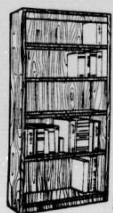
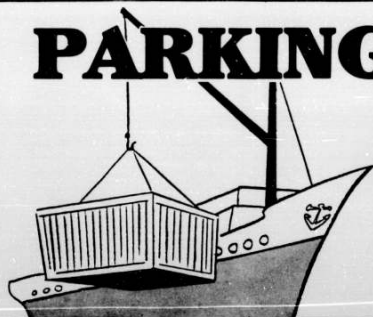


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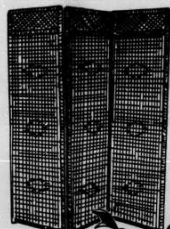


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See page 27, section 3

READER

VOLUME 14, NO. 33 AUGUST 22, 1985 SAN DIEGO'S WEEKLY



Their roar was once rare, but the big cats are back, and local ranchers are eyeing their guns.

RETURN OF THE MOUNTAIN LION

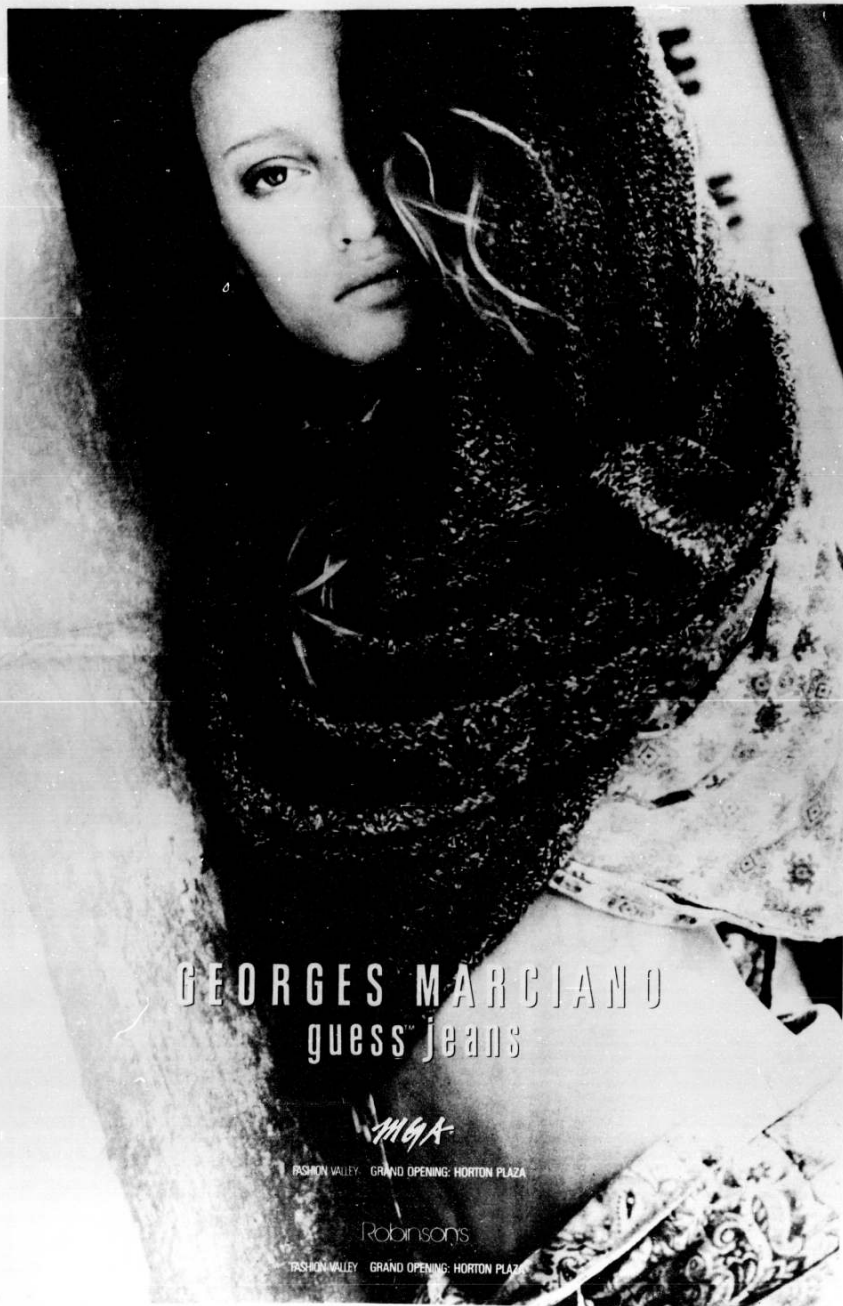
By Steve Sorensen
Photographs by Jay Berre

Ten years ago when Buzz Johnson moved from Colorado to the 650 acres he owns on Angel Mountain, ten miles south of Mount Palomar, the property was so thick with manzanita and chamiso that a person couldn't walk through it. So he bought a few dozen goats to eat the brush, and by the time they had eaten their way through 120 acres, the goats had increased in number to 580. Then about two years ago the goats began disappearing — sometimes two or three per night. The seventy-three-year-old Johnson, who describes himself as "just an ornery old cowboy who says what he thinks," knew exactly what the problem was. He buttonholed the

local game warden, Carl Baumgarner, and said, "The goddamn lions are eatin' all my goats up! I ain't gonna feed two or three head a day to the goddamn lions just so the gov'ment can protect them! They go killin' my stock, that's when I'm gonna go killin' them!"

There has been a moratorium on killing mountain lions in California since 1971, but the California Department of Fish and Game (DFG) can issue depredation permits to ranchers who can prove they have lost livestock to lions. Johnson was able to convince Baumgarner that he had a lion problem, and a depredation permit was is-

(continued on page 10)



The Dedicated Seven

After reading "The Ultimate Fun Hog Has Bailed" (August 15), I found myself wondering what would motivate a reputable newspaper to dedicate seven pages and a front page to a loving documentary about a San Diego beach bum who drank too much, cheated on his wife, wrote bad checks, and refused to pay rent. It leads me to believe even more strongly in a direct relationship between the media's condonation of antisocial behavior and the present state of our society. *Nanette Gachay North Park*

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.

On A Murals Charge

Horton Plaza — what a grand occasion for mutual and self-congratulations!

Both those who helped and those who hindered recognize that the Hahn Corporation tried a difficult path in getting civic support for the Horton development. One enterprising step along the path was its commissioning of murals for the temporary (note temporary) construction fence.

Everyone benefited. Downtown passersby had something better to look at than bare boards or commercial messages; several artists had their work on exhibition to myriad residents and visitors for nearly two years.

And then we learn ("City Lights," August 15) that after construction was finished and the fence removed, four of the muralists demanded \$10,000 each from the Hahn company!

Let's pass over the utter vacuity of their claim and just bemoan here the harm they are doing to themselves and to the art community. Whether the Hahn company pays them any damages or not, what corporation will risk such commissions in the future?

None, I think, who hear of Hahn's misadventure. That would mean everyone loses. The artists lose — lose commissions, lose trust, lose goodwill. The citizens (the necessary other part of an art community) lose — lose public art, lose variety in visual environment. Society loses — loses a badly needed link between corporations and people.

It's not too late to drop these silly threats and demands. Let's not discourage corporations from supporting the arts! Let's just say thanks for the murals, for the commissions, for the months of fun. *Mary S. Krimmel La Jolla*

What was a joy to Jonathan Saville ("As Brecht Can Be," August 15) was a hell to me. Sitting through Brecht's *A Man's A Man* was like a confinement in a madhouse. I left depressed, with heart untouched by shallow, juvenile antics. *Barton David Lewis Lewand*

Break Sought

Apparently, Michaela Allen's grasp of English ("Letters," August 15) was hobbled in some grammatical backwater. She wrote to chastise Robert William Burke (August 8) for his criticism of the sentence, "She was one of seven people (and the only woman) who were elected to the steering committee charged with organizing the federation." The point of dispute seems to be "who were" (Allen) versus "who was" (Burke). Of course, the answer is neither — the words are irrelevant and should have been excised from the original. "She was one of

seven people (and the only woman) elected to the steering committee charged with organizing the federation." I can only chuckle at Ms. Allen's assertion that "people" — part of the prepositional phrase "of the people" — has any significance for the sentence. "One of the people are here" — Give me a break, Allen. The singular antecedent "one" is clearly the key word. I propose both Burke and Allen be awarded a Reader's Misguided Pedant Award. *Name Withheld By Request Chula Vista*

Plucked

I expected immediate negative response to Joe Terrence's "Blood and Dirt" article ("Highlights of Upcoming Events," August 8) as two letters in the August 15 Reader exhibited, and I assumed the response would be uninformative, emotional, and naive. These letters illustrate a typical American save-the-world syndrome, a hasty afterthought, an instant judgment made with no consideration or knowledge of the history, culture, or customs involved. Who are Mr. Goodson and Mr. Name Withheld to condemn traditions that are centuries old and practiced in, not only all of the Americas, but in the better part of the world? Ask any Mexican where the finest game cocks are from and he'll answer Alabama.

Our outraged animal rightists have a see-through way of reasoning and rationalizing things, and undoubtedly they are all vegetarians. The poultry we all eat have it a lot worse than game cocks, what with being submerged in boiling water, then sufficed in a plucking machine, all while bleeding to death during the butchering process. Game cocks, on the other hand, are treated like royalty, are noble and fearless, are not "innocent birds," and will always fight to the death with or without any human intervention or prodding whatsoever. And yes, a real photo would have been more appropriate than the cartoon published, as cocks being pitted have the appearance of men engaged in martial arts combat and only a camera's frozen moment can illustrate the intensity.

Yes, it's bloody and maybe cruel, but similar events just as cruel take place every moment in nature. If our outraged animal rightists could see past their lap dogs and out into the real world, they would know this. The breeding, handling, and exhibition of these animals doesn't change natural instincts, but refines them and promotes an even contest and match. Animal rightists never do their homework and I don't gasp at their alibi; it's typical. They should concentrate on trying to save something soon to be extinct themselves. *Mark D. Klummer Encinitas*

What was a joy to Jonathan Saville ("As Brecht Can Be," August 15) was a hell to me. Sitting through Brecht's *A Man's A Man* was like a confinement in a madhouse. I left depressed, with heart untouched by shallow, juvenile antics. *Barton David Lewis Lewand*

Heart Trouble

What was a joy to Jonathan Saville ("As Brecht Can Be," August 15) was a hell to me. Sitting through Brecht's *A Man's A Man* was like a confinement in a madhouse. I left depressed, with heart untouched by shallow, juvenile antics. *Barton David Lewis Lewand*

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EDITOR

Jim Mullis

ASSISTANT EDITORS

Dennis Parker

Bruce Weber

CONTRIBUTORS

Thomas A. Arnold, Sam D'Agostino, Joanne DeWitt, Sue Garon, Lin Jakary, Ron Jennings, Paul Krueger, Rick Lewis, Neil Matthews, Danah McVick, Stephen Meyer, Judith Moore, Alie Opatow, Bill Owens, Jonathan Saville, Duncan Shepherd, Gordon Smith, Jeff Smith, Steve Sorensen, Eleanor Widmer

ADVERTISING ART DIRECTOR

Kenneth Roll

RECEPTIONIST

Arly Brault

OFFICE MANAGER

Lois K. Rower

CREDIT MANAGER

Cynthia Acker

CLASSIFIEDS MANAGER

Debra Cramer

SALES REPRESENTATIVES

Robert Duff, John F. Fink, Linda Flinders, Ann Frowde, Judy Karpinski, Jack Krueger, Brenda Lamm, Angie Mathews-Holton, Bruce Petersen, Pam Spicer, Bob Weaver

PRODUCTION MANAGER

Elizabeth Mathews

PRODUCTION ARTISTS

Paula Anderson, Valerie Fenn, Rita Ford, Carole Goldstein, Laura Greenham, Paul V. Jones, John Jones, Sandy Matthews, Joe Ramirez, Tom R. Robinson, Barbara Weber

ADVERTISING ART DIRECTOR

Kenneth Roll

RECEPTIONIST

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City Lights

Around The Grounds

When friends ask Patricia Stevenson how she enjoyed her first visit to the Hotel Inter-Continental on Sunday night, August 11, she points to a bruise on her right thigh and scowls. The drinks at Molly's Pub and a subsequent stroll with two friends around the hotel grounds, Stevenson says through gritted teeth, were pleasant enough. But not at all pleasant, Stevenson says, was what happened afterward.

Stevenson, who is fifty-three years old, works as a private consultant and until recently was the coordinator of health and family services for the San Diego Urban League. She is white. Smith, who is black, is thirty years old and receives disability payments as a result of a construction-site injury he suffered to his back. The two of them had spent all of that Sunday packing in preparation for a move the next morning from their Hillcrest apartment to a new one in south Mission Hills. By late evening,

Stevenson says, she and Smith decided to take a break, so they got into Stevenson's red 1982 Mazda and around 10:30 p.m. picked up a friend, Maureen Appleton, at Appleton's Hillcrest home. After an hour-long stop at the Reflections Lounge in the Sheraton Harbor Island East hotel, Stevenson says, they decided at the urging of Appleton to go to the Hotel Inter-Continental. The three arrived at the hotel shortly after midnight and parked on Harbor Drive in front of the hotel's main entrance. Led by Appleton, Stevenson says, they headed for Molly's Pub and spent another hour socializing there. Smith and Appleton each having a few drinks and Stevenson, a lifelong teetotaler, sipping a Shirley Temple.

Shortly after 1:00 a.m., Stevenson says, the three left and took a leisurely walk by the pool and around the hotel grounds; then they began to walk around the tower toward Harbor Drive. "We were hoping to find a short cut to our car," Stevenson says, "but when we came to a locked gate we retraced our steps and finally found ourselves in a parking lot next to the street—I remember Ricky seeing a Mercedes and shaking its hood, saying, 'That's the car I'd like to get.' Then we saw our car, and Maureen and I headed toward it. Ricky was following about ten or twelve feet behind us."

Stevenson said they unlocked the driver's door and was



Richard Smith and Patricia Stevenson coming around to open the door on the passenger's side, she says, when a man rushed up to her and asked, "Are you ladies all right?" Before she could answer, she says, she heard a commotion and turned in time to see Smith on the ground with three men with walkie-talkies on top of him.

ran over there and saw the men handcuffing him. I asked one of the men, "What's the matter?" and he said, "None of your business." I told him it was too my business, since Ricky is my friend, and the same man told me, "You stay out of this, or we're going to take you too." Then I had to get to Ricky,

still not knowing who these men were, and one of them grabbed me, too. I threw my car keys to Maureen and told her to get out of here; then I found myself handcuffed, and they started pushing us along. I started to shout for help, and the one guy jerked my left arm over my head and pulled it behind my back, then he put his hand over my mouth. I kept asking what the charges were, and they kept ignoring me. Finally, the guy who had put his hand on my mouth told me, "If you don't keep quiet, you're really going to get hurt."

Stevenson says she and Smith were taken to an office in the hotel's basement, where she was handcuffed to a chair. Meanwhile, Smith was placed inside a padded elevator, also in handcuffs, and told to sit down, when he attempted to stand up. Smith says, "One of the guards pushed me down and stepped on my stomach." After a few minutes, Stevenson says, one of the security guards picked up a camera and, without explanation, snapped several photos of both her and Smith.

After about half an hour, Stevenson says, San Diego Police officers arrived, "but when I tried to explain myself to one of the two officers, I was told to shut up." The drama ended with police taking Smith to the downtown detoxification center, and Stevenson—after being given a "Notice of Trespass" by one of the

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To A Store, Weekly

In the magazine distribution business, Sam Solana is known as a "secondary" distributor because most of his clients are small liquor stores and mom-and-pop grocery markets. Primary distributors, such as San Diego Periodicals, service the chain supermarkets, franchise convenience stores, and the newsstands, and for years the smaller distributors have claimed that San Diego Periodicals holds a virtual monopoly on the local distribution market.

Businessmen such as Solana have had to make do by supplying girls' magazines to small retailers. "But I can't survive on just the monthlies, I really need the weeklies," says Solana. "But ARA [parent corporation of San Diego Periodicals] has them all locked up." And in the last few weeks, Solana has stepped up what he calls his "guerrilla tactics" in a protracted skirmish with the distribution giant.

For ten years Solana has tried to win distribution contracts for the weeklies—TV Guide, Time, People, Newsweek, as well as the National Enquirer, Star, and Globe—but their



Sam Solana publishers have refused, preferring to deal exclusively with one local distributor, San Diego Periodicals. But Solana's 108 clients throughout metropolitan San Diego demand the weeklies, so every Monday for five years he has sent his drivers out to purchase them at full cover price from a

and Newsweek, and they fan out to other stores to buy 1500 TV Guides. Because he's buying these at the retail price and supplying them to his clients without any markup in price, he loses the twenty percent he normally makes as a wholesaler. (He makes up for this loss with his other magazines.)

But Solana says that four weeks ago executives at San Diego Periodicals found out he was buying his weeklies at the Safeway, and they asked the store to quit selling to him. The store manager, who has since left Safeway and who allegedly told Solana of this action by San Diego Periodicals, continued selling to Solana's drivers. In response, according to Solana, San Diego Periodicals reduced its allotment of weeklies to the store, essentially forcing Solana to go elsewhere for his magazines. "They also switched delivery times from seven in the morning on Monday to eleven, because they knew that would screw up our drivers' schedules," says Solana.

Don Davenport, manager of San Diego Periodicals, says he doesn't know what Solana is talking about. "I haven't physically cut down my allotment to any stores," Davenport declares. He refuses any further discussion of

Solana or the subject of local competition.

Solana believes the nationwide practice of signing distribution contracts with a single distributor in a metropolitan area is anticompetitive, and if his continuing appeals to publishers and national distributors aren't successful, "the only other route I have is litigation." He's written directly to Walter Annenberg, founder of TV Guide, but has received no response. "I can't really compete until I get TV Guide," he says. In the meantime, to the consternation of some store managers, his drivers have become regulars at supermarkets in the Clairemont area, near his warehouse, to make their Monday purchases of the weeklies. Solana claims his men can't legally be prohibited from buying as many magazines as they can pay for, and he vows to continue the practice. "See, we have the guerrilla tactics on our side," he says.

—N.M.

City Lights



Sam Hess and Faye Young

A Real Ring Ding?

Faye Young is, in a word, miffed. Her patience has been driven, she claims, beyond endurance, and she is ready to take action. You may see her this weekend picketing the Zales jewelry store in the College Grove shopping center. And you may ask yourself, what has pushed this thirty-year-old woman to take action so extreme?

Her story starts on June 3, when she and her thirty-nine-year-old fiancé, Sam Hess, went to the Zales in College Grove to purchase a ring for their wedding engagement. They settled on a half-carat diamond ring for \$900 which, the saleswoman said, had been marked down from \$1250. Young contends the saleswoman said the quality codes given on the stone's receipt meant that for the money, they were getting a fine

stone. Both Young and Hess say they examined the ring under a magnifying glass before their purchase and could see no obvious flaws. They arranged to pick it up on Friday, June 7. That was the day they planned to return to Hess's native Georgia to announce their engagement.

When they returned to the store that Friday, Young explains, they found a salesman briskly buffing the ring. Young took it, placed it on her finger, and she and Hess walked down the mall for some lunch. While eating, she says, "I looked at the ring and dropped my fork. There was a huge flaw in the diamond, clearly visible to the naked eye. I was outraged!"

She and her fiancé returned to Zales, where they proceeded to "raise holy hell." This is a gem moment in someone's life, Young says she tried to explain. Either she and her fiancé had been misled about the diamond's quality, or her ring had been switched, she said.

David Hubenthal, the store's manager, said no switch had taken place, and he invited Young to return the ring and get her fiancé's money back. The codes on the diamond's receipt clearly indicated that it was white, with a very heavy inclusion, or flaw—a remnant of some foreign matter present in the crystal as it was forming. Young said they were leaving that afternoon for Georgia to visit Hess's parents. It was going to be a dramatic reunion; Hess had not been on speaking terms with them for some years. In that case, the manager said, since Zales has a ninety-day return and refund policy, why didn't Young simply wear the ring to Georgia and return it when she got back?

Young did. The results, however, were less than she expected. "It was humiliating. His father took one look at the ring with that huge flaw and said, 'I always knew I had a cheap son.' Her own family's sentiments, she says, were not

(continued on page 46)

Lord And Tailoring

Local Catholic churches are apparently having more than their souls when they attend Mass; in fact, an informal survey of about a dozen Catholic churches around the county reveals that there are so many scantily clad worshippers attending church this summer that more than half the priests have instituted dress codes of sorts for their parishioners, conveyed since last May through written notices in weekly church bulletins or verbal admonitions from the pulpit.

For instance, in the bulletin of July 14 at Christ the King Catholic Church on Thirty-second Street in Southeast San Diego, parishioners were told, "Just as it would be improper to enter some stores, restaurants, and other places attired in shorts, cutoffs, and shower shoes—how much more improper and disrespectful is it to enter the house of God so attired? Please show respect for yourself, the community, and the Lord by entering the house of God properly attired." Similarly, the bulletin at Holy Family Church on Coolidge Street in Linda Vista has for the last three

Sundays contained this message, also spoken by priests

saying Mass: "Summer and hot weather is here, and the tendency is to dress scantily. We have an obligation also to refrain from wearing clothing that might be a source of distraction to others." The Immaculate Conception Church on San Diego Avenue in Old Town and St. Didacus on Felton Street in Normal Heights have also published gentle warnings in recent issues of their bulletins. So has Monsignor Neal Dolan of the Ascension parish on Orick Street in Tierrasanta, who frequently reminds his parishioners, through bulletin announcements and pulpit addresses, "that the proper attire for attending mass is a shirt and collar." "I find dress usually tells a good deal about people," Dolan says, "and if you dress formally you have a whole other attitude that's more conducive to worship."

Dolan says he has watched with growing concern as his parishioners have come to church dressed more and more casually each year, and he felt this year was finally time to make an attempt at putting a stop to it. "Lots of runners attend early Mass and come in shorts," Dolan says. "That's fine, but I tell them it's very easy to carry a change of clothes in their backpacks. You have to be somewhat open in California, but people need to be aware of when they go too far—such as coming to church in tank tops. T-shirts that are cut off, and those short shorts."

—T.K.A.



Photograph by Jim Cull

On Off-Limits

Fresh out of boot camp, wearing a wrinkled white uniform and a face full of peach fuzz, the sailor walked out of the Super Hi-Voltage store on lower Broadway, where stereos and diamonds are sold, and looked around for his buddies. It was a recent payday night, and he wanted to tell his friends about the \$350 gold cross he purchased for his mother. He didn't have to put any money down, and he had ten months to pay it off, with interest. He was giving this good news to his friends when he was asked

whether he knew that Super Hi-Voltage was considered by navy brass to be off-limits to sailors. His face sank. "Man, I told you no go in there!" one of the sailor's buddies yelled. "That's not even good jewelry, man. I know, because my mother works in a jewelry store."

Although both 426 and 428 West Broadway, the locations of Super Hi-Voltage and the Sinsbad deli and market, are on the navy's off-limits list, a constant stream of uniformed sailors and young, short-haired, military-looking fellows in civilian clothes were observed going in and out of both establishments that same night. When approached, none of the navy men admitted to being aware that the places were forbidden. In the next block, a white shore patrol van sat idly in front of the Armed Services YMCA, its two shore patrolmen ignoring the off-limits stores as they waited for trouble to break out

in the Y's pool hall. Evidently, being off-limits, which at one time could doom an establishment, now has no detrimental effect on a business's trade with sailors. Managers of both Super Hi-Voltage and the Sinsbad market were surprised to learn they were off-limits. Actually, it was the previous tenant at both addresses that was declared off-limits, but, according to the navy, the new tenants are also on the list until they prove they have no common ground with the previous occupant, and don't sell similar merchandise. The California Connection, which was declared off-limits because it sold drug paraphernalia, preceded Super Hi-Voltage in the same space. It closed down three years ago, but its name and address appear on the off-limits list issued last month.

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Illustration by Tom Voss

STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice:
I eat lots of eggs, and got to wondering. I know what chicken eggs taste like, and I've had quail eggs (breakfast), but what do other bird eggs taste like?
John Grimmell
San Diego

When you think about it, what's so great about a chicken's eggs? We eat them simply because the birds are so easily domesticated. If we had ostrich farms, for example, we could really have some egg feasts — an ostrich egg is twenty-five times as large as a chicken's. Not so long ago right here in California, egg gatherers used to take the eggs of the murre (a round little seabird) by the tens of thousands and then sell them at market (nearly wiping out the species, by the way).

But we've got chickens all over the place now, so we eat chicken eggs. However, during World War II scientists in England pursued avian alternatives and sampled the eggs of several other species. In blind tastings they not surprisingly ranked the chicken egg at the top, but not far behind were those of the coot, gallinule, and gull. Worst were the eggs of the blue tit, reed warbler, and winter wren. Strangest were oystercatcher eggs. The eggs of this shorebird tasted different for each test, once tasting like onions, another time like nuts, and the third time like hemp — which the scientists judged inedible.

Dear Matthew Alice:
While looking through the dictionary I came across an entry that intrigued me: a "Nansen passport," which was supposedly issued to refugees without home-lands. Can you tell me if these passports are still issued? Who issued (issues) them? And how does one come to be without a home government in the first place?
Ashie Farthing
San Diego

Walrus and polar bears, that's what



Fridtjof Nansen would have us think of when his name comes up. But you can't hardly ever get what you want, and old F.N. (who lived from 1861 to 1930) was no different. So now his name is tied in with politics, the League of Nations, refugees, and something called the Nansen passport, rather than with the ice floes and the wildness of the Arctic, which was the first love of this naturalist scientist. Science's loss was the world's gain, though.

You'd expect someone born in Oslo to have an affinity for snow, but Nansen took his national trait a little too far. He first made news when in his twenties he crossed Greenland on skis (with no possibility of surviving if something went amiss). That was minor league stuff, though, compared to his next stunt. In 1893 he designed and built a special ship that he intentionally sailed into the Arctic ice caps; there he attached his ship to the ice pack and drifted toward the North Pole — for three years. When the ship would go no farther, Nansen got out and sledged

northward, finally abandoning his attempt three degrees short of the pole.

Nansen became a national hero for his exploits, then went on to establish a reputation as an exceptional zoologist and oceanographer. But World War I came along and shifted a few priorities here and there. Nansen had already shown a talent for politics through his involvement in establishing the Norwegian monarchy, and the League of Nations named him director of prisoner-of-war repatriation following the war. It sounds saccharine, but Nansen saw that he'd have to give up his scientific career to fulfill his political tasks, yet made the sacrifice anyway.

Nansen found homes for 500,000 prisoners of war from twenty-six countries, but this was nothing compared to the 1.5 million Russian refugees, many of them officers and soldiers who were afraid to return to Russia and whom nobody else seemed to want. Nansen pulled a lot of strings, and in 1922 the League of Nations issued its League of Nations Passport (a.k.a. the Nansen passport), which

provided an accepted identity for the hundreds of thousands of refugees. This identification was recognized by fifty-three countries worldwide. Nansen himself received worldwide recognition by winning the Nobel Peace Prize in 1923.

Life for refugees got a lot more difficult after Nansen died in 1930. Though the League of Nations formed the Nansen International Office for Refugees, it was an ineffectual organization at best. Finally in 1938 President Roosevelt called the governments of thirty-two nations together to work out a solution for the chaos being unleashed by the migration in Europe (which had become a life-and-death matter because of a certain Adolf Hitler). The only nation that offered to accept refugees was the Dominican Republic.

Life without a country to call one's own is still difficult, and there are still hundreds of thousands — if not millions — who find themselves in just that situation.

We haven't had a world war in a few years, but there are plenty of smaller skirmishes that create expatriates, plus enough famine and political upheavals to add to the roster of nationless people. The United Nations has a High Commissioner on Refugees to deal with these problems; a glance at the newspaper will show you how effective the solution is.

There is no such thing as a Nansen passport anymore. As a spokesman at the Swiss Mission to the United Nations told me, the Nansen passport didn't lose its validity, it "just lost any practical application." There is talk now and then of a "world" passport, but such a document offers no legal identity. Using one would most likely provide you an insider's look at any number of jails around the world. Hold on to your U.S. passport, Ashe.

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.

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THE INSIDE STORY

BY PAUL KRUEGER

ACRIMONIOUS RELATIONS BETWEEN Mayor Roger Hedgecock and the San Diego Union disintegrated this month with Hedgecock's strong response to an August 2 Union editorial. The newspaper criticized Hedgecock for his vote to award a portion of a one-million-dollar medical services contract to the Rees-Stealy Medical Group instead of giving the full contract to a competing physicians' group. The mayor's "sudden" support of Rees-Stealy, the Union opined, was the result of "high-level lobbying" by former Hedgecock chief of staff Mike McDade and mayor fundraiser Nancy MacHutchinson, who worked as lobbyists for Rees-Stealy. But Hedgecock insists his support for Rees-Stealy dates back to February, long before the medical firm had hired McDade and MacHutchinson.

When relations between the mayor and Union editors were more civil, as in the months following his 1983 election, Hedgecock would have telephoned to express his dismay with a story or editorial, as the relationship cooled during the 1984 David expose, the mayor often simply ignored Union reports he judged unfair or inaccurate. But this time Hedgecock chose to challenge the editorial in a pointed and detailed August 6 letter to Union editor Jerry Warren. (The hand-delivered letter includes a verbatim excerpt of the February 19 council session at which Hedgecock says he first supported Rees-Stealy.) Neither a correction nor any communication with the mayor was forthcoming from Union editors, but the paper did publish an August 11 letter to the editor that supported their disputed editorial and urged voters never again to elect a mayor "whose special friends... extort such high recompense."

An angry Hedgecock then took the unprecedented step of sending out a press release which contains a copy of his letter to the Union. The August 12 press release urged executives at the county's fifty-eight newspapers, magazines, and television and radio

stations to "set the record straight" for their audiences. Union editor Jerry Warren said Tuesday the original Hedgecock letter "fell through the cracks" because though addressed to Warren, it was delivered to Ed Fike, editor of the Union's editorial page. Warren pledged to publish the Hedgecock letter "as soon as possible."

*** Dan Stanford's aggressive and highly public approach to his job as chief of the state's Fair Political Practices Commission (FPPC) has prompted speculation that Stanford will soon seek elective office himself. Though Stanford, a San Diegoan and former partner with the Luce Forward Hamilton and Scripps law firm, declined a position with the Federal Elections Commission before the job was even formally offered, he has not discouraged talk that he'd like to be state controller or secretary of state. And Stanford brought even more attention to himself this month with the distribution of a twenty-page report on the FPPC's activities.

While Stanford's predecessors at the FPPC were content to issue simple, photocopied lists of the commission's work in enforcing state election laws, the new FPPC report is printed on two-color, glossy paper and includes a pen-and-ink drawing of Stanford. The report, which cost \$6,500 to print and mail, includes excerpts from eight newspaper articles, including one from the San Diego Union, praising the FPPC's "meticulous, even-handed investigations." It was mailed last week to 360 politicians, district attorneys, city clerks, and news reporters throughout the state. Stanford's press secretary says the report has prompted stories by Associated Press, the Los Angeles Daily Journal and other newspapers, and several radio interviews.

*** When city planning director Jack Van Cleave learned in 1983 that several of his aides had met with mayor candidate Roger Hedgecock in their off-duty hours to discuss community planning issues,

Van Cleave immediately outlawed such after-hours briefing sessions by his staff. Those meetings, Van Cleave reasoned, gave the appearance that planners were unfairly sharing information only with candidates they supported. So when Hedgecock learned this month that city council candidate Judy McCarty had met with planners during working hours to discuss issues in her San Carlos Del Cerro district, Hedgecock immediately asked Van Cleave how such staff candidate meetings could be justified in light of the 1983 prohibition. Hedgecock also sought assurances that candidate McCarty wasn't receiving a special favor. (The mayor is a close friend and supporter of Evonne Schulze, one of McCarty's opponents.)

Planning Director Van Cleave informed Hedgecock that briefing sessions such as the recent one with McCarty are proper during working hours because the planning department is required to share its studies and statistics with any citizen or political candidate who seeks such public information. But many council candidates are unaware that the sessions are available. Only McCarty, who formerly worked for Assemblyman Larry Stirling, and Abbe Wolfshiemer, an attorney formerly married to influential city hall lobbyist Lou Wolfshiemer, have so far requested the meetings, which

provide candidates with details on important district and metropolitan issues ranging from managed growth to freeway congestion and the border sewage controversy. (Schulze, who worked in Hedgecock's office until she declared her candidacy, knows about the briefings but hasn't yet requested a session.) Following his phone conversation with Hedgecock, Van Cleave drafted a letter to be sent this week to all thirteen council candidates advising them that the briefing sessions are available. Hedgecock and other politicians still believe, however, that city department heads should not prohibit their staffers from sharing information with political candidates during their nonworking hours.

*** Local television news personalities can make good money selling products on the airwaves: Channel 10's Jack White once hawked diet pills on Los Angeles TV, and the voices of Channel 8's Larry Himmel and Ted Leitner and Channel 10's Mark Walton can now be heard on local radio and TV, pitching everything from discount stereos and fitness spas to cars and restaurants. While these TV personalities are careful not to mention their employers in the ads, Channel 8 weatherman Clark Anthony hasn't been so cautious in his promotions for

Celluland, a local cellular telephone company. Anthony's face is prominently featured on new brochures for the company: one shot shows the smiling Anthony, microphone in hand, posed with the president of Celluland. Behind the two men is parked a Channel 8 mobile news van, its "News 8ight" lettering clearly visible. The accompanying text reads, "I want you to meet Ken Willig [the president of Celluland]. I asked him these questions..."

Anthony's boss, Channel 8 news director Jim Holtzman, says he wasn't pleased to see his station's logo displayed in the telephone ads, though he "wasn't concerned enough" to upbraid Anthony for allowing the Channel 8 van to be photographed. Anthony, who says one-third of his income results from more than a dozen commercials and endorsements, says he doesn't regret posing in front of the van, though he wishes he had "run that photo by Jim [Holtzman]" before he approved the Celluland brochure for publication. Other local TV executives say the use of any photo showing their station's logo or call letters is strictly prohibited. Channel 10 news executives, for example, made sure that no graphics identifying their station were photographed by a consulting firm that took pictures of the station's newsroom set for use in a promotional brochure. □

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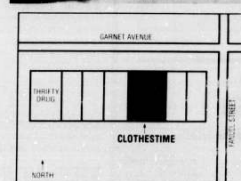
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MOUNTAIN LION

(continued from page 1)

sued. The next night Johnson brought all his goats into a holding pen, then waited in the dark for the lion to come around. "The lion I shot that night must have weighed 200 pounds," Johnson says. "I skinned it out and saved them [the DFG] the hide, but they said they wanted the whole animal. Said they wanted to 'analyze' it. So a few months later I shot them another one and dragged it out on a rock where it sat in the sun and bloated up real big. I called up the warden and said, 'I got one o' yer four-legged friends here if you wanna come analyze it.' When they finally come out to look at it, it stunk so bad they wouldn't put it in their van. Said they didn't need to analyze it after all."

Johnson continued to lose goats to the lions. He says he lost thirty or forty goats before he finally sold them all and started running calves on his land. "Now the lions are eatin' the calves," he says with disgust. "They've run all the deer out of the country and now they're turnin' to livestock. I seen a lion three weeks ago Saturday night, had a calf in its mouth — a month-old Hereford. The lion jumped I bet six feet in the air with that calf in its mouth. I went out next day to look at the tracks, and they were bigger'n my hand."

California is the only Western state with a moratorium on mountain lion hunting, a ruling that to Buzz Johnson ranks second in stupidity only to Franklin D. Roosevelt's New Deal. The way he sees it, the whole state is being infested with the varmints. "There's a whole den of lions down on Prisoner Ridge [west of Lake Henshaw] somewhere," he says. "It's so brushy you won't see 'em every day, but they're there. I seen tracks, lotsa

tracks! I don't wanna get involved in politics, but I'd like to see lions opened up to hunting again so we can at least keep them under control. All these damn preservationists that want to protect the lions — why don't they come up here and feed 'em? Better yet, why don't they take 'em home with 'em? Better yet, why don't they ship all the lions out to San Clemente Island? That'd solve their goat problems out there."

Buzz Johnson is a holdover from that time in the American West when the mountain lion was considered to be nothing but a four-legged devil, to be shot on sight. Teddy Roosevelt, who liked to think of himself as a conservationist, once described the mountain lion as that "big horse-killing cat, destroyer of the deer and lord of stealthy murder, with a heart craven and cruel." The President had probably been reading too many pocket Westerns when he said that, but the sentiment was typical of his time, and there are

still plenty of ranchers who agree with him. Spike Alford, a rancher from Mesa Grande [south of Lake Henshaw] and past president of the San Diego County Cattlemen's Association, says he has no doubt that the once-rare cats are making a comeback in San Diego County, particularly in the Mount Palomar area. "I was born and raised around here, and I never saw lion tracks except once in a great while. Now just about every time I go out I can find tracks. Lots of other people are saying the same thing. We had a lion out in the yard just the other night. We couldn't see it, but we heard it screaming just like a big ol' housecat. Our watchdog was tied up outside and he tore the screen off the window trying to get in. My sister-in-law up in Dyche Valley [south of Mount Palomar] lost a couple of goats out of her yard. They were dragged off in the brush and covered up with limbs and grass. A lion will cover up its kill after it eats on it, then it'll

(continued on page 12)

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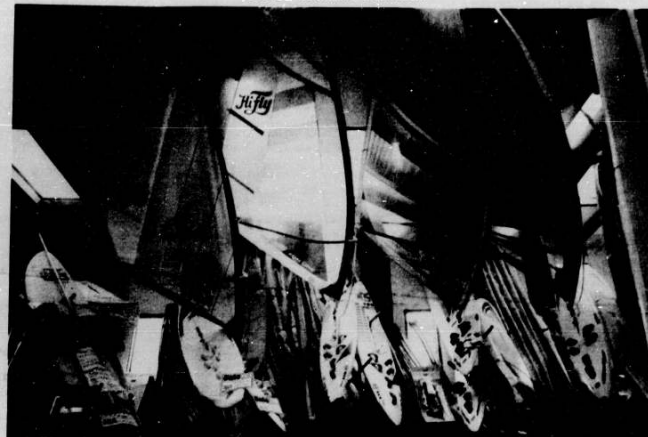
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MOUNTAIN LION

(continued from page 10)

come back the next night. A coyote won't do that. Two years ago a fellow up on Palomar had some sheep inside a seven-foot-high fence. A lion jumped the fence, went in and killed three sheep, took one in its mouth, jumped back over the fence, sat outside, and ate it. The deer population has been short around here for the last ten years. Once the lions wiped out

the deer, they had to eat something, so they started on domestic animals. Someday they might eat a little kid. I don't think the lions should be exterminated, but I think we should thin them out some. There's too damn many of them. If it gets to where the ranchers have to do something to get rid of some of them, I'm sure we'll do it, with or without the state's approval. We have to protect our livelihood."

Bill Tulloch, a rancher from the Ramona area, says he's lost at least three calves to lions in the past year. He hasn't asked for a depredation permit

because he doesn't think it would do any good. "This country's pretty brushy, and lions move around a lot. It'd be out of the ordinary to see one just standing there in the open, waiting for you to shoot it. I do think there's enough lions that they should become a game animal again and let hunters have a chance at getting one. I'd hate to see every one of them killed off, and I think most ranchers would agree with me. But this cattle business isn't so good that I can afford to feed my family and the lions, too. If the lion problem around here gets bad enough, ranchers are going to take it

in their own hands."

Yet most ranchers nowadays seem to have mixed feelings about the cats, hating them for what they can do to their livestock but admiring them as a symbol of a lost era. Willie Tellam, who runs cattle on 26,000 acres near San Pasqual, says, "You hear all these goddamned mountain lion stories, but I don't know. Once in a while, a cow will show up without her calf, and we don't know what happened to it. It would be taking unfair advantage of the lion to say he got it; it could have been a lot of things. But lions are out

(continued on page 14)

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MOUNTAIN LION

(continued from page 13)

Pendleton on Las Pulgas Road; and still another lion was killed in Ocean-side on Rosicrucian Drive (this lion is being stuffed and will soon be on display at Torrey Pines State Park). Last year, in all of California, there were only twelve lion road kills.

Another measure of lion populations is the number of confirmed lion depredation incidents. Between 1971

and 1984, San Diego County had sixteen confirmed incidents, nine of them occurring in the final two years of the documented period. In these same thirteen years, Riverside County had six incidents, Orange County had two, and Imperial County, none. Monterey County, which has long been the mountain lion center of the state, had sixty-eight incidents during that same period.

The lion depredation incidents and sightings gathered by fish and game wardens in San Diego County give an indication of where the lions are and what their movements are. In Septem-

ber 1983, people at Warner's Ranch reported seeing five lions crossing the road (although the department of fish and game considers this report suspect); a month later a lion killed a domestic goat at a ranch near Julian; in November 1983, a dead lion cub was found on the road near Santa Ysabel. In January 1984, at the Christian Conference Center near Mount Palomar, a lion killed twenty goats. That same month, a lion was accidentally caught in, and later released from, a coyote trap near Mesa Grande. In April 1984, an adult lion was killed by a car near Lake Henshaw. This past June a

lion was seen on the I-8 freeway on-ramp at Lake Jennings, and in a recently developed area of Chula Vista, residents periodically spot a lion patrolling what used to be his hunting territory. In Anza-Borrego the remains of bighorn sheep killed by lions are found from time to time.

Many incidents of livestock depredations are blamed on lions but remain unconfirmed. A rancher in Pine Valley claims a lion killed thirty of his pigs. A rancher near Warner Springs claims a lion killed one of his calves. In July 1983, the San Diego Wild An-

(continued on page 14)

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MOUNTAIN LION

(continued from page 16)

imal Park reported that a lion was killing antelope at the park and requested a permit to capture the lion, but when a department of fish and game trapper examined one of the kills, he found it to be the work of a coyote, not a lion. The department of fish and game says most reports of lion depredations are actually the work of large bobcats, coyotes, or wild dogs, while lions get

blamed for the kills because it sounds more dramatic. The department emphasizes that a rancher must prove his livestock losses were caused by a lion before a depredation permit will be issued. Nevertheless, if a rancher without a permit kills a lion in the process of taking his livestock, no arrest is made if he turns the carcass over to the department and if his story seems to be a plausible one.

Some biologists claim the department of fish and game's estimate of 5000 lions in the state is meaningless, since it is based on available lion habitat, rather than on actual lion counts,

which do not exist. To some degree, department biologists agree with this, saying their budget allows for little more than compiling records of dead lions and plotting them on a map. Without packs of dogs to tree the lions, researchers would rarely see one. But even the elusive lions leave tracks, and the most accurate population estimates are based on lion track counts. In the late summer, when dirt roads are dry and dusty, researchers walk selected logging and fire-access roads, looking for lion tracks. The tracks are traced on paper and measured, and individual lions are then identified.

The Cleveland National Forest conducted lion track surveys in three of its districts between 1977 and 1981. In the Trabuco District, to the north of Camp Pendleton, four lions were found over a hundred-mile transect in 1977. By 1981, the same transect showed evidence of seven lions. In the Palomar District, four lions were found in 1978, and seven in 1981. A sixty-four-mile transect in the Descanso District in 1981 showed evidence of three lions. And a hundred-mile transect at Camp Pendleton in 1981 showed three lions there. The

(continued on page 20)

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MOUNTAIN LION

(continued from page 18)

Cleveland National Forest plans to continue its track counts next month.

There are two bills before the state legislature concerning mountain lions: SB 76 would extend the current moratorium on hunting the lions and is supported by a coalition of animal preservation groups, including the Sierra Club and Defenders of Wildlife. The other bill, AB 947, would return mountain lions to the status of game animals and allow for controlled hunting; this bill is supported by sport hunting groups.

Robert Fusco, an engineer for the Department of Defense in San Diego

and president of the California Wildlife Federation (a coalition of hunting and fishing clubs that has about 100,000 affiliated members statewide and approximately 6500 members in San Diego County), credits the Wildlife Federation with the basic construction of AB 947. According to the proposed bill, the department of fish and game would determine — on the basis of its own area studies — which lion populations can support hunting. For example, if the Palomar District of Cleveland National Forest showed there was a surplus of three male lions, the department could issue three tags for the taking of three male lions. It is not an open hunting bill.

Fusco says that the Wildlife Federation's philosophy is, if there is a renewable resource such as a game animal, there is no reason why the

resource should not be used. But he also says a desire to hunt lions is not the federation's primary motive.

"There must be some members who would like to hunt lions, but many more have said they have no desire to ever hunt one because it's a pretty expensive proposition — you need a pack of dogs to really do it right. We felt that California needed a lion conservation plan and that the moratorium was not going to work, that there are more lions attacking livestock than ever before, and more importantly, that high lion populations are holding deer herds below reasonable levels." Fusco cites studies done in the Sierra National Forest that indicate that mountain lions are responsible for killing thirty to forty percent of newly born fawns. He says, "We believe hunting should be used as a management tool to control the lion population."

Fusco says he has little faith in the department of fish and game's ability to deal with the lion problem. "The trouble with the DFG is that they've been politically hamstrung." Because of the Wildlife Federation's lack of faith in the department, the federation has donated funds to finance independent studies of lion populations, some of which will be conducted in San Diego County. One biologist who has received their donations is Lee Fitzhugh from U.C. Davis. He believes it is possible that lion populations in Southern California have become genetically isolated by freeways and urban development. The lions in the Santa Ana Mountains that terminate on Camp Pendleton, for exam-

(continued on page 22)



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MOUNTAIN LION

(continued from page 22)
Savino would also investigate the possibility of a lion transfer program, taking lions from one area and moving them to another. Though this would be extremely expensive, Savino says, "Cost has nothing to do with it. Animal rights groups can afford it. We got the goats off San Clemente. We'd like to see the DFG get off their

asses and do something for the wild animals they're supposedly protecting, but they won't because of the hunting lobby. So it will probably be up to animal rights groups to move the animals."
Besides being expensive, though, relocating lions has been shown to be ineffective. Lions will not remain in the area they are placed, or they will fight the resident lion, often to the death.
"If the lion population proved to be abnormally high," Savino says, "then it would be time to talk about a compromise — possibly keeping the mor-

atorium but allowing the DFG to thin the population. But no trophy hunting. Hunters try to make a much game out of killing something. But it's not a game, it's trying to put a balance back in nature."
"Right now, in San Diego, the mountain lion is a legislative issue," Savino says. "It's a letter-writing campaign. But if the moratorium is lifted, then it absolutely will become a protest issue. The hunting lobby is so big, they're probably going to win. In that case, we will take more radical action."
Governor Deukmejian has said he

will veto any bill that extends the moratorium on lion hunting in California. The animal protectionists are said to be rewriting their bill to avoid the veto. Whatever the outcome might be, it is certain that lions have benefited from all the public attention. Lion populations in San Diego County will be more closely monitored than ever before. Ranchers will retain the right to protect their livestock, but if enough undeveloped lion habitat can be preserved, mountain lions will continue to thrive under a level of protection which they haven't known for most of the Twentieth Century.

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How sailors can filch just about anything—and not call it stealing.

The Comshaw Chronicles

By Neal Matthews

While the rest of the nation may be shell-shocked over the recent series of revelations concerning the U.S. Navy's purchase of overpriced spare parts, the theft and sale of jet aircraft components to Iran, navy spy rings, and supply scandals aboard the aircraft carrier *Kitty Hawk*, navy veterans everywhere must be sniggering. Most of us ex-sailors certainly did not engage in espionage or high-level larceny, but the majority of us were participants

in the time-honored navy tradition known as "comshaw," a barter system that helps keep the military operating but also often becomes just a euphemism for theft.

The word, spelled *cumshaw* by lexicographers, was first used by Chinese beggars as a way to express thanks for a tip or a gift. American sailors picked up the word, expanded it into a verb, and modified its meaning to include both trading and outright pilferage. Comshawing equipment and services for personal gain was so

pervasive when I was a sailor, between 1971 and 1975, and was practiced by so many officers and senior enlisted men that I came to understand it as a part of my remuneration for handing over four years of my life. It was a kind of black market that was encouraged by career sailors, the lifers who often felt they got the short end of the bargain in trading their civilian lives for government service. I can see now that these recent navy scandals are really just logical extensions of the comshaw ethic. Granted, things seem a little out of hand now that sailors are comshawing secrets to the Russians and silver bars to the drug lords, but the navy has only itself to blame. Young sailors learn by example that the line between government property and personal property is often jagged and sometimes nonexistent.

In explaining how well the comshaw system works, I will concentrate primarily on what I took part in or witnessed firsthand. Although I was honorably

discharged ten years ago, I know that the system of comshaw is still flourishing. A career sailor I spoke with recently explained that he works for a chief petty officer who supplies each new man in his division with a toolbox, filled with tools at the navy's — that is to say, the taxpayers' — expense. "And he says he considers the toolbox and tools the man's personal property, and when he leaves the navy, the box goes with him." The comshaw ethic works in reverse here; the sailor explained that because each man considered his tools to be personal property, he took much better care of them and suffered less theft from his toolbox than might otherwise be expected. Therefore he didn't have to comshaw so many replacement tools in order to do his job. All the navy had to do in return was give the tools away when the man left. What a bargain!

One of the main purposes of comshawing a torque wrench, say, in return for a roll of nylon webbing, or a particular piece of hydraulic

tubing for an electrical switch, is that the navy's supply system is usually too slow and too unreliable. When a sailor needs a tool or a jet engine component, he needs it *now*, and the excuse that the item is "on order" is rarely an acceptable one to his superiors. Plus, receiving a shipment from supply was often an adventure. A civilian employee who works for the navy recently told me that he ordered two new speedometers for an aircraft carrier, at a cost of \$37,000 apiece, and wasn't astonished when he got a call later asking why he wanted army tank turrets for a ship. Two order numbers had been transposed by navy supply men, and in the supply system the parts became tank turrets instead of navy ship speedometers. The civilian said he wouldn't have been surprised if the turrets had been shipped to him. "But then they ended up sending me three speedometers, not two. I took the third one, and we'll be putting it on the *Kitty Hawk*. If I'd left it with the other ship, it would have just been

cannibalized for parts and would have become a piece of junk, a \$37,000 piece of junk."

The following incidents are not isolated cases; they are the plain truth, and I can only hope the statute of limitations has run out. For perspective, keep in mind that my navy colleagues considered me to be a person of unusual honesty and integrity. You can imagine for yourself what unscrupulous sailors can do. Or else you can just scan the daily headlines.

About a year after enlisting, I reported for duty at the Aviation Physiology Training Unit just across the street from the hangars at Miramar Naval Air Station. This was where I spent most of my four-year hitch, and I soon found that the people who'd said it was going to be "skating" duty did not know how right they were. In the early days of jet aviation, the unit had been the main training and testing facility for pilots who had to wear full or partial pressure suits. But as aircraft cockpits became pressurized and the

complex suits were shelved, one of the duties of the physiology unit was to receive and store the suits and related equipment. Eventually the unit became the repository of other old equipment as well, and one day we received a very interesting device. It was a Goldbergerian system for rescuing an airman from the ground and included a helium balloon, a large helium tank, and 2000 feet of extra-strong nylon line. The airman was supposed to attach the line to his parachute harness, inflate and raise the balloon, which lifted the other end of the line high into the air, and wait for a specially equipped transport plane to fly over and hook the balloon in a protruding nose assembly. The airman was then jerked into the air with bone-whipping suddenness (one reason the system wasn't widely distributed) and winched inside the plane. We didn't know how much the system had cost to develop, but it was obviously expensive. There wasn't a good place to store the three big canvas

bags containing the balloon, the line, and the helium tank, so we kept them in an outside nook until the day a first class hospital corpsman told me to throw them away.

"Throw it away? We can't just throw the thing away," I replied. "It's too valuable." I was a lowly airman, E-3, and this was when I still had the capacity to be shocked at such wastefulness.

"I said shitan it, Matthews."

"No way, Charley. I'm not gonna be the guy to junk it. If you want it shitted, you do it." I knew he could pull rank on me, but I was prepared to stand firm for the principle of the thing.

"Okay asshole, I'll get somebody else to do it."

Seeing that the principle was lost, I had an inspiration. I'd save the device by taking it home. "Go ahead, it don't make a shit to me," said Charley. "Just get it out of here. Today. Then clean up that area for the inspection tomorrow." That afternoon I crammed the equipment bags into my little Datsun and drove past the Marine Corps guards at the base gate. At the time I felt I was rescuing the damn thing, and I had some vague notion of comshawing parts of it in exchange for something I'd need at work. Now I realize I stole probably thousands of dollars worth of equipment. A year later, tired of carting the cumbersome

(continued on page 28)

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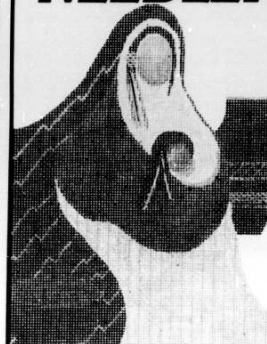
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Comshaw

Comshaw was a man who lived in a garage around to my different residences. I just left it in the garage of a house I was vacating. The next tenant probably took it to the dump.

Being assigned to the physiology training unit was like working in a toy store for adults. The fifteen or sixteen staffers were mostly hospital corpsmen, and I was one of just two parachute riggers. We were all instructors who shepherded pilots and air crewmen through periodic training. This included a ride in the high-altitude chamber, where at 30,000 feet they took off their oxygen masks and were exposed to the deadly effects of hypoxia; ejection seat training that was capped by a booming ride up the rails of an ejection simulator; and water survival training in which they were dunked underwater in a large swimming pool while strapped into a device that simulated a jet ditching at sea. There were many other toys on which we helped train flyers for emergencies, and during our off-hours we played with these contraptions ourselves. The large swimming pool was a perfect setting for after-hours parties or luncheon swims, and we had access to a huge array of equipment that we traded for other goods and services. Yes, sir, it was great duty.

One day, in place of the unit's function as a storehouse for old equipment, we received a box stuffed with more than a dozen leather flight jackets. Usually this kind of equipment was destined for

use in the training we offered, but there were few items more valuable to a sailor than a flight jacket. And these were the old leather ones, not the new variety made from a synthetic soybean derivative. Since the riggers always took possession of such booty, I was able to snatch three of the best jackets before the rest disappeared in a corpsman feeding frenzy. I proudly wore one, comshawed another one for some scuba diving equipment supplied by a friend in the Underwater Demolition Teams, and gave the last one away years later.

Speaking of scuba diving equipment, the unit had plenty of it, including air compressors, because we used safety divers in the pool during water survival training. On weekends, when we went diving in the ocean, this equipment — tanks, weights, regulators, wet suits — went with us. When the gear became worn out or was damaged, it was repaired or replaced at navy expense.

My interest in diving eventually led to an interest in underwater photography. I've forgotten just how I was put in touch with a navy chief who had some underwater photo equipment to sell, but I recall that he lived near Ramona and was retiring as a navy diver and going to work as a diving supervisor in the North Sea oil fields. When I handed over the \$600 for the equipment, we both knew that the navy had originally purchased it for the chief's former division; the chief himself said something about authorizing the purchase a couple of years before. But somehow neither of us considered the equipment hot. In the navy, when you requisitioned

something for your own shop, it was just natural to consider it personal property. It helped build the feeling of esprit de corps and contributed to the pride the senior officers always harped on. Hell, we were the navy, and the navy was us; what belonged to the navy belonged to us.

Being a parachute rigger was an especially good job for comshaw artists, because we riggers had access to some of the most valuable equipment and services. Riggers oversaw all personal items for pilots, such as flight suits, which made great coveralls for automobile repairing; flight boots, which were as important as flight jackets to status-conscious sailors; flight gloves, whose tough but dexterous construction made them perfect for motorcycle riders; oxygen masks, which, when connected to a water pipe at the end of the oxygen hose, made devastating bongs for dope smokers; parachutes, which looked great draped from the ceiling of your bachelor pad; emergency rafts, always in great demand by sailors with children; and survival knives, known as K-bars, at least one of which was owned by practically every sailor I ever met.

Parachute riggers were also trained to operate various industrial sewing machines. The best of us could fabricate an awesome variety of flight bags, backpacks, suitcases, boat covers, motorcycle covers, spare tire covers, harnesses, and garment bags. A rigger protected his little black book with the pattern dimensions for these items as fiercely as he protected his K-bars. I once made a beautiful red Naugahyde bean bag chair for a girlfriend, the pattern for which

became very popular among my rigger buddies. One first class parachute rigger I knew was on light duty because of a serious leg injury suffered in a fall from a convoyer belt on an aircraft carrier. He was bitter, convinced that he had given the navy much more than he had received, and about all he did during working hours was make bags and covers for his friends. He taught me a lot about sewing machines, and together he and I went through yards of brass zippers, miles of thread, and many bolts of nylon. Naugahyde, and even leather. When we ran out, the navy bought us more.

Parachute riggers were popular with pilots, and I was no exception. My reputation for being able to create nifty designs on flight helmets using reflective tape traveled quickly, and soon whole squadrons of men were bombing bridges near Hanoi while wearing my bizarre patterns of multicolored circles or triangles and demons on their heads. I usually had plenty of time on my hands to do this and rarely asked for anything in return, but when a ride in the back seat of a TA-4 attack jet was offered, I naturally jumped at it. I was so thankful for the offer that I immediately went into the storehouse, which I oversaw, and came up with a brand-new, gold-tinted sun visor, which I put on the pilot's helmet free of charge. These gold visors were highly prized by pilots and motorcycle riders alike, and I traded them only for the highest return. The pilot, a lieutenant we'll call JK, became a good friend.

(continued on page 30)

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Comshaw

(continued from page 28)

"I introduced me to another pilot, a comrade of his, who combed the biggest single item I know of. We were talking in the riggers' shop one day, and the pilot casually asked if I had any extra gold visors. He went with me into the storeroom and noticed an A-4 ejection seat sitting on wheels in the corner. His eyes lit up. He flew A-4s, the type of jet now flown by the Blue Angels, and he asked if we were doing anything in particular with that ejection seat. It was one of three we used for demonstration during training lectures. I replied, but it hadn't been needed for months. The pilot stepped over to it for closer inspection. The seat pan, containing emergency oxygen and survival gear, was intact, as was the parachute in the back rest. The ejection handles, emergency release handle, and other components were all in place, as were the empty

rocket thruster tubes on the seat bottom. "Would anybody notice if this seat disappeared into my living room?" asked the pilot.

"I'd notice, but I could forget what happened to it if I got some back seat hops," I answered. By this time I was a second class rigger, had some seniority, and my hitch was almost completed. A few days later, at lunchtime, the pilot pulled his van to the back door of the storeroom, and he and I giggled like running dogs as we wheeled the ejection seat out and lifted it into the van. He saw to it that over the next month I got three good rides in his squadron's jets.

But the most exciting hop I comshawed was in the back seat of a T-38, a small twin-engined jet that was used by a squadron as the bandit in dogfight training. One day after I'd finished lecturing to a group about parachuting and survival techniques, I returned a call to a young lieutenant j.g. at a squadron across the street. He explained that the new squadron commander was an ex-prisoner of war recently

returned from North Vietnam, and he wanted to do something special for him. He asked if I had an extra form-fitting helmet for his skipper. I was the administrator of a navy contract that called for the purchase of several hundred experimental helmets. These were molded to the contours of the individual pilot's head and were supposed to be much more stable and comfortable during high-g maneuvers. Unfortunately, I told the j.g., all of the helmets in the contract were spoken for.

"Gee, that's a shame," said the young pilot. "The skipper is a P.O.W., and we're trying to outfit him with the best. Are you sure you can't fudge just one?"

Knowing that the contractor, located in Pomona, was eager to get his helmet accepted by the navy as standard issue for every jet fighter pilot, and that he was therefore willing to add two or three extra helmets over the number called for in the contract, I had an idea. "What kind of planes you guys fly?" I asked.

"TA-4s, A-4s, and T-38s."

Already a veteran of many TA-4 flights, I inquired if the T-38s had back seats.

"That's affirmative."

"You get me a ride, you got yourself a helmet," I said. The officer, infused with the spirit of comshaw, laughed and said he'd check on it and call right back.

"You'll be the first enlisted guy in the back seat," he said later. His skipper showed up the next day for his helmet fitting, and the following week, singled by the hostile stares of the sailors on the flight line, all of whom were itching for a ride, I strapped in to the back seat and took off on a looping, twisting, gut-wrenching dogfight over the Chocolate Mountains east of the Salton Sea. Chew it, swabbies, I said to myself as the pilot and I climbed out of the cockpit two hours later. Go comshaw your own ride. Of course the contractor charged the navy for the extra helmet, which as I recall was about \$350, but because I was the one doing the accounting, nobody knew the difference. Especially not the taxpayer. □

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Realities



Peter Zapp, Helen Shaver, William Russ

JONATHAN SAVILLE

Last week I wrote about Kabuki theater: stylized, symbolic, utterly unlike ordinary reality in its stories, its settings, its gestures, its speech patterns, its style. Michael Weller's *Ghost on Fire*, which had its world premiere recently at UCSD's Warren Theater in a stimulating La Jolla Playhouse production, lies at the opposite end of the theatrical spectrum. Its mode is realism, a theatrical style whose concerns and methods are contemporary life,

middle-class people, ordinary prose conversation, everyday events, naturalness of action, familiarity, plausibility, and a resolute avoidance of anything that lies outside the common experience of the audience. Since its establishment about a century ago, theatrical realism has produced many masterpieces, offering (as it once did) a fresh and penetrating view of the seriousness of ordinary life, and transforming that ordinary life (as it did in the hands of Ibsen, Chekhov, O'Neill, Williams, and several others) into a remarkable kind of undecorated, unrhymed, unromantic theatrical poetry. The density

of masterpieces in this style has declined over the years, however, with the more creative playwrights turning elsewhere, so that nowadays realism has for the most part degenerated into the conventional, imitative, and generally unimaginative language of the television soap opera. For a realistic play in 1985 to rise above this level, it must exhibit some special depth of vision or some special formal inventiveness, whether in characterization, plot, language, thought, or imagination. The question is whether *Ghost on Fire* transcends its genre — or, to put things more precisely, whether it transcends television realism enough to justify itself as a stage play.

Let's begin with characterization, always Michael Weller's strong point. As in *Moonchildren* and *Love Ends*, he shows a great knack for choosing and reproducing modern American types, mainly young people (no longer quite so young) struggling to find a place for themselves in a confused and materialistic society. The particular social stratum of the characters in *Ghost on Fire* can be simply indicated by their professions: a New York teacher of film, formerly an experimental film director (Dan); a Hollywood camera operator (Dan's old friend and collaborator, Neil); a woman who wants to be a jewelry buyer for a department store (Dan's wife, Julia); a television soap opera star (Tom, in love with Julia); a philosophy professor (Aden); a Scottish doctor (Ralph); an Israeli millionaire, interested in investing in films (Avram); a housewife and mother (Neil's Texas wife, Michelle-Marie). Each of these characters is a type; each is carefully observed by the playwright, and given appropriate background, interests, and attitudes, each seems pretty much like someone you might actually meet, if you lived in New York or Los Angeles and went to cocktail parties with people in films, TV, and education.

The truth and richness of characterization varies from character to character in this play, with the differing contributions of the actors complicating matters. Perhaps most successful all around is Holly Hunter's portrayal of the pill-popping Michelle-Marie: the character is accurately and compassionately drawn. Mr. Weller is acute in decrying the class unease, the television consciousness, and the quiet desperation of this former waitress trying to adapt to a swimming-pool-owning caste, and Miss Hunter is sensa-

tional in her comically mannered rendering of druggie twitches and Southwestern corniness, along with sudden moving outbreaks of deep anguish. This is realistic character-writing and realistic acting, worthy of high admiration. The same could be said of the character of Neil, vivacious, flippant, gallant, searching painfully for his lost artistic ideals (he has "sold out" for the sake of that swimming pool) but usually concealing the pain and the search under a smoke screen of ironic quips. Mr. Weller has given actor William Russ some vivid, entertaining, and touching material to work with, and Mr. Russ makes the most of it, creating a character one really likes and is interested in.

In the case of Julia, the wife of the film teacher, the writing seems superior to the acting and is somewhat betrayed by it. Mr. Weller, in his best manner, has carefully characterized Julia and has — unobtrusively but not invisibly — pronounced moral judgment on her as a substantially negative character. She wants to be surrounded by beautiful, expensive objects; she refuses to give up a job interview to spend time with a dying friend; she keeps her husband (Dan) and her former (Neil) and present (Tom) boyfriends tossing around like juggled ninepins, looking toward her own romantic fulfillment alone; she deserts Dan in his hour of deepest need for her, because he has not lived up to her expectations and can no longer inspire her with ideals; she is mendacious, faithless, and egotistical. All this is quite clearly in the script. But actress Helen Shaver does not seem to grasp the meaning of these central traits of Julia's character. Her reading is brisk, amiable, even likable in a bland way, with a sturdy pride in Julia's independence (though the script seems to brand it as selfishness). The weakness of Miss Shaver's understanding of her role — if the actions the script gives her are accepted as indicating what that role should actually be — was indicated to me by conversations with various otherwise discerning playgoers. Afterwards, few of whom appeared to get the point that Julia had not behaved decently in her relations with Dan, Neil, and Tom, and that Mr. Weller had intentionally and justifiably excluded her from the trio of essentially "good" characters (Dan, Neil, and Neil's wife) who remain — according to a dream Michelle-Marie recounts — after everybody else in the world has been destroyed. (continued on page 34)

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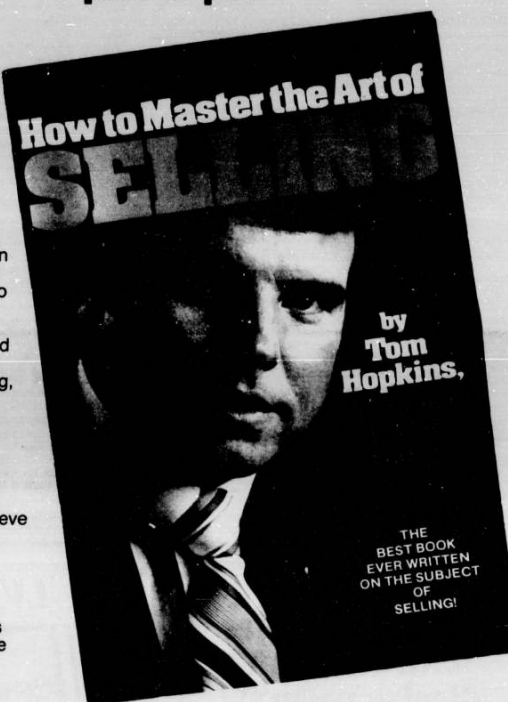
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In other characterizations, it is the writing that lets the actor down, as rather than vice versa. Peter Zapp, as Dan, is the consummate method actor in his ability to convey the character's self-doubt, his guilt about giving up the rough-and-tumble of serious filmmaking for the uncreative security of teaching, his capacity for steady, self-sacrificing affection, his weakness, his self-repressed longing to find himself again. One sees here how good Mr. Weller can be at characterization and how much he flers an actor (like Mr. Zapp) with a confident mastery of the realistic style. But the playwright has insuperable difficulties in making Dan seem a brilliantly talented film director. Nothing in what Dan says about himself or others, nothing in the way he thinks and acts, indicates the greatness of promise that Dan's giving up of his directorial career is supposed to have thwarted, and Mr. Zapp cannot supply this dimension of greatness or potential: witness where the script offers such solid evidence for it. Unable to indicate Dan's artistic talent from within the characterization, Mr. Weller resorts to the cheap expedient of tacking on factitious evidence from without. Francois Truffaut, we are told, had declared Dan to be one of the best rising film directors of his generation.

Mr. Weller uses a similar device in dealing with a similar problem in the characterization of Aden, who is declared (but not shown) to be one of the greatest philosophers in the world. Actor Edward Zang is marvelous in this role, calling up with every gesture, every vocal intonation, every expressive pause or lip pursing, the social and psychological reality of the type Aden represents: the New

York liberal humanist existentialist intellectual. He reads his lines with the verve and wit they deserve (for Mr. Weller, to give him credit, has made Aden a funny and delightful character), but when it comes to the expression of those ideas that have won Aden his worldwide philosophical reputation, he can utter nothing but banalities, since Mr. Weller seems not to have been able to come up with anything more intellectually cogent to put in the philosopher's mouth (more of this later).

In the case of the television star, Tom, the character seems to lack either consistency or reality, although it is not clear whether the fault lies with Mr. Weller or with Timothy Shelton, who plays the role. According to the script (in the unassailable judgment of the "great" philosopher), Tom is sincere, good-natured, and capable of idealism, by which Aden means participation in an anti-nuclear rally, but at the same time he is awfully small-brained. Mr. Shelton, while clearly and winsomely handsome the way a television soap opera star has to be (Mr. Shelton has himself appeared in *General Hospital*), does not however portray Tom as good-looking but dumb. On the contrary, his Tom seems articulate, sensitive, and intelligent: the flashing eyes appear not to be an actor's technique of wowing his audience but to have a sharp, functioning mind behind them. It is hard to tell whether Mr. Shelton has misunderstood Mr. Weller's intentions, or whether he has understood them, judged them misguided (which may well be the case), and chosen to ignore them. Mr. Shelton certainly gives the character a real presence on stage, but it is not the character described by Aden, who is apparently the playwright's spokesman.

With all these various lively characters milling about, the result of Mr. Weller's intimate attention to and affection for the inhabitants of his era, the playwright was compelled by the nature of dramaturgy to bring them together into some kind of coherent series of actions, in other words, a plot. The story he chose to involve them in, alas, gives *Ghost on Fire* an even stronger odor of the television screen: Neil is found to have an inoperable brain tumor and he slowly dies, while the other characters react in characteristic ways. It is true that people die, it is true that some young people die, and it is true that some young people die of cancer, but when a young person dies of cancer in a narrative or in one of the forms of theater, we are perilously close to sentimental stereotype, to tear-wringing cliché. After all the changes that have been rung on this modern fashionable theme — *Death Be Not Proud*, *Love Story*, *Brian's Song*, *Bang the Drum Slowly*, *Eric*, *Funeral March for a One-Man Band* — the true pathos of the situation tends to be obscured by the sense that art is imitating art (and rather poor art) rather than life, which is not the impression that achieved theatrical realism is supposed to give. To this stereotype, Mr. Weller has added elements of linguistic breakdown due to brain damage, un- happily (because so much less inventive) reminiscent of Arthur Kopit's *Wings*. For all we know, Mr. Weller may in fact be describing a real death, a real brain tumor, and its real symptoms, but in theatrical realism actual fidelity to reality is never enough; the events must seem to reproduce a unique reality, growing out of particular happenings in the real world rather than out of theatrical conventions and fashions, if they are to carry with them not only plausibility but also the

taste, smell, and feel of truth. An audience coming to *Ghost on Fire* with no experience of its numerous oncolgical professors might believe in that truth, but less sheltered readers, theatergoers, movie-watchers, and soap opera viewers will recognize the familiar plot devices, and their reaction to the events on stage will be necessarily dulled thereby.

There is another weakness in this plot, this one quite independent of the former theatrical experiences of the audience. Characters and plot are not sufficiently integrated; there are too many characters whose relation to the central action (Neil's illness and death) are extremely peripheral. The graduate student Dan has had an affair with the television actor, the philosopher (who happens to live upstairs in Dan and Julia's apartment house), the doctor (who happens to be the philosopher's friend and is also, conveniently, a specialist in brain diseases), the Israeli millionaire, the Israeli millionaire's mistress — these characters merely clutter the stage, at least in respect of the plot. They impede the action, occupy excessive space and time, diminish the dramatic power of the events that really count, dilute the plot's unifying function. Omit all these, leaving only Dan, Neil, and their wives, and you would have a more tightly knit and hence more dramatically compelling play, however cliché-ridden the device of death-by-brain-tumor might be.

Omitting those characters, however, would deprive the play of what Mr. Weller evidently considers to be one of its most important components — its philosophical analysis of the events. *Ghost on Fire* is a thoughtful play that attempts to address the age-old question of why the innocent suffer — or, more specifically, why a young person, morally good ac-

cording to most available measures, should be struck down by a fatal disease. The characters extraneous to the plot are there in order to reflect on this issue from differing points of view; they are in the play principally not for who they are or for what they do, but for what they have to say about the meaning of death and the problem of theodicy.

The problem of reconciling suffering not only with human feelings about the worthiness of individual life but also with the notion of God's justice is in fact what this play, under its surface of contemporary characters and events, is all about. Some of the characters voice the typical skepticism and hedonism of their class and period. For Dan, Neil's death is arbitrary and meaningless. For the Scottish doctor (who does little more in the play than embody this point of view), it is simply a further proof that we ought to get as much pleasure — chiefly sexual — out of life as we can, because who knows how much time any of us has left? The philosopher, a humanist who does not believe in God but who does believe in man, tells us that everyone brings a certain quantity of goodness and of meaning to the world, that we ourselves choose the purpose of our lives, and that our small, individual contribution may have incalculable effects on the lives of others and on all of humanity — that is, our lives (and presumably our deaths) can and do have a meaning and purpose, the meaning and purpose we give them.

The play as a whole seems to go along with this existentialist humanism — at least, the action does not contradict it — but there is a further dimension to Michael Weller's thought, one rather surprising in a contemporary of Edward Albee, David Mamet, Sam Shepard, and Christopher Durang, a generation to whom atheism is so obviously the foundation of all wisdom that one need not even discuss it. *Ghost on Fire* is pervasively concerned with the Christian understanding of life and death; indeed, in many ways it is a thoroughly Catholic play. The allusions to Catholicism and Catholic doctrine are too numerous and too widespread among the characters and actions to be anything but crucially thematic. Neil and Michelle-Marie are lapsed Catholics, who still feel the old teachings in their blood. Dan is a skeptical Jew whose attitudes toward the meaning of suffering are contrasted with those held by Christianity. Julia, confronted with the fact of Neil's imminent death, has started going to church in search of spiritual guidance. Before his illness, Neil had been proposing to film a horror movie (hilariously described) about the revenge of an aborted fetus, turned into a destructive fluorescent monster — apparently a serious and comic way of expressing a serious and completely Catholic opposition to abortion. Neil speculates on the career of Christ, who carried on with his mission in spite of knowing how he was to die; in tacit imitation of this example, after ini-

tially contemplating taking poison as a way of avoiding his progressive mental debility, Neil finally decides to go through with dying according to the way decreed by nature (and God?), as though he accepted Catholic teaching about suicide as a sin. Perhaps most important and most Christian of all, the despair of the skeptical Jew (along with the Israeli millionaire's lack of spiritual values) is transformed into meaningful, active, goal-directed, spiritualized work because of the inspiring manner of Neil's death: the degraded Synagogue is converted by the charismatic Christ-figure, so to speak.

The very title of the play is explicitly a reference to this complex of Christian ideas: the spirit, emerging to eternal life from the dead body, might (it is whimsically suggested) be injured by the fire of cremation, but the spiritual fire of someone who has accepted his life and his death in *imitatio Christi* can illuminate the darkness of those atheists whose hearts have not been hardened and can light their way on the road to redemption. That is why Dan and Michelle-Marie are present at Neil's deathbed, while Julia is absent; their authentic love for Neil makes them capable, ultimately (though the play never becomes that dogmatic), of love for God, while Julia makes use of others as objects of pleasure, passion, or idealization, but is fundamentally incapable of loving anyone.

All this sounds profound. It is profound. Whether one accepts it or not, the

Christian view of why we live, why we suffer, what we ought to do, and what we dare hope for, is one of the great intellectual and spiritual world views developed by the human race in its long history. It may of course be untrue, but there is no way of showing that it is more of an illusion than materialistic atheism, which deals with all the basic problems of life by refusing on principle to acknowledge them as problems. It is refreshing to have a playwright active in the modern American theater who believes that human beings can receive grace and that they are open to redemption; David Mamet and Edward Albee certainly don't, and how boring their cosmic pessimism can become! Why, then, does Michael Weller's exposition of this grand and noble theory, this illuminator of Dante, Pascal, Dostoevsky, and Kierkegaard, seem so thin, so gray, so dull? In fact, every statement about world views in this play, whether Catholic, humanist, or materialist, has the resonance of a rubber mallet on tin. One can hardly bear listening to the numerous speeches about the meaning of life, however pertinent, valuable, or true their contents may be.

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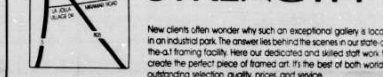
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and evocative language to make old ideas seem new, as though they had been created that very moment in response to the specific actions of the characters. On the evidence of *Ghost on Fire*, Michael Weller simply does not have those talents to any appreciable degree. He sees contemporary life with clarity and in detail; he has great sensitivity to the way people think, feel, act, and respond to their world; he is thoughtful, serious, and intelligent in his evaluations of moral action and spiritual aspiration; but when he tries to express such evaluations, through his characters' tedious little discourses, it all tends to sound like freshman Humanities. *Ghost on Fire* would be a deeper play, and a more effective Catholic play (if that is what it really is), if its fundamental ideas were integrated into character and action and if virtually all the discrete expositions of those ideas were omitted. Just as the characters who are there merely to represent a point of view could be dispensed with, so too we could do without all the speeches in which character recedes into the background, action stops, and someone gives us pointers on how we are to understand the human condition.

The direct statement of ideas in a play, however well it may be done, is necessarily at a great distance from those other, more uniquely characteristic elements of theater: imagination and theatricality. In *Kabuki*, to return to that theater so antithetical to Michael Weller's commonplace realism, there are plays burning with the most fantastic imagination, in which not a single idea ever appears. I am not suggesting that brilliant theatrical spectacle without any serious critique of human life is superior to the theater of Ibsen or Chekhov, which through the use of realism tries to alter our perceptions of ourselves and our world, so that we can live more meaningfully and more truthfully. But in realistic theater, at this late stage in its development, many players long desperately for some flash of the imaginative and the expressly theatrical in the midst of all those middle-class living rooms, all those down-to-earth conversations about marriage and friendship and commitment and work and ideals, all those prosaic details of our neighbors' lives in the next condo.

Ghost on Fire does in fact satisfy that longing now and then, and its best moments are when it does so. In their staging

of the play at the Warren Theater, director Tunde Adebimpe and set designer Thornton Lynch have supplied an undercurrent of theatrical excitement throughout the production, by a wonderfully inventive use of a revolving stage. The movement provided by the stage, the kinetic emergence of the various sharply observed realistic, but not photographic, venues (office, living room, kitchen, hospital, and a beautifully evocative Maine beachfront), the way the characters react to these changes of place on the small thrust stage — this physical activity partially succeeds in overcoming the sluggishness of the action in the script, which is constantly impeded by overlong realistic conversations, by extraneous bits of local color (such as that Maine beachfront scene, with the Israeli millionaire, his surly French butler, and his — for no apparent dramatic reason — bare-breasted girlfriend), by inept philosophical discourses, and by Mr. Weller's chief (and totally futile) breach of realistic conventions, the extraordinarily uninteresting addresses to the audience included in several by most of the characters while sets are being changed.

One particularly fine invention is the way Holly Hunter, as Michelle-Marie in

one of her drug-dizzy states, attempts to cope with the revolving stage: it is as though Michelle-Marie's world, already confused by combinations of uppers and downers, has gotten so out of hand that the floor has actually started to move, and how is the poor lurching creature, squinting painfully against the bright stage lights, to make her way across *that*? This moment is exciting because for once we are released from the shackles of realism; the fact that the actress is on a stage, a revolving stage, is made part of the action, and in the process we are given a much more vivid sense of the character's inner experience. This is one of the very few instances in the present production in which the power of nonrealism in the theater is allowed to manifest itself, the theater perceived as theater, without any plausible motivation within the bounds of realistic convention.

There are in addition two instances of high imagination in the script itself. One of these is Neil's narrative of his planned horror film. Michael Weller has always been adept at capturing the sounds of American speech, the jargons and rhythms that locate individuals socially, culturally, and chronologically. In *Moon-*

children, for example, Mr. Weller's funny and poignant play about the moral and emotional confusions of the college generation in the 1960s, a great deal of the imaginative energy of the play is in its language, which is at once true to life, comically exaggerated, and bursting with demonic exuberance. In the same play, Mr. Weller introduced his own superb version of that traditional American comic type, the joker and teller of tall tales: a saucy master of *zany* lies and off-the-wall repartee, named, like the playwright himself, Mike. The language of *Ghost on Fire* does not have the same quality of capturing forever the unique style of a generation. Mr. Weller's ear, as good as it ever was, but the characters of his latest play do not seem to pour their whole spirit into an idiosyncratic lingo that defines them like a fingerprint of the mind. The salient exception is Neil, heir to the "Mike" of fifteen years ago, with his irrepressibly pungent verbal music and his capacity for turning every thought and feeling into outrageous wit.

Neil's tongue is at its most extravagant and most invigorating in describing the unformed fetal hand vengefully creeping up out of the garbage can where the abor-

tionist has tossed the grisly little victim of woman's right to choose. The moral question of women's liberation aside, how aesthetically liberating it is to hear something so fantastic, so unrealistic, so antic, even if this is only a description, within the realistic world, of a work of fantasy? Mr. Weller here shows us what a remarkable imagination he has, capable of embodying powerful feelings — and ideas! — in actions that are grotesque and absurd and that could not be observed through anybody's fourth wall. Yet he remains a realist. He dare not directly and boldly stage the fantastic, as a theatrical experience to pull us more deeply into the nature of reality than realism could do; instead he must have a "realistic" person tell us about the fantasy, with the "unreal" status of the fantasy insisted upon by the fact that it is the plot of a horror movie, that is, a nonrealistic kind of theater that no realist can take seriously.

There is a similar sense — that of a marvelous imagination insistently tied down by a realistic framework and realistic motivation — in the most memorable scene of the play, that, to emphasize my point, by no means totally negative evaluation of *Ghost on Fire*, I have left to the last. Dan

and the dying but still ambulatory Neil have gone off to South Carolina to do the kind of documentary filmmaking Neil's illness has inspired Dan to return to. Dan is directing. Neil is doing the camera work, and the subject is an elderly black man named Nathan Berger, many of whose children and grandchildren have predeceased him. Nathan has an old wreck of a car, which is repairing for playing at repairing, and that worn automobile frame, its dents and paint patches bespeaking a history as variegated and painful as Nathan's own, is all the set we see (how perfectly the designer has chosen, altered, and disposed this piece of expressive, ugly, beautiful metal!). Dan, to free Nathan's imagination for the sake of the film he and Neil are making, suggests that the old man pretend to drive his car to Heaven. As Neil films, the willingly playful Nathan (in some absolutely sublime acting by Bill Cohe, in itself a justification for the whole realistic style) imagines himself driving through the sky, encountering his long-gone loved ones, whom he greets with tenderness, restrained joy, and a heart-wrenching touch of the sadness that comes from his knowing that this is nothing but a game.

What a stupendous, unprecedented release from the whole suffocating *As the World Turns* conversational mode of the rest of the play! Suddenly I found the tears that the dying Neil and his stereotyped cancer had never been able to evoke surging to my eyes. Whatever its realistic framework, this episode shows the power of Michael Weller's imagination, of his unlearned fantasy, to call up the deepest emotions and to concentrate — in action and in poetic language, without explanations or philosophizing — the themes of the play, the death of the young, the pain of loss, the faith that there is a God and that He knows why it had to happen even if we don't, the love that is stronger than death. Here is the one scene in the play that could never be found in a television soap opera, that could only be done on a stage, and that treats realism as an opportunity for going beyond realism, the sound of a breaking string, rather than as a tired set of restrictive conventions. What Michael Weller needs now, after traveling as far as he can with traditional realism, is — like his wonderful creation Nathan — to lift himself up off the earth entirely, and to let his imagination get that car to Heaven.

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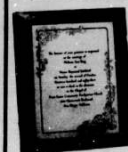
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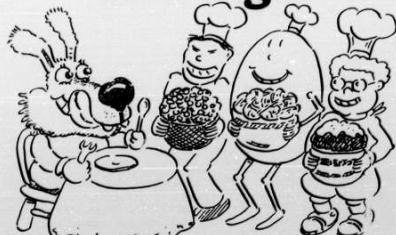
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The Restaurant: Ninja
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Type of Food: Japanese and Korean
Price Range: \$2.45 to \$7.50
Hours: Open daily Monday through Saturday, 11:00 a.m. to 9:00 p.m., Sunday, 4:30 p.m. to 9:00 p.m.

The Restaurant: The Good Egg
The Location: 7947 Balboa Avenue, Kearny Mesa (565-4244)
Type of Food: Breakfast and lunch food, especially egg preparations
Price Range: \$2.50 to \$6.25

Hours: Open daily, 6:30 a.m. to 2:00 p.m.

The Restaurant: Century Schools for Culinary Arts
The Location: 2665 Fifth Avenue, Century Building, Fifth and New (233-0884)
Type of Food: American, prepared by student chefs
Price Range: Varies daily; up price \$7.95
Hours: Open for breakfast, lunch, and dinner, 10:00 a.m. to 8:30 p.m.

In midsummer, when many of us who don't find it more and more difficult to avoid both crowds and escalating prices,

it's nice to discover some restaurants that aren't too well known but which offer unusual value. I've kept this list to three at present, but more "bargain restaurants" will follow soon.

The first is a fairly, for these times, a restaurant that has not advertised, that exists in an obscure spot, but which serves really good food at low prices. The name of this place is Ninja, which means "night warrior" in Japanese and it offers Japanese and Korean dishes for dining in and take-out. It's located on West Point Loma Boulevard next to the Chevron car wash, in a tiny shopping center where hardly any of the signs have high visibility — Ninja's sign is among the dimmest. We drove around and about for a while before we finally discovered Ninja tucked into a corner next to Liquorland.

Once inside, we were pleasantly surprised by the immaculate and cheerful interior. The top price on the menu is \$7.50 for a tempura-sushi combination, but such items as Korean-style barbecued chicken, beef, or pork range in price from \$3.25 to \$3.75. And these are served with rice and soup. In terms of price, Ninja is a terrific bargain restaurant.

Of course, nothing is a bargain if the food doesn't taste good or is haphazardly prepared. I found the food at Ninja tasty, the portions large, and the entire experience reminiscent of the old Osaka Japanese restaurant that used to exist at Thirty-sixth Street and University Avenue, or of the early days of Yoshino on Washington Street when it opened about eight years ago.

Ninja is the product of a family that comes from Seoul, Korea, but whose ties with Japanese cooking are strong. While the husband was studying for an advanced degree at a university here, his wife and brother decided to open this dining room. I am always filled with admiration for people who don't speak our language or know too much about American business ventures but who nevertheless plunge into this most hazardous of enterprises, the restaurant business. Ninja has been in ex-

istence two years. The night I was there I marveled that it could hold on — during the hour or more that we were there only one other party of diners showed up, and one woman came in to pick up take-out food.

Each order is prepared individually and every accommodation is made to please the diners. I love a Japanese "peanut dish" called *domburi* (there's spelling *domburi*), which consists of rice, onions, and chicken, with a scrambled egg placed on top of these ingredients. As a lunch specialty at Ninja, it is prepared with beef (\$2.95). When I ordered it for dinner and asked whether chicken could be substituted for beef, the owner complied as if I were a guest in her house.

All diners arrive with good miso soup plus rice, but in the interest of this review we ordered three entrees for two people. One of them was the aforementioned *domburi*, which tastes wonderful, is very filling, and with rice and soup provides a healthy meal at only \$2.95.

My friend had the *bul go ki*, a marinated beef in spicy Korean sauce; it's served with soup, rice, and *kim chee*. She received such a large serving for \$5.75 that she couldn't finish. The beef was tender and not too spicy, but eating beef and rice is apt to grow tedious, so it's best if your companion chooses a dish that will act as a complement, in terms of texture and flavor, to the beef.

I tried the shrimp tempura (\$6.75) and received a whole plateful of shrimp in batter, prepared in a butterfly cut. Although the shrimp had fine flavor, they were not served with any vegetables, so what we had in the two major entrees (we ate the *domburi* as a form of appetizer) was a plateful of beef and another of shrimp. Therefore, you would be better off ordering the tempura combination, which is only \$4.50 and offers vegetables in addition to the shrimp. We could scarcely finish all of this food and we took the rest home for our next day's lunch.

Ninja offers hot and spicy *squid* (\$5.75), *yaki-soba* (noodles with veget-

bles and chicken, beef, or shrimp, \$2.95), and *u-don* (a Japanese noodle soup) for \$2.95. At the next table a woman was eating spicy chicken breasts (\$5.75), which looked very interesting. My friend remarked that she enjoyed the food at Ninja more than that at Yoshino. I hope that Ninja, with its simple but well-prepared dishes, remains unspoiled and as gentle and accommodating as it is now.

Another bargain restaurant is The Good Egg, which serves breakfast and lunch only and is open daily from 6:30 a.m. to 2:00 p.m. The Good Egg, on the site of what was once the Pasta Caffe in Kearny Mesa, has been transformed into an airy dining room that offers whopping-size omelets, fritters, "creppes," pancakes, salads, and sandwiches. My first visit was on a Sunday, when we had to wait about ten minutes to be seated. But on my next visit, my friend and I arrived at 7:30 a.m., and we virtually had the whole restaurant to ourselves.

My escort ordered the ham and mushroom "eggectional" for \$4.25. The omelet mixture is placed over country-style potatoes to which have been added bacon and onion, or ham and mushroom, or fresh vegetables, or green chilis and salsa. The whole is then topped with melted cheese and served with an English muffin. Our dish, served in a skillet, was really large enough for two, and although I

enjoyed my blueberry pancakes prepared from stone-ground wheat (\$3.50), they were in a sense superfluous because the generous portion of the omelet dish was enough to share. Prices of "eggectionals" vary according to your choice, from \$3.95 to \$4.25.

The next time my friend and I had breakfast at The Good Egg, we shared one of the "creppes" called "the light one"; this is a thin crepe filled with cheese, avocado, mushrooms, and alfalfa sprouts and served with potatoes and French muffin (\$4.75). I am not a big eater at 7:30 in the morning, and with juice and coffee one stuffed crepe was more than enough for two. Freshly squeezed orange juice is ninety-five cents a glass, and all the good coffee you can drink is sixty-five cents. Both times I felt I was getting my money's worth, that the product was well prepared, and the service attentive. If you can manage to eat here by 2:00 p.m., shortly before The Good Egg closes, you can get a hearty meal for about five dollars and not have to worry too much about dinner.

Last on this week's list of bargain restaurants is the Century Schools for Culinary Arts located in the Century Building, on the corner of Fifth and Nutmeg, north of Laurel Street. Open for breakfast, lunch, and dinner, this restaurant has food prepared by student chefs. The

dishes vary from day to day, and some of them may be chancy, but if you're searching for bargains, you may want to give this place a whirl. I was there for dinner, which starts at 4:00 p.m.; that day's menu consisted of scampi (\$7.95), New York steak with snow claws (\$7.95), filet mignon (\$6.95), chicken-breast steak (\$4.50), meat loaf (\$3.95), and fish and chips (\$4.50).

The salads that came with the meal were large, the dressings (blue cheese and Italian) were good, but some of the greens were slightly rusty. My escort decided on the filet mignon. Remember that there are different grades of filet; at this low price it's not the same grade of beef you would get at double or triple the price. But the meat, plus salad, homemade roll and whipped butter, baked potatoes, and vegetable proved a good buy at \$6.95.

I had the fish and chips and substituted a baked potato for the chips. The portion was large, the fish and potato cooked nicely, and the dish quite enjoyable. However, a slight mishap occurred because the chef decided to be generous and add the nightly vegetable to my plate. The liquid from the zucchini and tomatoes ran over the entire dish and would have made my fish soggy if I hadn't hastily transferred the fish to my break-and-butter plate. Apart from this the dinner went off without a hitch.

Since the one and only desert, a white cake with chocolate frosting, cost only fifty cents, we didn't hesitate to sample it. This proved to be the least enjoyable item that night because the excess sweetness and leaden quality of the cake left a cloying aftertaste. We couldn't get past a few bites.

You have to have a certain mind-set in order to try Century Schools for Culinary Arts: that is the willingness to be tolerant of student chefs. On the other hand, the meals are sold at cost plus small overhead charges. The upkeep of the two dining areas is good; they are clean and boast patio furniture. The plates and silverware are very plain but pink paper place mats with matching napkins are used. One of the student chefs waited on our table. Most of the diners appeared to be senior citizens, though this place would be a good bet for students.

Breakfasts are under two dollars, soup is \$1.25, a roast beef sandwich is \$2.55, and a filet-mignon sandwich and four-bean salad is \$3.95. Sandwiches are available for both lunch and dinner. I would opt for the less expensive entrees for dinner or else it's too big a risk.

For those who are aware of the risks but are adventurous enough to try Century Schools of Culinary Arts, this simple dining room may provide you with an evening at low cost.

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Sting Is Here



Sting

JOHN D'AGOSTINO

As the hunky centerpiece of one of the world's best and best-loved rock groups, the Police, Sting (né Gordon Sumner) would seem the most logical member of that or any other band to make a heroic, solo leap of faith into the public's lap. For a few years now he's been preparing for this Evel Knievel jump by taking featured (if not dramatically taxing) roles in such films as *Quadrophonia*, *Brimstone and Treacle*, *Dune*, and the just-released *The*

Bride (he's also appearing opposite Meryl Streep in the upcoming film, *Plenty*). And with some reluctance, the usually reclusive millionaire rock and roller has even made himself accessible to the press, which has always been an eager conspirator in Sting's steady rise to superstardom. In the past few weeks alone, the blond, blue-eyed Sting has graced the covers of seemingly a dozen music and nonmusic publications (I haven't yet received the new issue of *Dread* or the *Auto-mobility Club's* monthly newsletter). He's been aggressively pursued, previewed, interviewed, reviewed, quizzed, quoted,

and his motives questioned until the combined printed reportage on Sting would rival the Warren report for left and ascribed import. He has freely discussed his preoccupation with Jungian psychology, his controversial Jekyll-and-Hyde duality, his plans for eventual film stardom, his superior intellect, and the need for a broader expressive outlet that led him temporarily to quit the Police force and form a crack band with some hot, black jazz cats. Considering the volume of hype that has attended this latest musical venture, and on the eve of the opening show of his first-ever American concert tour without his fellow cops, Sting must have sensed that it was time to put up or shut up. Last Tuesday night at SDSU's Open-Air Theater he did both.

Wielding a black, Fender Stratocaster guitar and dressed in the loose-fitting, martial-artsy clothing he must at least in part be credited with popularizing, Sting kept the small talk and the showboating to a minimum. Like the football player who must make or take a direct hit in order to overcome his pregame jitters, Sting seemed anxious to forego ceremony, to cannonball into the baptismal font and get this show and tour under way. Under the watchful eyes of a capacity house and media representatives from all over the country, the singer was subdued almost to the point of self-effacement — something that for Sting would be a real first — as he tentatively laid his charges through "Shadows in the Rain," a finger-snapper from his new, rock-in-jazz-clothing album, *The Dream of the Blue Turtles*. Sting's voice — an instrument whose expressive, chugging character has been the single most compelling weapon in the Police's arsenal — flickered with a nervous edginess until midway through the second tune, "Driven to Tears." Perhaps covering the familiar territory of this Police tune and bearing the roar of recognition that greeted it, had a settling effect on the vocalist. From that point on, Sting appeared much more relaxed, and both he and his band started having fun with the material, which would feature equal measures of new and old music.

Although the crowd generally responded more vigorously to Police songs, the warm reception given several of the songs from the new opus seemed to be perceived as a green light by the band, which picked up steam on the new record's "Consider Me Gone" and thereafter never looked back. Naturally, "If You Love Somebody Set Them Free" and "Fortress Around Your Heart" elicited predictable ovations from the sellout throng, a much because of their Police-like structures as because they've received more airplay than the other songs on *The Dream of the Blue Turtles*. But the other selections from that album created no slack in the emotional cord strung between Sting and his fans, even when those selections featured decidedly "jazzy" solos by saxophonist Braford Marsalis or keyboardist Kenny Kirkland, or when the eerie "Moon over Bourbon Street" cast a hushed spell over the assemblage with its sympathetic tale of a "vampire with a conscience" roaming the dark alleys of modern-day New Orleans. Of course Sting's new pals helped to keep the ties binding audience and performers by playing with a zeal that bespoke a genuine interest in the proceedings. So often, skilled jazz musicians performing with a rock artist use both body and spoken language to let observers know that they're just "slumming," but these guys played as though their hearts were truly into this slightly unusual gig. Drummer Omar Hakim, especially, seemed to relish the opportunity to play "in the pocket" for a change, and his snare drum took a thrashing it probably hadn't had to withstand while Hakim was tanning hides for Weather Report. It was obvious in the way the band easily assayed the alternately funky, swinging, and rocking vamps in Sting's newer material that Marsalis, Kirkland, Hakim, and former Miles Davis bassist Darryl Jones were probably more hip to Sting's rock roots than he was to their jazz roots. And the enthusiasm they showed for songs they had already committed to memory while working in the studio on *The Dream of the Blue Turtles* was reciprocated on many occasions

by an appreciative audience.

I wasn't that surprised that the material from the new album made a strong connection with Sting's audience. Too much has been made of the fact that the album's jazzy rock is a departure for the singer-songwriter. The notion of this well-known rock star performing with musicians steeped in the jazz tradition has been hailed as a grand experiment. Sting's "bold adventure." You'd think that Neil Sedaka had joined the Art Ensemble of Chicago, fergawdsake. Actually, Sting has intermittently patty-caked with this kind of music for most of his professional career; indeed he was playing bass in a jazz band called the Lost Exit in his hometown of Newcastle, England, when drummer Stewart Copeland stumbled onto him in 1976 and talked him into helping to form the Police. One source of the public's ongoing fascination with Sting and his music is his having proven himself to be fairly conversant (or at least communicative) with a variety of black or Third World idioms, despite his clipped, British mannerisms and the beveled, Arty features that make him look as though he's just stepped out of a recruiting poster for the Hitler Youth.

But if Sting's new sound isn't really new, the presence of legitimate jazz musicians *has* made a difference in his music making. By the time Copeland and guitarist Andy Summers of the Police have run

Sting's African, Jamaican, or jazz ideas through their interpretive filters, the result is white rock with artificial black flavorings (albeit great stuff). On the other hand, it is quite evident in listening to *The Dream of the Blue Turtles*, and was especially apparent in last Tuesday's concert, that Marsalis, Hakim, Kirkland, and Jones had been given the freedom to construct a stronger, more authentic bridge between Sting's rock sensibilities and the black forms of expression he seems to favor. On "We Work the Black Seam," for example, Kirkland's synthesized recreation of the sound of the marimbale, wooden *madinda* heard in much African music, when coupled to the sinewy rhythms produced by Hakim and Jones, gave the song about the plight of miners in South Africa an almost indigenously African feel that was only a rumor on the album version. Another song that the jazzers made their own was "I Burn for You," the best cut from the Sting-penned score to *Brimstone and Treacle*. The recorded soundtrack version (on which Sting was assisted by his Police cohorts) sets in motion a mesmerizing chord progression that builds in intensity before seguing into a percussive, Dark Continent chant and fading away. In concert, Sting's sidemen took the stately theme — which speaks of barely suppressed carnal desire — and gradually worked it into a wide-open jam that recalled Weather Report at

its most incandescent.

That Sting has shown deference to his newest, distinguished bandmates was further evidenced by the changes — some subtle, some not — wrought in some of the most familiar Police music. The funky fusing, together of "Bring on the Night" (from the *Regatta de Blanc* album) and "When the World Is Running Down, You Make the Best of What's Still Around" (*Zenyatta Mondatta*), and a lighter, swinging reading of "One World (Not Three)" from *Ghost in the Machine* were the best examples of the course Sting decided to set once the jazzbros were aboard. More significantly, the fact that the cosmetic surgery performed on these Police tunes made them sound stylistically interchangeable with the material on *The Dream of the Blue Turtles* provided conclusive evidence that on his solo album Sting hasn't so much delved into real jazz as enlisted jazz musicians to reshuffle what is essentially Police music. In fact, the new ensemble's looser, rubber-rhythmed interpretation of the Police's "Every Breath You Take" and "Demolition Man" during a long encore set (and following Sting's poignant rendering of "Roxanne" that recalled his memorable solo concert performance in the movie, *The Secret Policeman's Other Ball*), and mindful of the musical concessions that Sting must make to fellow Police-men Copeland and Summers, one had to won-

der if this sound isn't what Sting had had in mind all along.

The resounding artistic success both of Sting's new musical enterprise and of its transference to the stage forms another high-water mark for the musician. For all his blustery braggadocio, Sting must have realized that this tour would be something of a calculated risk. After all, if one of his films were to flop or receive bad reviews, he could justifiably claim that he was but a small cog in the movie-making machinery and was satisfied with his own, limited contribution. Similarly, if his new solo album had stifled, he could shrug it off as an esoteric and capricious pet project that was never meant to be a huge success. But the failure of this concert tour to excite Sting's fans would have been quite another thing altogether. Especially given the triumphal, palm-waving welcome accorded the Police on the band's last couple of tours, for Sting to have faced on opening night even a handful of empty seats or an audience indifferent to his new music would have indicated a gross miscalculation of his personal appeal. Not to worry. The facts that this concert sold out well in advance and that those who bought the high-price tickets greeted Sting as a returning Caesar and then lustily cheered his new material said it loud and clear: Sting is one of those fortunate few artists to whom the public has given creative carte blanche to do anything he chooses. □

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The Person Who Has Just Wept Cannot Tell a Lie



Anton Chekhov

JEFF SMITH

This summer, rather than try to chase the eternal carrot of new, "must-read" books, I chose to spend the season with one of my favorite authors, Anton Chekhov (1860-1904), reading and rereading everything I could find. Early on in my Chekhovian summer, I noticed that he had a great deal to say about writing and artists. What follows is an "article" — all in Chekhov's own, often contradictory words — drawn from his books, plays, short stories, and especially his letters (in *Anton Chekhov's Life & Thought*, translated by

Michael Henry Heim, with excellent commentaries by Simon Karolsky).

During the twenty years I have been active in literature I have written and published more than forty-eight hundred pages of novellas and stories. I have written plays as well. Art, and especially the stage, is an endeavor in which stumbling is unavoidable. There will be many unsuccessful days ahead, many entirely unsuccessful seasons, there will be great misunderstandings and deep disappointments, and you have to be ready for all that. You have to expect it, and despite it all you must sub-

bornly, fanatically do what you think is right.

You must be sincere; artists and depict only what exists or what is your opinion should be. You must paint coherent pictures, and you shouldn't write about yourself. You write about yourself, you yield to exaggeration, and you run the risk of ending up the loser.

It is usual not to like a play while you are writing it, and it is usual not to like it afterward either. Let other people judge and decide. But make sure you don't give it to anybody to read. Enjoying writing doesn't mean playing or having a good time. Experiencing enjoyment from an

activity means loving that activity.

I'm not one to speak of the thorny path and disappointments of writers. I don't know if I've ever suffered more than shoe makers, mathematicians, or train conductors. I don't know who is making pronouncements through my lips. God or someone slightly worse.

As to the word "artistic," it frightens me the way bromstone frightens merchants' wives. When people speak to me of what is artistic and what anti-artistic, of what is dramatically effective, of tendentiousness and realism and the like, I am at an utter loss. I nod to everything uncertainly, and answer in banal half truths that aren't worth a brass farthing. I divide all works into two categories: those I like and those I don't. I have no other criterion. And if you were to ask me why I like Shakespeare and do not like Zlatovratsky, I would be unable to answer. Maybe with time, when I grow wiser, I'll acquire a criterion, but in the meanwhile all discussions of what is and is not artistic wear me out. I see them as a continuation of the same scholastic discourses that people used in the Middle Ages for purposes of wearing themselves out.

Everyone passes judgement on plays as though they were very easy to write. What they don't know is that it is difficult to write a good play and twice as difficult to write a bad play. I would like to see the entire public merge into one person and write a play. Then I would sit in Box 1 and sit it off the stage.

A young critic named Merezhkovsky has classified one of my characters as a failure. How is he a failure? Classifying people as successes and failures is looking at human beings from a narrow, biased vantage point. Are you a success or not? Am I? What about Napoleon? Or a servant? Where is the criterion? You have to be a god to distinguish the successes from the failures without making a mistake.

The people I am afraid of are the ones who look for tendentiousness between the lines of my works and are determined to see me as either liberal or conservative. I am neither liberal, nor conservative, nor gradualist, nor monk, nor indifferentist. I would like to be a free artist and nothing else. I hate lies and violence in all their forms. Pharisaism, dulziness, and tyranny reign not only in merchants' homes and police stations. I see them in science, in literature, among the younger generation. That is why I cultivate no particular predilection for policemen, butchers, scientists, writers, or the younger generation.

I look upon tags and labels as prejudices. My holy of holies is the human body, health, intelligence, talent, inspiration, love, and the most absolute freedom imaginable, freedom from violence and lies, no matter what form the latter two take. Such is the program I would adhere to if I were a major artist.

But I lack the necessary passion — and therefore talent — for literature. The fire in me burns with an even, lethargic flame. It never flares up or roars, which is why I never find myself writing fifty or sixty pages in one night or getting so involved in my work that I force myself to stay up when I feel sleepy. I therefore never do anything outstandingly stupid or anything notably intelligent.

To date I have led a secluded life, shut up within four walls. I work from nine in the morning until the midday meal and from evening tea until I go to sleep. In this respect I am like a government official. I have always made a point of avoiding literary sources, parties, conferences, etc. I never show my face in editorial offices without an invitation. I've always tried to have my friends think of me more as a doctor than a writer. I still lack a political, religious, and philosophical world view.

I change it every month — and so I have to limit myself to descriptions of how my heroes love, marry, give birth, die, and how they speak. In short, I am a modest writer.

No one wants to like the ordinary person in an artist. Consequently, if tomorrow I were to appear as an ordinary mortal in the eyes of my acquaintances, they'd stop liking me and pity me instead. Now that's bad. And what's just as bad is that the things they like in me are often the things I neither like nor respect in myself.

I have wasted my life in idleness, laughed mindlessly, made a glut of myself and indulged in drunkenness and fornication, but all that is my own personal affair and doesn't deprive me of the right to think that, as far as morality is concerned, I am distinguished from the ranks by neither pluses nor minuses, neither fears nor infamies. I am just like the majority. I have committed many sins, but I am quits with morality. I more than pay for my sins with the discomforts they entail.

My literary career has consisted of an uninterrupted series of errors, sometimes flagrant errors, but that can be explained by the dimensions of my talent. But I have never gone in for blackmail, I have never written lampoons or denunciations, I have never studied, nor lied, nor insulted. In short, I have written many stories and editorials that I would be only too glad to throw out because of their wordlessness, but I have never written a single line that I am ashamed of today. The way I see it, I can be accused of gluttony, drunkenness, frivolity, coldness — or anything at all rather than wishing to seem or not to seem. I've never been secretive.

But Russian writers describe life as it is and stop dead right there. We wouldn't lift a hoof if you lit into us with a whip. We have never written a single line that I am ashamed of today. The way I see it, I can be accused of gluttony, drunkenness, frivolity, coldness — or anything at all rather than wishing to seem or not to seem. I've never been secretive.

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afraid of death or blindness. No one who wants nothing, hopes for nothing, and fears nothing can be an artist.

The true artist writer is a man bound by contract to his sense of duty and to his conscience. Once he undertakes this task, it is too late for excuses, and no matter how horrified, he must do battle with his squeamishness and sully his imagination with the grime of life.

To a chemist there is nothing important on earth. The writer should be just as objective as the chemist. He should liberate himself from everyday subjectivity and acknowledge that manure piles play a highly respectable role in the landscape, and that evil passions are every bit as much a part of life as good ones.

The artist must pass judgement only on what he understands. His range is as limited as that of any other specialist — that's what I keep repeating and insisting upon. Anyone who says the artist's field is all answers and no questions has never done any writing or had any dealings with imagery. The artist observes, selects, guesses, and synthesizes. The very fact of these actions presupposes a question; if he hadn't asked himself a question at the start, he would have nothing to guess and nothing to select.

An author must take stock of what he is doing, but one must not confuse two concepts here: answering the questions and formulating them correctly. Only the latter is required of an author. There's no single question answered in *Anna Karenina* or *Eugene Onegin*, but they are still fully satisfying works because the questions they raise are all formulated correctly. It is the duty of the court to formulate the questions correctly, but it is up to each member of the jury to answer them according to his own preference.

It is not the writer's job to solve such problems as God, pessimism, etc. His job is merely to record who, under what conditions, said or thought what about God

or pessimism. The artist is not meant to be a judge of his characters and what they say. His only job is to be an impartial witness. I heard two Russians in a muddled conversation about pessimism, a conversation that solved nothing. All I am bound to do is reproduce that conversation exactly as I heard it. Drawing conclusions is up to the jury, that is, the readers. My only job is to know how to distinguish important testimony from unimportant, to place my characters in the proper light and speak their language.

The writers we call eternal, or simply good, the writers who intoxicate us, have one highly important trait in common. They're moving toward something definite and beckon you to follow. And you feel with your entire being, not only with your mind, that they have a certain goal, like the ghost of Hamlet's father, which had a motive for coming and stirring Hamlet's imagination. The best of them are realistic and describe life as it is. But because each line is saturated with the consciousness of its goal, you feel life as it should be in addition to life as it is, and you are captivated by it.

There is only one artist for every two million people on earth. True talents always seek obscurity. They try to merge with the crowd and shun all ostentation. If they have talent, they respect it. They sacrifice comfort, women, wine, and vanity to it. They are proud of their talent, and so they do not go carousing. They don't guzzle vodka on any old occasion, nor do they go around sniffing cupboards, for they know they are not wine. They only drink when they are free. If the opportunity happens to present itself. For they require a *mens sana in corpore sano*.

The art of writing consists less in good writing than in cutting out what is bad writing. You must work constantly at it day and night. You must never stop reading, studying in depth, exercising your will. Every hour is precious.

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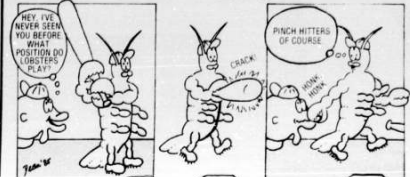
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QUARTER NOTES

BY JONATHAN SAVILLE

GUSTAVO ROMERO

It had been only a few months since Gustavo Romero's last recital in San Diego, but there he was at the Old Globe with an entirely new program, and one that could not have been more challenging. This young pianist has never been one to take the easy path. At the recent concert, he assailed some of the most difficult pieces of Romantic music, complementing the earlier recital in which he gave a volcanic performance of the Liszt Sonata. This time the chief works were the Brahms F Minor Sonata, Ravel's *Gaspard de la Nuit*, and several pieces of Chopin, including the Nocturnes in B (Op. 62, No. 1) and C Sharp Minor (Op. 27, No. 1) and the Barcarolle. In these masterpieces of the Romantic period he added three sonatas by Scarlatti, played in the most pianistic and Romantic way possible, with a languishing dreaminess in the B Minor Sonata, L. 33, that recalled Chopin at his best, that recalled Chopin at his most ethereal. Pianists might object to this anachronistic style (and the anachronistic instrument), but the quality of music making was so high and the results so convincing that one could not have wished the performance different.

What characterized the major works on the program was their exploration of the Romantic consciousness, their technical difficulties (quite incredible in the case of the Brahms and Chopin), and — perhaps most challenging of all, to both pianist and audience — their often disconcerting formal structure. One can understand Mr. Romero's affinity for the Brahms F Minor Sonata: the composer was twenty when he wrote it. Mr. Romero is nineteen, and the two young



Gustavo Romero, pianist, performing at the Old Globe.

half-century after the Brahms Sonata (the respective dates are 1854 and 1909), and it represents a retrospective summation of a world view that was just passing out of existence, an extraordinarily modern evocation of Romanticism in dissolution. The three sections of *Gaspard* are based on evocative and grotesque early Romantic poems by Aloysius Bertrand, and they enable the composer to fuse some of his musical preoccupations with some typical Romantic literary themes: "water" music with the theme of nature magic in "Ondine"; reiterated bell sounds with the morbid Romantic interest in corpses in "Le Gibet"; and incredible orchestral virtuosity with the dangerous, grotesque spirit of "Scarbo." Aside from coping masterfully with the unparalleled technical difficulties of the score (there are three piano pieces more difficult to play than "Scarbo"), Mr. Romero showed an amazing power to reproduce its mysterious poetry, and to make sense of the music in a realm higher and deeper than mere formal coherence. This was glorious playing; and the same might be said of Mr. Romero's Chopin, which, especially in the transcendent final section of the B Major Nocturne, recalled the floating tone, the rhythmic vitality and flexibility, and the spiritual luminosity of Artur Schnabel. One cannot pay a pianist a greater compliment than that!

SANTA FE OPERA: DIE LIEBE DER DANAE

In the section on *Die Liebe der Danae* in his comprehensive three-volume work on the music of Richard Strauss, Norman Del Mar writes of the "tired, stale quality" . . . of so many of its

scenes, concluding that this next-to-last of the composer's fifteen operas "does not rate a very high place" in Strauss's oeuvre, "despite some beautiful moments." In the light of this summer's production of *Danae* by the Santa Fe Opera, Del Mar's negative judgment seems quite exaggerated. Admittedly, the work suffers from a confusing libretto by Joseph Gregor, modeled on an even more confusing sketch by Hugo von Hofmannsthal; but whatever its qualities as literature or drama, the libretto gave Strauss the occasion for some ravishing music, which pervades much more of the score than a few beautiful moments. The music is full of those soaring, leaping themes that are Strauss's musical signature; the orchestration, for example in the glorious interlude representing Jupiter's erotic appearance to Danae in a shower of gold, is miraculously inventive; the writing for the voices, both in solo and in ensemble, shows the skill of a consummate master; and, much more frequently than Del Mar suggests, the composer followed in his own glorious tradition of finding the most intensely dramatic and psychologically subtle settings for the text. It is quite astonishing that *Die Liebe der Danae* is so rarely performed (all credit to the Santa Fe Opera for reviving it), and even more astonishing that it has never, to the best of my knowledge, been recorded.

The success of the Santa Fe production is chiefly due to the high quality of singing, playing, and conducting. Not all the singers are at the same level — unfortunately, the crucial role of Midas in this curious conflation of the legend of Danae with that of the king endowed with the golden touch finds tenor Dennis Bailey in a woeful state of strangulation and wobble — but most of the singing is more

than respectable, and some of it is very impressive indeed. In the latter category, one must list soprano Ashley Putnam, whose physical beauty is matched by the nascent timbre of her voice and her elegant musicianship; Miss Putnam's only notable weakness is her tendency to drop the volume of unaccented syllables, thus sometimes breaking what is otherwise a smoothly flowing vocal line in the pure Straussian manner. The central role of Jupiter, the aged Strauss's smiling, melancholy tribute to the dramatic character of Wotan in Wagner's *Ring*, is sung expressively by baritone Victor Braun, in spite of this lyrical and not-quite-Wagnerian singer's difficulties in making himself heard through Strauss's thick orchestral textures. Some of the opera's most charming scenes, those depicting the amorous perusal of Jupiter with four of his former mistresses, benefit from the lovely ensemble singing of Melanie Helton, Lauren Wagner, Judith Christin, and Clarity James, with Miss James's plump, coy, slightly long-in-the-tooth Alkenene particularly impressive both vocally and in terms of artful comic acting.

The acting in this production is in fact very good throughout. Miss Putnam, in spite of a tendency to excess of gesture, brings across quite dramatically Danae's transformation from a superficial, materialistic girl in love with gold to a mature young woman who has found her true self in her sincere love for a Midas who by the end of the opera is merely an overworked donkey-driver. Mr. Braun is alternately playful (even campy) and regal, rising to a triumphantly complex characterization in the splendid final scene, one of Strauss's greatest, in which Jupiter recognizes that Danae, with

(continued on page 45)



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(continued from page 44) her self-sacrificing love for another human being, is happier than he himself can ever be. Director Bruce Donnell and designer Rouben Ter-Arutman have provided numerous sources of visual deflection, and this opera's grotesque satiric treatment of the court of Danae's penniless father, with its zany costumes and masks, though this opera of magical transformations might have benefited from more spectacular realizations of the moments in which Midas's touch changes the nuptial chamber, and then Danae herself, into gold. The first-rate Santa Fe orchestra is conducted with drive, richness, and nuance by the company's general director, John Crosby. Maestro Crosby evidently believes in this opera, as does Norman Del Mar who, not, and his efforts to convey his faith to the audience prove thoroughly convincing.

SANTA FE OPERA: THE ENGLISH CAT

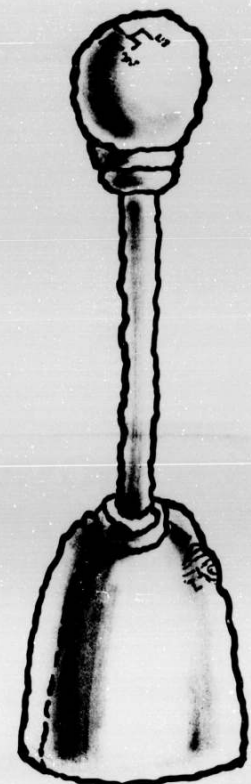
Written to accompany the caricaturist Grandville's etchings of animal-headed ladies and gentlemen, inspired by a dramatic adaptation by Genevieve Serrault, and this turn inspired composer Hans Werner Henze and librettist Edward Bond to create the opera *The English Cat*, which premiered this summer in a delightful production by the always enterprising Santa Fe Opera. The Balzac-Bond story has the general form of an eighteenth-century comedy of manners — January May marriage, romance across class lines, competition over an inheritance, a gossip, censorious society, unjust accusations of adultery, sudden discovery that the commoner is in fact a lord — with the difference that all the characters are animals, most of them cats. This device offers many theatrical opportunities, some of which are exploited in the production, but many of which are neglected or deformed in the libretto and music. Scenic and costume designer Steven Rubin is responsible for the scrumptiously playful and beautiful look of the Santa Fe production: elegant and zany costumes mixing Victorian finery and wonderfully expressive animal masks, and enchantingly "realistic" sets from a cat's perspective, the giant skirt and shoe of the animal's owner, the huge scroll on which the hero's will is written, the cat's-eye view of the moonlit London rooftops. Director Charles Ludlam, whose specialty is the absurd (he is known for his Rabelaisian *Theatrical Company* in New York), has devised all sorts of droll felicitous actions for the singers, of which the cleverest is the treatment of the witness box in the trial scene (an action for adultery) as a box of Kitty litter. This is no doubt one of the great visual productions of an opera, in a class with Maurice Sendak's *Magic Flute* and the Met's *Eraa ohne Schatten*.

But Bond has not been so inventive; his libretto is in fact quite staid in its refusal (or inability) to take advantage of

the possibilities for humor suggested by the animal ambience. His cats are constantly referred to as men (as in "a man of your age" rather than "a cat of your age"), and indeed his sense of humor is thoroughly leaden, when it is discernible at all. Bond's interest, evidently, was not in comic intrigue, light-hearted parody, or cats, but in sneering unsavily grandiose political messages into an innocent, shallow, and amusing conventional tale. The play attempts (ineffectually) to become a diatribe against the English class system, English legal corruption, English sexual hypocrisy, and the "charity" of middle-class liberals toward the lower classes, whom they control and suppress under the guise of benevolence and protection (the vegetarian pacifist cats of the Royal Society for the Protection of Rats even have adopted a token mouse, whom they have taught to mow and to eat fish). By the end of the opera, the hero is making quite unprompted speeches of overt Marxist-humanist import, and once again with Bond's total indifference to the potential humor of the mouther of these noble pompous clichés being a cat ("Man makes his world and makes himself"); "The destiny of Man is Man".

What about the music? Henze is a brilliant craftsman; his mind is filled with refined ideas, and his musical inventiveness seems boundless. Each character is associated with a particular instrumental grouping, so that the developing drama leads to intriguing timbral effects. There are witty parodies, the counterpoint is expert, one feels throughout in the presence of a master technician. But all the inventiveness and variety in texture and color are not enough. The lack of tonal centers, the insistence on utter chromatic fluidity, and the composer's predilection for sour and unpredictable intervals ultimately make everything sound alike. Even within the conventions of atonalism, Henze manifests in this opera a distinct weakness when it comes to melody; his vocal lines are just uninteresting, which is not something one would say about Alban Berg, for example. The opera also — to become more subjective in this evaluation — lacks heart. Neither libretto nor music makes any of the characters of *The English Cat* sympathetic; the music alienates us from their experiences and emotions; and the generalized sympathy that might come from the wit and sparkle of appropriate buffo music is also absent. Of the real comedy-through-music one finds in *The Marriage of Figaro*, *Kulshuff*, *The Rake's Progress*, *Don Pasquale*, or even *Die Meistersinger*, there is virtually nothing. Now opera can get away with a lot of things in the hands of genius. But a comic opera without comedy, without sentiment, and without melody has simply cut its own aesthetic throat, and all the ministrations of the designer, the director, the dedicated singers, and the superb conductor (George Manahan) cannot bring the victim back to life.

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City Lights

Grounds

(continued from page 4)
security guards—was allowed to call Appleton, asking for a ride. (Appleton had driven Stevenson's car home.) Stevenson was then escorted off the grounds by one of the police officers. The trespass notice states, in part, "You have been found... to be engaged in activities which are contrary to the function or services being provided by Inter-Continental Hotel. If you re-enter, you will be subject to arrest for trespass."

Stevenson was picked up by her friend Maureen Appleton and made her way home. Shortly before 6:00 a.m., Stevenson says, she was able to get Smith out of the detox center. No charges were filed against him.

"I have no idea why they did what they did," Stevenson says angrily. "I mean, we were customers of the hotel, not just some people off the street who came by to cause trouble. My only guess is that they [hotel security guards] thought Ricky, following behind Maureen and me, was going to mug us or something... and when they found out we were all together, they got mad, because the story they told the police officer who came to my house after I got back was certainly far from the truth. He [the officer] told me that hotel security says they apprehended us because they saw Ricky urinating in the

bushes, which never happened, in fact he had gone to the restroom right before we had left the bar. And the reason they gave for handcuffing me, the officer says, was that I jumped on the back of one of the guards—another thing that never happened."

Hotel Inter-Continental spokeswoman Barbara Lang says it is against hotel policy to discuss specific incidents, and she declined to comment upon Stevenson's account of the events. But she did explain that the scrutiny and apprehension of suspicious individuals is "very routine—we have the responsibility of maintaining security in our parking lots, and our people have the permission of police to detain people who we believe have committed a crime, whether it be public intoxication, trespass, or something else."

Police officer Robert Benjamin, one of the two San Diego Police officers who responded to the call from Hotel Inter-Continental security, adds, "The two people were very obnoxious and belligerent, and the male was drunk—that's why we took him away to detox. And if the hotel had really wanted to press it, those two could have gone to jail on a citizen's arrest."

T.K.A.

Ring Ding

(continued from page 5)
much better." Their attitude was, "Why marry anyone who'd buy you a ring like that?"

Although Young plans to return the ring by her ninety-day deadline, September 3, she says her requests for some kind

of meeting with Zales

corporate executives have been denied. Jim Skerich, the company's regional manager, declines to comment directly on the case. "It's my understanding," he says, "that Ms. Young is seeking damages. As such, I have turned the matter over to our legal department." But Young says she is not suing Zales; she simply wants some kind of apology. "I want them to say that they're very, very sorry for what's happened. Both my fiancé and I are well off. He's thirty-nine, I'm thirty, we're both retired. We don't need enormous punitive damages to make us feel better, maybe just an offer for a better deal on our next ring."

To get that apology Young is willing to go to considerable lengths. She has posted notices at supermarkets in Hillcrest, Kensington, North Park, and East San Diego, looking for other dissatisfied Zales customers. She has placed ads in local newspapers. She has even commissioned an artist friend to design lemon-shaped signs with which to picket Zales this weekend. "I don't think Zales realizes how much this all has hurt me," Young says. "Since this has all happened, my fiancé and I have called off our wedding—we no longer have a set date. It's really made us reconsider the whole thing. I mean, an engagement is a golden moment when both parties involved should see each other's best side. Well, since this has happened, that certainly has not been the case."

A.O.

Off-Limits

The Music Bar, which was replaced by the Simbad market two years ago, was off-limits because of alleged homosexual activity. The Simbad features a small display of what doers would recognize as marijuana pipes, which would still make it off-limits, even though now it's primarily a small grocery. "This is a little ridiculous," declared Tom Wiggins, manager of Super Hi-Voltage, when informed his establishment was off-limits. "We have absolutely no connection to the California Connection." According to Commander Robert Lawhorn of the Armed Forces Disciplinary Control Board, which has currently placed off-limits because of homosexual activity reported by sailors who've attended the swing parties, and also because of the legal hassles Poppell has had. Poppell's old party apartment on Wabash in East San Diego, which is on the list, has been closed for two years, ever since the vice squad raided it. His party apartment on Fifth Avenue just off Laurel is still in full swing, and still off-limits. His residence on Mayfair Street in Oceanside was put off-limits at the request of Oceanside police, who had received complaints that money was being taken from sailors' and marines' clothing during swing parties. "Being off-limits hasn't affected me at all," says Poppell. "Many people want to have parties with the military. We have private parties at private locations with the military people."

Navy legal affairs officers say that the off-limits designation is much less powerful than in years past. Until the mid-1970s, shore patrolmen were authorized to declare a place off-limits, but this arrangement was challenged on constitutional grounds by a group of merchants in Norfolk, Virginia. Rather than go to court, says Chief Warrant Officer Ron Dove of the local Navy Legal Service office, the navy changed its off-limits policies. Now the senior officer in the area, rather than the shore patrol, controls the off-limits list. But shore patrolmen here don't go to off-limits establishments looking to haul sailors to the brig. Only if there's a disturbance in such a place, and a sailor is involved, will the shore patrol write him up for being in an unauthorized bar or "tobacco-related items shop" or swing club. "The shore patrol used to drive by my place, but they stopped a couple of years ago," says Victor McCully, who owns the off-limits Synthetic Trips at 4734 University Avenue. "Being off-limits hasn't affected my business one bit. Since the law changed and paraphernalia was outlawed, there are no head shops. But the navy can think what it wants."

N.M.

—Paul Krueger,
Neal Matthews,
Thomas K. Arnold,
and Abe Opatkin

Black in Ocean Beach, one of the largest and most prosperous of such places, isn't on the list. "The Black? Never heard of it," says Commander Lawhorn.

Other establishments on the list include adult book stores, which were placed off-limits because they sold paraphernalia, not because of the pornography, the Capri Bar in Oceanside, because, Lawhorn says, of allegations of homosexual advances have been made there; and swing club owner Thad Poppell's personal residence and two swing centers. (For several years Poppell has operated a business that provides places where, for a fee, people can participate in open sex.) Commander Lawhorn says Poppell's establishments are off-limits because of homosexual activity reported by sailors who've attended the swing parties, and also because of the legal hassles Poppell has had. Poppell's old party apartment on Wabash in East San Diego, which is on the list, has been closed for two years, ever since the vice squad raided it. His party apartment on Fifth Avenue just off Laurel is still in full swing, and still off-limits. His residence on Mayfair Street in Oceanside was put off-limits at the request of Oceanside police, who had received complaints that money was being taken from sailors' and marines' clothing during swing parties. "Being off-limits hasn't affected me at all," says Poppell. "Many people want to have parties with the military. We have private parties at private locations with the military people."

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Valley Waterbeds 541 First St.		942-8417
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Valley Waterbeds 2245-47 El Camino Real		721-5577

LETTERS

(continued from page 3)

Ersatz Complexity

Though I have a hard time sharing John D'Agostino's grief over the pending demise of Utopia ("No Place for Utopia," July 18), I well understand why it grieves at his gut. Watching something that you deeply love falter in the pangs of a prolonged death is certainly no uplifting treat. It is insufficient excuse for the brooding he gave San Diego for not showing up at the SDSU concert in leggy numbers. Not only was the trade irrelevant to the task at hand—reviewing a concert but as off base as one can get. His inference is that it is somehow San Diego's fault that Utopia's fate remains tenuous. Hardly the case. I'd say, and add that the fault lies more in the fact that the band's music hasn't aged especially well over the decade.

Hearing their albums today is an exercise in masochism, a reminder of how embarrassingly fatuous and self-important much of the music was in those days, an inchoate mix of styles thrown together for no good purpose or effect. At its most irritating, it was a random jangling of unrelated parts together striving for a busy, ersatz complexity. Even more galling were the lyrics, which for many musicians had advanced beyond the Sixties notions of being a "new poetry" and had assumed the top shelf of literary art. Gone were the artfully crafted narrative miniatures that rock and roll is best suited for (a tradition that extends from Chuck Berry through Elvis Costello), replaced by the biggest gas bag ever to explode in the Pleasure Dome. Albums ceased to be song collections, but rather became self-contained objects of art, like the novel, or film. Worse, in the ensuing euphoria that pop had become "legit," lyrics no longer just let you know what the words were; rather, they preached at you, told you the ethical structure of the universe, heaped librettos upon you, proclaimed manifestos, flirted with mystical metaphysics. At its very worst, it was like a grab bag, some poor poet concocted, hoping for a rank approximation of neurotism. You got the image of an unfortunate son poking the mess with a spoon, trying to convince himself that he really likes the taste.

Perhaps I make my case a little too loudly, and I'm using a hydrogen bomb to vent a fly. In any case, reality being such as it is, there are always exceptions in any scheme of things, and a perusal of what remains of my record collection shows me too many albums from that period which I still play for my previous rant to hold wholly true. Back to the point, if one exists: the reason for the poor showing at the concert is no more than that the public's taste for Utopia's gorged collection has faded. D'Agostino, graceful writer that he is, may well continue to laud their work, and even hint to the right hand of God for all their alleged good graces, but I do wish he'd contain his arguments to the work itself, and not trail off on tangents absolutely extrinsic to the discussion. He should save the considerable volume of air his lungs contain the next time he feels compelled to denigrate San Diego as a lackluster. The complaint has been made before, and it's deathly banal in the repeating.

Ted Burke

La Jolla

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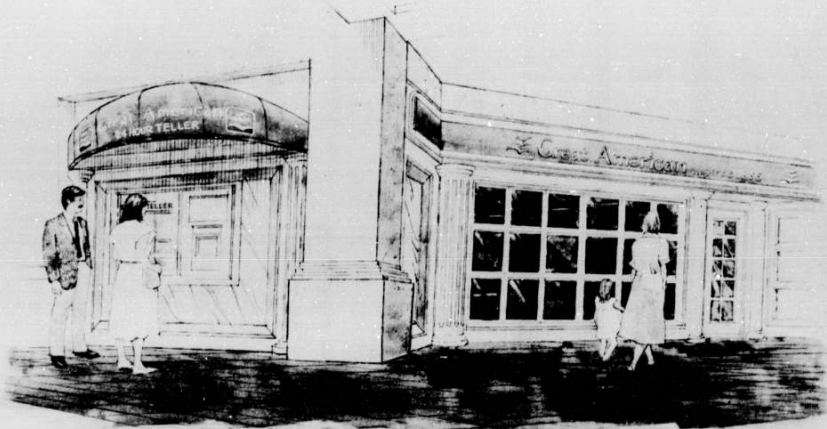
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Come to the Grand Opening of Great American's newest full-service office. Now through August 31st.

With so many places to spend money in the new Horton Plaza Shopping Center, it's nice to know there's one place that can help you save money. It's a brand new office of Great American First Savings Bank. Opening Friday, August 9th, on Broadway Place, right next to Robinson's.

Take advantage of free checking for a year. In addition to Great American's 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.

Save time with two 24-Hour Tellers. When you need extra spending money in a hurry, Great American can save the day with two convenient 24-Hour Tellers in Horton Plaza. One outside the office. Another located in Chelsea Court, across from Irvine Ranch Market. Even if you're not a Great American customer, your STAR SYSTEMSM Network card gives you instant access to up to \$200 cash.

Join in the Grand Opening festivities. Be sure to drop by our new Horton Plaza office August 9th through August 31st for our Grand Opening celebration. You can see our

multimedia display of San Diego history. Pick up a free commemorative poster of the 1915 Panama-California Exposition. And get acquainted with our new manager, Bryon Botsford, and his staff. To top it all off, there'll be free refreshments for everyone, including Mrs. Fields cookies. *

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A Walk On The Weird Side?

For most Southern Californians, walking — the means of transportation most often used to traverse the distance between the front door and one's car — is generally considered to be a behavior most frequently exhibited by citizens of the Third World. And by U.S. nationals who, in a like manner, subsist on a grain and raw foods diet. One need merely glance at the shockingly low projected life expectancies for the inhabitants of undeveloped nations (where walking is widely practiced) to see that as a means of getting from one place to another, the automobile is clearly the most preferable.

This simple truth is brought resoundingly home when one considers the tragedy and misfortune that are traditionally attendant to "hooking it." None

two pleasant reminders of the sorrow that walking can bring, especially prolonged walking, abound. To be sure, there are walking enthusiasts who would state that a nice, "healthy" hike from Western Europe to Jerusalem would be an excellent way for the very young to vent nervous energy and strengthen their bodies. Their zeal, of course, flies in the face of the most discouraging evidence, as was witnessed in the Thirteenth Century when the Children's Crusade was in full swing. Of the 30,000 French children who left home on that little jaunt, only one survived. Of the 70,000 German children, who were no doubt encouraged by their health-conscious parents, fewer than 200 made it back alive. It is simply more coincidence that, since the advent of television, outdoor activity in our nation's young, the preteen mortality has lessened dramatically. Need one trot out other promenades of infamy from walking's checkered past — the Barren Death March, the Trail of Tears, Napoleon's

retreat from Moscow — to illustrate the danger of such exercise? Clearly not. What, then, can be said of those who amble on, heedless of the less-than-happy history has taught? That they are foolhardy? Perhaps. That they are risking all for lower blood pressure? Probable. That they are lemming-esque? Most certainly. But what can be made of people who insist upon walking in a city that is graced with mile after mile of landscaped freeway? San Diego is home to many such folk who, eight years ago, unabashedly organized themselves into a group called Walkabout International, a "nonprofit organization dedicated to promoting the enjoyment and health benefits of walking." And one can occasionally see these folks moving through the neighborhoods and parks of our city at a brisk pace. This Saturday, August 24, the group will sponsor an event chillingly entitled the "One-Day Endurance Walk." Starting at 6:30 a.m. and lasting until

(continued on page 9, col. 2)

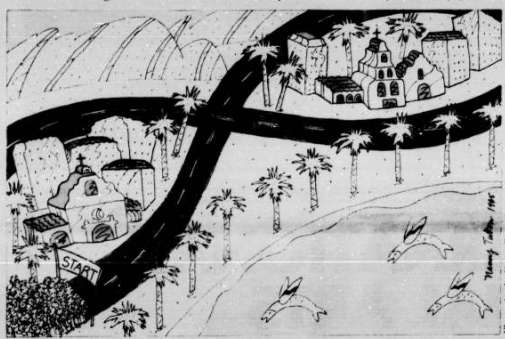


Illustration by Nancy D'Amico

This Is It

The blessing and the curse of life in a great city is that life's anonymity. If you were raised in a small town and move into a metropolis, you know the exhilaration of realizing that you are now free to create your own identity; since no one knows who or what you are, you can be anyone or anything you want to be. And if you have lived in a city for very long, you may have felt the depression, even desperation, that is the underside of this same freedom; no one knows who you are or cares. The ceaseless shift and ebb of impersonal humanity, the isolation of being unknown in the midst of strangers, can drive a person into madness. We all have seen the poor crazies who scurry along like insects, muttering to themselves. We prefer to ignore them; they are nothing to us. And the man who collapses onto the sidewalk can lie there and die for all we care. But of course, those faceless millions do have hearts and minds and souls, just as we do. And it is the virtue of "Masters of the Street II," an exhibit at the Museum of Photographic Arts, that it arrests a few of these figures in their ceaseless motion, gives them faces, and allows us

to look at them — lets us see them in the face of their humanity. There is laughter and pain, anger and lust, and ennui in these faces. The moments of their frozen immortality are as common as the grinding out of a cigarette. But of such moments is life made. Very seldom are we given a chance to be heroic or inspiring, or even photogenic. Most of us, most of the time, are as prosaic as plastic cups.

New York and Paris are the

cities from which these slices of life are plucked. They come from many decades, as do the artists who caught them. Andre Kertesz was born in Hungary in 1894; at ninety-one, he now lives and photographs in New York City. Kertesz knew such seminal twentieth-century artists as Mondrian and Brancusi in the Paris of the Twenties and has been central in shaping a sense of what street photography is. Life is a series of snapshots, he says. "Photography is the art of

the split second," he has said, and in this fact street photography is separated from all forms of traditional graphic art. There is nothing posed or posed about it. It is life on the move, and simply being itself. "This is it," thus Alan Watts has explained the meaning of life — this, this very moment, is life's meaning — and the meaning, the value, of these photographs is that they are life being lived in the moment, to no conscious



"Annie's Day, Paris," William Klein, 1958



Illustration by Tom Igo

Music Street

If the buzz about the opening of Horton Plaza becomes the loud, sustained hum of shopping and dining activity, then the optimistic prognostications for the center city's re-emergence as the hub of San Diego commerce and nightlife may yet prove prophetic. At least through the early stages of the area's facelift, it's been a rough go for many of the merchants and entrepreneurs who have set up shop in the Gaslamp Quarter and vicinity. One of the first and brightest lights to illuminate downtown's hope of drawing large numbers of people and dollars south of Broadway was the Michelob Street Scene, which debuted in 1983. It was an uncertain undertaking at the time but proved to be more popular and successful than anyone then had a right to expect. The Street Scene has since become an annual event, one deemed so integral to the image of downtown as a revitalized and exciting place to be (especially at night) that the Gaslamp Quarter Council was granted a dispensation of the normally stringent alcohol restrictions enforced in the area so that beer and wine will be sold at the outdoor concert.

This year's event enjoys the added blessing of coming on the heels of Horton Plaza's grand opening and the concomitant hoopla that has put the downtown area back in the headlines. But even without the advantage of Horton's supportive coattails, Michelob Street Scene '85 would look like a formidable ticket. As in previous years, the concert lineup will feature a mixed bag of musical acts, each of which nestles in one of the more arcane niches along the scalloped edge of contemporary music, and all of which together promise an evening of nonstop madness and terrific sounds. Opening the dinner-hour segment of the show will be the

Malopets. The six-piece African band features two Zulus, three Sothos, and one Shangan and produces a heady, celebratory kind of music known in their homeland as umbasungu or "township" music. Pert-riving (or saxophone, guitar, drums, bass, and percussion) and blending up to five voices at any one time, the Malopets create a percolating, festive sound that simultaneously pulses with reggae overtones and flows with

(continued on page 9, col. 2)

philosophic purpose and with no declaration of any grand meaning.

A sailor nuzzles a woman in a bar, and Lisette Model's picture, *Sailor and Girl*, Sumner's *Bar*, N.Y. 1940, gives them the monumental roundness of a Rubens. In a series of photos lifted simply from New York, ca. 1942, Helen Levitt catches but catches mugging and snorting at the camera, or a little boy, lifting up the skirt of a playmate on the ugly, scarred sidewalk that is their playground. In *Amistade Day*, Paris, William Klein fills his frame with sulky-looking Parisians on November 11, 1968, the golden anniversary of the day that ended the war in which more than one million Frenchmen died. Kertesz, in *Baller*, New York City, finds a quarter of ballerinas in full regalia leaping down a New York sidewalk before children who timidly gaze at something they have never seen before. Little moments of life, little pieces of truth.

"Masters of the Street II" will be at the Museum of Photographic Arts in Balboa Park from Tuesday, August 27 through October 13. The Museum is open Tuesday through Sunday from 10:00 a.m. to 5:00 p.m., and until 9:00 p.m. on Thursdays. For more information call 236-5262.

— Brian Stuart
AUGUST 22, 1985

Contributions to READER
EVEN IS must be received by mail
no later than the Friday preceding the
Thursday issue in order to be
considered for publication. Please do
not phone. The Events Editor
reserves the right to edit all material.
Send complete information, including
address, age, sex of the event, the date
and time it is to be held, the price

Dance Workshop, Bill Hastings, former president of the South Coast Ballet (he has danced in *Bohème*, *Swan Lake* and *A Chorus Line*) will lead this six-hour class for advanced students and dance newbies 8 a.m.-12 p.m. August 24, room Hammond Studio 44 Dance, 6200 San Redondo Drive, Solana Beach. To register, phone 756-

Dance

"Dance Jam," create your own dance style in an evening of freestyle, recreational dancing every Friday night, 9 p.m., \$255 Fifth Avenue, Hillcrest, 234-1213.

[illegible]

American Ballet School in San Diego will perform in this second annual choreographers' workshop featuring dances by the school faculty, students, and Hana Mamigal. The performance will be held Saturday, August 24, 8 p.m., Westminster Arena Theatre, Westminster Freshmen Center, 4500 La Tijera Street, Westminster.

"Summer Lo-Tea Series" Dance Company and Dance Project presented a night entitled "Lo-Tea" at the club on Thursday, August 20, 1984. The club was decorated with flowers and balloons. The dancers wore costumes that were made of straw and raffia. The dancers performed a variety of dances, including a traditional Hawaiian hula. The dancers were accompanied by a live band. The night was a great success and the dancers received many compliments. The dancers were also given a special award for their performance. The dancers were very happy and enjoyed the night. The dancers were also given a special award for their performance. The dancers were very happy and enjoyed the night.

Regions of England are performed by the North Bay Fing Mermaids Dance, Sunday, August 25, at 10 and 4 p.m., Marina Village, located at Quesada Village, off West Mission Bay Drive 224-24.

The San Diego Dance Club has weekly Sunday beginners' classes start at 1 p.m., and dancing to the music of the 1950s and 1960s.

"Circle Dancing." "Sufti" dances

More Israeli Dancing is coming every Monday evening, 8 p.m. Lawrence Branch Jewish Community Center, 4126 Executive Drive, La Jolla, 457-8232.

Music
"Twilight in the Park," the summer outdoor concert series, returns to the park on Tuesday, June 23, 7:30-9:30 p.m. The featured act is the *Rockin' Rollin' Band*, a local rock band. Tickets are \$5. For more information, call 443-4833.

Music

"Twilight in the Park," the summer outdoor concert series

TO LOCAL EVENTS

continues with the Navy Band, playing all-time favorites, tonight, Thursday, August 22, 6:30 p.m. Next Tuesday, August 27, the Marine College Community Band entertains; on Wednesday, August 28, the Marine Corps Band takes the stage; and on Thursday, August 29, the "Twilight in the Park" summer concert series concludes.

San Diego Pops, guest conductor Richard Hayman, chief arranger for the Boston Pops, continues his turn at the podium with the program, "The Beatles Rock the Pops." The program features symphonic arrangements of "I Want to Hold Your Hand," "Michelle," "A Hard Day's Night," "Yellow Submarine," "Yesterday," and more vintage Beatles hits. **Tonight, Thursday, August 22, 8 p.m., through Saturday, August 24, 8 p.m.**

"Cowboy Music from Real to Real," Bob Sasse strums Western ballads Friday, August 23, 7:30 p.m., The BookWorks in the 15th St. Garage. (623-6165)

Jazz, the Holly Hofmann Jazz Band, with flute and piano instrumentalists, performs Friday, August 23, 8 p.m. On Saturday, August 24, the North Coast Jazz Society entertains with a jazz session at 7 p.m. Both events take place at the Book Works, Flower Hill Mall, 2670 Via de la Valle Del Mar. Free. 755-3735.

Music of Mexico, the Centro Cultural de la Raza sponsors the afternoon concert of traditional Mexican music. Featured musicians include flamenco guitarist Jose Luis "El Montano"

Vasquez (he is also a composer, singer, and film actor), Jaurio Moran, Latin jazz percussionist, Pedro Gonzalez, founder of the popular recording group Los Maziguadones (Gonzalez is a veteran of the Mexican Revolution, composer, radio broadcaster, and the subject of a PBS documentary, *Ballad of*

More Jazz, works of Claude Bolling will be performed by flutists Linda Chase and Phyllis Hegeman, pianist Roger Denz and bassist Preston Coleman. Saturday, August 24, 8 p.m., at the Cultural in Balboa Park's Pepsico Grove. Free. 253-6135.

Still More Jazz, the local jazz ensemble Fatburger (featuring Hollis Gentry) and blues singer Ella Ruth Piggee share the

Organ Concert, civic organist Robert Plimpton will perform compositions by Bach, Benjamin Gershwyn, Elgar, Dupre, and others, Sunday, August 25, 8 p.m., at the Specksong Organ Pavilion, Balboa Park. Free. 66CC.

the Latin Jazz Ensemble perform for the final "Summer Jazz" outdoor series concert, Sunday, August 25, from 3 to 5 p.m. at Villa Montezuma/Jesse G. Shouse, 1925 K Street, Glen Hill. Free. 239-2211.

Popular Marches and patriotic concert selections will be performed by the 1st and 2nd

Marine Band, Sunday, Aug. 5-4:45 p.m., at Spreckels Park, Orange Avenue in Corona. On Wednesday, August 28, band marches right on over Balboa Park for another concert. At 6:30 p.m., this one part of "Twilight in the Park" series. 225-3354.

Downtown Pops, Seaport is the site for the "Here's to Friends Summer Pops Spectacular" with the San Diego Pops Co. under the direction of Matt Garbutt. The program will include selections from *The Music Man*, *South Pacific*, and *State Fair*, as well as other works by American composers. Sunday, August 29, 7:30 p.m., at the Seaport. 225-3354.



The Impulse Theater Company presents
"Parzival"
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30th Annual Friends of Soca Samba Dance



Sunday, September 1
8 pm-1 am: The El Cortez Hotel
7th & Ash Street, San Diego
Music by:

VIVA BRASIL
Tickets: At door, \$15.00 in advance, \$10.00
Available at: S.D.S.C. Ticket Office, Laconia Plaza (P.B.),
West Coast Music (Chula Vi), Accused Garage (Mission Hills),
Harter Book Store, etc.

For more information call: (619) 298-7473 or 425-8412



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FREE LECTURES & DEMONSTRATIONS

Special Guest
★ TONY
ALICE BORGARD
on whose inspiring life story the film
"Reincarnation" (with
narrator Eileen
Burnett) was based.

PSYCHICS
MYSTICS
REINCARNATION
PALMISTRY
ANGEL READERS
411 BROADCASTS
OCEAN TRANCE
NIRVEDH CLAY
ARJUN
CRISTIAN BALL
HUNG HONGKONG

Admission at
\$2
Suggested
Donation

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**The Magic
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MISSION VALLEY INN

FREE ADMISSION!
You are invited to attend the
**GREATER SAN DIEGO
HOME & GARDEN SHOW**

- Free entertainment
- Free live music
- Free fashion shows

September 27, 28 & 29
at the
**SAN DIEGO CONVENTION &
PERFORMING ARTS CENTER**

Show hours are: 10am until 4pm Fri., Sept. 27
10am until 4pm Sat. Sept. 28
10am until 6pm Sun. Sept. 29

Bring the family, spend the day. Great food is
available, and valuable prizes will be awarded.
Call 233-3368 for information.

Last
 Weekend!!
**The
 Egomaniacs**
 Theatre of Music and Madness!

 Fri. 8 & Sat. Aug. 23 & 24 • 8 pm
 at the University of Colorado Center
 for the Performing Arts, Greeley Hall
 Call 363-6979 for
 reservations & info

1985 INTERNATIONAL MARTIAL ARTS FESTIVAL & U.S. CHAMPIONSHIPS

Featuring: J.H. Kim, Bill Wallace, Eric Lee, He Il Cho, Cynthia Rothrock,
Roger Tung, Graciela Casillas, In Joo Suh, George Chung,
and the U.S. Wushu Troupe

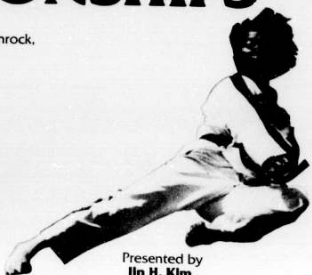
Saturday, August 24 • 7 pm
El Cortez Center,
downtown San Diego

An exciting show by twenty-four of the world's finest martial arts masters and movie stars. Displays of breaking, self-defense, weapons and acrobatics on stage at the El Cortez Center. 7th, 8th and 9th degree black belts from China, Korea, U.S. and the Philippines.

\$8.50 adults • \$6.50 children
Tickets available at the College or the El Cortez
Center the day of the event

Oriental Martial Arts College
4629 Cass Street 483-2615
Call about daytime tournament

Presented by
Jin H. Kim,
9th degree black belt,
head instructor at the
Oriental Martial Arts College
Class schedule: Monday through Friday
Adults: 1:30, 5:30 and 7:00 pm
Children: 4:00 pm



"HERE'S TO GOOD FRIENDS"
Free Community Concert Sunday, August 25, 7:30 p.m.

Seaport Village, The San Diego Unified Port District and Lowenbrau present the Sixth Annual Summer Pops Spectacular. Help us celebrate the Grand Finale of America's Finest City Week by enjoying the San Diego Pops Orchestra and a spectacular fireworks display in the Embarcadero Marina Park adjacent to Seaport. Matthew Garbutt conducts an "ABSOLUTELY American" theme. Watch and listen from the park, the boardwalk or offshore on San Diego Bay. Free parking in and near the Village West Harbor Drive at Kettner Pier. 235-4014.

Seaport Village

READER'S GUIDE

7:30 p.m. Embroidery Marina Park, Newport Village. Free. 235-4214.

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

Ballads and Jazz Standards will be performed by vocalist Sharon Andrews and the Jimmy Corson Trio at the next "Jazz Live" concert, Tuesday, August 27, 9 p.m., City College Theater auditorium, at Fourteenth Avenue and C Street, downtown. The concert will be broadcast live on

KSDS-FM (88.3). The program is free. 234-1062.

More Summer Pops, guest conductor Newton Winland, returns for his third appearance with the local orchestra in a program that will include the big band sounds of Les Brown, Duke Ellington, Count Basie, Glenn Miller, Benny Goodman, Stan Kenton, and others, Wednesday, August 28 through Saturday, September 1, 7:30 p.m., Hospitala Drive, Mission Bay. 699-4200.

Monster Feature, this week, the series film is *It Came from Beneath the Sea*, the "it" being a giant undersea creature disturbed by H-bomb detonations. The film will screen Saturday, August 24 and Sunday, August 25, at 10:30 a.m. and 12:30 p.m.; Natural History Museum, Balboa Park. 232-3821.

Film

Museum Film and Lecture Series, Columbian anthropologist Luis

Edwards-Lima, who has spent several years doing ethnographic field work in Iquitos, Peru and the Amazon region, will show his documentary film, *The Healing Practices of Peruvian Shamans*, and discuss his findings, tonight, Thursday, August 22, 7 p.m., Hewett Hall classroom, Museum of Man, Balboa Park. 239-2201.

Monday Night Film Series, continues with an evening of international short films, including Roman Polanski's *Two Men and a Cradle*, *Intuition's Les Miroirs*, and *The Kidnapping of the Sun and the Moon*, Glass, Self-Service, The Creation, and The Spider, Monday, August 26, 7 p.m., third floor auditorium, San Diego Public Library, 820 E. Street, downtown. Free. 236-5889.

"Family Film Festival", the San Diego County Parks and Recreation Department sponsors this series of films, which features outdoor and environmental themes, Sunday, August 25, 8 p.m., Film Springs County Park, 14700 Old Highway 80, El Cajon. The films are free, but there is a charge for parking. 561-0180.

"End of the Summer Beatles Film Festival", recently years ago in August 1965, the Beatles came to town for their only local concert. This week a number of one-hour films will be shown, each at 3:30 p.m. On Tuesday, August 27, the 1966 Beatles *Tokyo Concert* and *The Beatles Interview and Song* will be shown; on Wednesday, August 28, five shorts — *The Beatles Rehearsal*, *Hey Jude*, *Revolution*, *Portrait of Paul*, and *Beatlemania's Condensed Cream of the Beatles* — are featured, La Mesa Library, 8055 University Avenue, La Mesa. Free. 469-2151.

"The Wizard of Oz", Judy Garland, Ray Bolger, Jack Haley, and Frank Morgan star in the film classic, Tuesday, August 27, 7 p.m., Coronado Public Library, 640

"A Sunday in the Country", the final film in the month-long series of French filmmaker Bertrand Tavernier's works, a tale of a painter who realizes the ultimate

TO LOCAL EVENTS

Orange Avenue, Coronado. Free. 522-7390.

"Alice in the City", a new series of films by contemporary German filmmakers opens with the 1974 work by Wim Wenders, about a journalist's trek from New York to Germany on behalf of an

abandoned youngster. With only the photograph of a house they set out in search of relatives. The film, shown as part of the "Evening Film Series," will be presented Tuesday, August 27, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-0267.

"Chonos", Ronald Fricke's new film, a "celebration of human

worth — or lack thereof — of his artists, will be shown in French, with English subtitles, Wednesday, August 28, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-0267.

"Led Zeppelin: In the Beginning", a low-light concert featuring music from the rock group's first four albums, opens next Thursday, August 29, with show times daily at 9:15 a.m., on Fridays and Saturdays, at 9:15 a.m. and 10:15 a.m. On Saturday and Sunday evenings, there will be an additional 6 p.m. showing. Reuben H. Fleet Space Theater and Science Center theater, Balboa Park. 238-1233.

"Dead Birds" in conjunction with the gallery exhibit "Spiral Images

intelligence" that takes us through many of the world's architectural and urban wonders, is shot completely in time-lapse sequence; the film continues Monday through Friday at 4:30 and 7 p.m., with the same schedule on weekends, plus one more showing at 8:15 p.m., on the UMNIMAX screen of the Tijuana Cultural Center, Paseo de los Heros, in the Zona Rio. For show times and further information phone 1-706-684-1111.

"Report from El Salvador", Donald Cohen, who recently participated in a human rights fact-finding trip to El Salvador, will speak on his delegation's findings, Friday, August 23, 7:30 p.m., First Unitarian Church, 4190

First Street, Hillcrest. 234-4084.

Home-Buying Seminar, The San Diego Neighborhood Services, a nonprofit organization, will present this seminar, covering such

topics as loans, mortgages, new interest rate programs, and more, Saturday, August 24, 10 a.m. to 2 p.m., 4235 University Avenue, East San Diego. The workshop is free but seating is limited. For reservations and more information phone 282-1559.

"Current U.S. Trade Negotiations with Japan: Where Do They Stand Now?" Michael B. Smith, Deputy United States Trade Representative, who has just returned from a series of negotiations with Japanese representatives in Honolulu, will be the guest speaker at a luncheon meeting of the World Affairs Council of San Diego, Monday, August 26, beginning with an 11:30 a.m. reception, at the Atlantis Restaurant, 2595

Ingram Street, Mission Beach.

"Lectures"

Lectures

with — or lack thereof — of his

THE GATEWAY COMMUNITY

presents

LEONARD ORR
The Founder of Rebirthing

• An Evening with Leonard Orr—
Thursday, Aug. 29, 7:30 pm
(donation).

• Prosperity Consciousness—
Fri., Aug. 30, 7:30 pm
(donation) \$3.00.
Location: Old Cardiff Church,
230 Birmingham Dr.,
Cardiff. Call Dr. Judith Larkin
944-9127.

• Special Rebirth Training—
Aug. 29 - Sept. 2, 10:00 am
to 5:00 pm. \$500*. Limited
to 10 people with personal
rebirthing by Leonard.
Call Dr. Juv. Katz 753-4041.

LAST WEEK

M T W T F S S

FUNNY STUFF

IMPROV COMEDY CALENDAR

8:00 pm show \$5.00
11:00 pm show \$4.00
La Matrona in Galatia 5
3601 Fifth Avenue, San Diego
Reservations & Information: 236-0119

August
Friday Saturday
23rd 24th

Wouldn't you like to be
MISS CALIFORNIA, U.S.A. . . .

Applications for
THE MISS GREATER SAN DIEGO PAGEANT

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Win over \$20,000 in gifts & scholarships
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Every contestant receives over \$1200 in
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Miss Greater San Diego 1984
Finalist Miss Calif., U.S.A.

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BIOFIT

THE RICH BROTHERS
INVOLUTIONAL CELEBRITY PRO AM REBIRTH ON U.S.A.

MINIATURE GOLF TOURNAMENT
TO BENEFIT THE MUSCULAR DYSTROPHY ASSOCIATION

SATURDAY, AUGUST 24
9:00 AM - 5:00 PM
FAMILY FUN CENTER
8900 FLETCHER PARKWAY
LA MESA

Prizes for early registration!
\$10 DEDUCTIBLE DONATION (Per Person)
Send check or money order to:
MDA - P.O. BOX 698 - LA MESA - 92041

7

LISTEN TO 8-100
FOR MORE INFORMATION

TOMORROW NIGHT

GEORGE CARLIN
Friday, August 23 • 8 pm
San Diego Civic Theatre

Reserve seats available at the
Center Box Office and
all Telecast locations

9IX
Produced by Evening Star

IMPROV Comedy Cafe
America's Original Comedy Showcase presents

J.J. Wall
August 22-25
Also appearing
Sandy Hackett • Pam Stone

Appearing August 27-September 1
SinBad
Sheryl Bomstein
Ric Rockwell

Appearing September 3-8
Bob Dubac
Charles Zucker

Audition Night every Monday.
Doors open at 3:00 pm for happy hour & dinner.
Call for reservations and information.
Sunday Champagne Brunch \$5.95

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TICKETMASTER
AT MAY COMPANY, MAD JACK'S PLAZA
10301 GARDEN AND 6101 EL CAMINO
TICKETMASTER CHARGE (619) 232-0800

American Ballet presents
Summer Dance '85

An outstanding collection of choreography by Lynda Yourth,
Mieczyslaw Morawski, Wendy Rubin, Gail Wingfield and
Gustavo Unguez

Performed by the
American Ballet Dance Ensemble
under the direction of New York
City Ballet's Lynda Yourth
with very special guest artist
Laurel Benedict
Prima Ballerina of the Munich State Theatre

Three performances only
Friday, August 30 • 8:00 pm
Saturday, August 31 • 2:30 and 8:00 pm
\$7.00 General public • \$4.50 Students and seniors
San Diego City College Theatre
14th and C Street, San Diego
Plenty of free lighted parking

Call now for reservations
270-9110

READER'S GUIDE

For information about our
reservations for this guide,
call us at phone 231-5111.

Alaskan Journal. George Wilson
of the University of Illinois will
discuss his recent trip to the "Land
of the Midnight Sun" — a journey
by boat, bus, auto, plane, and dog
sled. Tuesday, August 27, 11 a.m.,
sponsored by Educational Growth
Opportunities, 4575 Park
Boulevard, Hillcrest. Free. 421-
6700 x288.

"Divorce and Child Custody,"
local attorney Stuart Schechter
will talk on property division,
child custody, and how to file
uncontested divorces.
Wednesday, August 28, 6:30 p.m.,
Balboa Branch Public Library,
4255 Mount Abernathy Avenue,
Claremont. Free. 279-7913.

Curious about Mutual Funds?
First Affiliated Securities presents
a free public seminar on the
subject Wednesday, August 28, 7
p.m., Suite 135C, 3111 Camino Del

Real South Mission Valley, 924
1982.

In Person

"Parade," New York's Impulse
Theatre Company, an actor's
cooperative, presents this modern
day fable, with the best
Parade bumbling about in his
quest for the Holy Grail. The cast
of five members employs clown
techniques and "fool skills" in its
performances, which are scheduled
tonight, Thursday, August 22,
through Sunday, August 24, 8
p.m., Sushi, 851 Eighth Avenue,
downtown. 235-4466.

**New York Comedian Bobby
Stanton** will, apparently, find
something funny to say about even
a dashboard compass. He
headlines at The Improv tonight,
Thursday, August 22 through

Monday, August 24, with show
times at 8:30 p.m. weekdays and
8 and 10:30 p.m. weekends. The
Improv is located at 452 Garnet
Avenue in Pacific Beach. For
reservations phone 454-4512.

Comedy. Charlie Hill, a cartoonist
who has made to The Tonight
Show and The Richard Pryor Show.
Blake Clark, a veteran of seven
Tonight Show segments and 4
this summer's St. Elmo's Fire. Joey
Camen, who is called a "master of
characterization" and who has also
made the television rounds, and
Allan Stephan, known to have
some of the fastest comeback lines
around, all appear at The Comedy
Store, 916 Pearl Street, La Jolla,
tonight, Thursday, August 22,
through Sunday, August 24, 8
p.m., Sushi, 851 Eighth Avenue,
downtown. 235-4466.

Football. The NFL preseason game
between San Diego and San
Francisco will be broadcast
Saturday, August 24, noon, over
KFMB-TV, Channel 8.

Padre Baseball. The two-game
series against New York will be
televised Sunday, August 24, 4:30
p.m. and Sunday, August 25, 10:30
a.m., moving westward. The Padres
face off against Philadelphia in
Philadelphia Monday, August 26,
4:30 p.m., over KCST, Channel
39.

Radio/TV

Bogart Fans. High Sierra starts
tonight, Thursday, August 22, 1
a.m., tomorrow, Friday, August 23,
10 p.m., KCST, Channel 39.

WORDS & MUSIC

LINDA CHASE
Flute

ROGER DEMSEY
Piano

PHYLLIS HEEMAN
Flute

PRESTON COLEMAN
Bass

Works by **CLAUDE BOLLING**
in a jazz evening concert
Saturday, August 24, 8:00 p.m.,
Hillcrest • 3806 Fourth Ave.
298-4011

"Don Quixote (Kite's Wedding),"
the American Ballet Theatre
presents this Great Performance
Dance in American adaptation of
Miguel de Cervantes's satire.
Friday, August 23, 8 p.m., KFBS-
TV, Channel 15.

Football. The NFL preseason game
between San Diego and San
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Saturday, August 24, noon, over
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Philadelphia Monday, August 26,
4:30 p.m., over KCST, Channel
39.

"Eye of the Needle," Donald
Sutherland stars in the 1981
epic movie, Sunday, August 24,
2 p.m., KCST, Channel 39.

"Paper Moon," Ryan O'Neal and
daughter Tatum star in this film
about a con and his sidekick.
Sunday, August 25, 10 a.m.,
KFMB, Channel 8.

"Diva," Jean-Jacques Beineix's
beautiful suspense film about a
secret cassette recording of a
soprano's performance — and the
hazards that ensue — is shown
Monday, August 26, 8 p.m.,
KGTU, Channel 15.

"Citizen Kane," the Orson Welles
film about a publishing magnate's
doomed empire will be shown
Wednesday, August 28, 7 p.m.,
XETV, Channel 6.

Turtle and Tortoise Exhibition.
The San Diego Turtle and Tortoise
Society sponsors this annual show,
with live creatures on view and
information displays, Saturday,

August 24 and Sunday, August 25,
10 a.m. to 5 p.m., each, from 11
a.m. to 5 p.m., Balboa Park.
Free admission. 452-9189.

Living History Day. The
Bossons of Old Town offer this
day-long event, with re-
enactments of historical events,
demonstrations of skills (spinning,
sewing, military drills,
horsemanship), and more.
Saturday, August 24, from 11 a.m.
to 5 p.m., Old Town San Diego
Historic Park and "all around the
area," Old Town, 237-6770.

Walking Tours through the
historic Gaslamp Quarter are
given each Saturday, 10 a.m. and
p.m., for information call the
Gaslamp Quarter Council office at
233-4227.

Old Town Art Walk. each
Thursday night the Old Town Art
Gallery Association (its members
include A.R.T. Gallery, The
Art Collector, Circle Gallery,
Keller Art Gallery, and the Pueblo
Vista Gallery) sponsors a special
art walk. Each gallery will have
extended hours and will offer guide
pamphlets and refreshments. For
more details phone 293-0075 or 225-
8859.

**"1985 Lite International
Country and Salsa Festival,"**
events include a chili cookoff, a
corn chip throwing contest, a
tortilla toss, a marachi
competition (with a \$5000 prize),
a salsa cookoff, salsa music, crafts
booths, dance performances, and
more. Saturday, August 24, 10
a.m., on Third Avenue between E
and G streets in Chula Vista. The
festival, which benefits the
National Multiple Sclerosis
Society, winds up with a concert
by Johnny Rivers at 5 p.m. in the
Chula Vista Memorial Bowl. For
more information and a complete
schedule of the day's activities,
phone 297-4161.

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Special

Stamp Expo. The ninety-ninth
annual convention and exhibition
of the American Philatelic Society
— the largest annual stamp show
in the U.S. — takes place in San
Diego today, Thursday, August 22
through Sunday, August 25. Show
hours are 11:30 a.m. to 6 p.m.
today, 10 a.m. to 6 p.m. tomorrow
and Saturday, and from 10 a.m. to
4 p.m. on Sunday, August 25. San
Diego Convention and Performing
Arts Center, 202 C Street,
downtown.

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Saturday, August 24, from 11 a.m.
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Historic Park and "all around the
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The San Diego Turtle and Tortoise
Society sponsors this annual show,
with live creatures on view and
information displays, Saturday,

August 24 and Sunday, August 25,
10 a.m. to 5 p.m., each, from 11
a.m. to 5 p.m., Balboa Park.
Free admission. 452-9189.

Living History Day. The
Bossons of Old Town offer this
day-long event, with re-
enactments of historical events,
demonstrations of skills (spinning,
sewing, military drills,
horsemanship), and more.
Saturday, August 24, from 11 a.m.
to 5 p.m., Old Town San Diego
Historic Park and "all around the
area," Old Town, 237-6770.

Walking Tours through the
historic Gaslamp Quarter are
given each Saturday, 10 a.m. and
p.m., for information call the
Gaslamp Quarter Council office at
233-4227.

Old Town Art Walk. each
Thursday night the Old Town Art
Gallery Association (its members
include A.R.T. Gallery, The
Art Collector, Circle Gallery,
Keller Art Gallery, and the Pueblo
Vista Gallery) sponsors a special
art walk. Each gallery will have
extended hours and will offer guide
pamphlets and refreshments. For
more details phone 293-0075 or 225-
8859.

**"1985 Lite International
Country and Salsa Festival,"**
events include a chili cookoff, a
corn chip throwing contest, a
tortilla toss, a marachi
competition (with a \$5000 prize),
a salsa cookoff, salsa music, crafts
booths, dance performances, and
more. Saturday, August 24, 10
a.m., on Third Avenue between E
and G streets in Chula Vista. The
festival, which benefits the
National Multiple Sclerosis
Society, winds up with a concert
by Johnny Rivers at 5 p.m. in the
Chula Vista Memorial Bowl. For
more information and a complete
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Balboa Park, 298-1570.

One Day Endurance Walk.
Walkabout International presents
the seventh annual half walk over
a figure-eight course whose first
loop is thirty-three miles long,
followed by a twenty-three mile
second loop. This isn't a race, but
an endurance test, and although
many people sign up, few have
completed the course. If you're
forewarned, call Walkabout and get
more details on the course.
August 24, 6 a.m. hike toward the
west, 231-5416.

OTL Softball. some 200 men's and
women's teams are expected to
turn out for the sixth annual
Budweiser National
Championship games, Saturday,
August 24 and Sunday, August 25,
from 8 a.m. until 6 p.m. Both days,
Mariners' Point, San Diego. For
information phone 452-4037.

**Races continue at El Cajon
Speedway.** Saturday, August 24, it's
stock cars and a demolition derby
at 7:30 p.m. Take the Bradley off-
ramp at Gillespie Airport in El
Cajon. 448-8900.

Half-Marathon. the "America's
Finest City" lunch bundles
hundred half-marathon
proceeds from which will
benefit the American Lung
Association, takes place this

weekend, Sunday, August 25 at 7
a.m. The competition, dubbed
"one of the city's best road races,"
is Runner magazine, is popular and
the number of entrants will be
limited. For more registration
information phone 297-1901.

**"Dance Parks Bicycle Tour and
Picnic."** American Youth Hostel
sponsors this bike tour, you'll leave
in groups of fifty to visit twelve city
parks from your name twelve parks
right now, Sunday, August 25, 8
a.m., at the County
Administration Center north
parking lot, 1600 Pacific Highway,
downtown. The lunch comes at
the end of the ride. For
information on registration and
the route, phone 234-3399 or 234-
3330.

Friskies. the International Flying
Disk Association hosts Friskies
Friskies workshops every Sunday, 4
p.m., La Jolla Cove Park, La Jolla.
Free. 273-7441.

Sailing. the Mission Bay Yacht
Club hosts the Youth National
Championships, with twenty-four
teenage regional competitors vying
for the coveted Massachusetts Bay
Trophy, from Tuesday, August 27 to
next Thursday, August 29, noon to
5 p.m., each day. Viewing is good
from Santa Clara Point, Mission
Bay. For more information phone
488-9463.

Theater. Southeast Community
Theater, with a cast of thirty
members between the ages of four
and nineteen, will present My
Dad's Collection, featuring music
and dance. Friday, August 23, 1
p.m., in the community room of La
Jolla Village Square, La Jolla. For
information and reservations
phone 295-2733.

"Woodworks." woodshop teacher
Shelia Dawson will conduct two
classes for youngsters Saturday,
August 24, at 9 and 10:15 p.m.,
noon 6. The Children's Creative
and Performing Arts Academy,
4431 Mount Herbert, Claremont.
For information, phone The
Children's Museum of San Diego
at 452-5257.

Puppet Shows. Marie Hitchcock
(San Diego's official Puppet Lady)
presents her "Finest City Week
Marmalade Revue," today,
Thursday, August 22 through
Sunday, August 25, with show
times during the week at 10:30
a.m., and on the weekend at 11
a.m. and 1 and 2:30 p.m., in the
Puppet Theater, Presidents Way,
Balboa Park. 466-7128.

Anniversary Open House. in
celebration of the second
anniversary of its opening, the
Children's Museum of San Diego
hosts an evening of fun and
entertainment, with puppet shows,
a clown, hand-on exhibits, and
more, today, Thursday, August 22,
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8657 Villa La Jolla Drive, La Jolla.
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Puppet Shows. Marie Hitchcock

READER'S GUIDE TO THE THEATER

Theater listings are compiled by Jeff Smith, contributing to by Jonathan Saville and Jeff Smith. Information is accurate according to material given us, but it is always wise to phone the theater for any last-minute changes and to inquire about ticket availability. Many theaters offer discounts to students, senior citizens, and the military; ask at the box office.

ALPHEAULT ORDER
The North Coast Repertory Theatre offers Michael Frayn's comedy about Lucy the librarian, who has turned

the clip files of a newspaper into chaos. Help arrives — or does it — in the person of Leslie Dane. Livingston directs the production. Members of the cast include Cathy Pirovsky, Bob Blomgren, Jim Hickmott, Wendy Cullum, Alan Nichols, Ray Chambers, and Lynette Winter. Ret Taltos is the scene designer, and Katherine Gould is the costume designer. (Sm.)

North Coast Repertory Theatre, through September 1, Thursday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Sunday, September 1 at 2:00 p.m.



THE SEA GULL

By Anton Chekhov/Translation by Jean-Claude Van Itallie

Sets by John Amore. Costumes by Patricia McCourt. Lighting by Richard Riddell. Music by Michael S. Roth. Sound by John Kilgore

Directed by Des McAnuff

A brilliant portrait of turn of the century loves, by the award-winning team from last year's *As You Like It* (Winner best production — 1984 San Diego Critics Circle Award).

FOUR WEEKS ONLY!
AUGUST 20 — SEPTEMBER 14
LA JOLLA PLAYHOUSE, at the MANDEL WEISS CENTER
CHARGE YOUR TICKETS (\$19) 452-3960
GROUP SALES (818) 452-6760 / TICKETMASTER AND ALL MAY CO. STORES

Lawrence Directory

ADAMS AVENUE THEATRE
3325 Adams Avenue, Normal Heights
ALPHA ALPHA PLAYERS
1531 Yaver Avenue, San Diego 466-1170
THE BOWERY THEATRE
4801 East Street, San Diego 232-4088
CIVIC THEATRE
202 C Street, downtown 265-6101
CORONADO PLAYHOUSE
1795 Strand Way, Coronado 435-4856
EAST COUNTY PERFORMING ARTS CENTER
210 E. Main Street, El Cajon 442-2277
EDUCATIONAL CULTURAL COMPLEX THEATRE
4343 Ocean View Boulevard, South San Diego 230-2800
FIESTA DINER THEATRE
9650 Camino Real, Spring Valley 697-8977
FOX THEATRE
720 B Street, downtown 233-6331
GASLAND QUARTER THEATRE
541 Fourth Avenue, downtown 234-9583
GROSSMONT COMMUNITY COLLEGE STAGEHOUSE
8850 Grossmont College Drive, El Cajon 465-1700/410
IMPERIAL BEACH PLAYERS
Marina Vista Center
Eighth Street and Imperial Beach Boulevard
Imperial Beach 424-9668
JEWISH COMMUNITY CENTER
Frost and Center Theaters
4079 Fifth Avenue, San Diego 583-3300/336
LA JOLLA PLAYHOUSE
Mandel Weiss Center, UCSD 452-3960
LA JOLLA STAGE COMPANY
Parker Auditorium, La Jolla High School
750 N. La Jolla Village Drive, La Jolla 499-7773
LAMB'S PLAYERS THEATRE
500 E. Plaza Boulevard, National City 474-4542
LAMPLIGHTERS COMMUNITY THEATRE
Ben Fiske Fine Arts Center
8053 University Avenue, La Mesa 664-4998

BABY WITH THE BATHWATER
Christopher Durang's sassy satire on child-raising in engendering America depicts the career of a young person from a ghastly bathhouse in the hands of inept and ineffectual parents, parodying a decade-long psychoanalysis to a marriage in which, regenerated, he has a baby of his own, with whom he seems unlikely to repeat the mistakes his parents made with him. The method throughout the play is outrageous, shocking, black humor, which produces many laughs at first, but fewer and fewer as the evening goes on. Like all of Durang's plays, *Baby* is self-playing and angry, with the feelings unexpressed and spilling out all over the place. But it certainly has its funny moments; it's fundamentally serious in its critique of American values, and at times it is authentically touching. The San Diego Rep production is excellent, with the theater's repertory company functioning at a high level of cartoonish caricature, colorful, vivid, strong, and flavorful. Free energetic and inventive direction by Douglas Jacobs. (S.)

BLEACHER BUMS
Conceived by Joe Mantegna and written by the Organic Theater Company of Chicago, *Bleacher Bums* is a raucy play about baseball, in particular, about that rare species of blind belief, Chicago Cub fans. Their team always flirts down the stretch, exultantly. And yet every spring they build anew in the bleachers of Wrigley Field loaded with hope. A wicked species of dramatic irony surrounds Cub fans. An outsider can clearly see the error of their ways. But plagued by an insipid faith that this year will be the year, they forge on, despite four decades of woe. At the Marquis

Gallery Theater, the production of *Bleacher Bums* makes up in energy what it lacks in acting skills. Director Christopher F. has assembled an uneven cast, but he has guided them well. Phil Andropoulos set does little more than suggest the red brick and ivy walls of Wrigley, and it's sound designs (which record a complete game between the Cubs and the St. Louis Cardinals in 1977) are more remote than appropriately engaging. But under the director's capable hands, the actors capture the core of the play — its unabashed vitality — even if they miss certain nuances of characterization. One performance, however, does get it all. Rich Mesa plays the Cheerleader. He's dressed for a *Rainbow* audition — minus the complete works of a multimillionaire — and he's ten times stouter than the others. It turns out he's a regular from the left field bleachers, where even Jim Cooper's lead leprosy throw wouldn't frequent without an entourage of junkyard dogs, and he's come to fix up the end of the stadium. Mesa is the epitome of an unquestioning belief. He fires up the fans, and the Marquis's production is splendidly, regarded generally, "bleacher bums" are passionate, unself-conscious people united, unfortunately, by a dubious faith. The Marquis Gallery production gives us a sympathetic look at a group of maniacs who, if nothing else, deserve a better team. (Sm.)

Fallen Angels
Neil Coward's frothy comedy, which you may see in a delightful production at the Old Globe, shows once again its author's deft manner of touching upon serious human topics so lightly and casually that audiences come away convinced that they have been merely entertained, while in fact they have been given a tacit look at a poignant, painful, and even disturbing marriage. Julie and Jane had affairs with a suave Frenchman, a handsome, charming, and charmingly married man, and they have been happily married to each other, proper, decent, dull, upper-class Englishmen. Passion has gone out of their marriages; husband and wife love each other, but they are no longer in love with each other. The old flame reappears, and after the briefest of reacquaintances, Julie and Jane come to the conclusion that they are desperately longing for passion, as they hang on the phone waiting for the other to call. But while Julie and Jane are close friends, they are two women in love with (or imagining themselves in love with) the same man. In the grand crescendo of darkness that makes up the second act of *Fallen Angels*, where the two women drink themselves silly while waiting for their one-time paramour to show up, the rivalry gradually reveals itself, leading to a ferocious and hilarious quarrel, staged at the Old Globe with terrific inventiveness, and directors Tom Moore and Jack O'Brien, and played up to the hilt by Deborah Hay (Julie), Jenie Sell (Jane), and the wonderfully doll Helena Carroll as a supremely competent maid only Noel Coward could have created. There have been few moments in recent San Diego theater as memorably funny as *Fallen Angels*, and *Fallen Angels* is a progressive, progressive, progressive play, staged in the dining table during that fabulous second act, with Miss Carroll's perfectly timed look of astonishment at these two delicious drunks pursuing the ebullient rhythms of the scene. (Ss.)

DELUSIONARY TACTICS
This comedy group is performing on Friday and Saturday nights, an evening of improvisation, mime, and "temping" (rehearsed improvisation). Its members are Lee Conner, Jerry Hager, Willis Lawell, Gary Walling, and Nan Garcia-Woods. (Sm.)
Showcase San Diego, through September 14, Friday and Saturday at 8:00 p.m.

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at 8:00 p.m. For information call 423-0082.

THE ECOMANICIS
Sheridan's former members of the Cleveland Playhouse and the Cleveland Playhouse return to the Cleveland Playhouse where they premiered their comedy at last summer. Accompanied musically by Lawrence Niss, the group will direct the production, which features such songs as "Tradition," "I'm a Rich Man," and "Sunrise." Peter Quasda plays Tevye, and Kerry Duse is the musical director. (Sm.)

THE CELEBRITY DINER THEATRE
The Celebrity Diner Theatre, 7578 El Cajon Boulevard, La Mesa, through September 1, Thursday through Saturday, dinner at 6:30 p.m., curtain at 8:15 p.m. Sunday, dinner at 5:30 p.m., curtain at 7:15 p.m. Matinee Sunday, buffet luncheon at noon, curtain at 1:15 p.m. For information call 464-1196.

FORTUNE
The Libman and Gay Men's Community Center of San Diego, in association with Mr. Dillon's Bar and Video Tech presents the Southern California premiere of a new gay musical — book and lyrics by Bill Russell and music by Ronald Melrose. A light-hearted recollection of the musicals of the Forties, *Fortune* traces the changing sexual

COX AND BOX
The GSI International Company is staging the comic opera with music by Sir Arthur Sullivan, book and lyrics by Sir Francis C. Burnard, adapted for this production (and directed) by Eric Christmas. Landlady rents the same room to two gentlemen, neither of whom knows about the other. Let alone that they may, in fact, be related. Cast members include Jo Lacher, Vincent Ferrell, and Charles Jackson. Merry Duse is the musical director. Patrick Call is the scenic designer. Cheryl Lindsey is the lighting designer, and Judy Ryerson is the costume designer. (Sm.)

THE THEATRE IN OLD TOWN
The Theatre in Old Town (formerly the Old Town Open House), through September 15, Sunday through Friday at 1:00 p.m. and 3:00 p.m. Saturday at 1:00 p.m., 3:00 p.m., and 6:00 p.m. For information call 239-0082.

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

SOUTHWESTERN COLLEGE
Southwestern College, San Marcos 744-8860

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

PINE HILLS LODGE
7960 La Placida Way, Julian 765-1100

POINT LOMA COLLEGE
Salmon Theatre
3900 Lomaland Drive, Point Loma 583-3300/336

LA JOLLA ACTORS THEATRE
311 Eighth Avenue, downtown 268-4474

SAN DIEGO CITY COLLEGE THEATRE
Thurston and C Streets, downtown 239-7854

SAN DIEGO JUNIOR THEATRE
Cava del Prado Theatre, Balboa Park 239-8355

at 8:00 p.m. For information call 423-0082.

FIDDLER ON THE ROOF
The Celebrity Diner Theatre (formerly the Lyric Dinner Theatre) opens its doors with the popular musical — music by Jerry Block, lyrics by Sheldon Harnick, book by Joseph Stein — based on the stories of Sholom Aleichem, Jack Tyelet directs the production, which features such songs as "Tradition," "I'm a Rich Man," and "Sunrise." Peter Quasda plays Tevye, and Kerry Duse is the musical director. (Sm.)

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The Celebrity Diner Theatre (formerly the Lyric Dinner Theatre) opens its doors with the popular musical — music by Jerry Block, lyrics by Sheldon Harnick, book by Joseph Stein — based on the stories of Sholom Aleichem, Jack Tyelet directs the production, which features such songs as "Tradition," "I'm a Rich Man," and "Sunrise." Peter Quasda plays Tevye, and Kerry Duse is the musical director. (Sm.)

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THE THEATRE IN OLD TOWN
The Theatre in Old Town (formerly the Old Town Open House), through September 15, Sunday through Friday at 1:00 p.m. and 3:00 p.m. Saturday at 1:00 p.m., 3:00 p.m., and 6:00 p.m. For information call 239-0082.

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Southwestern College, San Marcos 744-8860

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

PINE HILLS LODGE
7960 La Placida Way, Julian 765-1100

POINT LOMA COLLEGE
Salmon Theatre
3900 Lomaland Drive, Point Loma 583-3300/336

LA JOLLA ACTORS THEATRE
311 Eighth Avenue, downtown 268-4474

SAN DIEGO CITY COLLEGE THEATRE
Thurston and C Streets, downtown 239-7854

SAN DIEGO JUNIOR THEATRE
Cava del Prado Theatre, Balboa Park 239-8355

relationships among four members of a pop singing group striving to cope with the pressures of life on the road. Cecil O. Johnson directs. Cast members are Deana Hunt, Robert Connors, Suzanne Kasper, and George Bains. David Heikilla is the musical director, Gordon J. Lusk is the costume designer, and Tim Reese is the lighting designer. (Sm.)

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townlet, and they do that, but at the price of keeping everything on the most superficial level. The actors, however, are terrific, and their routine as encores for the Tuna. Texas radio station has a com-fest list to it that you'll have trouble forgetting. (Ss.)

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LAST SUMMER AT BLUEFISH Cove
The Marquis Public Theater presents Jane Chambers's drama about a group of gay women alone together at a summer resort. The play deals with the loyalties, jealousies, affections, and fears that characterize any sexual relationship between two people. Minerva Mangan directs the production. Cast members are Ann Richards, Patty Spies, Beth Kelley, Kathleen McNally, Mary Qualls, Kelly Rae Brown, Jennifer Myers, and Linda Barr. Nancy Levinson is the scenic designer, and Dan Seguin is the lighting designer. (Sm.)

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adulthood. Both court the fair Grace Harkway, a hapless young woman who can swoon at nature's wonders at the drop of a leaf. In effect, *Bluefish Cove* has paid homage to his predecessors by adding a new freshness and charm to their staid forms. And the Old Globe's production, masterfully directed by Craig Noel, has done even more. This light, buoyant show is a splendid way to spend a summer's eve. Noel's cast is headed by David Ogden Stiers, who is excellent as Sir Harcourt, a pretense-poor old gentleman who ages the more he tries to become younger. Overdressed, coiffed, and made up (this face is a carnival of wrinkled rages), Stiers's character squeals, groans, and emits a high pitched, painful wailing whenever he attempts a boyish move and tries to pretend that time hasn't budged in the last four decades. Stiers's performance is a marvel of deftly controlled, comic understatement. As the efforts of Katherine McGrath, Jeffrey Corbin, Tom Lacy, and Jonathan McMurtry, and the work of Gordon Leiby and Jody Gales, as Charles and Grace, is special. Their courtship scene alone is worth the price of a ticket. The technical features of the production — set by Richard Seger, costumes by Deborah Dryden, lighting by Kent Dornes, sound by John Kilgore, and music by Conrad Susa — are also outstanding. Everything moves so fluidly that one almost forgets the

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AUGUST 22, 1985

READER'S GUIDE TO THE THEATER

the romantic illusions and dalliances of its pivotal character, Norman. He is an assistant librarian, unsuccessful in every aspect of life except for an ability to win the sympathy of women. Carol Davis has directed the production. Members of the cast are Tim Chambers, Brian Salmon, Julie Sullivan, Sharon Corbett, Felicia Von Drak, and Dwayne Bartel. Eric Hanson is the scenic designer; Ingrid Nelson the costume designer; Sean La Motte the lighting designer; and Larry Ciolek the sound designer. (Sm.)

Bowery Theatre: Thursday, August 22 through September 29; Thursday through Saturday at 8:00 p.m.; Sunday at 7:00 p.m.

THE SEA GULL

The La Jolla Playhouse concludes its third summer season with the classic drama, by Anton Chekhov, about turn-of-the-century lives, art, and life. Don McAnuff directs the production. Cast members are Susan Berman, Phoebe Cates, Gillian Eaton, Peter Fichtelberg, Penny Fuller, George Hall, Corey Hansen, Marcelline Hugot, Bill Irwin, John Nesch, John Vickery, and Harris Yulin. John Arnone is the scenic designer; Patricia McCourty the costume designer; John Kilgore the sound designer; and Richard Riddell the lighting designer. Michael S. Roth has composed original music for the production. (Sm.)

La Jolla Playhouse, Mandel Weiss Center for the Performing Arts, Sunday, August 29 through September 14; Tuesday through Sunday at 8:00 p.m.; Wednesday and Sunday at 2:00 p.m.

SEVEN BRIDES FOR SEVEN BROTHERS

The San Diego Civic Light Opera Association presents the popular musical about marital coupling in the Northwest. Don and Bonnie Ward



Modern Times

direct the production. Members of the cast include Steve West, Charles Ward, Timothy Smith, Jim Christian, Chris Pratt, Mary Donnelly, Jacqui Bower, Tonia Bolles, Suzanne Graf, Joyce Schumaker, Sude Dods, and Michelle Schumacher. Pepper Ciolek is the choreographer. (Sm.)

SNOW WHITE

The Imperial Beach Players are staging J. Michael Straczynski's adaptation of the popular children's classic about a queen, her mirror, and the consequences of what it tells her. Mary A. Wood directs the

production, with assistance by Mary Laudmiller. Members of the cast are Sherri Coughlin, Shawn Parenteau, Mary Laudmiller, Sidney Huss, Hollie White, Ruth Davis, Marsh, Juan Del Castillo, Amanda Caserio, Marc Davis, Marsh, Tom Kelly, Cassandra Davis, Marsh, Sean Coughlin, Joyce Kehoe, Heather Hartman, Mario Delgado, Andrea Caserio, Erika Davis, Marsh, Monika Stabler, Jennifer Austin, Lynne Burnett, and Thelma Funk. Mary A. Wood is the scenic designer, and Jess Wehner is the lighting designer. (Sm.)

Imperial Beach Players, Marina Vista Center, Eighth Street and Imperial Beach Boulevard, Imperial Beach, through August 24; Friday and

Saturday at 8:00 p.m. For information call 424-9608.

THE SOUND OF MUSIC

For the second of its summer musicals, the Vista Parks and Recreation Department presents the popular story of the Trapp family — music by Richard Rogers, lyrics by Oscar Hammerstein II, book by Howard Lindsay and Russel Crouse — based on a book by Maria von Trapp. Kathy Brombacher directs the production, which features such favorite songs as "My Favorite Things," "Edelweiss," and "Climb Every Mountain." (Sm.)

Moonglight Amphitheatre, Bregline Terrace Park, Vista, through August 24; Friday and

August 24; Thursday through Saturday at 8:30 p.m. For information call 754-2862.

SUDS

Mary Lasswell's zany musical comedy about three batty ladies trying to pay their back taxes in a simpler San Diego of forty years ago is naive, old-fashioned, charming, and ridiculous. At the same time, the author's wit is acerbic and sometimes bawdy, so that the play's humor often has the quality of a thorn in a cream puff. The Coronado staging — an immortal institution 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 polish and various ineptitudes of acting and direction. You might really enjoy this, but you would have to be in a whimsical mood to begin with. (Ss.)

TRIBUTE

The Lawrence Welk Village Theatre is staging the comedy-drama, by Bernard Slade, about Scotty Templeton. A sometime Broadway press agent and former scriptwriter, he's everybody's pal, an around-the-town kinda guy who has managed to live fifty years without taking anything seriously. But at age fifty-one, he has become fatally ill. Jack Klugman plays Scotty Templeton, and his son Adam plays Scotty's son. Other cast members include Anita Gilette, Elsa Raven, and Milton Selzer. (Sm.)

Lawrence Welk Village Theatre, through September 8; Tuesday, Thursday through Saturday at 8:00 p.m.; Matinee Tuesday and Thursday, and Sunday at 1:45 p.m.

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 90000, San Diego 92108.

There are things about Johnny Rivers that have always struck me as being a little odd. For one thing, I could never get used to hearing an Italian guy talking with a thick Louisiana accent (Rivers was born John Ramellella in New York City forty-three years ago but grew up in Baton Rouge). Second, Rivers' entry into the pop music hit parade seemed to defy what little logic at that time governed the music biz. After pocketing a little spending money for having penned the flip side of a Ricky Nelson hit single in 1956, Rivers didn't make any real noise in the pop field until five years later when he was hired as the house entertainer at the Whiskey-a-Go-Go on L.A.'s famed Sunset Strip. He became a popular attraction at what was then L.A.'s hottest hangout and within a year had released an album of songs recorded live at the club. One of them, a cover of Chuck Berry's "Memphis," went to number two on the charts and brought Rivers to the attention of the rock and roll audience at large.

But instead of following the usual route taken by rockers of the day, by which a singer touched by sudden success would run into the nearest studio and record slick follow-up tunes intended to capitalize on what could prove to be fleeting

fame, Rivers nonchalantly continued to release cuts from his cheaply produced *Johnny Rivers Live at the Whiskey-a-Go-Go* album. The tracks came complete with the ambient sounds of clinking glasses, bar conversation, clapping, and various other audience noises, and each in turn became a hit. They included "Maybellene," "The Mountain of Love," "Secret

Agent Man," "Midnight Special," and "Seventh Son." By 1966 Rivers was a bona fide pop star, but although he had first entered the business as a songwriter, he continued to score with renames of rhythm and blues songs that had already been big hits for better-known black artists. After his 1966 hit, "The Poor Side of Town," Rivers connected with

cover versions of the Four Tops' "Baby I Need Your Loving" and Smokey Robinson's "The Tracks of My Tears." Rivers' renditions of these songs were lovingly even affectingly performed, but one couldn't shake the feeling of déjà vu when hearing a white singer getting amply with covers of black hits, a practice that had pretty much seemed to die away in the late Fifties.

Although in 1972 he reached number six on the charts with Harry Smith's "Rockin' Pneumonia and the Boogie Woogie Flu" (another remake of a Fifties hit), and recorded the theme song for George McGovern's ill-fated presidential candidacy, Rivers' then-recent conversion to born-again Christianity moved him further away from the spotlight. It

(continued on page 16)



JOHNNY RIVERS

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(continued from page 13)
wasn't until he recorded San Diego Jack Remphrey's "Swain" to the Music (Show Dance) in 1977 that Rivers again ventured as high as the top ten. Since then, Rivers has been relatively quiet, although earlier this year MCA Records released an album by Rivers on which he re-recorded his greatest hits using contemporary studio facilities and musicians. In what will be an extremely rare live performance in this area, Rivers will give a concert this Saturday at the Chula Vista Memorial Bowl. Opening for Rivers will be the locally based **Mar Dels**. The concert will benefit the fight against multiple sclerosis.

Looking at this week's concert schedule from last week's perspective, I was afraid that this was going to be a pretty boring week for music. But the picture has changed dramatically in just a few days. Added since the last

issue is a concert at the California Theatre featuring **Black Uhuru**, marry a knowledgeable musician choice for best Rasta band on the planet. Joining Uhuru will be the **Rebel Rockers** for a show to be presented at the downtown landmark Wednesday night. Another gig that popped up without much advance notice will bring the **Jorma Kaukonen Band** to the La Paloma Theatre tonight, Thursday. If the name sounds vaguely familiar, it should. Kaukonen was the lead guitarist in the original Jefferson Airplane when that band played music that meant something. I'm not just talking about meaningful lyrics — actually, lyrics were never the Airplane's strong suit — I'm talking about sounds that came out of the hinterlands where the West Coast's lunatic fringe held court. Bold slashes of stringy sound, corrallied by folk-rock song structures and tempered with

multivoiced harmonies of almost mocking clarity. Kaukonen was the fulcrum upon which the Airplane's so-called "acid-rock" swung, his guitar playing a combination of blues licks, country-style finger picking, and the sort of scifi excesses that were both the natural by-product of hallucinogenic experiments and a harbinger of what was to come when psychedelia would become systematic years later. Kaukonen left the Airplane in 1972 to form the country-blues-rock band Hot Tuna with former Airplane bassist Jack Casady. That band lasted until 1979, after which both Kaukonen and Casady virtually dropped out of sight. A rather eccentric person (he kept a pet mink for a while), Kaukonen appears every once in a blue moon with a new band in tow, and one can never predict what the music will sound like. The only constant is the unchanging quality of

Kaukonen's guitar playing. In other concerts this week, flugelhornist **Chuck Mangione** will conclude a two-night stand at Humphrey's with two shows tonight, Thursday, while the venerable **Kinks** and **Cock Robin** are performing at SDSU's Open-Air Theatre, and **Jamie James** and the **King Bees** and **Preston Smith** and the **Crocodiles** are at the Belly Up Tavern. Friday's shows include **Airkraft** and **Side FX** at El Amigo Plaza in El Cajon, and **Zeitgeist**, the **Kause**, and the **Paul Johnson Guitar Band** at the Spirit. On Saturday, the **Micholob Street Scene '85** will enliven the downtown area with a five-hour show that will feature **Los Lobos**, the **Malapoets**, the **Untouchables**, the **Fleshtones**, the **Beat Farmers**, and **Mojo Nixon** and **Skid Roper** (see the "Events" highlight on the front page of this section for more information); while later that night, local performing

songwriter **Deborah Liv Johnson** will give two shows at the Old Time Cafe in Leucadia. Johnson is a deft time-painter, lyricist, and vocalist whose songs update the folk tradition and extend it with contemporary images and sensibilities. She's a treat to listen to and her just-released album, *Mahogany Whispers*, is an engaging effort that settles on the car like a soft breeze. **Motley Crüe** and **Loudness** will play heavy metal in the Sports Arena on Sunday night; while **Left-Right-Left** is performing at the Belly Up Tavern. The week winds down with concerts by **Nina Hagen** at SDSU's Open-Air Theatre on Monday; the **Billy Fender Quartet** at San Diego City College Theatre on Tuesday night in a continuation of the "Jazz Line" series; and rhythm and blues vocalist **Whitney Houston** at Humphrey's on Wednesday.

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SAN DIEGO SAT AUG. 24

LOS LOBOS
UNTOUCHABLES
FLESH TONES
BEAT FARMERS
With special guest
MOJO NIXON & SKID ROPER
MALAPOETS
Saturday, August 24, 6 to 11 pm
Rockin' 5th Avenue, between J & K Streets
in the Gaslamp Quarter, downtown San Diego
Gates open at 5:30 pm • 2 stages of continuous music • Rain or shine • No bottles or cans allowed.
Tickets \$10 at all **TELESEAT** outlets (Bill Gambles Men's Stores, Licorice Pizza Records) or call **TELESEAT** 232-0800
Tickets available at the door after 5:00 pm.
Proceeds to benefit San Diego Jazz Festival Inc.
Produced by Rob Hagey Productions

CONCERTS

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

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

The Jorma Kaukonen Band: La Palma Theatre tonight, Thursday, 8 p.m., First and D streets, Encinitas, 436-7788 or 283-SEAT.

Jamie James and the King Bees and **Preston Smith and the Crocodiles:** Belly Up Tavern, tonight, Thursday, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Sunset Jazz Concert: The

Lambert Plaza (shopping mall), Thursday, August 22, 7:30 p.m., Coast Highway 101, Encinitas, 753-3773.

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

Aircraft and Side FX: El Amigo Plaza, Friday, August 23, 9 p.m., 1340 Broadway, El Cajon, 442-0537.

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Zeitgeist, the Kause, and the Paul Johnson Guitar Band: Spirit, Friday, August 23, 9 p.m., 1130 Buena Vista, 276-3993.

Johnny Rivers and the Mar Del: Chula Vista Memorial Bowl,

Saturday, August 24, 5 p.m.

Paddy West: Ireland's Own Irish Pub, Saturday, August 24, 9 p.m. to 1 a.m., 456 First Street, Encinitas, 944-0233.

Street Scene 1985 featuring **Los Lobos, the Untouchables, the Fleishones, the Beat Farmers, Malopets, and Mojo Nixon and Skid Roper:** Gaslamp Quarter, Saturday, August 24, 6 p.m., Fifth Avenue between J and K streets, downtown, 283-SEAT.

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

Stoley Cris and Loudness: Sports Arena, Sunday, August 25, 8 p.m., 232-0800.

Benny Holman and the Latin Jazz Ensemble: Villa Montezuma/Jesse Shepherd House, Sunday, August

25, 3-5 p.m., 1925 K Street, 238-2211.

Left Right Left: Belly Up Tavern, Sunday, August 25, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Vina 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 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.

Black Uhuru and the Rebel Rockers: California Theatre, Wednesday, August 28, 8 p.m., 1122

Fourth Avenue, downtown, 283-SEAT.

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

Black Flag: Wabash Hall,

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

Come celebrate with old friends—while making new ones—at The Hotel Inter-Continental's Corniche Lounge. Mingle through happy hour, Tuesdays through Fridays, 5:00 to 7:00 p.m. And dance the night away, Tuesdays through Saturdays, 9:30 p.m. to 1:30 a.m. The Corniche Lounge. It's the new hot spot people are buzzing about.

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BOGART

Now appearing
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P.M.
Sunday & Monday



Hanalei Hotel
2270 Hotel Circle North
Mission Valley • 297-1101



DISTILLERY NIGHTCLUB

140 S. Sierra Ave. • Solana Beach • 755-6733

Thursday, Friday, Saturday, August 22-24



REFLECTORS

Thursday
The final
BIKINI FASHION SHOW

Friday
8:30 pm & 9:30 pm
FANTASY FASHIONS FASHION AUCTION

Every Sunday
2 for 1 Drink Night
Music by
THERMAL SHOCK

Every Tuesday
\$1.50 Iced Tea Night
Music by
MILLENNIUM

Every Wednesday
Why Stay Home??
Come dancing with
D.J. FELIX TAVERNA
Dance to today's hits

MS. SUMMERTIME COVER GIRL MODEL SEARCH FINALS SEPT. 11th

Next weekend Aug. 29-31
The unbelievable, irresistible, incomprehensible

DIRK DEBONAIRE

For entertainment booking
NELSON TALENT 222-4320

THIS WEDNESDAY **9/1X** and **MBC**
proudly announce the
"REGGAE EXPLOSION"
Featuring the world's hottest Rasta group.
Grammy Award-winning
BLACK UHURU

With: Sly Dunbar, Robbie Shakespeare, Danyf Thompson, Sly Juice and Asha. Also

REBEL ROCKERS
Wednesday, August 28 • 8 pm
California Theatre, 4th Avenue, downtown

Festival seating tickets on sale \$12.50 advance, \$13.50 day of concert. At Bill Gambles, Licorice Pizza, S.D. Stadium, Center Box office and all Telecast outlets. Charge by calling 283-SEAT.

Tickets also available day of concert at California Theatre

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Budweiser
YOUR CONNECTION

KIFM98



GEORGE BENSON

WITH SPECIAL GUEST

KENNY G

SATURDAY - SEPTEMBER 28 - 6:30PM

Open Air Theatre
SAN DIEGO STATE UNIVERSITY

TICKETS: \$17.50, \$15.50*

*ALL PRICES SUBJECT TO A \$1.00 PER TICKET FACILITY SURCHARGE. SPECIAL VIP SEATING UPON REQUEST.

TICKETMASTER INCLUDING MAY CO., MAD JACK'S, FLEET EXCHANGE, PLAZA MUSIC SHOPPE, SPECIAL SERVICES, AND THE AZTEC BOX OFFICE.

PRODUCED FOR SDSU ASSOCIATED STUDENTS BY AVALON ATTRACTIONS. NO BOTTLES, CANS, OR ALCOHOLIC BEVERAGES PERMITTED IN OR AROUND THE FACILITY.

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The unbelievable, irresistible,
incomprehensible

**DIRK
DEBONAIRE**

For entertainment booking
**NELSON TALENT
222-4320**

Budweiser
YOUR CONCERT CONNECTION

*Don't
miss it*
KFM98



GEORGE BENSON KENNY G

WITH SPECIAL GUEST

SATURDAY - SEPTEMBER 28 - 6:30PM



SAN DIEGO STATE UNIVERSITY

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Wednesday, August 28 • 8 pm
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Tickets also available: day of concert at California Theatre.

**WARNING!
PREPARE TO PARTY**

Belly Up

PROUDLY PRESENTS

TONIGHT, Thursday, August 22 9 pm
Tickets available at Belly Up & Ticketmaster

THE KINGBEEES
and guests
PRESTON SMITH & THE CROCODILES

The classic vintage rock 'n' roll band, still featuring Jamie James. The band plays a '50s-'60s style music reminiscent of an updated Buddy Holly. Best known for their hits "My Mother" and "State of Mind".

Friday, August 23 9 pm
Rock & roll with

DIRK DEBONAIRE

REBEL ROCKERS

Saturday, August 24 9:30 pm
Caribbean rock & roll with

Sunday, August 25
10 am—Belly Up's first annual **"GOLF FOR FUN DAY"** at Lomas Santa Fe. Contact Belly Up for entry information.

8 pm—Awards party featuring

LEFT-RIGHT-LEFT
featuring members of
Frank Zappa, Toni Basil,
Tubey & Bobby Blue Band

Monday, August 26 9 pm

Nostalgic music continues

THE MAR DELS

Tuesday, August 27 9:30 pm
Caribbean rock & roll

FO MO

Wednesday, August 28 9 pm

DAVID BRADLEY & THE MANIAC BAND

Coming: Thursday, August 29 9 pm
Tickets available at Belly Up & Ticketmaster

Rock legend

AL KOOPER
AND HIS
ALL-STAR BAND
With guests
JIMMIE WOOD & THE IMPORTALS

Friday & Saturday, Aug. 30 & 31—**PRIVATE DOMAIN**
Sunday, Sept. 1—**THE SHUGGIE OTIS BAND**
Monday, Sept. 2—**KERRY BARKIN**
Tuesday, Sept. 3—**BIG YOUTH**
Wednesday, Sept. 4—**ROOM FULL O' BLUES**
Thursday, Sept. 5—**NEVILLE BROTHERS**
Friday, Sept. 6—**TEXTONES**
Saturday, Sept. 7—**NICOLETTE LARSON**
Sunday, Sept. 8—**W/LIVINGSTON TAYLOR**
Monday, Sept. 9—**LITTLE WOMEN**
Tuesday, Sept. 10—**MAJOR HANDY**
Wednesday, Sept. 11—**W/THE BONE DADDYS**

FRIDAY AFTERNOON ENTERTAINMENT
Friday, August 23 5:30-8:00 pm G. Wednesday, August 26 6-8:30 pm
Nostalgic Rock/Swing—**TOBACCO ROAD**

Get on the

BELLY UP MAILING LIST
Call 481-9022, or send us your name and address.
Ask about the Belly Up Discount Card.

BELLY UP CAFE
Open 7 days to midnight

MONDAY NIGHTS 6-8 PM • SPAGHETTI DINNER \$1.99

TUESDAY NIGHTS 6-8 PM • BEEF KABOBS \$2.95
includes salad and rice

FOR INFORMATION CALL 481-9022
143 SOUTH CEDROS AVE • SOLANA BEACH, CA 92075

Hungry Hunter Occasido, 1222 Vista Way, Occasido, 481-9022. Semi-Funk, contemporary. Wednesday through Sunday.

Hungry Hunter Rancho Bernardo, 1940 Bernardo Plaza Drive, Rancho Bernardo, 596-2488.
Dave Smith, contemporary. Wednesday and Thursday: Take Two, contemporary. Friday and Saturday.

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

Ireland's Own, 656 First Street, Encinitas, 944-0233. Sean McVicker. Irish and contemporary. Thursday and Friday: Paddy West. Irish music. 9 p.m. Saturday with Paul Dunn and Miles Tree. Friday and Saturday, and Barbara McCarty. Sunday: The Paradox Street Band. Irish music. Wednesday.

Jolly Roger Occasido, 1000 North Harbor Drive, Occasido, 722-1811. Snazzy Preview. contemporary. Wednesday through Saturday. Ted Winchester. contemporary. Sunday.

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

La Costa Hotel and Spa, Costa del Mar Road, Carlsbad, 438-9111. Dave Daniels and NiteLine. contemporary. Thursday through Sunday. and Sound Investment. contemporary. Tuesday through Sunday, alternating between the lounge and dining room. Nightwind, contemporary. Monday.

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

Leo's Little Bit of Country, 680 West San Marcos Boulevard, San Marcos, 744-4129. The Hot Shot with Ron Bell, country. Wednesday through Sunday. Coyote, country. Monday and Tuesday: Free clogging lessons. Monday, and country dance lessons. Tuesday through Thursday.

Lu's, 3963 East Valley Parkway, Escondido, 746-7038. Red Checkers, country. Tuesday through Saturday.

McCabe's, 1145 South Tremont, Occasido, 439-6646. Secret. contemporary. Thursday through Saturday.

Milk-Flours, 6009 Paseo Delicias, Rancho Santa Fe, 756-2085. Joel Nash, piano show tunes. Wednesday through Saturday.

Monterey Bay Cannery, 1325 Harbor Drive, Occasido, 722-3474. The Sam Parsons Band. contemporary. Wednesday through Saturday. Sam Parsons, contemporary. Sunday.

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

Normandy Cocktail Lounge, 215 North Hill Street, Occasido, 722-4721. Live rock. Tuesday through Saturday: call club for information.

Oakvale Lodge, 14900 Oakvale Road, Escondido, 749-3393. White Lightning, country. Friday through Sunday.

Old Del Mar Cafe, 2730 Via de la Valle, Del Mar, 755-6014. The Hotlers, rock. Thursday through Saturday: the Fire Candles. Blues, blues and rhythm and blues. Sunday: Ella Ruth Pigeon, jazz and blues. Monday and Tuesday: Private Domain, rock. Wednesday.

Old Time Cafe, 1664 North Highway 101, Leucadia, 436-4030. Kate O'Malley will conduct a workshop on open playing, 7:30 p.m., Thursday: The Listening Room. Blues, blues, country, and song, 7 and 9 p.m., Friday.

LEHR'S GREENHOUSE

TONIGHT
Thursday, August 22

Autotellos

\$1.25 Kamikazes • \$1.01 Nachos

ROCKIN' WEEKEND
Friday & Saturday, August 23 & 24

Autotellos
plus

PRIVATE DOMAIN

Two bands
Two dance floors
Three bars
Three video big screens
with music videos mixed by Lehr's VJs

\$3

SUNDAY
Sunday, August 25
San Diego's First Music Exchange
Sell or trade your used amps, guitars, effects, etc.
1000 am-2:00 pm • For booth info, call 442-8548

KGB-FM 101
presents

Rock Wars '85
for MDA Semifinal #2

Congrats to **The Londons**
winner of semifinal #1

DIRK DEBONAIRE

Autotellos

ipso facto

TUESDAY & WEDNESDAY
Tuesday & Wednesday, August 27 & 28

Autotellos

Tuesday \$1.25 Tequila drinks \$5.00 Margarita beers
Wild Wednesday \$1.95 Iced teas \$5.00 Margarita beers

Dress code & picture I.D. strictly enforced
CABARET DRINK SPECIALS
Thursdays—Kamikazes \$1.25
Tuesdays—Tequila drinks \$1.25
Wednesdays—Iced Teas \$1.95

2828 Camino del Rio South, Mission Valley 292-2828

Budweiser
PRESENTS
KGB-FM

NIGHT RANGER

ON SALE TOMORROW FRIDAY

FRIDAY - SEPTEMBER 27 - 8PM

Open Air Theatre
SAN DIEGO STATE UNIVERSITY

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Deborah Lee Johnson, singer-songwriter, 7 and 9 p.m. Saturday. Kinnara. Traditional Irish music, 7 and 9 p.m. Sunday. Old Time Hoot Night. Tuesday. "Songs of Peace" a benefit for the Peace Resource Center featuring several of San Diego's finest folk singers, 7:30 p.m. Wednesday. Sunday brunch concert: Catherine Espinoza, harp.

Pea Soup Anderson's, 890 Palomar Airport Road, Carlsbad. 438-0880. L.A. rock, Thursday through Saturday.

Pomerado Club, 12237 Pomerado Road, Poway. 748-1135. The Savory Brothers, country, rock, and humor, every night except Tuesday.

Posidon Restaurant, 1670 Coast Boulevard, Del Mar. 755-9345. Joe Casanova, country, rock, and humor, every night except Tuesday.

Quinby's La Flecha at La Granaia, Rancho Santa Fe. 756-2855. The Bob Campbell Trio with Marley Days, jazz, Thursday through Saturday.

Ralph and Eddie's, 390 Grand Avenue, Carlsbad. 729-2885. Johnnie Rocket and the Mystic, rock and rhythm and blues, vintage rock, Friday through Sunday.

Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo. 272-2146. Karen Cavanagh and One Plus One, contemporary, Tuesday through Saturday. Sunday and the Ram Band, variety stage show running the gamut from vintage rock to country, Sunday and Monday.

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

The Red Coach Inn, 135 North Pine, Escondido. 743-9796. The Agents, rock, Tuesday through Saturday. The Rhythm Method, rock, Sunday and Monday.

Rudi's Hidden Acres, 3700 Carmel Valley Road, Del Mar. 481-9656. Bob Long, everything from classical to brogue-woogie on the piano.

Friday and Saturday

San Luis Rey Downs Golf Course Country Club, 11171 Golf Club Drive, Bonsall. 758-1762. The Crescendos, big band dance music, 8:12 p.m. Friday and Saturday, and 6:30 p.m. Sunday. Bob Long, jazz piano, 7:11. Wednesday and Thursday.

Stage Coach Inn, 1865 Vista Way, Vista. 724-9990. Five Steps West, country, Wednesday through Saturday.

Sylla, West of 15 on Via de la Valle, Del Mar. 755-7955. JJ Frank and the Coalition Orchestra, jazz and Top 40 variety, Thursday through Saturday and 3-7 p.m. Sunday. Jeff Proctor, contemporary, Monday and Tuesday.

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

1044 Fine Foods, 1044 First Street, Encinitas. 942-1249. Indian Joe, country, pop, and originals.

6:00 p.m. Friday, and 6:30 p.m. Tuesday; various musicians perform on other nights, call club for information.

Tequila Plate, 3296 Mission Avenue, Oceanside. 757-7577. The U's Band, rock, Thursday through Saturday. Soloria, rock, Sunday through Wednesday.

Thai Plaza Place, 2622 El Camino Real, Carlsbad. 434-3171. Bluegras, Etc., new and traditional bluegras, Sunday.

Upstart Crow and Company, 979 Lomas Santa Fe Drive, Solana Beach. 481-0727. Fred Benedetti, classical guitar, Sunday brunch.

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 Plate, 1260 West Valley

Parkway, Escondido. 745-8640. Crystal, rock, Thursday through Saturday. The Heaters, rock, Sunday and Monday. Planet, rock, Tuesday and Wednesday.

Wooden Nickel, 15303 Poway Road, Poway. 748-6364. Ron Morris, country, Wednesday and Thursday. CW Express, country, Friday and Saturday.

Beaches

Atlantis, 2595 Ingraham Street, Mission Bay. 226-3888. Jesse Davis, contemporary, Tuesday through Saturday. Hollis Gentry and Fatburger, jazz, Sunday and Monday. Sally Saxton plays contemporary music, 5-8 p.m. happy hours, Monday through Saturday.

Avanti de La Jolla, 875 Prospect Street, La Jolla. 454-4288. George Reno, piano bar, Wednesday through Saturday. Jerry Melnick, movie themes, originals, contemporary, and jazz music on the piano, Sunday through Tuesday.

Babie Hotel, 998 West Mission Bay Drive, Mission Bay. 488-0551. Joint Effort, contemporary, Tuesday through Saturday. Cheatham's Jazz Quartet, jazz, 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. Aza, rock, Thursday. Obsession, rock, Friday and Saturday.

Carlos Murphy's, 4303 La Jolla Village Drive, La Jolla. 457-4170. Rochela, Beatles music and videos, Wednesday through Friday. Forecast, jazz and rhythm and blues, Saturday. The Stormakers, recorded music and video audience.

LA HACIENDA'S 5TH ANNUAL 4-DAY ANNIVERSARY CELEBRATION

WIN A TRIP TO LOS CABOS, BAJA CALIFORNIA \$1,000 value • Airfare included

THURSDAY & FRIDAY - AUGUST 22 & 23

• Special Margarita Bar • Anniversary Beer Mug • Carne Asada Taco/Seafood Bar • Mariachi (6-8 p.m.) • Brunch "Giveaways" • Mike Murphy (9 p.m. - 1 a.m.)

SATURDAY, AUGUST 24
• Special Margarita Bar • Anniversary Beer Mugs • Mike Murphy (9 p.m. - 1 a.m.)

SUNDAY, AUGUST 25
• Anniversary Brunch (9 a.m. - 3 p.m.) • Mariachi (12 noon - 2 p.m.) • Anniversary Beer Mugs • Happy Hour (4 - 7 p.m.) with Margarita Bar & Taco/Seafood Bar • Drawing for the trip to Hotel Palmar in Los Cabos, Baja California and the Mission Valley Inn Gateway (7-10 p.m.) with Mike Murphy



875 HOTEL CIRCLE SOUTH • MISSION VALLEY • 298-8281

945 GARNET AVENUE, PACIFIC BEACH • 276-4653
DANCING • VIDEO • SPIRITS
• HAPPY HOUR EVERY DAY 5:00-8:00 PM

THE OLD **del mar** CAFE
2730 Via de la Valle
Del Mar
455-0920

Your Ticket to Live Music and Dancing

the OLD pacific beach CAFE
4287 Mission Boulevard
Pacific Beach
270-7522

HEATERS *Thurs, Fri, Sat*
Rock and Roll • Dance • Dining 'til 3 am Fri. & Sat.

San Diego's finest jazz • Dining 'til 3 am Fri. & Sat.
Fattburger

5 CARELESS LOVERS
Rock and Roll • Dance • Rock and Roll 9-11 pm

Sunday
ELLA RUTH PIGGEE
Jazz • Jazz • Jazz • Jazz • Jazz • Jazz

Mon, Tues
ELLA RUTH PIGGEE
Jazz • Jazz • Tues. — Complete prime rib dinner \$5.99, 4-11

Mon. — KGB FM Night • Tues. — Restaurant Employee Night
ARIA

Wed. — Restaurant Employee Night • 11 well drinks • Rock and Roll
PRIVATE DOMAIN

Wednesday
5 CARELESS LOVERS
Mexican Lobster Night \$7.99 • Margaritas \$1.00

PRESENTING
HUMPHREY'S Prime Time
Piano & Food Bar
It happens every weekday from 4:30-6:30pm. Relax to the sound of live entertainment in Humphrey's piano bar while you partake from a menu that changes every evening.
PRIME TIME MENU:
IRON, CARVED BASTARD BEEF SANDWICHES THE PELL YOUR OWN GRAMP THE BEASTLY BAR THE BOTTOMLESS GULI GULI TIPS BAR WITH ALL THE FLIPS
Giant Margarita Raspberry Margarita (16 oz) with a Gold Shooter, \$2.00 (16 oz) with a Gold Shooter, \$2.00
Prime Time at Humphrey's... a great way to end the afternoon... or begin an evening.
2041 Heather Island Drive • 254-3577

Budweiser
Open Air Theatre

8:30 PM
THE KINKS
WITH SPECIAL GUEST
COCK ROBIN
THUR-AUGUST 22-7:30PM

THIS MONDAY
NINA HAGEN
WITH SPECIAL GUEST
THE DICKIES
MON-AUGUST 26-8PM

LEVIN PRESENTS
DON HENLEY
WITH SPECIAL GUEST
MR. MISTER
SUN-SEPTEMBER 1-8PM

THIS X
PAUL YOUNG
AND THE ROYAL FAMILY
WITH SPECIAL GUEST
NIK KERSHAW
FRI-SEPTEMBER 6-8PM

THIS X
FRI-SEPTEMBER 13-8PM

LEVIN PRESENTS
KENNY LOGGINS
SAT-OCT 12-7:30PM

*ALL PRICES SUBJECT TO A \$1.00 PER TICKET FACILITY SURCHARGE.
SPECIAL: VIP SEATING UPON REQUEST.
SPECIAL SERVICES: INCLUDING MAY CO., MAD JACK'S, FLEET EXCHANGE, PLAZA MUSIC SHOPPE, SPECIAL SERVICES, AND THE AZTEC BOX OFFICE.
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NO BOTTLES, CANS, OR ALCOHOLIC BEVERAGES PERMITTED IN OR AROUND THE FACILITY.
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PURCHASE TICKETS FROM AUTHORIZED TICKETMASTER OUTLETS ONLY OR CHANGE BY PHONE.
(619) 538-0800 (714) 740-8000
THE JAZZ EXPLOSION ORIGINALLY SCHEDULED FOR 9/4 HAS BEEN CANCELLED. REFUNDS AT POINT OF PURCHASE UNTIL SEPT. 6.

Avoca

participation presentation. Sunday through Tuesday.

Catamaran Hotel, 1290 Mission Boulevard, Mission Beach, 488-1081. The Most Valuable Player, jazz. Thursday. Personal Station, Top 40 dance music. Friday through Sunday. Ella Ruth Piggee, jazz and blues. Wednesday.

Che Cafe, Revilla campus, UCSD, Camino Drive and La Jolla Village Drive. La Jolla, 452-2311. Rick Garlin and His Voodoo Barzardas, rock and blues and the Blues Brothers. Blues and rhythm and blues. 9 p.m. Friday. Born Cross-eyed, music of the Grateful Dead. 9 p.m. Saturday.

Chuck's Steak House, 1250 Prospect Street, La Jolla, 454-5325. Fine dining. Jazz. Wednesday through Saturday.

Club Chalet, 5040 Newport Avenue, Ocean Beach, 222-5300. West Coast rock. Thursday through Saturday. With Dick DeBenedictis, rock. Sunday. Live Wire, rock. Sunday and Monday. Loner Eyes, rock. Wednesday.

Elario's, 7955 La Jolla Village Drive, La Jolla, 454-0541. Peter Sprague and the Dance of the Universe Orchestra with vocalists. Revere Lefebvre, jazz. Thursday through Sunday. Ron Satterfield, jazz. Monday and Tuesday. Papa

John Crutch, electric violin jazz. Wednesday.

Haleyom, 4258 West Point Loma Boulevard, Loma Point, 224-9529. Four Eyes, rock. Tuesday through Saturday. The Reflectors, rock. Sunday and Monday.

Hilton Hotel, 1775 East Mission Bay Drive, Mission Bay, 275-4410. The People Movers, contemporary. Wednesday through Saturday. Imple Plus, contemporary. Sunday through Tuesday.

Hotel del Coronado, 1550 Orange Avenue, Coronado, 433-6611. The Elements, contemporary. Tuesday

through Saturday.

Hotel La Jolla, 7706 Fay Avenue, La Jolla, 454-1000. Jacy Chase, piano variety. Tuesday through Saturday.

Islandia Hotel, Supper Club lounge, 1441 Quivira Road, Mission Bay, 224-5341. The Spad Brothers, rock and comedy. Tuesday through Saturday. Stu Shamus, jazz piano. Sunday and Monday. A live outdoor concert is featured every Saturday from 4-7 p.m.; call club for information.

Joe Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-3220. The Siers Brothers, rock.

Wednesday through Saturday. Private Domain, rock. Sunday through Tuesday. Joe Marillo plays jazz from 4-7 p.m. on the outdoor patio. Sunday.

La Valencia Hotel, 1122 Prospect Street, La Jolla, 454-0771. Bob MacLeod, piano and vocal variety. Call evening. Tuesday through Saturday.

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

Loma Point Inn, 2901 Namitz Boulevard, Loma Point, 224-3655. Jim Moore, contemporary. Friday

and Saturday. Norman Clifford, contemporary. Tuesday.

Mary's by the Pier, 710 Garnet Avenue, Pacific Beach, 483-7844. Live music. Thursday through Saturday. Call club for information. the Ducktail Revue, vintage rock. Sunday and Monday.

McP's, 1107 Orange Avenue, Coronado, 435-5280. Soho, contemporary. Thursday. Black Market, contemporary. Friday and Saturday. The Cat-Blues, vintage rock. Sunday. The Rogues, contemporary. Monday. Joey Harris, rock. Tuesday. The Pop Boys, contemporary. Wednesday.

Many Many's, 3595 Sports Arena Boulevard, Loma Point, Circles, rock. Thursday through Saturday. In Colour, rock. Sunday and Monday. Toys, rock. Tuesday and Wednesday.

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

Mission Beach Club, 3748 Mission Boulevard, Mission Beach, 272-8676. The Blonde Bruce Band, blues and rhythm and blues. Friday and Saturday evenings, and 5-9 p.m. Sunday.

Mr. Aldo's Italian Restaurant, 4625 Alhambra Street, Pacific Beach, 483-2900. Tom Lee and the Kevin Quail Sextet, jazz. 8 p.m. Friday and Saturday.

Mulaney's, 1031 Orange Avenue, Coronado, 435-4660. Brian Stevens, contemporary. Friday and Saturday. Talent night with Kitty Kieffer, Sunday.

Mulaney's, 4230 Mission Boulevard, Pacific Beach, 483-7383. Jeff Fricker, contemporary. Thursday through Saturday. Talent night with Rick Casey, Monday.

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach.

270-7522. Hollis Gentry and Fathburger, jazz. Thursday through Saturday. Ella Ruth Piggee, jazz and blues. Sunday. Deborah Kaye and Aru, contemporary. Monday and Tuesday. The Five Careless Lovers, blues and rhythm and blues. Wednesday.

Paradise Bay, 1935 Quivira Road, Marina Village, Mission Bay Park, 223-2335. The Heroes, rock. Wednesday through Saturday.

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

Rusty Pelican, 4340 La Jolla Village Drive, La Jolla, 587-1886. Live music. Tuesday through Saturday. Call club for information. Forecard, jazz and rhythm and blues. Sunday and Monday.

The Salomon House, 1970 Quivira Road, Marina Village, 223-2234. Melissa McCracken, contemporary. With Larry Evans on piano. Thursday through Saturday.

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

WEST COAST TICKETS

SPRINGSTEEN

On sale now—Choice seats

Grateful Dead September 15
Dire Straits September 7
Kenny Loggins October 12
Chargers, Padres—buy, sell all games

Now accepting deposits for: Bruce Springsteen • U2
Sting • Neil Diamond • Rolling Stones

Buy • Sell • Trade
Stardust Hotel, Suite J-1, Hotel Circle
692-4133 • Mon.-Sat. 9 am-6 pm
Sun. 10:00 am-2:00 pm

BACCHANAL

NIGHTCLUB MUSIC NOTES • 560-8022

WEDNESDAY, FRIDAY & SATURDAY



BEAT FARMERS

FRIDAY, AUG. 23

91X NIGHT

MONDAY, AUG. 26 • SECOND ANNUAL

DANCE CONTEST

FINALS

SPONSORED BY:

California Tan

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CELEBRITY JUDGES:

Jeanne Miller—P.M. Magazine

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Jo Ann Silver—91X Radio

Rhonda Swanson—Former Miss San Diego

8022 CLAIREMONT MESA (BETWEEN HWY 163 & 805)

Just voted Japan's #13 club, featuring oyster shooters 50¢ a shot

TUESDAY, AUG. 27

Cheryl presents

BARTOCK/LANSKY

BAND

PL: YOUTH IN TIME

TUKNIGHT, THURSDAY, AUG. 22

MILLENNIUM

EVERY MONDAY & THURSDAY

HAPPY HOUR

BOY LESQUE

Monday from 6-12 midnight and

Thursday from 5-9 p.m. with the 11

greatest "Mr. Good Body" in

Southern California

WEDNESDAY, AUG. 28

BEAT FARMERS

and the return of

JIM MCINNES

MONDAY, SEPT. 2

2 shows—7 & 10 pm

THE MANHATTANS

in concert

Le Sainte Maxime

Supper Club
Greek & Continental Cuisine
presents dancing with the
LATIN FIVE ENSEMBLE



Featuring Pepper & Salt with Esteban Fabela on sax,
Rudy Peralta on keyboards and Tony Becerra, bass.

Dine Tues. through Sun. 5:30 pm-10:30 pm with dancing from
8:30 pm to the sounds of your favorite nostalgia, swing &
Latin medleys.

Dance to the Latin Sound after dinner 'til 2 am Tues.-Sun. \$5 cover
Fri. & Sat. only. Featuring disco dancing between sets.

Dinner reservations suggested 619/454-2434
1290 Prospect St., La Jolla

EVERY WEDNESDAY this SUMMER

KIFM 98 *100% Out* JAZZ

with Art Good

Wednesday, August 28

ELLA RUTH PIGGEE

Complimentary hors d'oeuvres 6:00-8:00 pm

Jazz begins at 8:00 pm. No cover—no minimum

EVERY THURSDAY this SUMMER

JAZZ DANCE NITE

with Mark Watson

Thursday, August 22

MOST VALUABLE PLAYERS

Complimentary hors d'oeuvres 6:00-8:00 pm

Dancing begins at 8:00 pm. No cover—no minimum

EVERY FRIDAY thru TUESDAY this SUMMER

Dance to live entertainment 9:00 pm-12:00 am

No cover—no minimum

Opening August 26

FORWARD

MOTION

EVERY SUNDAY this SUMMER

SUNDAY BRUNCH

On our patio overlooking the bay

10:00 am-2:00 pm—\$4 you can eat \$6.95

Catamaran

RESORT HOTEL

3999 Mission Blvd. 488-1081

Wednesday-Saturday, Aug. 21-24

THE HEROES



Monday & Tuesday, Aug. 26 & 27

STORM



Every Friday

FASHION ODYSSEY

Fashion auction

Try our new

OYSTER BAR

22 items to choose from!



Formerly The Windrose Restaurant

HAPPY HOUR 4 PM - 8 PM NIGHTLY

SUNDAY ORANGE CRUSHES

75¢

MONDAY WATERMELONS

75¢

TUESDAY ICED TEAS

\$1.25

WEDNESDAY KAMIKAZES

75¢

THURSDAY ICED TEAS

\$1.25

1935 QUIVIRA ROAD • 223-2335

AT MARINA VILLAGE ON MISSION BAY

Christian Events and KBRT presents



Friday, September 13, 7 pm to 1 am

featuring



KOINONIA

Plus UNDERCOVER, LESLIE PHILLIPS, DANIEL MANSFIELD BAND,

CRUMBACHER, 441, RICH BUEHLER, DENNIS AGANIAN and for the kids

PSALTY & COLBY.

Advance ticket price thru September 12: \$13.00 adults, \$9.00 children 3-11

Ticket price September 13: \$15 adults, \$11 children 3-11

Price includes park entrance, all special shows, plus many Sea World attractions. Only Christian

Family Night tickets will be accepted on the night of the event. Available at all

TELETRON outlets. For information call 565-7278.

PRIME TIME JAZZ

The Atlantis Restaurant proudly

presents a summer music festival

of outstanding jazz. Join us on

Sunday, 6 pm to 10 pm, and

Monday, 8 pm to 12 am, for

T.M. Prime Time Jazz. No cover charge.

FATTBURGER

through

AUGUST 26

7961 Ingraham Street, next to Sea World on Mission Bay, 226-3888

The Atlantis

7961 Ingraham Street, next to Sea World on Mission Bay, 226-3888

AUGUST 22, 1985 27

Spike Rick Restaurant, 4177 Mission Road, Pacific Beach 453-7000. Robert Wotko, classical guitar. Wednesday through Saturday.

Scheamer's, 1163 Garnet Avenue, Pacific Beach 454-2251. Jerry Melnick, music themes, originals, contemporary, and jazz music on the piano. Wednesday through Saturday. (Bob Delph, alt. Sunday through Tuesday).

Tablao Flamenco Nightclub and Restaurant, 567 Del Rey Street, Pacific Beach 454-2703. Live flamenco music and dancing, 7:30 and 9:30 p.m. Wednesday, Thursday, and Sunday, 7:30, 9:30, and 11:30 p.m. Friday and Saturday.

Texas Teahouse, 9720 Voltaire Street, Ocean Beach 222-6895. Tim "Cat" Courches, blues. Thursday.

Top of the Cove, 1256 Pliny Street, San Diego 524-7722. Live. Contemporary, blues, jazz, funk, and soul. Wednesday through Saturday. (Bob Delph, alt. Sunday through Tuesday).

Upstart Crow and Co., 567 Del Rey Street, Pacific Beach 454-2703. Live. Blues, rock, and jazz. Wednesday through Saturday. Call club for information. David and Francesca Sanga, classical music on bassoon, flute, and viola. Sunday brunch.

Vacation Village Hotel, 145 Vacation Ave., Mission Hills 274-4630. Shine J.R.M., contemporary. Tuesday through Saturday.

Victor's, 1401 Rosecrans Street, Point Loma 226-1871. Upstart: Paul Eastland. Top 40 variety. Friday and Saturday. Downstart: Norman Clifford and Frankie Fortin, contemporary. Wednesday through Saturday. Live music. Sunday call club for information.

San Diego North

The Athletic Country Saloon, 1000 and Center, Holt 380-1100. Live. Country, blues, jazz, funk, and soul. Wednesday through Saturday. (Bob Delph, alt. Sunday through Tuesday).

The Alamo, 9974 Camino del Rio, Claremont 226-2247. Flower, rock. Tuesday through Saturday.

Backhand, 8022 Claremont Mesa Boulevard, Kearny Mesa 590-8622. Millennium rock. Thursday. The Best Farmers, rock, rockabilly, and American rock. Friday and Saturday. John Lyons, classical guitar, early evening. Friday and Saturday. Mike Zoumaras, classical guitar. Friday. Mark Augustin, jazz guitar. 6:15 p.m. Tuesday and Wednesday.

Barney Stone Pub, 5677 Balboa Avenue, Claremont 226-2053. Brian Connolly, Irish music. Wednesday through Saturday. The Jacks, Irish music. Sunday.

The Blue Bayou Lounge, 2547 Claremont Drive, Claremont 226-0662. Andy and Lenny, contemporary. Friday and Saturday. Bob of Florida, contemporary. Sunday.

Bogie's, 6351 Mission Gorge Road, San Diego 454-2703. Live. Contemporary, blues, jazz, funk, and soul. Wednesday through Saturday.

Burbury's, 9636 Mira Mesa, San Diego 454-2703. Live. Contemporary, blues, jazz, funk, and soul. Wednesday through Saturday.

Cafe on the Valley Restaurant, 971 Camino del Rio South, Mission Valley 296-0279. Live jazz. Thursday through Saturday. Call club for information. Eric Foster, classical guitar, early evening. Thursday and Saturday through Sunday. John Lyons, classical guitar, early evening. Friday and Saturday. Mike Zoumaras, classical guitar. Friday. Mark Augustin, jazz guitar. 6:15 p.m. Tuesday and Wednesday.

Carriage House, 7945 Balboa Avenue, Claremont 226-2057. Gary Sherwood, contemporary. Tuesday through Saturday.

Haji Baba, 101 Mission Valley Center West, Mission Valley 296-0000. Live. Arabic music and performance. Wednesday through Saturday.

Islands Lounge, 11000 La Jolla Village Drive, San Diego 454-2703. Live. Contemporary, blues, jazz, funk, and soul. Wednesday through Saturday.

La Hacienda Cantina, Mission Valley Inn 525-1063. Rock. South Mission Valley 296-8281. Mike Murphy, comedy and music. Wednesday through Saturday. L.A. rock. Monday and Tuesday.

Leh's Greenhouse, 2828 Camino del Rio South, Mission Valley 296-0000. Automatics, rock. Tuesday through Saturday. With Private Domain, rock. Friday and Saturday. Park Debutante, rock. Automatics, rock, and disco. Friday. Sunday.

Monk's, 10475 San Diego Mission Road, Mission Valley 563-0060. Disco, rock, and dance music. Wednesday through Saturday. Nightclub, contemporary. Monday. Dismount, contemporary. Sunday.

Monterey Whaling Company, 887 Camino del Rio South, Mission Valley 296-1063. Live. Contemporary, blues, jazz, funk, and soul. Wednesday through Saturday.

The Moonlight, 1010 Claremont, San Diego 226-2247. Contemporary, blues, jazz, funk, and soul. Wednesday through Saturday.

North Claremont, 222-1022. Nightclub, contemporary. Tuesday through Saturday. Alaska, country. Sunday and Monday.

Norajo Inn, 8345 Norajo Road, San Carlos 465-1730. Headband, rock. Tuesday through Saturday. Red Alert, rock. Sunday and Monday.

Pat Joey's, 5117 Waring Road, Allied Gardens 296-7873. Pro Highways Preservation Band. Dances, jazz, swing, and oldies. Friday and Saturday.

Pauline's Lounge, Town and Country Hotel, 500 Hotel Circle North, 291-7131. Southland, contemporary. Tuesday through Saturday. Dining Room, Kathy Lloyd, contemporary. Friday and Saturday.

Peter D's, 5149 Claremont Mesa Boulevard, 227-3217. Tern Adams, country. Thursday through Saturday.

Smogger's Inn, 402 Fashion

Valley Fashion Valley East, 201-2100. Live. Contemporary music. Friday and Saturday. Call club for information.

The Speakeasy, 9179 Mira Mesa Boulevard, Mira Mesa 454-0970. Four Company, contemporary. Wednesday through Saturday.

Spirit, 1330 Biscayne Avenue, Bay Park 226-2903. Soldiers of Fortune, rock. Deadline, rock, and the Accusers, rock. Thursday. Zeigler, rock, the Kansas, rock, and the Paul Johnson Guitar Band, rock. Friday. Three Simple Words, rock. Captured Hearts, rock. Eleventh Hour, rock, the Pumps, rock, and White Glove, rock. Saturday. City on Edge, rock. Subject to Change, rock, and Rule 42, rock. Tuesday. Tim Soldiers, rock. Numb, the rock, and Stark Jones, rock. Wednesday.

Springfield Wagon Works, 3255 Kearney Villa Road, Kearney Mesa 565-2272. In The Room, piano bar. Thursday through Saturday.

Standard Hotel, 560 Hotel Circle North, Mission Valley 296-0000. Coral Room. The Four of U.S. song and group vocals. Tuesday through Saturday. The Deck Lovers, live. song, contemporary, and vocal. Sunday and Monday. Crane Room. Bert Jones, contemporary. Tuesday through Saturday.

Tin Lee's Mira Mesa, 10787 Camino Real, Mira Mesa 695-1161. Spanky White Face, contemporary and rhythm and blues. Tuesday through Thursday. The Fire Careless Lovers, blues and rhythm and blues. Friday. Xpresso, contemporary. Saturday. Jeff Williams, contemporary. Sunday through Monday.

Tin Lee's Mission Gorge, 6333 Mission Gorge Road, Mission Gorge 290-9914. Joe Stewart, contemporary. Tuesday through Thursday. Costa V, contemporary. Friday and Saturday. Live music. Sunday and Monday. Call club for information.

The Wellhouse, 10789 University Drive, University City 453-4444. Not Good, jazz piano. Sunday brunch and Monday from 2-9 p.m.

Wrangle's Room, 1608 Mission Gorge Road, Mission Gorge 290-6263. Steve Cary, country. Tuesday through Saturday. Uncle Bens, Committed Rice Band, country. Sunday and Monday.

Your Palace, 32282 Governor Drive, University City 453-4444. Not Good, jazz piano. Sunday brunch and Monday from 2-9 p.m.

San Diego South

Abbey Restaurant, 2825 Fifth Avenue, Hillcrest 294-4779. Stu Shames, jazz piano. 6-8 p.m. Monday through Friday. Kathy Lloyd, contemporary. Sunday through Wednesday.

Anthony's Harborside, 1241 North Harbor Drive, downtown 222-6158. The California Transfer, contemporary. Tuesday through Saturday. Barker and Orr, comedy and music. Sunday and Monday.

Artes Bowl, Japanese Room, 4346 Thierbach Street, North Park 283-3133. Sandy and the Classics, contemporary. Wednesday through Saturday.

Barnack Bill's, 1880 Harbor Island Drive, Harbor Island 297-1673. Frank Dexter, contemporary. Tuesday through Saturday.

Cafe Angeli, 2870 Fifth Avenue (Fifth and Palm), Hillcrest 692-1370. Bob Hart, classical piano. Wednesday and Thursday. Francesca Sanga and Friends, classical and jazz. Saturday.

Cafe del Rey, 1549 E. Prado, Balboa Park 234-8511. Dale Vernon, piano and guitar variety. Wednesday through Saturday. evening and Sunday afternoon, Gail

Murray's TICKETS
THE BOSS
Call now!

MOTLEY
CRUE 8/25
GRATEFUL DEAD—
S.D. 9/16

KENNY LOGGINS
October 12
PAIDRES • CHARGERS
Coming very soon—debut now!
NEIL DIAMOND • ZZ TOP • TINA TURNER

SAN DIEGO
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3333 Rosecrans
Rosecrans & Midway
224-3747

PACIFIC BEACH
453-0300

DEL MAR
481-2522

Flora A. Smith & Assoc. presents Sundays with
SUPER JOCK
"KOOL T"
Without a doubt, the best dance music in town!

FRIDAY HAPPY HOUR
Ladies special, complimentary from 4 o'clock
No cover for Happy Hour between 5:30 and 7:30 p.m.

Wednesday
LADIES' NIGHT
Ladies only, before 10 p.m.
Mixed drink specials
all night long!

Thursday 92.5 presents
2 FOR 1 NIGHT
Admission, beer & wine
Albums, prize giveaways

BOGEY'S
5353 Mission Center Road • 297-8061

TIM MAZE PRESENTS
BLACK FLAG III

SWA • TOM TROTTOLI'S DOG
SUNDAY • SEPT. 1 • 8 PM
WABASH BALLROOM
3555 Wabash Ave. • Near University Ave. & 805
Tickets available at Lou's Records, Off the Record,
Licence Pizz, Telecast, Ticketron

FOGGY'S NOTION
Hosted by Anne Carry On Carey

PJ PARTY

Wednesday, August 28
8pm—1am
Never, ever a cover!

COSTUME CONTEST
1st Prize Dinner for 2 at the
Crazy Gringo and 1 Night at the
Dolphin Motel

Quality Spirits
89¢
reg \$1.49

3655 Sports Arena Blvd., San Diego, CA 92110 • 222-2791

Elario's

Now appearing
Peter Sprague
with
Kevyn Lettau
Coming August 28
Papa John Creach

No cover, no admission charge.
Appearing 9 pm-1 am, Wednesday through Sunday.

Happy Hour: Splendid sunsets
and entertainment in our
Crystal Room Lounge.
3-7 pm weekdays.

Sunday Brunch: A bountiful
buffet featuring 7 entrees,
complimentary champagne.
10 am-2 pm. \$10.75.

Continental Dinners: Superb
cuisine complemented by an
award-winning wine list of
1,200 vintages. From 6-10 pm.

Burger with a view: Especially
tasty after tennis, golf, beach.
Only \$3.75, including fries and
fixins. 11-30 am-10 pm.

Breakfast served 7 am to 11 am • Reservations 459-0541
SUMMER HOUSE INN, 11TH FLOOR,
7955 LA JOLLA SHORES DRIVE



RIVERS ROLLS THROUGH CHULA VISTA

This Saturday Only, an XTRA GOLD concert to benefit the

See Johnny Rivers play your favorites in an XTRA GOLD concert to benefit the National Multiple Sclerosis Society. With special guest stars, the Mar Dels. Gates open at 4:00, music begins at 5:00. Saturday, August 24th at the Memorial Bowl in Chula Vista. Get your tickets at any authorized Teleseat outlet, including Liorice Pizzeria, Bill Gamble's and the San Ysidro Golden Money Exchange. For more information call 420-6603 or 297-8459, or 283-SEAT.

The Memorial Bowl, 373 Parkway, Chula Vista.
A part of the Lite country and Salsa Festival.

XTRAGOLD 69AM
To benefit the National Multiple Sclerosis Society

Lite



Benny's, 3000 College Avenue, 8:12 p.m. live music.

Cafe Vienna, 3039 College Avenue, 360-1446. Frank Langan, accordion music, 5:30-8 p.m. Thursday: Roland Klotz, other music and German music, sing-along, 6:10 p.m. Friday and Saturday.

The Coos Co. Club, 1481 University Avenue, 281-8411. Jonathan the Texas Flap, honky-tonk variety requests, Friday and Saturday.

Dix Masters, 3051 Shelter Island Drive, Shelter Island, 233-2522. Lounge. Old Rock, comedy and

music. Tuesday through Saturday. Emerson Duncan, contemporary. Sunday and Monday.

Doodles, 2275 El Camino Real, 281-8411. Paul Klotz, Tuesday through Saturday. Fatti Clinton, Sunday and Monday.

Dinosy Maggie's, 3415 First and University, North Park, 598-8041. San Antonio folk, Thursday: Raggy, Eddie, variety. Renaissance, jazz, Friday: The Paradise Street Band, Irish music, Saturday: Zimroz, Klezmer dance music, Sunday: Old Time Hot Night. Monday: Irish music, night. Tuesday: music, comedy, and

music. Tuesday through Saturday. Emerson Duncan, contemporary. Sunday and Monday.

Lat City China Camp, 7332 Pacific Highway, downtown, 232-0686. Hanoi and the Old Street Band, Tuesday through Saturday.

Holly's Inn, 2341 University Avenue, 598-8411. Mike Miller, folk, 5:30 and 8:00 p.m. Friday and Saturday.

Hotel San Diego, 139 West Broadway, downtown, 233-6221. Harry's Bar, live music, night, call club for information. Continental Ballroom, Harvey and the Old Street Band, jazz, 4:30-7 p.m. Sunday.

Humphrey's, 8411 Mission Blvd., 233-6221. Shelter Island Drive, Shelter Island, 233-2522. Bruce McKeithen, piano variety, Monday through Friday. Happy hours, live music, piano variety, Wednesday through Friday.

Imperial House, 305 Kalmia Street (at York), 233-6221. Hillcrest, 233-6221. Wayne Lee, jazz, Tuesday through Saturday, with the Imperial House Opera Singers, Wednesday. Wayne Lee and Hank Young, jazz, Friday and Saturday.

The Incubator, at the dock, 1006 North Harbor Drive, downtown, 238-8006. The H Street Band, contemporary, every night except Thursday when Ella Roth, piano, songs, jazz and blues, and Tuesday when New Shooz, jazz.

Jolly Roger, 807 West Harbor Avenue, Hillcrest, 238-8119. Linn Hall, Latin American folk, Sunday.

La Maison/Galerie 5, 3681 Fifth Avenue, Hillcrest, 238-8119. Linn Hall, Latin American folk, Sunday.

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Puerto Nuevo Lobster House
presents **Rock & Roll** with the



Friday, August 23
"NEED NIGHT"
Pee Wee Herman
Look-alike Contest
Prizes
Special drink prices

Every Thursday, Friday and Saturday in August!

- Puerto Nuevo lobster-style dinners served daily
- Fresh fish, seafood, chicken, steaks
- Sunday champagne buffet brunch
- Open daily for lunch and dinner

4014 Bonita Rd., Bonita • 479-3537 (one mile east of 805)

Invitation to Musicians

We respectfully request your presence at our *End of Summer Sale*, Saturday, August 24, from 10:00 a.m. to 4:00 p.m.


We'll be selling our overstock, unclaimed repairs, used equipment and demonstrator units at low, low prices to you.

Come meet our friendly, efficient staff and sample with our keyboards, P.A. microphones, speakers, amps, effects, software and more.

(Black tie optional)

Host: **Musicians Repair Service**
Address: 3089 54th Street, San Diego
Phone: 583-7851

Where we're more than just a repair service.



Thursday-Saturday
August 22-24
9:00 pm-1:30 am
CIRCLES

Every Sunday
SHORTS, SHOTS & ROCK & ROLL
Wear shorts for no cover
Enjoy 25¢ draft beer 7:00-9:00 pm & \$1.25 shooters all night

Every Tuesday
Margaritaville—Lites \$3.00
Corona & Pacifico beers \$1.75—chips & salsa

Wednesday is
9IX HAPPY HOUR with BRYAN JONES: 25¢ draft beer

Thursday is
FANTASY FASHION AUCTION NIGHT
Live music 7 nights a week!
3595 Sports Arena Blvd. • 233-5596 • Across from Sports Arena



Joe Murphy's
Nightclub & Pub
4302 Mission Road, Pacific Beach 219-3220
Daily 10 am-2 am



SIERS BROTHERS
Thursday-Saturday




JOE MARILLO JAZZ
Sundays
4-7 pm




PRIVATE DOMAIN
Sunday-Tuesday

SIERS BROTHERS, Wednesday, August 28—No cover
TONIGHT, AND EVERY THURSDAY SPAGHETTI FEAST 5-8 PM, \$2.50
Includes huge plate of spaghetti with meatballs, garlic bread and salad, plus a complimentary draft beer or wine.

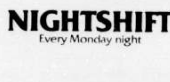
EVERY FRIDAY—2 FISH TACOS, \$2.50
Beans and chips, 5-8 pm. With every order receive a Pacifico beer for \$1.00.




10475 San Diego Mission Road • 563-0060 (3 blocks east of the stadium)



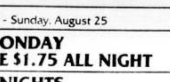
DEVOCEAN
Tonight, Friday & Saturday
Also, August 28-30



NIGHTSHIFT
Every Monday night



ASLEEP AT THE WHEEL
In concert Tuesday.
September 10
2 shows - 9 pm & 11 pm
Tickets available at
TELESEAT and TICKETRON



DENOUEMENT - Sunday, August 25
EVERY MONDAY ALL COCKTAILS ARE \$1.75 ALL NIGHT
TUESDAY NIGHTS
Happy Hour all night with your Monk's Happy Hour card
MONK'S SERVES GREAT FOOD
Monday-Friday 11 am-9 pm, Saturday 8 pm-12 am

Great Art And Great Food Are Hard To Find...

...Unless you're at Marina Village.

Visit San Diego's open air gallery, every Thursday through Sunday, where Art Colony artists display their talents. Featured this week at Marina Village:



SHANGHAI DINER RESTAURANT
Traditional Mandarin entrees, Sunday Champagne Buffet on the waterfront. All you can eat with complimentary champagne, \$7.95 Adult, \$3.95 Child. Prepare your own Mongolian BBQ, 276-6290.



Salmon House
Dine on Mission Bay before the POPS or join us in our lounge for specialties from our Oyster Bar & the best seafood in San Diego. Don't forget our extraordinary Sunday brunch. Call us at 233-2335.



di ROMA
Delicious Italian food, Veal, chicken, seafood & gourmet stuffed pizza. Fresh made-to-order real cheese dishes. Daily specials & Early Bird Specials. Call 222-1180 for reservations.



CARLOS MURPHY'S
Unbelievable variety, including Italian dishes, Oriental stir-fry and Mexican specialties. Plus, Happy Hour every Monday through Friday, 4PM to 7PM with delicious free food buffet. 223-8061.



Princess Productions Presents "Mr. & Mrs. San Diego Baby"
This Saturday at 1 PM
Watch the little darlings as judges select the winners based on beauty, personality, alertness and grooming. Call 488-5886 for additional information.



MARINA VILLAGE
RESTAURANTS • SHOPS • MARINA

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Show FEATURING THE SINGING MACHINE

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YOU SING LIVE TO RECORDED BACKGROUND MUSIC AS SEEN NATIONALLY IN "PM MAGAZINE" AND IN TIME MAGAZINE

RECORDING LIVE! MUSIC VIDEOS!!

NIGHTLY, NOW AT THREE GREAT LOCATIONS

Carlos Murphy's LA JOLLA
University Towne Centre
SUNDAY • MONDAY • TUESDAY
8:00PM-12:30AM

Monterey Whaling Co.
MISSION VALLEY CIRCLE
WEDNESDAY • THURSDAY
FRIDAY • SATURDAY
8:00PM-12:30AM

Carlos Murphy's QUIVIRA BASIN
(Formerly Dos Amigos)
SUNDAY • MONDAY • TUESDAY
8:00PM-12:30AM

Join Us Tonight & We'll Make You A Star!

Lamon Carroll, Irish music.
Thursday: Kitty Kicker,
contemporary music, Friday and
Saturday: Robin Henkel, blues and
jazz guitar, 3:30-7:30 p.m., Sunday:
The Hot Tones, jazz, Wednesday.

San Diego Harbor Excursion.
Harbor Drive and Broadway.
down: 234-4111. The Bruce
Cameron Ensemble, jazz.
Thursday-Sunday: David
Watson and the Gathering,
contemporary, Friday and Saturday.

Sherraton Harbor Island.
Reflex, 1280 Harbor Island
Drive, Harbor Island, 291-2000.
Strut, contemporary, Tuesday
through Saturday; the Ducktail
Revue, vintage rock, Thursday
happy hour, 5-8 p.m.; the Jets,
vintage rock, Friday happy hour,
Shepherd's Restaurant, Vicki
McMaster, standards and pop from
the 'Thirties to the Eighties in the
bar, Wednesday through Sunday;
Gail Dietrichs, classical bar,
Thursday.

Sternwheeler Showboat. The
dock, 1080 North Harbor Drive,
down: 268-5555. The
Sacramento Trio, contemporary,
Tuesday through Saturday.

Tom Ham's Lighthouse. 2150
Harbor Island Drive, Harbor Island,
291-9110. Darty and Melissa,
contemporary, Wednesday through
Sunday; Donna Cole,
contemporary, Monday and
Tuesday.

**Top of the Park/Leaves/Leaves
Manor Hotel.** 525 Spruce Street.
Hilbert, 299-9002; Daniel
Jackson, pianist, 5-8 p.m.,
Wednesday through Friday; the
Daniel Jackson Ensemble, jazz-
blues fusion, Friday and Saturday
evening; Paul Resling, pianist, 5-8
p.m., Monday and Tuesday.

Trojan Horse. 6179 University
Avenue, East San Diego, 582-1070.
Fadlane, rock, Thursday through
Saturday.

Tuba Man's. 2551 University
Avenue, North Park, 265-9426.
Live music, Friday through Sunday;
club for information.

Tuba Man's No. 2. 7149 El Cajon
Boulevard, 498-0042. Live music,
Saturday, call club for information.

Upstart Crow and Company. 835
West Harbor Drive, Newport Village,
232-4855. Mike Nelson, variety,
2:30 p.m., Saturday; Rick Saxton,
folk and rock, Saturday evening and
Sunday afternoon.

Viscount Hotel. The Bar, 1969
Harbor Island Drive, Harbor Island,
291-6700. The Bar: Kean Melton,
piano variety with vocals, Tuesday
through Thursday; live piano bar
entertainment, Friday and
Saturday; call club for information.
Palm Grill: Kathy Lloyd,
contemporary jazz, 11-2 p.m.,
Sunday.

Yukon. 4278 University Avenue,
East San Diego, 284-0310. Live
music, Thursday through Saturday;
call club for information.

East County

Antonio's Hacienda. 700 North
Johnson, El Cajon, 442-9827.
Dusty and Gary, contemporary,
Friday and Saturday.

Blarney Stone Too. 7059 El Cajon
Boulevard, College area, 463-2263.
Jim and Theresa Hinton, Irish
music, Thursday and Sunday; the
Jackies, Irish music, Wednesday,
Friday and Saturday.

The Bookends Restaurant. 8320
Purview Drive, La Mesa, 465-3660.
Dale Pearson, contemporary music
on the piano, Wednesday through
Saturday; Bruce Robbins,
contemporary, Sunday and Monday;
Craig Jones, piano, 5-8 p.m., Friday.

Bull and Bear. 690 North Second
Street, El Cajon, 440-5757. Chain
Reaction, contemporary,
Wednesday through Saturday.

Calypso Lounge. 975 Alameda
Avenue, El Cajon, 440-9526.
Tommy Rex, 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 Ratz and a
Touch of Country, country, Sunday;
dogging lessons, Monday and
Tuesday.

Coo-Coo's Nest. 12247 Woodside
Avenue, Lakeside, 443-2200.
Wayne Steele, piano variety,
Thursday through Saturday.

Duck's Landing. 1185 East Main
Street, El Cajon, 442-0258. Jerry
Burchard, piano variety, Wednesday
through Saturday; Carol Crawford,
contemporary, Sunday through
Tuesday.

Don's East. 13321 Business
Highway Eight at Los Cochinos, El
Cajon, 443-2444. Big Sky, country,
Friday and Saturday.

Don's West. 5266 Baltimore Drive,
La Mesa, 462-0333. The Classics
formerly the Belairs. Folies and
Sixties rock, Tuesday through
Sunday.

Flinn Springs Inn. 15505
Highway 80, El Cajon, 443-9568.
Dina Preston and Chascer, country,
Wednesday through Sunday.

Happy Days Car Hop. 9664 Campo
Road, Spring Valley, 463-4757. The
Ducktail Revue, vintage rock,
Saturday.

Horsehoe Tavern. 7664
Broadway, Lemon Grove, 469-6344.
The Smith Brothers, country and
contemporary, Friday and Saturday;
hosting a jam session, 7:30-11:30
p.m., Sunday.

Kentucky Stud. 11377 Woodside
Avenue, San Diego, 448-3402. Martin
Eddy and Country Breeze, country,
Friday through Sunday.

Lakeside Hotel. 9540 River Street,
Lakeside, 443-0900. Renegade,
country, Friday and Saturday.

La Posada del Sol. 8228 Parkway
Drive, La Mesa, 462-2640. Carl
Simmons, country, Wednesday
through Saturday.

Legends. 2751 Alpine Boulevard,
Alpine, 443-5545. Emerson
Pascucci, piano bar, Tuesday
through Saturday.

Linda's D'Angelis Restaurant.
1977 East Main Street, El Cajon,
447-0842. Ron Morn,
contemporary, Sunday and Tuesday
through Saturday.

Live Oak Springs. Old Highway 80
Rosaire, Jacumba, 766-4298.
Live country music, Saturday, call
club for information.

Lorenz's. 506 Broadway, El Cajon,
442-9606. Pitch N' Woo with Gerrie
Woo, contemporary, Tuesday
through Saturday; Fro Bingham's
Preservation Band, disc-jockey jazz,
Sunday and Monday.

Magnolia Mulaney's. 8861
Magnolia Avenue, San Diego, 448-
8540. Joe Fazio, rock, Thursday
through Saturday.

Mama's Mink. 533 East Main
Street, El Cajon, 442-5573. Rocky
Rutcher and the Big Oak Ranch
Band, country, Wednesday through
Saturday, and 6:30 p.m., Sunday.

Marie Callender's. 6950 Alvarado
Road, La Mesa, 465-1910. Mike
Nelson, variety, Tuesday.

Mr. Bill's Backroom Saloon. 399
North Magnolia, El Cajon, 447-
4500. Darty and Gary, country and
oldies, Wednesday and Thursday;
Carol Crawford, variety and
contemporary, Friday and Saturday.

Nite Owl East. 667 North Mission
Avenue, El Cajon, 447-3854. The
Baja Strings, Top 40 dance music,
Tuesday through Saturday; live
Sunday and Monday; call club for
information.

Our Favorite Place. 8646 Mission
Road, San Diego, 449-6280.
Linda Sherwood and Surfline,
country, Friday and Saturday.

The Outpost. 602 Grand Avenue,
Spring Valley, 464-9007. Country
Justice, country, Friday and
Saturday.

The On the Line. 9016 Campo
Road, Spring Valley, 469-9616.
Andy and Donna, contemporary,
Tuesday through Thursday; Alton
and the On the Line Country Lads,
country, Friday and Saturday.

Park Place. 1280 Fletcher
Parkway, El Cajon, 448-4111. The
Londoners, rock, Tuesday through
Saturday; the Force, rock, Sunday
and Monday; Dr. James Downs,
hypnotist, Monday.

Pizza Plus. 764 Jamacha Road, El
Cajon, 444-3300. Mike Blea,
contemporary rock, Thursday; the
Mr. Magic Show, Friday; the Cal
ilacs, vintage rock, Saturday.

Rodeo Room. 3100 Broadway,
Lemon Grove, 469-5137. Ron
Morn, country, Friday and
Saturday.

TNT Lounge. 63231 Imperial
Avenue, Encanto, 263-2903. The
Finest City Band, Top 40 and
rhythm and blues, Friday through
Sunday.

Turnpike Lounge. 5975 Severn
Drive, La Mesa, 465-1525. Thru-13,
rock, Tuesday through Saturday.

Van Winkle's. 10055 Mission
Gorge Road, San Diego, 449-0060.
Crosstie, contemporary and
country rock, Friday and Saturday.

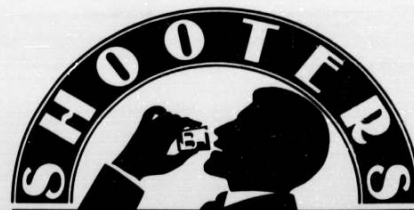
Win Cady's Saloon. 240 West Main
Street, El Cajon, 440-9247. Outta
Control, rock, Friday through
Sunday.

South Bay
Ball N' Stick. 608 Palm Avenue,
Imperial Beach, 429-5330. Live
rock, Wednesday through Saturday.

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... and it's yours SAN
DIEGO ... now 10X more
powerful!



TAKE IN SOME HOT SHOTS AND COOL TUNES.

Shooters, La Jolla's incomparable drinking establishment, is the place for late night live entertainment. Beginning at 8:30 Tuesday through Saturday evenings, you can enjoy contemporary keyboard sounds, while sipping your favorite libation from the most imaginative drink menu in town. If you're hungry, there's nothing like a couple of Shootersburgers for \$1 each. And the atmosphere is always perfect for casual meetings and intimate conversations.

Michael Rorah plays cool keyboards.
Tuesday through Saturday,
July 16th through September 7th.

Shooters will cover Mike Rorah, a well-known and award-winning keyboard player, playing your favorite tunes in his unique style.
Shooters is also open for lunch and our famous Better Than a Free Dinner Happy Hour. So come on any time you need a change from the same old scene. And take our best shot.

Next to Visions Restaurant atop the La Jolla Village Inn, corner of F and La Jolla Village Drive, 587-0056.



LIVE ENTERTAINMENT EVERY NIGHT THIS AUGUST

Tuesday through Saturday

Dance to
**JOINT
EFFORT**
9:00 pm-1:30 am
No cover,
no minimum



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

Sunday

JAZZ JAM

featuring

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

Monday

**The
Rebecca
Drake
Rising Star
Revue**
8:00 pm-11:00 pm
No cover,
no minimum



Happy Hours Monday-Saturday, 4:00 pm-8:00 pm
Sunday 4:00 pm-6:00 pm, hot & cold hors d'oeuvres

Bahia

Resort Hotel
998 West Mission Bay Drive, 488-0551

THE NEW HALCYON

4258 W. Point Loma Blvd. 225-9559

EVERY NIGHT'S A PARTY!

- Live music
- Great drink specials
- Nightly happenings
- AND THE BEST
- HAPPY HOUR AROUND**
- Monday-Friday
4:30-8:00 pm
- COMPLIMENTARY BUFFET**
- "INCREDIBLE EDIBLES"



**FOUR EYES
REFLECTORS**
Through August 24 &
August 27-August 31
... August 25 & 26

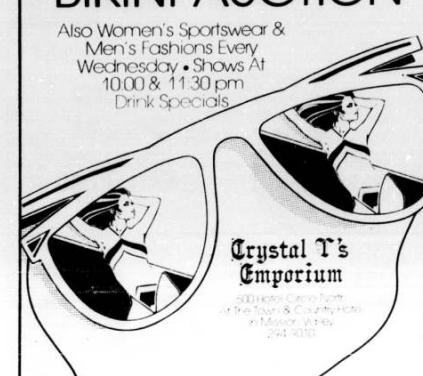
Tomorrow Night!
**90.3 HITS
PARTY**
Friday, August 23
5:00-8:00 pm

"MAKE IT YOUR PLACE"

THE WAVE OF SUMMER FUN CONTINUES ... CRYSTAL T'S PROUDLY PRESENTS

Fashion International BIKINI AUCTION

Also Women's Sportswear &
Men's Fashions Every
Wednesday • Shows At
10:00 & 11:30 pm
Drink Specials



**Crystal T's
Emporium**
3500 Mission Center North
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in Mission Valley
(294-7010)

Atlantis Lounge

Tuesday through Saturday

featuring

Jesse Davis

July 30 through August 31

Gloria Michaels & Spring Fever

September 3 through 28



on Mission Bay next to Sea World
226-3888

call club for information.

China Five Restaurant, 509 H Street, Chula Vista, 425-5927. 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. France, rock. Thursday through Saturday. Country, rock. Sunday and Monday. Crystal, rock. Tuesday and Wednesday.

Da Vinci's, 625 E. Street, Chula Vista, 427-5880. Tito and Augustine, contemporary. Wednesday through Saturday.

Dock's Cocktails, 317 Third Avenue, Chula Vista, 422-1566. Wayne Gore, contemporary. Wednesday through Saturday.

Hungry Hunter/Imperial Beach, 1144 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.

Saturday live country dance lessons, 7 p.m., Saturday. **Joe's**, 415 Broadway, Chula Vista, 425-4829. Louie and Louise, contemporary and oldies. Wednesday through Saturday. JC and company, contemporary and oldies. Monday and Tuesday.

La Maze, 1431 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, country. Friday and Saturday.

The Lantern, 1222 Third Avenue, Chula Vista, 427-5880. Gaps, Ethel and Sophie, rock. Wednesday and Thursday. live music. Friday and Saturday. call club for information.

Marion, 1808 Broadway (at Main Street), Chula Vista, 429-0035. Color, Latin. Thursday through Saturday. with Los Lujes, Mexican cowboy music. (overlook, Thursday. Mosquito, salsa and Cumbia music. Sunday, with Los Lujes, early evening Sunday.

Oasis Bar, 1121 Third Street, Chula Vista, 426-2977. Crow, country. Friday and Saturday.

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita, 429-3317. The Two Tonics, rock. Thursday through Saturday.

Zoralla's, 603 Palomar Street, Chula Vista, 425-6296. La Rapalia, Latin music. Thursday, Saturday and Sunday.

PERFORMERS
Performers listings are compiled by Ron Jennings. If you wish to be included, please call 265-6382. Thursday afternoon or Friday before 5:00 p.m. The listings are free.

Rock & Roll

The Accessories: Spirit
The Agents: Red Couch
Imperial: The Barok/Lansky Band
Imperial: The Barok/Lansky Band
The Beat Club: Mulhoney & Secondado
The Beat Farmers: Bachmanal
The Belair Boys: Henry's
Born Cross-eyed: The Cafe
David Bradley's Del Mar: Kelly
Up Tavern
Captured Hearts: Spirit
Cat-laces: M.P.'s, Pizza Place/El Cajon
Circles: Many Many's, Dance Machine
City on Edge: Spirit
The Classics: Formerly the Belair Boys, Henry's
Crystal: Dance Machine, Whiskey Flats
Deadline: Spirit
Dean and the Persuaders: Patrick's II
Dirk Debonaires: Club Chalk, Lehi's Greenhouse, Kelly Up Tavern
Ducktail Revue: Mary's by the Pier, Happy Days Car Hop, Sheraton Harbor Island West
Eleventh Hour: Spirit

Southwind



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

Pavillon Lounge

Located atop the East Highway at the Town & Country Hotel in Mission Valley 291-7311

APPEARING NIGHTLY!
WEDNESDAY-SATURDAY

The Jolly Roger RESTAURANTS

'Sneak Preview' OCEANSIDE 1900 Harbor Drive North (Oceanside Marina) 722-1831



Appearing Nightly!

"Jump Street"

COMEDY & SONG
SAN DIEGO (Seaport Village) 233-4300

BARKER & ORR

"Music & Mirth" SOLANA BEACH 937 Lomas Santa Fe Drive 755-0117 DANCE FLOOR COMING SOON!



The Procrustians: Barbary's
The Pumpers: Spirit
The Rebel Rockers: Kelly Up Tavern
Red Alert: Nargay Inn
Reflectors: Distillery Nightclub
Headspin
The Rhythm Method: Red Couch
Imperial
Johnnie Rocket and the Mystics: Ralph and Eddie
Rebels: Carlin Murphy's/La Jolla
Rude 82: Spirit
Sedona: Requila Flats
Shark Jaws: Spirit
Sirens: Bonanza, Joe Murphy's
Proton Smith and the
Cocodiles: Kelly Up Tavern

Soldiers of Fortune: Spirit
The Spad Brothers: Hutt Island
Hotel, Roma Bar Club
Mike Stone: Dan's Jolly
Roger/Souper Village
Subject to Change: Spirit
Thermal Shock: Distillery Nightclub
Three Dr. Bangeas: Lounge
Three Simple Words: Spirit
Tin Soldiers: Spirit
Tops: Many Many's
Two Tones: Old Bonita Store Restaurant
The Us Band: Tequila Flats
White Glow: Test: Spirit
Youth in Time: Bachmanal
Zeitgeist: Spirit

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CAMPUS PLAZA MALL

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Well, have no fear, we've got your cure!
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Lambert-Glick Short LP	English Dogs LP (this right)
Marc Almond 12" & 7" (import)	Luck of Knowledge 12"
Yard Tramps—brand new LP	New Master 01 7"
Coltrane LP with live 12"	Yuppie Industries LP
Survival Suite 12" (ex-factor 8-Mile)	Exciter 12" with live intro
Watermelon Man (Doveside Garage)	Celtic Frost LP
Shamone LP	Lambert 01 12" on white vinyl
Kate Bush 12" & 7" (import & US)	Guns N' Roses LP
Mission of Burma—live LP	Alvin Sny. Pined—live LP
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Contemporary/Top 40

Ambition: El Comal
Judy Ames: Henry's, Bonelli's Back Room
Andy and Donna: On Your Inn
Three Dr. Bangeas: Lounge
Baja Strings: Nite Owl East
Barber and Orr: Kelly
Roger/Souper Village
Harborside
Randy Beecher: Mexican Village
Best of Friends: Blue Ragon
Lounge
Black Market: M.P.'s
Mike Black: Pizza Place/El Cajon
Bogart: Island Lounge

B Street Band: The "Invader"
Jerry Burchard: Dock's Landing
California Transier: Anthony's
Harborside
Karen Cavanagh and One Plus
One Plus: On Your Inn
Chloe Reaction: Hall and Four
Joey Chase: Ames's
Norman Clifford: Loma Portal
Norman Clifford and Frankie
Perkins: Victor's
Dan Conner: Crazy Barn
Ray and Laine: Correa with Bert
Miller: The Wellhouse
Rick Conner: Mulhoney's Pacific
Beach
Costa Vc: To Let's/Mission Garage
Donna Cole: Ron Harris
Lighthouse

TIJUANA NIGHTLIFE
18 YEARS & OLDER with I.D. REQUIRED at ENTRANCE
NEVER A COVER CHARGE

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18 years & older with a free, fast, safe place
Friday & Saturday 12 pm-2 pm

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REGGIE
BAMBI
LES GILES

Fun & Romance

Jarrett Renshaw

PORTHOLE Lounge
9 pm to 1 am

Holiday Inn
San Diego Embarcadero

DISCOVER WILDLIFE ON THE WATERFRONT
IT'S ALL AT
The Voyager!

• San Diego's most creative and affordable menu
• Breakfast, Lunch, Dinner and late night dining
• Great views of San Diego Bay
• Time of paying for fast food: Microwave (Dinner) Then help yourself to our "Munchies Bar" at Happy Hour M-F 4 to 7 pm.
• Avoid the traffic and parking hassles of going to the beach, relax in the sun, swim in our pool and play water Volleyball at our weekly Pool Party—Saturday 2 to 8 pm

<p>THURSDAY 4:00 PM to 7:00 PM "LADIES DAY" \$1.00 Pina Colodas FREE Quiche & Eggs 8:00 PM to 12:00 AM Live Entertainment "Signs of Life"</p>	<p>FRIDAY 4:00 PM to 7:00 PM Weekend Kick-Off "Double well drinks" \$1.00 KAHAMIS FREE Fish Tacos 9:00 PM to 1:00 AM Live Entertainment "Signs of Life"</p>	<p>SATURDAY 10:00 AM to 2:00 PM "Duke's Orders" \$1.50 Bloody Marys Mimosas, Ramen Pizz 2:00 PM to 6:00 PM "Spud Brothers" Poolside Live Entertainment 9:00 PM to 1:00 AM "Most Valuable Players"</p>
<p>SUNDAY 10:00 AM to 2:30 PM Champagne Brunch from \$8.50 "Most Valuable Players" 7:00 PM to 11:00 PM</p>	<p>TUESDAY 4:00 PM to 7:00 PM "Puff! Puff!" \$1.00 Fruit Daiquiris FREE cheese & fruit table 9:00 PM to 11:00 PM JAMES BOND movie on our video</p>	<p>WEDNESDAY 4:00 PM to 7:00 PM "Puff! Puff!" \$1.00 Margaritas & Tequila FREE Build-a-Nacho</p>

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 Frank Dexter: Barnacle Bill's
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 Ducky and Melissa: Tom Hens
 Lighthouse
 East Coast: La Mize
 Paul Eastland: Vicer's
 The Elements: Hotel del Coronado
 Ed Ellis and Tapestry: Sandtrap
 Lounge
 Rich Faulkner: Jolly Roger/Super
 Village
 The Finest City Band: TNT
 Lounge
 Fortune: Ruben E. Lee's
 Forward Motion: Catamaran Hotel
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 Friendship: Hotel Escalado
 Wayne Gires: Duck's Cocktails
 Greg Glover: Patsygo
 Restaurant/Super Village
 Kevin Green: Hotel Escalado
 Doc James, Mr. C. and Company:
 Betty's Burger Garden
 Jarrett: Holiday Inn/Embarcadero

J.C. and Company: J.C.'s
 The Jeds: Hungry Hunter/Barnacle
 Juan: Monterey Whaling
 Company
 Joint Effort: Haha Hotel
 Kitty Kieffer:
 Mulaney's/Commodore House
 O'Grady's
 Louie and Loose Changer: Jolly's
 Main Street: Haha Hotel
 Melissa McCracken and Larry
 Evans: Salmon House
 Midnight Delight: Barnacle House
 Robert
 Mike Miller: Haha Hotel
 Moment's Notice with Judy Ames:
 Barnacle's Back Room
 Jim Moore: Loma Portal Inn
 Nightshift: Moorpark, Monk's
 Nightwind: La Costa Hotel and Spa
 Gil Palacios and Linda Parra:
 Gilly's Cocktail Lounge
 Sam Parsons Duo: Monterey Bay
 Corners
 People Movers: Hilton Hotel
 The Pop Boys: M.P.'s
 Pich N' Woo with Carrie Woo:
 Loma's
 P.M. Islands Lounge
 Jeff Procter: Mulaney's/Pacific
 Beach, Spk's
 Deborah Rye and Arian: Old
 Pacific Beach Cafe

Bruce Robbins: Barnacle's Back
 Room
 Juan Robles: China Fire
 Restaurant
 The Roques: M.P.'s
 The Sacramento Trio:
 Sterns/Back Street
 Sandy and the Classics: Aztec
 Room
 Sally Saxton: Atlantis
 Secret: McCub's
 Shades of Jade: Hunter's Inn
 Gary Sherwood: Carriage House
 Shine On! Inn: Vacation Village Hotel
 Signs of Life: Kona Kai Club
 Dave Smith: Hungry
 Hunter/Rancho Bernardo
 Sneak Preview: Jolly
 Roger/Kennedy
 Sober: M.P.'s
 Tony Soraci and Company:
 Henry's
 Sound Investment: La Costa Hotel
 and Spa
 Southwind: Pavilion Lounge
 Spanky White Face: To Leo's/Mesa
 Mesa
 Laura Springer: Vacation Village
 Hotel
 Star Party: Monterey Whaling
 Company
 Brian Stevens:
 Mulaney's/Commodore
 Joe Stewart: To Leo's/Mesa
 George
 Strut: Sheraton Harbor Island
 Take Two: Hungry Hunter/Rancho
 Bernardo
 Don Tension: The Flying Bridge
 Tito and Augustine: Da Vinci's
 Bert Torres: Stardust Hotel
 Triple Play: Hilton Hotel
 Two Pieces: Jolly Roger
 David Watson and the Gathering:
 Our Favorite Place
 Ron Wheeler: O'Hangy's/Mel
 Burn
 Jeff Williams: To Leo's/Mesa
 Xpresso: To Leo's/Mesa

Alaska: Overlander
 Bobby Allen and the Boys with
 Hammers: Burn-A-Burn's House
 Alton and the O's Bow Country
 Lads: On Your Inn
 Eamon Carroll: Rosa O'Grady's
 Brian Connolly: Barnacle Stone
 Pub
 Jim and Theresa Hinton: Blarney
 Stone Bar
 Sam Hinton: Dringy Maggie's
 Indian Joe: Old Time Ponds
 The Jackstones: Pizzary Stone Pub
 Barnacle Stone Bar
 Kinnara: Old Time Cafe
 Roland Klotz: Cafe Vienna
 La Bapalla: Zorilla's
 Latin Five: Le Sainte Maxine
 Latin South: La Topia
 Les Luper: Marisol
 Lou Ruff: Lucky Lady Club
 Louie and Loose Changer: Jolly's
 Sean McVickers: Jolly's Ours
 Jim Mooney: Coffee by the Sea
 Mooselot: Marisol
 The Paradise Street Band:
 Jolly's Ours, Dringy Maggie's
 Bob Sasse: Rancho Vera Cruz
 Rick Saxton: Upstart Crew and
 Company/Speakeasy Village
 Sigle: Lucky Lady Club
 The Unstrung Heroes: Old Time
 Cafe
 Paddy West: Jolly's Ours

Folk/Ethnic
 Fred Benedetti and Eric Foster:
 Old Time Cafe
 Bluegrass: That Pizza Place
 Eamon Carroll: Rosa O'Grady's
 Brian Connolly: Barnacle Stone
 Pub
 Jim and Theresa Hinton: Blarney
 Stone Bar
 Sam Hinton: Dringy Maggie's
 Indian Joe: Old Time Ponds
 The Jackstones: Pizzary Stone Pub
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 Sigle: Lucky Lady Club
 The Unstrung Heroes: Old Time
 Cafe
 Paddy West: Jolly's Ours

Jazz
 Mark Augustine: Cafe in the Valley
 Restaurant
 Lori Bell and Joe Azarelli: Our
 Place at Mikens
 The Day Tones: Rosa O'Grady's
 Nancy Briggs: Coffee by the Sea
 Pro Brigham's Preservation
 Bands: P.J. Jolly's, Loma's,
 Patrick's II
 Holly Burke: Coffee by the Sea
 The Bruce Cameron Ensemble:
 San Diego Harbor Excursion
 The Bob Campbell Trio with
 Marley Davis: Quinby's
 The Birdie Carter Quartet: Our
 Place at Mikens
 Cheatham's Jazz Quartet: Haha
 Hotel
 The Chicago Six: Jolly's Tavern
 Jimmy Corcoran, Sharon Andrews,
 and Andy Riley: Gilly's
 Lounge
 Countdown (Dan Papalia and
 Kirk Hoffman) with Aubrey
 Faye: P.J. Warehouse
 Restaurant
 Ed Ellis and Tapestry: Sandtrap
 Lounge
 Aubrey Faye Quintet: Patrick's II

Lineup: Chuck's Steak House
 Tom Finkles: Backworks/Pink
 Coffeehouse
 Forecast: Ratty Pelican, Carlos
 Murphy's La Jolla
 J.J. Frank and the Coalition
 Orchestra Spk's
 Holly Hoffman Jazz Duo:
 Backworks/Pink
 Coffeehouse
 Hollis Gentry and Fattburger:
 Atlanta, Kona Kai Club
 Mel Goss: P.J. Bar and Grill, Vicer
 Palace
 Harvey and the 52nd Street Jive:
 Fat City/China Camp
 Daniel Jackson Trio: Top of the
 Park/Park Manor Hotel


Doc James, Mr. C. and Company:
 Betty's Burger Garden
 Toni Lee and the Kevin Duall
 Secret: Mr. Mads' Bullen
 Restaurant
 Bob Long: San Luis Rey Tavern
 Gail's Hidden Acres
 Joe Marlin: Jose Murphy's, Our
 Place
 Most Valuable Players: Catamaran
 Hotel, Kona Kai Club
 New Shores (formerly Zazaj): The
 Invader, Ropy's
 Ella Ruth Piggie: Old Pacific
 Beach Cafe, Old Del Mar Cafe,
 Catamaran Hotel, "The Invader"
 Ron Satterfield: Elan's

Stu Shames: Abbey Restaurant,
 Islandia Hotel
 Peter Sprague and the Dance of
 the Universe Orchestra with
 Kevin Lettuce: Elan's
 Laura Springer: Vacation Village
 Hotel
 Storm: Paradise Bay, the Vineyard
 Shopping Mall live concert
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 Tobacco Road: Jolly's Tavern

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Dale Vernon: piano and guitar

Mike Zoumaras: classical guitar.
Cafe in the Valley Restaurant
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Back to the Future — The task of
telling the time travel to the
teenage market has led to a
series of concrete accessories
and skateboards and electric guitars,
an inordinate dwelling on anachronisms
with a contemporary, electric guitar
plunged (much like an add-on of TV's
HAPPY DAYS, city dwellers) into the
Fifties. It's as though the genealogical
quest for the past has been put back on
track by the fact that the generation
measured as the distance between
parallel lines and without any
unfamiliar reference to the past.

CURRENT MOVIES

Bananas — Billy Allen's movie
humor is not very visual, but it's
even very verbal. But very conceptual
(I wouldn't take a screen test).
He must be terrific at the coffee table.
To this point, he has not been the
happiest director of his own material.
But this giddy mix of Latin American
revolution, the Jewish Defense
League, J. Edgar Hoover, Tennessee
Williams, Howard Cosell, etc., is
frequently funny despite Allen's
absent-minded plotting and directing
1970
** (Ken 8/25)

Beverly Hills Cop — The consuming
ambition of this movie, whatever else
it might be up to, is to pass off Eddie
Murphy as a black Clint Eastwood.
The Dirty Harry series comes first to
mind, propelled there by the
planchetman's independent ways.
The settings and atmospheric effects
are made with unflinching care. The
veiled key-ingredient below a
whisper is particularly well done, and
agrees explicit orders to Beverly Hills
him, that is, and his battered Chevy
Nova, his coffee table, and his limited
wardrobe of T-shirts, sweatshirts,
nothing with color — except the faint
specter of COOGAN'S BLUFF, the
one with the Western sheriff in the New
York jungle. And among the staff of the
Beverly Hills Hotel, the membership
of a private men's club, the espresso-
sipping art gallery crowd, and most
especially the etiquette-conscious
LA PD, Murphy finds plenty of
straight men (or straw men) to play
against. But unlike Eastwood as
Cogan, perhaps a little more like him
as Harry, Murphy does not seem to
play a character. His function in the
movie is an editorialist of sorts (as a
man, for example, who can make a
great show of shouting over the

past problem — how to spend the
money without acquiring any assets,
or destroying anything of value, or
donating more than five percent to
charity — is the sort of thing to engage
the viewer's imaginative participation,
provided he is able to remember the
head-spinning reality of conditions,
cavaliers, illustrative examples, and so
forth. But the central solution to the
problem — throwing it away on a New
York City mayoral campaign — is
utterly disengaging, no matter how
great an appeal is made to popular
sentimentality, or politicians are
corrupt, etc. We would hardly have
expected a Walter Hill movie to be
funny. The Rick Moran character in
STREETS OF FIRE was the funnier for
being unexpected. But we might have
expected it to be something. Well,
made for one thing. Frenzy, however,
is no substitute for energy, and a hard
driving rock score by Ry Cooder is
no substitute for a comic Richard Pryor
and John Candy, who seem to have
peculiarly few chances despite being
continually on screen, come off as
winged serpents are truly exciting —
amusing, the comic equivalent of a
dramatic being merely "interesting."
(Nogue)

The Bride — Not so much a remake
of THE BRIDE OF FRANKENSTEIN
as a continuation of a strange
science-fiction laboratory in the midst of
a student, and asking the
viewer what he has had, but
perished that night? (And what the
scientist's latest creation had looked
like Jennifer Beals instead of Eric
Lancaster with her finger in an
electrical socket?) The story is a
little more like THE BRIDE OF
THE WILD CHILD and KASPAR
HAUSER. Baron Frankenstein has it in

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Beth, 401 (225-9235)	Call theater for program information	Center 99: Warner Sign, from 8:23	Center 100: Warner Sign, from 8:23

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our complete dinners
to 6:30 p.m. daily
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Brand new VW factory packed 16-liter complete engines including injectors, vacuum pump and timing pump available for Rabbit, Diesel Jetta, Scirocco Pick-ups and Audi Fox 1000.
Completely installed and running—only for \$1695.00

BMW	1970-76	2002 models		SPECIAL
		w/o smog	Silvermist	\$1800.00
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FORDS Escort, Barchin, Cam, Orion, etc. Complete engines

TRANSMISSIONS Call for info.

- Also available **Hendrick-Hens 1973-1979 240 D engines** (not installed)
- Also available **VW diesel 1.6-liter brand-new engines**. Complete and installed.
- **Top quality work**
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- **All engines packed, sealed and crated by factory**

You don't have to travel even one mile for all this. Stop right where you are, then pick up the phone and WE WILL COME TO YOU! (Our mobile repairs include engine, transmission or clutch for what we have to perform the jobs at our place.)

Best jobs performed in JUST ONE DAY

- **No core required**
- **No running around. No 10-day wait. No more facing your old tired friend.**
- **We will put you back on the road just one day, with new power, with 3 years or 36,000 miles optional warranty**

You can't see, smell and compare what we do all

Remember **WE COME TO YOU!**
(For minor repairs only)
WE DO OTHER REPAIRS & TUNE-UPS
If you can't afford new engine, we install extremely good, imported used engines. Guaranteed 30,000 or less miles on engine. Call for info.

For appointments call
RICKY'S MOBILE SERVICE
Ask for Ricky 589-9525, 589-1518

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185SR-14	40.44	195/70SR-14	48.79
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• BRAKE SPECIAL

- Includes:
 - Premium lining front rear drum type or disc brakes front or rear
 - Clean & lube backing plates & caliper slides
 - Inspect hydraulic system
 - Inspect wheel bearings
 - Inspect disc rotors



Most cars. Semi-metallic pads extra.

\$39.95

2 weeks only

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Toyota • Datsun
Honda • Buick
Mazda • VW •
• many more!
Installed

\$89.95

pair, reg \$109

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Front or rear (reg. \$60)
Below job includes:

- 1 Inspect special new pads or shoes job includes
- 2 Drain old brake fluid
- 3 Inspect complete hydraulic system
- 4 Refill hydraulic fluid
- 5 Bleed entire brake system
- 6 Adjust front (if drums) and rear shoes
- 7 Replace front rotor seals (if rotor turn)
- 8 Road test

Note: Hydraulic parts are not included

Clutch Job Special \$199

(reg. \$325)
Honda, Toyota, Datsun (not 2 modes) and Volks type 1, 2 & 3
We replace:

- 1 Transmission input shaft seal (except Hondas)
- 2 Pressure plate
- 3 Clutch disc
- 4 Clutch not bearing
- 5 Pilot bearings
- 6 New transmission oil
- 7 Road test

Note: Hydraulic parts are not covered

Brand new parts Ask about our special rates for engine overhauls

★Special engine cleaning & degreasing only \$10

Minor Tune-Up Special \$35

\$40 for 4 cylinder (reg. \$50)
Our tune-up includes a lot more than others:
It includes:

- 1 Spark plugs
- 2 Distributor points
- 3 Condensers
- 4 Adjust timing
- 5 Check dwell angle
- 6 Check & replace air filter
- 7 Check brakes
- 8 Check lights
- 10 Check undercarriage for damages
- 11 Check cooling system & hoses
- 12 Road test

Major Service Special \$99

(26-point) (reg. \$130)

Our major tune-up includes:

- 1 Compression test
- 2 Valve adjustment
- 3 Replace...
- 3a Valve cover gasket
- 4 Spark plugs
- 5 Distributor points
- 6 Condensers
- 7 Oil filter
- 8 Oil filter
- 9 Gas filter and engine oil
- 10 Engine oil
- 11 Adjust timing
- 12 Adjust dwell angle
- 13 Adjust carburetor
- 14 Adjust air & fuel ratio mixture
- 15 Road test

Note 1: For 4-cylinder cars and Rabbits, Datsuns, Scionics & Fords and \$20 Toyota Scionics and \$30 Datsun 2000s with 4 spark plugs and \$35 2 Major tune-ups for VW (except vans & 4-cylinder) later than 1972, Beetles, 1972 and later \$60 and prior to 72 \$70. 3 for VW Things and Karmann Ghias—only \$60





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<p>2 FOR 1</p> <h1>WEIGHT LOSS SALE</h1> <p>Call and enroll during this sizzling summer weight loss sale. Get two fantastic Weight Reduction Medical Clinics programs for the price of one while they offer lasts. You and a friend can get those sexy summer figures in as little as 4 short weeks. Don't miss this terrific bargain.</p> <p>Call right now. Offer expires August 30, 1985.</p> <hr/> <h1>HELD OVER</h1> <h1>WEIGHT LOSS SALE</h1> <p>Final days now in effect. Call now. Don't wait!!</p>  <p> </p> <p>Weight loss programs savings confined to non-medical services</p> <p>Check your phone directory for additional locations.</p> <table border="0"> <thead> <tr> <th>LEARN MORE</th> <th>CLAREMONT</th> <th></th> <th>793-9600</th> </tr> </thead> <tbody> <tr> <td>7733 Palm Street</td> <td>444-1122</td> <td>5917 Barstow</td> <td></td> </tr> <tr> <td>PACIFIC BEACH/VA JOSH</td> <td></td> <td>CHULAVISTA HILLS</td> <td>582-3551</td> </tr> <tr> <td>1635 Central Ave.</td> <td>274-7800</td> <td>Avalonwood Med. Cntr.</td> <td></td> </tr> <tr> <td>POWAY</td> <td></td> <td>DOWNEY</td> <td>234-3434</td> </tr> <tr> <td>3504 Poway Rd. #B/Cantago Cntr.</td> <td>748-5073</td> <td>4th & Grape</td> <td></td> </tr> <tr> <td>NATIONAL CITY</td> <td>477-1171</td> <td>B. CAJON</td> <td>440-3601</td> </tr> <tr> <td>1450 Power Blvd.</td> <td></td> <td>Ketchikan Parkway</td> <td>460-3601</td> </tr> <tr> <td>OCEANVIEW</td> <td>433-1800</td> <td>MIRA MESA ROSSPPE</td> <td>578-9292</td> </tr> <tr> <td>CITIO Mesa Dr./Mission Ave.</td> <td>225-9448</td> <td>Oak Tree Plaza</td> <td></td> </tr> <tr> <td>MIDWAY & ROGERSRANS</td> <td>420-8000</td> <td>2200 Hillside</td> <td>743-4466</td> </tr> <tr> <td>3045 Broadway</td> <td></td> <td>Corner of Rose & Grand</td> <td></td> </tr> <tr> <td>CHULA VISTA</td> <td></td> <td>SACRAMENTO</td> <td>733-6536</td> </tr> <tr> <td>Cardinal & 3rd</td> <td></td> <td>1516 Encinitas Blvd.</td> <td></td> </tr> </tbody> </table> <p align="center">SAN DIEGO WEIGHT REDUCTION MEDICAL CLINICS</p>	LEARN MORE	CLAREMONT		793-9600	7733 Palm Street	444-1122	5917 Barstow		PACIFIC BEACH/VA JOSH		CHULAVISTA HILLS	582-3551	1635 Central Ave.	274-7800	Avalonwood Med. Cntr.		POWAY		DOWNEY	234-3434	3504 Poway Rd. #B/Cantago Cntr.	748-5073	4th & Grape		NATIONAL CITY	477-1171	B. CAJON	440-3601	1450 Power Blvd.		Ketchikan Parkway	460-3601	OCEANVIEW	433-1800	MIRA MESA ROSSPPE	578-9292	CITIO Mesa Dr./Mission Ave.	225-9448	Oak Tree Plaza		MIDWAY & ROGERSRANS	420-8000	2200 Hillside	743-4466	3045 Broadway		Corner of Rose & Grand		CHULA VISTA		SACRAMENTO	733-6536	Cardinal & 3rd		1516 Encinitas Blvd.		<p>Keep up to date with San Diego's business and financial scene</p> <h1>"BUSINESS IN SAN DIEGO"</h1> <p>with Frank Warlick</p> <p>On KFSD-FM 94.1 8:00 am Monday-Friday</p> <p>Sponsored by:  Great American First Savings Bank</p> <p align="center"><i>KFSD-FM 94.1</i></p> <p align="center">Classics for San Diego</p>
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