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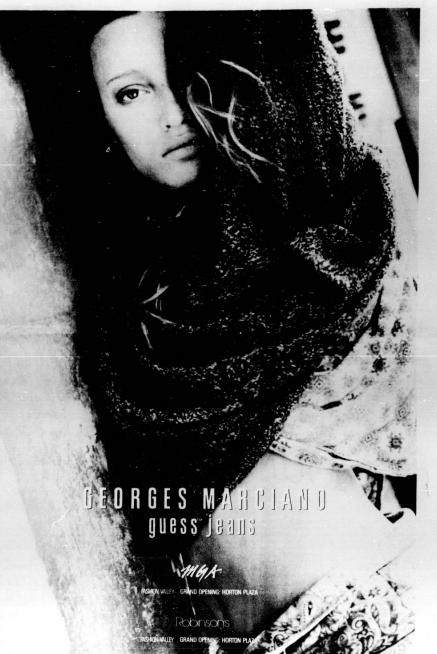
Their roar was once rare, but the big cats are back, and local ranchers are eyeing their guns.

# local game warden, Carl Baumgarner, and said, "The goddamn lines are graphs by Jay Pierre Sorensen

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 in-creased 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

Ten years ago when Buzz Johnson 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 kill in' them!"

There has been a moratorium or killing mountain lions in California since 1971, but the California Depart ment 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



The Dedicated Seven

After reading "The Ultimate Fun Hog Has Bailed" (August 15), 1 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 burn who drank too much, cheated in the control of the cont 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 antimoral behavior and the present state of our society. Nanette Gazlay 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 selephone number. Letters may be edited for length and clarity.

On A Murals Charge Horton Plaza — what a grand occasion for mutual and self-

occasion for mutual and self-congratulation.

Both those who helped and those who hindered recognize that the Halm Corporation tred a difficult path in getting civic support for the Horton development. One enterprising sup a long the path was its commissioning of murals for the emprany; done temporary propose herefited. Downtown passersby And commercial messages, several look at than bare boards or commercial messages, several

passersly had sometime govern by 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 maralists demanded \$30,000 each Let's pass over the uter vacuity of their claim and just bemoon here the harm they are doing to themselves and to the art community. Whether the Halm compunity, Whether the Halm compunity, Whether the Halm

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 commissions, lose trust, lose community jose—lose public art, lose variety in visual environment. Society loses—

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.

fun. Mary S. Krimmel

## Break Sought

Apparently, Michaela Allen's grasp of English ("Letters," August 15) was honed in some grammatical backwater. She wrote to chastise Robert William Burke (August 8) for his criticism of the (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 we?" (Burke). Of course, the answer is either—the words are irrelevant and should have been excised from the oriental." She was one of original. "She was one of

seven people (and the only woman) elected to the sterring committee charged with organizing the electation. It and only chuckle at Ms. Allein's assertion that "people" – part off the prepositional phrase "of the prepositional phrase "of the prepositional phrase "of the the propositional phrase "of the the propositional phrase" of the tendence. "One of the people are here." Give me a break, Allein. The singular attecedent "one" is clearly the key word.

I propose both Bruke and Allein be awarded a Reader's Wisquided Pedant Award.
Name Wildheld By Request Crubal Vitas.

#### Plucked

response to Des Terrebonne's "Blood and Dirt" article ("Highlights of Ugeoming Events." August 8) as two letters in the second of the second o

- themselves.

Mark D. Klammer

## Heart Trouble

What was a joy to Jonathan Saville ("As Brecht Can Be." August 1) 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.

Burton David Lewis

(continued on page 47)

Return of the Mountain Lion The big cats are back and hungry, and the ranchers eye their guns. By Steve Sorensen

City Lights Magazine wars, a hassle at the Hotel Inter-Continental, shorts in church, the diamond and the flaw, and the navy's off-limits list.

Straight from the HIP Past the passports and pass the eggs.

By Matthew Alice The Installed Story Mayor Hedgecock vs. the San Diego Union, glossy PR from the FPPC, equal treatment for candidates, and newsmen-turned-pitchmen. By Paul Krueger.

The Comshaw Chronicles In the navy, none dare call it stealing. By Neal Matthews Theater Jonathan Saville reviews Michael Weller's Ghost on Fire, at UCSD's Warren Theater.....

Restaurants Three places with good food at fair prices.

By Eleanor Widmer Music Sting's new thing at SDSU. By John D'Agostino

Writing Jeff Smith's Chekhovian summer ... Quarter Notes Pianist Gustavo Romero in concert, and the Santa Fe Opera's Die Liebe der Danae and The English Cat. By Jonathan Saville



Highlights of Upcoming Events The Michelob Street Scene '85, a long walk is afoot, and pictures of life at the Museum of Photographic Arts

Events Listings Dance, film, music, lectures, radio/television, sports, specials, for kids, galleries. Guide to the Theater. Music Scene Upcoming concerts, clubs, and performers . Current Movies Capsule reviews and complete directory



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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 II, 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 hotel grounds, Stevenson says through gritted teeth, were pleasant enough. But not at all pleasant, Sevenson says, was what happened afterward, apprehension by hotel security guards just as she and her boxfriend of two years. boyfriend of two years, Richard Smith, and a mutual friend were about to depart, followed by Smith's being take by police to the downto detoxification center and Stevenson finding herself unceremoniously escorted off the hotel property and told

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 we retraced our steps and Diego Urban League. She is white. Smith, who is black, is finally found ourselves in a parking lot next to the stree I remember Ricky seeing a thirty years old and receive disability payments as a res edes 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 following about ten or twelve feet behind us." of a construction-site injury he suffered to his back. The two 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 had just unlocked the driver's door and was

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 Harbot 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 teet 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 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 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 turne in time to see Smith on the ground with three men with walkie-talkies on top of him.

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 kep asking what the charges were, 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 hunt.' Stevenson says she and Smith were taken to an office in the botal's basement where she

still not knowing who these

men were, and one of them grabbed me, too. I threw my

were taken to all 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 in handcuffs, and tord 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, Stevensor says, one of the security guards picked up a camera and, without explanation, snapped several photos of both her and

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 ended with police taking Smit to the downtown detoxification center, and Stevenson — after being given a "Notice of Trespass" by one of the hotel

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 momand-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 distributor have claimed that San Diego Periodicals holds a virtual nonopoly on the local distribution market. Businessmen such as Solana have had to make do by supplying girlie magazines t 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 distrib

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



publishers have refused preferring to deal exclusively with one local distributor. Sar 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

Safeway at the corner of

Clairemont Drive and Moren: Boulevard. His men buy 200

issues of the Enquirer, 150 of the Star, 100 issues of People

about thirty-five each of Tim

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

Solana or the subject of local out to other stores to buy 1500 TV Guides. Because he's buying these at the retail price and competition. Solana believes the nationwide practice of signing distribution contracts with a single distributor in a metropolitan area is

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 anticompetitive, and if his continuing appeals to publishers and national this loss with his other nagazines.) But Solana says that four distributors aren't successful "the only other route I have is litigation." He's written directly to Walter Annenberg. weeks ago executives at San Diego Periodicals found out he was buying his weeklies at the Safeway, and they asked the founder of TV Guide, but has received no response. "I can't really compete until I get TV store to quit selling to him. The store manager, who has since left Safeway and who allegedly Guide," he says. In the meantime, to the consternation of some store managers, his drivers have become regulars at told Solana of this action b San Diego Periodicals, continued selling to Solana's supermarkets in the Clai drivers. In response, according area, near his warehouse, to make their Monday purchases to Solana, San Diego Periodicals reduced its allotment of weeklies to the of the weeklies. Solana claims his men can't legally be prohibited from buying as store, essentially forcing Solana to go elsewhere for his magazines. "They also switched delivery times from many magazines as they can pay for, and he vows to continue the practice. "See, we have the guerrilla tactics on our seven in the morning on Monday to eleven, because they knew that would screw up our drivers' schedules," say

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 tried to get to Ricky,

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 acti

City Lights

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 ey, they were getting a fine

one. 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 the mail for some funch. 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 fiance returned to Sales where they proceeded to "raise holy hell. This is a golden moment in someone's life." Young says she tried to explain. Either she and her fiance had been misled about the diamond's quality, or her ring had been switched, she ring had been switched, she

David Hubenthal, the store's manager, said no switch had taken place, and he invited Young to return the ring and get her fiance's money back. The codes on the diamond's receipt clearly indicated that it was white, with a very heavy inclusion, or flaw - a remnan 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

#### Lord And Tailoring

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

from the pulpit.

For instance, in the bulletin of July 14 at Christ the King Catholic Church on Thirtysecond Street in Southeast Sa 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? Pleas 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

A SEE SEE





Hi-Voltage was considered by navy brass to be off-limits to

told you not to 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

Although both 426 and 428

On Off-Limits

Fresh out of boot camp, wearing a wrinkled white uniform and a face full of peach fuzz, the sailor walke 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 purchased for his mother. He didn't have to put any money down, and he had ten months pay it off, with interest. He was giving this good news to his friends when he was asked

West Broadway, the locations of Super Hi-Voltage and the Sinbad deli and market, are on the navy soff-limits list, a tant 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 waited for trouble to break out

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 Sinbad 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 connection to 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 offimits list issued last month

## STRAIGHT FROM THE HIP 154 Matthew Mice

Down Matthews Aloce.
I cat loss of eggs and goot to condering. I feat loss of eggs and goot to condering. I feat loss of eggs the loss of eggs the loss of eggs of loss of eggs of loss of eggs of loss of eggs. Of each 1, but what do other best eggs was either.
John Grinnell.
Sair Diego
When you think about it, what's so great about a chicken's eggs? We cat them simply because the brids 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 foxt so long ago right here in California, egg gatherers used to take the eggs of the murre (a rotund little seabird) by the tens of thousands and then self them at market (nearly wiping out the species, by the way).

incarly wiping out the species, by the way).

But we've got chickens all over the place now, so we cat 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 were. Strangest were oystercatcher eggs. The eggs of this shorbeit tasted different for each test, once tasting like onions, another time like tenty.

Dear Matthew Alice: While looking through the dictionary I

While looking through the dictionary I came across an entry that intrigued me: a "Nansen passport," which was supposeuly issued to relyees without homelands. Can you tell me if these passports are still issued! Who issued dissues) them! And how does one come to be without homelands of the passed with the passed without a home government in the first place? Ashe Earthing.



Fridity of 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, refu-gees, and something called the Nansen passport, rather than with the ice flose and the wildness of the Arctic, which was the first love of this naturalist/scientist

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 Narsen took his national trait a little too far. He first made news when in his twenties he crossed Greenland on skis (with no possicrossed of centain on sixts (with no possi-bility of surviving if something went amiss). That was minor league stuff, though, compared to his next stunt. In 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 sledded

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

Names became a national hero for his exploits, then went on to establish a reputation as an exceptional zoologist and occanographer. But World War I caused along and shifted a few priorities here along and shifted a few priorities here the first policy of the po

oners of war from twenty-six countries, but this was nothing compared to the 1.5 million Russian refugees, many of them million Russian refugees, many of them officers and soldiers who were afraid to return to Russia and whom nobody else seemed to want. Namen 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 hun-dreds of thousands of refugees. This iden-tification was recognized by fifty-three countries worldwide; Nansen himself re-

dreits of thousands of retrigges. Into alentification was recognized by fifty-three control of the property of

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# THE INSIDE STORY

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 Hedgecoek chief of staff Mike McDade and mayoral fundraiser Nancy MacHutchin, 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 MacHutchin.

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 J. David expose, the mayor often simply ignored Union reports he ignored Critical reports the 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 excerpt of the February 19 council session at which Hedgecock says he first supported Rees-Stealy.) Neither a correction nor any communication with the mayo was forthcoming from Union editors, but the paper did publish an August II 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 urges executives at the county's fiftyeight 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 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 Diegan 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 on's work in 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 56-500 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 3600 politicians, district attorneys, city clerks. and news reporters throughout the state. Stanford's press secretary says the report has

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

prompted stories by Associated Press, the Los Angeles Daily Journal and other newspapers, and several radio interviews.



Van Cleave immediately outlawed such after-bours 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 orking 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 assurances that candidate McCarty wasn't receiving a special fasor. (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.

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 are proper during working hours because the planning department is required to shar its studies and statistics with any citizen or political candidate who seeks such public information. But many council candidates are unaware now be heard on local radio and TV, pitching everything from discount stereos and that the sessions are available Only McCarty, who formerly worked for Assemblyman fitness spas to cars and Larry Stirling, and Abbe Wolfsheimer, an attorney formerly married to influential city hall lobbyist Lou restaurants. While these TV ads, Channel 8 weatherman Wolfsheimer, have so far requested the meetings, which

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

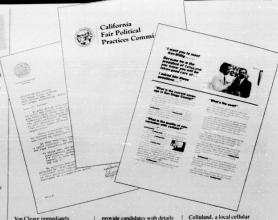
Van Cleave drafted a letter to be sent this week to all thirteen council candidates advising them that the briefing sessions are available. Hedgecock and other politicians still believe, however, that city department Anthony's boss, Channel 8 news director Jim Holtzman, says he wasn't pleased to see heads should not prohibit their staffers from sharing information with political

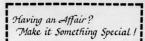
candidates during their nonworking hours. sonalities are careful not to mention their employers in the Clark Anthony hasn't been so cautious in his promotions for

provide candidates with details on important district and elephone 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 Eight" lettering clearly visible. The accompanying text reads, "I want you to meet Ken Willig [the president of Celluland]. I asked him these

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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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 had they ouldn't put it in their van. Said they didn't need to analyze it after all."

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 mouth-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 Hen-shaw] somewhere," he says. "It's so brushy you won't see 'em every day, but they're there. I seen tracks, lotsa

Johnson continued to lose goats to the lions. He says he lost thirty or form some before he findly sold them cannot be form ones before he findly sold them. 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 prob-

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 once described the mountain iron as that "big horse-killing cat, destroyer of the deer and lord of stealthy mur-der, 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

Henshaw] and past president of the San Diego County Cattlemen's Asso ciation, 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 nad a flon out in the yard just the other night. We couldn't see it, but we heard it screaming just like a big of housecat. Our watchdog was tied up outside and he tore the screen off the outside and he fore the screen of 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

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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

they started on domestic animals. Someday they might eat a little kid. I don't think the lions should be exter-minated, but I think we should thin them out some. There's too dama, 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

unimes isn't so good that Lean afford to feed my family and the lons, too. If calves to lions in the past year. He hasn't asked for a depredation permit only in the long problem around here gets bad enough, ranchers are some in the long problem.

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

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









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been out in the brush all his life, saw his first lion only a decade ago.

In the United States, mounta once extended from Californ Florida. Today in this country, ther are no lions at all east of the Rockley with the exception of a small remnan population in Florida. They have been jungle, and prairie, but in San Do County they prefer the rocky brush-covered land that provides good ge for their ambush style of hunting. They may grow to weigh as much as 160 pounds, and wild exaggerations of larger cats are common, perhaps because the sight of a cat hearty as large as an average-size man has a man of distorting one's

Constraint near Alliped aways of Constraint active flags and the Constraint active flags done per year. Some basings the Constraint active flags done per year. Some basings the Constraint active flags and the Constraint active flags active flags and the Constraint active flags and the

"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."



coevolving for thousands of years, and that this predatory relationship benefits both animals. Other biologists contend that if the lions are too gists contend that if the ions are too densely populated, they can decimate a deer herd. They are superbly de-signed for killing large prey; their powerful jaws can crush a deer's skull, and their claws are curved in such a way that the harder the prey struggles, the more they curl in struggles, the more they curl in deeper. Lions will also eat smaller prey such as rabbits, squirrels, birds, and other predators, but they will not eat spoiled meat. During warm weather they will seek fresh meat rather than eat from an old carcass. They seem to relish killing for kill-ing's sake — a lion in Placer County once killed forty-five sheep in one night, then didn't eat from any of

Lions prefer a large territory, one Lions prefer a large territory, one that might range somewhere between ten and one hundred square miles per lion, depending on the number of deer the land can support. The lions' deer the land can support. The holds solitary habits benefit them in some ways — they rarely transmit parasites and disease to each other — but be-cause their individual territories are so extensive, a very large, contiguous body of land is necessary to support a healthy lion population. In the San Diego area, habitat destruction caused by overdevelopment is undoubtedly their greatest threat today.

doubtedly their greatest threat today.

Man has never gotten along very
well with mountain lions. Though
they usually go to great extremes to
avoid people, there are twelve docu-

mented deaths caused by lions (all children under twelve) in the United States and Canada in this century. There exist more documented cases of lion attacks, including a boy seriously injured by a mountain lion in British Columbia this past May.

In early California the mission padres frequently complained of lions stealing their livestock and offered a bounty of one bull for every lion killed. From 1907 until 1963, there was a bounty on lions in California, which began at twenty dollars per lion and gradually increased to sixty dollars. During those fifty-six years, bounty hunters and professional lion hunters hired by the state killed 12,500 lions. Ranchers and other hunters who didn't bother to collect the bounty may have killed two to three times that number. The purpose of the bounty was both to control livestock depredations and also to protect deer populations, which were thought to be in jeopardy. By the mid-Forties, with lion populations drastically reduced, the deer populations in some parts of California had increased to such a degree that herds were stary-

such a degree that herds were starving, and professional hunters were
hired to slaughter them.

y 1963 lions were dangerously scarce in California,
and the bounty on them was
lifted. For a while the department of fish and game governed lion-hunting policy, during which time the cats were classified as a game animal. But in 1971, under pressure from environmental groups, the state legislature

took control over the lions, reclassified them as protected nongame ani-mals, and placed a moratorium on hunting them. Since then, the popula-tion of lions in the state has grown to somewhere around 5000, making California's lion population the most dense in the United States. Lion depredation incidents in California are also more frequent than anywhere else in the nation, having increased twentyfold between 1972 and 1984. The moratorium on hunting lions has been extended several times but is scheduled to be lifted in December of this year. What will happen to lions then is an issue over which animal protectionists and hunters are fighting in the legislature right now, with the department of fish and game, as usual, caught somewhere in between. San Diego County, because it is so

dry, can't support as dense a lion pop-ulation as can some counties in northern California. On the other hand, be-cause there is so much undeveloped and government-owned land in the county, there are plenty of lions here. and the evidence indicates their num-bers are increasing rapidly. Although no accurate count exists, one measure of lion trends used by the department of fish and game is the number of li-ons killed by motor vehicles on the state's roads. During a twelve-week period early this year, there were three lion road kills in San Diego County alone: one young lion was killed on Lyons Valley Road, north of Jamul: a second was killed at Camp

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

Another measure of lion popula-tions 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-

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 onramp at Lake Jennings, and in a recently developed area of Chula Vista, residents periodically spot a lion pa-trolling what used to be his hunting territory. In Anza-Borrego the re-mains of bighorn sheep killed by lions are found from time to time.

Many incidents of livestock depre-dations 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-

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# MOUNTAIN blamed for the kills because it sounds more dramatic. The department em-

imal Park reported that a lion was killinfair Fark reported that a non was kill-ing 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 biamed for the kills because it sounds more dramatic. The department em-phasizes that a rancher must prove his livestock losses were caused by a lion before a depredation permit will be is-sued. 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 depart-ment 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 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 esti-mates 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 meas-

dentified The Cleveland National Forest conducted lion track surveys in three of its districts between 1977 and 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 tran-sect in 1977. By 1981, the same tran-sect 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 Des dence of three lions. And a hundred transect at Camp Pendleton in 1981 showed three lions there. The

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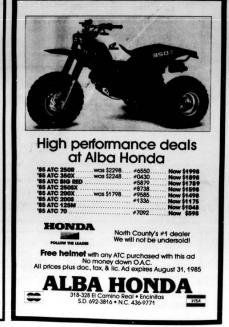
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Cleveland National Forest plans to continue its track counts next month. There are two bills before the state legislature concerning mountain lions: SB 76 would extend the current moratorium on hunting the lions and is supported by a coalition of animal 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

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 Wild-life Federation with the basic con-struction 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 li-ons, 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 Federa-tion's philosophy is, if there is a resupported by sport hunting groups.

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

Tusco says that the Arthuria Focusion'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 ex-

lieve hunting should be used as a man-

ever nunt one because it's a prenty ex-pensive proposition — you need a pack of dogs to really do it right. We felt that California needed a lion con-servation 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 be-

agement 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 populalieves it is possible that non popula-tions in Southern California have be-come genetically isolated by freeways and urban development. The lions in the Santa Ana Mountains that terminate on Camp Pendleton, for exam-



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lion groupings. If that is true, Fitzhugh suggests that the most effective way to manage the problem would be to remove resident male lions periodically through sport hunting and then replace them with male lions from other areas. Fitzhugh also be-

lions, after depleting the deer herds, survive by killing domestic animals --in other words, the natural checks and balances on mountain lions are not in

Marie Savino, a writer and teacher's aide, is one of the most active ani-mal preservationists in the San Diego area. She has been president of the Animal Rights Coalition and is a member of People for the Ethical Treatment of Animals. "Hunters always try to appear to be concerned about the lion and the deer, but that's not really it," she says. "They've been

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is reopened, that's exactly what will waiting for lion hunting to open up happen. There are more hunters than the DFG can control." again so they can go kill one. For a hunter's prestige, one lion is worth twenty deer. We want the moratorium on lion hunting continued through

I f studies show that lion popula-tions are too high in San Diego County. Savino says. "First we would want our own study done to see if we get the same results. We don't like listening to the department of fish and game studies because they have a lot of hunters on their commission. and they're hunter-supported. If the deer population is low, is that really caused by the predators or by the thousands and thousands of hunters?"

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ing his animals. But there is no reason why mountain lions should be opened

to hunting. We are afraid the situation will go right back to where it was in

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Savino would also investigate the nossibility 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.

asses and do something for the wild animals they're supposedly protect-ing, 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

"If the lion population proved to be abnormally high," Savino says, "then it would be time to talk about a com-We'd like to see the DFG get off their promise - possibly keeping the mor-

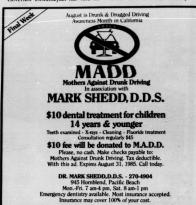
atorium but allowing the DFG to thin the population. But no trophy hunting. Hunters try to make a macho game out of killing something. But it's not a game, it's trying to put a balance back in nature."

ance 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

Governor Deukmejian has said he

atorium 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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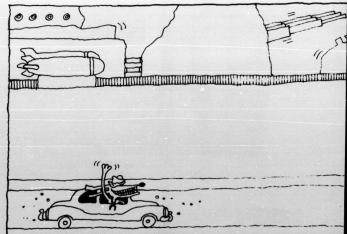


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How sailors can filch just about anything -and not call it stealing.

#### 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 exsailors certainly did not engage in espionage or high-level larceny, but the majority of us were participants

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

tween 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 pargain 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 times 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

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 stem the parts became tank turrets instead of navy ship speedometers. The civilian said he wouldn't have ocen surprised if the turrets had been hipped to him. "But then they

ended up sending me three lometers, 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

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 iet 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

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

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 Goldbergian system

for rescuing an airman from the ground and included a helium

palloon, 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

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

widely distributed) and winched inside the plane. We didn't know

how much the system had cost to

expensive. There wasn't a good place to store the three big canvas

develop, but it was obviously

(one reason the system wasn't

into the air, and wait for a

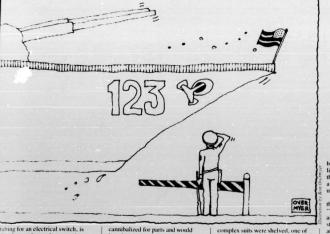
"Throw it away? We can't just throw the thing away." I replied. "It's too valuable." I was a lowly airman, E-3, and this was when I still had the capacity to be shocked at such wastefulness.

'I said shitean it Matthews No way, Charley. I'm not gonna be the guy to junk it. If you want it shitcanned, you do it." I knew he could null 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



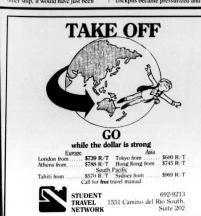


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## Comshaw

residences. I just left it in the garag of a house I was vacating. The next tenant probably took it to the dump

eing assigned to the dump eing assigned to the physiology training unit we like working in a toy store for adults. The fifteen or sixteen physiology training unit was 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 lunchtime 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 keeping with 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

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use in the training we offered, but there are few items more valuable to a sailor than a flight jacket. And hese were the old leather ones, not the new variety made from a nthetic 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, ved 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

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 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 But somehow neither of us considered the equipment hot. In the navy, when you requisitioned

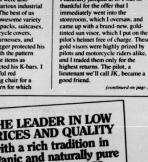
something for your own shop, it was just natural to consider it personal property. It helped build the feeling of esprit de corps and contributed to the pride the senior officers always harped on. Hell, we were the navy and the navy was us; what belonged to the navy belonged to us. Being a parachute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

Darachute riggers were popular with pilots, and I was no exception. My ion for being able to create 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 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 pilot's helmet free of charge. These



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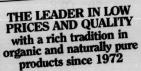
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## Comshaw

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 as 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

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 winking. 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 belmet 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

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

"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 the back seat." he said later. His skipper showed up the next day for his helmet fitting, and the following week, singed 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 Sailon 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



JONATHAN SAVILLE

Last week I wrote about Kabuki the-ater: stylized, symbolic, utterly unlike or-dinary reality in its stories, its settings, its gestures, its speech patterns, its style. Mi-chael Weller's Ghost on Fire, which had its world première 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.

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middle-class people, ordinary prose con-versation, everyday events, naturalness of action, familiarity, plausibility, and a res-olute avoidance of anything that lies out-side the common experience of the audi-ence. Since its establishment about a century ago, theatrical realism has pro-duced man materializes. Officine (see iffectine (see duced many masterpieces, offering (as it once did) a fresh and penetrating view of the seriousness of ordinary life, and trans-forming that ordinary life (as it did in the hands of Ibsen, Chekhov, O'Neill, Williams, and several others) into a remark-able kind of undeclamatory, unrhapsodic, unromantic theatrical poetry. The density

of masterpieces in this style has declined over the years, however, with the more creative playwrights turning elsewhere. 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 inven-tiveness, 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 Loose Ends, he shows ways Michael Weller's strong point. As in Mononhildmen and Loare Ends, he shows a great knack for chousing 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 societies. 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 operator (Dan's old friend and collaborators, Neil); a woman who wants to be a jewelry buyer for a department store (Dan's wife, Julia); a television sopperator (Dan's wife, Julia); a television sopperator (Ton, in lowe with Julia); a philosophy professor (Aden); a Scottish doctor (Ralph); an Israeli millionaire, interested in investing in films (Arram); a housewife and mother (Neil's Texas wife, Michelie-Mariel). Each of these characters is a type; each is carefully observed by the playwright, and given appropriate background, interests, and attitudes; each scerns pretty much like someone you might actually meet, if you lived in New York or Los Angeles and went to cockular. parties with people in films. TV, and education.

The truth and richness of characteriza-

The truth and richness of characteriza-tion varies from character to character in this play, with the differing contributions of the actors complicating matters. Per-haps most successful all around is Holly funter's portrayal of the pill-popping Michelle-Marie: the character is accu-tately and compassionately drawn, Mr. Weller is acute in descriping the class un-case, the television consciousness, and ress trying to adapt to a swimming-pool-owning caste, and Miss Hunter is sensarendering of druggie twitches and South-western 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, search-ing 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, entertain ing, 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 care-Mr. Weller, in his best manner, has carrivally characterized Julia and has—unobtrusively but not invisibly — pronounced moral judgment on her as a substantially negative character. She wants to be surrounded by beutiful, expensive objects; she refuses to give up a job interview to spend time with a sying free longer of the property around like juggled ninepins, looking to-ward her own romantic fulfillment alone; she deserts Dan in his hour of deepest need for her, because he has not lived up need for her, because he has not lived up to her expectations and can no longer in-spire 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 mean-ing of these central traits of Julia's charac-ter. Her reading is brisk amisble even ter. 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 indithat role should actually be — was indi-cated to me by conversations with various otherwise discerning playgoers after-wards, 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

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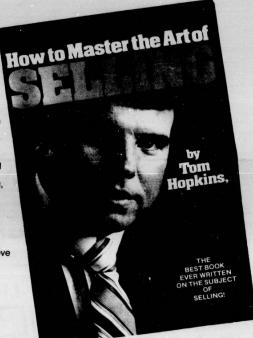
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In other characterizations, it is the writ-ing that lets the actor down, rather than vice versa. Peter Zapp, as Dan, is the consummate method actor in his ability to convey the character's self-doubt, his guilt about giving up the rough-and-tumble of serious filmmaking for the uncreative security of teaching, his capacity for steady, self-sacrificing affection, his weakness, his self-repressed longing to weathers, in sein-teptessed toping to find himself again. One sees here how good Mr. Weller can be at characteriza-tion and how much he offers an actor (like Mr. Zapp) with a conficent mastery of the realistic style. But the playwright has in-superable 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 see that Dan's giving up of his unrectorial career is supposed to have thwarted, and Mr. Zapp cannot supply this dimension of greatness or potential scatness where the cript offers such scent evidence for it. script offers such search evidence for it. Unable to indicate Dan's artistic talent from within the characterization. Mr. Weller resorts to the chaep expedient of tacking on factitious evidence from with-out: François Truffaut, we are told, and declared Dan to be one of the best rising film directors of his generation.

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 philo-sophical reputation, he can utter nothing but banalities, since Mr. Weller seems not to have been able to come up with any-thing more intellectually cogent to put in the philosopher's mouth (more of this

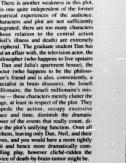
the character seems to lack either consistency or reality, although it is not clear whether the fault lies with Mr. Weller or with Timothy Shelton, who plays the role.
According to the script (in the unassailable judgment of the "great" philosopher). Tom is sincere, good-natured, and capa-ble of idealism, by which Aden means participation in an anti-nuclear rally, but at the same time he is awfully small-brained. Mr. Shelton, while cleanly 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 looking but dumb. On the contrary, his from seems articulate, sensitive, and intel-ligent; the flashing eyes appear not to a nation's technique of wowing his audi-ence but to have a sharp, functioning mind behind them. It is hard to tell whether Mr. Shelton has misunderstout whether Mr. Shelton has misunderstout understood them, judged them misquided (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 stage, but it is not the character described by Aden, who is apparently the play-wright's spokesman.

taste, smell, and feel of truth. An audie attention to and affection for the

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 philoso-pher's friend and is also, conveniently, a specialist in brain diseases), the Israeli millionaire, the Israeli millionaire's mis tress - 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 of them, leaving only Dan, Nell, and their wives, and you would have a more tightly knit and hence more dramatically compelling play, however clickle-fidden the device of death-by-brain-tumor might be. Omitting those characters, however, the control of the control of

With all these various lively characters milling about, the result of Mr. Weller's inhabitants of his era, the playwright was compelled by the nature of dramaturgy to competed by the nature of orannaturgy or bring them together into some kind of co-herent 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 young people die, and it is true that some young people die, and it is true that some young people die of cancer, but when a young peogle 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 mod-ern fashionable theme — Death Be Not Proud. Low Story, Brinn's Song, Bang the Drum Slowly, Eric, Funeral March for or head Min Boul — the tree pathes of the changes that produce the story of the form of the story of the story of the form of the story of the story of the form of the form of the story of the form of form of the form of the form of 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 imart) rather than life, which is not the im-pression that achieved theatrical realism is supposed to give. To this stereotype, Mr. Weller has added elements of linguis-tic breakdown due to brain demage, 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 tu-mor, and its real symptoms, but in theatri-cal realism actual fidelity to reality is never nousel; the events must seem to re-never nousel; the events must seem to renever enough; the events must seem to re-produce a unique reality, growing out of particular happenings in the real world rather than out of theatrical conventions

ence coming to Ghost on Fire with no ex-perience of its numerous oncological predecessors might believe in that truth, but less sheltered readers, theatergoers, movie-watchers, and soap opera viewer 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.





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ording to most available measures, should be struck down by a fatal disease. The characters extraneous to the plot are 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 con this play, under its surface of contempo-rary 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 arbiand period. For Dan, Neil's death is arbi-trary and meaningless. For the Scottish doctor (who does little more in the play than embody this point of view), it is sim-ply a further proof that we ought to get as much pleasure — chiefly sexual — out of ife as we can, because who knows have nuch time any of us has left? The philos opher, a humanist who does not believe in God but who does believe in man, tells us goodness and of meaning to the world, that we ourselves choose the purpose of our lives, and that our small, individual ontribution may have incalculable effects the lives of others and on all of humanthat 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 Mi-chael Weller's thought, one rather surtout needs a lurther dimension to Michael Weller's thought, one rather surprising in a contemporary of Edward Alberton Christopher. Deute. Sam Shepard, and Christopher Deute. Sam Shepard, and Christopher Deute. Sam Shepard, and whom atheism is so obta a generation to whom atheism is so obta a generation to whom atheism is so obta in generation to the object of all widom that one need not even discuss it. Chost on Fire is persusively concerned with the Christian understanding of life and death; indeed, in many ways it is a thoroughly Catholic play. The allusions to Catholicism and Catholics to correct the contract of the concept of the contract of the contracted with the chief the contracted with the chief t scribed) about the revenge of an aborted fetus, turned into a destructive fluorescent nonster — apparently an outrageous, comic way of expressing a serious and completely Catholic opposition to abor-tion. 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 initially 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 sui-cide as a sin. Perhaps most important and most Christian of all, the despair of the most caristian of all, the despair of the skeptical Jew (along with the Israeli mil-lionaire's lack of spiritual values) is trans-formed into meaningful, active, goal-directed, spiritualized work because of the inspiring manner of Neil's death: the decayed Synagogue is converted by the charismatic Christ-figure, so to speak.

charismatic Christ-figure, so to speak.

The very tile 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 arbitistical. 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 incapa-

ble 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 Ameri-can 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 be-come! Why, then, does Michael Weller's exposition of this grand and noble theory, this illuminator of Dante, Pascal, Dos-toevsky, and Kierkegaard, seem so thin, toevisky, 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 mailet on tin. One can hardly bear listening to the numerous speeches about the meaning of life, how-ever pertinent, valuable, or true their con-tents may be.

The direct statement of ideas in fictional narrative or drama requires very special talents in the writer: a powerful command of the ideas themselves, an impressive eloquence, a sharp intelligence trained in abstract, historical, and analyti-cal reasoning, the ability through striking



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and evocative language to make old ideas seem new, as though they had been cre-ated that very moment in response to the specific actions of the specific characters. On the evidence of Ghost on Fire, Michael Weller simply does not have those talents to any appreciable degree. He sees consorary life with clarity and in detail: temporary 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 repre-sent 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 some-one gives us pointers on how we are to un-derstand the human condition.

however well it may be done, is necessar ily 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 calism, there are plays burning with the most fantastic imagination, in which not a single idea ever appears. I am not sug-gesting that brilliant theatrical spectacle without any serious critique of human life is superior to the theater of Boson or Chekhox, which through the use of real-ism trees to alter our control of the top of the control of the control of the more meaningfully and more truthfully. thetical to Michael Weller's commonplace more meaningfully and more truthfully But in realistic theater, at this late stage in its development, many playgoers long desperately for some flash of the imaginadesperately for some flash of the imagina-tive and the expressly theatrical in the midst of all those middle-class living rooms, all those down-to-earth conversa-tions about marriage and friendship and commitment and work and ideals, all

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

theatrical excitement throughout the pro-duction, by a wonderfully inventive use of a revolving stage. The movement proa 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 beachiforn), 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 extramenus bits of local color (such as that Maine beachiforn scene with the Israelii Maine beachfront scene, with the Israeli millionaire, his surly French butler, and his — for no apparent dramatic reason — bare-breasted girlfriend), by inept philo-sophical discourses, and by Mr. Weller's chief (and totally futile) breach of realistic conventions, the extraordinarily uninteresting addresses to the audience indulged in severally by most of the characters

while sets are being changed. One particularly fine invention is the way Holly Hunter, as Michelle-Marie in

of the play at the Warren Theater, director one of her drug-dizzy states, attempts to Timothy Near and set designer Thomas cope with the revolving stage: it is as Lynch have supplied an undercurrent of though Michelle-Marie's world, already confused by combinations of uppers and downers, has gotten so out of hand that downers, has gotten so out on hand that the floor has actually started to move, and how is the poor lurching creature, squint-ing painfully against the bright stage lights, to make her way across than? 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 inexperience. This is one of the very lew in stances in the present production in which the power of nonrealism in the theater is allowed to manifest itself, the theater per-ceived as theater, without any plausible motivation within the bounds of realistic 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. rhythms that locate individuals socially, culturally, and chronologically. In Moon-



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## DR. TED MECKLENBORG

children, for example, Mr. Weller's funny children, for example, Mr. Weller's furny and poignant play about the made and contonal contissions of the college geration in the 1960s, a great deal of the imaginative energy of the play is in its imaginative energy of the play is in its imaginative energy of the play is in its imaginative. The play is in its imaginative and the same play, Mr. Weller introduced his own superhorison of that traditional American comic type, the jokester and teller of tall aleas: a assay master of zany lise and off-the-wall repartee, named, like the play-wright 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 is a good as it ever was, but the characters of his latest play do not seem to pour their whole spirit into an idiosyncratic lingo 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 ques-tion of women's liberation aside, how aesthetically liberating it is to hear some-thing so fantastic, so unrealistic, so antic, even if this is only a description, within the realistic world, of a work of fantasy!

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 gretesque and absurd and that could not be observed through anybody's fourth wall. Yer 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 nornealistic kind of themovie, that is, a nonrealistic kind of the-

There is a similar sense — that of a marvelous imagination insistently tied down to a realistic framework and realistic motivation — in the most memorable scene of the play, which, to emphasize my by no means totally negative evaluation of Ghost on Fire. 1 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 (or playing at repairing), and that worn auto mobile frame, its dents and paint-patche bespeaking a history as variegated and painful as Nathan's own, is all the set we painful as Nathan's own, is all the set we see thow perfectly the designer has cho-sen, 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, sug-gests that the old man pretend to drive his ear to Heaven. As Neil films, the will-ingle plength Nathan in come, absoluted. ingly playful Nathan (in some absolutely sublime acting by Bill Cobbs, 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, re-strained joy, and a heart-wrenching touch

of the sadness that comes from his know-

ing that this is nothing but a game

What a stupendous, unprecedented re-lease 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 surg ing to my eyes. Whatever its realistic framework, this episode shows the power of Michael Weller's imagination, of his unfettered 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 oppor stage, and that treats realism as an oppor-tunity 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 stretch seeds. entirely, and to let his imagination get that

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**ELEANOR WIDMER** 

The Restaurant: Ninja
The Location: 4003 West Point Loma
Boulevard, Loma Portal (226-0208)
Type of Food: Japanese and Korean
Price Range: \$2.45 to \$7.50 Hours: Open daily. Monday through Sat-urday, II: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

The Restaurant: Century S nools for Culinary Arts The Location: 2665 Fifth Avenue, Cen-tury Building, Fifth and Nu eg, Hillcrest (233-0184)

Price Range: Varies daily: op price

Hours: Open for breakfast, which, and dinner, 10:00 a.m. to 8:30 p.

In midsummer, when many of us who dine out find it more and more difficult to avoid both crowds and escalat ng prices. usual value. I've kept this list to three at resent, but more "bargain restaurants"

restaurant that has not advertised, that es-sists 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 forcan dishes for dining in and take-out. It's located on West Point Lorns 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 restaurant that has not advertised, that ex-Ninja's sign is among the diminest. We drove around and about for a while before we finally discovered Ninja tucked into a corner next to Liquorland.

corner next to Liquorland.
Once inside, we were pleasantly sur-prised by the immaculate and cheerful in-terior. The top price on the menu is \$7.5 of 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

rice and soup. In terms of price, Ninja is a terrific bargain restaurant.

Of course, nothing is a bargain if the food deesn't taste good or is haphazardly prepared. I found the food at Ninja tasty, the portions large, and the entire experi-ence reminisent of the old Osaka Japa-nese 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-

marveled that it could hold on - during the hour or more that we were there only one other party of diners showed up, and ne woman came in to pick up take-out

food.

Each order is prepared individually and every accommodation is made to please the diners. Howe a Japanese "peas ant dish" called dombari (there spelled dombary), which consists of rice, onions, with a serambled eep placed. and chicken, with a scrambled egg place 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 substi-tuted for beef, the owner complied as if I were a guest in her house.

All dinners arrive with good miso soup plus rice, but in the interest of this review we ordered three entrées for two people. One of them was the aforementioned donburi, 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 mari mated 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

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 butter, prepared in a butterfly cut. Although the shrimp had fine flavor, they were not served with any vegetables, so were not served with any vegetables, so what we had in the two major entries (we ate the donburi 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 look

the rest home for our next day's lunch.

Ninja offers hot and spicy squi
(\$5.75), yakisoba (noodles with vegeti

bles and chicken, beef, or shrimp, \$2.95), and *u-dong* (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.

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
stic of what was sonce the Pasta Caffee in
Kearny Mesa, has been transformed into
a try dining room that offers whopping-size omelets. Frittatas, "crepeggs," pancalces, saleds, and sandwiches, My first
deet, saleds, and sandwiches, been to
the control of the control of the control
wait about ten minutes to be the fill for
my next visit, my friend and Largoot
on my next visit, my friend and Largoot

wart 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 mush-room "eggeeptional" for \$4.25. The om-elet mixture is placed over country-style potatoes to which have been added bacon 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 skiller, 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 "eggeep-tionals" vary according to your choice, from \$3.95 to \$4.25).

from \$3.95 to \$4.25).

The next time my friend and I had breakfast at The Good Egg, we shared one of the "crepeggs" called "the light one"; this is a thin crepe filled with cheese, avothis is a thin crepe filled with cheese, avo-cado, mushrooms, and affalf as prouts and served with potatoes and Freelish mulfin (84-75). I am not a big cater at 7.30 in the morning, and with juice and coffee one surfled crepe was more than enough for two. Freshly squeezed orange juice is two. Freshly squeezed orange juice is coffee you can aglass, and all the good coffee you can aglass, and all the good coffee you can be a great of the product was well pre-pared, and the service attentive. If you can manage to eat here by 2.00 p.m., can manage to eat here by 2.00 p.m. 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 normarch by studen; cheft. The food prepared by student chefs. The

dishes vary from day to day, and some of them may be chancy, but if you're searchthem may be chancy, but it you're search-ing 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-fried steak (\$4.50), meat loaf (\$3.95), and fish and chips (\$4.50).

The salads that came with the meal were large, the dressings (bleu cheese and Italian) were good, but some of the greens Relian) were good. but some of the greens were slightly may. My excord decides were slightly may. My excord decides of the same grade of heef good with the green is not the same grade of heef you would get at double or triple the price. But the meat, plus salad, homerade roll and whipped butter, baked potato, and wegetable proved a good buy at 56.95.

I hat "de 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 tomators ran over the entire dish and would have made my

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 with-out 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

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.

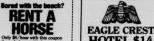
Breakfasts are under two dollars, soup is \$1,25, a roast beef sandwich is \$2,25, and a filet-mignon sandwich and four-bean salad is \$3,95. Sandwiches are available for both lunch and dinner. I would opt for the less expensive entrées for din

ner or else it's no bargain.

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



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## Sting Is Here



the Police, Sting (ne 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 Kineteel jump by taking featured (if not dramatically taxing) roles in such flitten as Quadrophenia, Brimstone and Treactle, Dune, and the just-released The

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NUTRITION

Bride (he's also appearing opposite Meryl Streep in the upcoming film. Plenty). And with some reluctance, the usually re-clusive millionaire rock and roller has

and his motives questioned until the com bined printed reportage on Sting would rival the Warren report for heft 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

witning a fusck, Feduce Statockster 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 plager who must make or take a direct hit in order 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, b. cannonball into the baptismal fort and get this show and tour under way. Under the watchful eyes of a capacity house and medical representatives from all over the country, the singer was subbled almost but of the country, the singer was subbled almost but of the country, the singer was subbled almost but of the result of the presentative from the country, the singer was probled almost one for Sting would be a real first — as he tentatively led his charges through "Shadows in the Rain," a finger-snaper from his new, rock-in-jazz-clothing album, The Dram of the Blue Turlles. Sings woice — an instrument whose expressive, chuffring 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 hearing the roar of recognition that greeted it, had a settling effect on the wocalist. From that point on, Sting appeared much more relaxed, and both he and his band started would feature equal measures of new and old music.

I wasn't that surprised that the material from the new album made a strong con-nection 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 Sedaka had joined the Art Entemplic of Cheago, Engandsale Actually, Cheago, Engandsale Actually, thing had intermittently pathy-caked with thing had consisted from most of his professional career; indeed he was playing bass in a jaz hand called the Lost Ext 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. Aryan features that make him look as though he's just stepped out of a recruiting poster for the Hitler Youth.

But if Sing's new sound init' really

But if Sting's new sound isn't really new, the presence of legitimate jazz musi-cians has made a difference in his music making. By the time Copeland and guitar-ist 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 con-cert, 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 fa-vor. On "We Work the Black Seam," for example, Kirkland's synthesized re example. Kirkland's synthesized re-creation of the sound of the marimbalike, 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 corn that the African feel that was only a rumor on the album version. The the izazers made the hother song that the izazers made the hother song that the izazers made the hother song that for Vou," the best cut from the second core to Brimstone and Treate. The corded soundrate, version (on which Sting was assisted by his Pulice cohorns) sets in motion a mesmerizing hond 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

That Sting has shown deference to his newest, distinguished bandmates was further evidenced by the changes — some ther 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 Regatto de Blane album) and When the World & Banning Down, You Make the Best of Whar's Still Around" (Levyatta Mondatta), and a lighter, switeging reading of "One World (Not Three)" From Choss in the Machine were the best examples of the course Sting de-cided to set once the jazzbos were aboard. More significantly, the fact that the cos metic surgery performed on these Police tunes made them sound stylistically inter-changeable with the material on *The* Dream of the Blue Turtles provided con-Dream of the Blue Turtles provided con-clusive evidence that on his solo album Sting hasn't so much delved into real jazz as enlisted jazz musicians to reshuffle what is resentially Police music. In fact, the new ensemble's looser, rubber-rhythmed interpretation of the Police's "Every Breath You Take" and "Demoli-tion Man" during a lone corner set fand The present of the pr

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 machin-ery and was satisfied with his own, lim-ited contribution. Similarly, if his new solo album had stiffed, 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 conded 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-priced tickets greeted Sting as a returning Cassar and then fusily cheered returning Cassar and then fusily cheered struing the season of those of the season of the se

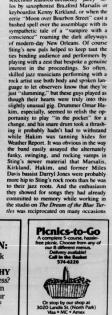


As the hunky centerpiece of one of the world's best and best-loved rock groups, the Police, Sting (ne Gordon Sumner)

even made himself accessible to the press, which has always been an eager conspira-tor in Sting's steady rise to superstardom. for 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 Diesel Tractor or the Automobile Club's monthly newsletter). He's been aggressively pursued, previewed, interviewed, eviewed, quizzed, quitted.

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Although the crowd generally re-sponded 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 rec-ord'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

selections from that aroun createn most slack in the emotional cord strung be-tween Sting and his fans, even when those selections featured decidedly "jazzy" so-los by saxophonist Braaford Marsalis or keyboardist Kenny Kirkland, or when the

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## The Person Who Has Just Wept Cannot Tell a Lie



This summer, rather than try to chase books. I chose to spend the season with one of my favorite authors. Anton Chekov (1860-1904), reading and rereading every-thing 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 Che kov's own, often contradictory words drawn from his books, plays, short sto-ries, and especially his letters (in Anton Chekov's Life & Thought, translated by

Michael Henry Heins, with excellent

During the twenty years. I have been ac buring the twenty years in are been ac-tive in literature I have written and pub-lished more than forty-eight hundred pages of novellas and stories. I have writ-

ten plays as well.

Art, and especially the stage, is an en-deavor in which stumbling is unavoidable.

There will be many unsuccessful days There will be many unsuccessful asea-sons, there will be great misunderstand-ings and deep disappointments, and you have to be ready for all tha. You have to expect it, and despite it all you must stub-

bornly, fanatically de this you under singht. You must be a sincere artis and depict only what exists or what is your opinion should be. You must paint softered pic-tures, and you shouldn't write about your-self. 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 sur you don't give it to anybody to read. Enjoying writing doesn't mear playing or having a good time. Experiencing enjoyment from an

activity means lowing that activity.

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

As to the word 'artistic, it frightens me the way brimstone frightens merchants'

wives. When people speak to me of what is artistic and what anti-artistic, of what is dramatically effective, of tenditiousness and realism and the like. I am at an utter loss. I nod to everything uncertainty, and answer in banal half truths that aren't worth a brass farthing. I divide all works 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 Shakes peare and do not like Zlatovratsky, I would be unable to answer. Maybe with time, when I grow wiser, I'll acquire a criterion, but it the meanwhile all discus sions 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 a

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 and terrifying, besides—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 hiss it off the stage.

A young critic named Merezhowsky has classified one of my characters as a failure. How is he a failure? Classifying peo ure. How is he a failure? Classifying peo-ple as successes and failures is looking at human ... "e from a narrow, biased van-tage point. Are you a success or not? Am 1? 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 tenditiousness 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, dulwittedness, and torms. Pharisain, dilwittedness, 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 par-ticular predilection for policemen, butchers, scientists, writers, or the youn-

brother, scientists, writers, or the yourbrothers, scientists, writers, or the yourbrothers, scientists, writers, or the yourLook upon tags and labels as prejudices. My holy of holies is the human
holy, health, intelligence, talent, inspiration, love, and the most absolute freedom
imagineable, freedom from violence and
lies, no matter what form the latter two
take. Such is the program! you'd adhere
to if! were a major artist.

But I lack the necessary passion — and
therefore talent—for literature. The free
in me burns with an even, lethargic flame,
the never flares por roars, which is why!
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
rottsty intelligened!

To date! have less decluded life, shut
op within four walls. I work from nine in

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 lit-erary soirces, parties, conferences, etc. I never show my face in editorial offices vithout an invitation. I've always tried to have my friends think of me more as loctor than a writer. I still lack a political, eligious, and philosophical world view

how my heroes love, marry, give birth, die, and how they speak. In short, I am a draid of death or blindness. No one who wants nothing, hopes for nothing, and

modest writer

No one wants to like the ordinary person in an artist. Consequently, if tomorson in an artist. Consequently, if fomor-tion I was depressed and officially and the top liking me and pitty 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 didness, and the like and the like and the like and provided and the like and the like and the provided and the like and the like and the respective and the like and the like and the special and the like and the like and the respective and the like and the like and the respective and the like and the like and the special and the like and the like and the special and the like and the like and the special and the like and the like and the special and the like and the like and the special and the like and the like and the special and the like and the like and the special and the like and the like and the like and the special and the like and the like and the like and the special and the like and the like and the like and the special and the like and the like and the like and the special and the like and the like and the like and the like and the special and the like and the like and the like and the like and the special and the like and the like and the like and the like and the special and the like and the like and the like and the like and the special and the like and the linterest and the like and the like and the like and the like and t

right to think that, as far as morality is right to think that, as far as morality is concerned. I am distinguished from the ranks by neither plusses nor minuses, nei-ther feats 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 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 have never gone in for blackmail. I have never written lampsons or denunciations. I have never totalied, 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 worthlessness, but I have never written as single line that I am ashamed of today. The way I see it, 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 neither immediate nor remote goals, and there is an emptiness in our souls. We have no politics, we don't believe in revolution, there is no God, we're not afraid of ghosts, and I personally am not even

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 impure on

To a chemist there is nothing impure on earth. The writer should be just as objec-tive 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 uddement only on

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 im-agery. 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 lat-ter 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 con-

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 wit ness. I heard two Russians in a muddled conversation about pessimism, a conver-sation that solved nothing. All I am bound to do is reproduce that conversation ex-actly 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

place my characters in the proper light and speak their language. The writers we call elernal, or simply good, the writers who intoxicate us, have one highly important trait in common. They're moving toward something defi-nite 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

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 al-ways seek obscurity. They try to merge with the crowd and shun all ostentation. If they have talent, they respect it. They sac-rifice 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 swine. They only drink when they are free, if the opports

nity happens to present itself. For they re quire a mens sang in corpore sano. The art of writing consists less in good writing than in cutting out what is ba

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## **QUARTER NOTES**

**GUSTAVO** ROMERO

months since Gustavo Romero's last recital in Sar Diego, but there he was at the Old Globe with an entirely new ord of other with an entirely new program, and one that could not have been more challenging. This young pranist has never been one to take the easy path. At the recent concert, he assayed some of the most difficult pieces of Romantic mu complementing the earlier recital in which he gave a volcanic performance of the Listt Sonata. This time the chief works were the Brahms F Minor Sonata, Ravel's Gaspard of Chopin, including the Nocturnes in B (Op. 62, No. 1) and C-Sharp Minor (Op. 27, No. I) and the Barcarolle. To 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 most ethereal. Purists might object to this anachronistic style (and the anachronistic instrument)

results so ravishing 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 Ravel, and not negligible in 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

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but the quality of music making was so high and the



ntense mercurial passion. The

ifficulty in this music of th

young Brahms is the attempt to

reconcile the classical sonata, modeled loosely on late Beethoven, with the temperament of Schumann's picturesque, expressive, and intimate piano works. Throughout the Brahms, one hears Schumann's explosive, exuberant Florestan and meditative, longing, self-hypnotized Eusebius, alternating whimsically as in Schumann's Kreisleriana on Fantasiestücke, yet rigorously enlisted in the formal structures of Beethoven. Contradiction is everywhere apparent in this piece, which constantly threatens to fall apart into a series of episodes. It takes a powerful musical intellect to hold the F Minor Sonata together, which is precisely the kind of musical intellect Mi Romero demonstrated in his performance of it; yet at the same time the pianist gave full value to the intense and variegated emotions expressed in the music, which in the habitual Romantic fashion (Schumann, Liszt, Berlioz) mirrors the passionate adventures of the Byronic.

Faustian or Wertherian soul

Gaspard de la Nuit comes a

half-century after the Brahm 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 Gaspara are based on evocative and grotesque early Romantic poems by Aloysius Bertrand, and they enable the compose 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 ounds with the morbid Romantic interest in corps
"Le Gibet", and incredibl orchestralike virtuosity with the dangerous, grotesque sprite of "Scarbo." Aside from of "Scarbo." Aside from coping magisterially with the unparalleled technical difficulties of the score (is there any piano piece more difficult to play than 'Scarbo"?), Mr. Romero showed an amazing power to poetry, and to make sense of

the B Major Nocturne, recalled the floating tone, the rhythmic vitality and flexibility, and the

spiritual luminescence of Artu

Rubinstein. One cannot pay a pianist a greater compliment than that!

SANTA FE OPERA:

In the section on Die Liebe

comprehensive three-volume work on the music of Richard

writes of the "tired, stale quality . . . of so many of its

Strauss, Norman Del Mar

DIE LIEBE DER

DANAE

der Danae in his

ecorded.
The success of the Santa Fe production is chiefly due to the high quality of singing, playing, and conducting. No 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 i is very impressive indeed. In the latter category, one must list soprano Ashley Putnam, whose physical beauty is matched by the juscious 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 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 mistresses, benefit from the lovely ensemble singing of Melanic Helton, Lauren Wagner, Judith Christin, and Clarity James, with Miss James's plump, coy, slightly long-in-the-tooth Alkmene 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 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 the opera is merely an impoverished 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

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 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 the music in a realm higher and deeper than mere formal coherence. This was glorious tradition of finding the most playing; and the same might be intensely dramatic and psychologically subtle settings for the text. It is quite astonishing that Die Liebe der aid of Mr. Romero's Chopin, which, especially in the transcendent final section of

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

scenes," concluding that this

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her self-sacrificing love for another human being, is happier than he himself can ever be. Director Bruce Donnell and designer Rouben Ter-Arutunian have provided numerous sources of visual delectation, notably in the grotesque-satiric treatment of the court of Danae's penurious father, with its zany costumes and masks, though this opera of magical transformations might have benefited from more spectacular realization 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 trist-rate Santa te orchestra is conducted with drive, richness, and nuance by the company's general director, John Crosby, Maestro Crosby evidently believes in this opera, as Norman Del Mar does not, and his efforts to convey his faith to the audience prove thoroughly convincing.

#### SANTA FE OPERA: THE ENGLISH CAT

written to accompany the etchings of animal-headed ladies and gentlemen, inspired a dramatic adaptation by Geneviève Serrault, and this in turn inspired composer Hans Werner Henze and librettist Edward Bond to create the opera The English Cat, which was given its American 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 lines, competition over an inheritance, a gossipy, 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

and the Met's Frau ohne But Bond has not been so inventive; his libretto is in fact quite stodey in its refusal (or ability) to take advantage of

from a cat's perspective, the giant skirt and shoe of the

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 Ridiculou

Theatrical Company in New York), has devised all sorts of

droll feline activities 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

itter. This is no doubt one of

the great visual productions of

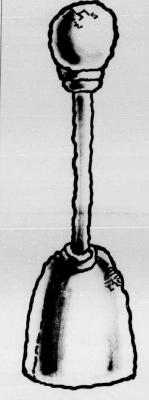
an opera, in a class with Maurice Sendak's Magic Flute

animal's owner, the huge scrol

the possibilities for humor ambiance. 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 squeezing unsuitably grandios political messages into an innocent, shallow, and amusin 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 meow 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"). Henze is a brilliant craftsmar 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 purodies; 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 the chromatic fluidity, and the composer's predilection for sour and unpredictable 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 me 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, Falstaff, 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

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 ontrary to the function or services being provided by Inter-Continental Hotel. you are prohibited from r ing Inter-Continental Hotel property. If you reyou 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 Ithe officerl told me that hotel security says they apprehended us because they saw Ricky urinating in the

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 scratiny 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 Benham. one of the two San Diego Police officers who responsed 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

## Ring Ding

much better. "Their attitude 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

two could have gone to jail on a

of meeting with Zales 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 fiance and Lare 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

corporate executives have been denied. Jim Skertich, the

company's regional manage

willing to go to considerable lengths. She has posted notices at supermarkets in Hillcrest. at supermarker in Historia, 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 burt me." Young says. "Since this has all happened, my fiance 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

#### Off-Limits

The Music Bar, which was replaced by the Sinbad market two years ago, was off-limits because of alleged homosexual activity. The Sinbad features a small display of what dopers 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 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 twenty-six local businesses and one residence off-limits. "We'll check out a new business that replaces one that has been off-limits, to see if the address should be taken off the list." It was news to him that the California Connection and the Music Bar closed down

three years ago. The list, which is posted at most navy commands, includes what used to be called head what used to be called iteal
shops before the state of
California outlawed the sale of
drug paraphernalia last year.
These include the Trip West (on Fletcher Parkway, Genesee Avenue, and Broadway in Chula Vista), Head West (two locations in Escondido), and Synthetic Trips (on University Avenue), which now sell "tobacco-related items" that bear a striking resemblence to what used to be called drug paraphernalia. Strangely, The

Black in Ocean Beach, one of the largest and most prosperou 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 from sailors and marines that homosexual advances have been made there; and swing dub owner Thad Poppell's personal residence and two swine centers. (For several years Poppell has operated a business that provides places where, for a fee, people can Poppel's establishments are off-limits because of homosexual activity reported by sailors who've attended the 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 "tobaccorelated 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 bit. Since the law changed and paraphernalia was outlawed there are no head shops. But the navy can think what it wants

-NM

Neal Matthews.

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bemoon.	POINT LOMA	
Bedroom	4811 West Point Loma	224-2808
	CARLSBAD	
Bedroom	2570 El Camino Real	729-8903
	LA MESA	
Bedroom	5208 Jackson Dr	698-6171
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	ENCINITAS	
Valley Wat	terbeds 54l First St	942-8417
	OCEANSIDE	
Valley Was	terbeds 2245 #F El Camino Real.	721-5577

## LETTERS

#### Ersatz Complexity

Complexity
Though I how a hard intersharing John D Agostino's grief
over the pending demise of Usings
("No Place for Uniqua", July 18) I
have been been been been been been a
so gui Wach hard gowen from the
your dearly love fulget in the passo
of a prodouged don'ts exertainly
no uplithing troid.
Even his strong feeling (though,
Even his strong feeling reflection)
but as off boxe as one can get
like sintence as but at is somehow
San Diege's fault that Unjus's Lite
crusting seemas. Hardy the case
the strong feeling feeling feeling feeling
more in the fact that the band's
more his fact that the passon of the passo

over the decade.

Hearing their albums today is an exercise in massechism, a reminder of how embrarssingly fatious and self-important much of the music was in those days, an inchoze mix of styles thrown together for no good purpose or effect. At its most irritating, if was a random nating of unrelated parts together strong for a busy, ersalz complexity. Even which for many mixed price and advanced beyond the Staties conceit of being a "new poetry". conceit of being a "new poetry" and had assumed the top shelf of literary art. Gone were the artfull crafted narrative mir rock and roll is best suited for ta tradition that extends from Chu tradition that extends from Chock Berry through Elsys Coxedity, replaced by the biggest gas bag even to explose in the Plessone Dome Albums ceased to be song collections, but rather became self-contained objects of art, like the novel, or film. Worse, in the enough group of the continued of the become "leggit", by rice no longer-just let you know what the works were; rather, they preached at you were; rather, they preached at you told you the ethical structure of the universe, heaped librettos upon yor, proclaimed manifestos, flirte with mystical intangibles. At its very worse, it was like a grab bag sery worke, it was like a gran by slew some poor naif concocts, hoping for a rank approximation nourishment. You get the image an unfortunate son poking the mess with a spoon, trying to convince himself that he really likes the tast?

convince tunnent that he ream, the the case the view of the the too loudly and I'm using a hydrogen both to sout at Ily, in any case, reality being such as it is, there are always exceptions in any scheme of things, and a persual of what remains of my record what remains of my record albums from that period which I still play for my persions rant to hold wholly true. Back to the point, if one exists the reason for the poor showing at the convert is no more than that the to convert is no more than that the convert is on more than that the convert is one than that he is, may well continue to land their work, and even host to the their work, and even host to the their work, and even host to the

their work, and even hoist 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 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 be feels compelled to denigrate San Diega as a hick town. The complaint has been made before, and it's deathly banal in the repeatine. banal in the repeating. Ted Burke La Jolla

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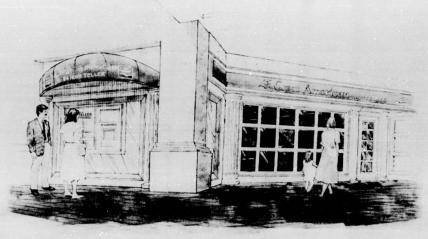
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next to Robinson's. Take advantage of free checking for a year. In addition to Great American's full range of savings accounts, high-interest

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 Checking<sup>SM</sup> account. After that, your account will be free of monthly fees for a year. You'll find this offer only at the Horton Plaza office from August 9th through 31st.

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### Section 2

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

## 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 distance between the front door and one's are — 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 ruse foods and the substitution of the substitution of the the shockingly low projected life expectancies for the inhabitants of underdeveloped nations (where walking is widely practiced) to see that as a means practiced) to see that as a mean of getting from one place to another, the automobile is clearly the most preferable. This simple truth is brought resoundingly home when one

too pleasant temmders of the sornsw 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 was for the very wount to see  netreat from Moscow to illustrate the danger of such exercise? Clearly not. What then, can be Carloty and What then, can be called the Clearly not. What then, can be becalled the Clearly etrear from Moscow to ille

## Music Street

If the buzz about the opening of Horton Plaza becomes the loud, sustained hum of shopping and dining activity, then the and anning 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, early stages of the areas facelift, it's been a rough go for many of the merchants and entrepreneur 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 undertaking at the time but proved to be more popular and successful than anyone then ha 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 a night) that the Gaslamp Quarte Council was granted a dispensation of the normally stringent alcohol testrictions enforced in the area so that beer and wine will be sold at the

and wife will be sold at the outdoor concert. This year's event enjoys the added blessing of coming on the heels of Horton Plan's grand heels of Horton Plata's grand opening, and the concommant hoopla that has put the downtown area back in the headlines. But even without the advantage of Horton's supportive coatraits, Michelob Street Scen '85 would look like a formidable tricker. As no previous wears, the 85 would look like a formidable ticket. As in previous years, the concert line-up 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 roomise an eventue of nontron promise an evening of nonstor madness and terrific sounds.

QV65BD

celebratory kind of music known in their homeland as umbayanga or "township" music. Performing or saxophone, guitars, drums, ors saxophone, guitars, drums, bass, and percussion and blending up to five voices at any one time, the Malopoets create a percolating, festive sound that simultaneously pulses with reggae overtones and flows with (continued on page 9, col. 2)

## This Is It

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 exhibitation 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; underside of this same freedom; no one knows who you are or cares. The ceaseless shift and ebo 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 have seen the poor crazes who scuttle 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 he there and die for all we care.

minds and souls, just as we do. And it is the virtue of "Master of the Street II," an exhibit at he Museum of Photographic

to look at them — lets us see them in the fact 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, ar
as prosaic as plastic cups.

New York and Paris are the

Rertest was born in Hungary in 1894; at ninety-one, he now live and photographs in New York City. Kertest knew such seminal twentieth-century artists as Mondrian and Brancusi in the Paris of the Twenties and has Paris of the Iwenties and has been central in shaping a sense of what street photography can be. "Photography is the art of

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

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 poised about it. It is life on the move, life 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

philosophic purpose and with no declaration of any grand

bar, and Lisette Model's picture, Sailor and Girl, Sammy Bar, N. Y Salior and Carl, Sammy's Bar, N. F. 1940, gives them the monumental roundness of a Rubens. In a series of photos titled simply New York. ca. 1942. Helen Levitt catches four urchins mugging and smirking at the camera, or a little boy lifting except the first of planes on the the camera, or a little boy litting up the skirt of a playmate on the ugly, scarred sidewalk that is their playground. In Armanice 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 day that ended the war in which more than one million Frenchmen died. Kertesz, in Ballet. New York City, finds a quartet of ballerinas in full regalia leaping down a New York sidewalk before New York sidewalk before children who timidly gape at something they have never seer before. Little moments of life,

little pieces of truth.
"Masters of the Street II" will "Masters of the Street II" will be at the Museum of Photographic Arts in Balboa Park from Tucksday, Auguste 27 through October 13. The Museum is open Tuesday through Sunday from 10:00 a.m. to 500 pm. and until 9:00 are. to 5:00 pm. and until 9:00 pm. on Thursdays, For more information call 239-5:202.

— Brian Stuart

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## TO LOCAL EVENTS

continues with the Not Strat.

John and History Condition.

Thirds, August 22, 645 m.

Not Boolds, August 22, the Not Boolds, August 22, the Not Boolds, August 24, the Not Boolds, August 24, the Not Boolds, August 28, the Martin Corp Bond Takes the stage, and on Thorsday, August 29, the "Boolds in the Park" summer concert series concludes in 1985 sees with a performance by the Sun Harbor Chorus, Again, Spockels Organ Paulson, Bullson Dark, Free, 236-5471.

San Diego Pops, guest conductor Richard Harman, chief arrainer of the Boston Pips, continuose his the Boston Pips, continuose his pogram, "The Beatles Rock the Pops," The pogram features simplenic arrangements of "Michelle," Altad Day's Night, "Vellow Submarine," "Mereclan," and more virtuge Beatles hist, conight, Thursday, August 24, T-30.

tickets. For further information phone the Symphony office at 699-4220.

"Cowboy Music from Real to Real," Bob Sasse strums Western ballads Friday, August 23, 7, 30 pm., The BookWorks in the Vineyard Center, 1523-1 East Valley Parkway, Escondido, Free, 741-9079.

Jazz, the Holly Hofmann Jazz Duo, with flure and piano instrumentals, performs Friday, August 23, 8 pm., On Satunday, August 24, the North Coase Jazz Society entertaints with a jazz jam. Society entertaints with a jazz jam. Both events cake place at the B. ak-Works, Flower Hill Mall, 2670 Via de la Valle, Del Mar. Free, 755-735.

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

inglute, and film actor), James Moran, Larin jazz persussistists. Relia Gonzalez, bounder of the popular recording group Lassistic production of the popular recording group Lassistic production of the Mexican of the Mexican PRS documentary, Ballad of an Union Hook, classical guitarist Hopp, Ramies, and the guitar and Hopp from the Company of the Pago Ramies, and the guitar and Rafael Rondalla. Other musicans will perform recent compositions. will perform recent composition The concert and accompanying discussions will be held Saturday August 24, 1 p.m., at the Centro Cultural in Balboa Park's Pepper Grove. Free. 235-6135.

More Jazz, works of Claude Bolling will be performed by fluritiss Linda Chase and Phyllin Hegeman, pianiss Roger Dempsey, and bassist Preston Coleman, Sarutday, August 24, 8 p.m., Words and Musics, 3806 Fourth Avenue, Hillerest, 298-4011.

Chamber Music Recital, the

perform Sunday, August 25, from to 3 p.m., La Jolla Village Square, 8657 Villa La Jolla Drive, La Jolla Free, 583-6439.

Still More Jazz, the local jazz Still More Jazz, the local par-crossmble farthage (featuring, Hollis Gentry) and blues suggest Ellis Ruth Pigues base the hill at free jazz feet Surdan, August 5, Estholing Flass Strom I to 3.55 p.m., and Pigues continues from 3.50 to p.m. To reach Chineverin Canson, where the festival will be held, take Franz Road to Via Lac Cumbres and proceed north. For more informatively feet for the place Chinese Stromans (Santos) sales office at 234-5230.

Organ Concert, civic organist Robert Plimpton will perform compositions by Bach, Bernstein, Gershwin, Elgar, Dupre, and others, Sunday, August 25, at 2 p.m., at the Spreckels Organ Pavilion, Balboa Park, Free, 295-6000.

outdoor series concert. Sunday, August 25, from 3 to 5 p.m., at Villa Monteruma/Jesse Shepard House, 1925 K Street, Golden Hill, Free, 239-2211

Prouls Marches and particular Connect selections will be performed by the San Diego U.S. Martine Band, Sunday, August 25, 45 pm., at Spreaches Park Con Wednesder, August 28, the band marches right on over to Balboa Bark for another concert at 350 pm., this one part of the Toolington to the Park' series. Free. 223–553.

Downtown Pops, Seaport Village is the site for the "Here's to Good Friends Summer Pops Spectacular," with the San Diego Pops Orchestra under the direction of Matthew with the San Diego Fops Orchestri under the direction of Matthew Garbutt. The program will! include selections from The Music Man. South Pacific, and Star Wars., well as other works by American composers, Sunday, August 25,



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LÖWENBRÄU

Summer Symphony, the MiraCosta College San Dieguit Miral costa College San Diegair. Symphony performs a varied program, with works ranging from classical to pop. The orchestra performs every Tuesday night this summer, from 7 to 9 pm., at the college's Del Mar Shores center, at Ninth Street and Stratford Court in Del Mar, 755-3486.

Ballads and Jazz Standards will be Databased of Jar. Standards with operformed by occalits Sharon Andrews and the Jimmy Corsaro Tits at the next "Jaz. Live" concert. Tuesdor, August 27, 8 p.m. City College Theater auditorium, at Fourteenth Avenuad C Street, downtown. The concert will be broadcast live on

KSDS-FM (88-3). The program free, 234-1062.

More Summer Pops, guest conductor Newton Wayland, neturns for this third appearance with the local orchestra in a

Eduards Luna, whe has spent several wars doing and ethnocharmacology, and ethnocharmacology

Monster Feature, this week, the 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 10½0 a.m., and 12½0 and 2½0 pm., Natural History Museum, Balboa Park. 232-3821.

Recreation Department sponsors this series of films, which features outdoor and environmental themes, Sunday, August 25, 8 p.m. Flinn Springs County Park, 14790 Olde Highway 80, El Cajon. The films are free, but there is a charge for parking, 561-0180.

Monday Night Film Series, continues with an exeming of international about times, including Korman Polarnski's Two-ing Committees and the Monday of the Sam and the Moon, Class, Self-Service, The Contino, and The Spaler, Mondan, August 26, 7 pm, that Ideas and altonomic Sam Diego Public, Lebrury, 832 Server, downtown. Tree, 23 Sessey,

town for their only local concert This week a number of one-hour

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

This week a number of one-hour films will be shown, each at 3:30 pm. On Ticeday, August 27, the 1966 Beatles Febry Concert and The Boatles Interview and Songs will be shown to the State of the State o

## TO LOCAL EVENTS

"Alice in the City," a new series of

"Alice in the City," a new series of thins be contemporan German filmmakers opens with the 1974 work by Wim Wenders, about a pourmaker seek in the Markets, about a pourmaker seek in the Markets and the short of the Markets and the Markets show and seek and the Markets and the short in search of Peatroe. The film, shown as part of the "Evening Film Series," will be presented Buesday, August 27, 730 pm. Sherwood August 27, 730 pm. Sherwood Contemporars Art, 730 Prospect Street, La Jolla. 454-0267.

"A Sunday in the Country," the final film in the month-long serie of French filmmaker Bertrand Tavernier's works, a tale of a

worth — or lack thereof — of his artistry, 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 Paginning," a laser-light core ent foruming music from the next gauge fries music from the next gauge fries four allums, opens next Thurdan, August 29, with show times daily at 915 a.m., on Fridays and 1015 a.m. Charles a

"Chronos," Ronald Fricke's new film, a "celebration of her

intelligence" that takes us through many of the world's architectural and urban workers, is shot completely in time-layse sequence; the firm continues Mendas, when the same schedule on moseichen plan weekends, plan one more dowing at 815 pm., on the OMNIMAX series of the plan of the other states of the ot

Lectures "Dead Birds," in conjunction with

of Melanesia," a film prese intitled Dead Birds, which examines the neolithic tribe of the Dani in western New Guinea and Dari in western New Ournea and its practice of ritual warfare, will screen Friday, August 23, 7 pm., the International Gallery, 643 G Street, downtown. Free, but reservations are required. 235-8255.

"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
pm., First Unitatian Church, 4190
Front Street, Hillcrest, 231,4984.

Home-Buying Seminar, The San Diego Neighborhood Services, a nonprofit organization, will

topics as loans, mortgages, new intenest-rate programs, and more, Strunday, August 24, 10 a.m. to 2 p.m., 4252 University Avenue, East San Diego. The workshop is free but searing is limited. For reservations and more informatic 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 juteturned from a series of negoriations 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 Arlantis Restaurant, 2595 honorabus, Stores Minos Burch of Burch of Stores Minos Burch of Store

## THE GATEWAY COMMUNITY



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

Prosperity Consciousness-Fri. Aug. 30, 7:30 pm donation \$30°.

Location: Old Cardiff Church, 230 Birmingham Dr., Cardiff, Call Dr. Judith Larkin 944-9127.

944-9127.

- Aug. 29 - Sept. 2, 10:00 am to 5:00 pm. \$500°, Limited to 10 people with personal rebirthing by Leonard.

Call Dr. Irv. Katz 753-4041.



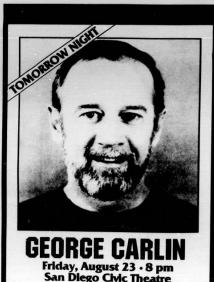
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Audition Night every Monday. Doors open at 3:00 pm for happy hour & dinner. Call for reservations and information. Sunday Champagne Brunch \$5.95

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TICKE TUASTER AT MAY COMPANY, MAD JACK'S, PLAZA MUSIC SHOPPE AND REST EXCHANGE UCVERNANTED CHARGE (AND) 212 JBOD

Saturdo, he track down The Multies Falor at Jam, and en Sundo, Nagust 25, Dark Bassage will be broakerst at 2 a.m., all over XETV, Channel 6.

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

Football, the NFL preseason game between San Diego and San Francisco will be broadcast Saturday, August 24, noon, over KFMBTV, Channel 8.

RPMB-I V, Channel 9.

Padres Baseball, the two-game series against New York will be relevised Saturday, August 24, 4:30 pm. and Sunday, August 25, 10:30 pm. and Sunday, August 25, 10:30 pm. and Sunday, August 25, 10:30 pm., over 67 against Philadelphia (in Philadelphia) (in Philadelphia) (in Philadelphia) (in August 26, 4:30 p.m., over KCST, Channel 19)

Alaskan Journal, George Wester to be sharing sun—a youne, to beat, bus, auto, plane, and dog sled. Tuesday, August 27, 11 a.m., sponsored by Educational Growth Opportunities, 4075 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 dissolutions. Wednesday, August 28, 6-30 p.m., Balbou Branch Public Library, 4255 Mount Abernarhy Avenue, Clairemont. 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 De

## In Person

"Partival." New York's Impulse Theatre Company, an actor's cooperative presents this meadern due facil's play, buth the heat of partial humbling about in his quest for the Holy Grail. The cast of the members employs clown rechniques and "fool skills" in it. techniques and 'tool skills' in its performances, which are scheduled tonight. Thursday, August 22 through Saturday, August 24, 8 p.m., Sush, 852 Eighth Avenue, downtown, 235-8466.

San Diego I of S.D. County, Box 1012, Solana Beach, CA 92

................ n word

COMMEDIA

La Jolla

CONTINUOUS SHOW

OF COMEDIANS

WED, THURS., SUN.-9:00 PM

FRI. AND SAT. 8:00-10:30 PM

is phone 483-4512.

Comedy, Charlie Hill, a satirist who has made it to The Torught Show and The Richard Prior Show Blake Clark, a veteran of seven Tought Shou segments and of this summer's St. Elmis Fire, Joev Camen, who is called a "master of characterization" and who has also

Radio/TV

"Eye of the Needle," Donald Sutherland stars in the 1981 espionage movie, Saturday, August 24, 9 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 havoc that ensues — is show Monday, August 26, 8 p.m., KGTV, Channel 15.

"Citizen Cane," the Orson Welles film about a publishing magnate's doomed empire will be shown Wednesday, August 28, 9 p.m., XETV, Channel 6.

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Special

Stamp Expo, the ninety-r 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 23, show hours are 11.30 a.m. to 6 p.m. today, 10 a.m. to 6 p.m. todown and Saturday, and from 10 a.m. to 4 p.m. on Sunday, August 25, San Dayo Corvention and Performing August 25, San Control of the Control of th

downtown.

Old Town Art Walk, each
Thursday night the Old Toen Art
Callery Association (its members
include A.R. T./Beasley Gallery,
The Art Colletort, Circle Gallery,
Kesler Art Gallery, and the Pueblo
Vista Gallery) sponson a special
art walk. Each gallery will have
extended hours and will offer guide
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more information and a comple schedule of the day's activities, phone 297-4363.

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

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 Fearl Street, La Jolla, tonight, Thunday, August 22 through Stunday, August 25. Show times are at 9 pm. weeknights and 8 and 10 30 pm. Fraday and Satraday. For reservations phone 454-9178.

WORDS & MUSIC LINDA CHASE ROGER DEMPSEY Piano PHYLLIS HEGEMAN

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9899. "1988 Lite International Country and Salas Festival," events include a chili cookoff, a cow chip throwing context, a correlation, and an analysis of the competition fould a Salas S

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

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San Diego County

## TO LOCAL EVENTS

C.a.m. to 5 p.m. each day room Ol. Casa Del Prado, Balboa Park free admission, 460-9389

Living History Day," the Boosters of Old Town offer this day-long event, with re-enactments of historical events, demonstrations of skills beginning, seasons, military drills, horsemanship), and more Saturday. August 24, from 11 a.m. Saturday. August 24, from 11 a.m. State of the Saturday of the Satur

Valking Tours through the astoric Gaslamp Quarter are ffered each Saturday, 10 a.m. and p.m.; for information call the Gaslamp Quarter Council office at 133-5227

Sports

Bulleta Tark, 298-1576.

One-Die Endurane Walk,
Walkabour International presents
the excernt numain field walk over a figure-eight course whose first
loop is further-three miles long,
the present of th

OTL Softball, some 200 mens and women's teams are expected to turn out for the sixth annual Budweier National Championship games, Saturday, August 24, and Sunday, August 25, now 8 a.m. until 6 p.m. both days, Martiner's Point, San Diego, for information phone 452-4037.

Races continue at the El Cajon Speedway, Saturday, August 24, it's stock cars and a destruction 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" (such boundless hubris) half-marathon, proceeds from which will benefit the American Lung Association, takes place this

weekend, Sundov, Angust 25 at a.m. The competition, dubbed "one of the forty best nod races by Runner magazine, is popular athe number of entrants will be limited. For more registration information phone 297-3901.

mbormator place 29, 2902.

"Doese Park Bicycle Tour and Picnic? American Youth Hostel-sponses the bick our; yuril leave in groups of tifty to visit review in profession and reader parks (can visit amore teacher park and the County Administration Center in with parking lot. 1600 Parties Highwan, downtown. The limit host comes at the end of the rais. For more many contrasting to the condition of the rais. For more many contrasting the proposition and the condition of the parking the proposition and the condition of the parking the proposition and the condition of the parking the proposition and the proposition of the parking the proposition and the proposition of the parking the park

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

Free, 215-4941.
Sailing, rice Mission Bay Yacht Club hosts the Youth National Championships, with revent-four teenage regional competition sying for the covered Massachusetts Bay Trophy, from Fiseday, August 27 noent to 3 p.m. each day. Viewing is good from Sunta Clara Pount, Mission Bay, Kor more information phone 488-9463.

Frisbee Golf is placed daily at the Morley Field Disc Golf Course, is cated at the east end of Morley Field, near Pershing Drive and Redwood Street, Ballsya Park, Free 298-0920.

## For Kids

Pupper Shows, Marie Hitchcock Pupper Shows, Marie Hirchceck (San Dears's Stifical Pupper, Laik) presents her. Finest Cart Week Marisnette Revue, Todan, Thursday, August 22 through Sunday, August 25, with show times during the week at 10-10 am, and on the weekend at 11 am, and 1 and 23-0 pm., in the Pupper Uneater, Presidents War, Balboa Park, 466-7128.

Balboa Park. 466-7128.
Anniversary Open House, in celebration of the second anniversary of its opening, the Children's Museum of San Diego houst an evening of free fun and entertrainment, with puper shows an evening of the fun and more, todard in mobilities, and a more, todard in mobilities, and a more, todard in the second in the second in the second in La Jolla Village Mall.
S657 Villa La Jolla Drive, La Jolla, Free admission today: 450-0767.

Theater, Southeast Community

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

"Woodworks," woodshop reacher Sheda Dawson will conduct two classes for youngster Saturday, August 24, at 9 and 10/15 pm, noun 6. The Children's Contrive and Performing Arrs Academy, 4431 Mount Herbert, Claimmont, For information phone The Children's Museum of San Diegs at 450-4767.

Storyteller Martha Holloway will Storyteller Martina Holloway will entertain children ages three to six, Saturday, August 24, 10:30 a.m., The Book Works, Vineyard Center, 15:32 East Valley Parkway, Escondido, 741-9079.

Puppet Show, the staff of the Waldorf School presents The Little Lighthorse, Saturday, August 24 Multicultural Arts and Humanities Center, 425 Market Street downtown. 235-8092.

"A Fantasy Journey through Birth and Death Passages," Pat Brett Marga will express original fairy tales through mime, dance,



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Salvador Dali

Thursday, August 22—Gala Reception Thursday, August 22—Gala reception Lecture, Rare viewing of "Un Chien Andalou"—7 pm Friday, August 23—Dali, Gala Look-alike Come as Dali or this wrife Gala Prizes will be awarded—7 pm Saturday, August 24—Saute Dali his life. & works—10 am Art presentation—7 pm.





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making. At the end of the course, children will entertain with their own pupper show for parents, Monday, August 26 through next Thursday, August 29, 9 a.m., the Children's Museum of San Diego, 8657 Villa La Jolla Drive, La Jolla.

"Safety Town," the Mesa Junior designed to acquaint them with basic traffic and pedestrian safety before they enter school. The classes will be held from Tuesday, August 27 through next Friday, August 30, 10, 10:30, and 11 a.m. Mira Mesa Mall. For registration information phone 271-4682.

Arts and Crafts Programs are led by artist Carol Chase, Wednesday by artist Carol Chase, Wednesday, August 28, from 2 to 4 p.m., Children's Room, Second floor, San Diego Public Library, 820 E Street, downtown. Free. 236-5849.

Film, three children's films — Ramuhouer, Susse, the Little Blue Coupe, and The Adventures of J. Thadhus Toad — will be shown prince Thunday, August 29, 3 pm., Coronado Public Library, 640 Orange Avenue, Coronado, Free. 522-7390.

Children's Art, works by more than 100 San Diego school

Pajama Story Time, children age rajama Story 1 time, children as three to five are invited to listen tales Monday, August 26, 7 p.m. University Community Branch Library, 4155 Governor Drive, Clairemont, Free, 453-5722

children on the themes of burth, death, and passages will be exhibited in conjunction on the a conjunction of the conjunction o

## Galleries

"La Mer," an "illusionist" installation work by Los Angeles artist Peter Lodato opens Saturda, August 24 in the Meyer Gallery of the La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. The work will remain on view through October 6, 454-3541.

6. 454-3541.

"Dates had Flemish Masters: Plaintings from the Vienna Academy of Fine Arta!" forty works by seventeenth- and eighteenth-century masters, circlading Ruberns, van Cosperd, de bequarted to the Vienna Academy in 1822, make their exclusive West Coast debut in an eabhlor that opens Sarudas, and eabhlor that opens Sarudas, October 11, San Diego Museum of Art, Balloss Park, 232-791.

"Masters of the Street: Part II." some 120 works of four photographers — Andre Kertesz, Helen Levitt, William Klein, and Lisette Model — go on view Tuesday, August 27, Museu Photographic Arts, Balboa Park 239-5262.

"Places for the Soul," a series of black-and-white photographs by Susan Blanchard is featured from

BRUCE SPRINGSTEEN TICKETS Sept. 24-28 L.A. Coliseum Choice tickets

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"Journey to the Surface," Michael McMillen's installation work fills two nooms; the show continues through Satuday, August 24, Installation Gallery, 447 Fifth Avenue, downtown. 232-9915.

Avenue, downtown, 232-7772.

"Faces," mor than forty photographers, including Walker Evans, Armold Newman, Irving Penn, Henri Cartier-Bresson, Dhare Arbos, and Alfred Steight, are featured in this eighty-year retrospective. Included in the enhibit are 150 studies; subjects an celebrities, arms, children, and the control of the control

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

"Journey to the Surface," Los Angeles artist Michael McMillen's installation, employing light, water, recorded music, and naval imagery, is on exhibit through Tuesdoy, August 27, Installation Gallery, 447 Fifth Avenue, downtown. 232-9915.

Stone Tools used by primitive tribes in Tijuana, Tecate, and Southern California, will be displayed through Wednesdas, August 28 at the Tijuana Cultural Centre, Pasco de los Hences, in the river zone, Tijuana, 1-706-684

Two Solo Exhibitions, one featuring installation works and a video by James Luna, and the other, a series of paintings on constructed wood by Patricia constructed wood by Patricia Mercado, will remain on view through August 31, in the gallerie of the Centro Cultural de la Raza, in Balboa Park's Pepper Grove. 235-6135.

"Endless Orbit: Planetary
Visions in Glass," this "space art
exhibit," consisting of nine panets
of stained glass by Mark Prost,
continues on view through August
31, Reuben H. Fleet Space Theater
and Science Center, Balboa Park.
738.1733.

"Black and White," a group show by San Diego photographers remains on view through August

## August 23 - 25 Fri., Sat. & Sun., 7:30 p.m. Free With Admission

The San Diego WILD ANIMAL PARK

## TO LOCAL EVENTS

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

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

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

"Glass," this group exhibition of contemporary glass artists includes architectural, sculptural, and painterly works that transcend traditional glass vessel forms; troditional glass sessel forms; works by glass jewelry artists also will be featured. The exhibit will run through September 7 at Gallery Eight, 7464 Girard Avenue, La Jolla. 454-9781.

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

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

Intaglio Prints by Southwestern artist Barney Reid will be exhibited through September 14 at the Athenaeum Music and Arts Library, 1008 Wall Street, La Jolla. 454-5872.

"Spirit Images of Melanesia,"
masks, spirit totems, funerary
figures, ceremonial bowls, hats,
wands, and other objects from
Papua New Guinea, New Ireland,
New Hebrides, and New Brittain
remain on eablieit through
September 15, International
Callery, 643 G Street, downtown.
233-8255.

Baseball Photos, portraits by Charles Martin Conlon of such baseball greats as Babe Ruth, Lou Gehrig, Christy Mathewson, and Ty Cobb are among sixty-six black-and-white prints on display through September 22 at the San

ld time

approximately 1:00 a.m. the approximately 100 a.m. the next morning, those participating will follow the path of our county's famous scenic drive, starting at Dana Point, in

not concerned with money. He or she must be either blind to or she must be either blind to fate or possessed of a transcendent temperament — that of sword swallowers, sleepers upon beds of nails, and flagellants. For more information please call 271-6901.

Music

(continued from page 1) the light swing of American jazz. Their beautiful voices alone, as heard on the band's self-titled album on EMI/America, are worth the price of admission to the Street Scene. If you have

the street Scene. If you have enjoyed the music of King Surny Ade, Sonny Okosun, and Fela Kuti — or haven't heard these artists but have heard about them — you will want to catch the Malopores. Other bands on the Street

Scene agenda who likely will be more familiar to San Diegans include the Beat Farmers, for my money the best roots-tock band anywhere (a number of Brits

anywhere (a number of brits seemed to agree after hearing and seeing the locally based group during their recent visit to the Is'es); the Fleshtones, a "trash-rock" band that combines

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THE UNSTRUNG HEROES

DEBORAH LIV JOHNSON

KINYARA

......

— Abe Opinca

Weird Side (continued from page 1.

drive, starting ar Dana Boint, in hopes of completing a fifty-six-mile figure-eight course. Over the past sever years that this walls has been held, only seven people have ever completed the full course, although certificates who finish the first loop's thirty-three miles, at which point refreshments and counsteal just entertainment will be offered. While it is inconceivable that anyone might pur to endure such heading, of the best has always the seven heading of the seven heading the money who chooses to engage in an endeavor that has such disastrous historical precedent is not concerned with money. He

to the control of the continuous. For ticket information call 283-SEAT

corny that blends rock and roll.

- John D'Ag

with potent dance rhythms and onestage sillines; LAS the Untouchables, a funky, nine-piece ska band that seems to have taken up where such British abands as the Selector, the Specials, and Madness left off; Los Lobos, the mucho loco troupe of rock and nell bandines appetites of thousands of listeners with a range, chile corry that Bends nock and roll,

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Y&T

September 5, 7:30 pm California Theatre

Stephen Bishop

21st Annual Underwater

Film Festival
September 6 & 7, 8:00 pm, Civic Theatre

George Jones &

Tanya Tucker September 14, 4:00 pm Lakeside Roder Arena

San Diego Pops

Augus 28-31 7:30 pm. Hospitality Poin

Grim Reaper

Xo.

(e)

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Jorma Kaukonen Band August 22, 8:00 pm La Paloma

George Carlin

91X Michelob Street Scene '85 Featuring: Los Lobos. The Fleshtones The Untouchable: and more. August 24, 6:00 pm Gaslamp Quarter

Johnny Rivers &

The Mar Dels
Benefit for Multiple Sclerosis
69 XTRA Gold Lite Internation I Country
and Salsa Festivat
August 24, 5:00 pm Memoriai Bowl

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## READER'S GUIDE TO THE THEATER BABY WITH THE BATHWATER

leff Smith: commentary is by lonathan Saville and Jeff Smith. 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-nimute changes and to inquire about toket availability. Many theaters offer discounts to students, senior citizens, and the military, ask at the box office.

the clip files of a newspaper into chaos. Help arrives — or does 42 — in the person of 11 - sile. Dart in the pressor of 11 - sile. Dart in the pressor of 11 - sile. Dart in the pressor of 11 - sile. Dart in the provider, Both Belonger, Jen Provider, Both Belonger, Jen Provider, Both Belonger, Jen Provider, Both Belonger, Jen Winter, Both Tablos is the acenic designer, and Ratheryn Goods the North Coast Reportory Theatre, through September 1. Thursday through Seaturby 48 DO p.m. Sunday, September 1 at 2:00 p.m. Sunday, September 1 at 2:00 p.m. Sunday, September 1 at 2:00 p.m.

BABY WITH THE BATHWATER
Chistopher During's swape setter
on child reasing respectively.

In child respectively

BLEACHER BUMS
Conceived by Joe Mantengus and written by the Cipinari Theatre
Company of Chicago, Bleacher
Company of Chicago, Bleacher
In particular, about that rare species of birds between, Chicago Cub Fann.
Thest team always Traited shown the Protection of the Chicago Cub Fann.
Thest team always Traited shown the Chicago Cub Fann.
Thest team always Traited shown the Chicago Cub Fann.
Thest team always Traited shown the Chicago Chicago Fann always a company to the Chicago Chicago

Calley Theater, the production of filescher flums makes up in energy what at dacks in arting slabs. Detector continues the state of the

COX AND BOX
The USU International Company is staging the comic operatia with must by \$54 Arthus Sulfivan, book staging the comic operatia with must by \$54 Arthus Sulfivan, book stagened for the production land directed by £57 Christmas A landady rents be same noom to two gentlemen, neither of whom knows may, in fact, be related. Cast members include a la Landady rents be afternational formation of the control of the contro May a and Miss Self a progressively more outrageous sloppiness at the dimer table during that fabulous second set, with Miss Carroll's perfectly timed looks of astonishment at these two delicious drurks punctuating the shallent ritydins of the scene. (SA) \_ However, and with scene. (SA) \_ Eastern Self S

SIONARY TACTICS DELISIONARY TACTICS
This comedy group is performing,
on Friday and Saturday rights, an
evening of improvisation, mime, and
"remprov" (rehearsed
improvisation, its members are Lee
Conaway, Jerry Hager, Wills Lasell,
Gary Welling, and Nan
Garcia Woods, (Sm.)
Showcase San Diego, through
September 14: Friday and Saturday

THE EQOMANIACS
Comediennes Margaret Gillette and
Sheri Glaser, Former members of the
improvisational group Hot Flashes,
return to the Ginsavoots Cultural
Center where they premiered their
comedy at I sats surmers.
Accompanied musically by will
perform scripted and improvised
scenes, monologues, and musical
numbers. numbers. Grassroots Cultural Center, 1947 Thirtieth Street. Golden Hill, through August 24: Friday and Saturday at 8:00 p.m.

FALER ANGELS

Folici Coward of rothy cornedy, which you may see in a delightful production at the Old Globe shows once again its author's delt manner in the Old Globe shows once again its author's delt manner in the Old Globe shows once again its author's delt manner in the old globe shows once again its author's delt manner in success to lightly and casually that audiences come away convinced that they have been merely and the program results. Before their maringes, Julia and Jahen had had been appropriated to the program results of the program results of the program results. Before their maringes, Julia and Jahen had had propried deem, dell upper-class Englishmen. Passion has given on the phone with a decidale, they have been happily marined to stad, proper, decent, dull, upper-class Englishmen. Passion has given on longer in love with each other. The old filmer response, and after the cold filmer response, and after the cold filmer response, as they have no longer in love with each other. The old filmer response, as they have no longer in love with each other. The old filmer response, as they have no longer in love with each other. The old filmer response, as they have no longer to the proper of the property of the property

Linkley to v.v.
Judy Ryperson is the conturnation of seigner. (Sm.)
The Theater in Old Town (formerly the Old Town Opera House), through September 15; Ibusedy through Friday at 1:00 p.m. and 3:00 p.m. Saturady at 1:00 p.m., 2:30 p.m., and 4:00 p.m. For Information call 298-0082.

relationships among four members of a pop singing group striving to copy with the pressures of life on the copy with the pressures of life on the copy with the pressure of life on the corners. Suzane Report and Corners. Suzane Report and Corners. Suzane Report and Corners Suzane Report of Reduction Laboratory and Corners. Suzane Report of Reduction Laboratory and Corners. Report of Reduction Laboratory and Corners. Report of Reduction Laboratory and Corners (Reduction Laboratory). September 2: Priday through September 2: Priday through Corners (Reduction Laboratory). September 2: Priday through Corners (Reduction Laboratory). 2:00 pm.

FIDDLER ON THE BOOF
The Circhitry Drover Thasier
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mustal — must Conner Thasier
opma is doors with the popular
mustal — must by Jern Bock,
years by Sneddon Hernick, book by
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fined the Conner of Sneddon Alexand, Jernick
Hernick Sneddon, Jernick
Hernick
He

GHOST ON FIRE GHOST ON FIRE
Reviewed this issue.
La Jolla Playhouse, UCSD Theatre.
Warren Coffee Campus (behind the
bookstore on Rupertus Way),
hrough August 31; Tuesday
through Sunday at 8:00 p.m.
Matinee Thursday and Sunday at
2:00 p.m.

OREATER TUNA
Basically a series of satirical
television sists, such as you might
see on Saturday Night Law. Circator
Tuna is worth aping 16 for the
virtusos performances of Larry
Drake and Philip Recents each of
whom plays a dozen roke, several of
them in drag, Authors, Jaston
Williams, Joe Sean, and Ed Howard
meeth with or center sin in this

townier, and they do that, but at the price of keeping everything on the most superficial level. The across however, are terrife, and their outsire radio state of the across for a confect list or that you'll have trouble foogeting. (Sa). Cassass. Carler Centre-Stape, Smooth Arts, Hough Closeber 6; Friday, August 22; sand layer, August 22; and Tautelog, August 22; and 200 pm. 200

READER'S GUIDE TO THE THEATER

2:00 pm.

LAST OF THE RED HOT LOVERS
The Schestlan's Wheel Direct
The Schestlan's Wheel Direct
Playhouse of Son Chemente is
staging the Neel Simon comedy
about Barney Cathronn who at the
age of forty two warsts to join the
even though the has been married for
eighteen years. With no experience
in adderly, Barney attempts three
seclutions. Bit Gehas playe
include Milleren Rene, Geraldine
Jopce, and Beth Harner, Gim)
Schastlan's West Direct Playhouse.
Through Saturday, dimer at
6.30 pm., curtain at 8.00 pm.
Sunday, dimer at
6.30 pm., curtain at 8.00 pm.
Sunday, direct at
6.30 pm., curtain at 8.00 pm.

LAST SUMMER AT BLUEFISH
COVE
The Marquas Public Theater presents
Janc Chambers is drama about a
group of gay women alove together
output of the present and the state of the state
with the loyalities, padouales
with the loyalities, padouales
affections and fearn market of the state
characterizer any sensual relationship
characterizer any sensual relationship
characterizer any sensual relationship
characterizer any sensual relationship
characterizer any facilities. Production
Amazula directs the production Case
members are Ann Richards, Party
Speech Berk Pickers, Karbbern
Michael Mary Gaussin, Kelly Stee
Michael Mary Gaussin, Kelly Stee
Sensual Mary Gaus

LONDON ASSURANCE The Old Globe Theatre has g Dion Boucicault's minor, nine Don Bouckault's minor, implement century classes a major production. The show is so good that it may imple a movement in San Degot o elevate Bouckault's status in the playwright's partners. The play attempts not to advance new theatrical forms but rather to recapture the flacor of label Plate and the status of the second of a youth. Charles Courtly, and those of his father Sur Harcourt, a main minume to adulthood Both court the fair Grace Hartway, a flagsoffic going of the property of the property of the nature's wonders at the drop of a last in effect. Solorcash the spate for many of the producessors by the production of the producessors by the production, materially detected by Cagiff Pool. has done to their state forms. And the Colf Globb's production, materially detected by Cagiff Pool. has done as a splendid very to spend as a splendid very to spend as unimed a see. Pools cast is headed by David Chipten Sites, who is summer's ene. Proofs cast is headed by David Chipten Sites, who is summer's ene. Proofs cast is headed by David Chipten Sites, who is to be compared to the produces of the proofs of presence of the proofs of presence pure of presence of produces. The proofs of produces are the proofs of produces prod awention. As are the efforts of Katherine McCanth, Jeffrey Combs, forn Lacy, and Jonathan McMurry. John Lacy, and Jonathan McMurry. Johy Geth, as Charles and Glova is special. Their courting scene alone is special. Their courting scene alone in worth the price of a ticket. The technical features of the production by Deborah Dydon, lighting by Kent Dorsey, sound by John Kilgore, and music by Connad Susa — are also outstanding. Everything moves so haully than one almost forgets the

THE SEA GULL By Anton Chekhov/Translation by Jean-Claude Van Itallie Directed by Des McAnuff

Sets by John Amone, Costumes by Patricia McGourty, sting by Richard Riddell, Music by Michael S. Roth, Sound by John Kilgore B. A brilliant portrar of turn of the century lowers— by the award winning team from last year's As You Like It (Winner best production—1984 San Diego Critics Circle Award)

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

LYRIC DINNER THEATRE 7578 FI Cajon Boulevard. La Mesa 464-1196

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

MIRACOSTA COLLEGE Little Theater One Barnard Drive, Oceanside 757-2121 x236

NORTH COAST REPERTORY THEATRE Lomas Santa Fe Plaza Lomas Santa Fe Road, Solana Beach 481-1055

ADAMS AVENUE THEATRE 3325 Adams Avenue, Normal Heights ALPHA OMEGA PLAYERS 1531 Tyler Avenue. San Diego 466-1710

CIVIC THEATRE 202 C Street, downtown 236-6510 CORONADO PLAYHOUSE 1755 Strand Way, Coronado 435-4856

EAST COUNTY PERFORMING ARTS CENTER 210 E. Main Street, El Cajon 440-2277

EDUCATIONAL CULTURAL COMPLEX THEATER 343 Ocean View Boulevard, Southeast

NORTH COUNTY COMMUNITY THEATRE East Vista Way, Vista FOX THEATRE OLD GLOBE THEATRE

PALOMAR COLLEGE
PALOMAR COLLEGE
Sen Marco GROSSMONT COMMUNITY COLLEGE

PATIO PLAYHOUSE Vineyard Shopping Center 1151 E. Valley Parkway, Escondido 746-6669 IMPERIAL BEACH PLAYERS Marina Vista Center Eighth Street and Imperial Beach Boulevard Imperial Beach 424-9668 PINE HILLS LODGE 2960 La Posada Way, Julian 765-1100

JEWISH COMMUNITY CENTER Front and Center Theater 4079 Fifty-fourth Street, San Diego 583-3300 x36 POINT LOMA COLLEGE Salormon Theatre 3900 Lomatand Drive. Point Loma 222-6474 x248 SAN DIEGO ACTORS THEATRE 311 Eighth Avenue, downton LA JOLLA STAGE COMPANY Parker Auditorium, La Jolla High School 750 Nautilus Street, La Jolla 459-7773

SAN DIEGO CITY COLLEGE THEATER Thirteenth and C streets, downtown 239-7854

SAN DIEGO JUNIOR THEATRE Casa del Prado Theatre. Balboa Park 239, 8355

SAN DIEGO MESA COLLEGE 7250 Mesa College Drive. San Diego 279-2300 x236 SAN DIEGO REPERTORY THEATRE 1620 Sixth Avenue, downtown 235-8025

235-8025

SAN DIEGO STATE UNIVERSITY
Main Stage and Experimental Theater
265-6884
Open-air Amphitheater
265-6947 SAN DIEGUITO LITTLE THEATRE Dei Mar Fairgrounds. Dei Mar 755.7358

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

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

SHOWCASE SAN DIEGO 2244 Fourth Avenue. San Die 423-0082

SOUTH COAST REPERTORY THEATRE

SOUTHWESTERN COLLEGE Arena Theater, Mayan Hall 900 Otay Lakes Road, Chuia Vista 421-1180

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

THE THEATRE IN OLD TOWN 4040 Twiggs Street. Old Town 298-0082 298-0082
UNITED SYATES INTERNATIONAL
UNIVERSITY
Zable Theater
10455 Pomerado Road. Scripps Ranch
271-4300

UNIVERSITY OF CALIFORNIA SAN DIEGO UCSD Theater, John Muir Theater, Studio Theater

UNIVERSITY OF SAN DIEGO Camino Theater, Alcala Park Linda Vista Road, San Diego 291-6480

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Fortune traces the changing sexual

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#### $THEA^{\bullet}TER$ READERS GUIDE TO. THE

newness of the outdoor stage itself. With productions of such high quality as A Midsummer Night's Dream and London Assurance, the Lowell Davies Festival Theatre has

THE MARRIAGE-GO-ROUND THE MARRIAGE-GO-ROUND
The Scripps Ranch Community
Theatre is staging Leslie Stevens's
commondy, an illustrated lecture on
the perils of monogamy' delivered
alternately by a professor of cultural
anthropology and his wife, dean of
women at the same school. When a women at the same school. When a swedish housequest amountees she intends to mate with the husband. To anthropological reasons, "the ramifications are many. Maxine Tudor directs the production Cast members include Dick Steuer. Crystal Goodman, Paula Patterson, and Dennis Gulley. (Sm.) Scripps Ranch Community Theatre. Bentway!) Theatre. Zable Hall.

silves a deft, precarious balance between the comical and the serious clements of the play. Audiences expecting a Whitman's Sampler of confections will have many to savor. But this refined production also displays a clear unflinching sense of the play's deeper tonalities, the play is deper tonalities, the reading of the spirit world, in particular connections to that particular, comes closer to that realm's dual nature — as a place of both magic and potential nightmare — than any other production I have

een of Davam including Peter Brook's. Man and nature are fickle in brook s. Main and nature are ricke in this production, as are the immortals. Oberon and Titania (played splendidly by David Ogden. Stiers and Natherine McClarth). And Jeffrey Combis Puck is both a

hagben scales of sealer herbi-and an object of Norde mem herbi-Shinespears day. Another mem herbi-doms, the performance and the sealer of t

contraveness with norther Charles and Charles of Manager of Deservations of the Charles of the C

Simon Edison Centre for the Simon Edison Centre for the Performing Arts, through September 29. Friday, August 23: Sundov, August 25: and Tuesday, August 27 at 8:30 p.m.

### A MIDSUMMER NIGHT'S DREAM

Control Paulications presents Studies graves and sea North shares counting and weaking plans go asting after the introduction of a title lawy dast. M.F. Coemis directs and the lawy dast. M.F. Coemis directs counting the common of the common of the statement of the common of the counting statement of the counting the statement of the counting laws of the counting laws of the laws and designed the costument. John Dupree: and Merrill Williams. Admission is fee. and the company recommends that counting the counting laws of the laws of the counting the counting laws of the laws of the counting laws of the laws of the counting laws of the counting laws of the laws of l

#### MODERN TIMES

Calerie 1: the intimate playing space shove Hillcrest's La Masson restaurors, has extended the run of with punded asson. Directed by Bill
Witness, then regular company as
quale adopt at what must be the most
treacherous learn of self expression
Sus Sharmes on the planto value along
Sus Sharmes on the planto value along
performs very reflexibely, with the
group). Mudern Timess five
members of left a full eventural of
grounder to the planto of or
grounder baughts. Kim Bresin, Linda
Libby, Lisi Ruffedge, and Ebysan
Scott work largely from audience
suggestoms. but they prepared skits
are also good (a recommendation.
Cade' 18 & Rufflaght Zone territory all
the way). (Sm.) La Maison, Galerie 5, 3681 Fifth Asenue, Hillcrest, through August 24: Friday and Saturday at 8:00 p.m. and 11:00 p.m. For information call 298:0119.

## MY DREAM COLLECTION

Indiana Community Treasurement a result and the explores the Casamida Read-has witten the Casamida Read-has witten the Casamida Read-has witten that the Casamida Read-has witten the Casamida Read-has witten the Casamida Read-has witten the Casamida Read-has witten the Casamida Read-has read

### NO SEX PLEASE, WE'RE

The Friesta Dinner Theatre is staging to omedy, by Anthony Marriott Alistair Foot, about a young a who innocently sends off for Scandinavian glassware. What a shi Bincocomy severage When Se and heavising plansware. When See a ship was a ship was a ship was a ship was and the stuff since he hadow to the ship was a ship was a superintenders long and ship was a ship was a ship was a superintenders long and ship was a ship was a ship was a superintenders long and ship was a ship was believed to ship was believed believed to ship was believed believed to ship was believed to ship was believed believed

Dan Wade has designed the lighting. (Sm.) Fiesta Dinner Theatre, through September 15: Thursday through Saturday, dinner at 6:30 p.m., curtain at 8:15 p.m. Sunday, dinner

uncheon at noon, curtain at

#### PAINTING CHURCHES

Golden Houd. A werescene proof the hamman of a well and their self-doctring artist daughter under self-doctring artist daughter mide performances in this production by Golden and Julianna McCarthy as the parents, though Mengaer Gloson's portrayel of the daughter is December of the Company of the parents, though Mengaer Gloson's portrayel of the daughter is December of the December and gives at all the inner stalling the can, but the script in a realistic manner, and gives at the inner stalling the can, but the cannot throught over a play in which the material. He deposition of the materials the deposition of the materials the deposition of the souther seems governed to a great extent by the playing this hatter, the tather rules on a theatrical exploitation of the symptoms of Adhrent's Adessor. There is much that the rules can be a the dark of the characterization of the symptoms of Adhrent's Adessor. There is much that the rules can be a the dark of the characterization of the symptoms of Adhrent's Adessor. There is much that the control of the characterization of the symptoms of Adhrent's Adessor. There is much that the control of the characterization of the symptoms of Adhrent's Adessor. There is much that the control of the characterization of the symptoms of Adhrent's Adessor. There is much that the characterization of the symptoms of the characterization of the symptoms of the symptoms of the characterization of the symptoms of the symptoms of the characterization of the symptoms of the character harridan of a wife, and their

#### PARZIVAL

PARZIVAL
Suchs is hosting New York in Impulse
Theorie and their original
Theories and their original
Tocologis, "Succeed on the legend of
Patrinis In this version, the medieval
regist in a left, from the backwards,
regist in a left, from the backwards,
regist in a left, from the backwards,
register and their control original
register of their control original
register in the production. Cast members are
Karen Biggs, Robert Biggs, Wesley
Clark, Castly, Control, and Daries
Charles Control, and Daries
through improvisation and

#### READER'S GUIDE-TO THE THEATER

collaboration. Their aim, in this and other projects, is to explore ancient themes through the eyes of the clown and the fool. (Sm.,) Sushi, through August 31; Wednesday through Saturday at

PERIOD OF ADJUSTMENT RATE ARRAYON OR to take the safe roads with this "serious comedy" first produced in 1960. Tennessee Williams did just that. It is hard to the safe the safe of the safe that the safe of the

company's inaugurat effort shows definite signs of fulfilling these aims at least with respect to production values. All that's needed now is a cript, from our heritage, more worthy of the company's vision. (Sm.) Cofonado Playhouse, through August 20. Call the theater (435–4856) for specific playing dates and times.

(43) 4-6-our or speed; polyage dotes and times.

PRESENT LAUGHTER
First produced in 1942, the Nool Coward connectly touches lightly upon what has become a member of the connection of the connection of the connection of the connection of the phenomenon, finatic enjambments of the phenomenon finatic enjambments of the connection of the enjambments o

again, will keep the tradition going in high style. (Sm.) Gaslamp Quarter Theatre, through September 21; Wednesday through Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

Sunday at 2:00 pm.

REBECCA DAKE RISING STAR
REVUE

The Baha I stole is hosting a
"musical extravegaraca" devoted to
"musical extravegaraca" devoted to
"musical extravegaraca" devoted to
"musical extravegaraca" devoted to
decades. Cast intermehers are: Jucye
Comeaux, Kris Dubruy, Joanne
Gerfflic, Chanel Henderson, Mediane
Gerfflic, Chanel Henderson, Mediane
Massa, Mara Murrion, Sain Firer,
Stove Pairanon, B.G. Parsons, Debbe
Petty, Sain Stringfellow, James
Roserry, Michelle Welss, John Wilson,
Her Chorcegopapher. Admission is
free. (Sm.)

Batha Notel (Mercedes Ricorn), 598
Batha Notel (Mercedes Ricorn),

8:00 pm.

RICHARD III

Shelespear's version of Richard,
Dake of Cloucester, may not be
accused historically (for a
counted historically)

Loughter of Taro), he took his
andormation from an accusul by Sic

Chronickie — and both men did a
home you pick of public relations for
the five of flutch kings and gueens

Richard's death. They and

Shelespeare, saw Richard as "a
deep dissample, though of

Shelespeare, saw Richard as "a
deep dissample, though of

Shelespeare, saw Richard as "a
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Shelespeare, Richard iii a
shell his performance a
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played on an exaggerated, epis, scale, with his viciousness so wast as to prechade belief. What Whitehead to prechade belief what Whitehead to prechade belief which whitehead of gring us a raging Genedle gone annue, his Behard Jurks better did not be the season, and the season which is better that the season which is the season whis the season which is the season which is the season which is the

RING ROUND THE MOON
This Christopher Fry salire, adapted
from Jean Anoull's Linuslation au
Chainau, examines two hinds of
money. And it makes its most
perceptive observations at that point
where the two interact. Hogo and
"available." To their horne, and
especially to their Winter Carden
where the pily is set, have come a
host of panderore. Risterens, and

ROUND AND ROUND THE GARDEN The Bowery Theatre is staging this Alan Ayckbourn comedy, which is part of his trillogy, *The Norman* Conquests. The play centers upon

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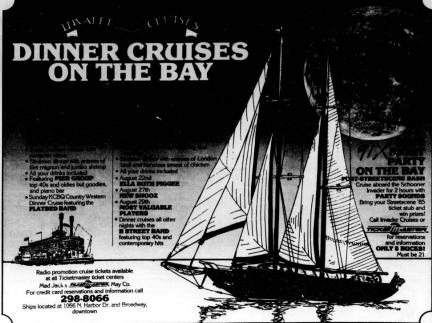
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the romanic dissions and deliances of its product character Norman. He is an assistant liveran unsuccessful even aspect of life except for an ability to with the symmethy of women. Carol Davis has detected the folial to the symmethy of women. Carol Davis has developed the summer of the symmetry of the

THE SEA GULL

THE SEA GULL The La Jollar Planhouse concludes its dried summer season with the casses down at 5, Astern Cheshow about a district of the Cheshow about a distr

SEVEN BRIDES FOR SEVEN SEVEN BRIDGE BROTHERS
The San Diego Civic Light Opera
Association presents the popular
musical about marital coupling in the
Maribuset. Don and Bonnie Ward direct the production. Members of the cast include Stew West, Charles Mand. Timothy Smith. Jim. Christian. Cast Mand. Timothy Smith. Jim. Christian. Cast Mand. Cast

SNOW WHITE The Imperial Bea SNOW WHITE
The Imperial Beach Players are staging J. Michael Straczynski's adaptation of the popular children classic about a queen, her mirror, and the consequences of what it her. Mary A. Wood directs the production, with assistance by Mary Laudensiage: Members of the cast are Shem's Coughlin, Shawer are Shem's Coughlin, Shawer are Shem's Coughlin, Shawer and Shem's Coughlin, Shawer and Shem's Marsh, Janua Del Cassillo, Amanda Cesario, Marc Davis Marsh, Janua Del Cassillo, Amanda Cesario, Marc Davis Marsh, Jona Hong Leither Herman, Mario Delpado, Andree Cesarie First Davis-Marsh, Monika Stabler, Jennider Austri, Lyrop Burnet: and Thipsel Forker, Audree Cesarie First Davis-Marsh, Monika Stabler, Jennider Austri, Lyrop Burnet: and Thipsel Forker, and Jens Wahlermaier is the lighting designer (Em). Impresid Beach Players, Marian Vista Certeric Eight Store and Impresid Beach Players, Marian Vista Certeric Eight Store and Impresid Beach Players, Marian Vista Certeric Eight Store and Impresid Players (Marian Vista Certeric Eight Store and Impresid Players).

Saturday at 8:00 p.m. For information call 424-9668.

August 24: Thursday through Saturday at 8:30 p.m. For information call 724-2962.

information cell 724-2962.

\$40.00

Mary Lasswell's zern musical

Connedy about three bastly ladies

trying to psy their back taxes in a

simpler San Dego of forty years ago

is naive, old fashioned, chamming,

author's will a scentific and

sometimes basely, so that the play's

humor often has the quality of a

thorn in a creampulf. The Conneado

out three — as strictly on thoughy

ansateusth, expecially as regards the

music, but the whole enterprise has

a boadie quality that makes up for a

of acting and direction. Nou might

really ripsy this, but you would have

to be in a a himsterion mood for begin

Conneado Payhouse, through

September 5, Call the theater

(433-4855) for specific playing

dates and times.

TRIBUTE
The Lawrence Welk Village Theatre is staging the comedy-dama, by Bernard Sade, about Scotty Perspictor, A sometime Broadway press agent and former scripturiner, town kinding by who has managed to live fifty years without they arything seriously. But at age fifty-one, he has become feathly at Cary, David meters the production. Like this growth of the company of the compan

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

Agent Man," "Midnight Special," and "Seventh Son." By 1966 Rivers was a bonn fide prop star, but although he had first nettered the husiness sa a songwriter, he continued to score with renatives of rhythm and blues songs that had already heen high this for hetter-known black artists. After his 1966 hit, "The Port Side of Town." Rivers connected with

Sen Diego's Own
STEPHEN

**BISHOP** 

Friday, September 6, 8:00 pm

La Paloma Theatre 471 1st Street, Encinitas TELESEAT 283-SEAT • Ticke Information 436-7788

READER'S GUIDE TO THE MUSIC SCENE

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

"On And On" "Save It For A Rainy Day"

DU

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Even while Rivers was establishing his own career as a performer and recording star, he was maneuvering behind the scenes to solidify his place in the pop music business. He formed his own song publishing company and eventually his own record label. Soul City, to which company and eventitatiny two own record label, Soul City, the which conversely the control of th in a group in which Rivers himself was the guitarist Although in 1972 he reached number six on the charts with Huey Smiths "Rockin' Pneumonia and the Boogie Woogie Flu" (another remake of a Fifties hit), and recorded the a Fifties hit, and recorded the theme song for George McGovern's ill-fated presidential candidacy, Rivers's then-recent conversion to born-again Christianity moved him farther away from the spotlight. It (continued on page 16)



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fame, Rivers nonchalantly continued to release cuts from this cheaply produced Johnny Rivers Live at the Whitely-LGo Go album. The tracks came complete with the ambient sounds of cliniking glasses. har conversation, clapping, and various other audience noises, and each in turn became a hit. They included "Maybelline." The Mountain of Love." "Secret

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THE SOUND OF MUSIC For the second of its summer musicals, the Vista Parks and Recreation Department present

musicals, the Vista Parks and Recreation Department presents the popular story of the Trapp family—music by Richard Rogers, hyline by Howard Lindsay and Russel Crouse — based on a book by Maris Von Trapp. Kathy Brombacher directs the production, which features such Things. "Edebeciss. and "Climb Every Mourtain". (Sm.) Moonlight Amphitheatre. Brengle Terrace Park. Vista. through





















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LeTIGRE



Former lead guitarist for erson Airplane and Hot Tuna Thursday, August 22 8:00 pm

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Office 234-5510 or Tickets on sole
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reception. Call 57-5-5988 for

wasn't until he recorded San Diegan Jack Tempehins "Swayin to the Music (Slow Dancin)" in 1977 that Rivers Dancin) 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 eleased an album by Rivers or 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

is a concert at the rnia Theatre featuring Black Uhuru, many a knowledgeable musico's 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 gg 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 livies — 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 steely sound

corralled by folk-rock song structures and tempered with

multivorced 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 sci-fi excesses that were both the natural by product of natural by-product of hallucinogenic experiments and a harbinger of what was to come when psychedelia would become systematized years later. Kaukonen left the Airplane in

Robin are performing at SDSUs Open-Air Theat... and Jamie James and the King Bees and Preston Smith and the Crocodiles are at the Belly Up Therm Friday's shows include Aircraft and Side F Xa EI Amigo Plaza in EI Caora and Aircraft and Side F Xa EI Amigo Plaza in EI Caora and Zeitgeist, the Kauses, and the Spint. On Staturdas, the Michelob Street Scene 8% will eninent the downtown area with a five-hour show that will feature Los Lobos, the Malopoets, the Untouchables, the Pleathones, the Beat Paramers, and Mogie the Los Lobos, the Meal Paramers, and Mogie the Pleathones of the Beat Paramers, and Mogie the Pleathones of the Pleatho 1972 to form the country-bluesrock band Hot Tima with former rock band Hot Tuna with former Airplane basist! Jack Casady. That band lasted until 1979, after which both Kaukonen and Casady wirtually dropped out of sight. A rather eccentric person the kept a pet mink for a while!, Kaukonen appears every once in a blue moon with a new band in took, and one can never product who the music will predict what the music will sound like. The only constant is the unchanging quality of night, local performing

flugelhornist Chuck Mangione will conclude a two-night stand at Humphrey's with two shows tonight. Thursday, while the venerable Kinks and Cock

ngwriter Deborah Liv Johnson will give two shows at the Old Time Cafe in Leucadia. the Old Time Cafe in Leucadia. Johnson is a deft fone-painte, lyricist, and vocalist whose songs update the folk tradition and extend it with contemporary images and sensibilities. She's a treat to listen to ano her just released album, Mahoguny Whispers, is an engaging effort that settles on the ear like a soft honere.

Mötley Crüe and Loudness Mötley Crie and Loudness will play heavy metal in the Sports Arena on Study night: while Left-Right-Left is performing at the Belly Up Baven. The week winds down with concerts by Nina Hagen at SOSI's Oper-Air Theatre on Monday; the Billy Fender Quarted at San Dego City College Theatre on Baesday night in a continuation of them and blues wealist Whitney Houston at Humphrey's on Wednesday.

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The Kinks and Cock Robin: SDSUs Open-Air Theater, tonight, Thursday, 8 p.m., San Diego State University campus, 232-0800 or 265-6047.

The Jorma Kaukonen Band: La Paloma Theatre, tonight, Thursday, 8 p.m., First and D streets, Encortas, 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

Lumberyard Plaza ishopping mall), Thursday August 22, 7-9 p.m., Coast Highway 101, Encinitas, 753-3773.

Dreamland with Peggy Claire and Bobby Gordon: Coronado Plashouse, 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 Buenos. 276-3993.

Johnny Rivers and the Mar Dels: Chula Vista Memorial Royd Saturday, August 24, 5 p.m.

Paddy West: Ireland's Own Irish Pub. Saturday, August 24, 9 p.m to 1 a.m., 656 First Street, Encinitas, 944-0233.

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

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

Mötley Crüe 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, 239-2211

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

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

"Jazz Live" featuring the Billy 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.

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Saturday, August 24, 5 p.m.

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

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Storm (concert for the Festival of Miracles/M.D.A. Telethon): The Vinesard Shopping Center, Monday, September 2, 12 noon to 1:30 p.m.,

Escondido. 746-0192 or 743-3701. Country Joe McDonald and the

Beat Farmers: Bacchanal. Wednesday, September 4, 8 p.m., 8022 Clairemont Mesa Boulevard 560-8022.

Y & T, Helix, and Mama's Boys: California Theatre, Thursday, September 5, 7:30 p.m., 1122 Fourth Avenue, downtown.

Kenny Rankin: Belly Up Tavern. Thursday. September 5, 9 p.m., 143 South Cedros Avenue, Solana

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Paul Young and the Royal Family and Nik Kershaw: SDSU's Open-Air Theater, Friday. September 6, 8 p.m., San Diego State University campus, 232-0800 or 265-6947. 1523 East Valley Parkway.

Stanley Jordan: Humphrey's. Friday. September 6, 7 and 9 p.m., 2303 Shelter Island Drive. 232-0800.

Dire Straits: SDSUs Open-Air Theater, Saturday September 7, 8 p.m., San Diego State University campus, 232-0800 or 265-6947.

"Jazz Live" featuring Maroa: San Diego City College Theater. Tuesday: September 10, 8 p.m. Fourteenth Avenue and C Street, downtown, 234-1062.

Alger: Civic Theatre, Wednesday, September 11, 7 and 10 p.m., 202 C Street, Community Concourse, downtown, 283-SEAT or 236-6510.

Stanley Clarke: Humphrey's, Thursday, September 12, 7 and 9 p.m., 2303 Shelter Island Drive. 232-0800.

Roomful of Blues: Belly Up Tavern, Thursday, September 12, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Ronnie Laws with Eloise and Deborah Laws: Humphreys, Friday, September 13, 7 and 9 p.m., 2303 Shelter Island Drive. 232-0800.

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

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

The Neville Brothers: Belly Up Tavern, Sunday, September 15, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Melba Moore and Freddle Jackson: Humphrey's, Wednesday, September 18, 7 and 9 p.m., 2303 Shelter Island Drive, 232-0800.

The Crusaders: Humphrey's, Friday and Saturday, September 21 and 22, 7 and 9 p.m., 2303 Shelter Island Drive, 232-0800.

Livingston Taylor: Belly Up Tavern. Sunday, September 22, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Kenny Loggins: SDSU's Open-Air Theater, Saturday, October 12, 7:30 p.m., San Diego State University campus, 232-0800 or 265-6947.

## CLUBS

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

### **North County**

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

Belly Up Tavern, 143 South Cedros Avenue, Solana Beach, 481 9022: The Kingbees, Fifties and Sixties rock, and Preston Smith and the Crocodiles sks. blues, and cock, Thursday Dirk Debonaire, rock, Friday: the flebel Rockers. Caribbean rock and roll. Saturday: Left Rigit Left, rock. Sunday the Caribbean rock and roll. Saturday: Left Rigit Left, rock. Sunday the John Caribbean rock and roll. The Caribbean rock and roll. The Caribbean rock and connects the Chicago Six. Distelland size. Priday: Tobacco Road, vintage jazz and boogle-woogle. Wednesday. and the Crocodiles, ska. blues, and

Betty's Burger Garden, 2747 Carlsbad Boulevard, Carlsbad, 434-4361: Doc James, Mr. C and

p.m., Saturday and Sunday

Bookworks/Pannikin Coffeehouse, Flower Hill Center. 2670 Via de la Valle, Del Mar 755-3735: The Holly Hoffman Jazz Duo, 8 p.m., Friday.

Borrelli's Back Room, 2677 Vista Way. Oceanside. 721-5400: Midnight Delight. contemporary. Tuesday through Saturday: Moment's Notice with Judy Ames. Top 40 dance music. Sunday and

Casey's Lounge, 125 West Grand Avenue, Escondido, 747-3183; Danceable jazz from the swing era with fimmy Corsaro, plano, Sharon Andreos, vocals, and Andy Rifey, gortar, Tuesday through Saturday.

Coffee-by-the-Sea, 1953 San Elijo, Cardiff-by-the-Sea, 436-1321; Jim Mooney guitar and vocals folk nock, Friday and Saturday; Nancy Briggs and Holly Burke, jazz-pop, 8 p.m., Sunday.

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

Distillery Nightclub, 140 South Sierra Boulevard, Solana Beach.

Thursday through Saturday: Thermal Shock, rock, Sunday: Millennium, rock, Tuesday.

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

Fireside Lounge, 439 West Washington, Escondido. 745-1931: In Colour, rock, Thursday through Saturday: live rock, Wednesday, call club for information.

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

Gilbey's Cocktail Lounge, 445 West Valley Parkway, Escondido, 480-0420: Gil Palacios and Linda Parra, contemporary, Tuesday through Saturday; Gil Palacios and Cindy Cain, contemporary, Monday

Henry's, 264 Elm Street, Carlsbad. 729-9244: Tony Soraci and Co. with Judy Ames, contemporary, Tuesday through Saturday; the Belair Boys, vintage rock, Sunday and Monday.

Hotel Escondido, 2500 South Escondido Boulevard, Escondido. 747-5000: Priendship. contemporary, Wednesday through Sunday: Double Trouble. contemporary, Monday and Tuesday. Bar: Kevin Green, Monday

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Thurs. & Fri. Aug. 22 & 23 The all new & very hot



HAPPY HOUR MON.-SAT. 5 PM-7 PM
Well doubles \$1.35 - Domestic beer \$1 - Pitchers \$2.50
Wed.—Ladies' night - Sun.—keg party 4 pm-6 pm 255 drafts
Plus Club Chalet specials all night, every night

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\$1.05 drafts & Schnapps shooters all night long Music starts at 8 pm, until 2 am

Flot rock & Roll
Sun. & Mon., August 25, 26 & 27
Keg party & live music 46 pm
Sun. 25¢ drafts until keg runs dry
WIRE Hot Rock & Roll

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TELESEAT - TICKET OUTLITS LEGICITIES PER DE COMO MEND COMO LE CONTROL DE LEGICITES MAN DE COMO MEND COMO CAMBO DE COMO CAMBO LE COMO CAMBO DE COMO CAMBO DE

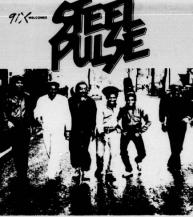




SEPTEMBER 24 - 8 P.M. MONTEZUMA HALL

TICKETS \$10 ADVANCE - S.D.S.U. STUDENTS \$9.50 ADVANCE AVAILABLE AT THE AZTEC BOX OFFICE AND TICKET LIASTER

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AND HIS ALL+STAR BAND

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Sunday, Sept. 1 – THE SHUGGIE OTIS BAND
Thunday, Sept. 10 – BIG YOUTH
Hunday, Sept. 10 – BIG YOUTH
Hunday, Sept. 10 – BIG YOUTH
SUNDAY, Sept. 10 – REVILLE BROTHERS
SUNDAY, Sept. 20 – NECVILLE BROTHERS
SUNDAY, Sept. 22 – NICCULETT LABSON
TURNDAY, Sept. 26 – MALOR HANDY
TURNDAY, Sept. 26 – MALOR HANDY
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WITHE BONE DADDYS

FRIDAY AFTERNOON ENTERTAINMENT

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

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Hungry Hunter/Rancho Bernardo, 11940 Bernardo Plaza Drive, Rancho Bernardo, 566-2400 ave Smith, contemporary, ednesday and Thursday; Take lwo, 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. McVicker, Irish and contemporary, Thursday and Friday, Paddy West, Irish music, 9 p.m., Saturday, with Paul Dunn and Miles Tyrer, Friday and Saturday, and Barbara McCarty Sunday, the Paradise Street Band, Irish music, Wednesday.

Jolly Roger Oceanside, 1900

Jolly Roger/Solana Beach, 937 Jony Roger Solana Beach, 357 Lomas Santa Fe Drive, Solana Beach, 755-0117: Barker and Orr, music and comedy, Wednesday through Saturday.

La Costa Hotel and Spa, Costa del Mar Road, Carlsbad, 438-9111: Darci Daniels and Meline. Contemporara, Thursday through Sunday; and Sound Investment, contemporara, Tiuesday through Sunday, alternating between the lounge and diming room; Nightwand, contemporary, Monday

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

Leo's Little Bit of Country, 680 Leo's Little Bit of Country, 680 West San Marcos Boulevard, San Marcos, 744-4120: The Hot Shot with Ron Bell, country, Wednesday through Sunday; Coyote, country, Monday and Tuesdas: Free clogging lessons, Monday, and country dance lessons floesday through Thursday.

Escondido, 746-7038: Red Checkers, country, Tuesday through Saturday.

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

Mille Fleurs, 6009 Paseo Delicias, Rancho Santa Fe. 756/3085; Joel Nash, piano show tunes. Wednesday through Saturday.

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

Mulvaney'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, Oceanside, 722-4721: Live rock, Tuesday through Saturday, call club for information

Oakvale Lodge, 14900 Oakvale Road, Escondido, 749-3193; White Lightning, country, Friday through Sunday.

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

Old Time Cafe, 1464 North Highway 101, Leucadia, 436-4030; Kate O'Malley will conduct a





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TUESDAY & WEDNESDAY

Tuesday & Wednesday, August 27 & 28



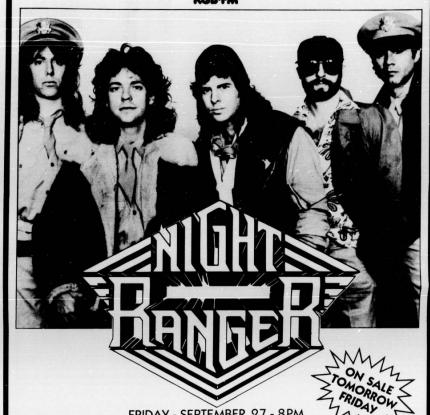
Wild Wednesday \$1.95 Iced teas \$5.00 Margarita lite

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Deborah Lie Johnson, singer-songenter, 7 and 9 p.m., Saturday, Kimara, traditional trish music, 7 and 9 p.m., Sunday (Old Time Hoot Night: Tiuesday: 'Songs of Peace,' a benefit for the Peace Resource Center featuring several of San Degos finget folkingers, 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

Rancho Vera Cruz, 1020 West San Marcos Boulevard, San Marcos 744-8102: Bob Sasse, country and folk, Friday through Sunday. Pomerado Club, 12237 Pomerado Road, Poway. 748-1135: The Savery Brothers, country, Wednesday through Saturday.

The Red Coach Inn, 135 North Pine, Escondido, 743-9796; The Agents, rock, Tuesday through Saturday; the Rhythm Method, rock, Sunday and Monday. Poseidon Restaurant, 1670 Coast Book and Del Mar 755-9345: Joe country, rock, and humor

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

Ralph and Eddie's, 390 Grand Avenue, Carlshad. 729-2989 Johnnie Rocket and the Mystick-rock and rhythm and blues, vintage rock. Friday through Sunday.

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

San Luis Rey Downs Golf Course Country Club, 31474 Golf Club Drive, Bonsall, 758-3762: The Crescerdoss high band dance music, 8-12 p.m., Friday and Saturday, and 6-10 p.m., Sunday, Bob Long, jazz piano, 7-11, Wednesday and Thursday. Rancho Bernardo Inn, 17550 Hernardo Oako Drive, Rancho Bernardo, 277-2146: Karen Cawanagh and One Plus One, Contemporary, Tuesday through Saturday; Sandee and the Ram Band, variety stage show runnin the gambit from vintage rock to country, Sunday and Monday

Stage Coach Inn, 1865 Vista Way. Vista. 724-9090: Five Steps West. country, Wednesday through Saturday.

Friday and Saturday.

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

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

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

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

Tequila Plats, 3296 Mission Avenue. Oceanside 757-7757: The Us Band. rock. Thursday through Saturday: Sedona. rock. Sunday through Wednesday.

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

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.

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

### Beaches

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

Avanti of 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.

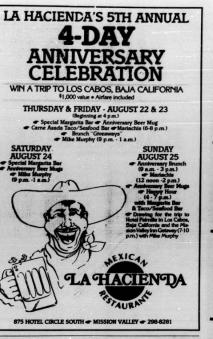
a Blotel, 998 West Mission Bry Mission Bsy. 488-0551: Joint, contemporary, Tuesday gh Saturday; Cheatham's Jazz tet, jazz, Sunday; the Rebecca Rising Star Revue, variety show, Monday, Piano bar: y Reed, Tuesday through day; Bob MacLeod, Sunday

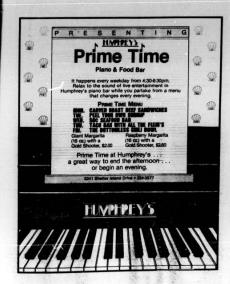
Beach Club, 1921 Bacon Street. Ocean Beach. 222-6822: Aura. rock, Thursday: Obsession, rock, Friday and Saturday.

Carlos Murphy's, 4303 La Jolla Village Drive, La Jolla, 457-4170: Rockola, Beatles music and oldier, Wednesday through Friday, Forecast, jazz and rhythm and blues, Saturday, the Starmakers, recorded music and video audience















THE KINKS **COCK ROBIN** THUR-AUGUST 22-7:30PM







DON HENLEY MR. MISTER

SUN - SEPTEMBER 1 - 8PM



PAUL **YOUNG** AND THE ROYAL FAMILY NIK KERSHAW FRI - SEPTEMBER 6 - 8PM



FRI - SEPTEMBER 13 - 8PM



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participation presentation, Sunday through Tuesday

Cal. — can Hotel, 1999 Moseum Boule and Musican Bearen, 1885, 1081. The Most Valuable Players, 1222 — Thousakhr Forsonal Motion. Top 40 dance music, Friday through the stay. Elle Ruth Pussee, 1222 — Thousakhr Bossee, 1222 — The Workshop Lines.

Ché Cafe, Revelle campus, UCSD, Glimat Drive and La Jolla Village. Drive, La Jolla, 452-2311. Rek Carlay and His Voodoo Barracudas nock and blues and the Blues Busters, blues and rhetim and blues 9 p.m., Fridag, Born Cross-cord, mass or the Gratefol Dead 9. eyed, music of the Grateful Dead, 9 p.m., Saturday

Chuck's Steak House, 1256

Elario's, 7955 La Jolla Shores

Club Chalet, 5046 Newport

Hilton Hotel, Cargo Bar 1775 East Mission Bay Drive, Mission Bay 276-4010. The People Mosers contemporary, Wednesday through Saturday: Triple Plas. Drive La Jolla, 450-0541, Peter Strague and the Dance of the Universe Orchestra with vocalist Kevyn Letteau, jazz. Thursday through Sunday Ron Satterfield, közz. Monday and Tuesday: Papa

Hotel del Coronado, 1550 Oranga Avenue, Coronado, 435-6611: The Elements, contemporary, Tuesday

Halevon, 4258 West Point Long

Hotel La Jolla, 7700 Fay Avenue La folla, 454-3001; Joey Chess piano variets, Tuesday through Saturday.

Islandia Hotel, Supper Islandia Hotel, Supper Chibilaumate, 1441 Quivera Road, Mission Bao, 224-3541. The Spud Brothers, rock and comedy. Thesday through Saturday, Stu Stames, Jazz piano, Sunday and Monday, a five outdoor concert featured every Saturday from 4-7 p.m.; call club for information.

Wednesday through Saturday: through Tuesday Joe Marillo piavs

La Valencia Hotel, 1132 Prospect Street, La Jolla, 454-0771: Bob MacLeod, piano and vocal variety, early evening Tuesday through

Le Sainte Marine, 1250 Prospec Street, La Jolla, 454-2434: The Latin Five, Latin music, Tuesday theoryth Sanday

Loma Portal Inn, 2901 Nimitz Boulevard, Loma Portal, 224-3655; Jim Moore, contemporary, Friday

and Saturday, Norman Clifford.

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.

MeP's, 1107 Orange Avenue. Coronado. 435-5280: Soho. contemporary. Thursday, Black Marfet, contemporary. Frday and Saturday: the Cat-illacs, vintage rock, Sunday: the Rogues. contemporary. Monday: Joey Harris, rock, Tuesday: the Pep Ross, contemporary. Wednayday.

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

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

Mony Mony's, 3595 Sports Arena Boulevard, Loma Fortal. Circles, rock, Thursday through Saturday; In Colour, rock, Sunday and Monday: Toys, rock, Tuesday and Wednesday.

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

Stevens, contemporary, Friday and Saturday: talent night with Kitty

Mulvaney's, 4230 Mission Boulevard, Pacific Beach. 483-7383: Jeff Proctor, contemporary, Thursday through Saturday: talen night with Rick Cosey, Monday.

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

270-7522: Hollis Gentry and Fatthurger, jazz. Thursday through Saturday: Ella Ruth Piggee, jazz and blues, Sunday: Deborah Raye and Aria, contemporary, Monday and Aria, contemporary, Monday and Tuesday, the Five Careless Lovers, blues and rhythm and blues, Wednesday.

Paradise Bay, 1935 Quivera Road. Marina Village, Mission Bay Park. 223-2335: The Heroes, rock.

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: Forecast, jazz and rhythm and

The Salmon House, 1970 Quivera Road, Marina Village. 223-2234: Melissa McCracken, contemporary. with Larry Evans on piano,

Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay. 274-3314: Ed Ellis and Tapestry.

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WEDNESDAY KAMIKAZES

THURSDAY ICED TEAS

1935 QUIVIRA ROAD • 223-2335 AT MARINA VILLAGE ON MISSION BAY



Friday, September 13, 7 pm to 1 am





lus: UNDERCOVER, LESLIE PHILLIPS BAND, DARRELI, MANSFIELD BAND, CRUMBACHER, 441, RICH BUHLER, DENNIS AGAJANIAN 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 Christi Family Night tuckets will be accepted on the night of the event. Available at all TRACETRON \*\*

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Featuring Pepper & Salt with Esteben Favela 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.

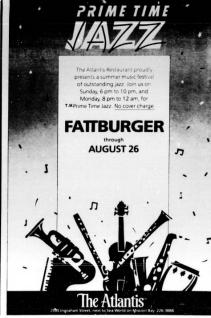
Dinner reservations suggested 619/454-2434 1250 Prospect St., La Jolla





**EVERY THURSDAY EVENING** FREE TOSTADA BAR

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Spice Rack Restaurant.

Steamer's, 1165 Carnet Avenue, Pacific Beach 274/2125, ferry Melmick, movie themes, originals, contemporary and use music on the piano, Wednesday through Saturday, flob Dolph, size, Sunday through Tuesday.

Tablao Flamenco Nightelub and Tablao Flamenco Nightchub and Restaurant, 367 Del Rev Street. Pacific Beach. 483-2703: Live flamenco music and dancing, 7:30 and 9:30 p.m., Wednesday. Thursday and Sanday. 7:30, 9:30, and 11:30 p.m., Friday and Saturday.

Texas Teahouse, 4970 Voltaire

Upstart Crow and Co., See

Vacation Village Hotel, Bay Lounge, Vacation Isle, Mission B. 274-4630: Shine It On, contemporary, Tuesday through

Victor's, 1400 Rosecrans Street. Victor's, 1403 Rosecrans Street, Point Lorna, 226-1871. Upstairs, Paul Eastland, Top 40 variety, Friday and Saturday Downstairs, Norman Clifford and Frankie Ferlin, contemporary, Wednesday through Saturday, five muskay through Saturday, Inc.

### San Diego North

KINKS 8/22

Bacchanal, 8022 Charamont Moss Boulevard, Rearry Mess, 360-8022 Millermann rock, Thursdar, the Beed Farmers, rock, rockabills, and American rocks rock, Wednesday, Fridae, and Saturdas, with blues artist Tom Cat Courtnes, Friday, Youth in Time rock, and the Bartock Lanskey Band, rock, Beedey.

Blarney Stone Pub. 5617 Balboa

The Blue Bayou Lounge, 253

Cafe in the Valley Restaurant, 9

Cafe on the Valler Restaurant, 47], caming del Ruis South Mission Valler, 200 (CC)9 Live Xuzz. Through through Saturaka call club for information, Eric Foster, classon, a guatar carly evening. Thursday, and Saturday through Thursday, John Loons, classocal guitar carly evening. Friday and Wichoseka' Wike Zoumars, classocal guitar Friday hunch. Mark Augestur, guer guatar 6-11 pm.

Augustus, sazz guatar, 6-11 p.m., Buesday and Wednesday

Carriage House, 7945 Babbaa Avenue, Clanemont, 278 2597 Gary Sherwood, contemporary Buesday through Saturday

Hajji Baba, 104 Mission Valley Center West, Mission Valley 298 2010 Live Arabic music and

La Hacienda Cantina, Mossie A Fractional Carolina, Alexand Valley Jun, 878 Hotel Circle South, Mission Valley, 208-8281 Mike Marphy cometh and music, Wednesday through Saturday, L.A., rock, Monday and Tuesday.

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley, 299-2828: Automatics, rock, Tuesdov through Satriada, with Private Domain, rock, Finday and Saturday, Dirk Debonaire, roc. Automatics, rock, and Ipso Facto, rock, Sunday,

Monk's, 10475 San Diego Mission Road, Mission Valley, 563-0060 Decocean, Top 40 dance misse, Wednesday through Saturday, Nightshift, contemporary, Monday; Denouement, contemporary,

Monterey Whaling Company, 887

Murray'S TICKETS THE BOSS

MÖTLEY CRÜE 8/25 GRATEFUL DEAD— 8.D. 9/15

GEORGE KENNY LOGGINS October 12 PADRES • CHARGERS

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FRIDAY HAPPY HOUR

LADIES' NIGHT

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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** 

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

and entertainment in our Crystal Room Lounge. 3-7 pm weekdays.

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

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Burger with a view: Especially tasty after tennis, golf, beach. Only \$3.75 including fries and fixin's. 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

Nightshift contemporary lucidar through Saturday. Alaska, country

arlos, 465-1730; Headband, rock Alert, rock, Sunday and Monday

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

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

Peter D's, 5149 Clairemont Mesa Boulevard. 277-3217: Terri Adams, country, Thursday through

Valley Fashion Valley Fast 201 7170 Tase contemporary music Friday and Saturday, call club for

The Speakeasy, 9379 Mira Mos Boulevard, Mira Mesa, 566-0976 Four's Company, contemporar Wednesday through Saturday

Spirit, 1130 Buenos Avenue, Bay Park, 276-3993: Soldiers of Fortune, rock, Deadline, rock, and the Accessories, rock, Thursday Zeitgeist, rock, the Kause, rock Zeitgerst, rock, the Kause, rock, and the Paul Johnson Guntar Fand, rock, Friday, Three Simple Words, rock, Captured Hearts, rock, Eleventh Hour, rock, the Punnys, rock, and White Glove Test, rock, Saturday, City on Edge, rock, Stutuday, City on Edge, rock, Stutyett to Change, rock, and Rufe 42, rock, Tieseday, Tim Soldiers, rock, Nimbus Oth, rock, And Shark Jones, rock, Without Sol, rock, Sinday, and Shark Jones, rock, Wednesday.

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

Standard Hotel, 950 Hotel Cards Sorth Mission Calley (2007). Coral Room: The Four of Use swing and group weals, Thresday through Salunday, the Dick Lopez Trio. owing contemporary and vocals. Sunday and Monday Crane Roon

through Saturday

Fio Lee's/Mira Mesa, 10787.
Cammo Rotz, Mira Mesa, 695-146.
Spands, What Face, contemporary and rhythm and blues. Riesday through Thursday, the Five Carcless Lowers, blues and rhythm and blues. Fishly, Apresso, contemporary Saturday. Jeff Williams, contemporary Saturday. Jeff Williams, contemporary Sonday through Monday.

Tio Leo's/Mission Gorge, 63.33 Mission Gorge Road, Mission Gorge, 280-9944. Joe Stewart, Gorge, Thiesday through Thursday, Costa V, contemporar Friday and Saturday, live music, Sunday and Monday, call club for The Wellhouse, 1972 Therrason Houles and Therrason to 300 to 7 Ray and Larmy Cornea with Bert Miller on drums, swing, pop-nestalipa, and contemporary danc-music, Friday and Soturday

Wrangler's Roost, 6608 Mission Wrangler's Boost, ontoe Sussain Gerge Road, Missain Gonge, 280, 6263. Steer Crazy, countr. Biesday through Saturday, Uncle Kens Converted Brice Band, country. Sunday and Monday

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

### San Diego South

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

Anthony's Harborside, Harbor Drive, downtown, 232 6358. The California Transfer contemporary, Tuesday through Saturday, Barker and Orr comedy and music, Sursday and Monday.

Aztec Bowl, Turquoise Room. 4336 Thirtieth Street. North Park. 28.4-3135: Sandy and the Classics, ontemporary, Wednesday through Saturday

Barnacle Bill's, 1880 Harbor Island Drive, Harbor Island, 297 1673: Frank Dexter, contemporary Tuesday through Saturday

Cafe Angelique, 2870 Fifth Avenue (Fifth and Palm), Billcrest, 692-370: Bob Hart, classical piano. Wednesday and Thursday Francesca Savage and Friends, classical viola duets, Saturday

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



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See Johnny Rivers play your favorites in an XTRA GOLD concert to benefit the Notional Multiple Sclerosis Society. With special guest stars, the Mar Dels.

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 Gates open at 4:00, music begins at 3:00. Saturday. August 24th at the Memorial Gates on the Market See Saturday. Bowl in Chula Vista. Get your tickets at any authorized Teleseat outlet, including Bowl in Chula Vista. Get your tickets at any authorized Relseat outlet, including Licorice Pizza, Bill Gamble's and the San Ysidro GoldenMoney Exchange.

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The Memorial Bowl, 373 Parkway, Chula Vista.

A part of the Lite country and Salsa Festival. To benefit the National Multiple Sclerosis Society





lite

Cafe Vienna, 3639 College Ave. 265-1446 Frank Corgano, accordian masse, 3-30-8 p.m. Thursday, Roland Klotz, 20ther mass and according to the control of the

Doc Masters, 2051 Shelter Island Drive, Shelter Island, 233-2572 Lounge: Oh! Ridge, comody and

Drowsy Maggic's, There first and I movesite North Park, 208 8 38 1 Sam Hinton, tolk, Thursday, Raigh

Dookies, 4225-13 Caran Boulevan East San Diego, 283-6381 Pranti-bar Paul George, Tuesday through Saturday, Path Clerm, Sunday and

variety Wednesday through Friday

Hotel San Diego, 439 West Hotel San Diego, 439 West Broadway dovertown: 234 (023) Harrys Bar Live misse nightly club for information Continental Ballosom: Harvey and the 526d Street live (622, 4, 10-7 p.m.)

"The Invader," at the dock, 1066 North Harber Drive, downtown, 208-8006: The B Street Band, contemporary, every night except. Thursday when Ella Roth Piggee sings jazz and blues, and Tuesday, when New Shooz play jazz.

Imperial House, 505 Kahmo Street (at Park Benhevard). Hillcrest. 234– 5525. Wavne Jure jazz. Tuesday through Saturdas, with the Imperial House Opera Stigers. Wednesday, Wayne Jure and Hank Young, sizz.



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Kona Kai Uub, 1903 Sheler Island Drive, Sheler Island. 222-6319 Signs of Life, contemporary. Thursday though Saturday, the Fabulous Spad Brothers perform nock and comedy. 2-6 p.m., and the Most Valandel Planers, jazz, 9 p.m. to 1 a.m., Saturday, the Most Valandel Plavers also; play jazz from 7 to 11 p.m., Saturday.

La Maison/Galerie 5: 3681 Fifth Avenue, Hillcrest, 298-0119; Lynn Hall, Latin American harp, Sunday,

Lucky Lady Club.

Mandolin Wind, 308 University Avenue, Hillcrest, 297-3017. King Buscutt Fues, blues and rhythm and blues. Flurisday through Saturday, live music, Taesday and Wednesday, call club for information.

9/X HAPPY HOUR with BRYAN JONES; 25¢ draft beer

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O'Hungry's, 2547 San Diegs Avenue, Old Town 298-0133. Ron Wheeler, contemporary and folk. 6:30 p.m., Friday and Saturday.

Avenue, Hillcrest. 232-1773: Lorr Bell and Joe Azarello, jazz, Friday and Saturday, Joe Marillo, jazz, 7-11 p.m. Sunday.

Mr. A's Restaurant, 2250 Fifth Avenue, downfown, 239-1377. Peter Robberecht, pianist, Tuesday through Safurday

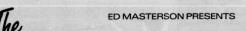
Patrick's II. 128 F Street Patrick's II, 428 F Street, downtown: 23/3/07/F Fro Brighams Preservation Band, Driveland suzz, early evening Thursday, Dean and the Persuaders, Fifties and Sixties rock, Friday and Saturday, the Aubrey Faw Quintet, sizz, Inesday and Wednesday

P.Fs Warehouse Restaurant, 208

Reel Gusto, 4105 Taylor Street, Old lown, 295-5111: Two Pieces, Sesties and Sesenties bits, Friday, DJ Jim Anthony spins platters on Saturday.

Reuben F. Lee's, 880 Harbor





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Earnon Carroll, Irish music, Thursday, Kitty Kieffer contemporary music, Friday and Saturday, Robin Henkel, bius s ar jazz guitar, 3:30-7:30 p.m., Sundi the Bop Tones, jazz, Wednesday.

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

Sheraton Harbor Island, Reflections, 1380 Harbor Island Drive, Harbor Island, 291-25 00-Strut, contemporary, Tuesda through Saturday, the Ducktail Revue, vintage rock, Thursday happy hour, 5-8 p.m.; the Jets. vintage rock, Friday happy hour sintage rock, Friday happy hour Shepherd's Restaurant. Vicks McMaster, standards and poy from the Thirties to the Eighties on the harp, Wednesday through Sunday Gail Dietriechs, classical hart.

Sternwheeler Showboat, the dock, 1066 North Harbor rive, downtown, 298-8066; The Sacramento Trio, contemporary, Tuesday through Saturday.

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

Top of the Park Lounge/Park Manor Hotel, 525 Spruce Street. Hillcrest, 299-9002: Daniel Jackson, pianist, 5-8 p.m., Wednesday through Friday; the Daniel Jackson Ensemble, jazz-blues fusion, Friday and Saturday evenings: Paul Reisling, pinaist, 5-8 p.m., Monday and Tuesday.

Trojan Horse, 6179 University Avenue, East San Diego, 582-1070: Fastlane, rock, Thursday through

Tuba Man's, 2551 University Avenue: North Park: 295-9426 Live music, Friday through Sunday, call club for information. Tuba Man's No. 2, 7149 El Cajon

Boulevard. 698-6042: Live music. Saturday, call club for information **Upstart Crow and Company, 835** West Harbor Drive, Scaport Village, 232-4855: Mike Nelson, variety.

2:30 p.m. Saturday Rick Saxton, folk and rock, Saturday evening and Sunday afternoon.

Viscount Hotel, The Bar, 1960 Harbor Island Drive, Harbor Island, 291-6700. The Bar: Kevan Melton, piano variety with vocals. Tuesday through Thursday, live piano bar entertair ment, Friday and Saturday, call club for information. Palm Grill: Kathy Lloyd, contemporary harp, 11-2 p.m., Sunday.

Yukon, 4278 University Avenue East San Diego. 284-9310: Live music, Thursday through Saturd 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 Jackeens, Irish music, Wednesday, Friday, and Saturday.

The Boondocks Restaurant, 8320 Parkway Drive. La Mesa. 465-3660: Dale Pearson, contemporary music on the piano. Wednesday through Saturday: Bruce Robbins. contemporary. Sunday and Monday. Craig Jones, piano, 5-8 p.m., Friday.

Bull and Bear, 690 North Second Street, El Cajon. 440-5757: Chain Reaction, contemporary, Wednesday through Saturday.

Calypso Lounge, 973 Greenfield Avenue, El Caion, 440,9526 Tommy Ray, country, light rock, and casy listening, Friday and Saturday

Circle D Corral, 1013 Broadway, El Circle D Corral, 1013 Broadway, El Cason, 444-7443; Country Casanova, country, Tuesday through Saturday, Jerry Baze and a Touch of Country, country, Sunday; clogging lessons, Monday and

Coo-Coo's Nest, 12247 Woodside Avenue, Lakeside. 443-2300 Wayne Steele, piano varietx. Thursday through Saturday.

Dock's Landing, 1185 East Main Street, El Cajon, 442-0258; Jerry Burchard, piano variety, Wednesday through Saturday, Carol Crawford, contemporary, Sunday through

Don's East, 13321 Business Highway Eight at Los Coches, El Cajon, 443-2444; Big Sky, country,

Don's West, 5286 Baltimore Drive La Mesa, 462-0533. The Classics (formerly the Belairs), Futies and Sixties rock, Tuesday through

Flinn Springs Inn, 15505 Highway 80, El Cajon, 443-9568: Dina Preston and Chaser, country, Wednesday through Sunday.

Happy Days Car Hop, 9664 Campo Road, Spring Valley. 463-4757: The Ducktail Revue, vintage rock. Saturday.

Horseshoe Tavern, 7664 Broadway, Lemon Grove. 469-6344: The Smith Brothers, country and contemporary, Friday, Saturday, and hosting a jam session, 7:30-11:30

Kentucky Stud, 11377 Woodside Avenue, Santee. 448-3402: Martin Eddy and Country Breeze, country, Friday through Sunday.

Lakeside Hotel, 9940 River Street

La Posada del Sol, 8238 Parkway Prive, La Mesa, 462-2640, Carl Simmons, country, Wednesday through Saturday

Legends, 2754 Alpine Boulevard, Alpine, 445-5545; Emerson Poireaux, piano bar, Tuesday through Saturday.

Linda's Di'Angelis Restaurant, 1977 East Main Street, El Cajon, 447-0842: Ron Morin, contemporary, Sunday and Tuesday,

Live Oak Springs, Old Highway 80 Boulevard, Jacumba. 766-4288: Live country music, Saturday, call club for information.

Lorenzo's, 596 Broadway, El Cajon. 442-9696: Pitch N' Woo with Gerrie Woo, contemporary, Tuesday through Saturday; Fro Brigham's Preservation Band, Dixieland jazz, Sunday and Monday

Magnolia Mulvaney's, 8861 Magnolia Avenue, Santec. 448-8550: Ipsa Facto, rock, Thursday

Marie Callander's, 6950 Alvarado Road, La Mesa. 465-1910: Mike Nelson, variety, Tuesday.

Mr. Bill's Backroom Saloon, 399 North Magnolia, El Cajon. 447-4500: Dusty and Gary, country and oldies, Wednesday and Thursday; Carol Crawford, variety and contemporary, Friday and Saturday.

Nite Owl East, 667 North Mollison Avenue, El Cajon. 447-3854: The Baja Strings. Top 40 dance music, Tuesday through Saturday; live Sunday and Monday, call club for

Mama's Mink, 533 East Main Street, El Cajon, 442-5573: Rocky Kreutzer and the Big Oak Ranch Band, country, Wednesdaythrough Saturday, and 6:30 p.m., Sunday.

Win Cody's Saloon, 240 West Mair Street, El Cajon. 440-9247: Outta Controll, rock, Friday through

### South Bay

Linda Sherwood and Surefire country, Friday and Saturday,

The Outpost, 652 Grand Avenue, Spring Valley. 464-9007: Country Justice, country, Friday and

The Ox Bow Inn, 9816 Campo Road, Spring Valley, 469-9616: Andy and Donna, contemporary, Tuesday tirough Thursday; Alton and the Ox Bow Country Lads, country, Friday and Saturday.

Park Place, 1280 Fletcher Parkway, El Cajon, 448-4111: The Londons, rock, Tuesday through Saturday, the Force, rock, Sunday and Monday, Dr. James Downs,

Pizza Plus, 764 Jamacha Road, El Cajon. 444-3300: Mike Blea. contemporary rock. Thursday; the Mr. Magic Show, Friday, the Cat-illacs, vintage rock, Satunlay.

Rodeo Room, 8300 Broadway, Lemon Grove. 469-5137: Ron Morin, country, Friday and

TNT Lounge, 63231 Imperial Avenue, Encanto. 263-2993: The Finest City Band, Top 40 and rhythm and blues, Friday through

Turquoise Lounge, 5975 Severin Drive, La Mesa, 465-1525: Three-D, rock, Tuesday through Saturday.

Bull N' Stick, 608 Palm Avenue Imperial Beach. 429-5330: Live





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Michael Rorah plays cool keyboards. Tuesday through Saturday, July 16th through September 7th.

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

The Rebecca Drake Rising Star Revue 8:00 pm-11:00 pm No cover,



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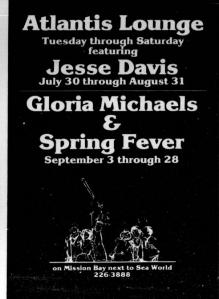
Resort Hotel 998 West Mission Bay Drive, 488-0551

# \*HALCYO



"MAKE IT YOUR PLACE"





China Five Restaurant, 569-1 Street, Chula Vista, 426-5951, Juan Robles, contemporary, Thursday through Saturday.

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: Circles, rock, Sunday and Monday, Crystal, rock, Tuesday and Workney, Crystal, rock, Tuesday and

The

Dock's Cocktails, 317 Third Avenue, Chula Vista, 422-1566: Wayne Gire, contemporary, Wednesday through Saturday.

Hungry Hunter/Imperial Beach, 1344 Palm Avenue, Imperial Beach, 423-0953: The Jeds, contemporars, Thursday through Saturday.

Hutch's, 1463 Palm Avenue. Imperial Beach. 423-3479: Grand Central Station, country, Friday and

Trojan Horse

Thursday-Saturday, August 22-24

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Thursday-Saturday, August 29-31

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6179 University (Cellege & University) 582-1070

Joey's, 415 Breadway, Chula Vista, 420-4828: Louie and Loose Change, contemporary and oldies, Wednesday through Sunday, J.C. and Company, contemporary and oldies, Monday and Tuesday.

La Maze, 1431 Highland Avenue, National City 474-3222; Bruce Robbins, contemporary, Tuesday through Thursday; East Coast, contemporary Friday and Saturda Landmark Cocktail Lounge, 2511 Sweetwater Road. National Cits. 475-7313: Four Star Country, country, Friday and Saturday.

Oasis Bar, 1121 Third Street, Chula Vista. 426-2977: Crose country. Friday and Saturday.

The Lantern, 1822 Flind Acoust. Chille Vista, 127-12007 Gyps. Fitnes and Systhes for & Wednesday and Flursday five music, Friday and Saturday, call club for

Marisol, 1680 Broadway (at Mam Street), Chula Vista, 429-8045; Colour, Latino, Thursday through

Colour, Latine, Thursday through Saturday, with Los Lupes, Mexican cowboy music (norteño), Thursday, Mosaice, salsa and Cumbia music, Sunday, with Los Lupes, early evening Sunday.

Old Bonita Store Restaurant, Thursday through Saturday.



Aura: Beach Club Automatics: Lehr's Greenho The Bartok/Lansky Band:



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

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Zoralia's, 603 Palomar Street. Chula Vista. 425-1626: La Bapalla. Latin music, Thursday, Saturday. and Sunday.

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

Rock & Roll

The Accessories: Spirit The Agents: Red Coach

Bacchenal
The Beat Club:
Multeracty of Scondido
The Beat Farmers: Bacchanal
The Belair Boys: Horny's
Born Cross-eyed: Chi Cafe
David Bradley's Del Mars: Belly

Up Tavern
Captured Hearts: Spirit
Cat-illacs: McP's, Pizza Plus/El Cajon Circles: Mony Mony's, Dance

Machine
City on Edge: Spirit
The Classics (formerly the
Belairs): Don's West
Crystal: Dance Machine, Whiskey

Crystal: Dance Machine, Whishey Flats
Deadline: Spirit
Dean and the Persuaders:
Patrick's II
Dirk Debonaire: Club Chalet,
Lehris Greenhouse, Belly Up.
Threm
Ducktal Belongs Car Hoy, Sheuton
Harbor Mand West
Eleventh Hours Spirit

# Southwind



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The Pumps: Spirit The Rebel Rockers: Belly Up

Fastlane: Irojan Horse: The Force: Park Place Four Epes: Holizon France: Dance Machin: Rick Gazlay and His Voodoo Barracudas: Ché Cafe Gypey: The Lantern Josy Harris: McF's Headbank: Narajo Inn The Heatlerns: Old Del Mar Cafe. Whitden Flats

Whiskey Flats The Heroes: Whiskey Flats.

Lounge pso Facto: Park Place, Lehr's

Greenbouse, Magnolia
Mulvaney's
The Jets: Sheruton Herbor Island
The Kause: Spirit
The Kingbees: Belly Up Tavern
L.A.: La Hacienda Cantina, Poa

LA: La Hoceman Comma, Fee Song Anderson's Left Right Left: Belly Up Tovern Live Wire: Club Chalet The Londons: Park Place The Mar Dels: Belly Up Tovern Messenger: Tequila Flots, Club

Nimbus Obi: Spirit Obsession: Beach Club Outta Controll: Win Cody's Saloon Planet: Whiskey Flats Private Domain: Jose Murphy's

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Rocleols: Carlos Murphy A.a. Jolla
Rule 42: Spiral
Sedons: Regula Flats
Shark Jones: Spiri
Siers Brothers: Ass: Marphy's

Preston Smith and the Crocodiles: Belly Up Tavern

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Three Simple Words: Spirit
Tin Soldiers: Spirit
Toys: Mony Mony's
Two Tones: Old Bonita Store
Bestiment

The Us Band: Tequila Flats White Glove Test: Spirit Youth in Time: Bacchanal Zeitgeist: Spirit

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Bayer/Soloma Beach, Anthony's
Harborsale
Bandy Beecher: Mexican Village
Best of Friends: Blue Bayou

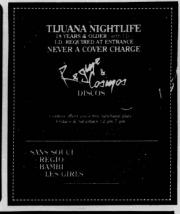
Lounge Black Market: McP's Mike Blea: Pizza Plus/El Cajon Bogart: Islands Lounge

Norman Clifford: Loma Portal Norman Clifford and Frankie Ferlin: Victor's Dan Connor: Crazy Burro
Ray and Lainic Correa with Bert Miller: The Wellhouse Rick Cosey: Mulvaney Pacific

Beach Costa V: Tio Leo's/Mission Gorge Donna Cote: Tom Ham's

B Street Band: The "Invader" Jerry Burchard: Dock's Landing California Transfer: Anthony's

Harborsale Karen Cavanagh and One Plus One: Rancho Bernardo inn Chain Reaction: Bull and Bear Joey Chess: Aimee's





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Foredate, Land, Dinner and Liet might diring.
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Await the traffic and purking basels of going to the beach, relax in the san, sensi in our pool and play water Valleghald or over worth Pool Parts—Santher 2 to 6 pm.

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4:00 PM to 7:00 PM
Weekend Kick-Off
"Double well drinks"
\$1.00 KAMOS
FREE Fish Tacos
9:00 PM to 1:00 AM
Live Entertainment
"Signs of Life"

1HURSDAT 4:00 PM to 7:00 PM "LADIES" DAY" \$1.00 Pina Coladas FREE Quiche & Eggro 8:00 PM to 12:00 AM Live Entertainment "Signs of Life"

SUNDAY 10:00 AM to 2:30 PM Champagne Brunch from \$8.95 "Most Valuable Players' 7:00 PM to 11:00 PM

MONDAY

TUESDAY WEDNESDAY TUESDAY
4:00 PM to 7:00 PM
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FREE cheese &
fruit table
9:00 PM to 11:00 PM
JAMES BOND movie
on our video 4:00 PM to 7:00 PM
"Plesta Hump Day"
\$1.00 Margaritas &
Tequila
FREE Build-a-Nacho

SATURDAY

3ATURDAY 10:00 AM to 2:00 PM "Doctor's Orders" 51:50 Bloody Marys, Mimosas, Ramos Fizz 2:00 PM to 6:00 PM Spud Brothers" Poolside Live Entertainment 9:00 PM to 1:00 AM "Most Valuable Players"

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Betty's Burger Garden Jarrett: Holiday Inn/Embarcadero

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Mesa Laura Springer: Vacation Village Hotel Star Party: Monterey Whaling

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Take Two: Hungry Hunter/Rancho Bernardo Don Tennison: The Flying Bridge Tito and Augustine: De Vincis Bert Torres: Standass Hotel Triple Play: Hilton Hotel Two Pieces: Red Gusto David Watson and the Gathering: San Disgo Harbor Excursion Ron Wheeler: O'Hungry WOld Town

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of Country

Martin Eddy and Country Breeze: Martin Eddy and Country Breeze: Kentucky Stud Five Steps West: Stage Coach Inn Four Star Country: Landmark Cocktail Lounge Grand Central Station: Hutch's The Hot Shot with Ron Bell: Leos

The Hot Shot with Ron Bell: Look, Little Bit O'Country
Bedry Kreutser and the Big Oak
Burch Band: Home? Might
Country Bumphin
Lone Star Country: The Country
Side Restaurant and Leange
Ron Mortin Bedro Norm. Indies
It? Linguis Restaurant. Hooden
Disa Preston and Chaser: Flum
Syrings Int
Bommy Bay: Colgino Lounge
Renegade: Lolevale Hong
Reneg

Linda Sherwood and Sureffree
Our Favorite Place
Carl Simmons: La Procula del
Solida Mesa
The Smith Brothers: Horseshoe
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Steer Crasy; Winnyle's Boast
Steer Crasy; Winnyle's Rosat
Steep Charles
Converted Rice Bandi
White Lightening: Oukrale Lodge
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Folk/Ethnic

Fred Benedetti and Eric Foster: Old Time Cate
Bluegrass Etc.: That Pizza Place Eamonn Carroll: Rosie O'Grady's Brian Connolly: Blamey Stone

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Paddy West: Ireland's Own

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La Liss and a passivery. Sometruly
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The Free Careless Lovers: Old
Pacific Boach Code Old Del Mar
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Bobhs Henkel Rosse O'Condy's
Ella Ruth Piggee: Old Pacific
Boach Code Old Del Mar Cufe.
Catamaran Hotel. The Invader"

Rebel Rockers: Belly Up Taven:

lazz

Mark Augustin: Cafe in the Valley Restaurant Lori Bell and Joe Azarello: Our

Lori Bell and Joe Azarello: Our Place at Missaris The Bop Tones: Rusic O'Grady's Nancy Briggs: Coffee by-the-So Fro Brigham's Preservation Band: Pal Joey's, Lorenzo's, Portick's II Holly Burke: Coffee by-the-Sou The Bruce Cameron Ensemble:

The Bob Campbell Trio with Marley Days: Quimby's The Birdie Carter Quartet: Our Place at Mikisan's Cheatham's Jazz Quartet: Bahia

Hotel
The Chicago Six: Belly Up Tavern
The Chicago Six: Belly Up Tavern
Jimmy Corsaro, Sharon Andrews,
and Andy Riley: Cassey's
Lounge
Countdown (Dan Papaila and
Kirk Hofman) with Aubrey
Faye: PLS Worchouse

idestaurant
Ed Ellis and Tapestry: Sandtrap

Lounge Aubrey Faye Quintet: Patrick's II

Coffeehouse
Forecast: Rusty Pelicam. Carlos
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Toni Lee and the Kevin Quail
Sextet: Mr. Aldo's Italian

Golf Course Country Club, Rudi's Hidden Acres Joe Marillo: Jose Murphy's, Our

Stu Shames: Abbey Restaurant, Islandia Hotel Peter Sprague and the Dance of the Universe Orchestra with Kevyn Letteau: Elario's Laura Springer: Vacation Village Hotel

Hotel Storm: Paradise Bay, the Vineyan

listings)
Tobacco Road: Belly Up Tovern

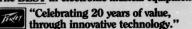
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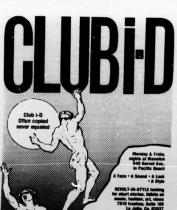
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The Four of Use suring and group cocals. Standard Hotel Patti Clemm piamo but Dookies Cerg Glovers Aphoenths and cocals performing everything from Apaquago-Scapent Village Frank Gragares according music, Cafe V Jenne Date Dookies Guy and Jackie with Gil Warners variety, pop to opens. Mona Lisa Resources.

Bob Hart: classical piano, Cate

Angelique
Deborah Liv Johnson: singer
songwriter. Old Time Cafe
Roland Klotz: zither music, Cafe

Vienna Kathy Lloyd: contemporary harp Pavillion Lounge, Viscount Hotel, Abbey Restaurant

Bob Long: everything from classical to begies energie on the plano. San Luis Rey Downs Golf Course Country Club, Rulis Hidden Jeros The Dick Lope Thois sumy contemporary, and rocals Stardast Hotel Bob MacLeody piamo and rocal programments of the control programment of programmen

variety. Bahia Hotel Le Valencia Hotel Bruce McKeithen: piano variety

Bruce McKethen: piano variety Humphrey's Vicki McMaster: standards and pop from the Thirties to the Eighties on the harp Bobby Maese: PLS Warchouse Jerry Melnick: movie themes

riginals, contemporary, and jazz music on the piano, Avanto of La Jolla Steamer

kevan Melton: piano variety with vocals, Viscount Hotel Mike Miller: folk nick and variety Holly's Inn Jim Mooney: guitarist/vocalist performing folk-rock, Coffee-by-the-Sea

Mosaico: salsa and cumbia music. Marisol Joel Nash: piano show tunes, Mille

Fleurs Mike Nelson: variety, Upstart Crow md Company/Seaport Village, Marie Callander's/La Mesa Oh! Ridge: comedy and music !kk

exhibition. Old Time Cate
Luba Papova: classical, easy
listening, and variety piano, Top
of the Cove

Dale Pearson: piano varietu. Boondocks Restairant Emerson Poireaux: piano variety Legends, Doc Masters

Raggle Taggle: variety — Renaissance to jazz, Drowse Maggie's Peter Robberecht: pianist, Air

Restaurani Paul and Carla Roberts: music from around the world. San Diego Wild Animal Park Sandee and the Ram Band: variety stage show with everything from emlage rock to country, Rancho

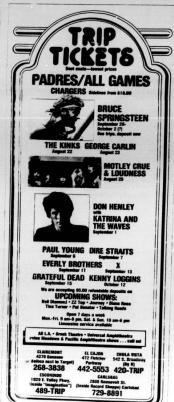
viola, and flute, Upstart Cross and Co/Pacific Beach Francesca Savage and Friends

. assu. - music ducts on rada. East. Vigeligia Jo Treanor: piano bar Springfield

Dale Vernon: piono and autar

arretu. Case del Reu Moro Mike Zoumaras: classical guitar. Cale in the Valley Restaurant Zmiros: Klezmer dance music. Old





# **CURRENT MOVIES**

The Adventures of Buckanoo Banzai - Final Minato of Buckanoo Banzai - Final Minato hip has posed of the Adventure of Buckanoo Banzai - Final Minato hip has a sub-in-more would indicate a a words recovered with the sub-in-more development of the sub-in-more development of the sub-in-more special of the sub-in-more spe The Adventures of Buckaroo

Amédius — Trivoujh the overhush production and the undersus and a second size set he making of a potent size set he making of a potent enough, that is to de up outdely advantage of a potent enough that is to de up outdely advantage of a potent enough that is to de up outdely advantage of a potent enough that is to de up outdely advantage of a potent enough that is advantage of a potent enough that is advantage of a potent enough enough the transport of a potent enough enoug provide a handy excuse for packing it whenever work bogs down (Nothing purification has the portrayed of Nothing purification has the portrayed of Nothing (Nothing purification has the portrayed of Nothing to Nothing the Nothing State of th

Back to the Future - The task of tailoring the time travel theme to the teenage market has led to besides such concrete accessories as skateboards and electric guitars, an inordinate dwelling on anachronism with a contemporary teenager with a contemporary teenager pulpage from the sea and coff of Vis-happer pulpage from the sea and coff of Vis-happer DaVis ciniy deeper) into the Fitnes. It's as though the genealogical time fine has collapsed into self files a terractable senior, or better has been cert back on self in a U-shape. So that the generation gap may be measured as the distance between parallel files, gand without at martiel files. street fraide theme so trouguelly, and combinately, self-combinately self-all missions of the combinate of t He must be terrific at the coffeet labile. To this point, he has not been the happest director of his point, he has not been the happest director of his power haters; but this giddy with of Latin American revolution, the Jewish Defense League, a Legaly Hoover femonsisse. Williams, Howard Cosell etc. is frequently furnly despite Allen's assert mended 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 Eddle Murphy as a black Clint Eastwood. The Dirty Harry series comes first to mind, propelled there by the planicothersman's independent ways, his catisatrophic results, and his snippness to this superiors in the

snippiness to his superiors in the alairmatin. But the persons varieties that sends him (or vication, and against explicit orders) to Berelly Hills — him, that is, and his battered Cheyy Nova, his duffel bag, and his limited ward/obe of Fehris, sweathints, nothing with a coller — assess the faint, specter of COOGAN S BLUFF the property. It is to Nova. specifer of COOUAN'S BLUFF: "Be one with the Western sherrll in the New York jungle. And among the staff of the Beverly Palins Hotel, the membership of a private men's club, the espresso-spping art-gallery crowd, and most especially the etquette conscious L.A.P.D. Murphy finds plenty of straight men' (or straw men') to play it does at the very end, or the virtual end, excepting one final firsolity, it tends to linger, Michael J. Fox, Christopher Lloyd, Lea Thompson. 1985.

"" (Carousel Cinema 6; College, Fashion Valley, La Jolia Village; Oceanside 8; Rancho Bernardo 6; Santee Village 8; Sweetwater 6; UA Glasshouse 6; Wiegand Piaza 6) L.A.P.D. Murphy finds plenty of straight men (or straw men) to play against. But unlike Eastwood as Coogan, perhaps a little more like him as Harry, Murphy does not deign to play a character His function in the move as an ectornist of sorts (as an aman, for example, who must make a great show of doubling over at the

wast and dudoring his side with hilarly when two pedestrains in space-man fashions pass him on the sidewals) gives him a direct line to the audience, and the message sent out is genuinely populist, maybe even slotbist. But it would be a mistake to credit any artis-snotbism to a man and a move merely replacing one sort of snotbism with another Judep Reinhold. Lisa Eitbacher Ronny Cox-cinented his Martin Rest 1981.

Treasure Search Caudiden — More than ten years and \$25 million in the making, and all those liques; rather stage desponitions. The Durley cases of the search of the search of the search of the search search search of the search search search search search search of the search of the search of the search of the search search of the searc

donating moter than the percent to charty — at the sort of langua original charty—and the sort of langua original charty—and the sort of langua original charty of language and sort of language and s

The Bride — Not so much a remake of THE BRIDE OF FRANKENSTEIN as a continuation of it starting out in the scientist's laboratory in the most of a stunderstorm, and asking the question what if they hadit all periahed than injert? And what if the scientist labet creation had looked Lanchester with her finger in an electrical socket? The storyine spits up into parallel accolutions assess as up into parallel acculturation cases à li THE WILD CHILD and KASPAR HAUSER Baron Frankenstein has it in

### MOVIE DIRECTORY

Theater 4 Silverado and Wend Sc Theater 5 The Bride Theater 6 Teen Wolf, from 8/23

Valley Circle, Mission Valley Center West (297-3931) Year of the Dragon

STATE UNIVERSITY

Cinerama, 5889 University Ave. (583-5201) The Bride

Ollege, 6303 Et Cajon Blvd. (286-1455)
Theater 1: Wend Science and Fright Nigr

EL CAJON-LA MESA

rosamont, 5500 Grosamont Center Dr., La Mesa (465-7100) St. Elmo's Fire and a second feature, from 8/23

St Emirs Fire and a second feature, from #22 Oresament Malf Theyeline, Giosenam Shopping Centre, La Mesa (46: 0-04).
Theader 1 Fave fire from #22 The me Lings Dead The Med The Feature of The #22 The me Lings Dead The American Fave Lings Dead The American Fave Lings Dead Theader 3 Shopping Theaters, 106 Faction Parkway (449-7800).
Theader 3 Faction Faction (Incidence), Mac Mass Deycond Theader 10 Faction Thead

Santee Drive In, 1090 Woodside Ave. Santee (448-7447) Theater 1. Wounteers and Real Genius Theater 2. Warning Sign and Turk 192, from 8-23.

from 8/23 Santer Village 8, 1925 Mission Gorge Road (592/390) Theater 1, Pen-wees Big Adventure Theater 2, Summer Rental Theater 3, The Return of the Living Devic Theater 4, Feer Worl From 8/23

Ace Drive In, 8000 Broadway, Lemon Grove (469-5328) Warning Sign and Turk 182, from 8/23

Aero Drive In, 3rd and Broadway, El Cajon (444-8800) Summer Rental and National Lampoon European Vacation

Theater 1 Wend Science and Fright! Theater 2 Back to the Future Theater 3 Real Genius, from 8/23 Theater 4 Pee wee's Big Adventure

Aztec, 665 5th (239-9239) Call theater for program information Belboe, 4th and E (233-3326) The Return of the Living Dead and Code of Silence

Center 3 Cinemes, 2120 Camino del Rio North (297-1888) Theater 1: Warning Sign, from 8/23 Theater 2: Volunteers Theater 3: Coccon Bijou, 5th and G (235-6084) Volunteers and Real Genius Caeino, 643 5th (232-6876) Warning Sign and Turk 182, from 8/23 Build, 3827 Sth. Hillcrest (295-2000) Pumping from II. The Women Silverado

feshion Vatley 4, 110 Fashion Vatley (291-4404)
Theater 1: Teen Wolf, from \$223
Theater 2: The Return of the Living Dead
Theater 3: Seck to the Future
Theater 4: Summer Rental

Cove. 7730 Girard. La Joha (459-5404)

Fine Arts, 1818 Garnet, Pacific Beach (274-4000) The Gods Must Be Crazy Frontier Drive In. 3601 Midway Dr. (223-533)
Theater 1: Near of the Diagon and Remitio: First
Theater 2: The Bride and Finght Night
Theater 3: The Bride and Finght Night
Theater 3: Summer Rental and National
Lampoon's European Historia

Lome, 3150 Rosecrans (224-3344) The Bride and The Emerald Forest

The Birds and The Emerical Finest
Sports Areas Steples, 3300 Sports Areas
Booleward (223-533)
Thease: It My Source Proyect and Fright Fig.
Thease: 2. Summer Rentil and Tretch
Thease: 2. Summer Rentil and Tretch
Thease: 3. See Times I Fee and Records
Thease: 4. Went Science and Ked Max Bey
Tunudersone
Thease: 6. The Book Calcidor

Strand, 4950 Newport, Ocean Beach (223-31-Pale Rider and Prizzi's Honor, from 8/23

Usa Cissahouse A Pistor is More and Pistor is More and Pistor is More and Pistor is More and Pistor is Capacity Capacity

CLAIREMONT-KEARNY MESA-UNIVERSITY CITY

Clairemont, 4140 Clairemont Mess (274-0901)
Theater 1: The Emerald Forest and Rembo.
First Blood Part II
Theater 2 E T, the Extra-Terrestrial and Follow
That Bird.

That Bird

Le Jolle Village Theaters, 8879 Villa Le Jolla Drin
(463-7831)
Theater 1 Wanning Sign, from 8/23
Theater 2 Volunteers
Theater 3 Coccon
Theater 4 Back to the Future

Theater 6. Birds to the Future

The Sear Comman, Hill Man Man Blood

(566-97). Theater 1. Theater 2. Free Genus and The Some Things

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Spring Valley, Sweetwater and Jamacha roa Spring Valley (466-6633) Volunteers and E.T., the Extra Terresmal

Theater 6 Summer Hental

Beach (423-2727)
Theater 1. The Return of the Living Dead and
Code of Sinnee
Treater 2. ET a tree-Treastrial and
Multiple 1. The Return of the Living Dead and
Multiple 1. The Sinnee
Treater 3. Earl Worl and Right of the Cornet,
from 82 Sear Worl and Right of the Cornet,
from 82 Sear Worl and Right of the Cornet.

Fillage, 820 Orange Ave. Coronado (436-6161) E.T. the Extra-Terrestrial and Real Genius, from 8/23

NORTH COUNTY

Spanish ingves

Spanish ingves

Operande (433-914)

Treater: Pase Rider and The Emerald Furest

Treater: Pase Rider and The Emerald Furest

Treater: Enail Comius

Treater: E. F. the Extra-Remestriar (matrices)

The Return of the Event Covernings:

The Entire of the Event Covernings:

Treater: A Tiven 8045 from 823.

wo, Vista Way (726-3040) Bijou, 509 East Grand Ave. Escondido (747-6635 Spanish movies

UA Cinamas, Interstate 8 of Magnoha, El Cajon (440-3009) Theater 1 Volunteers Theater 2 National Lampoon's European Vecation Theater 3 Wanning Sign, from 8/23

Cinema Pissa: The street of 2360-El Camin Cartisold (729-7147). Theater 1: Oceoon Theater 2: Rando Paris Blood Pari II Elmos 1: Volunteers Theater 3: Volunteers Theater 5: Wenning Sign, from 8/23. SOUTH BAY

Fleata Twin, 475 Stn. Chula Vista (422-5287)
Theater 1: The Heavenly Kid and Fletch.
from \$23
Theater 2: Explorers and My Science Project Spanish movies

Sewer Hill Cinemas, 2530 Via de la Valle, Del Mar (755-5511)

Theater 1: The Bride and Silverado Theater 2: Real Gentus
Theater 3: Voluntieurs ferbor Drive In, 32nd and D. National City (477:392) Warning Sign and Turk 182, from 8/23 interning sign and use title, from ours present presents at the south Bay Freeway (478-5056). The first sign of the first Proceedings of the first sign of the first first The Brist and The Emeral Fore Theater 2. The Brist and The Emeral Fore Theater 2. The Brist and The Emeral Fore Theater 4. National Lampoon's European Vectors Theater 5. Year of the Diagon Theater 5. Year of the Diagon Theater 6. National Lampoon's European Vectors Vectors Theater 6. National Lampoon's European Vectors Vec

Pelome. 471 1st St. Encinitas (436-7469)
 E.T. the Extra-ferrestrial and The Goomes.
 from 8/23

arousel Cinema 6, 1988 East Varley Park Escondol (486 4866) Theater 1: Warning Sign, from 8/23 Theater 2: Was of the Dragon Theater 3: Coopon and Back to the Fur Theater 4: Piewwee's Big Adventure Theater 5: Silvension Theater 6: The Black Caustron

ew Yaffey Drive In, 3840 Mission Ave. Oceanside (757-5556) Call theater for program information

Call treuler for program information ceanaide 8, 2011 Vista Way, Oceanaide (439-700) Theater 1 The Brick Theater 1 The Brick Theater 1 The Common Theater 2 Back to the Fullier Theater 5 Severade and The Brick Caudition Theater 5 Severade and The Brick Caudition Theater 1 Theater 1 Theater 1 Theater 1 Theater I Theater

Theater 8: Summer Nental Plaza Twin, 345 N. Escondido Bivd., Escondido (745-5087). Call theater for program information Powery Theater, 12845 Poway Rd., Poway (748-7110 Volunteers and Real Genus.

from 6/23

Studio 3 Cinemas, 527 Palm Avenue, Imperial Beach (4/29-1082)
Theater 1 Coccon and a second feature Theater 2 E.T. the Extra-Terrestrial and My Science Project
Theater 3: The Emerald Forest and Pale Ride vocunters and resi userus

Rancho Bernedo 5, 11940 Bernardo Place Court
(465-6641)
Theser 5 Shiverado and The Emeraid Forest
Theser 2 Waming Sign from 8/23
Theser 3 Summer Restal and The Binde
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Thoses 5- Ren Wolf, from 8/23
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Itar, 402 N. Hill. Oceanside (722-2895) A View to a Kill and a second feature.

Towns, 217 N. Hill, Oceanside (722-2155) Perfect and Ladyhawke, from \$/23

Mentica and Ladynesis from 923
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Escondoor, 1954-471)
Thesair 1 Volunteering from 822
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Theater 4 Follow That Bird (mattinees). The Return of the Living Dead (everings).
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# **CURRENT MOVIES**

mend to mod the new ward into the modern woman "independent free as bold and as proud as a man." The taskform' monster melannine mas howed to write the statistical monster melannine mas howed to with a midget who is on his way to Budapest point the crous the latter part met to dominate center understandatie. Clinicy Brown as the defigured file incled. Brown as the definited midget are an engaging and touching couple, white pop singer and touching couple, white pop singer

gerffe giert and David Mappacort in the scried mode are an engaging of the scried mode of the scried of the Scried mode. The scried mode of the Scried mode of the scried mode of the mode of the mode of the mode of the properties of properties properties of properties properties of properties propertie

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The Brother from Another Planet

allegance to the type elected all the way to total responsibility writing directing, eithering it and just a matter of cheapness, with the attendant sound problems and image problems in a also the debetherate duriness fand undeliberate duffiness). The liberal sertimentality rever an incommatible element in scence folion, doesn't insee the liveral a single notion. With Joe Morton, 1985.

(IKEN 8/23)

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\*\*Openation Service Hostin Bull only openational service Hostin Bull only openation with a service of beautiful or containing fewered characters what are said to be aller. They could as easily have been sended only step oppositions for the sort of penations about a character of penations are serviced to the sort of the service of the s (Carousei Cinema 6: Center 3

Dawn of the Dead — George A Romero's companion pece to his NIGHT OF THE LUVING DEAD set largely (and inspirationally) in a suburban Pisbaurgh shopping center, less a sequel than a remake, a new and improved version with sicker fectingue and gauder special effects, and postively guaranteed not to

He always wanted to be special... but he never expected this!

THOMAS COLEMAN on MICHAEL ROSPINEUTT promitMONALL J FOX = TEEN WOLF WE JAMES WARPEN SCOTT PAULEN. SUCAL DISTILL JERNE LEVINE or AN INSESS Some Water from the BURNAN SUCKIOS come in prompts. THE SUPPOSED Water, by BLES DOCKMAN where to JOSEPH LOCK IN A WITHER WINDOWS IN COURSE TOWARD FOR DOCKMAN and MONALL ROSPINGUEST TOWARD AND AND LEVINESS OF SOSTIT ROSPINESS OF TOWARD FOR DOWN IN JOHN STATE OF THE PROMISE OF THE PAULE COLUMN and MONALL ROSPINGUEST TOWARD AND AND LEVINESS OF SOSTIT ROSPINESS OF TOWARD FOR THE PAULE OF THE PAULE COLUMN AND MONALL PROMISE AND AND LEVINESS OF THE PAULE OF THE

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But I also chee the a cheeded hughs at any finence more of CHE DOLLS—unless of courter you are not extended to the courter of the CHE DOLLS—unless of courter you are not chemistances can about the courter of the cour

The Enerald Forest — The story, said to be based on fact, though it bales of from that base fairly soon and fairly far tells of the abduction of an American boy by Amazon Indans, and of he fathers are connection with min after a search of lan years. This bears as thinking resemblance to the firm occurred by the SEARCHERS. TWO RODE TOGETHER et al. right down to the neighborhood rivilly down to the neighborhood rivilly. firm occupied by THE SEARCHERS, TWO RIODS TOGETHER HI at a right TWO RIODS TOGETHER HI at a right to the property of the property of the between say, the Crows and the Blackfeet, and we end down to the white quin runners willing to tage with either the stoy are outside with harded self- plot developments feet clearly and logically to ecological upsets But as much as it as an adventure move. It is much as it as an adventure move, it is much as it as an adventure move. It is much as it as an adventure move it is much as it as an adventure move. It is much as it as an adventure move it is much as it as an adventure move. It is not the property of the property is not the property of the property in the property of the property of an of supremy day and property of the property of property of the property of property of

E.T., the Extra-Terrestrial — Nothing more ought to be required to dismass Steen Speebers preferse of a steenfees and incoernor, or to respectful consideration, in a glance at the death-scene of the monogrammatic spaceman. This school speed to consideration, than a glance at the death-scene of the monogrammatic spaceman. This school speed to the school of ash, his full-moon eyes narrowing to mere creative having, unred to the color of ash, his full-moon eyes narrowing to mere creative and the tier, year-old boy who has befrended thin, and who weating asky in randem, their regaining sufficient strength to wall in

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the beach. He numer into some good but a view someone who turns out to be one of the prince - raticolers supproaches him will write it first supproaches him will write it first supproaches him will write it first supproaches him will be a supproache factorial superfield as adapted by Anews Bergman and acide by Chevy eminert viesguys as Philo Marlove and Sam Sador Number of wisconcis per line of distinguish and Sam Sador Number of wisconcis per line of distinguish average out to strate fallowing no bonus points for "hunny" disguises) wins out to something like 0.13. Win Tim Mameson and Joe Don Balter, "fiestal five, from 8.23. Wina Mesa Chemis, Sports Arens (p. 1975).

6: U. & Exondolo 8: The Gods Must Be Crasy - A modes charmer from South Africa, written, produced, directed. "Inered" (photogramhed?), and edited by Jame of the Common of

1980.

"Fige Aria)

The Genories — "A Richard Donner Film", but "a Silven Spelberg Presentation." The second fellow presentation. The second fellow presentation. The second fellow presentation. The second fellow presentation is seen in the second fellow producers, and the finished product is choose. All of Spelbergian ingredients with the second fellow producers, and the finished product is seen in the Gundle second fellow production. The second fellow production is seen in the Gundle second fellow production. The second fellow production is seen in the Gundle second fellow production. The stoy fellow day and will be glued back on upperfect own. The stoy fellow day and will be glued back on upperfect own. The stoy fellow day and will be glued back on upperfect own. The stoy fellow day and will be glued back on upperfect own. The stoy fellow day and will be glued back on upperfect own. The stoy fellow day and will be glued back on upperfect own. The stoy fellow day and will be glued back on upperfect own. The stoy fellow day and will be glued back on upperfect own. The stoy fellow day and will be glued back on upperfect own. The stoy fellow day and will be glued back on upperfect own. The stoy fellow day and the stoy of the (La Palomii, from 8/23, Mira Mesa Cinemas, UA Chula Vista 6)

Ladyhawke - The basic premise ha

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and wolf by night, a woman by night and have by night, and have by day—doomed never to come loggether flesh of feet. (They come loggether flesh of feet, (They beauting yolfone). The solution is their predictament — Anglit without day and yolfone have beauting yolfone. The solution is the predictament — Anglit without day and yolfone have been supplied and yolfone have been supplied and on the way, we have to you trough sheets and others of without of brown down when you have been done to the product of your cried. They you will be predicted you will be and and similar to do they are you have been down the prediction that you will be referred to you cried. If you you will be referred you will b researche a way sow lethance rehearsal than an actual "take" and print. "Rutger Hauer, Michelle Pfeiff, Leo McKern, directed by Hichard Donner, 1985. "(Towne, from 8/23)

Lilly in Low. A classical stage actor Christopher Plummers shrine great regires data the never let be got a screen, sees his last chance in he latest scote thy his will foliage shrine. But but the part calls for a sensitive latest scote this will foliage shrine his latest scote the will foliage shrine his regirt for 15. She deprise his makes jet for derives, false noce buse contacts, and showing will problem and statin TV star. Roberto late Christopher Plummer But he shown to be at lates. The best look like Christopher Plummer But he whole shy business would have been more convincing in legit theater and from the last over of the backery. Them of the first in production— a neglected wile continental lover thing - does not seen intended to call into actor's taste. It does call into question ther marriage but only with a wife and a lees. The Sommer Adolph Close, diverselot y Karoly Malak.

The Lion in Winter — Henry II and Eleanor of Aquatane douse one another with needle thin streams, meany spatiens and great swallen smeary spatiens and great swallen should be sufficient to the swall spatient from the swall. Peter O Tolde and Kaltariner Nephusiner Statistics of the swall spatient from the swall peter swall swall

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even fortutous, as if the story were being made up as if went along, and the shock factics can only revive your interest for an instant. With Mel Gibson and Tina Turner: co-directed by George Miller and George Ogilvie. 1985.

The Mailteas Falcon — The third and the most reverse (but, please not the definitive) move version of Hammets and the most every move of Hammets and the Mailtean expension of the Mailtean expension of

National Lampoon's European Vacation — There is plenty of room for more farcical or more satirical a treatment of the American abroad

than say, the nimitable DOGSWORTH And pleny of a publication for one to But such a specification for one to But such a specification for one to But such a specification for one to But such as the specification of the sp

The Mattese Falcon - The third and

A Nightmare on Elm Street - Introjung des a group of American feerages share the same desim consideration of the same desim and how this is happening especially at this paticular the remains obscur to the end and the mention or the transfer of the end of the production of the end of the displacement of the displacement of the and by the end of the the transfer from waking to dream and by to many stochenic acknowled and by to many stochenic such products of the transfer of transfer of the transfer of the transfer of the transfer of transfer of the transfer of transfer of the transfer of t

1984 • (UA Glasshouse 6, 8/23 and 24

Night of the Comet. — "Scientists predicted a light snow of stellar proportions." The full chested narrator announces at the outset. What the scientists got instead was the world population reduced to rusy ous (except for a lucky few who were insulated at the crucial moment by the company of the crucial moment of the company of the company of the crucial company of the crucial

inte else. With Robert Beltran and Catherine Mary Stewart, written and directed by Thom Eberhardt, 1984. 1 (South Bay Drive In, from 8/23)

Pale Rider - Clint Fastwood has Pale Ridder — Clint Eastwood has been able to pick up the Western genere right where he left, nine years and earlier with THE COUTLAW JOSET won it is school and what comes enterly natural to Clint Eastwood might well have seemed beeth greathyright of conscious and what comes enterly natural connections and with the control of the cont

Per-wee's Big Adventure — The movinger's first index 1,000 and to Per-wee theman, and don't of them should be well-terman, and don't of them should be well-terman and theman and the should be shou







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stablishment and a security visco face as slightly user professor of Ly Tomins. Edm Ann But enough of comparations in personally lime test. Sedm Ann But enough of comparations in personal lime test of the control of pementedness. But in his indefatigable alertness to the physical world he makes an example for intellectuals too. And his attude oward that world is nothing short of philosophical. Directed by Tim Burton 1985.

1985
\*\*\*\*\* (Carousel Cinema 6, College,
Coeanside 8, Santee Village 8, Sports
Arena 6, UA Chula Vista 6, University
Towne Centre, Wiegand Plaza 6)

Parket — It took nerve to call a move PERFECT especially when perfection is the moves subject-matter (never mind skylistic attainment) only part of the time. The "perfect" part has to do with now a typical Southern Caldonna healin club called The Spoth Effection (er. Connection) has Spoth Effection (er. Connection) has the part of the connection of the time of the connection of the part of the connection of the spoth of spoth spoth of spoth

performances of Marilla Henrier and He

(owner from e.g.)

Prizzi's Moron—Richard Condon's come novel of love and "family" royally redde the Malla has a long elike by John Huston (and, even so, with some very wide and woctby Jurning or admire the dissipn of the thing, and gives the humo adjives the family or adjive the family or adjives the family or adjives the family or adjive the family or adjives the family or adjives the family or adjive the family or adjives the family or adjives the family or adjive the family or adjives the family or adjive the family or adjives the family or adjive th

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Australouse & Wallige Kinn BSG.

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The Return of the Living Dead —
More truly a sequent to NIGHT OF THE

THE DEAD atthough writer director

THE DEAD atthough writer director

Dan of Bannon had nothing to do with the earlier film, and indeed has the concern of the property of the complete of the complet sequel advances into territory aire occupied and overpopulated: the post-Vietnam War MIA rescue Ifm Ted Acchest got risk that servinory risk with NECOMMON NALON § Still risk with NECOMMON NALON § Still slong by Jerry Goldernith shundering music and lack Card its gleaming probleggably. And the protal innovert music and lack Card its gleaming probleggably. And the protal moment on the probleggably and probleggably with the company second company and this moves view of the sax never mind how simple more all and a replace of a stock whete with the emergence of a stock whete the stock of the stock whete with the emergence of a stock whete the stock whete bureaucrit and a stock suive Soviet tourier ("No ut lisk, yea"). The reduction of the Vietnem experience to subsequent present whete that however much this may reflect the bit suivers that the property before the proposal vended as purposed on the stock property of the property of sal to win the war in the first place?, a also grows increasingly innocuous. having no more relation to the real war hand do to an earlier war such the first place of the place of the STORIES and G. I. COMBAT. Sylvester sallones tooly-builder's physique fits in well with the comic book emberice. And director George Plan Cosmalos. Mediterranean heritage, gives the spectical comething of the monumentalism of -inord quale. It is also the place of the monumental place in the monumental place. It is also shown that have shown the monumental place in the sallow of the monumental place. Here I come a place is the come of places. Shown places is the class Shown Percent Hercules. Richard Crenna, Charles Napier 1985. "Chemia Place S. Charemont."

Siddhartha - Classic Comics on Siddhartha — Classic Comics on screen. A paper-thin travelogue through Northern India Jushly photographed by Sven Nykvist, it slides over any notion of pain, struggle, infelectual conflict containe in Hesse's novel about a main's sear for sprifuality Directed by Conrad Rooks. 1972. (Ken. 8/26)

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"With 8-629."

soap opera-seven collegate collegate colleagues in ther "freshman year of life". ["Four months after graduation" one of them impattently times. "and you're still acting like every night's a frat party!") it's nice that the movie you're still acting file every rights a hat parly''l is noe that the move that parly''l is noe that the move that parly''l is noe that the move characters, and noe hat is ofters no but a meety, ensemble manner does but a meety ensemble manner does but a meety ensemble manner does but a meety ensemble manner does but an ensemble manner does but and the standard the but and the standard the but and the standard the particular instance; there is the teasibility of sneatly weting the hat, without cracking open the saul of the particular instance; there is the teasibility of sneatly weting the hat, without cracking open the saul of the without cracking open the saul of the without or a without cracking open the saul of the without or a without or without

Steppenwolf — The grating music at

**CURRENT MOVIES** 

thing severe serious earlying s into an easily digestible svelops into an easily dispestible soon in humanny intong the same es as ZORBA. THE GREEK, about a findestructive subtled styrill electual learning to embrace life—immight obathot, for example—under butdesign of Domingue Sanda. The cik-unicertain. English language pronuciations of the European cast and a. Vino Sydow. Clement's lend to go down the current's lend to go down the go down the go down the current's lend to go down the current's lend to go down the go do

Summer Rental — A satisfaction of section in Florida has alst others of the section in Florida has alst others of the section in Florida has alst other requirements of the section in the section in the section in the section is set of the section in the section

A Sunday in the Country — Exactly that and no more. The Sunday is A Sunday in the Country — Exactly that and no more. The Sunday is a wind and not not a few sunday in the sunday in ifes of the protagonist; and it must be counted a minor triumph that this

environment rather than a handful of Art History flash cards. But the legitmate complaint here is that the imitative visual style—impressionist not just in the sense that Renoir or Monet is but also in the sense Rich Life is — carries the bald and strain-minded suggestion that the impressional fruith was there for all to see, at, here again, but a blind main. And where does that leave our furties profagonist? Bertrand Tisemer coes not mean to chide however. A poil New Wave timmaker and the several of the official New Waves is former of critical in the has observations. common who the cause of the sterary common who the New Ware sought to wash away. And A SUNDAY IN THE COUNTRY based on a novel by the old quard screenwater Pierre Bost, can readily be seen as a varietime, or at least a sympathy card, to the artistically unfashionable. With Louis Ducreux, Michel Aumont, and Sabine Azema. 1984.

""" (La Jolia Museum. 8/28.7.30 p.m.)

"" (La Jolia Museum 8/28, 7:30 pm.)

Teen Wolf - Michael F rox (If BACK
TO THE FUTURE) as a werevol!
directed by Rod Daniel
(Camino Cinema 4, Fashion Valley,
Grossmorth Melt, Rancho Bernardo 6,
Santee Village 8, South Bay Drive In.
July Call Call Call Call Call Call Call
LA Glaca Med 6, UA Escondo 6,
Centre, Wiegand Plaza 6, Irom 8/23)

To have and have Not.— The legand is that Howard Howe supper William Fauliner that he could make a good after out of the could make a good of mou of the mappers and no see the could make a good of some such wagers and no was the gooded in make of CASABLANCA. There's Bogart them's such you tested for the country of the c To Have and Have Not - The leger

of the angles and planes of her face houlders hips, And there are some eccentric secondary characters. Dun Symour's obere effeminaris bothess step and planes of the bothess step and planes of bothess step and bothess step and bothess step and best or anybody he meets is the best of the bothess step and best or \$4.50 per \$

Turk 182 — A graffit given undermines the New York Polish the Big Apple Tex

and the control of th

so 007 adventure — but who's counting? Whoever is, will probably also knew, among other trivia, whether or not the standard announcement in the closing credits that. James Bond Will Return: has ever before been will return his sever before by the made without an accompanying life. The tile here, scraped up like those o OCTOPUSS and FOR YOUR EVES. ONLY from an Ian Fleming short story strikes pechaps the one literate note in a script that, even by the declining standards of this series, is abrupt, leachly, and the pechanics of the series in a brupt, leachly, and the pechanics of the series in a brupt. standards of this series, is abrupt, sketchy, and presumptious— qualities bound to creep in as formula lightens its grip. The only incitable changes (recently) from move to move would seem to be Roger Moore's age and the identity of the "guest villains." Inasmuch as the latter

Volunteers

Warning Sign — Genetic experiment gone haywre, with Sam Waterston, Kathleen Quinlan, and Yapner Kotto, directed by Hall Barwood. (Ace Drive In Carousel Chiena & Casmo Center 3 Chienas Chema Reas & Harbor Drive In La Jodiste Drive In La Jodiste Linden, LA Chief Chiena & La Galacte & La Galacte

one way to run fantasy, however Wid Anthory Michael Hall and flan Michael Smith 1985 • (College: Oceanside 8: Santee Village 8: Sports Arena 6: Swesty into 6: University Towne Centre: Viney and

Year of the Dragon — A sort gauge from the stand in popular in page from the Post from the Control Model Place from the Post from the Control Model Place from the Control Place from the Control Place from Scene for the Control Place from Scene from Scene Model Place from the Control Control Place from the Control Place from





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FOR TWO

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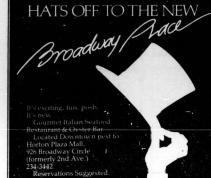




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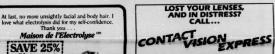
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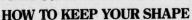
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VW 4US 1972 1700ks, beige / passenger New battery and multier, good tires and brakes Runs good must see #152200 283-1046

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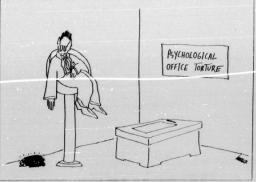
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Orain old brake fluid

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Our major tune-up includes 1. Compression test 2. Valve adjustment

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# MOUNT HILDS. from the sent in textual frome. OCLANIEACH lense commente sucred for furfrom their, stage good, standy & Extrem prior reduction by department apparent 10 book from PACKE EXPL. texture comments receded to share reduction to department apparent 10 book from PACKE EXPL. texture comments receded to share reduction to the TOSAC from the PACKE EXPL. texture comments receded to share reduction to the TOSAC from the PACKE EXPL. texture comments receded to share reduction to the TOSAC from the PACKE EXPL. texture comments receded to share reduction to the TOSAC from the PACKE EXPL. texture comments receded to share reduction to the TOSAC from the PACKE EXPL. texture comments receded to share reduction to the TOSAC from the PACKE EXPL. texture comments receded to share reduction to the TOSAC from the PACKE EXPL. texture comments receded to share reduction to the TOSAC from the PACKE EXPL. texture comments receded to share reduction to the TOSAC from the PACKE EXPL. texture comments receded to share reduction to the TOSAC from the PACKE EXPL. texture comments receded to share reduction to the TOSAC from the PACKE EXPL. texture comments receded to share reduction to the TOSAC from the PACKE EXPL. texture comments receded to share reduction to the TOSAC from the PACKE EXPL. texture comments receded to share reduction to the TOSAC from the PACKE EXPL. texture comments receded to share reduction to the TOSAC from the PACKE EXPL. texture comments receded to share reduction to the TOSAC from the PACKE EXPL. texture comments receded to share reduction to the TOSAC from the PACKE EXPL. texture comments receded to share reduction to the TOSAC from the PACKE EXPL. texture comments receded to share reduction to the TOSAC from the PACKE EXPL. texture comments receded to share reduction to the TOSAC from the TOSAC from the PACKE EXPL. texture to the TOSAC from the PACKE EXPL. texture comments receded to share reduction to the TOSAC from the TOSAC from the PACKE EXPL. texture to the TOSAC from the PACKE EXPL. texture to

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THE READER PUZZLE #371 Night Life

Life
By Don Rubin
The image at the right,
produced by the Bureau of the
Census, is part of a simulated
night view of the United States
as seen from a satellite. (Lake
Michigan and the lights of
Chicago are at the top left) Chicago are at the top left.)
See of you can identify the
metropolitan areas we've
outlined, below.

Rules of the Game
1. Prizes for solving the Reader
Puzzle will be two free passes to
OFURO HOT TUBS in Pacific

leach or Reader T-shirts.

2. All entries in the Reader Puzzle contest must be receive the Reader (addressed to Reade Puzzle, P.O. Box 80803, San

Puzzle, P.O. Box 80803, San Diego, CA 92138 by 9-00 a.m. Wednesday, six days following the issue date.

3. All entries must be accompanied by your name, address and choice of prize (include shirt size S. M. L. X.L.).

4. Employees of the Reader and their immediate families are not etiable.

their immediate families are not cligible.

5. In the country of disputes or 5. In the country of the country of the country of the country of the country. On the country, of the country of the country



Winners of and Answers Reader Puzzle #369, Post marks

The "small furor" concerned the small fuhrer (a likeness of Adolf Hitler) in the tree to the left of the castle belfry. Otto Rohse, the stamp's designer, called it inadvertent. And judging from some of the Rorschach-like responses, so

do we.

Lots of people see "ghosts in the trees" and "burning figures." A few see swastikas.

The rest ... well, never mind.

vocasa

UTSCHE BUNI

Of the 107 entrants, forty-one

were correct.
The winners are:
1. Kirstin Abersold,
San Diego
2. Bud Fitz, Solana Beach
3. Robert S. Bell, Del Mar
4. Loran Olson, San Diego
5. Jym Varnadore, El Cajon

POINT LOMA (WEST), unfurnished apartments 1925. Iwo bedroom, one barn, stoke, retrigerator, catalest, drapery, carport, no pers, swalable septem her to, 7922 Famous Biol 275-276. POINT LOMA SEA COLONY CONDIC Lovely, Little 7 bedroom, 2-1/2 bath, extra large 2 car garage with automatic openier 45.16772

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UNIVERSITY CITY quiet, west end street, 5 bed rooms, 2-34 baths, large livingroom, familyroom master, garage and patho. New carpet, paint, stove \$165,000,454-7765.

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# OFF THE CUFF What do you collect?



I'm originally from Kentucky and my great-grandmother always used herbs and poultices for all kinds of ailments. When I was little she'd take me into the hills with her and we collected things. she lived to be pretty old. Over the years collecting herbs has been a hobby with me, I have a whole closetful. I do believe in medical care, put that down, but I also believe that there are things right in your kitchen pantry that can help soothe certain things, like for a toothache you can bite down on a clove. You can make a tea with ginger root for constipation. Peppermint's good for nightmares. If you get an insect bite, make a poultice with sweet basil and marjoram. For a better sex life make him a cup of strong tea from sassa bark. It's a real pick-me-up.



Jeff Dames
Photographer
University Heights
1 still have remnants of what
was once an entire roomful of
war relies. In high school I
invested the bulk of my money
in them. I collected almost
everything from veterans who
brought things back. They' dist
imed down and tell me stories. I
catalogued everything. The
rarest of them was a bronze
buss of Adolf Hiller that had bust of Adolf Hitler that had been taken from Radio Luxembourg. Originally I had things from as far back as the Civil War, then I concentrated Civil War, then I concentrated primarily on World War II — dress daggers, swords, helr ets, dress caps, cloth imagnias, armbands. After college I sold part of it to finance my move to California and in 1981 I sold most of the rest and went to Europe for five rest and went to Europe for five months. I learned I could part with material possessions for other experiences and not really miss them.



See Webs. The control of the control



Kensington
I've got lots and lots of
dinosaurs; I've been collecting
them for a long, long time. I've
got so many I can't even
remember how many I have.
My friend Jacob, he has more
than me, but I have dinosaur cards and he doesn't have any. I keep my dinosaurs in a box. Some of them are different Some of them are different colors and all of them are different kinds. I glued some dinosaurs in a shoe box and I put some trees in there and I put sand on the bottom and I glued a pond in there. I can't put the lid on' cause the trees are too tall. I mostly get them at the toy store and at the natural history museum. They have real-size dinosaurs there. You can hear them from downstairs. Most of them growl. The stegosaurus growls like a bird.



Manager North Park

friend gave me some stuffed animals. She gave me a big panda bear, a smaller one, ar a little baby one. I just went wild over them so my friends wild over them so my friends and family started giving panda bear things to me. I have a panda bear gold charm for my necklace, panda bear pins — stick pins and lapel pins, panda bear buttons, pillowcases with panda bears, a throw blanket that's a panda, panda bear that's a panda, panda bear posters that I have hanging in my room. I have panda bear coffee cups and glass cups and panda bear pot holders, then I have panda bear clothes — shirts and things. I have about twenty-five panda bear animal now, all different kinds. I'm sure I'll collect them for life. the live pandas at the zoo in Washington, D.C. - Lin lakarı

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OCEANSIDE 2210 Meso Dr./Mission Ave	MIRA MESA/SCRIPPS Ook Tree Plaza
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