video, and so forth, made enough of a splash to carry the actor through the more somber straits of Tight-

rate ungenerous) Western. Let's wait and see whether Eastwood, who is willing to take risks but always seems to know when it would be prudent to team up with an orangutan, is sooner to come back as a cowboy or a cop. Neither answer —
"Eastwood" or "Harry" — will shed
much light on the larger question of the Western as a whole.

Western as a whole.

Meanwhile, Silverado, though it didn't get out of the gate as fast as Pale Rider, seems to have a similar sort of staying power. Could it be, would it be too much power. Could it be, would it be too much to hope, that the genre itself is an ade-quate answer to something? Or would it be more reasonable, in light of the West-ern's recent history, to find an answer in the reams of publicity churned out, and proportionate public interest churned up, over what is merely the latest two-movie over what is merely the latest two-movie trend? In that case, we could expect the media, soon tired of any story and ready to move on to a new one, to turn its trend-detecting antennae somewhere else, and to discover a new two-movie renaissance of (let's say) the Hollywood musical—a genre almost as wilted as the Western, if general amost as willed as the Western, if we mean the sort of movie where a man with a song in his heart can count on as much orchestral support in an open wheat field as on a concert stage. And in that case, too, we could expect the public to follow.

term Western fan not to turn belligerent toward the uncaring new generation, to want to strike at them where it will hurt most, specifically to accuse them (supposedly so open to the possibilities of time travel, alien arrivals on Earth, and whatnot) of a failure of imagination. That, above all. A Western ought not to be judged on its approximation to The Way Things Were any more than science fiction should be judged, like the daily weather report, on its approximation to The Way Things Will Be, on its accuracy of prediction, on its probability of 'com-

the art-is-a-mirror majority, than contemporary "strught" or "serious" fiction should be judged by The Way Things should be judged by The way Irings Are.) Internal logic is the main thing, and the Western is, or used to be, pretty near airtight. A little realism, of course, is quite permissible as a sort of stiffening agent or coagulant. But too much of it, and the rules of the gene will no longer apply. What you will be left with instead apply. What you will be left with instead is a social drama set in a society remote from our own, a mere "period piece" recostume piecure," nearer in spirit or The French Leutenant's Homan or The Return of Marin Garrer than to Shane or Singe-coach. And chaps and spurs, no less that purpose, and the set of the service of

The theory that I have begun to toy with lately, and would be glad to have someone snatch out of my hands and smash to bits, is that the evolution of the Western may have depended on a certain distance from its historical time-setting, a precise ten-sion between the remembered reality and the fabricated muth. (The time-setting of

pointed as the Hollywood "revisionisi"
Western and the Italian "spaghetii" one. The problem with the former might be used to the problem with the former might be used to the problem with the problem with the problem of the problem

were undermining the institution. Even now, I suspect that the cartonish Italian Western. The the realistic or parodic house. The the realistic or parodic house. The the the cartonish was a supple they accelerated it. Either the the gener's fall from the convenience. The depressing feature of this explanation, as the Western fan will be quick to note, is that the diagnosed ailment will note, is that the diagnosed ailment will note, is that the diagnosed ailment will not provide the convenience of the c

Long Riders. Before that, you would have to go back to John Wayne's final film, The Shootist, and already you would have gone back a decade. And perhaps it would be appropriate at this point to add a con-

good-back and careary you wanted nave good-back and eached. And perhaps it would be come to be come

Obviously, those fillmmakers who are old enough to have acquired a taste for Westerns in their youth would seem to be the most likely to want now to make them. And just as the new generation of film-And just as the new generation of film-maker has given us a wealth of movies about coming of age in the Fifties and Sixtes, it seems dimly possible that those same filmmakers, so quick to pay homage to some of the other geness they grew up on, will want to make Westerns of the kind they were seeing when they were coming of age. But time is a factor here, the way to having already made a Sixties nostalgia film and an homage to the film noir, namely The Big Chill and Body Heat, is one who did. Which brings me Hear, is one who did. Which orings he around, at long last, to the matter of his Silverado. Or perhaps I should say the matter with it. But perhaps I should say no

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The Essential Newman



JOHN D'AGOSTINO

It was near the end of Randy Newman's second show at Humphrey's last Friday night, during his rendition of "Lonely at the Top," that I unexpectedly flashed back the Top," that I unexpectedly flashed back to my introduction to his music some fourteen years earlier. In 1971, I was a smart-ass college kid working nights at a small record store in Clairemont, and considered myself pretty knowledgeable about popular music. One late afternoon, a "racker" from the Los Angeles officers, "racker" from the Los Angeles offices of Warner Brothers Records came into the shop to inventory our stock of that compa-ny's product. He was about my age, but ny's product. He was about my age, but had the slick, self-astified, superhip air I naturally associated with those who ownted the "other" side of the record bit fence. He had reason to be smug — Warners and its affiliated labels were growing fat off the labors of such young artists as James Tajor, the Rolling Stones, Crosby, Stills, and Nash, Gordon Lightfiott, Black Sabbath, Jethro Tull, and the late Irini Sabbath, Jethro Idil, and the late Jill Hendrix's catalogue. The racker had brought the customary grab bag of pro-motional doodads — buttons, posters, stickers, cardboard cutouts and stickups

— but he must have sensed my disap-pointment at the lack of free promotional albums in the batch. "Here," he said, tossing onto the counter a record he had retrieved from the back seat of his car. "It's not much, but it's all I have with me this time." He proceeded to stroll the aisle with his clibboard.

this time." He proceeded to stroll the aisle with his clipboard.
"Who's this guy?" I asked.
"Who's this guy?" I asked.
"Andy Newman." he replied incorrectly and with resonant indifference.
"Some new songerier. Real weit stuff.
Album's a stiff if ever heard one. I think the only reason he got signed is because produced! Lenny Waronker, Don't worry." he added with a snort, "I'm not going to order any of those for your store."

I looked at the album. It had a generic I looked at the album. It had a generic white jacket not which Randy Newman/Live and the album's song titles had been sloppily stamped or silk-screened in black int, giving it the slapdash look of the 'bootleg' albums that were, at that time, in illegal circulation. I noticed that time, in illegal circulation. I noticed that the first song was 'Manna Told Me Not to Come.' which I recognized as having been a big his of Tree Dog Niyeth a year earlier. Later, when the recker left has two.r. I played the album and began to un-

stand his attitude toward the artist. The derstand his attitude toward the artist. The songs were spare, stick figure accounts of cryptic exchanges between their protago-nists and an assortment of old, nameless, and quickly forgettable characters. Ac-companying himself on piano. Newman didn't so much sing as croak his lyrics in the manner of an elderly southern share-cropper doing a bad Bob Dylan impression.

But as I continued to listen, I gradually

was drawn into the arcane world bordered by the opening and closing chords of Newman's strange little tunes, tunes that Newman's strange little times, times that seemed to defy songwriting tenets. Capti-cious ditties that called for a light touch were instead anchored by dark, ominous piano voicings. Sad songs about returning home to visit one's penniless, elderly fa-ther and about a pathetic, overweight or phan boy were dressed in flouncey pianis-ses. Ginemies and others a uncomish pair tic fripperies and given a waggish gait. One's emotional impulses were repeatedly thwarted as they caromed about in Newthwarted as they caromed about in New-man's musical house of mirrors. In its de-ceptive simplicity. Newman's Scott Joplin-ish, midnight-at-the-bordello pi-ano playing created an undercurrent of sweet, fin de siècle sadness that im-

Jophin-sih, midnight-a-the-horderlo planop playing created an undercurrent of bitterweet, find seldes sadness that in a playing created and undercurrent of bitterweet, find seldes sadness that plantifier cut with a peculiar poignancy. "I'll Be Home." "So Long Dad." "Living bitter of the plantifier cut "Lover's Prayer." Maybe I'm Doing It Wrong." "I'l Think It's Going to Rain Today" — the songs ticked by like railroad cars, linked by muted applause and relling resignedly but interorably through the deepest tumels of the heart. Tog' for the second time, I was no longer smrkring at the chutzpah of an unknown musician who would write a song with that title. I had instead settled into a pensive mood that stirred melancholy with the sort of relief one feels after a discomfiting and long-avoided truth has been confronted and accepted.

The same wisfally jaunty ragime rhythms heard on the Randy Newman/Liv version, which the ther-broke songwriter had recorded at New York City's Bitterson, which the ther-broke songwriter had recorded at New York City's Bitterson, which the ther-broke songwriter had recorded at New York City's Bitterson, which the ther-broke songwriter had recorded at New York City's Bitterson, which the ther-broke songwriter had recorded at New York City's Bitterson, which the ther-broke songwriter had recorded at New York City's Bitterson, which the ther-broke songwriter had recorded at New York City's Bitterson, which we have been song with the song wit

Lee. Judy Collins); he's had hit singles (1977's "Short People," 1983's "The Blues": a best-selling album (Little Criminals), and a popular video on MTV 1983's "I Love L. A."); he's seen a theatrical cabaret production built around thirty of his songs (Maybe I'm Doing It thurty of his songs (Maxhe I'm Doing hi throng, which placed last summer at the La Jolla Playhouse and at the Roxy The-ater in Holly woods, he's scored two major motion pictures, Rogetime and The National (the former carred him two Academy, Award nominations), and he had fairs. As the second property of the property of the Superment Intelligent (and the fairs), as the second himself admitted in a song from 1983's. Trouble in Paradise album, "My Life is Good!" Life is Good."

Yet for all his accomplishments and ac-claim, Newman is basically the same per-son and performer he was in 1971, to which his inclusion in last week's concert of no fewer than six songs from Randy Newman/Live would attest. For most artists, that would be a sure sign of creative stasis, but Newman's loyalty to his older songs, even as he embraces his newer ones, is a measure both of his content-ment with his lot in life and of his assuredness that he was on course from the be-ginning of his career and needn't alter his ginning of his career and needn't alter his perspective now. Good material doesn't worsen no matter how much the times change, and although he has recorded and performed in concert with world-famous rock musicians and symphony orchestras, the essential Newman still is best appreciated when he performs as he composes: alone at a piano. Dressed for his Humphry's shows in a faded, Hawaiian-print shirt, jeans, and sneakers, Newman had the insouciant anopearance of a lunch the insouciant appearance of a lunch waiter at a beachside bistro, and he would prove to be just as accommodating throughout his ninety-minute set.

prove to be just as accommonating throughout his ninety-minute set.

After opening with "Lover's Prayer" from 1970's 25 Songs album (which provided several of the songs for the subserving several se an old pond turtle coming up for a gulp of air. His singing, too, had the identifiable creaky, unadorned sound and clipped, inirony in his lyrics better than any of the "good" voices that have interpreted his songs. Given the exceptional sound-reproduction qualities of the Humphrey's setup, one was privy to the most subtle nuances in Newman's seemingly flat delivery. It was an aussicious beginning to

nuances in Newman's seemingly flat de-livery. It was an auspicious beginning to what promised to be a good show. But any thoughts that this was merely going to be a pleasant evening's diversion were dashed by Newman's third selection, "Marie." A ballad from Newman's con-trocycrial 1974 album. Good Old Box troversial 1974 album, Good Old Boys, "Marie" is sung from the point of view of a shiftless, "white trash" southerner moting in a moment of vulnerability to

a shiftless, white trash southerner concing in a moment of vulnerability to his long-suffering wife.

In some suffering wife, we will have been sufficiently a sufficient with your hair piled up high law in one of the sufficient with your hair piled up high but I've got to be for the sufficient with your hair piled up high hair level for the sufficient with a sufficient with a sufficient with a sufficient with the sufficien genius in blurring the lines of distinction between contrasting emotions.

en contrasting emotions.

wman picked up the crowd's spirits with the familiar, prancing chords to his 1977 hit single, "Short People," another of his many misunderstood songs that was intended to skewer ridiculous prejudices but instead angered a number of people of

but instead angered a number of people of smaller stature who took its lyrics literally. Against a content of the status of the

she'll believe." By the end of the ture, most apparently had come to realize that the song is not supposed to be understood the words and supposed to be understood they would, however, make insistate on the evening's first missing. "Davy the Fat Boy". But as if to ensist the control of the supposed out the house of the supposed out the house of the supposed out the supposed out

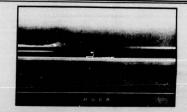
all of her clothes.

When Newman followed that song with
"Christmas in Capetown," a typically
Newman-esque slash at prejudice in
which the injustice of South Africa's Newman-esque slash at prejudice in which the injustice of South Africa's apartheid policy is viewed through the cyes of the system's apologists, one discremed an evolving pattern to Newman's song selection. Not wanting to create too "beary" an amosphere, the songwriter beary" an amosphere, the songwriter beary" an amosphere, the songwriter beary" and amosphere. The song Pattern Branch Branch

show-biz practice of mitigating in per-formance the serious messages underly-

ing his more sobering efforts; he let the grim particulars of his weightier pieces settle on the crowd like the dampness blowing in from the nearby harbor. But he blowing in from the nearby harbor. But he did take numerous opportunities to play with the audience, letting them sing the chorus to "Ride" in the Rain" and poking fun both at them ("Of course, we regard San Diego as a part of Los Angelees," he jabbed after a rousing version of "I Love LA") and at his own reputation as a songwriter. In introducing "God's Song Trhat's Why I Love Mankind," Newman (That's Why I Love Mankind,") Newman (That's Why I Love Mankind)," Newman said, "This is a song in which God is go-ing to speak to you through me." When that ungracious wiscerack elicited laugh-ter, Newman added, "I was surprised, too it's a great honor." In the middle of "The Girls in My Life, Part I," which Newman had described beforehand as be-

Newman had described beforehand as being part of a song cycle "just like Schubert and Brahms used to write," he sang
the silly line, "was a little girl, maybe
five-foot-two/had the cutest little feet,
made my heart go tweet-tweet." Then he
mumbled, "Schubert wished he could've
written shit like this." And finally, near
the end of the written shit like this." And finally, near the end of the concert, during a rudimen-tary and whimsical little piano solo in "You'd think I'd be embarrassed playing solos like this, but it doesn't bother me at all... real pianists know how hard this is." It was at that point that I recalled my first Nemana security. is." It was at that point that I recalled my first Newman experience fourteen years earlier, and specifically the comments he made to the Bitter End audience before playing "Yellow Man." "This is sort of a pinhead's view of China," he said, "with nice, 'inside' Chinese music in it everything. You'll learn a great deal.' sure would.



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The Richard Different



JEFF SMITH

In the first scene of the Old Globe Theartes Richard III. it is hard to take actor Paxton Whitcheda scirciusly. He certainly looks the part of Richard, humpbacked and deformed, like an ancient Elephant Man without a redeeming soul. But Whitchead usbes through the memorable lines of the opening speech ("Urmin'd to rudely stamp"d ... an few meri na A

hurry to get through this old history play as quickly as possible He fiddles with his account of the play of the p

the rate it, could be fine.

As we state Whitchead pips his character in an immercent key, it is hard to bedieve man immercent key, it is hard to bedieve the first bedieve th

Paxion Whitehead's performance to outstanding, in many ways. Shakespear's Richard III is a two-dimensional character. He is a cynical, calcium of the period of the period

terrifying for being so.

John Houseman, director of the Globe's production, is not the first to envisage this

reading of the part. In 1802, Charles Lamb noted in a review that "nowhere, in any of his tolays, is to be found so much approach; collegated dialogue, and voiles of genume humor, as is to restore their place in humor humor, as the humor humor, as the humor humor, as the humor humor humor, as the humor humor humor, as the humor humor humor humor humor, as the humor humo

know too much.

Whitehead's shift in the second half of
the production is also impressive. In
Richard III. Shakapeare has telescoped
fourteen year has pritish history into two
and the production in the production of the play
thand ries, without real opposition, to
power. But his two-year tenure on the
throne, in the Globe's production, sprints
by in an instant. Whitehead shows us
clearly that, once the king has achieved
his aims, they are, not enough. Nothing is
cenough. And what Richard has actually
gained is a host of inner oppositions, new
suspicious, and boomerangs of gull impelled by the "worm of conscience." In
reflect these changes. Whitehead speeds
up his lines and allows the dark interiors
of the character to come forward. As
these expand, the ground Richard with
first half, who seemed able to d any
thing, shrivels before our cys.

Houseman's direction is justished and
Houseman's direction is justished and

Houseman's direction is poissned and offers several arresting images – Richard's initial entrance, a flickering shadow; the first exchange between Richard and Margaret, which is played, ghostlike, across a scene on stage; and Richard's de-

mise. But in emphasizing this new Paisard, Houseman has stretched some contrasts too far. Except for Richard, wonces their mannerisms, everyone on stage behaves formally. Their oratorical speeches lack variety. They declaim and lament in a high-blown style that, though provides sharp relief for Richard's quieter, more subtle antice, causes one to forget those factors that prompted their wailings. Richard has inflitted a stampede of hort on Englaim. He has shredded many but on the factor of whole houses. And yet the reactions of whole houses, and yet the reactions of whole houses, and white noise that crases the particular nature of their grief. Richard regards people as "simple guils." The production treats their wors generically. By toning down their shift llaments, the production would be much more effective rot only in balacing itself but also in humanizing their

pain.

There is a sameness to the grievers' tone that the production overcomes only in part. Deborah May (also terrific in the Globe's Fallen Angels) rightfully earns sympathy as Lady Anne Neville, one of the most objectified and abused women in

dramatic literature. Kandis Chappell's powerfully Duches of York, who has watched her son Richard order the death of his own rother George. Duke of Clarence, gains credibility by being almost frozen beyond strong. But Frances Conny's Etriabeth is prone to chewing her speeches in ways that dertact. The tonal problem is not instructional, necessarily, but collective. The control of the strong that dertact from the ling's of his most additional, necessarily, but collective and the ling's compared to the ling's of his most again and the ling's compared to the ling's compared to the ling's control of ling's control of the ling's control of ling's control of the ling's control of ling's control of the ling's control of the

Brooks's most powerful moment comes in Act Four, scene four, the play's pivotal scene. Margaret unites with the Duchess and Elizabeth, and encourages them to give full vent to their vindictiveness against Richard. Her moving litary of human loss propels the play's final action

powerfully (for a concise description of all the personanges in the play, see Dians Memorial program). Among those zetors whose characters have been cursed by the king, three stand out. Richard Kneeland's Duke of Buckingham is both an agent of the king's deventings and the pitteous object of his most bitter wrath. At each extreme, Kneeland is excellent. Two other actors also piley extremes effectively. Thomas S. have both been double-cast, sa a villain and a noble. Oleniacz is the sadistic First Murderer and the Earl of Richmond, whose victory at Bosworth Field enabled him to become King Henry VIII. Drake is the aged, ashen-faced King Edward and also Sir James Tyrrel, to his day one of a single programme of the programme of the

actors.

Douglas W. Schmidt's scenic design also seems to come alive. At first glance, under Greg Sullivan's excellent lighting, the stage resembles the charred remains of a crown. On closer inspection, it becomes a massive, silvery Gothic struc-

ture, supported by flying buttresses and apparently so solid as to be immovable but as the section unfold, so does the set, into a number of different combinations, and, finally, in an explosion that mirrors the play's finale, into ancient sometime play's finale, into ancient sometimes, cornard share sometimes, contraction of the section of the sect

Shakespeare svenion of the king may not be accurate historically (for a contrasting picture, read Josephine Tey's scholarly mystery, The Daughter of Time). He took his information from account by Sir Thomas More and from Holland's applied of public relations for the line of Tudor kings and queens who came into power following Richard's death. They — and Shakespeare — saw Richard as "a deep dissembler, lowly of countenance, arrogant of heart, outwardly companionable, where he inwardly hated, not flesistating to kiss whom he thought to kill." It is as if they had seen Paxton whitehead play Richard at the Globe. I urge you to do so as well.

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QUARTER NOTES

BOSTON POPS IN SAN DIEGO

The Boston Pops has been celebrating its hundredth year with a nationwide tour, which ended here at the Civic Theatre last week, as well as with a weekly PBS television series. so that with our own San Diego Pops making their local noise out on Hospitality Point seve evenings each week, we are clearly in the middle of Popsomania, a mental aberration that chronically waxes every summer, only to wane when cooler weather appearance showed the Bo Pops at their worst, which is still a good deal better than the San Diego Pops at their worst san Diego Pops at meir work da status the local organization achieved superlatively a few weeks ago in their program devoted to music connected with Walt Disney). This is still the Boston Symphony, with its superb instrumentalists and its magnificent discipline, even magnificent discipline, even when it is playing "Swingin' on a Star" or "Raindrops Keep Fallin' on My Head." But as is the case with all concerts of this ilk, the musicians are inevitably victimized by those



obese "arrangements" that encrust a pretty little pop tune with complex, inappropriate harmonies, extraneous countermelodies, and orchestral textures, colors, and sonorities more suitable to Tchaikovsky's "Pathétique" Symphony or Also Sprach

Such was, for example, the case with the shlocky medley of tunes from Oscar-winning movies ("Pops Salutes the

GERMAN FRENCH Would SPANISH

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Oscars," arranged by Morton Stevens), which had this great orchestra exerting itself with the same seriousness and intensity they would devote to Brünhilde's "Immolation" e. This sort of travesty does justice neither to the songs (which are lovely enough in their proper context) nor to the grand tradition of serious music that has resulted in the modern symphony orchestra and is its raison d'être. Still,

program at the Civic Theatre quite as bad as the recently televised performance of the Boston Pops's "Battle Hymn of the Republic," that of the Republic," that marvelous song, there gussied up and phoneyfied to the point of nausea, with the pitch being pushed upward by a half-step in each verse and chorus. That same telecast included an interesting film documentary about the history

of the Pops, with some of the Pops, with some charming footage of Arthur Fiedler, who mounted the podium in 1930 and led the Boston Pops for a half-century thereafter. The sight of Fiedler, who sparkled with personality and was a brilliant musician and was a brilliant musician. made the Pops's current conductor, John Williams seem all the more dreary and humdrum. Williams is basically a time-beater, and his

introductory remarks had all introductory remarks had all the animation of a sea slug on Seconal. Admittedly, that low-key approach is to be preferred to that of the San Diego Pops's Matthew Garbutt, who reached his all-time low at the Disney concerts here when he concerts here when he suggested to the audience that "A Night on Bald Mountain"

interpretive technique consists of getting the orchestra to play

loudly, and then more loudly

the beat is utterly steady, as though regulated by machine; and every bit of phrasing is as banal and thoughtless as it could be. One's blood curdles

at the idea of this man conducting Swan Lake or the "Forest Murmurs" from

He is just as machinelike when conducting his own

have been ground out by a computer into which the

music — appropriately enough, since that music itself seems to

programmer has fed data on the worst movies and the lowest popular taste. Just as there are Pops conductors who are real

conductors, so there are movie

conductors, so there are movie music composers who are real composers: Bernard Herrmann, for example, or Erich Wolfgang Korngold, or Miklós Rózsa. But could

Mikios Rozsa. But could anything be emptier, more formulaic, or cheaper in its devices of working up shallow audience emotions, than John Williams's Star Wars score (not to speak of Return of the Jedi, that Xerox copy of a blank sheet)? Mr. Williams's touch is

sneet)? Mr. Williams's touch is so magical, in fact, that it turns all music it touches into an image of his own. Witness his "Overture, Cadenza, and Variations from Fiddler on the

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was by Mickey Mouse-orgsky However, the failings of Pops conductors as public orators are notorious — why don't they all shut up? — and John Williams's gray, monotonous, exhausted speaking voice is the least of what one has to reproach him with.
Programming has suffered a

severe regression under his leadership, so that the Civic Theatre concert included nothing but inflated pop tunes and Mr. Williams's own movie music Arthur Fiedler used to give his programs some substance and dignity, keeping his musicians from behaving entirely like fools, by askir them at least to play "light" classics — overtures, ballet music. Strauss waltzes, music of some honesty and intelligence. Of course, Fiedler was a real conductor (his occasional recordings of serious works, such as the Dvorák New World Symphony, were superb), and John Williams evidently is not. His

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bounce and pungency out of those charming musical-comedy melodies, converting them into a pseudo-Wieniawski violin concerto, and giving concertmaster Joseph Scheet the chance to waste his exceptional talents on a piece unworthy of Jack Benn The Civic Theatre was utterly packed for this concert of the Boston Pops, and the audience applauded wildly after each number.

Roof," which took all the

WESTMINSTER **CONCERT SERIES**

stminster Presbyterian Church in Point Loma presented a concert of chamber works by Bach and Handel last week. The concert took place in the church's small outdoor luminous, pink, late-afternoor sky that gradually turned gray as dusk came on. Against a backdrop of noble trees, stirred by a freshening breeze, the musicians — most of them

quite young — performed sonatas by Handel and Bach and the Bach Sixth

Brandenburg Concerto. The

program began rather
disappointingly with a Handel disappointingly with a Handel Sonata in C, performed on the viola by Peter Chase, with Howard Cohen at the keyboard of the little harpsichord. Mr. Chase demonstrated a good command of the music's technical requirements, and his intonation uses risky on intonation was right on the mark. But his tone was dull and inexpressive, perhaps the fault of his instrument, and there were other even more damaging weaknesses in his performance. Mr. Chase seemed never to give the music dynamic shadings or to inflect it so as to indicate its direction and shape. He played at the same unvarying dynamic level, throughout both the slow and the fast movements of this sonata da chiesa. Hence, the usual articulation of the melodic line through phrasing was virtually absent. Even in

not used to indicate the relation of the successive phrases, namely, that the second was an imitation of the first at a higher or lower pitch. Nothing in the playing ever indicated to the listener where one was in the structure of each movement a repetition, a contrasting section, a return to earlier material. Mr. Chase even eschewed a concluding ritard or flourish or cadential gesture at the end of movements, which had the general shape of seesawing along at an even pace until they abruptly stopped. Here is a young musician of considerabl natural talent and with a firm basic technique, who now needs to undertake an intensive and detailed study of music

and detailed study of music making, which is something that goes far beyond simply playing the notes on pitch. He might have learned much in this regard from listening to Marcia Zeavin's performance in the Bach G Major Sonata for Cello and Harmischool. New Cello and Harpsichord. Now and then Miss Zeavin slid a bit away from precise intonation.

and some of the rapid passage less than fully satisfactory. Mr. Cohen seemed to be a pianist not really comfortable with the smaller and more delicate congested. But the cellist excelled in giving meaningful shape to the music, bringing instrument and its peculiar out the grace in the dancelike demands: he tended to break triple-time first movement conveying a sense of exuberant liveliness in the second, along with a controlled dramatic quality, or shaping the lyrical line of the third movement as though she were an though she were an accomplished singer. The expressivity and shapeliness of this playing resulted from a subtle deployment of dynamic shadings and of rhythmic

The concert concluded with the Brandenburg Concerto, performed by two violas, three cellos, and continuo. There were many virtues in this performance, notably the rhythmic drive and bounce and the clarity with which the musicians brought out the music's by no means music's by no means straightforward balance between the violas, functioning partially as a solo group, and the other instruments. The ambiance seemed perfect for this wonderful music as the sky darkened, the leaves rustled and the hush of the Point Loma evening drifted in. But summer evenings outdoors in San Diego may not be ideal for the health of string instruments, for there were woeful intonation problems that got progressively worse as the piece went on.

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rubato, making each phrase sound vital and spontaneous. With all this, Miss Zeavin

stayed within the decorum of

Baroque performance, avoiding any unsuitable romanticizing of the music; yet she realized, and

made the audience realize, that

expressionless and mechanical

In both this performance and that of the Handel, the contribution of harpsichordist Howard Cohen was perhaps

"un-Romantic" or "pre-Romantic" does not mean

work seemed slightly



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Run-On Letter

I have enjoyed many of the articles that the Reader has issued Recently. I have started to review and correct my use of the English and correct my use of the English language as a spoken and written medium. Having my nose in a textbook is one thing. To know what others are currently doing with the language is another. Thus I turned to the Reader. I found examples of run-on sentences, confusion, and incorrect grammar. Were these examples of jaron.

examples of jargon, colloquialisms, or an occasion faux pay. I would not have taken there are examples in your latest issue that I want to bring to your

the opening story, "The Baby Came Early" (July II).

the father who was speaking and the was describing his experience of walking into a hospital to witness his son being born, which happened to be occurring three months prior to normal term. I was confused when he (she) pumped reast milk. When I understood

breast milk. When I understood that the mother is the subject of the sentence, the sentence can now be taken to mean, possibly, that the budy was born three months prior to the date of her currently walking into the hospital, or that she came to visit her son, who had been born three months prior to term. I believe the latter is the intended meaning. If it is the intended meaning. If oflowing sentence meaning, the following sentence would be correct and clear: One day this past January I walked in Children's Hospital to see my infant son, who had been born three months

that the baby is not in the act of being born now, and that the

When I read that I thought it was

Within the intensive care unit, he was in a small room that accommodated four bubies, and all four were sleeping when I arrived.

The structure of the sentence is The structure of the sentence is confusing. It is also a run-on sentence. The first phrase. "Within . . "is awkward in its current position. The use of "four" twice is redundant, although acceptable for emphasis. To clear the brain try:

When I arrived be was in the intensive care unit that accommodated [it no longer accommodates?] four babies All four were sleeping.

He was in the intensive care unit that accommodated four babies. All of them were sleeping when I arrived.

Still not clear is if there is

ministry or high government officials. officials.

Rominating upon this state of affair: I was willing to forgive and forget. Isolated mistakes, even if major, can happen. I looked elsewhere to assuage my troubled brow. By whim. I turned to page five. "Yearning To Be Organized." The first paracraph has through The first paragraph has three words by themselves that swim verbs, or objects. The words are: "Colonialism, capitalism, communism." A colon at the end

of reference. The subject is "it" which refers to "bab," "it bringing to the hospital does not float. The comma after "hospital" appears to be a substitute for "and." If does not fo complete a parallel construction, insert the word "and." "She would choose death rather than bring it to the bospital model to the musisterations.

and (to) the ministrations.

The use of the word

"ministrations" is questionable. It refers to the activities of the

communism." A colon at the end of the prior sentence in the story would have made the point, kept the meaning and communication intended, and been correct usage. The first sentence of the second paragraph of the same story reads as follows: After nearly two years of organizing, the federation has proven at least one thing: it's going to take a lot more tim to realize its goal of unifying the

The olon is missaed here. These are two complete sentences. The use of the term "a lot" is eschewed as poor usage in basic high school grammar books. In this instance, it is redundant. The phrase "a lot more time" could be replaced by "more time" or "much more The above is the last sentence of The above is the last sentence of the same paragraph. It is a run-on sentence. The colon should be a period. Each sentence is a complete thought and can stand on its own grammatically. The word "bringing" should be "bringi." I think this is called a dangling participle. That is, it has no point of reference. The subject is "it" which whore no "babe" "It is."

The fourth paragraph, second sentence, which is in the next column, has two errors to be noted. "She says many organizations..." is better organizations. "is better expressed by "She says that, many organizations. "As it stands it is not known if you are making a direct quote, which is poorly punctuated or a typographical error, or paraphrasing her words. Further on in this paragraph a

She was one of seven people (and the only woman) who were elected to the steering committee charged with organizing the federation.

The subject of the sentence is "She" The word "who" refers to the subject. "She" is singular. Thus, "who" is singular. As well, the parentheses are misused. Commas would have given the reader notice to this subordinate and interesting fact. Thus:

She was one of seven people, and the only woman, who was elected to the steering committee charged with organizing the federation.

As stated, I enjoy the articles that appear in the Reader. Better, I enjoy the content of the articles that appear in the Reader. However, to witness the slaughter of The Innocents, the words that appear in print, saddens my soul. I do urge you to raise your standards. standards.
Robert William Burke
Del Mar



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City Lights

Just A Room

each month and Tolson spends forty dollars for four cartons of cigarettes. Phone calls cost four dollars a month, and there's six dollars for laundry and ten dollars for toiletries Biweekly bus fare to the doctor's office is another

\$3.20. Tolson is often broke by the third week of the month, and is reduced to eating his meals at one of the charity soup kitchens. "Ain't none of them clearly superior to another," he says. "All of them have different degrees of humiliation, so it's just a tradeoff between 'em.'' At the Catholic Worker, Tolson has to Catholic Worker, Tolson has to stand in line for an hour, "and people is always cutting in." The crowds outside the Reseue Mission are dangerous enough that Tolson refuses to walk the three blocks from his hotel at might, Instead, he'll fill up on soup and bread at the Rescue Mission's noom meal, where he Mission's noom meal, where home to my room and read at night, and don't eat," he says. A small appartment with a

night, and don't eat," he says.
A small apartment with a
kitchen would allow him to
save on food costs, but Tolson
says rents for such units in
Southeast San Diego that he'd
want to live in now approach
\$400 a month. Even if the rent
were affordable, he says he
couldn't save the first and last
months' rent and security
deposit required to move in. monus rent and security deposit required to move in. Besides, Tolson says he couldn't find a landlord who would accept him as a tenant. "If you have a mental disability, they don't want to take a chance," he says, "They don't want to take a chance, the says." don't want you to bring the neighborhood down."

neighborhood down."

Tom Cole arrived in San
Diego from Florida in midMay. The forty-two-year-old
Cole has lived on government
disability checks totaling \$568
per month since 1971 when he
was discharged from the
Marine Corps. "It has to do
with physical and mental
problems," says Cole. "I had the
paperwork way back when,
but lost it."

Cole's first stop in town was the Golden West Hotel on Fourth Avenue and G Street. When the desk clerk told him all the cheaper, \$200-per-month rooms were taken, he walked a block north to the Paris Hotel, on Fourth Avenue and F Street. Again, no monthly rentals (at \$230) were available, so Cole settled for the weekly rate of \$68.48, or \$274 a month. He says the room - with a sink medicine cabinet, and walk-in closet was "clean, but part of the furniture was broken. And the mirror and windows were

Cole, who's tall and slender and wears aviator-style reflector sunglasses night and day, put out twenty-five dollars for toiletries — soap, detergent, toothpaste and brush, deodorant — and to odorant - and took is breakfast and dinner most days at the Sandwich Factory on Fourth Avenue near were the \$1.99 or \$2.25 special of eggs, bacon, and toast or a ham-and-cheese omelet. Dinner specials, about four dollars, varied from baked

The Border

chicken to sirloin tips on noodles. Cole says he "tried to eat two meals a day because I couldn't afford three," though midday snacks still cost a dollar or two. Food for the month care the control of the month cost more than \$200 old Route 32, and takes about an hour to complete. It costs one dollar to go all the way from the border to downtown San Diego. (The trolley costs \$1.50 and takes about forty minutes.) The route goes up San Ysidro Boulevard, Beyer, Though Cole says he never rode the bus anywhere (\$1.60 rode the bus anywhere (\$1.60 round trip), sav a movie, or bought books, liquor, or bought books, liquor, or lought books, liquor, or clayertee, the court of doing his weekly laundry (seventy-five cents was); frilty-cents dry), buying personal items at Drug King and Longs, and a few pieces of electhing from the Goodwill ethansted his remaining fifty dellars. By mid-June, less than a month after cashing his check, Cole had run out of deodorant, shampoo, soap, and body powder. He at earther Rescue Mission three times in the last days of May, and was given two along the way are the same ones formerly used by the city bus companies. Evans's buses run every half hour. And they can be hailed.

Mission three times in the last days of May, and was given two sacks of groceries by Catholic Community Services. Those Foodstaffs, which included five Godstaffs, which included five conductions and wegetables, a strick of the sand wegetables, a brick of the soup lines, then went a mention wegetable sand enter covered to the soup lines, then went a mention we were sand east of the sand east of t from \$250 to \$280 for new

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In keeping with their optimistic nature, OMBAC officials insist that this is the

way they've wanted it all along. Sergeant Crote says that the sharp decline in attendance

may in part be attributed "to the fact that this year we missed the rowdy elements, and the spectators who did

come out were there to watch

come out were there to watch the games. And OMBAC welcomes that," Crote says.
"Two years ago we started dealing more harshly with the crowdies; if we saw someone who had had too much to drink or was hassling others, we told him to leave or police would arrest him. Now we've finally seen the fruits of our endeavors. This year the endeavors. This year the

endeavors. This year the police's beach enforcement

team was out in full force, and I guess the rowdies sort of lost

pati

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> MAKING A CUSTOMER

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TEX'S

weren't welcome, they simply chose not to come." Crote adds

that to OMBAC officials, the

resulting smaller crowds were

perceived as a blessing. "The rowdy element doesn't buy programs, T-shirts, or hats, so it didn't hurt us financially,"

Crote says. "We'd much rather have a small crowd of people who are genuinely interested in the games than a larger crowd that cares only about the

- Paul Krueger, Neal Matthews, Thomas K. Arnoid,

(continued from page 5)
make money? We think it will."
The new route is basically the same as San Diego Transit's old Route 32, and takes about San Ysidro Boulevard, Beyer, and Broadway to National City Boulevard, then up Main, Iwenty-sixth Street, and Logan to Sixteenth Street, to Market in downtown San Diego all the way down to First, up First to Broadway, then to Fourth, and back to Market for the return trip south along the same route The basic fare of seventy-five cents will get riders from downtown to the southern end of National City, or from the border to the northern end of Chula Vista. Many of the stops

Under The Line (continued from page 5) daily attendance during the second and final weekend (July carry sustained curing the second and final weekend (July 20 and 21) saw the count down to a mere 7500 spectators. First-time visitors might indeed have wondered what all the hoopla had been about: young women were able to walk around without great provocation from crowds of men, and even camera-toters politely asked per mission before they clicked the

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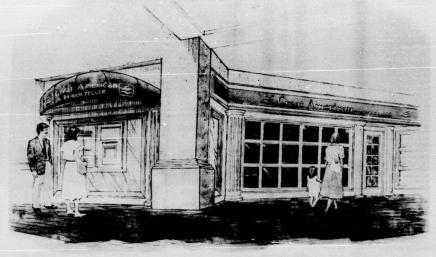
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10

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full range of savings accounts, high-interest investments and flexible loans, our new Horton Plaza office can help you save even more money with a special checking account offer. No minimum balance requirement and no monthly fees for a full year. That's right. Just make an initial deposit of \$100 or more to a Great American Advantage CheckingSM account. After that, your account will be free of monthly fees for a year. You'll find this offer only at the Horton Plaza office from August 9th through 31st.

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our new manager, Bryon Botsford, and his staff. To top it all off, there'll be free refreshments for every-one, including Mrs. Fields



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Section 2

Events, Theater, Music, Film

Klezmer Music

The music of the Klezmorim about as motley as a sound can be. This six member ensemble, founded in Berkeley in 1975 by Lev Liberman, seems to have its musical roots all over the globe Imagine traditional Dixieland Imagine traditional Dixieland jazz transported to a snoky caburet in 1920's Berlin; add a touch of ersatz Oriental sensuality and a generous dollop of east European Chassidism — all rendered with tremendous energy and great good spirits — and you begin to get the idea. Originally, klezmorim were

roving street musicians, and klezmer bands were a commor sight and sound in the cities of Europe before World War I. The Yiddish element was strong in their music, and apparently the level of playing was high. When



and his colleagues learned by imitating these old recordings, and soon they, too, were performing on the streets of Sar

Within a couple of years, the Within a couple of years, the Klemorim – comprising clarinet, saxophone, trumpet, rombone, tuba, and percussion, as well as piano and occasional vocals – had moved indoors to clubs and concert halls, and the ensemble had released its first record. (The Klemorim's most recent, Notes from Underground, is on the Flying Fish label.) Performances from Camereiz Performances from Carnegie Performances from Carnegie Hall to San Diego's own Center for World Music have drawn enthusiastic reviews, and a listen to the group's latest album makes it easy to understand why. The Klemorim's music, described by Liberman as "funny, taunchy, cartoon, marching, Yiddish, Russian, caburet" music, is almost irresistably entertaining. It is wittr, nucous, sardonic, and It is witty, nucous, sardonic, and extremely well played, with David Julian Gray's "laughing clarinet" being especially

Art Of Tribes

The story is not new. The headlines are filled with tales on native cultures biting the dust, and news features detail the trials and tribulations of industrialization and post-colonial democracy in the Third World. The historical clock speeds up, winds down, and, speeds up, winds down, and, ultimately, societies prove more fragile than flesh. While we may believe that we will stand again someday after death under a new heaven, upon a new earth, the societies that produced us will have passed away. There is no hope for the resurrection of

cuitures that have vanished. This is why the International Gallery's "Sprill ranges of Melanesta" exhibit is important for the control of the

sudderily, in a matter of decades — overnight in historical terms — the island, the second largest in the world, changed forever. As radium decays at a steady, predictable rate, so the islanders passed their lives in a similarly (continued on page 9, col. 2)



first-ever Fair of the Californias. The fair, which is billed a

Blood & Dirt

"Mexican style," will feature rides, a midway, and dozens of food and handicraft booths food and handicart booths offering Mexican specialties. There will also be singing stars performing nightly shows. Vicki Carr opens the fair with appearances on Saturday, August 10 and 11 (after a parade from the jai alai palace to the Dirt clods taste good to mos children, but as age imparts social mores to the taste buds, dirt becomes repulsive to most adults. Here's where one of my own eccentricities resides: I still like dirt. Not that I eat it for lanch or surphism but the taste. from the jar and parace to the fairgrounds starting at 11:00 a.m.) and Mexican singers including Carmen Salinas, Vicente Fernander, Alicia Juarez, and heartthrob Juan like dirt. Not that I eat it for lunch or anything, but the tase of a girtry clod still offers all the appeting mystery it held for me twenty-five years ago. And along with this taste for the along with this taste for the along with this taste for the down-and-dirty proclivities. I'm the gay who loves to clean fish. All those squishy organs (my favorite is the balloonilide buowney, see Julpping through the finges and melling of life, the finges and melling of life, the finges and melling of the condition. I'm also attracted to pond alime. Give me a stagnant Juanez, and hearthne's luan Gabriel will croon prior to the real action and the fair's showcase, the cockrights. Fair organizer Paco Barron says this is to be the single biggest cockrighting event in the history of the republic. Realty, he said the company of the republic. Realty, he said the company of the republic facility of the property of the republic for guaranteed \$1,000 purses in the eighteen-foot-wide ring. The arems holds 4400 people, most of whom will be betting frantically

arena holds 4400 people, most of whom will be betting frantically on their favorite cocks. Barron says the event is attracting spectators all the way from southern Mexico. Organized by the convention and tourism bureau of Tijuana, it is hoped that the fair will draw heavily from both sales of the border. Americans who can't stand to we dirt. much less eat it or Americans who can't stand to see dirt, much less eat it or watch blood spilled upon it, will be staying away in droves. Barron knows this, but says the 4400 seats will be filled anyway. One

thing that's a sure bet is that

ghtists will be scandalized by the presence of cockfighting to the death right in their own backyard, and will mount some form of protest. I say, lay down a C-note that the animalists won't whimper publicly, and, partner, I'll cover you. But I'm avoiding the pissing contest of is-or-isn's it-cruelty-to-animals. If you're

against it, stay home.

This is the part of the story where a non-dirt-eating writer would explain how far back in history cockrighting goes, and how many countries in Europe. Asia, and the Americas are Asia, and the Americas are finantical about it. Not me Berng a betting man, I'm inclined to pass on a word from a Tijuana buddy, watch for a gay in the audience ramed Minned Rubies. Hell lie hand to miss, since he weighs in at a tourid 300 pounds, and became famous four years have been a support of the su about \$15,000. My friend didn't remember whether or not Rubio won, but to a guy who can afford a bet like that on a chicken. winning or losing can't mean that much. The way I figure it, living on ground zero makes a character like Rubio perfectly logical, and he appeals to my own tastes for dirt and blood. Two roosters trying to tear each other to shreds will be fun to





tributions to READER no later than the Finkes preceding the Thrustake costa model to be considered for publication. Please do not phone. The Events Editor reserves the right to old 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 member, and a phone number for public information to number for public information to: READER EVENTS EDITOR, PO Bix 80803, San Diego, CA 92138

Dance

Jazz and Ballet Students will present a program of traditional and modern dance works, today, Thursday, August 8, 5:30 p.m., Educational Cultural Complex, 4343 Ocean View Boulevard, Southeast San Diego, Free, 230-2456 or 230-2828.

International Folk Dancing 7 30 p.m., Ballora Park Club, Bulbou Park, For details phone 449 4631 during business hour

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

Modern, Jazz, and Afro-Jazz Dance Works by Biy Area choosycapphers Elaine Ashe and Regina Bustillos are featured in the next Three's Company and Dancer's summer "Li Tec" series, Saturdia, August 1: 8-30 pm. or the company's studies 235 Firth Avenue, Hilliers: 296-9523.

Sweniae, Hillerest. 200-9523.

Ballet Folkforico Cibutateeo, under the direction of Valerie Pena and Yoonine Padilla, will perform a program of Mexican folk dance with Sweniae Mexican folk will be program of Mexican folk dance with Marina Village. Located on Quivin Road just off West Mission Bay Drive, in

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The San Diego Dance Club meet every Sunday, beginners' classes start at 3 p.m., and dancing to live music starts at 4 p.m., Lehr's Greenhouse, 2828 Cammo Del Rio Sourh, Mission Valley, 274-3235.

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

Scottish Dancing takes place ever Monday, offered by the San Diego branch of the Royal Country Dance Society, 7 p.m., room 202, Casa Del Prado, Balboa Park, 276-7064 or 488-2617.

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

More Israeli Dancing is condi-every Mondae evening, 8 p.m. Lawrence Branch Jewis Sh Community Center, 4126 Executive Drive, La Jolla, 457-1030

The Cabrillo Club, a dancing The Cabrillo Club, a dancing group for intermediate and advanced classes, meets each Tuesday, from 7:30 to 10 p.m., in the Recital Hall at Balboa Park, with instructor Vivian Woll. For details phone 449-4631.

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

"Summer Symposium Workshop Concert," Stage Seven presents its second performance of the summer, Wednesday, August 14, at the City College, thoustown, Even program information and scheduling, phone 234-4647.

Music

"Forlight in the Park," the summer outdoor concert series continues with the Art Force Band Threads, August B., the bour-long concert features the bluggrass sounds of the Sweyt Wing sounds of the is another good event around which to plan a picnic. Free, 236-5471.

Summer Pops, the series of summer concerts by the San Diego Symphony continues with a musical program commemorating the hundredth birthday of songwriter Jerome Kern, including Broadway show tunes by Kern as well as

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TO LOCAL EVENTS

music by Irving Berlin, Cole Porter, and George Gershwin. The concerts will take place today, Thursday, August 8 through Saturday, August 11, beginning at 7,30 pm., on Hospitality Point on Mission Bay, For ticket information phone 699-4200.

Flutist John-Sebastion Winston will present a recital of works by UCSD composers Roger Reynolds, Robert Erikson, Joji Yuasa, and others, tonight, Thursday, August 8, 8 pm., La Maison/Galerie 5, 3681 Frith Avenue, Hillcrest. 298-219

The Klezorim, a six-member Berkeley ensemble, whose celectic style finds precedents in Distelland jazz, Eastern European Yiddish folk and the six particular six particular

and Sunday, La Paloma Theatre, 471 First Street, Encinitas. 436-7788.

More from the Flutist, John-Sebastion Winston will also appear in concert Saturday, August 10, 8 pm., this time at the Multicultural Arts and Humanities Center, 425 Market Street, downtown. For information on this performance phone 235-8092.

"Symphony on the Green," Lionel Hampton and His Big Band headline the entertainment, which includes comedian Dave Barry, Saturday, August 10, 8 p.m., at the driving range of the Rancho Bernardo Inn, 17550 Bernardo Colso Drive, Rancho Bernardo For information on this bring along-ariteries marked seeming observer. picnic musical evening, phone 487-3773.

"Praise Festival 1985," the National Association of Negro Musicians and the Company of Developing Artists sponsor this concert, which features soloists,

gospel ensembles, and the Calvary Baptist Church Young Adult Choir under the direction of Glerin Jones, Saturday, August 10, 7 p.m., Bayview Baprist Church, 6/26 Benson Avenue, San Diego. 262-3663.

Jazz Jam, the North Coast Jazz Society performs in a jazz jam session Saturday, August 10, 7 p.m., The Book Works, Flower F Mall, 2670 Via de la Valle, Del Mar, Free, 755-3735.

"In the Mood," music from the Forties hat parade will be performed by the Gay Men's Chorns of Los Angeles, Saturday, August 10, 8 p.m., in the Casa Del Prado Theater, Balboa Part. Tickets will be available at the door.

Oboe/Guitar Recital, Karen Victor and Fred Benedetti will perform works that range from Pengolesi and Dowland to the avant-garde, Sunday, August 11, 1 p.m., La Jolla Village Square, 8637

La Jolla Village Drive. Free. 455-

Organ Concert, civic organist Robert Plimpton will perform compositions by Bach, Mendelssohn, and Walor, as well as excerpts from such musicals as My Fan Lady, Sunday, August 11, at 2 pm. He will offer an all Bach program Munday, August 23, pm. Spreecked Corgan Baylion, Balbox Spreecked Corgan Baylion, Balbox Park, Free 295-5000.

"Summer Concert Choir Gala," conductor Jonetta Wright leads the singers and musicians from the Palomar College music department in J.S. Bach's Cantata No. 150 and more, Sunday, August II. 3 p.m., Palomar College, San Marcos, 744-1150 x2316.

Pianist Leonard Pennario, acclaimed as "a brilliantly gifted virtuoso" by The New York Times, will perform a benefit recital with programming that includes works of DeBussy, Schubert, Chopin,

Barber, Milhaud, and Scriabin, Sunday, August 11, 4 p.m., Parker Community Auditorium, 750 Nautilus Street, La Jolla, For information and reservations phone 453-3768.

"Music at Dusk," the

"Music at Dusk," the composition of local composet John Longe, French horn player with the San Diego Symphony, will be featured in this outdoor concert. Bring a prenic and enjoy, Monday, August 12, 7 pm. in the Westminster Presbyersian Chick-amphibacater in Westminster Park, 3598 Tallos Cincer, Point Lona, Free, 223-3191.

Vista Pops, the Vista Summer Pops Band, under the direction of Ken Gammer, will entertam with selections from musical theater, elevision, finin, and popular match tunes, Sunday, August 11, 7.30 pm., in the Vista Moonlight Amphatheatre, Vista, Gates open of 530 pm. the public is encouraged to bring his chain and picture timens. For

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Local Piano Prodigy Gustavo Romero will perform the first recital ever to take place in the Old Globe Theatre, in a benefit it the theater and the Girls and Boy Clubs of Chula Vista, Monday, August 12, 8 pm. For ticker information phone 231-1941.

Summer Symphomy, the MiraCosta College San Dieguito Symphomy 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

llege's Del Mar Shores center,

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More Summer Pops, Matthew Garbutt conducts the San Dieg Symphony in a new program entitled "Songs of the Sea," eaturing such works as the

gust 18, 6:00 pm—Pomerado Rd. Baptist Church, 13230 Pomerado Rd. Probay 148-1088 sust 25, 6:00 pm—Nex Life Orthodox Presisterian Church, 4423 Valeta Street, Front Lona 222-0002 meil of S.D. Courty, Box 1012, Sdatus Beach, CA 92075

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"The Navigator" the series of The Navigator, the series d Summer Sidents continues with this vintage film, starting Buster Keaton and Kathren McGuire, screening toda, Thursday, August 8, 8 pm., at MiraCosta College's Del Mar Shores Center, at Ninth

Street and Stratford Court, Del Mar. 942-1352

"Chronos," Ronald Fricke's new film, a "celebration of human intelligence" that takes us throug many of the world's architectural many of the world's architectural and urban wonders, is shot completely in time-lapse sequence; the film continues daily on the OMNIMAX screen of the Tijuana Cultural Center, Pasco de los Heroes, in the Zona Rio. For show

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"Happy 100th Jerome Kern" August 7-10
"Songs of the Sea" August 14-17
"The Beatles Rock The Pops" August 21-24

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Company

Venue Change Chaka Khan

tust 18, 8:00 pm Civic Theatre

Klezmorim August 8-11, 8:30 pm La Paloma

Tom Petty & the Heartbreakers

D.O.A. and The Youth Brigade.

plus Upright Citizens
August 10, 7:30 pm Palisade Garden Roller

Bluegrass at the Bacchanal August 11, 8:00 pm

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Money Eychande

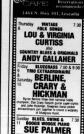
the classic Mosterine Island, based on the lules Viene class of seven Civil War prisoners who eccape their capters in a billion only to land on a desert sland and face soarms of gain these, manusche coles and occape, a minimal control of the cont

Outdoor Films, this series of family films featuring adventure and environmental themes continues Saruday, August 10, 8 p.m., Flinn Springs County Park, 14790 Old Highway 82, El Carjon-Free, but a parking fee. 561-0180.

Monday Night Film Series continues with the 1944 Serger Eisenstein film, Ivan the Terrible, Part One, Monday, August 12, 7 p.m., third floor auditorium, San Diego Public Library, 820 E Street, downtown, Free, 236-5849.

"My Man Godfrey," William "My Man Godfrey." William Powell and Carole Lombard star in this comedy classic about the daughter of a socially pominent family who brings home a friend from the local garbage dump and installs him as the family budler, Toesday, August 13, 7 pm., Coronado Public Library, 640. Orange Avenue, Coronado, Free. 522-7390.

"Deathwatch," the series of nine tilms by French director Bertrand Ewernier continues with this 1980 work in English, starring Romy work in English, starring Romy revigum that depiers actual human deaths. The film screens Wednesdy, August 14, 7:30 ptm. Sherwood Auditorium, La Jolia Museum of Contemporary Art, 700 Prospect Street, La Jolia. 454-6267.



dednesday FOLK SINGER
TOM CAHOON

Project Wildlife Volunteer Meryl Enakhere will discuss the injuries and discases of wild animals— how these creatures are treated medically and then returned to their natural habitat. The talk, sponsored by the San Diego Turle and Tortote Society, will take place Fridas, August V, 730 p.m., place Fridas, August V, 730 p.m., sponsored by Engel V, 150 p.m., sponsored by Engel V, 150 p.m., place Fridas, August V, 730 p.m., place Fridas, Friec. 460-9389.

Lectures

"The Supermarket Dilemma," Cal PIRG's Consumer Program Assistance director, Maureen McRae, will discuss just how much quality your food dollar buys, Monday, August 12, 10 a.m., Health Information Center, Suite C 5, 1180 Third Avenue, Chula Vista, Free. 420-9820.

Community Conference on Literacy, the National City Public Library will host a daylong seminar Library will host a daylong semino, on abili firence, featuring speakers, panel discussions, small-group discussions, Q. & A sessions with the more than 200 expected civic leaders. The conference will take place fuesday, August 13, beginning at 9 a.m., in the Palmer Way School audi-orium, 2000 Palmer Way, National Ciric For registration information phone 474-2129.

4(4-212).

San Diego Convention Center
Corporation president Jim Granly
and general manager Tom Legler
will speak on the new project in an
open luncheom meeting of the
Greater San Diego Chamber of
Commerce, Wednesday, August 4,
12-30 pm., Holsday Inn at the
12-30 pm., Holsday Inn at the
Theory of the Commerce of the Commerce of the Commerce
Theory of the Commerce of the Commerce

"When E.F. Hutton Talks. . . ." the current market, the economic the current market, the economic outlook, risk management, and the implications of tax proposals on investments will be discussed in a free seminar Wednesday, August 14, 7 p.m., suite 205, First Interntare Pizza, 401 B Street, downtown. For reservations phone 231-8888.

"Career and Lesdership
Development Programs
Supplying Tomorrow"
Successes," Tony Melencia,
president of the Mexican and
American Foundation, will speel
Development Council, next
Development Council, next
Development Council, next
Marine Corps Recruit Depel
Development Council, next
Marine Corps Recruit Depel
Development Council, next
Medical Service Council Service
Medical Service Council
Medical Service Counci

UNDERSTANDING CASINO

- Are you afraid to play certain games just because you don't understand them?
- Have you ever played at the table and still
- Would you like to know what you are doing at casino

Then join us for a one day workshop on Saturday, Aug. 10

For more informatio

TO LOCAL EVENTS

Sermour Librara, who reportedly has spent sistent years poring over the 143,000 volumes of trial records in Mexico City's Hunse of Inquisition archives, will speak on Spanish and Bortuguese persecution of Jews from 1493 to personal trial point of the present, near Thursday, August 15, 130 p.m., Astor Judaic Library, Jewsh Community Center, 4679 Edity-kouth Street, East San Diego, Fee; 222-7248.

In Person

Woody Allen and Jack Nicholson

envisors these things. He Sarage at The Improv, 332 Garnet Avenue, Pacific Beach, fornight, Thursdoy, August 8 through, Sunday, August 11, with show times at 8-10 p.m. on weekings and 8 and 10-30 p.m. on Frishward Saturday, 483-4521. and Saturday, 40-32 and Comedian Jee Nigote (the's beer on Hagey Days and in the film Manthalf II) and the cornelle duo Leons and Siegal will be featured complet. Thursday, August B though Sunday, August II, The Comedy Store, 9th Featl Street, La Jolla. Show times are 9 pm, weekingths and 5 and 10 pm, on weekingths and 5 and 10 pm, on

Improv, Modern Times, featuring Kim Breslin, Linda Libby, Luis Rutledge, Bryan Scott, and piano player Stu Shames, improvise their

TALK THE TALK & LOOK THE LOOK WITH

T.V. COMMERCIAL &

VOICE-OVER TRAINING

DEL MAR MEDIA ARTS

IF YOU'RE TALENTED I WANT THE GRANCE TO WORK IN THE OWNER OF THE OWNER OF THE OWNER OF THE OWNER OWNER

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LANA BEESON

inspired by authence suggestions Friday, August 9 and Satunday, August 10, 8 and 11 p.m., at La Masson Gallerie 5, 3681 Fifth Avenue, Hillcrest. 298-0119

"A Day to Celebrate Poetry in San Diegot," there local poets are featured in this day-long workshop. Mina Savova will read from his works, nead selection from the works, nead selection from the discuss early Greek poetry, Joan Lundgern and Jim Allen will also neal and discuss their works in this class that is discussed by Karrin Kermon, Sarudela, August 10,9–18. Number Street and Stratefold Cour. Del Mar. 481-5531 or 942-1532.

In a Class by Themselves, men

of preliminary competition in the second annual Mr. Erorica Southern California Male Dance Contest, Monday, August 12; Contest, Monday, August 12; categories of judging include dancing ability (1), circativity (1), charisma/sensuality, and over all appearance. It takes place at the Bucchanal Nightclub. Call them for more details. 560-8022.

Radio/TV "Superspy," Reinhard Gehlen former head of the West Germ

"Arthur," Dudles Moore plays the irrosetibly charming rich bay one again as this popular movie return

Horton Plaza Developer Ernest

"Honky Tonk," Clark Gable and

"The Electric Horseman," Robert



IMPROV COMEDY CALENDAR

8:00 pm show \$5.50 11:00 pm show \$4.00 La Maison in Galorie 5 3681 Fifth Avenue, San Diego servations & Information: 288-0119

GAME-FEST VI AUG. 9-18 san diego's 6th annual game festival

A 10-DAY GAMING EXTRAVAGANZA! *over 60 game tournaments! *scores of game demonstrations! *over \$1500 in prizes! *on-site game sales by Game Towne *special raffles (vin \$10 gift certificates!) *costume contest on Saturday, Aug. 10! *and fun galore!!!

GRAND AD&D OPEN, \$250 purse Sat & Sun, Aug 10, 11 AD&D MINI TOURNEY, \$15 BASIC D&D (for beginners) Sponsored by TSR HOBBIES, INC.

TRAVELLER, \$tba TWILIGHT 2000, \$tba Sponsored by GAMES DESIGNERS WORKSHOP

VILLIANS & VIGILANTES, Stba Sponsored by FANTASY GAMES UNLIMITED

MIDDLE EARTH RPG, Stba Sponsored by IRON CROWN ENTERPRISE.

CHAMPIONS, Stb PARANOIA, \$50

Sponsored by WEST END GAMES THIEVES GUILD

TUNNELS & TROLLS, Stba Sponsored by FLYING BUFFALO, INC

JAMES BOND, \$75 Sponsored by VICTORY GAMES RUNEQUEST, \$25 THE AVALON HILL GAME CO.

J.D. SMITH LAURA EMERICK

Energizer - Home Fed

SPECTRUM, \$tba Sponsored by LEADING EDGE GAMES

CALL OF CTHULHU, Stba STORMBRINGER, Stba Sponsored by CHAOSIUM

CHILL, St. Sponsored PACESETTER
COSMIC COUNTERS, \$50 Sponsored V WEST EN GAMES

ACE OF ACES, \$tba Sponsored IV NOVA GAMES

GRASS, S7 Sponsored by EURO COMMERCE CORP

COSMIC WIMPOUT, \$25 Sponsored by COSMIC WIMPOUT

BITTER END (DEMO), Stba Sponsored by QUARTERDECK / HOBBY JAPAN

TALISMAN, Stba Sponsored by GAMES WORKSHOP MONOPOLY, \$10 RISK, \$10 PARKER BROTHERS

ASSASSIN, \$10

NUCLEAR WAR, Stba Sponsored by CHESS, \$30 Sponsored by PACIFIC GAME CO.

STAR FLEET BATTLES, Stba Sponsored by TASK FORCE GAMES

221-B BAKER STREET, Stba Sponsored by JOHN N HANSEN CO.

ASSAULT/BOOTS & SADDLES, Sthe Sponsored by GAME DESIGNERS WORKSHOP

*AVALON HILL CLASSICS PENTATHLON Sat, Aug 10, \$75 purse. *AVALON HILL SPORTS PENTATHLON Sun, Aug 11, \$30 purse

*AVALON HILL ANCIENTS Thur, Aug 15, \$25 purse Thui, Aug 15, \$25 purse DIPLOMACY, \$30 KINGMAKER, \$25 CIVILIZATION, \$15 SOUAD LEADER, \$30 AIR FORCE, \$15 RICHTOFEN'S WAR, \$15 RAIL BARON, \$15 UP FRONT, \$15 NAVAL WAR, \$15 TRIVIA, \$15 Sourseased by

Sponsored by THE AVALON HILL GAME CO.

SIXTH FLEET, \$25 PAX BRITANNICA, \$15 Sponsored by VICTORY GAMES

BRITISH RAILS Stha Sponsored by MAYFAIR GAMES

*TSR/SPI CLASSICS, \$25 Sponsored by TSR HOBBIES INC.

STEVE JACKSON PENTATHLON, Stba

STEVE JACKSON GAMES

HELD AT GAME TOWNE at the corner of Harney & Congress Sts. in Old Town, San Diego. Entry for all 10 days is only \$16 (with this ad!)

GAME-FEST VI at GAME TOWNE, 3954 Harney St, San Diego, CA. 92110. (Call 619-291-1666 for more info!)

"Paper Angels," this America

lames Iones: Reveille to Taps." and Some Come furning to remembered through interviews with his surviving family and close triends, George Plimpton, Norman Mailer, Joseph Heller, and others. Monday, August 12, 10 p.m., KPBS-TV, Channel 15

"Beach Party," a daily, hour-long "Beach Party," admix, hour-long-comedy variety shows a being taped every Wednesda and Thursda attenuous at Mariners Pour Beach on Mission Bas, and necludes such features as bathing soft and beauty contests, surfound rices, and adhence participation segments. The programs to being segments. The programs of the househ August 30, 5 p.m., over KTP, Channel 69.

Special

Old Town Art Walk, each Thursday night the Old Town Art

Home Tour, surely, you've driven Home Tours, such so us've driven along is and seen that obese gards but unabsolvedle gards but unabsolvedle gards but unabsolvedle gards but unabsolvedle gards to gards and the seen perched over 16d lisen. The under construction for the past two seasts to the time of \$1.7 million, goes on view to the public for the first time and open house will drivength to benefit less Nirels will drivength to benefit less Nirels will be the production of the production of

The San Diego Hiroshima Nagasaki Committee sponsors a

\$3.00 OFF

After a day at the beach, relax at OFURO

HOT TUBS

California's finest hot tub rental facility

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Latin American Festival, 4 thr

Creativity Games, adults will have the chance to oversite their humor and creativity in plantia, was each Frida, 7. 30 pm., Radiance Studio 1618 West Lewis Street, Mission Hills, 581,0050.

Walking Tours through the basising fours (though the historic Gaslamp Quarter are offered each Saturday, 10 a.m. and 1 p.m., for information call the Caslamp Quarter Council office at 233-5227.

Teddy Bear and Antique Toy Show, it's the fifth annual event, teaturing more than eabity dealers and all kinds of entrely bears and roys, all to benefit Caso de Ampons, a bome for abused. Children, Saturdov, August D. trom 10 am. to 4 pm., Scottish Rite Certer, 1895 Cammo Lel Rito. Surth, Misson Valley, 434-7444.

Master Kite Man Dinesh Bahadur, who holds six international kite championships and world records (for howing flown the greatest number of kites simultaneously; for having flown a kite at an alirtude of 15,000 feer, for the longest indoor thight of a kitel will longest indoor thight of a kitel will

Lawn Program, the House of Cuba is featured in this week's event, the theme of which is Madit tims in the Street's of La Habana, and which will feature Cuban songs and dance. Sunday, August II, 2 p.m., in the cottage complex of the House of Dactin Relations, Balboa Park, Free. 462-7441 in the

evenings. Monopoly Buffs, Campland on the Box is busting this tournament, with six players to a team and the winners scores entered into the state eliminations and that long march toward the national championships. Monday, August 12, 6-18 pm., at Campland, 221 Beach, Beach, Dealey Shand, Dealey Shand, Want to pass got Call 244-604.

Sports Golf, the tenth annual 7-Eleven/ Muscular Dystrophy Golf Tournament begins with a shorgu-start at 11.45 a.m., Finday, August 9, at the Singing Hills Country Club, Oak Cilen Course, 3007 Debosa Road, El Cajon. A dinner follows the tourney, For registration information and reservations phone 584-2484.

nestrations phase 584-248.

Runners' Workshops, in pregnation for America's Friest Cary Half Manathon (see for Magnet 25), instrument and the Manates will hold row-closus beattered will be mercined with Manates will hold row-closus beattered will be marriaded with Manates will hold row-closus beattered will be a serious beattered with the conceive goals and training. The outside part of the merchant of the serious of t

Football, the Chargers kick off the 1985 schedule with a preseason match against Cleveland, Saturday, August 10, 6 p.m., Sun Diego Stadium, 280-2111.

Races continue at the El Cajon Speedway; Saturday, August 10, it's stock cars at 7:30 p.m. Take the Bradley off-ramp at Gillespie Aurgort in El Cajon, 448-8900.

Frisbee, the International Flying Disk Association hosts freestyle Frisbee workshops every Sunday, 4 p.m., L. 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 Pershing Drive and

Want to dance?

NORTH COAST BALLET

September Opening > Special

Enroll a friend and get 1 month FREE!

Hours for pre-enrollment Monday-Friday 12-7 pm, Saturday 10 am-1 pm Lomas Santa Fe Plaza Gardens 981A-Lomas Santa Fe Dr. Solana Beach 481-1832





TO LOCAL EVENTS

For Kids

"Beyond Jaws," kids in the fourth through sixth grades will have the chance to learn about various

will learn the differences between this week long class, beginning Monday, August 12, 1 p.m., Se. World, 1720 South Shores Road, Mission Box. 222-6363 x2452

"Underwater Worlds," second-and thint grades will explore life in coral reefs and kelp beds in this class, which neets Monday, August 12 through Fralay, August 16, 1 p.m., Sea World, 1720 South Shores Road, Mission Bay 222 6363 x2452.

both at the San Diego Zoo and the San Diego Wild Animal Park, For registration and other information phone 231-1515 x595 or x596 (soc) and 747-8702 x57 (park).

Pre-School Children are invited to bear the tales of storyteller Namiw Brit. Inciden, August 13, 40-30 a.m., La Mesa Public Librars, 8055 University Avenue, La Mesa, Free

"Karoo's Kids," a mime, puppers, songs, and special guests entertain every Sunday, Lp.m., near the Tile Shop in Seaport Village, downtown, Free, 235-6509.

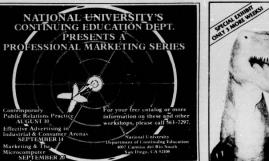
Film, the children's film. Trouble with Miss Switch, is about two

oridents who come to Moss witch's aid against the evil wits aid against the evil witstand, Auge 15, 3 pm., Commado Public Library, 640 Orange Avenue, Coronado Free, 522,7390.

program of events including attended high and workshops, pupper chows, children's musical concerts and performances, "Tsodery workshop" by Niew York's Impulse Theater Company, and theater clauses through August 31, at the Multicultural Arts, and Humanities Center, 425 Marker Strieet, downtown, for mose information, call 235 809.

Galleries "Color/Vision," contemporar

Sprint Improvement and the sprint Improvement of the Improvement I









"Contemporary Paper: East and West," works by Hiromi Katayama and Martha Chatelain go on view Friday, August 9 and remain on display through August 23, Artfocus, 833 G Street, downtown, 234-07749.

New Paintings and Sculptures by Bolivian artist Jorge Imana will be exhibited by the La Jolla Art Association through Saunday, August 10. La Jolla Art Association Gallery, 7917 Grand Avenue, La Jolla. 459-3001.

"Spectrum Invites," Spectrum Gallery presents this show, for which its forty-three member artists invited other artists to participate. The exhibition runs through Saturday, August 10, and

PACIFIC BEACH

"Fortissimo! Thirty Years from the Richard Brown Baker Collection of Contemporary Art," this exhibit of more than 160 this exhibit of more than 160 contemporary works by such artists as Rov Lichtenstein, Jackson Pollock, Andy Warhol, Willem de Kooning, and others, remains on view through Sunday, 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, 4010 Goldfinch, Mission Hills. 296-8748.

BUCK'S TICKETS

CHARGERS!

 \star TOM PETTY/BLASTERS \star

BRYAN ADAMS KINKS MOTLEY CRUE CULTURE CLUB! \$17.50

DON HENLEY PAUL YOUNG G. DEAD
Sept 1. S.D. State Sept 15. S.W. College

17 you don't see it listed CAN 6 358 57 286-2825 T AVE. 4647 COLLEGE AVE.

Theobald, remain on view through Saturday, August 17, Party Aande Callery, 660 Ninth Avenue, downtown. Exhibited will be pastel drawings, paper sculpture, enameled paper works, and acrylic paintings on paper. 233-9242. "Escape to India and Beyond,"

Multimedia works by artist Corpe Grant continue on view through August 17, Sadler Fine Arts Gallery, Cardiff Towne Centre, Cardiff-by-the-Sea. 942-1854.

"Journey to the Surface," Michael McMillen's installation work fills two rooms; the show continues through August 24, Installation Callery, 47 Fifth Avenue, downtown, 232-9915.

downtown, 222-2973.

"Faces," more than 5xty photographen, including Wilker Evans, Armold Newman, Irving Fenn, Henri Cartier-Breson, Dame Arbies, and Alfred Stugitt, are featured in this eighty-east retrospective. Included in the exhibit are 15d studies; subjects are clebrities, article, fullafern, and men at sut. "Faces" continues through August 25, Misenum of Photographic Arts, Bulbou Park, 299-3262.

"Urban Phenomenology," mixed media photography by David Dye will be shown through August 26 at La Maison/Galerie 5, 3681 Fifth Avenue, Hillcrest. 298-0119.

"Journey to the Surface," Los Angeles artist Michael McMillen's installation, employing light, water, recorded music, and naval imager, is on exhibit through August 27, Installation Gallery, 47 Fifth Avenue, downtown, 232-

"Endless Orbit: Planetary Visions in Glass," this "space visions in Glass; this "space art exhibit," consisting of nine panels of stanned glass by Mark Prost, continues on view through August 31, Reuben H. Heet Space Theater and Science Center, Balboa Park. 238-1233.

Two Solo Exhibitions, one featuring installation works and a video by James Luna, and the other, a series of paintings on commerced wood by Patricia Mercads, will remain on view through August 31, in the galleries of the Centro Caltural de la Rata, in Balboa Park's Pepper Grove. 253-6135.

"Black and White," a group show by San Diego photographers remains on view through August 31, Rogue Graphics, 3805 Ray Street, North Park, 298-8929.

Ceremonial Paintings of India, deporting the gods, ittuds, and other facets of village life, and painted by the women of Mithila with hamboo brashes on cotton, remain on view through August, Tarbox Gallery, McClintock Plaza, 1202 Kettner Boulevard, downtown, 234-5020.

"Summer Seen," an exhibit of selected works by Betsey Mangoli Gregory Deane, John Luptow, Clarabel Cone, Bob Mansfield, and others will be shown through through September 2, ACW Gallery, 656 Ninth Avenue, downtown. 234-5124.

"Glass" this group exhibition of contemporary glass artists includes architectural, sudptural, and painterly works that ranscend traditional glass vessel forms, works by glass jewelry artists also will be featured. The exhibit will run through Speember 7 at Gallery Eight, 7464 Girard

A Collection of Seventy-Five Handcrafted Lastian Figurines, depicting various Lao cultural events, most notably, the Lao New Year, are on view at the Linda Vista Library, 6960 Linda Vista Rosal, Linda Vista. 236-6655.

"The Horizontal Series," new works on paper and canvas by Wattana Wattanapun remain on view at Riggs Galleries, 2550 Fifth Avenue, Hillcrest. 235-9065.

"Voyage en Italia," there is an admission fee to see this exhibit of oil paintings by Daniel Camp, on view at Gallery 129, La Jolla Village Square, 8657 Villa La Jolla Drive, La Jolla. 457-4064.

"War Dreams," an exhibition of writings by Tim Hermsen and patientings by James Rocha that grew out of both men's combat experiences in Vietnam, will run through September 9 ar USD's Kunder's Gallery, University of San Diego, Alcala Park. 260-4600 x4296.

"Separate Vision," photographs by Dennis Jones and Dennis Allen Jones will be exhibited through September 12, Photographic Arts, 1149 Twenty-eighth Street, Golder Hill. 232-2787.

Baseball Photos, portraits by Charles Martin Conlon of such baseball greats as Babe Ruth, Lou Cehrig, Christy Mathewson, and Ty Cobb are among sixty-six black-and-white prints on display through September 22 at the San Diego Hall of Champions, 1649 El Prado, Balboa Purk, 234-2544.



Thursday, August 8- Sunday, August 11

La Paloma Theatre 471 1st St., Encinitas (off Hwy 101) for reservations call (619) 436-7788

way to get the best seats TELESEAT 283-SEAT

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



JORMA KAUKONEN BAND

Thursday, August 22 8:00 pm La Paloma Theatre 471 1st Street, Encintas TILESEAT 283-SEAT Ticket information 436-7788





EVERLY BROTHERS Two shows:

Wednesday, September 11 7:00 and 10:00 pm Downtown's San Diego Chic Theatre
Tickets: \$12.50-\$15.00
Tickets on sale now
Available at the CMc Theatre
Box Office 236-6510
or TELESEAT 283-SEAT

"Golden Circle" preferred seating available to benefit Children's lospital. includes wine and cheese reception. Call 576-5988 for more information.

TO LOCAL EVENTS

Klezmer

essive. The ensemble is and crisp, and filled with waggish energy. Even ears not overly biased toward Dixieland, or the other elements these Klezmorim's musical melange. Liberman states that while he

and his colleagues are serious about their klezmer music, the only claim they make for their stage show is that it's fun. Certainly, on record, they sound Certainly, on record, they sound like they are having a good time, and deminers of the San Diego area will have a chance to share the high spirits this week, for this muscal cost of many colors will perform at the La Paloma Theatre, 471 First Street; in Finesting, 472 Finesting, 5 Street, 187 Finesting, 472 Finesting, 5 Street, 187 Finesting, 472 Finesting, 5 Street, 187 F

jointinued from page 17
constant pattern of cetemony
and farming, birth and death
Even after extensive contact
with Europeans in the
Nineteenth Century, life for the
hundreds of isolated tribes that
call Papua New Guinea home
remained unchanged. This call Papa New Guinea home remained unchanged. This century, however, brought with it potound contact with the Western world. Waves of missionaties in the PAS Section god and an almost fanatical intellegance of nature faith. Drums were smashed, iritial masks were burned. In World War II, hundreds of planes landed on the sland and would after tribal life further. And more recently, certain wifes. would after trival the future.
And more recently, certain styles
and forms of carving have been
forsaken for others that are more
pleasing to the tourists who buy
them. In fact, the International
Gallery exhibit displays many works which are no longer produced in New Guinea, and others that may no longer be

taken from the island. Became of the ravages of humidary and insects, and became of the industries habited by lateral of the way we might objoose of New Year's Eve party hard, the government to longer allows certain native crafts to be exported. In fact, it does not take long for a mask or a carving to become a trainty. Any titude become a trainty. Any titude by lateral of the consideral antique. Despite district, Any titude the consideral of the consideral antique years old it consideral outsign to take steps to preserve the traintional arts, it is difficult not to become elgase when confronting objects that are on their way to becoming a training objects that one concurring when conservation work for only so long. People have afteach begun to leave their trabal bounchands to flock to the sland's larger crites.
Unemployed worths from the interior have found crime to be both printable and a way to year supported by the printable and a way to year amounted in four Morebas, the

time, and recently a curfew wa

capital of Papua New Guinea, in an effort to stem violence. New

load. The International Callery softening amazelous opportunity to see what New Cunnea is descanding out it was to twentieth-century living. There are diamete masks and racks upon which shunden heads one bung, and many examples of the fine and striked shadness to decorate their homes and canness. Although traditional life is not yet dead (tribal warfare is said to remain a way of life for many of the people way of life for many of the people still living in the highlands), industrialization is exacting its foll. The historical clock that marks the passing of such societies is still running. It is

inconsistent: it sometimes speeds up, it sometimes slows. It

Guinea, an enormously complex

nation with more than seventy

nation with more than severity official languages and more than 700 dialects, is changing. And on its way to change, it is tossing many beautiful things by the wayside. Like the American

waysite. Like the American pioneers who jettisened the emblems of their culture when the wagons got too heavy, New Guinea is making lighter its load. The International Gallery

"Spirit Images of Melanesia" will open Friday, August 9, with a reception lasting from 6.25 to 9:00 p.m. The show will run outal September 15. For more information on special program scheduled in conjunction with the exhibit, phone 235-8255. - Abe Opincar

Blood

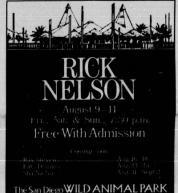
be the real show.

The Fair of the Californias opens this Saturday, August 10, at 1:00 p.m. in the afternoon, and closes after the cockfights. on the night of September 1 The fair is located about on quarter mile south of the boide in the Zona Rio. For more information phone &

- Joe Terrebonne



SMOOT THE RAPIDS
MERICAN SOUTH FORK \$219
Aug. 23-25
MERICAN REPORT FORK \$229
Sept. 20-22
MERICAN SOUTH FORK \$219
Sept. 27-29





Friday, August 23 · 8 pm

San Diego Civic Theatre



World Famous "Chippendales"

Party Bus Package Bachelor/Bachelorette party • Up to 20 people • Roses for all the ladies • Generous complimentar



THE GREEK'S

use to priorie the theater for any last-minute changes and to inquire about ticker availability. Many theaters offer discounts to students, senior citizens, and the military: ask at the box office.

ALPHABETICAL ORDER ADPHABETICAL ORDER The host host services of the property of t

ANNIE

The Lawrence Week Village Theatre presents the popular musical—
book by Thomas Mechan, vincs by
Charles Strouse — based on the
carton character created by Harold
Gays in 1924. A mice, a red harder
searching for her real parents. She is
aided by Daddy Wharbucks (and J.).
Edgar Hooven) Cary Davis directs
members are Laurie select as
Merchant Strough
Merchant Strough
Merchant Strough
Merchant
Roselet. (She John
Roselet. (She
Rose

BABY WITH THE RATHWATED San Diego Repertory Theatre, Sixth Avenue Playhouse, through September 8: Tuesday through Sunday at 8:00 p.m. (through August 18): Thursday through Sunday (after August 18) at 8:00 p.m. Mattinee Sunday, September 8 at 2:30 p.m. Special

BLEACHER BUMS

BLIACHER BUMS
The Manage Callery Theater is staging Joseph Montegons comedy about the die hand farse of the Chicago Cubs who bet on and root except the common stage of the st CAMELOT

CAMELOT
To Relational Players are staging the popular masses in by Lemer and Loese, which treefels the story of King Arthur the Fonce and future to the stage of Lindley's the lagrang verges. Judy Ryerson is the costume designer. (Sm.) The Theatre in Old Town (formerly the Old Town Opera House). Saturday, August 9, through September 15: Tuesday through September 15: Tuesday through Fiday at 1:00 p.m., a2:30 p.m., and 4:00 p.m. For information call 298-0052.

298-0092.

DELUSIONARY TACTICS
The Showcase San Diego Players
are performing, on Friday and
Society Players, and exercing of
commonly replace and exercing of
commonly replace and improvisation), Members of the
group are Lee Conavey, Jerry Hager,
Garcia-Woods, (Sm.)
Showcase San Diego, through
August 31: Friday and Saturday at
6,00 p.m.

provide a summer theater experience for young people. Is mounting a production of the popular musical about King Arthur and his legendary realm. Barry Bosworth directs the production. Roberta Jordan is the costumer. Joani Baker Bush is the Joani Baker Bush is the choreographer, and Ida Hulf is the accorpanies (Sm.) accordance (Grante Hills High School. 1719 East Madison, El. Calon, through August 10. Thursday through Saturday at 7:30 p.m. For information call 442:3463, ext. 366.

scenes, monologues, and musica-numbers. Grassroots Cultural Center, 1947. Thirtieth Street, Golden Hill, through August 24; Thursday, August 8; Sunday, August 11; Friday, August 16; Saturday, August 17; Friday, August 23; and Saturday, August 24 at 80: 00 pm. for information call 231:3829. COX AND BOX
The USIX International Company is staging the comic operetra with muse by Sex Arthur Sulfium, book and yinch by Sex Transic Elumand and yinch by Sex Transic Elumand directed by Elic Christimas. A landsday resist bits serin econn to rouge of theme, neither of whom knows about the other. Let alone that they may, in fact, the related. Cast vincers Ferrelli, and Chair Landson. The provides the control of the contro

THE EGOMANIACS

THE EGOMANIACS
Comedimense Margaret Gillette and
Sheri Glaser, former members of the
improvisational group for Fashes,
return to the Grassroots Gultural
Center where they premiered their
comedy act last summer.
Accompanied musically by
Lawrence Nass, the group will
perform scripted and improvised
scenes, monologues, and musical
numbers.

FALLEN ANGELS FALLEN ANGELS

FALLEN ANGELS

Those Coward in forthy conflue production at the Old Globes shows once again its author's defi manner of the old Globes shows once again its author's defi manner of the old Globes shows once again its author's defined the old Globes shows once again its author's defined the old Globes shows once again its author's defined the old Globes shows once against the old globes of the old Globes shows once against the old globes of the old Globes shows once against the old globes of the ol August 8: Sunday, August 11: and Tuesday, August 13 at 8:00 p.m. Matinee Sunday, August 11 at 2:00 p.m.

FIDULE ON THE ROOT
The Celebrity Dinner Theatre
(formerly the Lyric Dinner Theatre
(formerly the Lyric Dinner Theatre
opens is doon with the popular
muscle — music by Jerry Bock by
Joseph Stim — hased on the stone
of Shobon Alechem. Jack Typett
directs the production which
of the Celebrity Dinner Theatre, 75%
Life of the Celebrity Dinner Theatre, 75%
El Cajon Boulevant, La Mess,
11. Thursday
6.30 p.m. curtim at 81:15 p.m.
6.30 p.m. curtim at 81:15 p.m.
6.30 p.m. Mattinee Sunday, buffer
11:5 p.m. For Information call
6.46:4195 FIDDLER ON THE ROOF

464-1196:

PORTUNE

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The Leakins and Gay Men's Community Center of San Diego, in association with Mr. Dilloins Site and Victoo Technologies the Southern Williams of the Community Center of San Diego, in association with Mr. Dilloins Site and Wilde Community of the Community of t

HANVEY
The Patron of the Arts Foundation of Caribbad presents Mary Chase's Patron of Caribbad presents Mary Chase's Patron of information call 434-1621.

LAST OF THE RED HOT LOVERS
The Sebastian's West Direct
Physhouse of San Clienterie is
staging the Yeld Sirrior
Staging The Yell Sirrior
Staging at 7:00 p.m. Matinee Sunday, brunch at 11:30 a.m., curtain at 1:00 p.m. For information call (714) 492-9950.

(ICSD Theatre, Warren College Campus (behind the bookstore on Rupertus Way), Sunday, August 11 through August 31; Tuesday through Sunday at 8:30 p.m. Matinee Thursday and Sunday at 2:30 p.m. 482 9902 LAST SUMMER AT BLUEFISH COVE

LAST SUMMER AT BLUEFISH
COVE

The Marquis Public Theater presents
Janc Chambeos's drama about a group of gay avenue and sele together
summer of the summer of t 2-30 pm.

ORE ATES TUNA

Barcalls a write of satisca

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CANDON ANGER 108 & 2000 pm.

LONDON ASSIGNANCE
The CAIC Globe Theware has given
Dion Boucicals is minor, minetenticentury classic a major production.
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lay, dinner at 5:30 p.m., curtain

Dorsey, sound by John Kilgore, and music by Conrad Suse — are also outstanding. Everything moves so fluidly that one almost forgets the newness of the outdoor stage itself. With productions of surh high quality as A Midsummer Night's Dream and Landon Assurance, the Lowell Davice Festival Theatre has enjoyed outle an inauquation, Sm.

READER'S GUIDE TO THE THEATER

Lowell Davies Festival Theatre has enjoyed quite an inauguration. (Sm.) Lowell Davies Festival Theatre. Simon Edison Centre for the Performing Arts, through September 22; Thursday, August 8; Saturday, August 10; and Wednesday, August 12 at 8:30 p.m.

instant, and his mastery of Brecht's "alienated" acting style is so compelling that it can make you believe that Brecht really knew what he was talking about when he described an actor not

THE MARRIAGE-GO-ROUND
The Scripps Ranch Community
Theatrie is staging Lessle Stevens's
comedy, an "literatural Cetture on
the persis of monogamy delivered
alternately by a professor of color of
women at the same school. When a
Swedish houseguest announces she
intends to mate with the husband.
Tor anthropological reasons; the
ramifications are many. Mastire
reasons are many. Mastire Wednesday, August 14 at 8.30 pm.

A RAN'S A RAN

Men an Alman is a comedy about

Men and Men and Committee and a spendid committee and a spendid committee and a spendid committee and a commi members include Dick Steuer nembers include Dick Steuer Crystal Goodman, Paula Patterson, and Dennis Gulley (Sm.) Scripps Ranch Community Theatre, Benbough Theatre, Zable Hall United States International University, 1045 Pourceasto Road, Friday, and Sahurday at 8:00 pm. For information call 566 7838, ex701.

A MIDSUMMER NIGHT'S DREAM Jack O'Brien's expert staging of Shakespeare's popular comedy strikes a deft, precarious balance between the comical and the serie

impersonating a role but acting it so as to offer a critical commentary on it. This is great theater and not to be missed. (Sa.) La Jolla Playhouse, through August 11: Thursder through Sunday at 8:00 pm. Maince Thursday and Sunday at 2:00 pm.

THE MARRIAGE-GO-ROUND

elements of the play, Audiences espectings Whimman's Sampler of confections will have many to swore. But this reflered production also the this reflered production also displays a clear, unflictuding imme of reading of the spirit voicid. In particular, comes ricears to that particular comes ricears to that particular comes ricears to that any other production. These sense of Dimans, instruding Peter Drocks - Man and nature are fichel in immortatio. Other and "Flating (folyed spirit-dist) by David Opplen Sters and Katheren and Tillarias (folyed spirit-dist) by David Opplen Sters and Katheren and Tillarias (folyed spirit-dist) by David Opplen Sters and Katheren and Tillarias (folyed spirit-dist) by David Opplen Sters and Katheren and Tillarias (folyed spirit-dist) by David Opplen Sters and Katheren and Tillarias (folyed spirit-dist) by David Opplen spirits and production of the spirits of the sp elements of the play. Audiences Shakenower's dar. Adale from being three adejin mixtures of humon and darans, the performances of Steins-McConths and Grothes add a rate of the stein and th

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Lemon Grove Junior High School 3146 School Lane, Lemon Grove 466-5579, 466-1415 CIVIC THEATRE 202 C Street, downt 236-6510

MARQUIS PUBLIC THEATER MARQUIS GALLERY THEATER

EAST COUNTY PERFORMING ARTS CENTER 210 E. Main Street. El Cajon 440-2277 MIRACOSTA COLLEGE Little Theater One Barnard Drive, Oceanside 157-2121 x236 EDUCATIONAL CULTURAL COMPLEX THEATER NORTH COAST REPERTORY THEATRE

NORTH COUNTY COMMUNITY THEATRE 1350 East Vista Way, Vista 724-3421 FIESTA DINNER THEATRE

OLD GLOBE THEATRE

GASLAMP QUARTER THEATRE 547 Fourth Avenue, downtown 234-9583 PALOMAR COLLEGE Stagehouse Theatre 8800 Grossmont College Drive, El Cajon 465-1700 x410

PATIO PLAYHOUSE Vineyard Shopping Center 1151 E. Valley Parkway, Escondido 746 6669

POINT LOMA COLLEGE Salomon Theatre 3900 Lomaland Drive. Point Loma 222:6474 x248

SAN DIEGO ACTORS THEATRE SAN DIEGO CITY COLLEGE THEATER

Thirteenth and Cr 239-7854 SAN DIEGO JUNIOR THE ATRE SAN DIEGO MESA COLLEGE 7250 Mesa College Drive. San Diego 279-2300 x236 SAN DIEGO REPERTORY THEATRE 1620 Sixth Avenue, downtown 235-8025

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

SAN DIEGUITO LITTLE THEATRE Del Mar Fargrounds. Del Mar 755-7358

SCRIPPS RANCH COMMUNITY THEATRE THEATRE
Wangenheim Junior High School
Audtorium
9230 Gold Coast Drive, Mira Mesa
566-7300 x216 SHOWCASE SAN DIEGO 2244 Fourth Avenue, San Diego 423-0082

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

STARLIGHT Starlight Bowl, Balboa Park 232-3049 or 234-STAR THE SUSHI GALLERY 852 Eighth Avenue, downtown

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

UNITED STATES INTERNATIONAL UNIVERSITY Zable Theater 10455 Pomerado Road. Scripps Ranch 271-4300 UNIVERSITY OF CALIFORNIA

SAN DIEGO UCSD Theater, John Muir Theater, Studio Theater 452:4574 Mandeville Auditonum, Mandeville

Linda Vista Road, San Diego

 Faulconer's every line is a germ, delivered with requisite point and training, wreging every drop of humor from the script. — L.A. Terres. Faulconer gave a bold, focused performance. her restures, natural projections created a veid full hodind naracter."—Sen Diego Lision. RING ROUND THE MOON July 26-August 24 LAMB'S PLAYERS THEATRE Tuesday Saturday 8 pm; Satur 2 pm. Exciting theatre-in-the-ro-conditioned. Just 10 minutes 6 500 Plaza Blvd., National City CHARGE BY PHONE: 474-4542 Vra/American Express/MosterCard



10 AUGUST 8, 1985

IMPERIAL BEACH PLAYERS

JEWISH COMMUNITY CENTER Front and Center Theater 4079 Fifty-fourth Street, San Diego 583-3300 x36

LA JOLLA PLAYHOUSE Mandell Whiss Center, UCSD 452-3960

LA JOLLA STAGE COMPANY Parker Auditorium, La Jolla High 750 Nautilius Street, La Jolla

LAMB'S PLAYERS THEATRE

LAMPLIGHTERS COMMUNITY THEATRE

100

READER'S GUIDE TO THE THEATER

prompted its construction, and from realizing that were a slage to burn mailting that were a slage to burn mailting that were a slage to burn mailting that were a slage to burn a south faste been showed. For sheer far and levis, the production also offers a only, corner performance by the sand uniformly terrific work by Tom Lack, as Bottom the Wesser, and the action playing the mechanicist cours cancer, and method Charles and the state of the

A MIDSUMMER NIGHT'S DREAM For its fifth annual summer show, Octad-One Productions presents Shakespeare's story of sis lovers whose courting and wedding plans go astray after the introduction of a go astray after the introduction of a cast include. Jerny Kocurek, Kathleen Lindsey-Salterg, Donald L. Pugh II. Kathleen Fuchs, Bruce Selfert, Douglas Seagnery, Donald L. Pugh III. Kathleen Fuchs, Bruce Selfert, Douglas Seagners, Circigory A. Burke (who has also designed the costumes), John Dupree, and Merrill Williams. Admission is fire, and the suidences bring a sculption — our audiences bring a sculption — our audiences bring a sculption — our company recommends that audiences 'bring a cushion — our seats are brick!" (Sm.) El Cajon Plaza Amphitheatre (next to the East County Performing Arts Center), 200 East Main Street, El Cajon, through August 25; Sundays at 6:00 p.m. For information call 466:3987. MODERN TIMES La Maison, in Galerie 5 upstairs, is hosting the improvisational comedy

team whose members are Kim Breslin, Kinda Libby, Lius' Loose' Rutledge, Bryan Scott, and Stu Shames, who also accompanies the group on the piano. (Sm.) La Maison, Galerie 5, 3681 Fifth Avenue, San Diego, through August 10; Friday and Saturday at 8,00 pm, and 11:00 pm. For information call 298-0119.

OKLAHOMA:
The Christian Community Theater is offering the musical, by Richard Rodgers and Oscar Hammerstein III, based on Green Gross: the LEacs, a play by Lynn Riggs. Songs from this popular musical include "Oh: What a Beautiful Morning." The Surrey with III of the Christian Christian

Faul Russell directs are pro-(Sm.) Mount Helix Amphitheatre, through August 17: Friday and Saturday at 8:00 p.m. For information call 588-0206.

588-0206.

PALTITUC CHUICHES
TAN THE AND THE A

barbecue dinner at 7:00 p.m.. curtain at 8:00 p.m.. bathecue dinner at 7.00 pm.
curtain a 6 000 pm.

PERIOD OF ADJUSTRINT
Rarely one to last the sale route
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produced in 1960. Tennessee
Williams did just that. It is hard to
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Monageria catally wrote this
melodarma about two couples
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Period of Adjustment's formulaic,
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A PARTY FOR LOVERS
The Piere Hill Pages are skaping the comic dama, by Kevin O'Mormon, about Visio Piece, a flature of the New York nightle scene since the New York nightly three years of propriets. York York Nightle A PARTY FOR LOVERS

moments out of his leads: Mark Anthony, Rick Bollinger, and especially Paulette Hanefeld. Modica has also designed a handsome set, and the production in general evinces a genuine concern for detail. In the program notes, the new company has announced its aims: producing. American plays of the 1930s to the 1960s, plays out of our roan theatrical heritine." The 1930s to the 1960s, plays out of our own theatrical heritage. The company's inaugural effort shows definite signs of fulfilling these aims at least with respect to production values. All that's needed now is a script, from our heritage, more worthy of the company's company of the company of

ts out of his leads: Mark

PLAY IT AGAIN SAM
The Firsts Driner Theatre is staging
the Woody Allen Comedy about a
man a mite obsessed with
mite obsessed
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1.15 p.m.
PRESENT LAUGHTER
First produced in 1942, this Neel
Coward cornels/ bucuches lightly
Coward cornels/ bucuches lightly
Coward cornels/ bucuches lightly
Laughter laughter laughter laughter
fashionable themes in our time — the
dreaded midlied rois. But unities
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him swirl planets, odd moons, and stray meteors — from spiritualist mads to ex-wise to adores both swooning and sultry. Among other thrugs, the leigh is about actual, and single control of the strongest casts seen at the Gaslamp Quarter Theatre in some time. Navier Perry benformance as control of the strongest casts seen at the Gaslamp Quarter Theatre in anome time. Navier Perry benformer as exempted to the strongest casts of the strongest cast of the strongest casts of the str

Comedy a three acts If to quickly comedy at the Gastamp Quarter Theatre has become a summer tradition in San Diego. This production of Present Laughter, which already want to see again, will keep the tradition going in high style, (GD). Gastamp Quarter Theatre, through August 31: Medicesday through Saturday at 6.00 p.m. Matines Sunday at 2.00 p.m.

RICHARD III

Richard III.

Reviewed this issue. Simon Edison Centre for the Performing Arts. through September 22; Thursday, August 8: Saturday, August 10: and Wednesday, August 10 at 8:00 p.m. Matinee Saturday, August 10 at 2:00 p.m.

2-00 pm.
RING ROUND THE MOON
This Christopher Fiv sales, adapted
from Jean Anoulin's Eurostation and
Chateau, examines two kinds of
love; human be send the love of
the control of the control of the control
perceptive observations at that point
where the two internect. Hugo and
Firedit, wealthy turns, are
especially to the Winter Garden
where the play is set, have come a
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whore the This contrived.
Acceptivity deed, a coepted,
declyshiftyde deed, a accepted,
complications, since Hugo is by farcomplications, since Hugo is by far-

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READER'S GUIDE TO THE THEATER

the more interesting of the two. At the Lambi Flagurge Instead, the Lambi Flagurge Instead, the Lambi Flagurge Instead, the Lambi Flagurge Instead, the Lambi Flagurge Company, Elevented actives Deboard Glimous Smyth has made her directing debut with a cast that water actor turn in fire, understated performances. Doubld Cochen Healt (and T) Part Health as Predict) is action turn in fire, understated performances. Doubld Cochen Healt (and T) Part Health as Predict) is action to the production. When the size of the control of the Company Instead of

North Coast Repertory Theatre

Alphabetica/

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through Sept. 1 Thursdays-Sundays

North Coast
Repertory Theatre
971A Lomas Santa Fe Drive
(just east of 1-5 &
Lomas Santa Fe Drive)
Solana Beach, CA 92075

round its capable actors too many slipshod moon. (Sm.)
Lamb's Players Theatre, through
August 24: Tuesday through
Saturday at 8:00 p.m. Matinee
Saturday at 2:00 p.m.

SNOW WHITE
The Imperial Beach Players are staging. J. Michael Straczynski's assigning to the staging of the stage of the s salely visual, noise writer, limits and a consideration of the considera

A MIDSUMMER

NIGHT'S DREAM

"... totally enchanting ... an atterly captivating production ... unfollingly entertaining." — Bill Hagen, The Tribune "CRITICS CHOICE".—L.A. Times EXTENDED SEPT. 25-29

at 2:00 p.m. For information call 424-9668.

THE SOUND OF MOSIC
For the second of its summer
musicals, the Vista Parks as immer
musicals, the Vista Parks as in
Recreation Department presents the
Recreation Department presents the
rusuic by Richard Rogers, lyrics by
Doser Hammerstein it. book by
Howerd Lindsay and Russed Crouse
Targa Farlay Brombocher directs the
production, which features such
favorule sorgia at "My Browde
Lovery Mountain". (Sm.)
Lovery Mountain". (Sm.)
Moonlight Amphibaeter, Benegie
Terrace Park, Vista, Thursday
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EXTENDED BY POPULAR DEMAND!

SAIDS

May Lesswell's zarry musical
comedy about three barty tables
comedy about three barty tables
simpler Sain Diego of forty years agsimpler Sain Diego of forty years agin alie, old-faithorned: chamming,
and indications. At the same time, the
sometimes beauty, so that the play's
humor often has the quality of a
them in a creampoil. The Coronado
out there — is strictly (or loosely)

amateurish, especially as regards the music, but the whole enterprise has a lovable quality that makes up for a lack of poists and various inspiratures are all the control of the control

SWEET CHARITY
The Palomar College Theatre offers
the Neil Simon musical cornedy,
based on a screenplay by Federico
Fellini, Tullio Pinelli, and Ennio
Plalano. Buddy Ashbrook directs. as Charity Hope Velentine. Other cast members include Tina Alborn, Lisa Costanza, Karen Lynn Davis, Mario Denving, Chamsine Jensen, Kevin Mann, Katie McLaughlin, Angela Ann Munoz, Ray Kesse, Lisa Torreson, Lesley Torreson, Charlie Weathers, and Marti Whatley, Sim) Palomar College Theatre, through August 10.1 Thunden through

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WHERE'S CHARLEY?
The San Diego Light Opera
Association is staging the musical —
music and lyrics by Frank Loesser,
book by George Abbott — based on
the play Charley's Aun't by Brandon
Thomas Warne Bryan both directs Thomas Wayne Bryan both directs and plays Charley in the production Other members of the cast include Lauren Halthaway, Jack Cinegory, Donald Craig, Amick Bryam, Patti Goodwin, and Lisbeth Abramation Dom Salinaro is the choreographer. (Sm.)
Starlight Bowl, through August 11;
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READER'S GUIDE TO THE MUSIC SCENE

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

I guess were officially into the roll-up-your selectes part of the summer concert agenda. It seems that cvert year when the weather begins to get warmer and the summer's caboose comes into view the live must action also heats up. This week is a good example. More than a dozen types of music will be severe-cented in a chefolic that hrinks some of the more. to certified in a shedder that brings some of the more noteworthy names in past, present, and possibly future muste to San Depumber of upcoming concerts that deserve mention herein, let me dispense with the long wind-up and get right to a few quick pitches. It's almost inevitable that sooner or later musicians who

sooner or later musicians who sooner or later musicians who have become well known for creating soft sounds will begin experimenting with the newer, high-tech sounds coming out of today's studios. "Mellow" artists such as Earl Klugh, George Benson, and Nichael Franks recently have released albums arthesizers, thick, fibrous textures, and hallsy rhythm sections. Another artist who sections. Another artist who might at one time have seemed an unlikely candidate to make the transition from sweets to meats is Al Jarreau. For many



versatile jazz vocalist with a voice as rich and smooth as kefir and a talent for vocally duplicating the sounds of musical instruments, Jarreau gained a reputation for his

slippery scat singing and

fondling way with a jazz standard or ballad. From 1975 through 1979, Jarreau racked up award after critical award for his wocal mastery of the jazz and jazz-pop idioms, but his association with jazz prevented Jarreau from reaching the same

level of recognition with the American audience that he American audience that he enjoyed with his peers and with critics. Perhaps that's why in the spring of 1980 the singer released *This Time*, an album that earned him his third Grammy Award nomination but

in what for Jarreau was a new category: rhythm and blues. Two years later Jerreau gave notice that his lateral move into the world of danceable rhythms and commercial song structures was permanent. Breakin' Auray, his sixth album for Warner Brothers, established Jarreau as lootifizing to most stay who had Brothers, established Jarreau as a legitimate pop star who had sacrificed none of his vocal skill in bridging the gap between the esoteric and the marketable. On the strength of its title track and the huge single, "We're in This Love Together," Breakin Away tallied eyebrow-raising sales figures. But the album also featured a couple of cuts that had to have pleased those of Jarreau's fans who liked him better as a vocalist who sculpted his own interpretations of jazz tunes and standards. An invigorating vocal version of Dave Brubeck's multiple-Dave Brubecks multiple-metered "Blue Rondo à La Turk" (byrics by Jarreau), and a passionate rendering of the old Gene De Paul Sammy Cahn balad. "Teach "Ne Tongati." hald. "Teach "Ne Tongati." hone of his buch with either form. Still. Perchiker "Auray would prove to be only a warm-up for what I feel is Jarreau's best outing as a pur-juszirshirm and blues artist. as is simply a scorcher of a record. From the opening cut. "Raging cut."

From the opening cut, "Raging Waters" — a tune with the synthesized torque of a runaway locomotive — to the soulful hit ballad, "After All," High Crime is

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DAVID SANBORN

David Sanborn returns to Humphrey's on the heels of a sold-out national tour. His revamped lineup includes guitarist Hiram Bullock and keyboardist Michael Ruff.



WHITNEY HOUSTON Whitney Houston is embarking on her first major

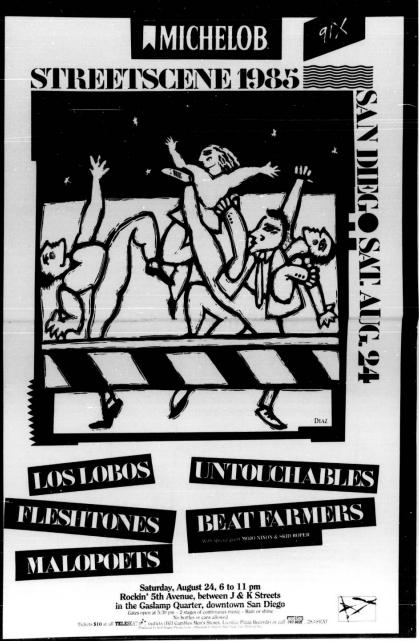
U.S. tour. Her first single, "You Give Good Love," was also her first #1 single! Her first San Diego appearance at Humphrey's will be an evening to rer

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a brilliant marriage of contemporary sounds to quality songs, and stands as a testimonial to Jarreau's continuing growth both as a singer and as a songwriter (he had a hand in most of the album's tunes). Anyone who albums tunes). Anyone who could listen to *High Crime* more than once and not be moved by its spirit and energy and mpressed by its consistent high quality either doesn't like quainy either doesn't like contemporary music or is still resentful of Jarreau's alleged defection from the jazz ranks. Such people should stay far away from Jarreau's concert unday night at SDSU's Open-Air Theater. The rest of you should consider getting tickets to see and hear a gifted artist and performer at the top of his

If you're one of the many who lament the demise of Tim McGovern's band, Burning Sensations, take heart. There's a

newer group making the rounds that has captured much of the excitement of that other band by blending several of the same neady musical ingredients. The Uptones might on paper seem an unlikely crew to manage the Sensations' kiln-fired concoction of Third World, jazz, punk, and rock styles, but then you can't listen to paper, anyway. Averaging eighteen years in age among them, the Uptones are a band that formed in the Bay Area (naturally) only in the Bay Area (naturally) only three years ago, when guitarist/ songwriter Eric Dinwiddie and vocalist/songwriter Erik Rader were students at Berkeley High School. Much like their teenage school. Much like their teenage peers in other cities and schools, the Uptones had a reservoir of energy and Eighties-brand anger that needed expression, and they found it where so many of their predecessors had found it: in music. As members of Berkeley's high school jazz band, the

musicians had the training and background in disciplined ensemble playing, but, let's face it, school-authorized bands are not noted for encouraging youths to kick out the jam concentrated on writing and performing punkish material, but ironically in a crisp, well-executed manner that bespoke their earlier schooling. Three years later the band has a mini-album, KUSA., that rocks with the intensity that stems both from the groun's worthful visor. the intensity that stems both from the group's worthful vigor and from their suscy mis of ska. isazz, newrock, and pon. The nine-piece band which includes three horns) promises to rip it up when if premières at the Sprint Friday night on a hill with Limbo Slam, D-Fendants, and the Slandard. Welson roal name Eric Hilliard Nelson roal name Eric Hilliard Nelson would have become a teen sensation in the late Fifties

— at least assa rock and roll singer — if he hadril been the son of Oziza and Harniet Nelson and a costar of that family's popular weekly telesions ories; It had to have been the greatest imaginable self-promotional tool for Nelson to close The Ozizie and Harniet Abou each week by performing a song in some or another trumped-up setting— at a school dance, a backyard harbercue, or in the most during a relatively brief tenure on the charts (1957 through 1961) would have been hailed as a rock and roll superstar. From his version of Fats Domino's his version of Fats Domino's
"I'm Walking' through such hits
as "Poor Little Fool," Believe
What You Say, "Taxelin Man,"
"Young Emotions," "Never Be
Anyone Else Like You," "Hello,
Mary Lou," and "That's All,"
Nelson exhibited a true rocker's
sensibilities even if his voice was
a little more adenoidal and
"clean-cut" than those of his
grittler contemporaries. at a school dance, a backyard barbecue, or, in the most laughable cases, at a club or party where Velson was "coaced' into an impromptu performance of a new tune to which the surprised and delighted musicians miraculously knew all the parts. But in the charry of hindsight it would appear that the general slighting of Velson's musical career in view or his eave access to the airwaves to

gritter contemporaries.

Nelson's image — that of the shy, soft-spoken, nice-looking, obedient son of upper-middle-class parents — made him a more palatable teen idol to milions of parents who were aghast at the looks and antics of such "animals" as Jerry Lee Lewis and Elvis Presley. But that same image obscured the simple fact that Nelson introduced a truckload of gutsy rockabilly

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career in view of his easy access to the airwaves was unwarranted. To be sure, any other rock and roller who would have produced as many legitimate hits as did Nelson

Mahavishnu Orchestre, Aug 10 Michael Franks, Aug 16 Chuck Mangione, Aug 216 22 Ray Charles, Aug 31 6 Sept. 1 Stanley Clarks, Sept. 12 Crusadere, Sept. 21 6 22

TOM PETTY, Sports Arena, Aug. 9
Bryan Adams, Sports Arena, Aug. 12
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and even seminal country-rock to a nation of teenagers who were at the time being deluged with lachrymose ballads and cutesy novelty songs. Few realize that it was in Nelson's realize that it was in Neisons band that guitar legend James Burton recorded his earliest hot licks: it was only after serving an apprenticeship with Nelson that Burton moved over to Presley's band and eventual fame. Or that helion was covering material by the late greats Johnny and Dorsey Burnette, as well as songs by the up-and-coming country star Johnny Cash, the incomparable Hank Williams. and bluesman Willie Dixon long

64.

Anyone who thought that Nelson's late-Sixties country rock efforts were an attempt to climb aboard the nearest trend hadn't done their homework; Nelson was doing country-rock more than ten years before it

began its ascendancy as a popular subgenre. And Nelson's knack for picking good. unknown musicians for his bands continued into this second, "adult" phase of his second, adult phase of his career. His Stone Canyon Band, with which Nelson recorded the well-received Dylan remake, "She Belongs to Me," and the 1971 hit, "Garden Party," at various times included such various times included such stalwarts as Randy Meisner (Poco, the Eagles), and future members of Little Feat, Buck Owens and the Buckeroos, and New Riders of the Purple Sage. Nelson (who long ago dropped the "y" from his first name as a concession to maturity) continues to record and tour, and will make a rare appearance

in San Diego when he and his newest band perform Friday through Sunday nights at the San Diego Wild Animal Park's Mahala Amphitheater. Dave Grusin has in recent years made such a name for

Diane Schuur and Ivan Lins, himself as a composer of film scores that it's easy to think of him as a funkier, hipper John and flutist Dave Valentin, a clean, meticulous blower somewhat in the tradition of a Hubert Laws or Herbie Mann. Valentin's light touch and Williams. Among the dizzying number of his film credits can humber of his film credits can be counted the scores to Heaven Can Wait. On Golden Pond, The Champ, Tootsie, Falling in Love, and The Little huoyant, melodic flavorings betray his Latin background the's Puerto Ricani, and should perk up what otherwise might prove to be a pretty slick presentation. GRP Jazz '85 Drummer Girl (Tootsie even vielded a pop hit, "It Might Be You," which was co-written wit lyricists Alan and Marilyn Bengman and performed by Stephen Bishop). But Grusin was a jazzer long before he began his film-scoring gg in 1965 with Dienere-American Style This week the multikeyboardist and Grammy Award-winning composer and arranger will show his other side when he leads several of the artists who record for his own when he had several of the artists who record for his own for the properties of the source for the properties of the source for the properties of the properties of the properties of the properties of the properties to nights, Johing Grusin are guitarist Lee Ritenour, vocalists was a jazzer long before he

presentation. GRP Jazz SS will perform twice tonight. Thursday, and Friday. In other concerts this week, UB40 and Midnight Oil form a tempting double-bill tonight. Thursday, at SDSUs Open-Air Thursday, at SDSU's Open-Air Theater, while guitar troglodyte Les Dudek is making yet another appearance at the Belly Up Tavern; and the Jewish big band, the Klezmorim, begins a sux-show, three-night stirat at a Padoma Theater in Encinitas cee the "Events" highlight in the front of this section). Last Investay's Tim Petrix and the Tuesday's Tom Petty and the Heartbreakers concert has

been pushed back to this Friday night and has also changed cenues. Joining Petty at the Sports Arena will be the Blasters. Saturday night, the 1985

International Punk Fest brings Canada's D.O.A., L.A.'s Youth Brigade, West Germany's Upright Citizens, Montreal's Asexuals, and Boston's the Edge to the Palisade Gardens Roller Rink for one of the higgest punk shows in quite a while; meanwhile, this week's version of the Mahavishnu Orchestra, actually an impressive line-up featuring keyboardist Mitchel Forman. keyboardist Mitchel Forman, sax hotshot Bill Evans, drummer Danny Gottlieb (a personal fave), bassist Jonas Hellborg, and, of course, founder and spiritual director/ guitarist John McLaughlin, will invade Humphrey's for two shows.

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has guitarist Lonnie Mack at the Belly Up Tavern: Monday brings MTV heartthrob Bryan Adams and Kim Mitchell to appearance here of Sting and his new jazz-rock band (sans the other two Police-men): the other

continuation of the "Jazz Live" eries at San Diego City College's Theater.

CONCERTS

Villa Montezuma Jesse Shepherd House, Sunday, August 4, 3-5 p.m. 1925 K Street, 239-2211.

Hal Crook Big Band: Athen Music and Arts Library, Sunday August 4, 5-6 p.m., 1008 Wall Street, La Jolla, 454-5872.

UB40 and Midnight Oil: SDSU's Open-Air Theater, tonight. Thursday, 8 p.m., San Diego State

Sunset Jazz Concert: The

Lumberyard Plaza (Shopping Mall), Thursday, August 8, 7-9 p.m., Coast Highway 101, Encinitas, 753-3773.

John-Sebastion Winston: Le Maison/Galerie 5, Thursday August 8, 8 p.m., 3681 Fifth Avenue. Hillerest. 298-0119

Les Dudek: Belly Up Tavern., tonight, Thursday, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

GRP Jazz '85, featuring Dave Grusin, Lee Ritenour, Dave Valentin, Diane Schuur, and Ivan Lins: Humphreys, tongit. Thursday, and Friday, August 9, 7 and 9 pm. 2303 Shelter Island Drive. 232-0800.

Tom Petty and the Heartbreakers and the Blasters: Sports Arena, Friday, August 9, 8 p.m. 224-4176.

1985 International Punk Festiva featuring D.O.A., Youth Brigade, Upright Citizens, Asexuals, 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

The Klezmorim: La Paloma Theater, tonight, Thursday, through Sunday, August 11, 8:30 p.m. (also Saturday and Sunday at 2 p.m.). 471 First Street, Encinitas

The Uptones, Limbo Slam, D-Fendants, and the Standard: Spirit, Friday, August 9, 9 p.m., 1130 Buenos. 276-3993. Rick Nelson: San Diego Wild Rick Nelson: San Diego Wild Animal Parks Mahala Animal Parks Mahala Animal Parks Mahala Hrough Sunday, Angust 9, through Sunday, Angust 11, 7:30 p.m., 15500 San Pasqual Valley Road, Escondido, 747-8702.

Born Cross-eyed: Che Cafe, Friday, August 9, 9 p.m., Revelle campus, UCSD, Gillman Drive and La Jolla Village Drive, La Jolla, 452-2311.

Al Jarreau: SDSU's Open-Air Theater, Sunday, August 11, 8 p.m., San Diego State University campus, 232-0800 or 265-6947. Lonnie Mack: Belly Up Tave

South Cedros Avenue, Solana Beach, 481-9022.

Dreamland with Peggy Claire and Bobby Gordon, and Johnny Best: Monk's, Sunday, August 11, 5-9 p.m., 10475 San Diego Mission Road Mission Valley 563-0066 Lori Bell and the Italian Jazz

Giants: Villa Montezuma/Jesse Shepherd House, Sunday, August 11, 3-5 p.m., 1925 K Street, 239-

Bryan Adams and Kim Mitchell: Sports Arena, Monday, August 12, 8 p.m. 224-4176

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

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

David Sanborn: Humphrey's, Thursday, August 15, 7 and 9 p.m., 2303 Shelter Island Drive. 276-3993

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

Michael Franks: Humphrovis Friday, August 16, 7 and 9 p.m. 2303 Shelter Island Drive.

Ray Stevens: San Diego Wild Animal Parks Mahala Amphitheater, Friday, August 16, through Sunday, August 18, 7-30 p.m., 15500 San Pasqual Valley Road, Escondido, 747-8702.

Chaka Khan: Civic Theatre, Sunday, August 18, 8 p.m., 202 C

Street, Community Concourse, downtown, 236-6510.

The Yellowjackets: Humphrey's Sunday, August 18, 7 and 9 p.m. 2303 Shelter Island Drive.

Sam and Dave: Belly Up Tavern Surday, August 18, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022. Culture Club: SDSU's Open-Air

Theater, Monday, August 19, 8 p.m., San Diego State University campus. 232-0800 or 265-6947.

Chuck Mangione: Humphrey's, Wednesday and Thursday, August 21 and 22, 7 and 9 p.m.,

2303 Shelter Island Drive.

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

Jamie James and the King Bees: August 22, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481,9022

Dreamland with Peggy Claire and Bobby Gordon: Coronado Playhouse, Tuesday, August 22, 8 p.m., Silver Strand, Coronado, 435-4856.





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Mötley Crüe and Loudness: Spo Arena, Sunday, August 25, 8 p.m 232-0800.

Nina Hagen: SDSU's Open-Air Theater, Monday, August 26, 8 p.m., San Diego State University campus, 232-0800 or 265-6947.

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

Whitney Houston: Humphrey's, Wednesday, August 28, 7 and 9 p.m., 2303 Shelter Island Drive. 232-0800.

Michael Hedges and Pierre Bensusan: Humphrey's, Thursd August 29, 7 and 9 p.m., 2303 Shelter Island Drive. 232-0800.

Al Kooper: Belly Up Tavern, Thursday, August 29, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022,

The Rodney Franklin Group: Humphrey's, Friday, August 30, 7 and 9 p.m., 2303 Shelter Island Drive, 232-0800.

Ray Charless Humphrey's Saturday and Sunday, August 31 and September 1, 7 and 9 p.m., 2303 Shelter Island Drive, 232-0800. Don Henley: SDSU's Open-Air Theater, Sunday, September 1, 8 p.m., San Diego State University campus. 232-0800 or 265-6947.

Paul Young and the Royal Family and Nik Kershaw: SDSU's Open-Air Theater, Friday. September 6, 8 p.m., San Diego State University campus. 232-0800 or 265-6947.

Everly Brothers and Pat Alger: Civic Theatre, Wednesday, September 11, 7 and 10 p.m., 202 C

Street, Community Concourse, downtown, 283-SEAT or 236-6510.

Grateful Dead: Southwestern College's Devore Stadium, Sunda September 15, 2 p.m., 900 Otav Lakes Road, Chula Vista.

CLUBS

Club listings are compiled by Ron Jennings. If you wish to be included, please call 263-9382 before 5:00 p.m. The listings

North County

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

Belly Up Twern, 143 South Cedrox Aeruse, Solaria Beach, 481-9022; Les Daidek, rock, and Four Eyes, rock, Thrusday, Preston Smith and the Crocodiles, ska, rock, and calpys, Friday, Four Eyes, rock, Sturday; Lomie Mack, rock and crhythm and blues and the Coalition Orchestra, Jazz, Sunday; the Mar Dels stintage rock. Monday: Ras Michael, registe, Huesday: Paul Bradley and the Belly Up Tavern, 143 South Tuesday: David Bradley and the Maniac Band, rock and comedy. Mantac Bana, rock and contents, Wednesday, Afternoon Concerts: The Chicago Six, Dixicland jazz, Friday: Tobacco Road, vintage jazz and boogie-woogie, Wednesday.

Betty's Burger Garden, 2747 Carlsbad Boulevard, Carlsbad. 434-4361: Doc James, Mr. C and Company, jazz and contemporary, 1 p.m., Saturday.

Coffeehouse, Flower Hill Center, 2670 Via de la Valle, Del Mar. 755-3735: The Steve Feirabend Jazz Duo, sax and piano jazz, 8 p.m., Friday.

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

the =OLD= pacific beach ==CAFE=

4287 Mission Boulevard Pacific Beach 270-7522



5 CARELESS

el mar

Rock and Roll • Dance • Rock and Roll 9-11 pm

ELLA RUTH PIGGEE

Jazz · Jazz · Jazz · Jazz · Jazz · Jazz · Jazz

APPEAR

er \$5.99, 4-11

ELLA RUTH

PIGGEE

5 CARELESS LOVERS

doment's Notice with Judy Ames. Top 40 dance music, Sunday and

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

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

Crazy Burro, 6996 El Camino Real, La Costa, 438-3373: Dan

Connor, variety, 3:30-6:30, Sunday,

Distillery Nightclub, 140 South Distincty Nightclub, 140 South Sierra Boulevard, Solana Beach, 755-6733: Notice to Appear, rock, Thursday through Sunday, Robyn Banx, rock, Thesday.

El Comal, 12845 Poway Road. contemporary, Wednesday through Saturday

The Flying Bridge, 1103 North Hill Street, Oceanside, 722-1904; Don Ternison, country and contemporary, Monday through Saturday

Henry's, 264 Elm Street, Carlsbad.

THURSDAY, TONIGHT CITY ON EDGE ELEVENTH HOUR

FRIDAY, AUGUST 9 91X's Parn Wolf and Keein DDK from "Listen to This" present the first San Diego appearance of 415 Records 9-piece 3rd World power ensemble from S.F.—THE

UPTONES with LIMBO SLAM and

SATURDAY, AUGUST 10 The Sam Francisco

SOLDIERS OF FORTUNE plus opening the

TUESDAY, AUGUST 13 Adam tells all in

SVEN-ERIK AND THE E TICKET ROLLERS and debt RULE 42 plus TIN SOLDIERS

TOMANO RECORDS Aug. 15th: RGB presents "SCORPONS BOOKLD WIDE LIFE—THE ROYSE" fitted at 24 concepts on 4 constituents, and the second LIFE guest IRRADITY 2 shows 17 mm to 10 for age Aug. 18th Edeline recording critist THE CHYOGENESS, PLANSKOLDS 2AR and STRUCK TO CHANGE, by 17th: Porus 1... Polygoma recording entire PRICENDES METAL, SHARK RONS Call Claim, CHANGE, and THES. May 28th: Porus Housen, 2017-15555.

COLACE and THIS hag 25th From Housian, IZITASS.

ROYLING EVER MUSIC REPORTS There.
25th A new a survey bond with the right acced use booked for a shour.
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DAVE'S BROTHER PHIL with THE PUMPS and STORMY SUMMER

WEDNESDAY, AUGUST 14

WHITE GLOVE TEST

THE D-FENDANTS

3 SIMPLE WORDS with

plus opening the show
THE STANDARD

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

Hungry Hunter/Oceanside, 1221 Sonny Daniels, contemporary, Wednesday through Sunday.

Hungry Hunter/Bancho Bernardo, 11940 Bernardo Plaza Drive, Rancho Bernardo, 566-2400-Live music. Wednesday through Saturday, call club for information.

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

Ireland's Own, 656 First Street. Encinitas, 944-0233; Sean McVicker, Irish and contemporary, Thursday through Saturday, with Paul Dunn, Friday and Saturday, and Barbara McCarty and Patrick Petrie, Sunday; the Paradise Street Band, Irish music, Wednesday

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

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

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

Top 40 dance and Latin music, Friday and Saturday, live music, Sunday, call club for information

Leo's Little Bit of Country, 680 Leo's Little Bit of Country, 680 West San Marcos Boulecard, San Marcos, 744-4120: The Jesse Daniels Band, country, Wednesday through Sunday, Coyote, country, Monday and Tuesday, Pree Clogging Jessons, Monday, and country dance Jessons, Monday, and country dance Jessons, Monday, and country dance Jessons Tuesday through Thursday.

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

McCabe's, 1145 South Tremont, Oceanside, 439-6646: The Rock Review, Sixties rock, Thursday through Saturday.

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

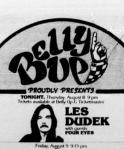
Mulvaney's, 340 East Grand Avenue, Escondido, 741-0935; Scarlet, rock, Thursday through

Normandy Cocktail Lounge, 215 North Hill Street, Oceanside, 722-4721: Outta Controll, rock, Tuesday through Saturday.

Oakvale Lodge, 14900 Oakvale Road, Escondido. 749-3193: Texas, country. Friday through Sunday.

Old Del Mar Cafe, 2730 Via de la Valle, Del Mar. 755-6614: The Heaters, rock, Thursday through Saturday; the Five Careless Lovers, blues and rhythm and blues. Sunday; Ella Ruth Piggee, jazz and blues, Monday and Tuesday; Private Domain rock Wednesday

Old Time Cafe, 1464 North Old Time Cafe, 1464 North Highway 101, Leucadia, 436-4030; Lou and Virginia Curtis, vintage folk songs, and Andy Gallaher, country blues and originals, 7:30 p.m., Thursday, Berline, Crary, and Hickman, bluegrass, 7 and 9 p.m., Friday and Saturday; Molly Stone and Sue Palmer, blues, swing, and boogie-woogie, 7:30 p.m., Sunday; Old Time Hoot Night, Tuesday; Tom Cahoon, folk, 7:30 p.m. concert: Melissa Morgan, harp



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LONNIE MACK

THE FABULOUS
MAR DELS



Tickets



MICHAEL





JACK MACK

Coming:
BILLY VERA & THE BEATERS
JAMES HARMAN BAND &
THE WILD CARDS ordey, August 15-15 pm — JANES INVIDICATES
Indey, August 15-15 pm — JANES INVIDICATES
Indey, August 25-90 pm — JANES AND LANGE 6-THE KING BEES
INDEY, August 25-900 pm — JANES AND LANGE 6-THE KING BEES
INDEY, August 25-900 pm — JANES AND LANGE 6-THE KING BEES
INDEX, SEPTIMENT 12— ROOMFUL O'BLUES
SUNDAY, SEPTIMENT 12— ROOMFUL O'BLUES
SUNDAY, SEPTIMENT 22— LIVELE BROS,
SUNDAY, SEPTIMENT 22— LIVELE BROS,
STRIPPER 22— LIVELE BROS THE THURSDAY, SEPTIMENT 22— LIVELE BROS THE THURSDAY, SEPTIMENT 22— LIVELE BROS THE THURSDAY, SEPTIMENT 23— BOKE DADDYS

FREE AFTERNOON CONCERTS nesday, 6:00 8:30 pm — Nostalgic Rock/Swing— TOBACCO R Friday, 5:30 pm 8:00 pm — Divieland Jazz—CHICAGO SIX

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MONDAY NIGHTS 6-8 PM • SPAGHETTI DINNER \$1.99 TUESDAY NIGHTS 6-8 PM • BEEF KABOBS \$2.95

FOR INFORMATION CALL 481-9022





Vista, 724-9090: Uptown Pickin' country, Wednesday through

Joe. country, pop. and originals, 6:00 p.m., Friday, and 6:30 p.m.,

Them Bones, 221 East Grand, Escondido. 741-9445: Dakota,

country rock. Wednesday through

Valley Center Inn Saloon, 27555

Valley Center Road, Valley Center. 749-1466: Steppin' Out, country. Friday and Saturday.

Whiskey Creek, 14240 Poway

Road, Poway. 748-7531: Stampede, country, Wednesday through Sunday.

Whiskey Flats, 1260 West Valley Parkway, Escondido, 745-8640: Planet, rock, Thursday through Saurday: Fastlane, rock, Sunday and Monday, the Heroes, rock, Taesday and Wednesday.

Wooden Nickel, 13303 Poway

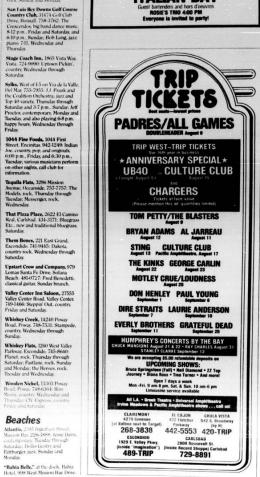
Atlantis, 2595 Ingraham Street, Mission Bay, 226-3888; Jesse Davis contemporars, Tuesday through

"Bahia Belle," at the dock, Bahia

Beaches

Saturday.

ITALIAN DAY



Mission Bay 488-0551; Main Street, contemporary misic for dancing. Friday and Saturday.

Bahia Hotel, 998 West Mission Bay Bahia Hotel, 998 West Misson Bis Diric, Misson Bis, 488-055; Debroah Rave and Aria, contemporary, Busday through Saturday: Cheatham's Jazz Quartel, sazz, Sunday; the Rebecca Drake Rising Star Revue, variety stage show, Monday Piano bar; Buddy Reed, Tuesday through Saturday; Bob MacLeod, Sunday and Monday.

Beach Club, 1921 Bacon Street, Ocean Beach, 222-6822: The Blitz Brothers, rock, Thursday through Saturday: Fastlane, rock, Tuesday and Wednesday.

Carlos Murphy's, 4303 La Jolla Village Drive, La Jolla, 457-4170: Bolton/Dallas, rock, Wednesday through Saturday, the Starmakers, recorded music and video andienc participation presentation, Sunday through Tuesday.

Catamaran Hotel, 3999 Mission Boulevard, Mission Beach, 488-1081: The Most Valuable Players, sozz. Thursday, the Jets, vintage rock, Friday through Tuesday, Hollis Gentry and Fattburger, sazz Wednesday.

Che Cafe, Revelle campus, UCSD, Gilman Drive and La Jolla Village Drive, La Jolla. 452-2311: Born Cross-cyed, music of the Grateful Dead, 9 p.m., Friday.

Chuck's Steak House, 1250 Prospect Street, La Jolla, 454-5325: Fineline, izzz, Wednesday through Saturday.

Elario's, 7955 La Jolla Shores Drive, La Jolla, 459-0542: Peter Sprague and the Dance of the Universe Orthestra with oscalist Revyn Letteau, jazz, Wednesday through Sunday, Ron Satterfield, jazz, Monday and Tuesday.

Haleyon, 4258 West Point Long

Automatics, rock, Tuesday through Saturday, Four Eyes, rock, Sunday and Monday

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

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

Islandia Hotel, Supper Club/Lounge, 1441 Quivera Road, Mission Bay 224-3541; Bogart, contemporary, Thursday through

Saturday, Stu Shames, jazz piano, Sunday and Monday, live music. Russday and Wednesday, call club for information. A live outdoor concert is featured every Saturday from 4-7 p.m.; call club for

Jose Murphy's, 1302 Mission Boulevard, Pacific Beach, 270-3220: The Siers Brothers, rock, Wednesday through Saturday, the Heaters, rock, Sunday through Bassday Do Marillo plays jazz from 4-7 pm., on the outdoor patio. Sunday.

La Valencia Hotel, 1132 Prospect Street, La Jolla, 454-0771: Bob MacLeod, piano and vocal variety.

early evening Tuesday through Soturday

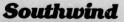
Le Chalet, 5046 Newport Avenue Le Chalet, 3040 Newport Avenue, Ocean Beach 222-5300. Lazier Eyes Jormerly Voycurt, rock, Hurisday through Saturday, Serious Guise, rock, Sunday through Buesday, Rockola, Beatles music and oldies, Wednesday

Le Sainte Maxine, 1250 Prospect Street, La Jolla. 454-2434: The Latin Five, Latin music. Tuesday through Sunday

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

Mission Beach Club, 1105 Re Street, Mission Beach, 272-8676: The Blonde Broce Band, blues and rhythm and blues, 5-9 p.m., Sunday, live music other nights, call club for information.

Mony Mony's, 3595 Sports Arena Boulevard, Loma Portal, Cristal, rock, Riesday through Saturday, the Beat Club, rock, Sunday and





Le Pavillon Lounge presents the inest in listening and dancing pleasur Tuesday through Saturday evenings beginning at 8:30 p.m. Our Champagne Happy Hour begins at 5:30 p.m. FREE PARKING

Pavillon Lounge

Located atop the East Highrise at the Town & Country Hotel in Mission Valley



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20% off all used jazz Friday & Saturday, August 9 & 10 only 1,000s of titles—don't miss out

This week's new releases

Loudness—3 song EP Warfare—Total Death EP Waysted—LP Dio—12" D.R.L.—LP D.R.L.—LP

Negative FX—LP

Upright Citizens—BYO—LP

Cure—12"

Springsteen—UK post
Whitecastle Burgers—
T-shirts!

Armoury Show—LP
Marley—12"
Melody Makers—LP
Bad Checks—LP
Style Council—EP
Boy Who Cried Wolf
Springsteen—UK poster

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Appearing thru Aug. 10 DEBRA RAYE & ARIA Opening Aug. 13 JOINT EFFECT 9:00 pm-1:30 am No cover,

no minimum



Bahla Belle Moonlight Cruise • Dance to "Main Street" from 7:30 pm

Sunday

JAZZ JAM

Cheatham's Jazz Quartet 6:00 pm-10:30 pm • No cover, no minimum Sunday Buffet Brunch 10:00 am-2:00 pm (All you can eat \$9.95)

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 bot 5 cold by me.

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Larger dance floor · Wide screen TV More room to dance & party · Check it out! 232-6358 Mr. Aldo's Italian Restaurant, 4625 Albuquerque Street, Pacific Beach. 483-2900: Toni Lee and the Kevin Quail Sextet, sizz, 8 p.m.,

Mulvaney's, 1031 Orange Avenue. Coronado. 435-4660: Joe Stewart, contemporars. Friday and Saturda talent night with Kitty Kieffer.

Mulvaney's, 4230 Mission Boulevard, Pacific Beach, 483-7383: Robin Henkel, 5azz and blues guitar, Thursday through Saturday talent night with Rick Coses

Old Pacific Beach Cafe, 4287

Mission Boulevard, Pacific Beach, 270-7522: Hollis Gentry and Fattburger, iazz, Thursday through Saturday, Ella Ruth Piggee, iazz and blues, Sunday, Notice to Appear, rock, Monday and Tuesday; the first Communication of the State Communication of the Communicat the Five Careless Lovers, blues and rhythm and blues. Wednesday.

Paradise Bay, 1935 Quivera Road Marina Village, Mission Bay Park. 223-2335: The Reflectors, rock. Thursday through Saturday: Dirk Debonaire rock, Wednesday

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

Rusty Pelican, 4340 La Jolla Village Drive, La Jolla, 587-1886 Jimmy Hopper, contemporary. besday through Saturday blues, Sunday and Monday.

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

Steamer's, 1165 Carnet Avenue, Pacific Beach, 274-2323; Jerry Melnick, movie themes, originals, contemporary, and Jazz music on the piano, Wednesday through Saturday; Bob Dolph, Jazz, Sunday theoreb, 76

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

Top of the Cove, 1216 Prospect Street, La Jolla, 454-7779: Luba Papova, classical, easy listening, and variety piano. Wednesday through Saturday, and Sonday brunch.

Upstart Crow and Co., Seacoast Square, 4475 Mission Beach Boulevard, Pacific Beach, 272through Saturday, call club for information: David and Francesca Savage, classical music on bassoon flute, and viola, Sunday brunch. Vacation Village Hotel, Bay Lounge, Vacation Isle, Mission Bay. 274-4630: Shine It On, contemporary, Tuesday through Saturday.

Victor's, 1403 Rosecrans Street, Point Loma. 226-1871. Upstairs: Paul Eastland. Top 40 variety, Friday and Saturday, Downstairs: Norman Clifford and Frankie Feel n., emtemporary, Wednesday through Saturday; Ive music, Sunday, call club for information.

San Diego North

The Abilene Country Saloon, Town and Country Hotel, 500 Hotel

8022 CLAIREMONT MESA (BETWEEN HWY 163 & 805)

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FRIDAY, AUG. 9 91X prizes & giveaw

SUNDAY, AUG. 11 THE CONSTABLES NOSE MADDOX

MR. EROTICA CONTEST reaturing celebrity judges and over \$1,500 in cash and prizes!!

ELVIS EXCITEMENT starring AARON HEART and MEMPHIS GOLD

THIS THURSDAY AND EVERY THURSDAY DURING THE MONTH OF AUGUST MILLENNIUM

EVERY MONDAY & THURSDAY LADIES' HAPPY HOUR

BOY LESQUE

cle North, Mission Valley 291-II Bramble, country, Tuesday ough Saturday Country dance sons, Tuesday through Thursday

he Alamo, 3093 Clairemont

weil rock, Thesday through

illennium, rock, Thursday; the

ectric Sons, rock, Friday and

Excitement with Aaron Heart and Memphis God, Elvis impersonator extraordinaire, Tuesday, Storm plays

THE REFLECTORS

iturday. The Constables, uegrass, and Rose Maddox,

ass Sunday Flyi

acchanal, 8022 Clairemont Mesa oulevard, Kearny Mesa, 560-8022:

iazz from 5-8 p.m. Friday The Blue Bayou Lounge, Z contemporary, Friday and Saturd Best of Friends, contemporary.

Bogey's, 5353 Mission Center Road, Mission Valley, 297-8361. New Shooz (formerly Zzagi), jazz Sunday.

Bunbury's, 9906 Mira Mesa Boulevard, Mira Mesa, 578-8666 The Accessories, rock, Thursday through Saturdau: the Procrastinators, rock and rhythm and blues, Wednesday.

PORTHOLE Jounge

9 pm to 1 am

Holiday Dnn

San Diego Embarcadero

Cafe in the Valley Restaurant, 911

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

Carriage House, 7945 Balboa Avenue, Clairemont, 278-2597; Gary Sherwood, contemporary, Tuesday through Soturday.

Islands Lounge, Hanalei Hotel, 2270 Hotel Circle North, Mission

Valley 297-1101: The Soud

La Hacienda Cantina, Missio La Hactenda Cantina, Mission Valley Inn. 878 Hotel Circle South, Mission Valley. 298-8281. Mike Marphy, comedy and music, Wednesday through Scaturday: L.A., rock, Monday and Tuesday.

Jo

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley, 299-2828. The Londons, rock, Tuesday through Saturday, with Dirk Debonaire, rock, Friday and

Forward Motion, Top 40 dance music Tresday through Saturday, Dreamland with Peggy Claire, vocalist, and Bobby Gordon. clarinetist, jazz, and Johnny Best, jazz trumpeter, 5-9 p.m., Sunday, Nightshift, contemporary, Monday

Monterey Whaling Company, 887 Camino del Rio South, Mission Valley 291-1638: Passin' Through, contemporary, Thursday through Saturday: the Spud Brothers, comedy and music, Wednesday.

Newly remodeled historical San Diego 339 West Broadway Street proudly presents

Harvey & **52nd Street** Jive's

Singles & couples "If dancing to good music gives you a kick, you don't want to miss Tea Dance #6. Trust Me!

Continental Ballroom Sunday, August 18, 1985 from 4:30 pm until 7:00 pm Dance to '30s & '40s Swing. '50s Rock & Country Swing

General admission \$7.50 per person For more information call Teleseat 283-7328

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Appearing Nightly! "Jump Street'

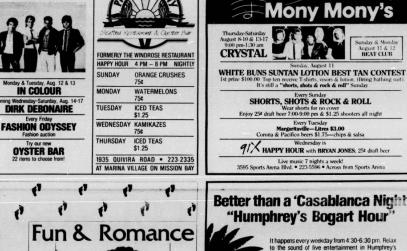
> COMEDY & SONG SAN DIEGO 233-4300

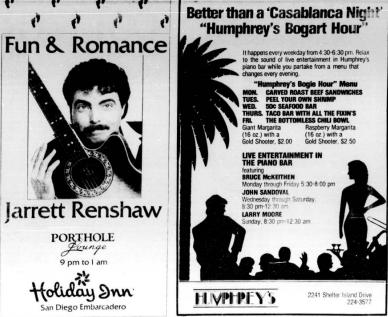
BARKER & ORR "Music & Mirth" **SOLANA BEACH** 937 Lomas Santa Fe Drive 755-0117 DANCE FLOOR

COMING SOON!









The Moonglow, 4615 Claremont Drive, Claremont, 273-1022 Sunday and Monday

Navajo Inn, 8515 Navajo Road, San Carlos, 465-1730: Headband, rock, Tuesday through Saturday, Red Alert, rock, Sunday and Monday.

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

Pavillion Lounde, Town and

Country Hotel, 500 Hotel Circle North, 291-7131: Southwind, contemporary, Tuesday through Saturday, Drung Room; Kathy Lloyd, contemporary harp, Friday and Saturday.

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

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

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Spirit, 1100 Bicasos, Joenus, Ba-Park 276-3093; Circ on Edoc rock, the White Clow Test, rock, and Eleventh Hour rock, Thursday, the Uptones sock, Limbo Parm, rock, Defendants, rock, and the Standard, rock, Priday, Yu rock, Standard, rock, Priday, Yu rock, Standard, rock, Priday, Yu rock, Orthibes, rock, Sarudar, Stormer Fortium, rock, and Dani and the Morthibes rock, Sarudar, Stormer Summer, Jazzerock fusion, the Pluli, rock, Biodese; Tim Solders, rock, Store-Polis and the E Tixche Rollers, rock, and Rule 42, rock, Westlewide.

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

Stardust Hotel, 950 Hotel Circle

and group vocals, Thesday through Saturday, the Dick Lopez Trio, swing, contemporary, and wocals, Sunday and Monday, Crane Room Bert Torres, contemporary, Tuesday through Saturday

Wrangler's Roost, 6608 Mission Gorge Road, Mission Gorge, 280-6263: Steer Crazy, country, Tuesday through Saturday, Uncle Ken's Converted Rice Band, country, Tio Leo's/Mira Mesa, 10787 Cammo Rutz, Mira Mesa, 695-1461: Spanks White Face, contemporary and rhythm and blues. Hoesday through Thursday; the Five Careless Lovers, blues and rhythm and blues. Friday, Xpresso, contemporary, Saturday. Jeff William Comporary, Saturday. Jeff Sunday and Monday.

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

The Wellhouse, 10789 Tierrasanta

The Wellhouse, 10789 Tierrasanta Boulevard, Tierrasanta, 560-6677; Ray and Lainie Correa with Bert Miller on drums, swing, pop, nostalgia, and contemporary dance music, Friday and Saturday.

San Diego South

Abbey Restaurant, 2825 Fifth Avenue, Hillcrest, 291-4779: Stu Shames, Lozz piano, 6-8 p.m., Monday through Friday, Kathy Lloyd, contemporary harp, Sunday

AFTER DARK N IGHTCLUB

LADIE . NIGH 1

GENTLEMEN'S

NIGHT
All guys get in FREE w/coupe
Girls' cover just \$3.00.
Come hear Ted play the best
dance music every Thursday.

FRIDAY & SATURDAY

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Wednesday, August 14, from 5:00 pm

Live through August 17 **AUTOMATICS**

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

THALCYON 4258 W. Point Lorna Blvd. 225-9559

TWO NEW BUZZ WORDS FOR YOUNG PROFESSIONALS: "CORNICHE LOUNGE"

Williams, contemporary, Sunday through Monday.

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

ontemporary. Tuesday through Contemporary, fuestay inrough Thursday, Costa V, contemporary, Friday and Saturday; five music, Sunday and Monday, call club for information.

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.

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EVERY WEDNESDAY this SUMMER

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MOST VALUABLE PLAYERS

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EVERY SUNDAY this SUMMER

SUNDAY BRUNCH

Halcvon . . . "make it your place

HAPPY HOUR

Monday-Friday 4:30-8:00 pm

rough Wednesday

Anthony's Harborside, 1355 North Harbor Drive, downtown, 232-6358: The California Transfer, contemporary, Taesday through Saturday: Barker and Orr, comedy and music, Sunday and Monday.

Aztec Bowl, Turquoise Room, 4356 Thirtieth Street, North Park. 283-3135: Sandy and the Classic ontemporary, Wednesday through Saturday.

Barnacle Bill's, 1880 Harbor Island Drive, Harbor Island, 297-1673: Frank Dexter, contemporary, Tuesday through Saturday.

Cafe Angelique, 2870 Fifth Avenue (Fifth and Palm), Hillcrest, 692-3370; Bob Hart, classical piano, Wednesday and Thursday;

Cafe del Rey Moro, 1549 El Prado.

Balboa Park. 234-8511: Dale Vernon, piano and guitar variety. Wednesday through Saturday evening and Sunday afternoon; G Benci, piano and vocals, 8-12 p.m.

Cafe Vienna, 3619 College Avenue 265-1446: Frank Gargaro, accordian music, 5:30-8 p.m., Thursday: Roland Klotz, zither music and German music sing-along, 6-10 p.m., Friday and Saturday

The Coo-Coo Club, 4383 University Avenue, 283-8213 Jonathan the Texas Flash, honoring variety requests, Friday and

Doc Masters, 2051 Shelter Island Drive, Shelter Island, 233-2572. Lounge: Oh! Ridge, comedy and music, Tuesday through Saturday; Sally Saxton, contemporary. Sunday and Monday.

4-Day Party Weekend

Dookies, 4225 El Cajon Boulevard. East San Diego, 283-6581; Piano bar: Paul Gregg, Tuesday through Saturday, Patti Glenn, Sunday and

Drowsy Maggie's, Thirty-first and University, North Park. 298-8584: Agatha Whimsey and Friends, traditional and folk, Thursday; Raggle Taggle, variety— Roughe Tagale, variety -Renaissance to izaz, Fridas Tom and Judy Carlstrom, English and Irish songs on the hammered duktimer and guitar. Saturday: Sound Dynamics, classical guitar and cello music, Sunday, Old Time Hoot Night, Monday, Irish music might, musicans selcome, Hiesday, Cathy Curtis, singer-songeriter. Wednesday.

The Escape Lounge, 421 University Avenue, Hillcrest, 295-8282: Tommy Stark, organ, piano, and vocals, Thursday through Monday; Barbara Casler,

contemporary. Tuesday and Wednesday.

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

Holiday Inn/Embarcadero, Port Hole Lounge, 1355 North Harbor Drive, downtown, 232-3861; Ron Satterfield, jazz, Tuesday through

Holly's Inn., 4246 Unive Avenue, 280-5834: Mike Miller, folk rock and variety, Friday and

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, piar variety. Wednesday through Friday evenings; Larry Moore, piano variety. Sunday evening.

Imperial House, 505 Kalmia Street (at Park Boulevard), Hillcrest, 234-3525; Wayne Juré, jazz, Tuesday through Saturday, with the Imperial House Opera Singers, Wednesday; Wayne Juré and Hank Young, jazz, Friday and Saturday.

"The Invader," at the dock, 1066 North Harbor Drive, downtown. 298-8066: 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: The Mike Storie Duo, adult rock, Wednesday through Saturday, Rich Faulkner, contemporary, Tuesday and Sunday.

La Maison/Galerie 5: 3681 Fifth



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Avenue, Hillcrest, 298-0119: John Sebastion Winston, premiere flute virtuoso performing original compositions, 8 p.m., Thursday, compositions, 8 p.m., Thursda Lann Hall, Latin American hary Friday, Miles Movnier, classical guitar, Saturday.

Lucky Lady Club, 455 Sixteenth Street, downtown, 233-9391-Siglo, Latin and Top 40. Thursday through Sunday, Los Ruff, Latin and Top 40. Monday and Worfnesd-

Mandolin Wind, 308 University Biscuit Blues, blues and rhythm and blues. Thursday through Saturday: live music, Tuesday and

Hanalei Hotel 2270 Hotel Circle North Mission Valley • 297-1101

Wednesday, call club for

Mona Lisa Restaurant and Cocktails, 2061 India Street, downtown, 234-4863; Guy and Jackie and Gil Warner, Italian songs, pop standards, and opera Saturday.

O'Hungry's, 2547 San Diego Avenue, Old Town, 298 0173; Ron Wheeler, contemporary and follo 6:30 p.m., Friday and Saturday, Cypsy, Top 40 dance music, 7 p.m., Sunday and Wednesday.

Our Place at Mikisan's, 2424 Fifth Avenue, Hillcrest, 232-1773: The Joe Azarello Quartet with Lori Bell.

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Countdoorn featuring Dan Papaila.
Kirk Hoffman, and Derrill Bodiley.
classic and contemporary Jazz.
Tuesday through Saturday, happy
hours with Bobby Maese at the Pool Costo, 1105 Torker 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.

jazz, Friday and Saturday, live to 7-11 p.m., Sunday, call club for

Papagayo Restaurant, 861 West Harbor Drive, Scaport Village, 23, 7581: Greg Glover, keyboards and wocals, performing everything from

standards to contemporary. Wednesday through Saturday.

P.J.'s Warehouse Restaurant, 200

Sheraton Harbor Island. Sheraton Harbor Island, Reflections, ISBN Harbor Island Drive, Harbor Island, 291-2900. Strut, contemporary, Tuesday through Saturday; the Jets, vintage rock, Fridas happy hour. Shephend's Restaurant: Vicki WeMaster, standards and pop from the Thirties to the Eighties on the harp. Wednesday through Sunday. Call Dietriech, classical harp.

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

Trojan Horse, ol 79 University Acetue, East San Diego, 582-1070. The Us Band, rock, Thursday through Saturday; the Rosic Trio. Top 40 dance music, 4 p.m.,

Tuba Man's No. 2, 7149 El Cajon Boulevard, 698-6042; Live music, Saturday, call club for information.

Viscount Hotel, The Bar, 1966 Viscount Hotel, The Br. 1960 Harbor Island Drove, Harbor Island. 291-6700. The Bar: Kevan Melton, piano sariety with vocals. Buesday through Thursday, Broe piano bar entertainment. Friday and Saturday, call club for information. Palm Grill: Kathy Lloyd, contemporary harp, 11-2 p.m., Sunday.

East County

Antonio's Hacienda, 700 North Johnson, El Cajon, 442-9827: Dusty and Gary, contemporary,

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Friday and Saturday.

Blarney Stone Too, 7059 El Cajon Blarney Stone 100, 4059 Er Cajon Boulevard, College area, 463-2263; Jim and Theresa Hinton, Irish music, Thursday and Sunday; the Jackeens, Irish music, Wednesday, Friday, and Saturday.

The Boondocks Restaurant, 8320 Parkway Drive, La Mesa, 465-5666; Dale Pearson, contemporary music on the piano, Wednesday through Saturday, Bruce Robbins, contemporary, Sunday and Monday, Craig Jones, piano, 5-8 p.m., Friday

Bull and Bear, 690 North Second Street, El Cajon, 440-5757: Chain Reaction, contemporary, Wednesday through Saturday.

Calypso Lounge, 975 Greenfield Avenue, El Caion, 440-9526; Tommy Ray, country, light rock, and easy listening. Friday and Saturday.

Circle D Corral, 1013 Broadway, El Cajon, 444-7443; Country Casanova, country, Tuesday through Saturday, Jerry Baze and a Touch of Country, country, Sunday; clogging lessons, Monday and Tuesday.

Coo-Coo's Nest, 12247 Woodside Avenue, Lakeside. 443-2300: Wayne Steele, piano variety, Thursday through Saturday.

Dock's Landing, 1185 East Main Street, El Cajon. 442-0258: Jerry Burchard, piano variety, Wednesda through Saturdy. Carol Crawford, contemporary, Sunday through Tuesday.

Don's West, 5286 Baltimore Drive, La Mesa. 462-0533: The Classics (formerly the Beleirs). Fifties and Sixties rock, Tuesday through Sunday; the Dynamic Duo, vintage rock, Sunday and Monday.

Happy Days Car Hop, 9664 Campo Road, Spring Valley, 463-4757: The Cat-illacs, vintage rock, Saturday.

The Smith Brothers, country and ontemporary, Friday, Saturday, and nosting a jam session, 7:30-11:30 a.m., Sunday.

Lakeside Hotel, 9940 River Street. Lakeside, 443-9591: Renegade, country, Friday and Saturday.

La Posada del Sol, 8238 Parkway Drive, La Mesa. 462-2640: Alaska, country, Thursday through saturday: Carl Simmons, country,

Legends, 2754 Alpine Boulevard. Alpine. 445-5545: Emerson Poireaux, piano bar, Tuesday through Saturday. Saturday.

Lorenzo's, 596 Broadway, El Cajon. 442-9696: Pitch N' Woo with Gerrie oo, contemporary, Tuesday ough Saturday, Fro Brigham's servation Band, Dixieland jazz, day and Monday.

Magnolia Mulvaney's, 8861 Magnolia Avenue, Santee. 448-8550: Circles, rock, Thursday

ama's Mink, 533 East Main cet. El Cajon. 442-5573; Rocks utzer and the Big Oak Ranch urday and 6:30 nm Sunday

Marie Callander's, 6950 Alvarado d. i.a Mesa. 465-1910; Mike on, variety, Tuesday.

Nite Owl East, 667 North Mollison Avenue, El Cajon, 447-3854: The Baja Strings, Top 40 dance music, Tuesday through Saturday; Monolith, Top 40 dance music, Sunday and Monday.

The Outpost, 652 Grand Avenue Spring Valley. 464-9007: Country Justice, country, Friday and

The Ox Bow Inn, 9816 Campo Road. Spring Valley. 469-9616: Andy and Donna, contemporar Tuesday through Thursday: Alt and the Ox Bow Country Lads, country, Friday and Saturday.

輸

Park Place, 1280 Fletcher Park Place, 1280 Fletcher Parkway, El Cajon, 448-4111. Ipso Facto, rock, Tuesday through Saurday, live rock, Sunday and Monday, call club for information. Dr. James Downs, hypnotist, Monday.

Pizza Plus, 764 Jamacha Road, El Cajon. 444-3300: Mike Blea. contemporary rock. Thursday: live music. Friday, call club for information: Three Speed, vintage rock. Sturch. rock, Saturday,

Rodeo Room, 8300 Broadway, Lemon Grove, 469-5137; Ron Morin, country, Friday and

TNT Lounge, 63231 Imperial Avenue, Encanto, 263-2993: The Finest City Band, Top 40 and rhythm and blues, Friday through Sunday.

Turquoise Lounge, 5975 Severin Drive, La Mesa. 465-1525: Three-D, rock, Tuesday through Saturday.

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

South Bay

Bull N' Stick, 608 Palm A Imperial Beach, 429-5330; Live rock. Wednesday through Saturday, call club for information.

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

Country Bumpkin, 1862 Palm Avenue, Imperial Beach. 429-1161: Gail Lee and Go for Broke, country, Wednesday through Saturday; live country music, Sunday and Monday, call club for information.

Dance Machine, 1862 Palm Avenue, Imperial Beach. 429-1161: Toys, rock, Tuesday through Saturday: France, rock, Sunday and Monday.

AUGUST 26

Dock's Cocktails, 317 Third Avenue, Chula Vista, 422-1566: ariety piano. Wednesday through

Hungry Hunter/Imperial Beach, 1344 Palm Avenue, Imperial Beach, 423-0953: The Jeds, contemporary, Thursday through Saturday.

Hutch's, 1463 Palm Avenue Imperial Beach. 423-3479: Grand Central Station, country, Friday and Saturday; free country dance lessons, 7 n.m. Saturday

Joey's, 415 Broadway, Chula Vista. 420-4828: Louie and Loose Change, contemporary and oldies, Wednesday through Sunday; J.C. and Company, contemporary and oldies, Monday and Tuesday.

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

Landmark Cocktail Lounge, 2511 Sweetwater Road, National City. 475-7313: Four Star Country,

The Lantern, 1322 Third Avenue Friday and Saturday, call club for

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Little Las Vegas, 1770 Pale Avenue, Imperial Beach, 424-3754. The Kings Men, ballroom dance music, Friday.

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita, 479-3537; The Two Tones, rock, Thursday through Saturday.

Zoralia's 603 Palomar Stree

PERFORMERS

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

Rock & Roll

Inn/Escondido
Automatics: Halcyon
The Beat Club: Fireside Lounge

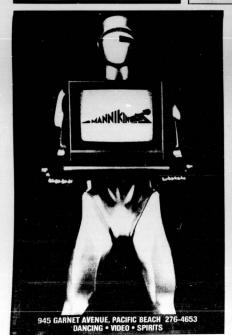
Mony Mony's
The Belair Boys: Henry's
The Blitz Brothers: Beach Club



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Born Cross-eved: Che Ca David Bradley and the Maniae

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Four Eves: Belly Un Tavem

Halcyon France: Dance Machine Joey Harris: McP's Headband: Navajo lun The Heaters: Old Del Mar Cafe. Jose Murphy's The Heroes: Whiskey Flats

Ipso Facto: Park Place The Jets: Sheraton Harbor Island. L.A.: La Hacienda Cantina Pva

Lazer Eyes (formerly Voyenr): / c

Limbo Slam: So The Londons: Lehr's Greenhous Lonni Mack: Relly L'p Turern The Mar Dels: Relly L'p Turern Messenger: Regulla Flats Millennium: Baccharial The Models: Regulla Flats Notice to Appear: Distillery Nightelub, Old Partis: Beach

Cocktail Lounge Planet: Whiskey Flats, Lehr's

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White Glove Test: Spirit
Ven Spirit Planet: Whiskay Flats Lehr's Greenboare Frivate Domain: Old Dat Mar Cafe. The Procrastinators: Runbury's The Pumps: Spirit Red Alert: Narajo Inn The Reflectors: Paradise Bay The Rhythm Method: Red Coach Inn/Escodide. Robyn Bans: Distillery Nightclub.

Contemporary/ Top 40

Preston Smith and the

Crocodiles: Belly Up Tavern Soldiers of Fortune: Spirit The Spud Brothers: Islands Lounge, Monterey Whaling

Sven-Erik and the E Ticket

Rollers: Spirit Tami and the Monthlies: Spirit Three-D: Tarquoise Lounge, Park

Ambition: El Comal Judy Ames: Henry's, Borrelli's Back

Andy and Donna: Ox Bose Inn Baja Stangs: Nile Oud East Barker and Orr: Jolly

Randy Veecher: Mexican Village Best of Friends: Blue Bayou

Lorge
B Street Band: The "Invader"
Jerry Purchard: Dock's Landing
California Transfer: Anthony's

Califor la Transfer: Anthony's Har roside and One Plus Orie: Rancho Bernardo Inn Chain Reaction: Bull and Bear Joey Chess: Almee's Norma a Clifford Loma Portal Norma's Clifford Loma Portal Ferlin: Victor's Dan Connor: Crazy Burro

Ray and Lainie Correa with Bert

Miller: The Wellhouse Rick Cosey: Mulcaney's Pacific

Carol Crawford: Dock's Landing Alan Curtis: Smaggler's Inn Darci Daniels and Niteline: La Costa Hotel and Spa Sonny Daniels: Hungry

Hintert Keanside Jesse Davis: Atlantis Frank Dexter: Barnacke Bill's Double Trouble: Hotel Escondido Dusty and Melissa: Tom Ham's Lighthouse
East Coast: La Maze
Paul Eastland: Victor's
The Elements: Hotel del Coronado
Ed Ellis and Tapestry: Sandtrap

Rich Faulkner: Jolly Poger/Scapor

The Finest City Band: TNT Lounge Pat Fitzpatrick: Rancho Bernardo

Fortune: Reuben E. Lee's Forward Motion: Monk's Friendship: Hotel Escondido Greg Glover: Papagago

Kevin Green: Hotel Escondide Gypsy: O'thougry's
Jimmy Hopper: Rusty Pelican
Doc James, Mr. C., and Company
Betty's Bunger Garden
J.C. and Company: Joey's
The Jeds: Hungry Hunter/Imperial

The Jessi: Integry Hauter/Imperial Jesuch
Jesuch
Mettry Kiefferr
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Mellasa McCrachen and Larry
Eonase, Scienter House
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Eonase, Scienter House
Miller Mellas Houle Folle
Miller Miller Holly in Imr
Moment's Notice with Justy AmesExprell's Esock Rosmonic's
Nightwinds. La Costa Hotel and Spe

Gil Palacios and Linda Parra:

Whaling Company People Movers: Hilton Hotel The Pen Boys: McP's Pitch N Woo with Gerrie Woo:

Deborah Raye and Aria: Bahia

Hotel Bruce Robbins: Boondocks, La Maze Juan Robles: China Five

Restaurant The Rosie Trio: Trojan Horse

The Rosic Trio: Trojan Horse
The Sacramento Trio:
Stemathecker Shoutboat
Sandy and the Classics: Aztec
Boat
Sally Saxton: Doc Masters
Shades of Jade: Hunter's Inn
Gary Sherwood: Carriage House
Shine It On: Caration Village Hotel
Sneak Preview: Jolly
Bourd's Agranded
Board's Agranded

Tony Soraci and Company: Sound Investment: La Costa Hotel

Spanky White Face: Tio Leo's/Mira Mesa

Mesa Laura Springer: Vacation Village Hotel Jos Stewart: Tio Leo/Alission Gorge, Multemey/Commudo Strutt: Sherton Harbor Island Johny Stuart Inc. Lama Partal Im Don Tennison: The Plying Bridge Three's Encugh with Randy

Three's Enrugh with Randy James: Peter D's Tito and Augustine: Da Vinci's Bert Torres: Stardust Hotel Triple Play: Hilton Hotel Neo Pieces: Reel Gusto David Watson and the Gathering: Sam Diego Harbor Excursion Ron Wheeler: O'Hungry's/Old Toun

Town Jeff Williams: Tio Leo's/Mira Mesa Xpresso: Tio Leo's/Mira Mesa

Country/ **Country Rock**

Country Bumpkin
Lone Star Country: The Country
Side Restaurant and Lounge
Ron Morin: Rodeo Room, Linda's
Di'Angelis Restaurant, Wooder
Nickel

Nickel
Dina Preston and Chaser: Flim
Springs Im
Tommy Ray: Calgres Lounge
Renegade: Lakeside Hotel
Bob Sasse: Rancho Vera Cruz
The Savery Brothers: Fornerado

Linda Sherwood and Surefire: Our Favorite Place The Smith Brothers: Horsesho

The Smith Brothers: Horsest Tavern Stampede: Whiskey Creek Steer Craxy: Wrangler's Roos Steppin' Out: Valley Center In Saloon

Alaska: Monoplane, La Prouda del Solita Mesa Boby Allen and the Boys with Hammers: Rury & Rur

Crossfires Von Winkle's
Crown Classis Bir.
CW Experess Wendern Nickel
Daulotas Throm Beach
Jesse Danniels Baudt. Leo's Little Bif
Martin Eddy and Country Breese
Konacky Staff
Down Star Country Lundmark
Cockold Lounge
Andy Gallabers (Idd Time Cafe
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Tavern Hollis Gentry and Fattburger: Atlantis, Old Pacific Beach Cafe,

Mel Goot: Pax isar and Gru, rota-Palace
Harwey and the 52nd Street Jive: Fat ChyChina Camp
Doc James, Mr. C and Company: Betty's Burger Carden
Boni Lee and the Kevin Quail
Sextet: Mr. Aldo's Italian

Uncle Ken's Converted Rice Band: Wrangler's Roost Uptown Pickin': Stage Coach Inn

Jazz

Mark Augustin: Cafe in the Valley Restaurant Joe Azarello Quartet with Lori Bell: Our Place at Miksam's Lori Bell and the Italian Jazz Glants: Ville Montezama/lesse Shephert House (see concert listines)

Shephord House (see concort Strings)
Johands Beat Mrs.¹
The Bay Brose Rosie ("Orady")
The Bay Brose Rosie ("Orady")
The Bay Brose Rosie ("Orady")
The Bay House Rosie ("Orady")
Brose Cameron Ensemble: Sor Days ("Arte Eccursion")
House I Say ("Arte Eccursion")
Markey Days: Quinting Solid
Hotel

and Andy Riley: Cassys Lounge Countdown (Dan Papaila, Kirk Hoffman, and Derrill Bodley) PLS Warehouse Restaurant Dreamland (with Peggy Claire and Bobby Gordon); Monk's Ed Ellis and Tapestry: Sandtrap

Ed Ellis and Tapestry: Sandtrap Lungs Anbrey Faye Quintet: Patrick's II Steve Feirabend Duo: BookworksTranikin Collechouse Fineline: Chack's Steak House Forecast: Rusty Pelican J.J. Frank and the Coalition Orchestra: Sylk's, Belly Up

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Peter Spraigue and the Dance of the Universe Orchestra with Keyn Lettesse Elmin)

Laura Springer: Nocation Village

Hotel

Hotel
Molly Stone and Sue Palmer: Old Time Cafe
Storm: Bacchanal
Stormy Summer: Spirit
Tobacco Road: Belly Up Tavern

Folk/Ethnic

Berline, Crary, and Hickman: Old Time Cole Bluegrass Etc.: That Pieze Place Tom Cahoon: Old Time Cole Tom and Judy Carlstrom: Drovesy Moggie's Eamonn Carroll: Rosie O'Grady's Brian Connolly: Blarmey Stone Pub The Constables: Bocchanal Lou and Virginia Curtis: Old Time Cafe Berline, Crary, and Hickman: Old

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Latin Five: Le Sainte Maxine
Latin Food: La Tapatia La'in Soul: La Tapatia
Los Lupes: Marisol
Los Ruft: Lucky Lady Club
Loule and Loose Change: Joey's
Rose Maddox: Bacchard
Sean McVicker: breland's Own
Mosaico: Marisol
The Paradise Street Band:
treland's Own

Bob Sasse: Rancho Vera Cruz Rick Saxton: Upstart Crow and Company/Scaport Village Siglos Lucky Ludy Club Agatha Whimsey and Friends: Drowsy Maggie's

Blues/R&B/

Reggae

The Blonde Bruce Band: P.J.'s

The Five Careless Lovers: Old Pacific Beach Cafe, Old Del Mar Cafe, Tio Leo's/Mira Mesa Robin Henkel: Rosic O'Grady's,

Mulvaney's/Pacific Beach
Ella Ruth Piggee: Old Pacific
Beach Cafe, Old Del Mar Cafe

Cocktail's, Mission Beach Club Tom "Cat" Courtney: Texas

Ed Ellis and Tapestry: Sandtrap



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Kathy Lloyd: contemporary harp. Fucillion Lounge. Viscount Hook. Abbey Restaurant Bob Long: everathing from classical to boogie-woogie on the piene. San Luis Ray Dovens Golf Course Country Club. Rudi's The Dick Lopez Trio: swing.

stemporary, and vocals, Bob MacLeod: piano and vocal variety, Bahia Hotel, La Valencia Hotel

Bruce McKeithen: piano variety.

Vicks McMaster: standards and

Ficurs
Mike Nelson: variety, Upstart Crow and Company/Scaport Village. Marie Callander s/La Mesa

Holly's bin
Melissa Morgan: harp music, Old
Time Cale
Mosaico: salsa and cumbia music.

Maison

Joel Nash: piano snow tunes, Mille

On todge: concay and music, townstands.

Lubu classical, easy classical, easy concave, and variety plano, Top of the Core

Dale Pearson: plano variety, Boundock Restatumit

Emerson Poireaux; plano rariety, Leyends

Raggle Pagdle variety — Rentiseaux of to 122. Drawsy

August

Maggie Pagdle variety — Pearson of the Core

Pearson of the Jazz, Drawsy

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Diego Wild Animal Park
David and Francesca Savage:
classical music on bassoon,
viola, and flute. Upstart Crow
and Co-Pacific Beach

and Cu/Facilic Beach
Francesca Savage and Friends:
classical music duets on viola,
Cale Angelique
Sound Dynamics: classical guitar
and cello music, Drowsy
Manuics

Maggie's

Jo Treanor: piano bar. Springfield Wagon Works

Dale Vernon: piano and guitar variety, Cafe del Rey Moro John-Sebastion Winston: original flute compositions, Le Maison/Galerie 5

Mike Zoumaras: classical guitar, Cafe in the Valley Restaurant



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pop from the Thirties to the Eighties on the harp Jerry Melnick: movie themes. **CURRENT MOVIES**

All reviews are by Duncan Shepherd Priorities are indicated by one to five stars and antipathies by the black spot. Unrade movies the for now unreviewed

Autumn Sonata — Ingmar Bergmans characters suffer from many things, one of them being logorthea. They talk directly to the camera, they talk soficarly to themselves. Hey talk to framed photographs, and of course, when given the charact, they talk each other's ears off, but even then them traze fends to warder into ments.

other's sear off, but even then there gazes lends to swader into empty space as if tracking an especially space as if tracking an especially monitors used or pentful memory, singnit Bergman, who now more than experience of the pentful memory and but Ulliman, with prish bracks steel-mmed space, and by smiles, a their neighbor of them have a fire societie early on, when Dergman, with erquisitely most of them have a fire societie early on, when Chopin pains or whole and them control and memory and a state of the pentful memory and the pentful memory and the pentful memory and with a state of the pentful memory and t

an illuminating lecture on the composer and his music. Later on, Bergman is repaid tenfold. She is

Bergman is repaid terrifold. She is visited by an ingfarmare awakens. Lifinarm with a shoul, and their Lifinarm with a shoul, and their life you are a menace. You should be locked up and rendered harmises? e.e., etc.—the familiar Bergman blood bath of rearrimation and blood bath of rearrimation and the scheme place in statisticus, harmonicus colors in the brown-beg control of the scheme place in statisticus, harmonicus colors in the brown-beg control of the scheme place in the sche

(Netr., 0.12)

Back to the Future — The task of taloung the time-trawl theme to the tenage market has led to, beades such concréte accessories as aksteboards and electric guitars, an inordinale divelling on anachronisms, with a contemporary teerinager plumped (much tile an addict of TVs.). Files it is as though the genevalogical time line has collapsed into seek the contractable ineario or better has been contactable ineario or better has been contactable ineario.

etractable aerial, or better, has been bent back on itself in a U-shape, so

lighting just right. 1978. " (Ken. 8/12)

comfortably, soffice, Blut at this finedocus, among valued to the very liver to a very wide biffulde for cancature, the movie is guide consistently amounting, solve to be seen movie, allowed to substantially selected to the meeting of the selection of the selec Amadeus — Through the overluch and the control of t selection of the area of the control of the control

Ballad of the Little Soldier — Werner Herzog's documentary on the Miskitos Indians of Nicaragua. Co-billed with another Herzog

documentary, THE DARK GLOW OF THE MOUNTAINS, about mountain climber Reinhold Messner (Ken. 8/8)

(Ren. 989)

Beverly Hills Cop.—The consuming artistion of this move whatever else is might be up to a stip pass of Esdet with the property of the property of

solobist. But if would be a mistake to credit any anti-snobbism to a man and a move merety replacing one sort of snobbism with another Judge Reinhold, Lisa Eilbacher, Ronny Cox-directed by Martin Brest, 1984. (Village)

Theater 2 Coccon
Cinema 21, 1140 Hotel Circle North (281-2121)
Shavado
Pechlon Valley 4, 110 Feation Valley (291-4604)
Theater 1: Head Science
Theater 2 Alex See Secure Thursder/Corne
Theater 2 Booth or the Future
Theater 2 Secure Theater 2 Comment Floring

STATE UNIVERSITY

inerame, 5889 University Ave. (583-6201) Amadeus, from 8/9

Orlege, 830 El Cajon Bivd. (266-1455)
Theater 1: Weld Science
Theater 2: Back to the Future
Theater 3: 6. f. the Eutra-Serrestrial
Theater 4: Pice-words Big Adventure

Theater 4. Pers words Big Adventure.

Ren. 4001 Adoms Ave. (200 5/600).
Bellied of the Little Soldier and The Dark Glose of the Mountains, 888 and 400 5/600.

1046 and Adventure. 88 and 40 5/600.

1046 and Adventure. 88 and 40 5/600.

1046 and Adventure. 89 and 40 5/600.

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EL CAJON-LA MESA

ice Drive In, 6000 Broadway, Lemon Grove (469-5328) Back to the Future and Cloak and Dagger

Aero Drive In, 3rd and Broadway, El Cajon (444-8800) Summer Rental and The Sure Thing, from 8/9

Grossmont, 5500 Grossmont Center Dr., La Mesa (465-7100) My Science Project, from 8/9

Grossmort Mall Theatres, Grossmort Shopping Center, La Mesa (465-3040) Theater 1: Summer Rental, from 8/9 Theater 2: Sirierado Theater 3: Mal Max Beyond Thunderdome and The Emerald Forest

The Emerald Forest

Parkway Theatres, 1286 Fletcher Parkway
(449-7800)
Theater 1: The Black Caudhon
Theater 2: Fright Night
Theater 3: Folion That Bird (matiness), Mad
Mat Beyond Thunderdome and The Man
with Cine Berd Shore (evenings)

Santee Drive In., 10990 Woodside Ave., Santee

State, 4712 El Cayon Blvd. (284-1428) Chinese movies

ten years and \$25 million in the making, and at those figures, rather a large disappointment. The Disney studies attempt in the Eighties to reassent itself in the animation field. George Lucis and Severe Specifiery as on PNOCOCHO or PETER PAM. The semings and almosphere or effects and appropriate of the peter part of

The Breakfast Club — Improbably heterogeneous group of high actors students at an improbable all day (Salurday) detension hall improbably outliness at an improbably outliness at an improbable and consumptions of detension hall improbably outliness and an improbable at does mit have much chance at Allese edging group hereay, either days and the might be a designed on the expension of the expensi

Cloak and Dagger - An over Thomas, with a superhers named Jack Repk as his must be a superher named Jack Repk as his missing any playmat sumbles upon a real-five exporting on his no name on the playman of the Coternan, who, with less gray in his har also plays Jack Repki Australian facility of the playman of the property of the playman of the property of the playman of administration of the Australia of Au to borrow a specific plot genetit the nemmy agent with the missing lingers from THE THERTYNINE STEPS or the time bomb on the bus from SABOTAGE), it is quite another to work these into a sustained sequence Fankin does the one thing but not held the time to the chimak but not other He manages to dumin up a bird suspense at the chimak but not enough of it to susfy the amount of labor With Michael Murphy 1984 "(Ace Drive)."

A Clockwork Orange — Anthony, Burgess's vision of the ultra-violent Multier (the noveless in linguistic and and hand the moveless in linguistic and provide the move with its strongest proof becomes in first from which a public bit of the poult market. Darriey Authorities from the move public strongest are well distribugit, withing to try amost marking, just so long as its evering leasonous and so long as its evering resolution and long as its evering to the properties of the properties e. (LMC dissertiouse 6: 89 and 10 midnight).

Cocon — Science fiction, but only by the technicality of containing several characters who are said to be aliens. They could as easily have been somebody's farry godparents or genies from a bottle or the sort of

MOVIE DIRECTORY

Astec, 665 5th (239-9239) Cell theater for program information Balboa, 4th and E (233-3326) Summer Rental and The Sure Thing, from 8/9 Bijee, 5th and G (235-6064) Ward Science and Coran the Barbarian Center 3 Circemes, 2120 Camino del Rio North (207-1856) Theater 1: Real Genus Theater 2: Follow That Bird (matinees only); Fright Hight (evenings) Theater 2: Coopen

Caeino, 943 5th (232-8878) Fright Night and The Dead Zone, from 8/9 Guild, 3827 5th, Hillcrest (295-2000) Pumping Iron II: The Women, Irom 8/9

Core, 7730 Girard, La Jolla (459-5404) Life in Love

Fine Arts, 1818 Gernet, Pacific Beach (274-4000) The Gode Must Se Crazy Frontier Drive In. 301 Mickey Dr. (223-5535)
Theater 1: Summer Pentel and The Sure Thing,
from 810
Theater 2: Fright Might and The New Kids
Theater 2: Fright Might and The New Kids
Theater 2: Free week Sig Adventure and Police
Academy 2: Their First Assignment,
from 80

Lome, 3150 Rosecrans (224-3344)
National Lampoon's European Vecation Resonal Lampoor's European Vacation Sports Anna Baylese, 3350 Sports Anna Boulevard (223-5333) Theater 1: My Solence Project, from 8/9 Theater 2: Summer Rental from 4/9 Theater 3: Med Mas Separal Thunderstome 38. Esmos Fre Theater 4: West Science and Fright Night Theater 4: West Science and Fright Night Theater 6: Foliate That Bett

Strend, 4950 Newport. Ocean Seach (223-3141) Fietch and Ladyhawke, Irom 3/9

Finish and Leigheauer, limit 3/9

M. Glasschouser, 3/16 Sports Areas that
(202) 24/91. Read Gross
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CLAIREMONT-K Y MESA-UNIVERSI ITY Clairemont, 4440 Clairemont Mess (274-0901)
Theater 1: The Emerard Forest and Explorers,
from 8/9
Theater 2: Rambo: First Blood Part II and Pale
Rodor

Lactor Williams Theaters, 6879 Villa La John Dine (463-733) La John Dine (463-733) La John Dine (463-733) La John Dine (463-733) Lactor Lactor

University Towne Centre 5, 4525 Lin Jirla Village Dr. (155.7766) Thistor 1. Plen week Big Adventure Thistor 2, 6.1, the Eaths Terminal and The Black Couliness

Sentee Village 8, 9625 Mission Gorge Ro. (562-7910). These weeks Big Adventure. Thesiter 1: Pre-weeks Big Adventure. Thesiter 2: Superiore Restal, from 4rbs. Thesiter 5: Resento First Book Plant III. Thesiter 5: E.T. the Estal Numerical Thesiter 6: Back Six the Factor. Thesiter 6: Survivoids.

SOUTH MAY

Herbor Drive In, 32nd and D. National Cin (477-1392) Fright Night and The Dead Zone

Place Bonits, 805 Freeway at the South Bay Freeway (479-6269)
Theater 1: Silversod and Mad Max Beyond Threater 2: Follow The Bard Theater 3: The Black Couldron Theater 4: National Lampoorts European Wacation.

Vacation
Theater 5: My Science Project, from 8/9
Theater 6: Summer Rental from 8/9

Shadar 9 Summer serial from 8(9)
South Bay Drives in , 2170 Coomson, impensal
Gleach (42) 9/27)
Theater 1 My Science Project and Spissift,
Theater 2 My Science Project and Spissift,
Theater 2 My Science Project and Spissift,
Theater 2 My Science Project and The
Georges
Theater 3 My Science Theater 7 My Science
Visional on all The Emergla Project from 6/9
Visional on all The Emergla Project from 6/9

Studio 3 Cimenas 827 Paint Annue, Importal Blasch (429-1092) Theater 1: The Goories and Explores Theater 2: The Hawenry Kid and a second feature, from 39 Theater 3: Rambo, First Blood Part II and The Emerated Forest

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Village, 820 Orange Ave., Coronado (435-6161 Call theater for program information

Vogue, 226 3rd, Chulia Vista (425-1436) Ghostbusters and Blevery Mils Cop.

Camino Cinema 4, 2253 El Camino Real. Oceansde (435-9144) Thiader 1: Paie Rister and Auries: Thiader 2: The Emerals Forest Thiader 3: El the Eath Temperher Thiader 4: Real Camins

Canousel Cannel.

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Theater 6: Coccon
Theater 6: Coccon
Theater 7: Cartena (782-747),
Threater 1: Coccon
Theater 2: Coccon
Theater 2: Cartena (782-747),
Theater 2: Remon-First Blood Part II and Mad
Mat Beyond Thurderbone
Theater 3: Expenses and Larlyhamire
Theater 4: My Science Project, from 6/9
Theater 6: Di. Emily Pire
Theater 6: Di. Emily Pire

set, 102 N. Freeman, Oceanside (722-6561)

Nower HIII Cinemes, 2630 Viz de la Valle, Del Mar (756-6511) Theater 1: Real Genius Theater 2: Fright Hight and Silvarado Theater 3: The Black Cauciton

Palome, 471 1st St., Encintas (436-7469) Fletch and St. Elmo's Fire, from 8/9

Find an GS Elmot Fin than 69 How William (I have been seen as a consistent of the William (I have been seen as a consistent of the William (I have been seen as a consistent of the William (I have been as a fine seen as a fine seen

Rencho Bernardo 6, 11740 Bernardo Piace Court (485-884). Theater 5 Silverado: Threater 7 Silverado: Threater 7 Silverado: Threater 8 Silverado: Threater 8 Silverado: Silverado: Nacional Lumpoon European Naciation Threater 8 Silverado: Rental from 80 Theater 8 Silverado: Silverado: North Silvera

Star, 402 N. Hill. Oceanside (722-2895) Call theater for program information

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

Vineyard Twin Cinema, 1529-22 East Valley Parkway, Escondido (743-1222) Theater 1: World Science Theater 2: Rina: Geolus

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CURRENT MOVIES

lubricous Cupids who used to get things going in Thome Similis fairliss powers of the Thines. THE GLORICUS consist of the Thines. THE GLORICUS foremats to mind, with the Fourtain of vibuth theme centered in a prival swimming pool. The precledation in COCOON for the mild gamy line (cather middle to be sure and rather valuedeliaming or Stimith yaddress the connection. But a still closer precursor would be Steven Specified.— Good would be Steven Specified.— Good yould be Steven Specified.—

Conan the Barbarian - The closes

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amusing moments, and many more that are smug, lazy-minded, and banal. It seems a nice idea to do a movie whose entire, large population

whard, the evil despot, the fabulous treasure guarded by a giant shake. I impregnable mountain fortress, the chancing girls, the virgin sacrifice, the orgy, the crucifixion, and such S-M indepignation mourtain notifies are incompliated mourtain notifies and some origin the rotations and main side. Set accountements as animal-sine bedoctions and media studed eliabete most of 6 it. But being the closest fring most of 6 it. But being the closest fring on an Italian moustains expected eliabete most of 6 it. But being the closest fring on an Italian moustains expected of 6 it. But being the closest in received and in a consideration of 6 it. But being the closest in received and in a consideration between COMAN and the earlier musicient appear and so sometiment of 6 it. But of the close the first of 6 it. But of the closest interest and one of 6 it. But of 6 it

The Dead Zone — Currously cold count triviler — and not because of a soriny setting, which is an actual asset Currously, because there is necessarily setting which is an actual asset Currously, because there is necessarily substantial trivilers of claim organize, beginning with the pain of it is acquisition and the accompanying loss of a fancee and gain of a lamp chronic headlaches, and a setting of the control headlaches, and a setting of the control headlaches, and the country of The Dead Zone - Curiously cold lestroy the world.

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Sign not destroy the world.

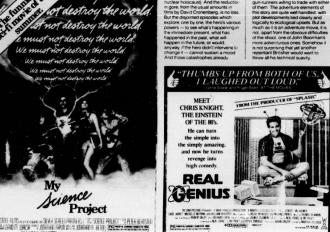
Desperately Seeking Susan — We are asked to seaklow several horse pile of improhability. A yuppie Madame Boway (Rosanna Arquette), who reads the Personals the way an earlier generation read novels, and who has identified thereigh with a recurrent character named Susan (pop singer Madoma), received a thinking and the second thereight in the second some strain of the second some second se minking the has actually become Suran The little happens to have in he prostession a pair of surfaced the prostession a pair of surfaced the prostession as an open pursued by a bond hando black diested advanced. Combissions written by Libra's Baratin and directed y Suran Sedimental open the same way as the properties of the Suran contact of perfect the Surfaced by the properties of might say of jacket over faither over paste neckbox over see through bottom over face that it never loses at minger say of specific over the might say of specific over pair over specific over specif

The Emerald Forest - The story.

philosophical urbanity and whatnot onto the side of primitives," just an it is not auturning that he should retain the white an active eye for naked navie eyes. And in it is even eye for naked navie eyes. And in it is even eye for a sudence pleasurej elending, the move does not bear out to own obsering statistics. With Powers Boothe. Meg Fosser and Charley Boorman. 1986. "Camero Green," and Sarriee Village 8 South Bay Drive Int, from Big. Studio 3 Cinemas: Sweetwater 6. UA Gissenouse 61.

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E.T., the Extra-Terrestrial — Nothingmore ought to be required to dismiss
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Tachella social energed only about his basing immerses, a pair of course by manage who dely propriety and propriety and the very nones of their respective social energy and the propriety as such nones that they containly have officially the seek propriety and the propriety as such nones that they Desperately Seeking Susan — We

contraved as such ninnes that they certainly have nothing to be guilty about. The view of romance in the time determined yourself-level even than that it seems to be noted in opp stogans. Thus only view once and Get trugether, and "Do your own ting," and "Let all hang out." 1976. "(Ken 8-19) Cries and Whispers -- Not without its impressive points (the decayed Cries and Whispers - 100 winus, its impressive points the decayed parkment-gray of Harries. Andessons side and the grunting Andessons side and the grunting Bergmans film about three states and their exclusioning memories is nonetheless one of his shallowest. The characters make unprovem declaracters that they are in a dream the control of the control of the declaracters and they are in a dream the control of the control of the declaracters and they are in a dream the control of the control of the declaracters and they are in a dream the control of the declaracters and the province of declaracters and declaracters and

The Emerald Forsat — The story said to be based on fact, though it biasts of from that base farly soon and darly far the for the aboutcom of the about and of the aboutcom of the about a striking intermediative to the bears a striking intermediative to the bears at striking the about th

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Chase, out-wisecracks even such eminent wiseguys as Philip Marlows and Sam Spade. Number of wisecracks per line of dialogus averages out to about 0.97, actual

CURRENT MOVIES

Follow That Bird — Jim Henson's SESAME STREET Muppets in thei big screen debut, directed by Ken

Kwapis (Center 3 Cinemas: Oceanside 8; Parkway: Plaza Bonita; Sports Arena 6. Wiegand Plaza 6)

Fright Hight — Contemporary vampire tale, starring Chris Sarandon and Roddy McDowall, written and directited by Tom Holland, (Casino, from 8/9; Center 3 Cinemas, Flower Hill Cinemas, Frontier Drive Inr., Harbor Drive Inr. La Jolla Village. Oceansed 8, Parkway, Santee Drive In. Sports Arena 6; Spring Valley.

In Spotia verea o Sporia verea ve

ry valgous The Godd Must Be Crazy — A modest charmer from South Africa, written, produced, directed, "Imend-photographed"), and edited by James of a passing application, and other by James mids of some Kalashari Bushmen, causing unprecedented produced possessiones and desermine. The ended of the earth log part of it The end to the produced the route substrate possessiones and home of some members and automobiles, among other through the home is some members and the produced in the home of some members and home of members and home of home o

narration; but amateurishness puts the brakes on pushiness. With Marius Weyers, Sandra Prinsico, and an authentic Bushman named Nixau. 1980.

(Fine Arts)

"(Fine Arts)

The Goories — A Richard Donner
Film," but "a Slewer Speeberg
Feeder Speech in the Speech Speech in the Speech Speech Interpretation." The second followthird of the same of executive
conductives and the finished product is
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conductives and the finished productives and the speech in the spe reproduction of Michelangeiro David, and will be glued back on upside-down. The story lett of a gang of modern courterpart of The Little Rascalls in search of the legendary burned treasures of the legendary burned treasures of the Eye William who has protected his niches with an work of the Eye William who has protected his niches with an work of the Eyeystan pyramid-builders to shame. All of the kids take rust gating lysterical, and the move is corresquertly unpleasantly shrill. It is considered that the work of the could be kids of the third with the work of the could be kids of the third with the work of the could be kids of the third with the could be kids of the co could be killed off, but it isn't that kind could be killed off, but it eart that kind of movie. It would not want to allenate anybody. And indeed its closest kindip to childhood is probably its desperate desire to be popular though at ulmately takes this desire beyond desperation and into dentry. Sean Astin, Josh Brolin, Jeff Cohen, Kern Green, Martha Plimpton.

Drive In: Studio d Cinemas)

Krull — Search eclanosise of Angham North or Anabam North size of Angham North or Anabam North Office of Anabam North Office of

* Gerinq Valley.
* Ladyharder — The babic promise has some real Medieval romance about it a pair of head lower — an and you it a pair of head lower — an and you and wolf by night, a woman by night and wolf by night, a woman by night come loggether feet to feet. (They have abparently not explored the bestalley oppose) The southout to their bestalley oppose. The southout on the bestalley oppose in the southout on the bestalley opposed to make? — becomes a bit own of the southout on the southout on the southout on the southout of the southout of

Limited Passes of the Control of the

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from the last row of the baccory. Then again, perhaps not What we glimpse of the firm in production—a neglectice-wise continental-lower thing —does not seem intended to call into question the scriptwiser statem or the actor's taste it does call into question the scriptwiser statem for discounting their timerage. You only with a work last Ethe Commer. Adolph Green directed by Karoly Makk. 1985. • (Cove)

Mad Max — An assured and energific visual style related arimost to the point of lower eliminar on short tracking shifts and quick disolvers. I work that the point of lower eliminary in the summarization of the during a solid point of the summarization of the production or magnitude to the production or magnitude to the production of the summarization of the production of the summarization of the summariza

Mad Max Beyond Thunderdome — The people are called rhings like Aurite Ently, Scrooloose. The Collector and Maser Blaster. The last-named is actually two people, a suck-on his masked podyguard, and sopher they are the Underword (or power source) of Barrieroom. Aurite Ently, who rules the east of Barrieroom, wants to separate them. ("Wer dealing with subtless here." (we re dealing with subtletes 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 "Me explain" and "Us want justice." But if it is linguistic." they'd lost" and "They sad by edebye to them what they'd barbed." This
is the post apposition to the post and the the barbed and the b

wife's imperceptiveness does not seem to be at issue. Perhaps the whole silly business would have been more convincing in a legit theater and from the last row of the balcony. Then again perhaps.

resilence in combat), and so from The connection between Basterobuse The connection between Basterobuse even fortubus, as if the story, were been fortubus, as if the story, were been fortubus, as if the story, were been fortubus, as if the story were and the stories of the story and and the stories of the story decorpt Miles and George Cipive (2) "and could present the "and could Company for Construct Maje. Parkayer Plaza Boria, Poway Theater Sports Arena 6, University Sorns George ...

Towns Centrely

A Man and 2 Woman — With his his sith feature the previously unknown Claude Lebour hacemer the Grands

Fries recipient at the Carries feature. The competition of the model significant contents and from the rip — with a road and the rip — with a road and the rip — with a read of the read and a withdrawn score grid ris free carried between gift in encounters. Prix racer and a withdrawn script gris is the careful tracing of the mechanics of wooning – from the chance meeting from the chance meeting from the chance meeting from the chance meeting from the chance fr maginations and he operating his

own camera, alters his approach to fit the situation. Jean-Louis Trintignant and Anouk Aimee, responding well to their freedors, flesh out the characters with body, detail, and conviction 1966.

****** (Ken, 8/9)

Metropolis — Giorgio Moroder's "reconstruction" of Fritz Lang's 1926 solf-isatire, with a 1984 rock soundtrack that dispenses little but clashing rhythms and misplaced emphases — an effect which any viewer could have achieved for nimself by attending the movie in a Walkman headset. You can be a long ways from header. You can be a long ways from pursam and sile not condone from pursam and sile not condone from deparaties of Moroder, which would asked include the employment of subtities in place of lot (fash) condone control to the place of lot (fash) condone control to the place of lot (fash) condone from the condone condone from from the condone from from

My Science Project — High-schoolers uncover a remnant of a UFO. John Stockwell and Fisher Stevens: written and circeted by Jonathan Betuel. (Curema Plaza 5. Grossmont, Plaza Bonta: Rancho Bernardo 6. South Bay Drive in: Sports Arena 6. University Towne Centre: from 8-9)

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Stone, or in other words as himself

Prizzi s Nonor — Richard Condon's come novel of love and "family" loyalty nice the Maria has a long and tortudos nict it sheen at a very 50e walk by John Husbrid maria, each act, with the part of the maria has a long and actification in the family of the thought of the though

man and sold of bown hit sommer indeed most of the drauder intended, in the sim of forced and flaumer, in the sim of forced and flaumer in engagement of the control of the engagement of the partial short of Wildiam Nickey as the partial ratio of Wildiam Nickey as the partial place (shy dishift Hubban himself play the ratio), the unimore in an electrical to right, the unimore in and electrical ratio. The simple short of the simple short of the simple short of the simple short of partial ratio of cross between Humphrey Biggart in the ratio of cross between Humphrey Biggart and Burt brung Kalifeles Furret conventionally cast at 10 belong in another move 1986.

Pumping Iron II: The Women — Documentary on female body builders featuring Lori Bowen and Rachel McLish, directed by George

Butler. (Guild from 8/9)

1984 — George Oneels wison of the future did not come Yurb by the appointed time but certainly became Both of the Committee o 1984 - George Orwell's vision of the

Pale Rider — Clint Eastwood has been able to book up the Western genree fight where he wild it nine years genree fight where he wild it nine years will be to the service of the wild will be will be to the service of the wild will be will be to the service of the wild be on the socked and what comes entirely natural to Clint Eastwood might will have seemed beeth preferrious to one such as John Wayne at ongested whom Eastwood with not yet at dozen Western nucled on so gun is self in the possion of a of the sort of the service of the the story pattern of SHAME may have seemed a guarantee of mythical

post Verham War MM rescue operation. (The director of the earlier fem. Box Activeth, got into that serving with DMC SMCM SMCM SMCM SMC along by Jerry Goldsmints Brundering photography. And the protal moment where the rescue helicoptor abundons where the rescue helicoptor abundons Vet Cong is a marvelously economic companiation of this movietie view of the war never mind how emple moment along the smc prompted some protection of the war never mind how emple moment along marks the soot at which moment also marks the soot at which Pee-we's Big Adventure — The movegoer's first introduction to Revene Hemman, and both of them should week Hemman, and both of them should vouid seem to be the comedan's closust screen outurn, at least in measurement of stree, but he even seem to be the commedant of the seem to be the complete and unabreable stylication from head to be thorn glaster or same laster. The seem to be the complete and unabreable stylication from head to be the seem seem of the seem to be the seem of the moment also marks the good at which the move begins the anties noceder, with the emergence of a stock white collected, but which the move begins the anties housework and a stock saule Social but which the stock saule Social the stock saule stock saule social stock saule social stock saule saule stock saule saule saule stock saule stock saule stock saule saule stock saule a, to mixed greatering, gestally and a to mixed greater than to be but are a fully operative tongue and set of vocal cords, with an assortment of gapges and guidevo und of the repetitors of Burg Burn, Portly assortment of gapges and guidevo und of the repetitors of Burg Burn, Portly associated the set of the second proper to the a signify older bronte of Liy Diminis Estimathea, and as associating once like a signify older bronte of Liy Diminis Estimathea, the association of the second properties and second properties and second properties and second properties and second properties of the second properties and second properties of the second properties of the second properties of the second properties and second properties of the second salto win the war in the first place?) it also win the war in the first place?) it also grows increasingly immovous, having no more relation to the real war hand did not an enterin war such DC. STORIES and GI. COMMAT Sylvesier Saltones body builders shythque. For and director George Plan Command, and director and international control of the commandation of indicate the control of the commandation of indicate the commandation of indicate the commandation of the commandati toward that world is nothing short of philosophical. Directed by Tim Burton.

Real Genius — College comedy with Val Kinner Gabe Jarret, and Michelle Meyrink. directed by Martha Coolidge. (Carnino Cinema 4: Center 3 Cinemas; Flower Hill Cinemas; Mira Mesa Cinemas; UA Chula Vista 6; UA Cinema 3: UA Glasshouse 6; Vineyard Twin)

Red Sonja — The blood-sister of Corian the Barbarian (both creations of Robert E. Howard) must extraguent the pulsing green taleman which draws power from light, and in the wrong hands could destroy the world. I, feminest and-nuclear allegory? Probably not. (Only women may touch the taleman and.)

boredom preferable With Brighte Nielsen, Arnold Schwarzenegger and

(Mrs Mesa Cinemas)
 Risky Bussiess — A when the call-saley youth comedy from metric callipsis youth comedy from metric callipsis and turns the family home, in his parents absence into a trothel for his parents absence into a trothel for his parents absence into a trothel for his parents absence into a parent migrassibility, is a losing battle all the same (Are in the parents of the p

Silverado — Reviewed next issue With Kevin Kline, Scott Glenn, Danny Glovet and Kevin Costner, Greicted by Lawrence Kascian. "Caroused Chomena 6. Cinema 21. Flower Hill Chremas, Grossmont Mall. Cocanisude 6. Plaza Bonta Rancho Bernardo 6. Santee Village 8. University Kowne Centre).

Singin' in the Rain — The growing pains, the lead-tooledness, and the outright gaftes of early sound movemaking are bullyingly mocked in a move that is itself a faultiess display of cinematic and choreographic razzle-dazzle. One of the most thoroughly suissiving of the MGM. razzle dazzle. One of the most thoroughly satisfying of the MGM muscals: most thoroughly of all during the dance number where Domore dance walls. With Gene Kelly and Debbe Reynolds; co-directed by Kelly and Stanley

sidefully Journet : 1992.

Gene 2011.

The state of the state which go we way to a serviceable part of legs when dry will do quite nucley as a symbol for all the unnamed resistanceable worsteel has been dry with the other worst toterate it is a Thorne Smith an premise but without any real set for the state of the st

St. Elmo's Fire — Post-graduate

As Elmo's Fire — Post graduales solar plants are freement year of life. "Four morth after graduation", one of them moralererly fumes "and you're still action be every night as a few plants are pla particular instance) there is the inassibility of a nearly wetting the hair without cracking open the skull, of the invalidation of the control of the contr

Summer Rental - John Candy as

CURRENT MOVIES

o Drive In: Balboa: Fashion

haza S. (non 80). Supernani cousin gris. of the time fatter this he dose. — or anyway her first more altered time and anyway her first more altered time gris of a fatter than he did. The Omega Heddon, power source of Argo City. Heddon, power source of Argo City. and into the handro of an end of a meteor, and into the handro of an end of a meteor and into the handro of an end of a meteor and the handro of an end of a meteor and the handro of an end of a meteor and the handro of a meteor and the handro of a meteor and the handro of the handro of propulsion and its lower to be propulsion as well sowed by such questions as well set the bush to populsion and the the bush to propulsion in the fatter of the propulsion of the source of the propulsion of the source propulsion and the source propulsion of the propulsion of the propulsion of the propulsion of the propulsion of propulsi valueless discovery, projects a believable innocence in the title role Whereas Faiye Dunawy, as her formidable fole counters the with a jadedness which, though hardly sufficient for a practitioner of the black arts, itsis mith the general strategy soliciting the smart-aleck laugh. Bendid Vaccaro, Peter Cook, Peter Bendid Vaccaro, Peter Cook, Peter 1894. a Mesa Cinemas)

The Sure Thing — Only a poster of THIS IS SPINAL TAP on the domntory walls will remain anyone that this move and that oris were directed by move and that oris were directed by the original that the second must indeed have been a very special match-up of people and idea. This, on the other hand, is nothing very special There is some good writing and beying within the self-under the second production of the self-under the se

weekly television. The "good playing" by John Cusack as a concupacent college freshman is admissible and the college freshman is demanded to derivative of Ball Murray, Dan Aykroyd. John Belush, Dustin Hoffman, et al. but after all, a lot of college freshmen in real life must draw on the same sources. With Daphne Zunga. 1985. "(Aero Drive In. Balboa, Frontier Drive In. From Billy, Ken, 8/14)

The Tail Slond Man with One Black Shoe — A rubber loped assault launched by Yves Robert on the vacart-eyed bumbler who scheme against one another within the French against one another within the French Juliewinn such as the discount of the second second of the second second

of humor With Pierre Richard, 1974 " (Ken, 8/13)

A View to a Kill - The umpteenth or A View to a Kill — The unplement or 500 T adventire—but who's countries? Whoever is, will probably countries? Whoever is, will probably countries? Whoever is, will probably countries the countries of the countries the countries of the countries

scentist — are a couple of lashion-magazine lypes. Christophe Walken-and Grace- lones, the confet appears to have evolved from East vs. West into Youth vs. Age Moore, at any rate establishes immel here as the screen scret agent most related non-strand in streen Deam Martin's Matt Helm. With Tanya Roborts, Genetad by John Clen-1898. **
(Mrs Mesa Criemas)

(Mini Nema Unermany
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writer director John Hughles, since he warth only to be their pail, and going fit fill inflying. One of his early sines, the same shows a series where the same show about the reality Dorth runt the standay, orally? There is more than one way to run fratarby, however With Microel Short 1998.

Microel Short 1998.

Microel Short Short 1999.

Cleanse Village Fashort Maley, Oceansede 8, Rancho Bernardo 6, Santee Village & Sports Arena 6.

Centre Vineyard Twin, Wegand Plaza 6.

The Wizard of Oz - If the scree The Wizard of QZ — If the screen version of Fank. Blaum's suntary childrens story is indebtly stamped, some by scene; in more Americans score by scene; in more Americans and because of the power of th ground on majorisations wings, but is held down on the MGM backlot beneath fors of costumes and cosmetics and paint. Judy Garland, Bert Lahr, Ray Bolger, Frank Morgan; directed by Victor Fleming. 1939. * (Ken, 8/11)

Wizards — Science fiction carbon about a coministruggle between the forces of Magic and those of Technology (the former a cross of Technology) (the former a possibilities are brought even lower by Ralph (FRITZ THE CAT, COONSKIN) Halph (HHIZ THE CAT, COONSKI Balshi's deeply ingrained funkines (e.g., the good wizard, Avatar is a Disney-ish dwarf with W.C. Fields's round red nose and Peter Falk's Columbo voce). 1977. * (UA Glasshouse 6, 8/9 and 10



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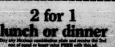
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SIDEWALK SANDWICHES...\$1.25 Ham · Roast Beef · Turkey · Hot Pastraml Italian Torpedo · Italian Meatball · Sausage Antipasto Salad \$1.25 · Pizza Slices 75c

Veal, Shrimp or Chicken
Dinner for Two \$14.95
Regular value \$21.90. Expires 10/15/85
Limit 2 dinners per ad. 4:00 pm to closing

Carabaggio's PC





Now appearing

Peter Sprague

Dance of the Universe Orchestra

A galaxy of sonic lazz vibrations flashing against our penthouse ocean views. No cover, no admission charge. Appearing 9 pm-1 am, Wednesday through Sunday.

and entertainment in our Crystal Room Lounge. 3-7 pm weekdays

Sunday Brunch: A bountiful

Burger with a view: Especially

Breakfast served 7 am to 11 am • Reservations 459-0541 SUMMER HOUSE INN, 11TH FLOOR, 7955 LA JOLLA SHORES DRIVE

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Has Now Brought the Beach to You 6390 El Cajon Blvd.

Cafe DIEGO'S

Mexican Eatery & Cantina 583-0045 (across from Tower Records)

Happy hour 3-6 pm Mon.-Fri. Drink specials · Free hors d'oeuvres

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INCORPORATIONS, PARTIMENTS ACRESMENTS, undowful detainers, leases, contains, business law, and dispation. Reasonable rates free initial computation. Domaid G. Gravates. Attorney at Law 735-8121.

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Sushi-by-the-Sea only \$2.95/box

Chicken Teriyaki \$3.50 . Yakitori \$4.25 Tempura \$4.50 · Beef Teriyaki \$4.50



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MEXICAN RESTAURANT 2 for 1 **Dinner Special** Buy one combination plate & get the second one of equal or lesser value fige. Served with rice, beans and soup or salad. \$5,00 minimum purchase. Not valid on food to go. Offer good with ad through 8/23/85. Authentic home-style cooking Luncheon specials • Food to go 4445 Clairemont Mesa Blvd. (at Genesee Ave.) San Diego, 272:9130

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MASSAGE TABLE strong portable and light weight 1170 Call 450.019 ANTREE and about 1270 Call 450.019 ANTREES and abox springs were legs, full size; clean good condeon, 115 Evening 273-7783 273-0579

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Any of our shrimp, scallop or fresh baked seabass dishes with New England clam chowder, saled, and bread.

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REDECORATING SALE sofa \$150, rattan head boards. 2 for \$25; twin bed \$15; men's and ladie desirers \$150 both, 4 drawer chest \$25; tamp \$10

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SOFA, NICE 6' for 575. Call 469-3107

SLIDING CLOSET DOORS. Double iron kitchen sink; drapes, custom, pattern, several pairs, 93 long, 149 each, sheers and bedspreads to mutch. As new. Mis-cellaneous, 277-0207.

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Matching low-seat, SIS Class and chrome coffee
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ASADO DE RES (BEEF STEW) CHUNKS OF BEEF ON TOMATO BASED SAUCE, WHOLE BOILED POTATO, LETTUCE SALAD, REFRIED BEANS, CORN TORTILLAS
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BUY 1 GET 1 FREE!

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Two skewers served with choice of soup
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Enjoy one of our complete dinners from 4:00 to 6:30 p.m. daily at\$4.95

Pleasurable dining until 11:45 p.m. at **affordable prices** (steaks, lobster, fish, or chicken).

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AST I/O PLUS II, multifunction board for IBM PC and compatibles. Under warranty, \$120, 277-7812. ATAR 2600 VIDEO GAME COMPUTER plus Super Charger and 14 games. Hours of fun for only 550. John Eventrol and Westerds 427-3463.

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CAPTURE

5:00-7:00 p.m. Monday-Thursday

Buy any a la carte PASTA ENTREE and get the second entree of equal or lesser value FREE. Offer good through August 30, 1985

Half Ravioli/Half Spaghetti 4.95 Lasagna 5.25 Cannelloni Milano 4.95 Fettuccine Alfredo 5.75 Fettuccine Verde 4.95

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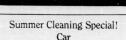
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FISHFACE, dn you think FII ever forgive you for going to Asia without me? Don't bet your too on it.
By purities

FLYING FEARCUPS, Freddie, looks like frost is from Finland in front of me. Can't fake it anymore. Fare-

FORGET your digestion during and siniel We've just won somethingli Kiss-Kiss FREE COMPUTER BIO-RHYTHM Chart. Send self-addressed stamped envelope and birthdate to WCF PO Box 33073, San Diego 92103

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GENJI-SAN: No thought, no reflection, no analysis no cultivation, no intention. Let it settle itself. M. GHOSTRDER: I want to let you know I appreciate all the time and help you give me on my car and other things. 38

GREAT PHOTOS FOR PERSONAL ad response - poses for 512 95 plus quant 6.4 prints. Look you best. Executive portraits, insumes. Canton Photos

HAPPA HACKE MALE, 25, from Hawde seeks correspondence with beach loving friends. Mike Schultz, tox 37, Blog. SR, NAVSIA, San Diego, CA 92136. HARTY BETHEAY TO me. August 2nd 3t down and the rest of my life to do Let the curry began

HOW LONG WILL IT take for you to get proper sta-tionary and envelopes? Gee, Gary, you're some challenge Lucile

I am with you. Every step. Every day Day by day for life Hove you. 33 in June.

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IVOR BIGUN. Thuc's not the real revision you alway end up on top. Sungazer

JEN, SOWRY Wish you could've helped me instead of getting mad. Can't you see that's all I ever wanted? I can't you Ging.

LILI, my dreams are always about you. Only your touch is more desired. Liebe, Drummer.

LILITH. The challenges I undertake are from women witho know their need to be controlled, feel pleasure in pain, serve a man's pleasure. Prince Alain. LISA THE GEMINI, why did you stand me up or not call back? You don't know what you misted. I am hurt. Scorpio Michael

LONELY BLACK PRISONER, 26, in sincere need of genuine communication from honest, broad-minded people. Holisty Johnson, #75397-01; June #Seq. PO.Dos 1000, Lewiburg. Pennsylvania 17837. CONFLY LIVING IN HILLORST. Just me and my compiler: Please be my friend. Tues. 278:1198. CONEDYTY TALK WITH SOMEONE. Shap yourse out of being lonely. Call our free: 24 frout message

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MEAN OL DADDY I know "If you break it, I'll put it in a splint for ya" if The Kid. ARAN OL DADDY, Words mean different things to different propie, too many have been said. Under-stand me, with your heart, if you have one!

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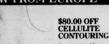
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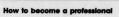
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TACIFIC BEACH. Temaie roommate, professiona only, \$275 a month. Call Paul evenings, 270-9197. bedroom apartment. Walk to beachbay. Prefer working professional. No tobacco. \$275. First, las. \$100 security. Available September 1. Doug.

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OCEAN BEACH CONDO: near CRFs, 2 bedrooms, all built ins, pool; sound, exercise room, guest room, adult complex, quiet. 5650. Available August. 50: 294-7982.

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MSUN/HELS, Zeotroon pursiment, 500 month.

NOZEM MIN.D. Laring studio apartment, 500 month, very quare, no pers 16/3 Winder forent, near install men Microwave, furging to the purpose of the purpose of

PACIFIC BEACH SPECIAL EDITORS, 2 Bath Ma-lair Madents like 4. Northnokess Quet. 274 4807 PARADSE HILLS Unfurnished floure. 3 bedroom, 2 bath. Family room, large fem.ed yard, clean, close to all. Opsion to buy too items 1000 month, 295-4979. PENASCUITAS, 11050 4-bedroom, 2-112 bath 2010 square feet. View, good neighborhood, near schools, quest, kn, 484-2857/146-0075

POINT LOMA: 3 bedroom house, partly fur garden, Sessatiful, \$1150, 222-0629

QUELT TENANT MANIETY Fearmers unnecessary out should understand such expressions as no nowing, quiet parties, subtiled 19F7-85. No herdroom, 2-1/2 birth and garage Unique canger setting, 2-mais east of dissertions. Hithdie Visits. setting, 2 214.4712

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THE READER PUZZLE *369 Post Marks

LWANGEN/JAGST

By Don Rubin
This 50-pfennig stamp
created a small furor in 1964,
when it was issued by the West
German post office. The
stamp, designed by Otto Rohse,
depicts the castie gate at
Ellwangen. But many
philatelists and others saw
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We'd like you to circle and identify the feature that prompted all the controversy.

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Puzzle will be two free passes to OFURO HOT TUBS in Pacific Beach or Reader T-shirts.

2. All entries in the Reader
Puzzle contest must be received by the Reader (addressed to Reader Puzzle, CORD store) 8000.5, San
Despo. CA 92180 19 9200 a.m.
puzzle, FLO Box 1900.5 for the Store Sto

An entries must be accompanied by your name, address and choice of prize (include shirt size S, M, L. XL).
 Employees of the Reader and their immediate families are not eliable.

eligible.

5. In the event of disputes or ties, decisions of the judges will be final, and arbitrary. We've only got five prizes each week to give away, so if there are more than five

winners we'll have a lottery.

6. All answers must be entered in the space allotted on the puzzle page. And please, no phone calls or trips to our office.

7. One entry per person.

The starry-eyed koala bear (7), kangaroo (11), Australiar flag (12) and letter "A" (15) symbolized Australia: the six symbolized Australia; the six-pointed Star of David (14), Israel; the oriental-looking zoetrope (9), Tokyo; the letter "I" (I), Italy; the bird and Arabic script (3), Arabian Guf States; the Canadian Rockies (2), Banff; the lion (5), (2), Balli, the Holion Jack (10), England; the five-pointed stars (6) and "USA" (8), the United States; and the maple leaf (4) and letter "C"
(13), Canada.

Banff is a Canadian city in
Alberta. A zoetrope is a

7. II. 12. 15 Australia Czechoslovakia England United



Of the fifty-six entra wenty-two "located" the

The winners are:

1. Jill Rafee, La Jolla

2. Frank Shine, San Diego

3. Tatiana Yarymovych,
La Jolla

4. Mark Stein, San Diego 5. J. Baush, San Diego



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NORTH PARK EAST. Older unique one bedroom againment with surken likthen. has carpet, diages, refrigerator, and stove Fresh paint, off street park-ing Very ner 282-3404.

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MBSDA INSIL 2 betroom againment 1500 morm. NORTH MRX Daring sudo-spanners Band very quier, or gets 1613 whose freet, near index medium/languar and normanising Ansils size from Proper Ford and normanising Ansils size from Proper Ford Section 1 belts, understanding and normanising Ansils size from Proper Ford Section 1 belts, understanding and normanising Ansils size from Proper Ford Section 1 belts, understanding and normanising Ansils size from Proper Ford Section 1 belts, understanding and normanising Ansils size from Proper Ford Section 1 belts, understanding and normanising Ansils size from Proper Ford Section 1 belts, understanding and normanising Ansils size from Proper Ford Section 1 belts size from Proper Ford Section 1 belts, understanding and normanising Ansils size from Proper Ford Section 1 belts understanding and normanising Ansils size from Proper Ford Section 1 belts, understanding and normanising Ansils size from Proper Ford Section 1 belts, understanding Ansils size from Proper Ford Section 1 belts, understanding Ansils size from Proper Ford Section 1 belts size from Proper Ford Section 1 belts, understanding Ansils size from Proper Ford Section 1 belts, understanding Ansils size from Proper Ford Section 1 belts, understanding Ansils size from Proper Ford Section 1 belts, understanding Ansils size from Proper Ford Section 1 belts, understanding Ansils size from Proper Ford Section 1 belts size from Proper Ford Section 1 belts, understanding Ansils size from Proper Ford Section 1 belts size from Proper Ford Sect

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PACIFIC BEACH STUDIO FOR rentivory clean, beamed ceiling, pool, convenient to freeways. No gets \$420moosts & 130 mountly Call & inside message, 481-1754 or \$81-247.

OCEAN BEACH - 1380 Furnished, one bedroom, one bath, two blocks to the beach, no pets. Shurp and ciean 226 6645.

MCIFIC BEACH | bedroom unfurnished house one bedroom and the beach of the

PARADISE HILLS Unfurnished house. 3 bedroom, part: Family room, large fenced yard, clean, close to all. Charant to have too Bent 1800 month, 795-4919.

PLAYMOR LA JOLLA CONDO. I bedroom, E5 bath, ware UCSD and UTC. Pool, spal, refrigerator, disti-washer, washer, diger. Bright unit in great location, 1975–1975, doi:10.

POINT LOMA. 3 bedroom house, partly furnished garden, beautiful, \$1150, 222-0629.

12.50. 5 gallon, 13. 1 gallon, 25 cents. All girls. 19-pe, discourt on quartery 270-2707.

ROOM FOR REAT (turnoned/unfurnished) in beau utuliy decorated frome. Excellent location, pool tennis, jacuzzi, racquetbali (pierfei non-i-inoken; 5.340, garage availatie Leine message 483-9520.

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By Don Rubin
This 50-plennig stamp
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when it was issued by the West
German post office. The stamp, designed by Otto Rohse, depicts the castle gate at Ellwangen. But many philatelists and others saw

We'd like you to circle and identify the feature that prompted all the controversy.

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Puzzle will be two free passes to
OFURO HOT TUBS in Pacific
Beach or Reader T-shirts.
2. All entries in the Reader

Puzzle contest must be received by the Reader (addressed to Reader Puzzle, P.O. Box 80803, San Diego, CA 92138) by 9:00 a.m. Wednesday, six days following the

Wednesday, six days following the issue date.

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

4. Employees of the Reader and their immediate families are not clieible.

their immentate tamtures are no-cligable.

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Winners of and Answers to Reader Puzzle #367,

Banff? The starry-eyed koala bear The starry-eyed koala bear (7), kangaro (II), Australian flag (12) and letter "A" (15) symbolized Australia; the six-pointed Star of David (14), Israel; the oriental-looking zoetrope (9). Tokyo; the letter "I" (I), Italy; the bird and Arabic script (3), Arabian Gulf States; the Canadian Rockies (2), Banff; the lion (5), Czechoslowkia; the Union (2), Bantf; the lion (3), Czechoslovakia; the Union Jack (10), England; the five-pointed stars (6) and "USA" (8), the United States; and the

maple leaf (4) and letter "C" (13), Canada. Banff is a Canadian city in Alberta. A zoetrope is a primitive animation devi

7. 11. 12. 15 Australia

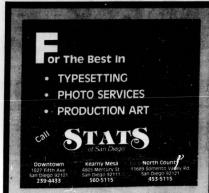
States Banff Czechoslo England United



wenty-two "located" the correct answers.

The winners are:
1. Jill Rafee, La Jolla
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OFF THE CUFF What would you like to be famous for?



lf I had to be famous for something, I'd want it to be for saving somebody's life. What comes to mind is maybe someone choking in a restaurant. I'd jump up and come to their rescue and give them the old Heimlich maneuver. Someone did that to my father-in-law at work and it saved his life. They put his picture in the paper with a little write-up. I'm sure glad someone was there at the right time. Before I could get my journeyman card for roofing years ago, I was required to take a first-aid course. We learned the Heimlich, CPR. if there was a situation where something did happen, I'd like to be there to do what I could.



I'd like to be a great baseball pitcher like Cy Young or Sandy Koufax. Just wake up one morning suddenly endowed with a super talent, like Superman. I'd have so buffer my fantasy a little with an occasional ball and maybe let a runner get on once in a while I suppose I could only win thirty-thro or hitry-three games a season rather than forty-five or sixty. Someone might get suspicious so I'd have to lose five or sixty. I'd want to be able to throw the ball 135 or 140 miles per hour, so fast that you miles per hour, so fast that you miles per hour, so fast that you Superman. I'd have to buffer miles per hour, so fast that you could hear the ball pop in the catcher's mitt from outside stadium. Nobody would be able to get around you. That might bore a lot of people: "He's out there pitching a "He's out there pitching a perfect game again." That's what I'd like to be famous for



If I had unlimited resources I would like to own a large corporation. It would be car corporation. It would be car manufacturing and design: it's what I know hest. I like people and I feel the best way to utilize the talents of people is in business. You figure out how people can best contribute their potential. I admire the Japanese for the strides thus made. You fook at a Japanese made. You fook at a Japanese made, the fook at a Japanese on the people is in the people is a you can see they've come a Jone way. They believe in quality, which can only come about from devotion and talent. about from devotion and talent That kind of achievement. putting lots of work into a dream and then watching it grow, that would make me feel that I had accomplished something worthwhile.





I'd prefer not to be famous. I think today it takes on a whole connotation of idol worship, which is really silly. For mos people I think it's like a drug. It's like having a bunch of power and most people abuse it. They don't know how to live it. They don't know how to live with it and be happy. Lots of times I think people try to satisfy the image that other people have of them and attempt to live up to that image rather than try to find some sort of balance in life. To me, that's what like is all about — finding some sort of balance and staying on it.

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Angela Schalle Blology Student North County I love scientific research. I think I'd want to be well known for something that would benefit all mankind. Right now one of the most pressing traumatic diseases is AIDS. I think people have kept a lid on research resources because they felt it couldn't possibly affect them, but the truth is, it could affect all of us, *anybody* at the rate it's being transmitted. Heterosexuals are already at risk. I'd love to find research. I hope we can eradicate it in my lifetime, and I'd like to be a part of that.

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