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## The Road to Nowhere



## On Suburbia, the Interstate, and the National Defense: A Confession

I think of Germany in the night - and sleep worse places and would never pretend otherwise

booth in the corner. Beth wasn't happy with the restaurant. She wasn't being a snob about it; she'd been in a lot

unink of Germany in the night — and steep

eaves me.

Heine

Heine

Out there, then; somewhere out there in the

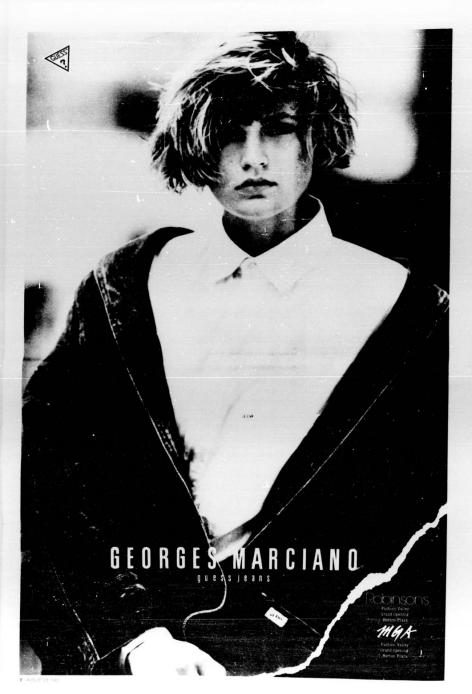
didn't even bother to seem real — it was all so Out there, then, somewhere out there in the didn't even bother to seem real — it was all so Great Nowhere; a particular stretch of nowher tacky, so devoid of locale, so American. I said, teven here and Minneapolis: a freeway oasis. I truthfully, that none of it bothered me; there was am speaking of an afternoon several years ago even a way in which I liked it. She didn't believe now, but places like this have a certain persistme. I tried to explain — all I could say was that I

am speaking of an afternoon several years ago now, but places like this have a certain persistence. There was a gas station, of course, and restaurant that pretended to be classier than M. If all do explain again, I would have tried table and the same and place mats. This was a bitterly cold day, the dead of winter. The windows had iced over; snowdrifts retremented the member of the restaurant was almost empty. A couple of truck drivers laughed to themselves in the middle of the room, and my friend Beth and I were in a shooth in the corner.

about her.

The truck drivers were constantly flirting with

BY LEE SANDLIN



### To Lease A Lion

Your recent feature article at mountain lions ("Return of the Mountain Lion." August 22) to to mention that most of the squalling ranchers are running their livestock on leased public lands. Like it or not, mountain lions come with the turf. Nobody is forcing them to lease these

As far as I'm concerned. I'd be

## **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 telephon-number. Letters may be edited for length and clarity.

### The Sight Of A Lion

J A LIOTI

Just finished reading your
article on mountain lions. After
my initial anger subsided and I
decided honting the lion-hunters
wasn't the best idea. I figured out a
plan. You see, I spend a lot of time
in the back country and from now
out I will:

1) Never report a lion sighting
2) Always bury a road kill and
never report it.

never report it
3) Carefully erase and cover all

ion tracks, prints, kills, et cetera 4) Donate money to any organization supporting the protection of wildlife 5) Encourage others to do

likewise Charles L. Eversole San Diego

### Erratum

Due to an editing error, last week's column, "The Inside Story," be Paul Krueger, opened with a slightly garbled sentence. The sentence should have read, "Acrimonious relations between Mayor Roger Hedgecock and the San Diego Union further deteriorated this month with Hedgecock's strong response to an August 2 Union editorial."

The Reader regrets this error.

Ed.

With This Ring

I'm not normally the type to write a letter to the editor, but I feel compelled. Your article ("City Lights," August 22) entitled "A Ree'l Ring Ding." inspired me. I honestly didn't realize that people existed who not only had a set of existed who not only had a set of values like that but, judging from their parents' reactions, were evidently raised to think that way. It's really scary to think that this lovely couple may somehow, someday, eget over this devastating experience and decide to populate the aceth with percenductions of the earth with reproductions o their own screwed up selves. Name Withheld By Request

### Contributors

After being middly amused by Nametic Garlay's impassioned letter (August 22). I finally finished reading "The Ultimate Fun Hoy Has Baildet" (August 18). I then wondered what article Ms Garlay had read. Larn also curious to know if Ms. Garlay had read.

Gazlay puts as much energy into writing letters that deal with the

what contributions a "beach burn who drank too much, cheated

who knew him, and whose opinions he would have valued Stephen H. Schmidt Pacific Beach

### Female Version

abandons her family to hitchhike across the country, cheats on the resupportive husband, spends the rent money on adult toys, and drinks herself to death. Why is it that the female version of Seth Johnson just doesn't seem so adorable? Is it because we expect so much less of men? Are there so few emotionally matter men the samen has her

and these the emerically mature met hat women have convinced themselves that constitution and the state of th

## The Last Road

Picture a country road (like the last road Seth Johnson drove down, for example). Now, if you will, imagine a clump of weeds by the side of the road. The road is long and the scene changes around every bend, and the driver is singing a song.

Now, back to the weeds —

Now, back to the weeds — because the weeds are all that someone saw of that whole beautiful trip. Bad checks, cheating, and drinking aren't the story. You can call Stephanie Johnson and ask. Or ask any of us what we're still receiving from Seth.
To Nanette Gazlay: these things

are smaller than that clump of Dick Dutton

### Peter & The Zendiks

Really enjoyed your article on the Ecolibrium Communal Arts Group ("Citv Lights." August 15). I've been a subscriber to their publications. Ecolibrium Interviews and Zendilis Microsof to over three years, and have always bound their noncommercial no nonsense style immensely refreshing and offermores. By Serrot to see that informative. It's great to see that there are still artists thriving and

on his wife; wrote bad cheeks, and refused to pay rent has made to the aforementioned problems? I seriously doubt that Ms.

Gazlas Anew Mr. Johnson (Labas did not know him, but have the did not know him, but have the benefit of knowing Ms. Gazlas, and therefore I discount her short-sighted and cold-hearned assessment of Mr. Johnson's contribution to this small corner for world. I only hope (for Ms. Gazlay's sake) that when she departs, shis sake) that when she departs, shis who knew herm, and whose who knew him, and whose Gazlay knew Mr. Johnson (Lalso

I just can't wait until you do a cover story glorifying an emotionally immature woman who abandons her family to hitchhike

Sports Don't give up on the Padres. By John D'Agostino . More Theater Jeff Smith reviews the North Coast Repertory Theatre's production of Michael Frayn's Alphabetical Order Quarter Notes The Santa Fe Opera's The Tempest, organist Robert Plimpton, and the choreography of David Landis and Cheryl Krown. By Jonathan Saville

Letters

Highlights of Upcoming Events Anna Halprin and others dance for peace; the bed races; and Misty the Magnific 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.

The Road to Nowhere Why the roads go where they do. and why the suburbs are where they are. By Lee Sandlin

City Lights A squabble with the symphony, evictions noticed, a sea of surfing Christians, nightclub lawsuits, and curbs on downtown parking.

The Inside Story El Cajon Boulevard and University Avenue are being transformed by strip-style shopping centers, and the ensuing debate is growing heated. By Paul Krueger What's Your Gripe? Dealing with the public can be a genuine pain. By Jacqueline Shannon.

Theater Jonathan Saville finds little point to the inventive theatricality of Lisa Wolpe's Parxival.

Straight from the Hip From ballbawks to parrots.

By Matthew Alice

Restaurants A new gourmet restaurant blooms in Rose Canyon. By Eleanor Widmer

Movies Duncan Shepherd explores alternatives to the summer



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SUBSCRIPTIONS STORE from SHAPE

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City Lights

### Clubs Have Suits In Spades

Fickle dress codes, stiff cover charges, and a crowded dance floor are the customary indicators of a nightclub's popularity. Lawsuits, it seems are another bellwether of a lub's appeal. Three of San Diego's better-known nightspots have been hit with at least eleven negligence and sersonal injury lawsuits in the past twelve months

Lehr's Greenhouse in Mission Valley and Diego's in Pacific Beach have each been sued three times, which, according to insurance defense attorney Doug Walters, is about what you'd expect for those kinds of places. People are having a good time drinking and dancing, so they're more inclined to slip and fall or bump someone." Confetti, Mission Valley's selfproclaimed "fundrinkery," leads the pack with five such suits, all filed since January. Twisted ankles and bruised

caught her heel on a stair and tumbled; a guest at Diego's "slipped and fell on a wet puddle in the bathroom. cutting her lip; a dancer at Confetti claims to have skiddes

confetti that was dropped from the ceiling and allowed to collect on the dance floor. (The Confetti patron faults the club for not installing

'guardrails of any type," while another plaintiff blames the club for "causing [her] to fall over a dangerously low railing.")
Attorney Walters, who

defended Confetti in one case this year, says most of these 'nuisance suits" are settled for minimal amounts. (He cites as an example a recent \$1000 settlement for a slip-and-fall. The lawsuits, though, aren't limited to dance floor accidents: one Confetti patror claims he was injured after club employees "allowed and encouraged" him to drive home "when . . . under the influence of an alcoholic beverage," and a guest at Diego's who seeks more than \$250,000 in damages alleges that three of the club's bounce "threw [him] on the floor with great force and

Another Diego's patron alleges that his eyes and fac were damaged by spray and vapor emitted from a "fog machine" used to create special effects on the club's dance floor. That suit, filed last October, now involves a small platoon of defense attorneys representing the nightclub, the maker of the fog machine, and the manufacturer and seller of the "scented liquid fog juice" that allegedly "hurt and

### Sam Pavs The Rent

bodies are the most common

complaints; one Lehr's patror

Though a recent surge in apartment construction has slowed monthly rental increases throughout the county, several property owners are maximizing their income through an intriguing business technique that has displaced at least sixty local residents and inflated monthly rental rates. At Loma Portal's Pacific Isle Condominiums, for example, an increasing number of one-bedroom units are being rented for \$1300 per month to ivilian ship repair workers temporarily assigned to the navy's submarine base bere

The visiting workers are employed by the Mare Island naval shipyard in the San Francisco Bay Area and receive seventy-five dollars in daily living expenses to offset the cost of room and board during their average two-month stay here. The Mare Island employees are free to set up temporary housekeeping at any hotel or apartment building. but many choose to stay at Pacific Isle (formerly named Carousel Isle), where they get kitchens, once-weekly mai service, a swimming pool, tennis courts, game room, and the company of fellow workers Most learn of Pacific Isle. which is located just behind the Haleyon nightelub near West Point Loma Boulevard, through advertisements placed by the Metrodyne Corporation, a San Jose-based property syndication firm that owns 167 of Pacific Isle's 300 units.



To make room for these high-paying renters, more than sixty tenants, some of whom have lived at the Pacific Isle complex for more than five years, have been excited from their condominion apartments this summer. And according to Pacific Isle's current residents newsletter, navy civilian workers will "eventually comprise about one-third of our residents here," as a housing contract between the U.S. Navy and Metrodyne takes effect September 1. Larry Hardin, Metrodyne's local property manager, says the tenant evictions are something you're entitled to do in business" and were prompted by the "basic change" of Pacific Isle from an here a good portion of their lives," says Shaker. apartment complex to "a residential apartment house," catering to the navy

Some of the evicted tenants will relocate to condominium apartments at Pacific Isle owned by firms other than Metrodyne. Ben Davis, a retired schoolteacher who has lived at Pacific Isle since 1972.

American Savings. (American assumed control of forty units when investors who converted the buildings from apartments to condominiums in March. 1981, went bankrupt shortly thereafter.) Ken Shaker, a seven-year resident evicted from his Metrodyne-owned one-bedroom apartment, also moved into an American Savings unit. Though Shaker will pay ten dollars per month less for his new apartment, he's still angry about the eviction. "It's a gross injustice that transient workers subsidized by the U.S. government should displace people who've lived

Those tenants who stay will be paying more: Metrodyne has recently raised rental rates from \$400 to \$525 for one bedroom units not occupied by Mare Island workers. Twobedroom units owned by the company rent for \$725 monthly, \$750 with a refrigerator. No maid service. furnishings, or linens are

included at this rate.

Not all tenants were as lucky as Davis and Shaker. The forty American Savings-owned apartments at Pacific Isle were filled at the time Karen Clark

and her teenage daughter were evicted this month from the Metrodyne-owned unit they'd lived in for three years. Clark went apartment hunting and says the best she could find was the \$625-per-month twobedroom unit in the Point Loma Tennis Club, where she Loma Tennis Club, where she currently lives. Clark, who works as a private-duty nurse, says she couldn't raise the \$1450 needed to cover two months' rent and security deposit for the new unit and was able to relievate with was able to relocate only because her new landlord accepted a smaller deposit

Some of the displaced tenants complained to politicians and landlord-tenant groups but were told the evictions are legal. San Diego City Councilman Bill Cleator, whose district includes the Pacific Isle property, has asked the city attorney's office to answer several questions about Metrodyne's contract with the Marc Island workers including whether Metrodyne must pay

transient occupancy tax levied on hotel operators. (The city attorney's office says that since the workers and navy sign contracts for minimum thirty day stays, the units aren't being used as hotel rooms, and no transient occupancy tax is due the city.) The Oakwood Apartments is

Pacific Beach and Coronado also cater to Mare Island workers, who have occupied up to seventy of Oakwood's 1500 apartment units. In all, about eighty percent of Oakwood partments are occupied by apartments are occupied by employees of major corporations — including General Dynamics, Solar, and Spin Physics — temporarily assigned to San Diego. Rental rates for these workers range from \$33,23 per day (\$996.90 monthly) for more Spartan accommodations to \$44.67 per day (\$1340.10 monthly) for the "Super Executive" package, which includes a VCR and microwave oven. Oakwood manager Bill Lawrence says contracts with these companie allow Oakwood to "make a higher income" than other ocal apartment owners. Local residents can rent a furnished one-bedroom unit at Oakwood West, with its tennis courts. swimming pools, fitness centers, and free Sunday brunches, for \$840 per month. While Oakwood's resort-style amenities are unique, the rents those charged by other Pacific Beach apartments

City Lights

fundamentalist Christianity



om left: Don Gaunder, Chris Blabuc, Mike Bodiford, Bruce Muller Stoked On

The Lord Who among the pale and clumsy crowd in San Diego has not marveled at the keen be of surfing, of young men and women moving lithely across the water? One sees them

boards; it is not a sport for the timid or the meek. In fact, given the rough-and-tumble nature of the sport and the party-demon nature of many of those who practice it, it may come as a surprise to some that a growing number of surfers in North County are forsaking the wild and wanton ways traditionally attendant to surfing and are converting to

The hab of activity is Calvary Chapel North Coast of Encinitas on Vulcan Avenue Situated in what used to be an old furniture store, the church serves the beach communities vounger citizens, attracting as nany as 1500 on any given Sunday. According to thirty-four-year-old Bruce Muller, music minister for Calvary Chapel, the church started some nine years ago with a simple Bible study that a young couple held in their Encinitas hone and gradually began to attract other young people with its easygoing, come as you are style. While the staff, he says, dresses conservatively to set an example, they don't look down their noses at locals who may choose to come to church dressed more casually.

dressed more casualty.
"Sunday nights are especially
good," Muller says. "We have
an electric band that plays
Christian rock. We don't want people to get the idea that ion has to be staid and

In addition to directing music for Calvary Chapel. Muller has for the past year headed the church's "North Coast Surf Fellowship." which has grown under his stewardship. Having surfed for the past twenty-two years, he feels he knows surfers and their lifestyle very well. "In order to relate to them, you have to be one of them, know their language. When you sit down to talk, you've got to know the ued on page 42)

That's Show Biz

Port District sends China late this fall, the film will be missing what was to have been the cinematic climax: a twenty-second segment of a Summer Pops segment of a Summer Pops performance by the San Diego Symphony, ending in a spectacular burst of fireworks over Mission Bay. And angry port officials say the reason was the demand by the local musicians union that the eighty-nine symphony members be paid more than \$10,000 in compensation— one-fifth of the budget for the entire fourteen-minute film Last April port

commissioners approved a \$50,000 contract with KPBS TV (Channel 15) to produce the film, which was to feature more than fifty scenes of Sai Diego attractions — from Old Town to the zoo to businesses such as Hybritech and Neiman Marcus. No payment was offered to any of the participating institutions. KPBS producer Matthew Eisen says, "We told them all it was to be a marketing film put out by the port to promote all of San Diego, and everyone seemed happy that we wanted to include them; "Shosting contract called for completion by August Bs.

The symphony was offered to any of the

The symphony was scheduled to be filmed July 24 during a Summer Pops concert at Hospitality Point, but that afternoon, shortly before kPBS crews were to head out to Mission Bay, symphony spokeswoman Nancy Hafner called Eisen's office and abruptly canceled that abrupty canceled that evening's shoot, because, says Eisen, "permission had not yet been granted by the musicians union." Eisen says he then penned a letter to Hafner, outlining again the purpose of the film, underscoring the importance of the August 18 importance of the August 18 deadline, "and saying that if it makes things easier, we could simply film the symphony without an audio track and dub in sound — either music or narration — later." Nearly three weeks went by. Eiser says, without a word from the symphony; finally, on the morning of August 12, he says. Hafner called him and said KPBS crews could film a symphony performance provided they filmed it without

Eisen hastily set up another session for the evening conce of August 14, starting at 7:00 n.m. But at 5:00 n.m. Eisen says, a distraught Hafner "called to say we wouldn't be able to shoot the symphony after all — and if we did proceed with the shoot. symphony management would be held liable by the union for more than \$10,000 in fees and possible residual payments to ts members.



With his deadline only four days away. Eisen says he
"scrambled to somehow come up with a way to fill a very large hole in the film." After learning that a pianist and a violinist provided by the symphony would cost \$220, be decided to forgo classical music completely in favor of jazz. That night his crew filmed the Fattburger jazz group at the Old Pacific Beach Cafe and, on Sunday night. Cafe and, on Sunday night, ended the ten-week shooting schedule — and the entire film — with more jazz by Jim and Jeannie Cheatham at the Bahia Hotel, capped by the fireworks display after the August 18 Padres game at the stadium. C. Patric Oakley, secretary-treasurer with the American Federation of Musicians Local 325 aug. Birsn's expectations

325, says Eisen's expectations of a free performance were organization found this film to be a commercial." Oakley says "and anyone who appears in a commercial - no matter who it's for - should and normally does, get paid."

## Red Curbs And The Upset

If you visit, work, or shop downtown and are forced to hitch your car to those damnably scarce parking meters, stop feeling sorry for yourself; many people live downtown, and for them. parking woes can be right up on the health hazard list alongside noise pollution and the corner diner's meatloaf special. Consider for a moment the daily parking wars fought by Margaret Christensen and Ed Kmosena, who live in the

Caledonia Apartments near Ninth and Cedar, on the hill behind the old El Cortez Hotel We don't dare move our cars in the morning," explains Christensen, who has to park on the street. "If we do, we can't park for blocks around here until after four o'clock. That's when the people who work downtown return to retrieve the cars they park in the free spaces in front of the area's apartment buildings and residential hotels.

The final outrage came recently when Christensen's friend. Ed Kmosena, who teaches electronics and mathematics at nearby City College, found a parking citation and a warning on his car. He'd violated the city's seventy-two-hour parking ordinance, but he'd seen old runkers sitting on the street

unmolested by the police for months, and he became steamed. He and Christensen hit their neighborhood streets and began noting all the red and yellow curbing that marked areas of the street where parking was prohibited, and then they marched down Ninth toward G, turned down First and entered the City Operations Center, where they intended to file a complaint about all of the overly restrictive no-parking zones On the way, their list tripled in

'Horton Plaza's not going to work if people can't park downtown " reasons Kmosena. curbings is over at Third and Ash, where they put in a bus

## STRAIGHT FROM THE HIP By Matthew Alice

Why oh why is a left-handed pitcher called a southpaw? As I watch Dave Dravecky pitch, for example, his throwing arm is on the east side of San Diego Sta-dium. Why not an eastpaw? Ned Thompson

University Heights

Actually it should be a southeast paw, if the major league rule book is to be fol-lowed. The solons of baseball suggested. in rule 1.04, that "it is desirable that the line from home base through the pitcher's plate to second base shall run East-Northeast." The reasoning behind this layout is that the setting sun will do the least damage if it shines in the right fielder's eyes, that field supposedly seeing less action. But back in the 1880s, when the term was invented, the playing fields were laid out so the pitcher faced a mere west-crly direction, so a lefty's arm was indeed to the south. It's difficult for us modern strike-beleaguered fans to believe, but this crientation of the playing field supposedly came about because it offered the most shade possible for the expensive grandstand seats. Those kind-hearted

owners!
Most fields comply with the northwestsoutheast meridian. In the majors an ex-ception is the park in Toronto, in which the sun sets behind the left field foul pole. The minor-league ballpark in Pittsfield, Massachusetts is even more unusual. There the sun sets directly behind the cen-ter field fence; it is customary, therefore, for the unipire to suspend play during the last half hour of daylight so that the batter isn't blinded by the sunset, roseate or otherwise.

MASTERCARD



Dear Matthew Alice I was standing on an Ocean Beach hilliop the other day when I heard squawking — I looked up and saw about a dozen bright green birds winging westward. I notice often, but this time there seemed to be many more of them. Any idea where they came from and where they currently roost? How about the local ecology does it suit them, and is their presence any threat to it? Debra Baldwin

Ocean Beach

You'd never know it, judging by the number of these screechers flying around Point Loma, but there are more parrots than any other kind of bird on the International Council for Bird Preservation's list of rare and endangered birds. Parrots are in serious trouble, mostly because of the huge international trade in captive birds and because of the loss of the world's forand because of the loss of the world's for-ests. But I don't think the parrots we see flying around town are squawking their protests about the plight of their wild cousins. More likely they're just looking for some company to pass the time in what is a fairly comfortable community. Point Loma is certainly a desirable

place to live, and parrots are no exception to its lure. But they're lucky, because the high rent doesn't keep them out. In fact, the living is darned easy for them out there, mostly because of the extensive planting of exotic plants, which provide the birds with food and shelter year round. The Balboa Park area is another parrot haven that features many ornamen-tal exotics. Parrots can be found elsethem especially often down in Imperial Beach and the Tijuana River Valley. But

Beach and the Tijuana River Valley. But in general they're upscale birds and hang out accordingly.

The number of local parrots is probably increasing, although it's a slow steady in-crease, without any evident population explosion. My bridwatching friends have identified at least a dozen species of par-cer incrt on Puril. Long. and there are cerrot just on Point Loma, and there are cer-tainly many more birds out loose. That's exactly what they are, loose. These birds are either pets that have found their ownare either pets that have found their own-ers somewhat lacking or are on the lam from the clutches of bird smugglers (of whom there is an ever-increasing num-ber). None of these parrots could have reached San Diego on their own from their homelands; the closest place one can find authentic wild parrots is about a thousand miles south of here, in Sonora,

Parrots aren't bad birds (except for one, Parrots aren t had brids texcept for one, an escaped chattering lony that wakes me up with his piercing squeals every morning about six o'clock as he cruises the neighborhood). They'll munch on your fruit tree if you're not careful, but they don't really present an ecological threat, given their numbers here. Some species are considered pests in their native lands, though — in Australia farmers shoot one kind of cockatoo. Just wait till the birds start fighting back, mates.

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

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VISA



## THE INSIDE STORY

CITY PLANNERS SAY SAN DIEGO'S AGING mideity neighborhoods will be revita\*ized only if new businesses are attracted to El Caion Boulevard and University Avenue These once-vibrant streets, which connect Hillcrest in the west with La Mesa in the east, have steadily declined since 1960, when furniture stores, auto showrooms, and other retailers began relocating to new suburban malls. To bring back shoppers, several consultants have urged the planning department to disregard its strict height and density building limits and instead encourage high-rise office, retail, and condominium projects at major intersection along the boulevards. The resulting "pedestrian-oriented" streets would give neighborhoods an "urban identity" and encourage the burgeoning mideity population to keep their cars in the garage and spend their dollars with neighborhood merchants.

It will be at least six months though, before the city council even considers approving thes design ideas. In the meantime land developers are filling the boulevards with new "min shopping centers, which are exactly the opposite of what the expensive planning studies say is needed. At least nine such "strip-style" retail centers have been built or are planned for the University Avenue and El Cajon Boulevard area this year alone, and one of Southern California's most prolific builders of these centers - Los Angeles-based La Mancha
Development — recently
opened an office in southern
Orange County to supervise
acquisition of more San Diego Jim Bliesner, a Universit

recommended by Land Studios and award-winning architect Rob Quigley call for

projects with storefronts along the sidewalk and parking in the rear, the new, single-story strip centers are set back from the street and fronted by large asphalt parking lots for eas automobile access. The L-shaped centers feature from three to more than ten store: geared to quick in-and-out shopping: 7-Eleven, Chief Auto Parts, pick-up pizzas. donuts, yogurt, Oriental fas food, and VCR tape rentals The \$15,000 Land Studio Quigley planning study

encourages these shopping centers only for the less-busy streets between the major intersections on El Cajon

Boulevard, such as those

between Forty-eighth and Fifty-third streets; a \$34,000 report by Goodkin Criterion ees similar placement on University Avenue, for example from Thirty-secon Street east to Thirty-eighth Street. But the strip centers are instead being built at major thoroughfares, including Thirtieth Street, Fairmoun Avenue, Euclid Avenue, and Fifty-fourth Street. City planner John Wilhoit says the proliferation of strip centers at these important intersections "could have quite a negative impact" on the mideity revitalization plans by pre-empting the high-density development recommended in the studies. But the shopping centers meet current zoning laws, so city planners can't stop or delay their construction. And since developers need only submit their plans to the building inspection department to secure necessary permits. the planners don't even know how many such new centers

resident and founder of

the City Heights Development Corporation, says he's seen



evidence of how the strip-style shopping centers can impede efforts to revitalize businesses along University Avenue, from

1-805 east to Fifty-fourth Street. Bliesner says the many new, multiunit apartment houses in City Heights are filled with seniors and young families who would shop at neighborhood stores but instead shop elsewhere because they can't fight with the cars."

Bliesner also claims that the

new, auto-oriented retail new, auto-oriented retail centers entice existing, profitable stores to relocate there, leaving vacancies to be filled by underfinanced retailers who can't afford to improve the property. (The 7-Eleven store on University Avenue and Forty-fourth Street may relocate to a soon-to-be-built strip center one block west, on Fairmount Avenue.) And Bliesner worries that the rapid increase in retail squar footage will result in more vacancies for the neighborhood's older buildings, such as the newly remodeled block of storefron

near Forty-third Street. He concurs with the findings of the Goodkin and Land Studio studies that midcity neighborhoods would be better served by mixed-use developments featuring retail shops and sit-down restaurants on the ground floor and offices and apartments above. "What we don't need are more convenience marts and fast

food places," says Bliesner. While planners are now powerless to exact any powerless to exact any concessions from strip center developers, Bilesner's neighborhood group did persuade La Mancha Development executives to plant trees and shrubs around the company's Fairmount and University Arenue project. But La Mancha executives vetoed a request by Bliesner's group to put parking behind the storefronts at busy City Heights intersections, arguing that crime increases when parking is located in back and that retail sales drop

Champion argues that "the idea of preserving pedestria traffic is ludicrous, if not dangerous," on streets already crowded with cars. Champion also dismisses Bliesner's concerns that the new centers will increase vacancies and cause the older storefronts to deteriorate. "The competition our retailers bring to the our retailers bring to the neighborhoods requires those [existing] tenants to upgrade their properties," Champion says. While planners envision "urbanized" boulevards packed with small retail stores catering to neighborhoods. catering to neighborhood shoppers, Champion argues that proposed restrictions or auto-oriented convenience centers are "terrible mistake that ignore property rights and the tenets of the free enterprise system. "It's the marketplace that determines the highest and best use of land in this country," Champion explains
"In the Fifties it was gas stations, in the Sixties and Seventies it was fast-food and savings and loan offices. Toda it's convenience centers



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habit than anything else, but they were lifers and their manner had an obvious air of threat. She handled herself well. She was friendly without flirting back, unthreatened without any hint of professional cool. The truck drivers were a little unnerved. She was so assured that they were pulling back without acting put off. I can't help thinking that she displayed a peculiarly American confidence. There was no threat because she wouldn't recognize one.

I couldn't quite grasp the point then, but the same confidence was responsible for the look of the restaurant. It would serve, it was enough, there was no need to do more. Stephen Spender, I think it was, once expressed amazement that any-one could call Americans materialistic — true materialists, he observed, could never have built such a cheesy civilization. The suburban America I grew up in, the America responsible for freeway oases and tract homes, floats on the ice of permanent fifth-rateness, and whenever I encounter that standard, I feel comforted.

This is what I couldn't explain to Beth — not, as I say, that she would have understood or approved. But I see now that there was another reason why the waitress made such an impression on me, something that threatened to unravel the explanation I've just put together. It didn't come into focus until Beth and I left the restaurant, and it hasn't quit nagging me yet. Where did she live? We got our first good look at the neighborhood when we went outside, and the neighborhood didn't exist. The land was low, a bit lumpish, and empty. There was nothing but blinding snow all the way out to the horizon. So where did the girl live - where did that newspaper she was reading come from?

Over the next hill, you assume. But the tiny shifts of folding in the land that the freeway revealed to us were never big enough to enclose a town — rarely big enough to hide a house. There was just nothing there. The only answer that emerged, as Beth and I drove on north, is one that now bothers me more than the question.

She lived somewhere along an off-ramp.

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The following signs are prohibited:

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Attractions eligible for directional signing are limited to the following: natural phenomena; sce-nic attractions; historic, educational, cultural, scientific, and religious sites; and outdoor recre-ational areas. To be eligible, . . . attractions or activities must be nationally or regionally known, and of outstanding interest to the traveling public.

National standards for directional and other official signs within the Interstate System

On summer nights when I was growing up in the suburbs we would go cruising in an older child's car; we were usually stoned, sometimes tripping, and always entranced by the serene. aloof glow of the freeway. Most of the time what

we'd do is just zan a few miles from, say, our exit to the exit where the big movie theaters were. But there were other nights when we needed a more substantial charge. Those times we would try to get as close to the freeway as we could without actually touching it. That wasn't easy when you were as blasted as we were; we got lost a lot in unfamiliar little streets that doubled back on themselves near the freeway corridor, and whole nights, it sometimes seemed, were passed sitting in the parking lots of dark, ominous glass office complexes while we tried to figure out what had happened to us .

But then at the end of our energies we would suddenly see it: far down a side street there would be a blurred movement within dazzling light, a glimpse repeated at the next side street and the next like a slide show. Soon we were on a Signs which move or have any animated or frontage road that wandered between the freeway and a subdivision. The houses there were dark and usually shabby; the yards were still strewn with toys; cars in the driveways had their hoods sometimes a sprinkler was left on, to open; sometimes a springer was left on, to drown the sparse grass and scoty dandelions. But the freeway itself was magic. I don't know whether all freeways are like this probably they are — but ours at that time was

guarded by a chain-link fence that was pretty de-liberately booby-trapped. You didn't realize it until you were actually at the top. The wire there id not been neatly folded back; it had been clipped off, and maybe even sharpened, so that any place you might put your hand could crucify you. I became adept enough at getting over un-scratched — though there was one time on acid when I cut my foot open and became convinced, as I stared at the wound in the glow of the mercury lamps, that I was bleeding plastic. It was a perfect suburban insight; I still get nervous thinking about it.

But that was the worst thing that ever happened, to any of us. No one was squished like a squirrel or punted back over the fence. It amazes (continued on page 12)





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MANAAAAA	BOUYANCY			INSTRUMENTS	List
"TWO-FER" SCUBA CLASSES	COMPENSATORS	List	SALE	Tekna Tri-Console	
Forell during our test sale and	Sea Quest Sea			Model T-2750	\$179.95

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MASKS	List	SALE
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Silicon	49.95	24.50
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Oceanways Coral Sea	THE STATE OF	425 E27-SA
(Kids)	14.95	9.95
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Tekna Low Volume		
Silicon Optical		
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plus up to 50% off on	a big sele	ection of

other fine masks.	
	3
UNDERWATER	1101

The second secon		
UNDERWATER LIGHTS	List	SALE
Oceanic Rechargeable	\$115.00	\$74.95
Underwater Kinetics Super Q Light	79.95	49.95
U.S. Divers Rechargeable	88.00	62.50
Underwater Kinetics QXL Tekna Micro _ite	27.50 7.95	19.95 5.95

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and power inflator	219.95 249.95	119.95 169.95	
Super B/C B			

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(Surf) Shoe Fins	42.00	14.95	
(all sizes) Reg. from		to	
\$26.50 to 29.95		19.95	
U.S. Divers Rocket	0031233	12252	
Fins	48.50	32.50 44.00	
Mares Power Plana Vented Dive Fins	34.95	24.95	SI
Oceanways Surf	34.93	24.50	La
Fins	34.95	24.95	-
ProSub Hurricane	50.00	34.50	La
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WEIGHTS &			Big
WEIGHT BELTS	List	SALE	- 5
SDDS Weight Belt			Tel
(metal buckle)	\$14.95	\$8.95	F
SDDS Weight Belt			US
(plastic buckle)	8.95	4.95	F
Lead Weights (per			
pound)	1.50	1.00	
SPEAR GUNS			KN
& SPEARS	List	SALE	Gu

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Magnum	\$125.00	\$89.9
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Pneumatic	180.00	139.9
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Pneumatic	195.00	154.9
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Pneumatic	146.00	114.9
Sea Horse 6'		
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Sea Horse Travel		

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100	U.S. Divers Data		10000
	Pro	264.00	186.95
	Ikelite Compass	28.00	22.50
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	Depth Gauge	79.95	59.95
	Tekna Tri-Console with digital bottom		
	timer		
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	U.S. Divers Twin		
	Console	158.00	112.50

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22.50	12.95
21.95	17.50
15.00	10.50
22.00	15.50
List	SALE
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	19.95
	\$9.95 14.95 13.95 22.50 21.95 15.00 22.00

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U.S. Divers Nordic	18.00	12.95
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gauge)	305.00	184.95
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scendently foolish moment when we began examining the white line at the shoulder and saw that the cracks in the paint formed rudimentary stick figures; a whole strip cartoon was contained within that white line, and it went on for miles. Who else had ever seen it? Probably no one - had anyone else ever stood here since that line had been laid down?

The cartoon, alas, proved to be somehow disappointing: I remembered it as being nothing more than routine goings-on in and around a bathtub. But then the shyest of us - I don't think she'd said a word that night - suddenly gestured to the line along the median strip and said. "I bet the line over there is truly cosmic."

How can I describe the magic of that night? All around us were the rich stenches of summer: a few inches away the cars were flickering in and out of existence like mutant hornets; the wastes of blacktop twinkled in the lights, bleached-out. enormous, and austere; and beyond, in every direction, was the unfolding quiet of the suburbs. A quiet, not a silence, not at all: the most attentive mind would sense the hum of the power grid lighting TV sets, milky globes in rec rooms, Japanese lanterns in screened porches. We stood at the secret core of the world; the suburbs with gentle regularity filled the flat land out to the

scared ground. And if the text we began unraveling there was even more disappointing than the one at the freeway shoulder - well, God's own conversation would probably be dull when overheard at random. It would be nothing more than maintenance instructions for particles governed by the weak interaction, or adjustments in the fuonly by the miraculous, we consoled ourselves, vou should stick to the movies.

Still: Why didn't we have any doubts? Why

was the freeway still sacred?

Consider a city child who has never seen the suburbs. Take this child out with instructions to ignore the obvious matters, like how everyone is white and how the houses are so ostentatiously huge, with lawns in front that no one ever seems to use. What will stand out more than anything about the suburban landscape? The streets, of course - those weird sinuous strips of asphalt. shorn in many places of their flanking sidewalks. that meander among the green lawns like mountain paths.

A city street, no matter how dilapidated or bombed out, is informed by a unifying concept. It is designed to serve as public space, to be approached from any angle, to link its buildings to the rest of the city in a comprehensible and har-monious manner. But suburban streets do not seem to perform this function. They don't connect up with anything; they wind off into dead ends or other streets that look just the same, like someone losing the thread of a thought as sleep sets in. They have a very plain message. This is not public space. There is no such thing as public space, at least not around there. No wonder you get the feeling you don't belong even before you see anybody.

But there is one thing the outsider, the city child, wouldn't be able to figure out. Outsiders aren't the only ones excluded. No one is permitted to touch these streets

Suburban children are taught, from the first moment they go outside, that they must never, that. We had no doubt. We felt like intruders on ever, step into the street. Later they learn that they can cross a street, but only at certain specified points and only after stringent ritual precautions. I'm not saying that parents are fools to teach their children to be careful, but suburban streets are nearly always empty, supernaturally empty, and any child would easily come to believe that the asphalt itself contains the threat. I sion processes of a distant star. If you're awed used to imagine, when I was a little kid, that the

streets were rivers that would suck me under if I stepped off the curb. Even today I can get a secret charge from wandering near the center line.

So now contemplate the Mississippis of concrete, sealed off by fences and carefully cultivated strips of greenery, that wind in slow curves and wide sweeps through the suburbs - not only huge and powerful streets, but hidden. It's a curious thing, but unless you actually live next to a freeway, you hardly ever see one. They aren't easy to get near on foot. I'm not talking about wandering down an on-ramp: I mean just getting near enough to see the freeway straight on. The sidewalks trail off, the frontage roads double back on themselves, the main streets get larger and more threatening. Everything combines to tell you to stay away. This is taboo space.

In fact, the psychic space of the freeway is almost completely severed from ordinary experience. You really get a look at it only from the inside of a moving car, and there it's not a real place - it's a kind of total-environment TV. The reason for this is obvious. When traffic is moving at the proper speed, the freeway can't be something you could touch — the touch is fatal. Nothing magical about that.

But common sense, as always, doesn't settle anything. Common sense would suggest that we stay away from such an intensely dangerous environment. But we built it; it was designed to be as dangerous as it is. One can at least entertain the idea that it isn't taboo because of the danger. It was built in order to be taboo. In this sense it is the ultimate suburban street - the ultimate denial of a street as public space. The freeway is unreal; it doesn't connect to geography; it has no stability. A few inches away from your feet is a lava flow of asphalt: the signs and fences and bridges aren't fixed objects but abstract markers. points in a fluid coordinate grid. It only freezes into stability when something goes wrong. So we suppress common sense and forget that anything might go wrong.

Still, we know that it could happen, and more-



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accident on an ordinary street, where there is time to react, time even to be frightened, time for there to be witnesses. An accident on a freeway is an instant explosion of subliminal horror. Time has a different texture then. It's shifts in delta t stop frames on a videotape. And since there isn't room in this interval of nightmare for actual fear the fear tends to seep back retroactively. It infiltrates ordinary driving so that the most serene cruise on the freeway has the edge, the premonition of disaster.

America's Interstate system was designed to link every place anyone might conceivably want to get to with everyplace else; the result is a sys-tem that doesn't seem to make any obvious connections. Stare at a road atlas and you'll see what mean. Interstate 70, for example, runs from Baltimore to Cove Port, Utah; I-40 ties togethe Barstow, California, and Winston-Salem; I-94 begins in Port Huron, Michigan, passes through Detroit, Chicago, and Minneapolis, and vanishes somewhere outside Billings, Montana, What economic necessity dictated building roads like these? And not just any roads, but state-of-the-art freeways, designed to accommodate maximum traffic loads at seventy miles per hour - do that many people travel from Baltimore to Cove Port every year?

The answer is no, obviously - the Interstate wasn't designed out of that kind of necessity. Go on staring at the map, and the logic will emerge. At first the system looks like nothing more than a bewildering tangle of capillaries - especially knotted on the east coast, very sparse and meandering west of the Mississippi. But really the Interstate is a rectangular grid. Odd numbers are used on the north-south roads, from L.S on the west coast to 1-95 on the east, and even numbers

ters, and the Interstate builders' having decided new themselves some work and absorb existing freeways into the system. But when you get trake down to it, the Interstate is laid over America like a checkerboard.

with cities or lesser roads. In many places, espe-cially west of the Mississippi, they connect up be where 1-70 meets 1-15. (Or is supposed to meet — the last few miles have yet to be built, so 1-70 now peters out around Salina.) When one gets on an Interstate, then, one is in a very real way entering a self-contained world. It is a world that by n touches only tangentially on the actual landscape of America. The goal of construction was never to join distant cities; it was to finish weaving a net that would contain the continent.

The National System of Interstate and Defense Highways is the most important in the United . It includes the roads of greatest sig-States. nificance to the economic welfare and defense of the Nation. The highways of this system must be designed in keeping with their importance as the backbone of the Nation's highway systems All known features of safety utility should be incorporated in each design to result in a National System of Interstate and Defense Highways which will be a credit to the Nation.

- Geometric design standards for the Interstate

A monument - of course it is. It's America's Great Wall: the largest public-works proposal in System of Interstate and Defense Highways Great Wall: the targest purity-works proposal in American history, the fuggest single constitution gives as sufficient clue to the origins of the proj-tor in the history of mankind. The Interstate was

ment: geography, the location of population cen- population greater than 50,000 - an enormous

As government projects go, it hasn't turned out too badly. It did get built, and for much of the What this means in practice is that Interstates tend to connect up with each other rather than its target date of 1970, thirteen years after construction began, but no one expects a big pro to come in on time. It wasn't finished by 1972, or with each other because there's nothing else 1974, or 1976, the revised dates: it isn't finished there. Cove Port is incidental; it just happens to now, forty years after Congress originally approved the project. And while there will come time - the early 1990s, most likely - when someone announces that they aren't going to build any more of it, there is almost no chance that it will be finished in the sense meant by the designers.

But it did get built: even unfinished, it does pretty much what it was intended to do. The designers intended that it should carry a quarter of the nation's traffic — more technically, that out of the total "vehicle miles" of a given period. which is the total number of miles every vehicle traveled on every road, twenty-five percent would be accounted for by the Interstate. Obviously, this can't be anything more than an esti-mate — but the inevitable follow-up studies say that the Interstate really does carry about that much traffic. And the designers had a dream of a motorized America, a suburbanized America, for which their freeway would be the skeletal structure. And for better or worse they got that

The tangle of political maneuvering that led to the Interstate need not concern us here. It should be enough to say that the name — the National

Did they really need to build it? This is a difficult question to answer fairly. Up until the Interstate, the railroads still had a strangle hold on cross-country transport, a monopoly that had been in existence since the late Nineteenth Century. It was bound to end, and it certainly did end by the time the Interstate went up. Then too, if one grants that after World War II everybody in America wanted a car and also wanted somewhere to drive it, then some kind of new road network was inevitable. The U.S. highways were too patchy and sporadic — and in places, actively dangerous — for the kind of high-volume traffic

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that was starting up.

But try again — did they have to build free-ways? Did we need 41,000 miles of them? Again. a mixed answer.

Local governments had been building freeways for a long time, and knew a great deal about their economics. They went for the simplest financing possible, which was charging tolls. They sold bonds to finance construction and used the tolls to pay off the bonds. The neatness of this method was that the people who actually used the road were the ones paying for it — and obviously if analyses suggested that they weren't going to col-lect enough tolls to pay off the bonds, then there wasn't much point in building the road. The sweetness was that the tollbooths stayed up after the bonds were gone, and provided a nice gathering of spare change for other expenses. So the builders of the Interstate naturally considered charging tolls. But their studies suggested that less than twenty five percent of the system would pay itself off — which meant that their network wasn't going to get used all that much. That didn't faze them; they just looked for a new way to raise the money.

It must be understood that freeways have always exerted a hypnotic fascination over the minds of highway designers and government planners. Freeways can be beautiful things, all

that concrete arrayed in clean lines, all that optional landscaping. It is also true - even the most fervent antifreeway agitators concede this

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But it must be admitted that none of these reasons ultimately convinced Congress to authorize construction. The legislators weren't opposed to high standards, you understand. Of course America had to have the best highway system in the world. They were convinced by something else - an idea that hit them where they lived Eisenhower appointed a commission to figure out what to do with the 1944 Highway Act, which had committed the government to building a new road network; and when this commission came to Congress in 1955, it had come up with a way

The commission proposed that Congress levy a series of new taxes on gasoline and various goods associated with cars — tire rubber and the like. The money from these taxes would not go into general revenue but into a new fund, called the Highway Trust Fund. This fund would be wholly separate and autonomous from other government financial operations. The money in i would be offered to state governments as matching funds for Interstate construction. The match ing ratio was set at the phenomenally high rate of ninety percent, which meant that if a particular piece of the Interstate cost a million dollars, the feds would guarantee to deliver \$900,000

Essentially, the fund could only be used to





continued from page 121
over, will happen like nothing else — not as an accident on an ordinary street, where there is time to react, time even to be frightened, time for there to be winnesses. An accident on a freeway is an instant explosion of subliminal horror. Time has a different exturure then. It's shifts in delta t, stop frames on a videotape. And since there isn't room in this interval of nightmare for actual fear, the fear tends to seep back retroactively. It inflittents ordinary driving so that the most sene cruise on the freeway has the edge, the premonition of disaster.

America's Interstate system was designed to link every place anyone reight conceivably want to get to with everyplace else; the result is a sys-tem that doesn't seem to make any obvious connections. Stare at a road atlas and you'll see what I mean. Interstate 70, for example, runs from Baltimore to Cove Port, Utah; I-40 ties together Baltimore to Cove Port, Utah; 1-40 ites together Barstow, California, and Winston-Salem; 1-94 begins in Port Huron, Michigan, passes through Detroit, Chicago, and Minneapolis, and vanishes somewhere outside Billings, Montana. What conomic necessity dictated building roads like these? And not just any roads, but state-of-the-art freeways, designed to accommodate maximum traffic loads at seventy miles per hour — do that many people travel from Baltimore to Cove Port and proposed to the property of the proposed property of the property of

wasn't designed out of that kind of necessity. Go on staring at the map, and the logic will emerge.
At first the system looks like nothing more than a bewildering tangle of capillaries - especially knoted on the east coast, very sparse and me-andering west of the Mississippi. But really the Interstate is a rectangular grid. Odd numbers are used on the north-south roads, from 1-5 on the west coast to 1-95 on the east, and even numbers or the east-west roads - I-4 cuts ac.oss Florida and the path of I-94 we have already observed. Not everything on this grid got filled in, and several factors combined to tug it out of exact align-

ment: geography, the location of population centers, and the Interstate builders' having decided to save themselves some work and absorb existing freeways into the system. But when you get down to it, the Interstate is laid over America like a checkerboard.

What this means in practice is that Interstates tend to connect up with each other rather than with clites or lesser roads. In many places, especially west of the Mississippi, they connect up with each other because there's nothing else there. Cove Port is incidental; it just happens to be where I-70 meets I-15. (Or is supposed to meet — the last few miles have yet to be built, so I-70 now peters out around Salina.) When one gets on an Interstate, then, one is in a very real way entering a self-contained world. It is a world that by design touches only tangentially on the actual landscape of America. The goal of construction was never to join distant cities; it was to finish was never to join distant cities; it was to finish weaving a net that would contain the continent.

The National System of Interstate and Defense Highways is the most important in the United States. . . . It includes the roads of greatest significance to the economic welfare and defense of the Nation. The highways of this system must be designed in keeping with their importance as the backtone of the Nation's highway systems . . All known features of safety utility should be incorporated in each design to result in a National System of Interstate and Defense Highways System of Interstate and Defense Highways which will be a credit to the Nation.

- Geometric design standards for the Interstate

A monument - of course it is. It's America's Great Wall: the largest public-works proposal in American history, the biggest single construction job in the history of mankind. The Interstate was to be a unified system of freeways that would of a particular state or city. It was design connect every city and town in America with a largely paid for by the federal government.

tracks.
As government projects go, it hasn't turned out too badly. It did get built, and for much of the time stayed within budget. It wasn't finished by its target date of 1970, thirteen years after construction began, but no one expects a big project to come in on time. It wasn't finished by 1972, or 1974, or 1976, the revised dates; it isn't finished now, forty years after Congress originally approved the project. And while there will come a time — the early 1990s, most likely — when someone announces that they aren't going to build any more of it, there is almost no chance that it will be finished in the sense meant by the designers.

But it did get built; even unfinished, it does pretty much what it was intended to do. The designers intended that it should carry a quarter of the nation's traffic — more technically, that cut of the total "vehicle miles" of a given period, which is the total number of miles every vehicle traveled on every road, twenty-five percent would be accounted for by the Interstate. Obviously, this can't be anything more than an estimate — but the inevitable follow-up studies say that the Interstate really does carry about that much traffic. And the designers had a dream of a motorized America, a subtrabanized America, for which their freeway would be the skeletal furniture. And for better or worse they got that.

structure. And for better or worse they got that,

The tangle of political maneuvering that led to The tangle of pointeal maneuvering mat lea us the Interstate need not concern us here. It should be enough to say that the name — the National System of Interstate and Defense Highways—gives us sufficient clue to the origins of the project. Interstate, meaning a feedral project, not that of a particular state or city. It was designed and lambe to end for the the feed of the project of the proj

Did they really need to build it? This is a diffi-Did they really need to build it? This is a difficult question to answer fairly. Up until the Interestate, the railroads still had a strangle hold on cross-country transport, a monopoly that had been in existence since the late Nineteenth Century. It was bound to end, and it certainly did not be time the Interstate went up. Then too, if one grants that after World War II everybody in America wanted a car and also wanted somewhere to drive it, then some kind of new road network was inevitable. The U.S. highways were too patchy and sporadic— and in places, actively dangerous — for the kind of high-volume traffic that was starting up.

dangerous — for the kind of high-volume traffic that was starting up. But try again — did they have to build free-ways? Did we need 41,000 miles of them? Again,

sways? Did we need 41,000 miles of them? Again, amixed answer.

Local governments had been building freeways for a long time, and knew a great deal about their economies. They went for the simplest financing possible, which was charging tolls. They sold bonds to finance construction and used the tolls to pay off the bonds. The neatness of this method was that the people who actually used the road were the ones paying for it—and obviously if analyses suggested that they weren't going to colect enough tolls to pay off the bonds, then there wasn't much point in building the road. The sweetness was that the tollbooths stayed up after the bonds were gone, and provided a nice gathering of spare change for other expenses. So the builders of the suffering the state of t less than twenty-five percent of the system would pay itself off — which meant that their network wasn't going to get used all that much. That didn't faze them; they just looked for a new way

to raise the money.

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that concrete arrayed in clean lines, all that optional landscaping. It is also true — even the most fervent antifreeway agistors concede this — that a freeway really is a safe and efficient way of getting from one place to another. It's much safer than an ordinary road, Most of the things that cause accidents on ordinary roads are eliminated in freeway design. The design standards ultimately adopted for the Interstate are very tough, very exacting. No railroad crossings, no intersections, anywhere. No gradients steeper than five percent. Lane with the at twelve 6et or more. Medians at least sixteen feet wide in cities and thirty-six feet in the country. Ten-foot shoulders on either side. No skimping on right-of-way for off-ramps and on-ramps. The freeway cortion, counting its frontage roads, would have a minimum width of 250 feet. They were not going to have half-assed design.

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guesswork; freeway history is littered with roads that had design years fifteen years ahead but were already carryiae well ones maximum capacity trarrie within months. The interstate's of-gian year was set at twenty years—a segment of it begun in 1959 was to meet the traffic needs of 1979. This is about standard in the industry. But roads had never been built on this scale before: the Interstate designers were, in essence, designthe Interestate designers were, in easence, designing a set for a science-fiction movie. They weren't betting on what one community would be like in twenty years, but what the country as a whole would be like, and their projections were skewed toward maximum growth. They saw an America totally suburbanized, riding in cars for most of its waking hours. Their system was going to handle their dream-future with case.

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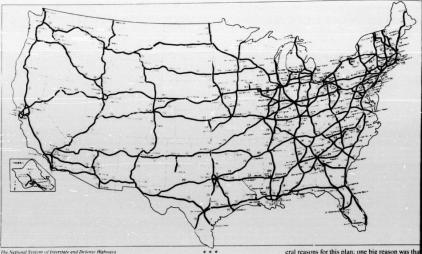
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feds would guarantee to deliver \$900,000.

Essentially, the fund could only be used to build the Interstate, and it would go on generating money until the entire network was built. Congress thought this was very nice. They weren't even fazed by the \$27 billion cost. If the

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project went over budget - at least a remote possibility - the fund would simply collect more money until the overrun was paid back. The whole mechanism was neatly self-limiting, since the taxes would expire as soon as the roads were built, and the roads themselves — according to the builders — could be finished in thirteen years. So when Congress was presented with the Interstate project in 1956, it passed it almost unanimously. In both houses combined, there were only twenty-seven votes cast against.

When construction finally began, in 1957, it happened massively, explosively, thousands of miles of it a year. The Interstate rained down on the prairie, blasted away hills like landing strips for the Mother Ship, erupted into city neighborhoods. Pieces of a possible future were falling on the country as if out of a time warp.

"What does the word 'city' mean'. She thought for a while. "Ruins?" she hazarded

- Angela Carter

In a sense, one can say that the freeway is a suburban road. It serves the suburbs and reflects what the suburbs want the world to look like. We have to be careful here, since the Interstate is often blamed for creating the suburbs and destroying the cities, and that's a heavy load of guilt for any road to carry. The truth is murkier. The suburban revolution was essentially won before Interstate construction began. There were less than ten suburban shopping centers in America right after World War II; by the end of the 1950s when the Interstate was first gearing up, there were already almost 2000.

As for the destruction of the cities: there is one curious thing about the Interstate map, the original map. The cities weren't on it. The designers planned that the Interstate would form loops. technically known as rim roads, around the cities and leave the urban cores alone. There were sev-

eral reasons for this plan; one big reason was that it would be easier and cheaper that way. Farmland costs less per acre than office blocks or in dustrial districts do. Likewise, it's not that har to connect a freeway to the street grid of an unincorporated suburb; doing the same thing down town can be murderous.

But the map was changed before Congress ap-proved it. Spurs and additions were drawn in to connect downtowns to the network; a lot of the rim roads were erased. The record clearly shows that the changes were made because city politi-cians asked for them.

The logic behind these changes is so ren that we can now see that it wasn't logic at all; bu it was remarkably persuasive at the time. Th city politicians sincerely believed that freeway and their attendant devastation would help their constituents. And it wasn't simply some kind of Interstate fever; the argument that freeway would help the cities had been floating arour since the Thirties.

Now, it is reasonably obvious that the cities, b building freeways through the urban cores out t the suburbs (the basic construction pattern before

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the Interstate), were encouraging middle-class whites to leave. This is not what any sane city planner would want. But it appears that once white flight began in a big way after the war, city planners everywhere decided that there was nothing at all they could do. Freeways were specifically intended to lure suburban people back to the city for at least part of the day. In other words, the people the cities wanted were just fated to live somewhere else.

This is a suburban attitude; suburban people said that of course they had to move out of the city. By being co-opted by this thinking in such a craven manner, city politicians seem to have shown themselves up as more thoroughly bankrupt than they usually are. But they'd been blinded by science. The freeway has a whole intellectual discipline behind it, called traffic analysis. Its practitioners tend to draw up lots of complicated charts, and these charts all showed that whites were going to move out of the cities and consequently the cities' tax base was going to be ruined. Freeway construction, the traffic analysts said, would not reverse the trend, but it might bring whites back just to work and spend money.

Well, possibly this was not grossly illogical. It was mistaken. The people who wanted to leave the city wanted to leave it for good; they would just as soon take the freeway in the opposite direction, away from the city to a suburban shopping center. They wanted the world arranged so that they never had to go to the city at all.

But wait - why didn't they want to go to the city? Because of the kind of people still living there, obviously. Traffic analysts had built that into their equations. To generate "trip distribution models," one of the authors of Metropolitan Transportation Planning informs us, one must weigh factors like "lack of jobs in certain zones. better highways between certain points, dangerous neighborhoods that must be traversed, and so forth." Dangerous for whom? And wouldn't it be nice to get rid of those neighborhoods? Traffic analysts had the answer for that one, too. Put freeways through.

scientific objectivity. I don't think it's inherently racist. There's just such satisfaction in the idea of using traffic patterns to remake a city. It's like carving a statue with streams of water. Sheer poetry. Freeways have such a strong current that one just naturally thinks of using them, and then sits around and tries to come up with objective reasons why they're good. That the charts and the equations were dictated by the need to pander to suburban racism - well, an artist has to use the materials at hand. Nor can one blame the politicians. They saw the cities disintegrating and had no idea what to do. The suburban ideal was too powerful. Soon whole corporations, plants, office complexes were getting drawn out to the suburbs; the urban grids were breaking up like ice floes in the warm currents of th

We can now see exactly what the Interstate did for the suburbs. Local freeways had been built to service the suburbs; the Interstate had been built for the country at large. When the Interstate be gan absorbing the local roads, the suburbs became increasingly detached from the cities they had been dependent on. This is common sense: an on-ramp no longer led straight downtown; it gave you access to other freeways, to a vast system of them, in fact, that would soon extend across the continent. It wasn't a question of con-venience. It was a suburban dream come true. Not just to escape from the city - to have a way to deny its existence. That would be the ultimate suburban bliss.

So the Interstate didn't create the suburbs: it legitimized them. If you live in the middle of a subdivision, you have no trouble imagining - it takes a positive act of will not to imagine America is made up entirely of suburbs, district after district of them, unfolding over the empty land like Japanese paper flowers. A block of tract homes, then a mall; another block, and a strip of franchises; another block, and maybe an empty field where condos are going to go. The world has no center and no boundaries. Everybody

The distressing thing about all this is its claim knows that suburban people will drive two blocks to the supermarket rather than walk unaided; one result of this habit is that any given place seems as hard or as easy to get to as anywhere else. A trip to a mall and a vacation in another state there's no qualitative difference. When there's nothing nearby, and nothing blocks your view, every sight line extends to infinity.

All suburban people had to deal with any longer were their houses and the freeway - the armchair in front of the TV and the driver's seat of the car. As the tendrils of the Interstate reached for each other all over the country, the suburbs seemed to be moving toward some ultimate completion. It was a giant act of love approaching climax. Oh, yes, love. People did love

It's a sky blue sky -

Satellites are out tonight.

- Laurie Anderson

Beth and I were never particularly close in high school. We didn't wander into the same circle until college, when we all came home and spent the summer carousing. That led to our writing letters sporadically, which ultimately led to her asking me to give her a hand on this move to Minneapolis.

At that point, neither of us had lived in the suburbs for a couple of years. We were both starting to shed suburbia, as by different paths we came to realize that the way we had been raised was not the only way to live. In fact both of us, once we were out of there, had almost immediately adopted the position that suburbia was the worst possible way to live.

That should have made us instant allies. But we were annoved and perplexed to discover, as we drove north on the freeway, that we weren't anything of the kind. We didn't seem to agree on any issue - except of course about how much we hated the suburbs. Beth thought that the only honorable solution was to leave America alto

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where and let the suburbs destroy themselves. I. on the other hand, was in the waning days of my Eastern period and thought nonattachment was the way to go - you could survive in the suburbs only if you weren't involved with them. So she dreamed of being a burnout exile, and I had in mind a kind of affluent, uncelibate, nondenominational monkhood. The key point here is that we both sincerely hated the suburbs and at the same time were unable to see how totally they

controlled our thinking.

For a lot of people this conflict is so specious and trivial that they can't understand why suburban children find it at all difficult. It's hard to bemeaning could have any hold on anyone — unless of course they are as vacant as the suburbs themselves. I'm not sure I'm the person to argue against this view. I would only say in our defense hat we can't really be held accountable for where we were born. What I want to do is fix the nature of the world view created by the freeway and the suburbs, and show why the conflict has

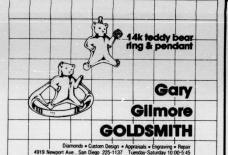
Beth asked me that afternoon if I was going to write a novel about the suburbs, so that people would know what our upbringing was like. I told her that I had tried, but that I didn't think it was possible. Why I thought so then I'm not sure, but I have a theory now. Stories can only come out of communities where people tell stories about each other. If you're going to be a novelist, you have to grow up believing that people and their lives can be described, and this can only happen if you

What I found continually, exquisitely thrilling about the world around me when I was a kid - I could never get enough of it, I'm surprised I wasn't permanently warped — was the sudden shock of rediscovering that other people really did exist. As our car glided down some curved suburban street. I would stare at the unfolding array of picture windows, and hope for a glimpse of someone inside. Almost always there would be no one, or the curtains would be drawn. But at rare intervals I would see, within the luminous frame, someone - always doing something trivial, standing in the middle of the room, regarding the invariably huge TV; or getting up from a big armchair and heading toward the kitchen — a little pickup shot between scenes to help along the continuity. I can't describe the magic that would halo these figures. It was like passing a row of movie screens, except that I knew, or tried to believe, that for a few seconds I was seeing real life.

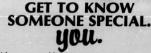
I'm surprised now not at my fervor, but at those people who left the curtains open. Still, it works both ways: from the inside, the street was just a perpetual establishing shot, with as much effect as a drive-in movie with the sound turned off. It was less interesting than the car shot, in fact, because you never saw anybody pass by on foot. That's really what's so creepy about the suburbs - all those miles of houses unreel in the bright summer sunlight, and you never see any

Where are they? They're inside, they're in the backyard, they're in their cars. All of them. Whatever they're doing, they're watching TV.

Popular pavilions (at the 1963-64 World's Fair]: Ford. You got in a car, a Ford car, and the car drove itself along a track. A voice came out of the radio. Then you saw the history of the world shown by Walt Disney automatons, It was not complete. The Future was shown as empty highway. Suddenly, there was just nothing. In the







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sky, there was a kind of glowing ribbon. Just

- George W.S. Trow

Within the Context of No Contex There was one time when I thought I saw it on a spring afternoon when I was sixteen. It must have been a slow news day, because an editor at the Tribune decided to give big play to a standard fringe-science story off the wire services. A British astronomer claimed to have decoded a message from another planet. If the Enquirer had done the story, who would have noticed? But this was the Chicago Tribune. There on the front page, in its most serious headline typeface, was, Voice From Outer Space."

As I recall the story, the astronomer had been troubled by some unexplained, apparently ran-dom radio blips, blips that had been picked up by various receivers for decades. The astronomer decided to plot the blips on a grid, and what he got looked like a group of constellations with one particular star at the center. Through a chain of reasoning I have forgotten, he was led to hypothreasoning Thave forgotten, ne was tee to appear esize that an unmanned alien spacecraft was in orbit around our sun, had been there for 40,000 years, and was continually broadcasting its point

It took about a week for cooler astronomers to It took about a week for cooler astronomers to polish off this fantasy, but that first day was re-ally something. Someone brought the paper into school; my best friend seized it and went running off to find me; we read and reread the story intensely, passionately, feeling the school walls and the houses beyond, the world we had grown up in, dissolve into triviality. This was what we had been waiting for.

We knew that we had to mark the occasion somehow. As soon as we safely could, we cut out of school and went to my friend's house, where we immediately began searching through his star charts. It didn't take long to determine that we would be able to get a sighting of the star that night. We decided to lug his telescope out to

I don't know what we expected to see. We may have been foolish, but we weren't fools; we never fancied that the transformation this story promised was going to happen that night, or even that year. But we were certain that the event was going to change things. We wanted to perform some rite that would permanently mark this day in our lives. So as we talked through the afternoon, we came up with a ceremony so classically teenage that I'm surprised it took us so long to decide on it. We would tell each other a secret.

We had dinner somewhere, a McDonald's most likely, and spent some time cruising around the subdivisions. The power grid was coming on: living rooms were filling up with blue TV glow We thought about all these people, about every-one in the world plugged into the information web. For the first time, a message had entered it ght. We decided to lug his telescope out to me reasonably dark spot and take a good look. about to come alive in a single blaze of light.

Even driving down a dazzling strip of franchise restaurants and used-car dealerships, we could

feel the energy mounting.

By the time the night was solidly in place, with unseen stars above the mercury lamps, we had figured out where to set up the telescope. This hadn't been an easy problem to solve; there were lots of blank spaces on the map, but most of these undeveloped zones would be lit by the glow of adjacent developments, and the light would wash out all the brightest stars. So we headed for a particular spot on the margin between suburban and rural, the edge of the world as far as we were concerned. This was a golf course. We parked the car where we were fairly sure no guard would spot it, and lugged the telescope into the middle of a fairway.

It was cool and very clear, already past moon-

There were trees in the distance on either (continued on page 20)



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faintly haloed by the light of far-off subdivisions. in itself, and I found myself disappointed by that. Otherwise all we could see were the glimmering grass and the sky. More stars were out than we I realized what a pitiful showing that sky was, since I had never yet seen the Milky Way in full flood across a real country night. The meager out those tiny flecks of dimmer light in orbit suburban stars were sufficiently cosmic for me. Too cosmic, that night. When we had the tele- the source of the message. Even so, at that mo-

The Road scope set up, and the star we were looking for was at last shirvering on the black glass. I felt a rush of vertigo so mitnes that I knocked the telescope over. My friend without a word set it up took another look at the star. My friend had again so that he could get his turn.

I must admit that the star was nothing special I was furious with myself for being disappointed. because I had known what it was going to look were used to seeing - in fact, it was years before like: a bright point of white light, nothing more. There was nothing else it could look like. No telescope in the world was powerful enough to pick around it that would have meant planets, worlds.

thought to bring a thermos of coffee; we took turns gulping it down as we marveled at our luck. The great event had come in our lifetime. We hadn't thought it possible that it would hap-pen so soon, but it had, and we were witnessing it. Even now the news was spreading, like ripples in the net of information. Tomorrow when we woke up the world was going to be different.

And then we told each other our secrets. What is there to say about them? Both of them con-cerned love, or desire, or whatever it was; and in-



ne other guys. The answer has to do with our concept of selling an We needed a hassle free location where we could work with our clients to select and frame the perfect jacce of art. A quiet location with easy occess, plents of graining, and where we could operate o trafe of the art framing facility in the same building.

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side of a month both were obsolete

From the car you can see it, the Running Fence, at one point close by, then like a shimmer-ing wall ahead; then it disappears over a hill, escapes the eye, re-emerges far away on the horizon like vapor trails. You draw nearer and suddenly see it everywhere before you, stretching for miles but constantly interrupted by hills and valleys. The high, bulky curtain is transformed into lines that trace a drawing across the tawny land faded by heat and drought. An autonomous drawing, which sometimes follows the contours of the ground but for the most part changes them.

lopping off hilltops, inscribing a softer, dreamlike landscape over the existing one. All at once this inconceivable, this apparently utopian concept, which had kept supporters and oppo-nents of the project occupied for months and years, had descended on the area as a reality. How was one to grasp the thousand facets it dis-played? How did the region celebrate this, "the biggest picture in the world"?

- Werner Spies, Christo: The Running Fence Project

How indeed? What is there to say about the Interstate, a much bigger drawing, a much grander dream of the future? It is a truth every science

fiction writer knows, and the freeway engineers ultimately learned: set out to build the future. and what you get is an imaginary version of the present.

This is really all that went wrong with the Interstate. The bitterness and pain the project caused, the communities destroyed, the towns starved out because an Interstate passed them by, the towns snuffed out because a segment went straight through, the hills leveled, the miles and miles of franchise strips sprung up beside a segment like the sleazy hangers-on around a rock star, all of it happened because a vision of the future was passed into law.



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AUGUST 29, 1985 21

ect ever contemplated. In practical undreaming reality, of course, the Interstate could not possibly have been approached as a single task. The network map was broken down on paper into hundreds of segments, like the pieces of a jigsaw rate construction job. And since (like most federal projects classed as "internal improve-parts. Segments that went through flat, cheap distinct of total cost went from \$27 billion to each projects classed as "internal improve-parts. Segments that went through flat, cheap distinct of total cost went from \$27 billion to \$40 billion in 1965, and \$80 billion at the end of

ments") the Interstate was being built jointly by farmland got built right away. But the thousands the feds and the individual states, they very quickly developed a labyrinthine spiral of policy and design, selection and approval, authorization and design, selection and approvar, authorization and apportionment, obligating and spending, be-tween the two strata of government.

By the mid-Sixties, it was obvious that the network wasn't going to be finished when the de-signers said it would be. The fantastic progress mileage had been completed and opened to traf-fic by 1965 — had proved to be something of an puzzle, and each segment was treated as a sepa-optical illusion. It had been created simply

So the due date was pushed back in 1973, the

of miles that cut through cities, forded swamps, crossed mountains - most of it was still on paper. At the same time, inflation was beginning to push up the cost estimates (though no one dreamed they would go as high as they ultimately did) and states began asking for more extensions to the network, more little add-ons and corrections. Despite the steadily increasing heat they of the early years - better than half the total were taking from their citizens, some states were so food of the Interstate that they wanted to build twice as much of it as they were supposed to.



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the decade. The ceiling on total mileage was raised to 42,500, and a lot of the extensions and add-ons were agreed not to count.

But we are not done with the problems. There was a new one - one that at around the same time began to wipe out the space program.
NASA intended the first moon landing to be the beginning of serious lunar exploration; but once they'd made that beginning, nobody cared anymore. In the same way, once the bulk of the In-terstate was finished — three quarters of the network was open to traffic in the early Seventies, people began saying that we had enough of a road system, we could live with it as it was, so why didn't we just stop.

Throughout the Seventies, the work crawled on. The map has been modified countless times. in major and minor ways, and as it stands now the network is around ninety-eight percent complete. That last two percent will cost around \$40 billion — or \$13 billion more than the entire net-work was supposed to cort originally. (Total cost is now estimated at \$200 billion, at a minimum.) If everything goes well, the last segments will probably be opened to traffic in the early 1990s - and someone will at last announce that psychologically and in fact, the Interstate is over

By that time, the Interstate is likely to be a ruin. That's been happening for a while now. A

1982 congressional study estimated that about ten percent of the network was substandard road and in need of extensive repair. That number becomes more ominous when one considers that it represents twenty-five percent of the miles that have reached their design year; presumably the crumbling will accelerate as we reach the end of the decade

It would be fair to say, then, that the Interstate never really will be finished; someday work will stop, that's all. That's the fate of most monuments. By the time they're finished, they aren't needed anymore; the people who wanted them are dead.

This is the first part of a two-part article.





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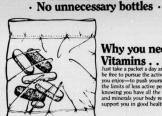
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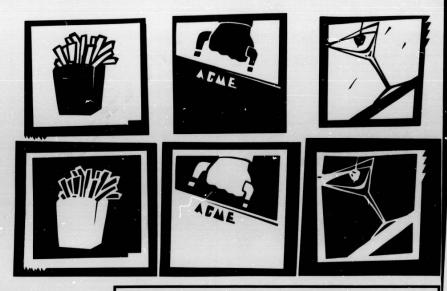
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## What's Your Gripe? Local workers sound off about the public

If you read Ann Landers or Abby with any regularity, you can't miss them — the letters from "P.O'd in Joliet" or "Had My Say in Queens who elect themselves spokesmen for their occupations. "P.O.'d" will write in to complain about all the nasty things people do to waitresses: "Our ninth major gripe is businessmen who write on the tablecloths. Two weeks later "Had My Say" gets her say: "You let a waitress sound off, so how about some equal time for meter maids' First of all, we hate people who. . . . " And on and on.

Two things are almost always true about this type of letter. First, the letters are written by people who spend most of the working day dealing with the public. (Ever see a letter from a "Had-It-Up-to-Here Research Chemist"?) And second. their major gripes are not about long hours, lousy pay, or surly bosses, but about the people they must serve.

Some time ago I discussed this with a friend. "Note," he said, "how these letters are always from Joliet or Queens or somewhere else where the weather's bad or people have a more hurried lifestyle, where you have to be aggressive to survive. You don't see letters like that from Southern California. Customers here are friendlier and more considerate because of the easygoing, laid-back atmosphere and wonderful weather."

True or false? For the edification of my friend - a research chemist,

by the way, two years out of Cincinnati — and other skeptics, I conducted the following interviews right here in balmy San Diego County. I simply turned on the tape recorder and asked, "In your job, what does the public do that gripes you the most?" Names and some locations have been changed to protect the jobs of the insolent.

### THE FAST-FOOD SUPERVISOR

SUFERY JOUR.
Leslie supervises a fast-food outlet
near the Sports Arena
The biggest complaint I've got is
that people don't read. They walk in,
look at the huge menu that's hanging
right in front of them, and then ask,
"What do you serve?" This happens at least twenty times a day — and it's mostly elderly people doing it. There are a bunch of senior-citizen complexes in the Midway area, so

we get a lot of them.
The "scammers" are another group that irritates me. I'd say thirty percent of the people who come in here are trying to get something for nothing. I have people who try to use expired coupons and make a fuss en we won't take them. I say, "You don't expect to be able to use your driver's license when it expires, do you?

Other cheaters will come up to me and say, "I'm dissatisfied with this. I want my money back." And they'll have eaten three-quarters of the thing! I'll say, "You mean you had to eat most of it before you could

decide it wasn't good?" Of course, they don't want it replaced - they want their money back. In a simila scam, a woman recently demanded her money back because she says she found a bug in her food. She couldn't show me any proof, of course. She said she was so disgusted that she just immediately threw it in the trash. I've worked here a long time and I've never seen a bug of any kind in this store. People really take advantage in fastfood restaurants because they know the policy: "The customer is always

food out. Someone will say "iley, I'm forty-fifth back in line and

who's supposed to be working and

taking my order?" Well, they're home in bed, man. They didn't know

you were coming. Customers just don't understand that.

The drive-through is often a hassle, mainly because people don't

listen. First of all, it's very difficult

for us to hear them through the

speaker phone. They've got their

I'm upset. Where is everybody

Finally, stop expecting 150 percent effort from sixteen- and seventeenright."
The next group that gripes me year-old kids who are getting paid minimum wage. What you should people who come in after concerts at the Sports Arena. They're drunk or expect for minimum wage is minimum effort. These kids aren't stoned, obnoxious, loud, rowdy. And they're really impatient. They don't realize that normally business worried about getting fired. They figure they can always go down the is slow at that time of night, so we street and get another job for \$3.35 an hour. And they can. Everybody's only budget for a small crew. That's why when a huge crowd suddenly having a hard time hiring enough comes in after a concert, we don't have the people to handle them all, and it takes a long time to get the

### THE SALESPERSON

got the order we repeat it and the customer says, "That's right." Well, then they drive up to the window and

bitch at us if the order's wrong — and it's their fault for not listening.

It's always the ones with the kids

velling. But, hey, don't take it out

If you people want to make our

before you approach the counter. Listen to your order when it's repeated back to you. And watch

jobs a little easier, read, listen, and watch. Step back and read the menu

how busy everyone is and how much

coordination is involved in getting

one hamburger out to the one clown

who's standing there yelling about

how long it's taking.

They're irritated by their kids'

D.M. sells a business product, both by phone and via "cold call" personal visits

Probably my biggest problems are that people are very resistant to change — to new ideas or concepts — and that they always see a salesperson as someone who is trying to push something on them that they may not need or would be better off without

There's also a lack of common courtesy on the part of many prospects. At times the prospect will receive the pitch from a salesperson with just plain old rudeness — as if to suggest that the salesperson has a lot of gall calling. The fact of the matter is that the salesperson — at least one with integrity — does feel that the product or service he/she is offering is worthy and is merely trying to help the individual fill a

Receptionists, whom we often refer to as barracudas, are big problems. The barracuda is the one who has been instructed not to let any salesperson get through to the decision maker. This is the basis for the barracuda's authority, and upon feeling a threat to this authority he/she will say, "Thank you for your time, but I know he's not interested. Good-bye."
That is, if I'm even allowed to

describe what I'm selling. Recently I was cold-calling in an industrial area in Kearny Mesa near the traffic court, and the minute I walked in this one place, the receptionist put on a look that said, "I don't care what you have, I don't care what you do, we're not interested." She was quite determined to prevent me from speaking with anyone.

Sometimes there is a problem with receptionists who do offer to convey the information to the decision maker. This generally trained receptionist may not be able to adequately describe a sophisticated duct or service or to comprehend its potential value. As a result he/she does not present what the salesperson wants presented.

I think one solution is to have a prescribed time during which the decision maker himself is available to take calls about complicated products. In other words, Betty Barracuda could say "Gee, Mr./Ms. Salesperson, I'm not here to make value judgments regarding possible products or services. However, I

think this is something you should discuss directly with so and so, who

takes calls between four and six."

And if the Betty Barracuda in

Kearny Mesa is listening, I have thi
advice: "Betty, keep an open mind,
be courteous, be direct. If after listening to the pitch you truly believe the product or service is not for you, address the salesperson by his/her first name. Don't be condescending. We will not tolerate abuse based on your prior experiences.

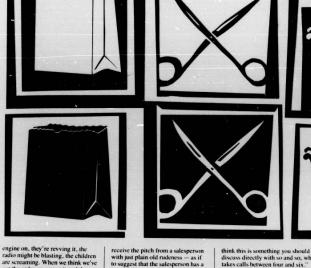
## THE WAITRESS

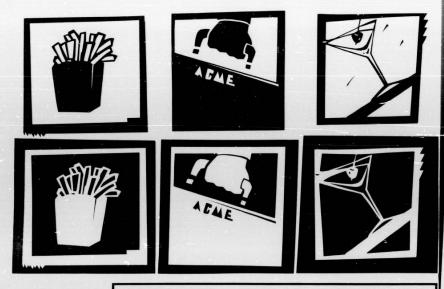
Kim is a waitress at a beach-area restaurant One of the things that waitresses

always vell about to their co-workers is this situation: a person will order a drink and the waitress will ask everybody else at the table if they want a drink, too. And they'll all say, "No, no, I'm fine." Well, the waitress gets the drink from the bar, brings it back to the table, and, sure enough, someone else will say, "Oh, I guess I will have a drink." This happens a lot — we'll have to go to the table three or four times for one round of drinks. All of our other tables are wanting stuff, and these people are running us back and forth, back and forth. It doesn't sound like much, but it can completely put us under especially at night when it's really hard to get drinks out of the bar. We have to fight our way through the crowd and then wait in line with the other waitresses to get the bartender's attention.

Another thing that gripes me is when I walk up to a new table and say, "Hi, how are you?" and the people either ignore me or say, "We want this!" or "We're not ready yet!" It would be much more pleasant if people would just give a

Jacqueline Shannon





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### THE WAITRESS

Kim is a waitress at a beach-area

One of the things that waitresses always yell about to their co-workers is this situation: a person will order a drink and the waitress will ask everybody else at the table if they want a drink, too. And they'll all say, "No, no, Em fine." Well, the waitress gets the drink from the bar, brings it back to the table, and, sure enough, someone else will say, "Oh, I guess I will have a drink." This happens a lot — we'll have to go to the table three or four times for one tround of drinks. All of our other tables are waiting stuff, and these people are running us back, and forth, back and forth, back and forth, back and forth, back and completely put us under—especially at inglit when it's really hard to get drinks out of the bar. We have to fight our way through the crowd and then wait in line with the other waitresses to get the

bartender's attention.

Another thing that gripes me is when I walk up to a new table and say. "Hi, how are you?" and the people either ignore me or say. "We want this?" or "We're not ready yel." It would be much more pleasant if people would not give a



Jacqueline Shannon

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## Gripe?

half-second greeting instead of getting right down to business. We form attitudes about people immediately. And when customers rush right into things, I get the feeling they're going to be demanding, and I get a bad attitude about them. When people start demanding things, it makes me really not want to get it for them. It makes me think about maybe doing something for someone else first. There's one terrible thing that

people do that I think they'd stop if they knew the truth and that is walking out on their tabs. Do you know that your waitress has to pay your tab if you walk out? That your tab comes out of her tips that same night? I wish they'd print that on the menu. It's the policy of at least half the restaurants in San Diego. People think the unpaid tab comes out of

some big restaurant owner's pocket . . . because "walkouts" have left me tips. I've had four or five walkouts in the years I've been working here, and they've averaged twenty-five or thirty dollars each. I love kids, but when I see a family

seated at one of my tables, I think,
"Oh, God . . . is it gonna be a mess or is it gonna be okay?" Some people just let their kids run all over the restaurant, under the feet of the waitresses, making a mess and/or making noise. That is so rude of the We get a lot of tourists in the beach area, and I think these are mainly the kids of tourists . . . because tourists can't leave the kids at home. But whoever you are, if your kid starts screaming, take him or her outside! Otherwise, you're disturbing everybody's meals. Believe me, even the cooks in the kitchen are saying, "Shut that

Many people will ask for their bill and I'll give it to them and then they'll sit there talking for a halfhour. Then, all of a sudden, they want to go and they haven't paid their bill. I'm in the middle of ten other things and they want me to get their change right this second because, "We're running late." That's really inconsiderate. Why not just put your money out right when

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you get the bill so that you can leave whenever you want to?

I've also been a cocktail waitress.

and I'd like to put in a few gripes about that job, too. First, when a bar is really crowded, a lot of people are standing around without a table. And what happens is that people will order a drink and then leave they'll go outside, they'll go to another part of the bar, or whatever As a customer, I see this happening frequently at the big, popular bars with dancing, like Diego's in P.B. Well, if the waitress can't find you well, if the wateress can thin you after she's gotten your drink, technically she's responsible for paying for that drink. Very irritating! Why can't you just stay put for five or ten minutes after you order? Or if it's so hard to just stand there, keep an eye out for your waitress when she leaves the bar and approach her That makes it easier on the waitress, too, because she doesn't have to look

too, because she doesn't have to look for you or fight the crowds. That's hard, too — fighting the crowds. So many people won't move out of the way of a cocktail waitress. I had people completely knock my tray out of my hands and not even notice that they did it. I really appreciated it when people watched for me and scooted back a little or said. "Look out!" to the people said, "Look out!" to the people around them. That way I didn't have to push or kick them, which is necessary when the music is really

Want to know how to get ignored Want to know how to get ignored by the cocktail waitress? Yell something like, "Hey, you!" or "Yo!" Better yet, whistle or snap your fingers to get her attention. All of these things are terribly insulting and degrading, and I used to ignore people who did them till house last call. Try "Excuse me" or "Miss?" or even "Waitress?" Or just sask for your waitress's name and use that when you need her. when you need her. Finally, if you're a smoker in a bar

or restaurant and you don't have an ashtray, ask for one. People will actually use the creamer or the floor. This is just another example of the things people do in a restaurant that they'd never do at home. Because here they don't have to clean up their mess. They can leave it all bel

### THE SUPERMARKET CHECKER

Barry is a checker for a Chula

She's Been Framed

People being impatient — my number-one gripe. They want you to go faster and faster and push you real hard. They'll start yelling at you way at the back of the line. By the time they get up to where they're in contact with you, they're pushing the things through for you. That's irritating and it makes for a lot of stress, because we're already

going as fast as we can. At all grocery stores, management has a certain dollars-per-hour amount that each checker has to ring up, and if each enecker has for ring up, and if we don't meet that minimum, we get in trouble. The amount varies from store to store, but the one I work for wants us to do no less than \$426 per hour each, and \$500 to \$550 is

People who don't have their People who don't have their money ready are really frustrating, too. Like, say, a woman who waits till I'm all through bagging her groceries before she decides to write a check. She doesn't have a pen and she can't find her checkbook and then she can't find any identification. Everyone in the line is muttering. "C'mon, lady,

I get a lot of people who expect me to wait while they finish their shopping. They put all of their stuff on the counter and then they leave for ten minutes to go look for something else. I've seen customer usually women — get into fist fights with each other over this practice. Waiting for the customer used to be really frustrating for me, too, until I found a way to get revenge. I ring up all of the customer's stuff, bag it, and put it aside. And when he or she comes

aside. And when he or she comes back and says, "Wait. I've got this too," I say, "Sorry, you'll have to go te the end of the line with that." I get really bugged by people who want me to take them through the whole store — show them where this is and where that is. Lead them by the hand exercisher. We can't do the hand everywhere. We can't do

"Go-backs" are another supermarket hassle. That's when a customer decides that he or she customer decides that he or she doesn't want something after all and just leaves it any old place. Bigger supermarkets — like the Vons in P.B., I've heard — get up to four shopping carts full of go-backs every day. And go-backs are a real produce or anything else that can

Food-stamp abuse really rankles me, too. We had this one lady oming in and buying lobster and filet mignon with food stamps, and she had more gold on her hands and neck than I make in a year.

There are two groups of customers

morning people and after-work
people. Morning people are the
worst. They've just had four or five
cups of coffee and that makes them aggressive. They want to argue with us. After-work people are tired — of work, of life. They just want to go home and they don't say much. Most of them have their money ready and everything goes like clockwork. But then we get some of the meaning the same of then we get some of the morning people during the after-work hours, and, as usual, they hold up

everything.
I've worked in a lot of different stores in this area, and I've found that the more affluent the neighborhood — and La Jolla is a good example — the harder the customers are to get along with. Some of these rich people even try to barter over prices.

### THE HAIRDRESSER

Greg works in a salon in an upscale San Diego community If you have a shitty attitude. I couldn't care less how your hair

Like when I'm running late. Sure. it's no fun to wait but there's no It is no tun to wait but there's no sense in getting uptight about it. But I have women who'll come up to me and say, "Gee, this woman is on my time now." Or they'll talk to me about their hair while I'm doing someone else's, which isn't fair. Or they'll sit behind me and tap their feet impatiently or keep looking at their watches.

Some older women feel they have the prerogative to be catered to. They expect me to drop everything when they come in. They aren't at all embarrassed to say, "I'm in a hurry. She won't mind if I get my hair combed first." They're in a hurry to go nowhere. What do they have to do

on nowhere. What do they have to de for the rest of the day? I think people should realize and accept the fact that probably ninety-five percent of hairdressers are always late. We're just that way. Hairdressers are arty people who don't work well on a time schedule





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## Gripe?

Another pet peeve is the client who will come in one week for a bangs .rim, the next week for a side trim, and the next week for a neck trim. I don't charge regular customers for these — but at the end of three weeks I've essentially given

superior attitude and treat me like a servant, and that is very irritating think most people in the service professions would agree with me. These rich people seem to look down on us, to consider us uneducated. Well, let me tell you. I know San Diego bartenders with master's degrees; waitresses who have passed the bar.

By the way, men who come to salons in San Diego — and probably everywhere — are more vain than any woman you'll ever meet. More vain, but easier to please. Most of them are worried about losing their hair a handresser tells them this is going to make their hair grow, they'll buy it. I don't care what it is. If it's olive oil, they'll buy it.

A small gripe: women who turn their heads to watch what Γm doing in the mirror or who turn to talk to someone while I'm working on them with seissors or a razor. That's very annoying, and sometimes I'll have to rap them on the head. Look straight

ahead! Hold your head still! Then there's the customer who won't speak out for what she wants or doesn't want. For example, she'll wait till I'm in the middle of her haircut before she points to someone else and says, "Oh, I like her hair. Do mine like that." And it's entirely different from the thing you're doing.

But my main gripe is the bad attitude. Rudeness will get you nothing . . . except a bad haircut.

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It's stupid to be rude to someon who's cutting your hair! Because if people are bitchy. I'll give 'em bad cuts just so they won't come back. Or I'll "accidentally" spray their face a little during a shampoo. Occasionally, if someone is still coming on strong no matter how hard I've tried to smooth things over "li stop right in the middle of a haircut and say, "Get the hell out! Even if only one side's cut and the person pleads, "Finish it, finish it!" I don't need it

### THE TELLER

Lori is a teller at a Clairemont savings and loan Rude customers irritate me the

most, and they're rudest when I refuse to cash a big check for them Face it, folks, we're just not going to cash a \$500 check for you when you've got a twelve-dollar balance What if the check bounces?

It's also inconceivable to me that people get so upset when we do something that actually protects

their money, like when we go check their signatures against their signature cards or ask for a driver's license or other identification. Don't take it so personally. It's not that we think you look suspicious . . . it's that we don't know you on sight, so we want to protect your money.

A few minor things that bother me: first, when the drive-up window is closed, it's closed - and no amount of honking or just sitting there is going to change it. Second.

people who come in at the last possible minute before we close particularly those who have timeconsuming transactions. like the purchase of travelers' checks. Third it's irritating to everyone elsetellers and other customers - when you don't fill out your paperworl (like a withdrawal slip) till you get up to the window. Finally, what is the big deal about new money? I can never understand why people thrust money back at me and demand new

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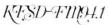
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## That's Another Story



JONATHAN SAVILLE

The Impulse Theater, a small New York theatrical company founded by former San Diego actress Lisa Wolpe, presented a play called *Parzival* at Sushi Gallery last

week. A more revealing (if not totally accurate) title might be Some of the Adventures of Wolfram von Eschenbach's Purzival as Performed by the Innuates of the Asylum of Charenton under the Direction of the Grand Kabuki. The masters here are Peter Brook, the stylized oriental thester. Companying addition. Massachield.

The question is whether all this has any-thing to do with Wolfram's great medieval

Wolfram's poem, composed at the be ginning of the Thirteenth Century, is a translation, adaptation, and completion of a slightly earlier French romance by Chrétien de Troyes, Perceval (which formed the basis for an elegan' movie of the same title by Eric Rohmer). The story tells us of an innocent and adventurous ung man, who through a mixture of simple-mindedness and aggressive self-ishness breaks his mother's heart, kills his cousin, disgraces a lady, and fails to ask a crucial ritual question at a magical castle. The lord of this castle is suffering from an agonizing, incurable wound; young Par-zival witnesses a procession involving a bleeding lance and a wondrous "thing" called the Grail; but obedient to his mencalled the Grail: but obedient to his men-tors instructions not to ask too many questions, lee keeps his mouth shut and does not ask the meaning of these strange phenomena. It turns out that had he asked a few simple questions he could have freed the lord of the castle from his ac-roy; but now it is too late. Parzival falls into despair and curses God: how unterly not not the supplementation of the could have from the could have the county of the could have the county of in a position where so much was de-manded of him and where he did not have the knowledge to rise to the demand!

A subsequent Good Friday encounter with a wise hermit, Parzival's uncle, teaches him that he had failed to ask the crucial questions because he had been in a state of sin. For the first time Parzival restate of sin. For the first time Parzival re-ceives instruction in basic Christian dogma: man's sinfulness. Christ's sacri-fice. God's grace. Parzival determines to win his way back to the Grail castle through virtuous deeds, a number of which he undertakes and brilliantly ac-complishes. After a potentially ragic, but ultimately joyous, combat with his half-brother (who, as son of Parzival's knightly father and a black African queen, is speckled black and white all queen, is speckled black and white all over), Parzival returns to the Grail castle, asks the question, lifts the enchantment,

and becomes Grail King himself.

Miss Wolpe, in collaboration with her actors, has attempted to turn this lengthy medieval narrative into a piece of modern theater, an enterprise resulting in numer-ous radical changes. The story has been cut to its bare bones, and even into the marrow. Important information about the family relationships of the characters has been omitted, or mentioned so briefly as to render it ineffective or unintelligible. The passage of time, necessary for Par-zival's soul to ripen, has been so con-densed and truncated that it loses all emo-tional power. Relatively minor incidents, such as Parzival's wanning the hand of the gloomy Kondwiramurs by making her laugh at his foolishness, have been retained and dramatized at considerable length, evidently because they are amus-ing. In contrast, some central elements of the story, such as the ailing Grail King and the Good Friday interview with the hermit, have been omitted. Characters and events fitting logically into Wolfram's comprehensive narrative scheme have been turned into unattached vignettes, whose relationships to the central story

are obscure.

If much is omitted, much is also added.

Miss Wolpe has constructed a framing device: gualify fersed "bag people," gibbering and twitching in the manner of
stage schizophernics, read the story of
Parzival aloud, taking on its various roles,
until the soup kitchen they are waiting in
front of opens and they totter off for their
free meal. This device enables the playwright to introduce all sorts of anachronisms for comice effect. I annuare, eyenesses for comice effect. wright to introduce all sorts of anachro-nisms for comic effect. Language, ges-tures, even props, belong to the world of modern farce. One example among many may suffice: a real woman at the Grail castle (apparently substituting for the Grail king) is besmirched with ketchup squeezed out of little foll packets, and it is this "blood" in which Parzival dips his hands at the end of the play. In the tradi-tion of Peter Brook, Meyerhold, and the commedia dell'arte, an immense amount commedia dell'arte, an immense amount of physical comedy has been introduced, and it is in this area that Miss Wolpe's

Rurinal is most appealing. Her actors are exceptionally well trained in acrobatics and choreographed alspatick; their controlled maybem, particularly in the hiariously Kabuki-like fight scenes, is something wonderful to behold. The physical action, meticulously rehearsed, inventively directed, and executed with great skill, takes on a flythm of its own in this production, its hearticality virtually becoming the production is hearticality virtually becoming the production's whole meaning. That, unfortunately, is the trouble Every lover of the theater enjoys physical minbleness, the supremely disciplined use of the body as a means toward zany full. Hence the clation we feel in the pres-

use of the Body as a means toward zany fun. Hence the elation we feel in the presence of jugglers and tumblers, high-wire acrobats. Peter Br-ok's actors on their swings. or Laurence Olivier plunging down a flight of stairs. What could be more imaginatively delightful than watching the exuberant, antic Robert Biggs, as Parriyal. "wwimming" around be a previous a previous the second of the previous of the previou ing the exuberant, antic kobert Biggs, as Parzival, "swimming" around the stage, belly-down on a skateboard? It took a clever director to think that up and an ex-pert physical actor (Meyerhold would have loved this whole east) to do it. But saide from displaying everyone's theatri-cal flair, what do these devices tell us whom the source searches have the source beautiful to the source searches the search of the beautiful to the searches and the search of the beautiful to the search of s about the young man who learns compassion through suffering in Wolfram's Par-zival? I am afraid the answer is

"nothing."

In Peter Weiss's play about the French
Revolution, the framing tale about the
Marquis de Sade and his fellow asylum Marquis de Sade and his fellow asylum inmates is thematically functional:
Marat's sober revolutionary activity is contrasted with the anarchistic demonism of de Sade, while history itself is ultimately treated (particularly in the Brook production) as violence in a madhouse. But what thematic relationship is there supposed to be between Miss Wolpe's story about acquiring in a Moriant Story about acquiring in a Moriant Story about acquiring in a Moriant Story about acquiring in the Moriant Story about acquiring in the Moriant Story about acquiring in the familing device illuminates the story, either directly or ironinates the story, either directly or ironinates the story, either directly or ironinates the story. cally; it seems to be there purely for its theatricality, without any thematic mean-

Wolfram's Parzival has its own meantheatrical surface under which one car

rical inventiveness (and it is worth seeing only for that), has no intellectual or emo-tional coherence, no point. It seems, therefore, less a finished work of theatrical art than a valuable technical exercise for a remarkably talented young director who, like the young Parzival, still has all

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Wolfram's Prezival has its own incanings, and these person or of "the culture in
which it was "intern: the growth of a
young knight has been secular and
spiritual calling, the myster secular and
spiritual calling, the myster secular and
grace, the nature of Christian redering on.
It takes only a little imagnituse empathy
to recognize that these medieval themes
are — or can be — central themes in our
own twentieth-century lives as well. Wolfram's themes are to be accepted as
the raison d'être of his story, what is
needed for a dramatic presentation is not
a radical updating but merely some tactful
explanations designed to make us aware
of how medieval knights experienced and
chrosses delices universal concerns. If, on
the other hand, the story is to be divorced from its cultural roots (a perfectly legiti-mate theatrical undertaking; witness the utterly modernized versions of Greek myths by Giraudoux, Anouilh, or Sartre), then the adapter must find new themes that will inform the characters and actions and make sense of them. Miss Wolpe has and win morri the characters and actions and make sense of them. Miss Wolpe has not even attempted to do this. For Wolfman's deep respect for chivalty as a way of discovering and displaying man's nobility, and the work of the control of the contr ual jokes, the slapstick, the clowning, the stylization, the reminiscences of the Marx Brothers — these constitute an amusing

find no useful commentary on human life.

Miss Wolpe's Parzival, for all its theat-



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San Diego, like life itself, is full of sur-

possible location of a new and elegant gourmet restaurant you might hazard a guess that it was in Horton Plaza, or the coastal area from La Jolla northward, or costal area from La John holliward, or even midtown, say, Hillcrest. But would you think it might be in a shopping center named Bay-Ho in Rose Canyon? I doubt it. Yet the truth is that Richard's, a fine addition to our gourmet dining scene, is located on the former site of Le Cabanon, on Avati Drive, right off Morena Boule-vard north, hard by the Price Club. Le Cabanon was a dingy, lackluster place, but Richard's has extended its wings like a gorgeous phoenix, rising from the ashes of the old. During a summer in which most restaurants can be characterized as

'nice," or "pleasant," Richard's is in another realm, soaring towards excellence.

For one thing, it really does something for the diner's morale and sense of occa-sion to eat in lovely surroundings. As you enter Richard's there's a bar to the right. but what you see immediately is the color red, which covers the banquettes. More-over, the booths are separated from each other by dividers to insure your absolute privacy. Except when you're walking to your table, you never see the other diners because once you are seated in your "roomette" it feels for all the world as if you are the only ones there. Each booth is curtained in red and gray

fabric with the drapes attached to the sides of the booths. Some diners have al-ready asked whether these drapes close shades of the turn of the century when more than dining took place behind the doors of private dining rooms! The an-swer is that they do not, but the booths are ample enough for you to sit side by side. In addition, the adjoining space that was once a Laundromat has been incorporated into Richard's restaurant and this back into Richard's restaurant and this back section faces a lovely and capacious patio. Once it grows dark and the candles on the patio tables are lit, they look like fireflies glowing amid the white cloths and the red bouganiville. On both my visits I sat in the rear section of the restaurant facing the patio — I requested it the second time — and it was positively romantic. But the booths or the tables with their cane chairs, or the interesting art on the walls, or even the patio would be as noth-

walls, or even the patio would be as noth-ing if the cooking weren't good. It is. The restaurant i, owned and operated by Richard and Erin Savitch — he is twenty-eight and she's twenty-four. Richard and Erin met at El Crab Catcher in La Jolla where he was one of the chefs and she was the head waitress. Before that Richard had nead warress. Detroe that stenare had cooked, among other places, at the now-defunct Soledad Franco. Yet none of these jobs allowed Richard Savitch to do what he wanted: to operate a gournet restau-ran' where the menu is literally printed twice daily and reflects seasonal food purchased that very day.

chased that very day.

The concept of shopping for the day's menu on a oaily basis has been a tradition in Europe for many years, though it has taken hold only recently in the United States. Our superior refrigeration has, in this instance, worked against us because restaurants have come to rely on huge refrigerators and freezers, rather than on what's fresh and available at various mar-kets on any particular day. Also our notion of efficiency, of having things streamlined, makes daily shopping ap-pear both time consuming and stressful. For the diner, little can be better than to have produce that has been delivered that day, or fish or meat that is fresh from the

Needless to say, the consumer has to pay for the time and effort expended by the management to purchase and then cook these fresh ingredients, and most res-taurants that use this system charge more for their entrées than do others. At Richard's the least expensive entrée on the two and s the least expensive entree on the two mights I visited was \$13.95, and the most expensive was \$17.95. These prices in-clude excellent soup or salad, bread with whipped butter, fresh fruit sorbet, and the entrée served with a variety of fresh vegetables. The second time around we were also given a free slice of mushroom soufflé before we even ordered; whether this is a permanent policy remains to be

Since the menu changes twice daily — at lunch and at dinner — the items I am about to discuss may not be offered when you visit, but if they seem appealing, call in advance and ask if they can be prepared

for you that day.

The first night we visited there were The first night we visited there were three of us and we shared one apprtizer, a combination of baked oysters prepared with proscutud and basil plus fresh clams baked with spirach, and homemade crime franke topped with golden caviar (55-95). The clams were outstanding, specially in conjunction with the spirach, is \$5.95, but you should order an appearance of the confidence of the confide tizer only if you have a robust appetite. The portions of soup or salad are very large, and if you eat too much beforehand vou won't have room for your entrée.

One of my companions shares my love for piping not soup with good bread and unsalted whipped butter, and we had a great time eating a truly memorable fresh great time eating a truly memorable fresh tomato and spinach soup with French bread (sourdough from the Monterey Baking Company) and butter. Salad lovers will be delighted with the large salad served with a Dijon dressing. In addition to the greens you get radicchio, slivers of coal bell recognized better of radical. red bell pepper, and hearts of palm. I ould eat that salad repeatedly and not tire

The three entrées we had were sculpin The three entrees we had were sculpin, a delicate fish with white, light flesh (515.95), rack of lamb roasted with Madeira (\$17.95), and a veal chop prepared with Roquefort cheese sauce (\$17.95). All three had great integrity, were marvelously fresh, and tasted wonderful. The sauces were all delicate and though I hesisted tated about having veal with strong Roquefort, chef Richard went very light on the cheese and the cut of the veal itself was first-rate. It was the best veal chop I'd had since I dined at 926 several me

ago. The fish preparation couldn't be faulted and the rack of lamb was tender, plentiful, and highly recommended for lovers of lamb.

Mention should be made of the presen-

tation, which was a feast for the eyes. Each dish was arranged like a painting with the fish or meat in the center of the plate and the vegetables, all in different hues and textures, placed around it in a circle. There was green asparagus, green snow peas, yellow squash, ivory cauli-flower, and slices of red bell peppers. My heart leaped with excitement when I looked down at my plate, and everything proved to be as good as it looked. Parenthetically, I recently dined at Para-

dise Bay restaurant in Marina Village. The view was spectacular, the room charming, and everyone tried hard, but I had white halibut and chunks of pale sumhad white halibut and chunks of pale sum-mer squash and a pallid-looking pasta; and the lack of visual appeal — the dish appeared monochromatic in color — in-fluenced my judgment of the food, which seemed no more than average. At Rich-ard's your senses are heightened by the visual appeal and the variety and quality of the distance of the part of the of the vegetables as well as the appear ance of the entrées themselves.

We concluded our meal with home-made ice cream (\$2.75) and fresh, mixed berries (\$3.25). I always eat my compti-mentary sorbet last, which was raspberry this night. We sat and chatted for a long me, gazing out at the candles in the atio. I had a splendid evening. My second visit was no less satisfying.

This time my friend and I shared one at petizer of salmon tartare (\$4.95), which is raw chopped salmon topped with golden caviar, and which we sampled only because one rarely sees this dish. It

e then shared a beautifully executed achieved entrées: chicken baked with gout achieved entrées: chicken baked with goat cheese (\$14.95) and Santa Barbara prawns sautéed in red bell pepper sauce (\$15.95). Of the two, I found my chicken the more interesting, and again I requested only a dab of the chevre (goat) cheese. The glaze on this chicken breast was par-Ine glaze on this chicken breast was par-ticularly noteworthy, owing to the use of Marsala wine. I found it one of the best chicken dishes I had had in a long time. The prawns were plump with a mere whisper of sweet bell pepper sauce. Again, the variety and number of fresh vegetables was a treat.

As yet, Richard's has no pastry chef and, except for the ice cream made on the premises, the desserts come from the Dessert Cart in Pacific Beach. The chocolate cake (\$2.75) is good, but I especially admired the fresh, homemade ice cream

Richard's already deserves your atten sion, but since owners Richard and Erin Savitch are young and energetic, we can expect Richard's to continue to grow and become one of our best food emporiums. The only way a new restaurant can suc ceed is if the owners are on the premise all the time, if the food preparation is con sistent, and if the basic ingredients are of high quality. Richard's has all three of these elements. There is some talk of a fixed-price dinner being introduced on Tuesday and Wednesday nights. This would be a great incentive for many people to visit Richard's. But if you are on a budget, you can still try many of the dishes at lunch where prices range from \$4.95 to \$8.95 (prices vary daily). Many people have asked me where they can have a white-tableclothed luncheon, and Richard's would be a fine choice. As for dinner, Richard's is certain to gain wide spread attention.





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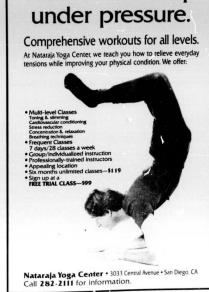


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## Somewhere to Hide



DUNCAN SHEPHERD

Whe: you begin to get the feeling that the film industry is increasingly and ruth-lessly governed by teenocracy (in absen-tia, of course): that there is no plot formula so played out that it cannot be reactivated by plugging into it a teenager or imposter teenager or teen idol (Sting, Jennifer Beals); that even the brokendown Western might yet be restored, bet-ter than by any ministrations of Clint Eastwood, by an attention to the juvenile-delinquency problem in Dodge City or to locoweed abuse in Old Arizona — when locoweed abuse in Old Arizona — when that feeling comes to seem incespable, where do you seek asylum? Short of a padded cell, the Landmark theater chain would still and always seem to be the best. I said something of the sort near the start of the summer season, without finding anything there to take much comfort in. But the asylum-seekers may be more numerous or anyway more desperate at the end of summer than at the start, so it the end of summer than at the start, so it might merit another look to see what's might merit another look to see what's new. Certainly nothing at the Fine Arts, where *The Gods Must Be Crazy* bids fair to become a permanent fixture on the cul-

tural landscape, a boon companion to Sea World and the Wild Animal Fark as somewhere to take the visiting in-laws, more apt to be dislodged from its position by the New Horton Plaza than by any mere movie. All right, but what about

The Ken Cinema, which maintains the The Ken Cinema, which maintains the fastest turnover in the Landmark group, a virtue that enlarges as the current run at the Fine Arts lengthens, offer. John Cassavetes's Low Streams through tomorrow night. In general with Cassavetes I find it easier to like the man than his novies, and I find it easier in this case to like his movie because the man him. If is in it. (By no means the case with his earlier and better movies, *Shadows* and *Faces*.) He better movies, Shadows and Faces.) He has great screen presence, so called, with a stance that suggests his shoes have been nailed to the floor, and with a tucked chin and rumpied brow that suggest he is forever facing a stiff wind. He makes more stylish use here of the half-smoked cigarette and the half-drunk drink than anyone outside of a Sinatra impressionist, and those tools come in handy in the role of a hard-living writer (of books on rightlife") who has nonetheless statined a remarkable degree of distinction, to judge by such measurements as the size of his house, the number of personal checks he peels off to very young female companions, the face-recognition he enjoys from appearances on TV, and the im-promptu trip he takes to Vegas when his former wife suddenly asks him to babysit the nine-year-old son he has never before

Cassavetes's actual wife and freque cast member, Gena Rowlands, plays his sister here, although their separate paths do not intersect until an hour into the movie, and their relationship is not really clarified until the better part of an hour after that. The sister, likewise, is well off in material ways, but she puts a higher premium on being "cheerful," and she is being sorely tested lately. Her husband has disored her; her daughter, tired of the pastime of visiting (and "cheering up") sick relatives, has elected to live with her father; and her (Rowlands's) poy-chounallyst can only suggest she find relative to the control of the pasting of the control of the c clarified until the better part of an hour

Rowlands's character, an insufficient variation on her spaghetti-for-breakfast benign lunatic in A Woman under the Influence, is less interesting (or just more taxing) than Cassavetes's, and every minute spent with her is, in a sense, a minute ute spein with her is, in a sense, a minute stolen from him. (At least until those minutes begin to overlap, and even then it is possible to feel her presence as an intrusion.) But when I say I like the man, I do not mean simply that I like the actor. The director has great presence too, but not it. One waits in vain in a Cassaretes movie for the cuse to the audience, the familiar manipolation, the standard usage. Here, a mental to the control of the c tolen from him. (At least until those min main at a level. Just as there are no guide-posts or puwed walkways, there is no sty-listic foliage either. You always get a clear view of the event (you get it, moreover, in bristling color), and you are free, for ex-ample, to find the writer's lifetyle as piti-able or as enviable as you choose, and you will feel only the gentlest pressure at your elbow to assist you in your choice. What is perhaps lost in point of view is gained in truth to life: prostitutes are prostitutes

because of what they do for a living, not because of how they look, and it is a senti mentality to expect them to resemble the middle-to-late stages of the Portrait of Dorian Gray. And Cassavetes's cherished improvisational techniques, whereby the actors say things just to say something, have always had a strong correspondence to actual social intercourse

But a further result of the director's hands-off policy is that his movie will tend to splinter into random moments or arbitrary acting-class situations, some more fertile than others, and going no-where in particular. When the time comes in Love Streams to tie things up, things come undone altogether. The shopping spree at the Animal Shelter, netting two spree at the Animal Shelter, netting two miniature horses, a goat, a dog, a duck, pius other bit-players, seems too consciously "symbolic" an action, too explicit a comment on "empty lives," too forcefully fobbed off on an otherwise unfettered movie. The flashback, the hallucination, and the "operetta" dream scene are no better. But the dog days of summer are traditionally no time for the movie goer to be overfastidious. Beautifully shaped wholes are rare indeed, and the

shaped wholes are rare indeed, and the precious bits and pieces in Low Breams, including a couple of cabaret scenes with Diahnne Abbott that neatly encapsulate the thrill of the exotic, add up to a perfectly adequate fraction.

Another reason not to be too choosy now is that the pickings at the Ken only get slimmer. We have already had, last week, Paul Cost My First Mife. For the record (or for the next time it turns up in the reportory rotation), this seemed to me the repertory rotation), this seemed to me Cox's most impressive film so far, with the rather glaring gap of *Lonely Hearts* still to be filied in. The chronicle of maristill to be filled in. The chronicle of martial disintegration, said to be semi-autobiographical (though outside of John Hargreaves's beard, it is hard for me to know what "semi" would encompass), moves very quickly and forthrightly to the wife's revelation of infidelity and request for divorce. The relationship prior to that is not individualized to any next degree. is not individualized to any great degree, although the externals of their life are well distinguished by the large presence of mu-sic (his job as a classical disc jockey and six (his job as a classical disc jockey and part-time composer, her extracurricular part-time composer, her extracurricular discount of the composer, her extracurricular discount of the composer, her extraction constitution to the composer of attention town lie elsewhere that. What Went Wrong Where, then? The centrel concern of the movie, beyond any privare cathartic function, might be described as the imbalance of emotion in a separating couple when one of them has seen the separation coming and the other hasn't. And since the one who hasn't happens in this case to be the husband, the movie also offers upprecedented demonstrations of what it means for a man to be 'unranned.' The various forms of this, despite a rather too high level of feverishess in Haggraves's portragal, include some very believable dialogue, not meant as quotable universal wisdom but as sim-ply the peevishness of the moment: "Women are a totally different race. They re like Eskimos." The situations of-ten approach luridness, but usually back off in time. Still, I do not quite trust Cox's judgment, and his slow-motion quasi-hone movies to fill in biographical back-ground, as in each of his other movies. "Ve seen come across a facile a sufficial."

as quotable universal wisdom but as sim-

hone movies to fill in biographical back-ground, as in each of his other movies. I've seen, come across as facile, artificial, even dowraffed idshonest, to say nothing of pretentious and sentimental. However, his judgment also includes using Wendy Hughes in three of his four movies, and My First Wife does nothing to alter my rule of thumb that anything with Wendy Hughes is a filling worth seeing. Hughes is a filling worth seeing. Figure 11 to 11 to 12 to 12 to 13 to 14 to 13 to 14 to 13 to 13

lence at the start of each reel thus seemed relatively easy to bear.) But there is little incentive at this remove to go into the matter in detail. The forty-five minutes. I had seen there years ago still seemed pretty interesting to look at. But any forty-five minutes, any four or five minutes for that matter, would seem just as much so. The opening four or five, with credits spelled out on replicas of Las Vegas succession for the control of the contr emotion, in style, and in everything else, just a series of technical exercises involving painted backdrops, cut-away sets, scrims, superimpositions, reflections, shadows, and to forth, there is a limit on

shadows, and so forth, there is a limit on intrest. It is mildy amazing how a movie so opulent can yet seem so sketchy, a thoroughly realized production dosign still awaiting occupancy by characters, disague, story.

To turn, however, to the future: A Man LEE Evu, Radu Gabrea's Jihi ao left in which the late R.W. Fassbinder is portuned to the control of rather, this former reportery accordion from for rather, this former reportery acduse at the Ken next week, it is then that

pickings become slim, and remain that way through October. Three new docu-mentaries, Kaddish, Kerouac, and Krishnamurii (in the same great tradition, or at least in the same great alphabetical or al least in the same great alphabetical sols, as Kouanisquats, which is also on the current schedule), are not among the movies I would have named to alleviate the backlog behind The Gods Muss Be Cruzy. The "uneut" revivals of Renoir's Prench Cancam and Pasolinis's Oedipus Rev do not address the need either. Which leaves us with The Go Massers and Mattolet Sisres between now and Mattolet Sisres between now and

November.

The Cove theater, to move along on the Landmark chain, has brought in Richard Dembo's Dangerous Moves, along with its stigma as The Film That Did Not Deserve The Oscar. None of its rivals in this year's Foreign Film category deserved the award any better, however, and it turns out on inspection to be a highly competitive movie, and not just insofar as its subject matter. That it deals with the World Chess Championship ensures it a degree of the dramatic tension inherent in any sports event, and that the competitors are an aging, ailing Soviet Jew and a temperamen-tal, somewhat paranoid Soviet defector ensures it ideological tension too. Most

American sports fans will be less sensitive to melodramatic distortions here than in, say, The Natural or one of the Rockys. The initial haggles over the weight of the chess pieces and the brightness of the lighting, followed by such ongoing psychological tactics as late arrivals and refusals as whateh banded are the light of the chest of the result lighting, hollowed by such ongoing pos-chological tactics as late arrivals and re-fusals to shake hands, seem all right. But I have my suspicious about the Ras-putinesque parapsychologist planted in the front row, not to mention the impend-ing heart attacks and the captive wife ma-publicable like a literal para. But the co-responding the seem of the properties of the properties of the properties of the cap-gerations here do not lose all touch with reality. The ending, in some ways indeci-sive and unsatisfactory, nevertheless makes a nice pitch for the True Olympic Spirit such as we so often hear politics is threatening to surflow. And finally on the last link of the Land-mark chain, the Guild this Friday opens Dusan Makarejev's The Coca-Cole Kid, which I haven't yet seen, before it gets around to Hector Babenco's The Kits of the Spider Menan, which I also haven't. The difference between the two is that I as a causally looking forward to the

am actually looking forward to the

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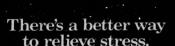
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## **SPORTS**

So the Padres look a little ragged these days. So the front office screwed up. So what? Don't sell out on our squad just yet.

### BY JOHN D'AGOSTINO

After an agonizing month that Padres fans will forever remember as Black July, the team's chances for a second consecutive pennant seem to be dropping out of sight faster than a LaMarr Hoyt sinker. As I rush to meet deadline, the Padres still are stuck in second gear, several gomes behind the guf551 e&I. Dodgers and strugging to pull into the fast ane where a variety of ruligaters are bumper to humper. Keen care already can hear the muffled phopological of shoes shifting the pawment plop-olop of shoes hitting the pavement as those "fans" drawn to the Padres only plop-olop of shoes hiring the pavement as those "fans" drawn to the Padres only during their hour of triumph begin as those "fans" of the Padres only during their hour of triumph begin the properties of their particular of the



grace several weeks after the point of his harangue already has become obvious to

harangue already has become obvious to everyone.

I have a suggestion. Consider it either antidote or preventive i,occulation in the fight against the onslaught of the properties of the such all the such as they aren't party to this year's play-offs, the large flag the team won by vanquishing the Eastern Division's best a year ago will continue to flap in the Mission Valley breeze as a reminder of what the Padres are capable of doing

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under trying circumstances. Remembering that the Padres are now defenders of the throne and not merely assailants may not completely chase away the Dodger blues, but it will go a long way both toward putting into perspective the disappointments of the 1985 season and toward enjoying what

emains of it.

To many the Padres' recent slippage To many the Padres' recent slippage has been more surprising than maddening. After all, with a couple of exceptions this is basically the same than the part of th front office.

Most disturbing of these gaffes was the team's lackadaisical attitude toward

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the signing of free agent pitcher Ed Whitson to a new contract. Caught up in the daily-double excitement of the race to secure Cubs ace Rick Sutcliffe's signature to a Padres pact, the Pads' brain trust relegated to back-burner brain trust relegated to back-burner status the retainment of their winningest hurler in the season just completed. Whitson, who later claimed that he went weeks without even hearing from either general manager Jack McKeon or president Ballaro Smith, eventually took his bruised ego and hurt feelings to the Yankees' George Steinbrenner, who comforted the Padre with a long, multimillion-dollar contract. Sutcliffe, of course, ran tearfully back into the arms of the Cubs' general manager Dallas Green (with the acuity of Datas Green (with the acuty of hindsight, one doubts that the pitcher ever intended to leave Wrigley Field), and the Padres ended up without either Sutcliffe or Whitson. Compounding the boo-boo was the Padres' subsequent signing of Cubs relief pitcher Tim
Stoddard in what to a lot of Padres fans

signing of Cubs relief pitcher Tim
Stoddard in what to a lot of Patres fans
seemed like an attempt to save face in
the aftermath of the Sutcliffe flasco—
by raiding Chicago's bullpen for
anything that could breathe and walk at
the same time. The move to acquire
Stoddard didseem rather strange, in that
Padres manager Dick Williams is one
who abbors pitchers who allow too
many bases-on-balls and home runs, and
in 1994 Stodderd had been extremely
generous on both froms.
The Padres front offices least partly
dealing Luis Salezar, Tim Lollar, and
minor leaguer Ozzie Guillen to the
White Sox for former Cy Young Award
winner LaMart Hoyt, who has for the
most part been a revelation this season.
Even with Hoys's current shoulder
problems, the crafty fireballer figures to
finish with fifthem to twenty wins this
year. But Hoyt's brilliance thus far only
causes one to wonder what the Padres
might have accomplished this year with
both Hoyt's and Whitson's sixteen or
seventeen markers in the Padres
with the padres win
column. A pitching rotation of Hoyt,
either Show or Thurmond could have
produced a much different nee from the
one the Padres currenty find themselves
running.

one the Padres. currently find themselves running.

The other major mistake made by the Padres' management similarly was well intentioned but had disastrous results. When team president Smith boddly declared a couple of years ago that Alan Viggins would never again wear a San Diego uniform if he had a relapse of his obviously meant it as a warning to Wiggins and his teammates that substance abuse would not be tolerated by the Padres. It didn't at the time seem a terribly intemperate statement for a a terribly intemperate statement for a team president to make. But this year when Wiggins again fell victim to his own weaknesses and Smith was forced to reiterate the team's unyielding stand on the matter, the executive effectively stripped general manager McKeon of any leverage in his eventual attempts to

get a player of value in return for the outbound Wiggins. The loss of Wiggins didn't seem insurmountable in the spring when the Padres were wining consistently, but his absence.

spring when the Padres were wining consistently, but his absence continues to widen into a void as the season wears on and points to the importance of a legitimate base-stealing threat on a team with the Padres' make-up. The team that won last year's pennant had a delicate offensive balance of some speed, some hitting ability, and some power. Without Wiggins's speed, the Padres are left with only some hitting ability and some power to close the ability and some power to close the breach, since their on-base mobility can only be described as glacial. The subsequent drop-off in their run production has placed the bulk of the production has placed the bulk of the pressure to win on a pitching staff that misses Whitson's entrusiasm and skills and on a bullp, a that until very recently hadn't been able to meet the challenge (to put it mildly). Even though Wiggins must shoulder the blame for his own receivances. must shoulder the blame for his own predicament, no one can feel tworse than Smith that his stern warning became prophecy, especially since he and McKeon had made so many right moves in stoembling a winning team, and the steep shows managerial bunders and the team officials and players alike a channel, that team officials and players alike a chuman, that they are equally prove to

judgmental errors, that they can look really bad shortly after looking like world beaters. But fans can make mistakes, too, and the worst mistake paders fans could make right now would be to turn away from the occasionally unsightly field action and the sickening order of the standings. I found it reassuring that during the Puder reassuring that during the Puders second-to-last homestand, the team was drawing in the mid-thirty-thousands to their games, despite having already seems of the seems of the fashion. I was less thrilled seems already fashion. I was less thrilled seems already fashion. I was less thrilled seems already fashion. I was less thrilled the typenty-thousands to the typenty-thousands the seems of t mistakes, too, and the worst mistake attendance in the twenty-thousands during the last homestand, and I'd hate to think that the slackening numbers

were indicative of a growing trend.
Padres fans must keep reminding themselves that these are the same players who last year gave them three of players who last year gave them three of the most delirously exciting days in their spectating lives. But they must alway remember that being winess to a pennant-winning drive is only one of the play of having a good hometown club. Being able to watch a contending team in action is a luxury that few cities can beast, and if last fall's experience beast, and if last fall's experience that the cell made second place seem like the cell made second place seem like the cell made second place seem like the cell of the cell of the cell of the experienciation of good baseball. Even if the Padres don't win the rennant this

year — and we're not out of it yet — we can still watch the best all-around shortstop in basef all, Garry Templeton. make amazing plays look routine. We can appreciate the hustle and crisp fielding that have made Jerry Royster and Tim Flannery a unique, solid, and entertaining tandem at second base. We can enjoy seeing one of the game's premier hitters, Tony Gwynn, slice hard line drives to the opposite field or center fielder Kevin McReynolds make one of his natenete absence of the control of the control his patented shoestring catches to rob a batter of a sure hit. We can watch opposing pitchers squirm and mop their brows when they have to face Graig Nettles or Steve Garvey with men on base. And now we can watch as two peach-faced newcomers, pitchers Lance McCullers and Gene Walter, make veteran hitters look silly, while waiting

veteran hitters look silly while waiting for Gnose Goosage to rejoin them in a suddenly holstered bullen.

Naturally it's frustrating to think that we might be watching another team usurping the Parker's rightful place in this year's championship series, especially if that team is the hated, overrated nine from Smog Central. But last year's success was a combined effort last year's uscess was a combined effort last year's uscess was a combined effort last year's uscess was a combined effort when the climb back into the driver season and the Western Division will require the full participation of both parties. The

om of a Padres fan's not giving up and going home came to me quite by accident when I recently shared an elevator ride at the stadium with McKeon. It was just the general manager and me, about two minutes after the Padres had blown a big lead to lose even more ground to the Dodgers. I've seen happier expressions on death masks than the one McKeon wore, and I contact. But in the short trip from the press box to the plaza level, I studied McKeon and was reminded of something he had said last fall when we something he had said last fall when we were all jumping around and screaming housely. A reporter had asked the general manager w ether winning the pennant signaled 7 is beginning of a possible basebalf dynasty in San Diego. McKeon smiled patiently and said he felt that with steady improvement the Padres could expect to reach the playoffs these times the playoffs these times that of the playoffs the

Jeans.

I don't know about you, but I'll settle for three out of five anytime. And if 1985 proves to be one of those two "off" years, then so be it. In the meantime, Padres fans should find their seats at the stadium and strap them.elves in. Last year's glow was insit the beinging of year's glory was just the beginning of what could be a long and very satisfying

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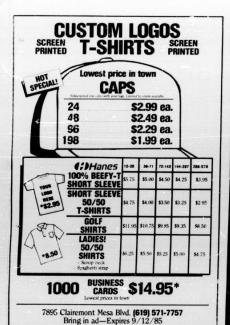
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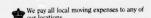
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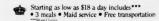
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## Indices



JEFF SMITH

Compulsive cleaners would die or think they'd gone to heaven — if they saw the set for the North Coast Repertory Theatre's production of Alphabetical Or-der. Designed by Dan Cork and Dani Livingston, won has also differed un-show, the stage is meant to represent the library of a provincial newspaper in Eng-land. It's a modest, cozy space, except for one thing. It has either been the site of a New Year's Eve celebration, a ticker tape parade, or a frantic search conducted by ruthless secret agents, who came away with little more than ink-stained hands. This library is a macIstrom of overstuffed file cabinets, mouldy books, and shred-ded paper. Now usually a "morgue" is where a newspaper stores its history, a daily chronicle of human life arranged with precision, an outsider would assume

with year the comment of the comment mation in a Douglas Fairbanks voice; Nora, a skittish features editor whose fin-

gers should aever touch another blue pen cell: Geoffrey, a gofer given to quick cos-tume changes as if he were a bunian theme park; and John. John's really different. He has had a first-class education All he can remember, however, are the filler phrases — "as one might say," "as it were" — his professors at Oxford used were — his professors at Oxford used between thoughts, Ideas come mto John's mind like fragile blips, only to sprocket off in breathtaking directions and te make room for new ones, John's brain, like the library itself, has experienced a "break-down in systems of classification." Compared to Lucy, however, John is clarify persontifed. "The general princi-ple around shick the library is seen."

ple around which the library is organ-ized," Lucy is in charge of the office. This entails her fretting if a new coat is right for her — a fair question, since it is a black cape with therefike vondrils, and it smells odd — also, gossiping on the phone, and allowing the slightest impulse to sidetrack her away from her duties (it takes most of the first act for the group to discover the source of a single quotation, for example). But while her own life is as for example). But white her own life is as chaotic as her desk. Lucy does have one huge redeeming quality. She understands the eccentricities of her coworkers and, rather than inhibit, she encourages them. Thus, though it could benefit from a crash course in time management, the office is a harmonious place. Members of the staff can enter the room and become them-selves. And Lucy, in one of her many mystical moments, sees a "glow" in the room that gives the enterprise meaning, if

room that gives the enterprise meaning, if not journalistic value. But to even the most laissez-faire of the slothful, this office must seem a bit much. Not that it calls for a major overhaul, nec-essarily, just a minor tune up, so the en-grace won't stall completely. Enter Leslie. The regulars regard the new assistant is brarian as a fresh audience, the occasion for childlike anties she is sure to appreciate. But though she doesn't say much. I slie has other ideas. The "old system" appalls her, as does the lighthearted rap populs let, as does the inginitaritie in a port of the group, their supreme melfi-ciency, and their inability to conduct re-sponsible lives, both inside and outside the office. No one realizes it in act one, but Leslie is much alore than a fastidious young en ployee in a tailored business suit. She is a control freak, with a deep hankering for order, and her domain will grow, incrementally, during the course of

grow, incrementally, during the course of the play.

Alphabetical Order is an early cornedy by Michael Frayn, whose Noises Off should live as long as there are theaters and backstages. In some senses, Alpha-betical Order shows signs of being an ap-prentice work. Its characters are overly eccentric, often cutely so. Not content to beauthout libels. Feron craims at making. have them likable. Frayn strains at making them lovable. And some of the play's

dibly searching for exit lines and bridges to the next seen. At the same time, however, the playwright's comic touch is abundant. Frayn has an obvious gift both for funny situations and one-liners that zing, as well as a sharp eye for detail (so accurate, in fact, that he must have spen seemingly restricted locale, its theme has more universal applications. Beneath his farcical surface and flippy characters, the playwright is genuinely worried about the need for order - and the danger of want

ing it too deeply.

What's missing from the North Coast
Repertory Theatre's otherwise fine production of Alphahetical Order is Frayn's underlying concern with his theme. Order is achieved, when Leslie takes command, but something is lost, and the production never makes clear what that something is. Directed by Dani Livingston, the show has many strengths. It features an endearing passemance by Lynette Winter as Lucy the librarian, whose charms shine through her ineptitudes (and whose cossigned by Kathryn Gould, beautifully signed by Kathryn Gould, beaufruily captures the charafter's exclete swarrings). There are reliable efforts by Bob Bomgren, Andrew Nichols, and Jim Holcomb, and impressive San Diego debus by Ray Chambers and Cathy Pinne-ker as the antithetical John and Leslie. Chambers has bolin's expressions, voiced the continuous properties of the continuous properties of the continuous properties. The production's stronger sand the first act, while indicating that she will become less so in the second.

The production's strongest suit is its playful treatment of the comedy's many riotous moments. These are a delight. Toward the end of act two, for instance, the employees learn that the paper is going out of business. To commemorate the oc-casion, they ransack the now orderly files, and the whole stage crupts with newsprint. The director has orchestrated these scenes well. Livingston has been much less effective, however, when panmuch less effective, however, when pan-demonium doesn't take center stage. The production droops, especially in the sec-ond act, when subtlety of characterization—and drama—is called for in the script.

— and drama — is called for in the script. Leslie's disciplinary tactics have altered the lives of the group, all of whom have been permanently evicted from their old ways. For the actors, this shift provides opportunities to peel the cardboard from their characters and give them (and the play) more depail But the North Coast Rep's production consistently avoids the always more serious side. Anamently conplay's more serious side. Apparently con-tent with being a very funny show, it stays on the surface throughout. Though for



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### SANTA FE OPERA: THE TEMPEST

This summer the Santa Fe Opera has given the world première of *The Tempest*, an ambitious opera based on with music by Indiana University composer John Eaton, Like virtually all Santa marvelous stage spectacle; it is, in fact, one of the most Allen Charles Klein, lighting designer Craig Miller, and stage director Bliss Hebert have evoked with unending enchantment, and the magic of the play. A huge ship's prow plows onto the stage in the first scene, careening from side to side so violently as actually to throw the singers off into the "sea." The single set is an intricate coral-like grotto, part rococo, part Gaudi, with Prospero located on a high ledge, within the circular ribs serious characters have the serious characters have the precious grandeur of figures in a pre-Raphaelite painting; the clowns (acted with superb theatrical Hair by Gimi Beni as Stephano and Steve Rickards as Trinculo) are done gorgeously as Elizabethan zanies; Ariel, all in black and covered with time flickering. covered with tiny flickering ight bulbs, is magically dematerialized, with several actors in the same costume enabling this fairy figure to seem to flit instantaneously from one part of the stage to another: Caliban, played by a woman (as is Ariel), is dressed in a gorilla suit with breasts painted on, a witty compromise between the primitive and the comic; the masque of the three goddesses



is a fantasy in silver-gray that for once gives this section of the play the poetic evocativeness its text demands

Eaton's music matches the staging in its inventiveness, but its success is only intermittent. Its main language is that international style of jagged chromatic vocal lines, slithering, whispering, microtonal tone clusters savage brass punctuations, floating tonality, an immer range of timbral effects (including electronic soun and a general air of unbroken turbulence and anguish. How introllence and anguist. How appropriate this language is to Aribert Reimann's Lear (which the San Francisco Opera will repeat next month)!— but its pervasive use in The Tempest, a plays on unch more variegated in mood and so much less "expressionistic," creates a hectoring monotony that one is likely to find exhausting. Eaton's Prospero is the angriest I have ever seen (or heard); his furious chromatic leaps and the orchestra's accompanying explosions last all through the opera, even into the elegiac speech where the sorcerer renources his magic. Eaton has made efforts to give Ferdinand and Miranda various elements of tempo, texture, tessitura, and timbre to differentiate them from Prospero and to characterize them, but in performance these nuances are hard to detect, and the young lovers sound throughout as though they were in an agony of expressionistic anxiety (both Sally Wolf and the bellowing Colenton Freeman are forced to scream at the very top of their range most of the time). The opera is filled with such musical subtleties undetectab or undecipherable by the ear of one who has not studied both

**OUARTER NOTES** 

party, wandering around the island in search of their identities, is musically symbolized by trumpets and trombones sliding microtonally up and down as though searching for accurate pitch, but the effect is a purely intellectual one, with no real trombone glissandos sound no more "lost" than anything else in this very busy score. What is needed much more than these obscure subtleties is melody obscure subfetites is melody capable of enhancing the words and of embodying character and dramatic situation, and here Eaton, imprisoned by the musical language he has chosen, never rises to the occasion. Timothy Noble, who sings Prospero, is a wonderfully resonant, musically sensitive singer, a Wotan if I ever heard one, but Wotan if I ever heard one, but ceven in the grand speeches, such as "Our revels now are ended," (which Andrew Porter has displaced to the very end of the play). Eaton has given him melodic lines scarcely worth singing; there would be more drimatic impact in his simply speaking the words.

Into this monotonous and utterly inadequate musical style, Eaton has introduced two quite different styles, which

Every time Miss Howard appears one wishes the whole opera had been written in that same jazz style, with Ferdinand and Miranda as Porgy and Bess, so to speak. But then the international zigzags, clusters, and explosions come back, and we are once again in the world of Scheenberg cum. of Schoenberg-cum-Penderecki. Penderecki.

In his comments on this opera, John Eaton has said more stupid things about Shakespeare in one breath than one would have thought possible. Shakespeare hated all his characters in all his plays except Prospero, he tells us: quite different styles, which invariably come as a welcome

relief. The displays of magic

reiter. The displays of magic are sometimes accompanied a Renaissance ensemble (recorder, shawm, and lute) playing pseudo-Elizabethan music of limpid beauty, and Caliban, accompanied by a jazz trio (alto sax, electric

guitar, and electric bass), sings a jazzy, bluesy music that is

more expressive (and a lot more fun) than anything else in the opera. Eaton, who at one time made his living as a jazz

pianist, shows in these sections that he really can write a good

vocal music grateful to the voice (mezzo Ann Howard

sings it stylishly and with a luscious vocal instrument). Every time Miss Howard

concerned with alienation; Prospero's most familiar planet - how relevant to our post-Hiroshima experience!"; Prospero is the prophet of our technological age. Fortunately technological age. Fortunately none of this nonsense is in any way discernible in Porter's libretto, in Eaton's own mus treatment, or in the splendid Santa Fe staging. What is wrong with much of Eaton's Tempest is not that the composer has misinterpreted the play, but that he has — through his stylistic choices — prevented himself from finding a musical language suitable

## PLIMPTON

Civic organist Robert Plimpton has been giving his usual summer Sunday recitals at the Spreckels Organ Pavilion, of which last week's was typical in its varied was typical in its varied programming and its exciting playing. These programs mix secrious organ masterpieces (the Bach C Major Prelude and Fugue BW 437, and Liszr's Prelude and Fugue bW 437, and Liszr's Prelude and Fugue on BA-C-H), organ arrangements of lighter orchestral or operatic works (Elgar's Pomp and Circumstance March No. 4, and the scene of the angels from Humpertiinck's Hausel and Greets), and Greets, and Greets, and Greets, and Greets, and Greets, and from Humperdinck's Hansel and Gretel), and "pcp" tunes (Gershwin's "Summertime" in the form of the composer's in the form of the composer's own improvisations or variations, and selections from Bernstein's West Side Story). What differentiates Mr. Plimpton's treatment of the populous from those egregious travesties we have heard in concents of the San Distant Does of the San Distant Distant Does of the San Distant Does of the San Distant Does of the San Distant Di concerts of the San Diego Pope

time usually has the authenticity of Margaret Thatsher saying "Weil, Thatsher saying "Weil, Juddund, I rectoon you and me has reached a showdown." In the West Side Story exelections, Mr. Plimpton sturdily resisted the Pops-concert tempation to make a medley out of the tunes, with composed transitions to slide from one moud and key to the next; he played them straightforwardly, one after the other, with applied them straightforwardly, one after the other, with applied them straightforwardly, one after the other, with applied them straightforwardly, one after the costs. The same straightforwardly, one of the registrations to bring out their essential beauty, and with no pretense that they somehow constituted a tone poem.

## ROBERT

pretense that they somehow constituted a tone poem. In both the lighter and the heavier pieces, Mr. Plimpton exhibited the same high qualities of musicianship: clarity of articulation, rhythmic vitality and rhythmic vitality and precision, sureness in the choice of registrations (with plenty of brilliance but no flashiness or shocks), and a flashiness or shocks), and a pervasive sense of decorum and proportion. He is particularly impressive in his manner of handling crescendos and climaxes: he uses the Spreeckels instrument to build thrilling sonorities, so that each nice (haberosters less). piece (where suitable) has a piece (where suitable) has a powerful underlying progression toward the climax. These admirable qualities were used to great effect in the two major works on the program, the Bach and the Liszt. The Bach work is probably the Bach work is probably the composer's last work in the genre of prelude and fugue, and it is certainly one of his greatest: an exuberant, joy and noble prelude in an all summer is that Mr.
Plimpton gives us suitable. unceasing nine-eighths rhythm, followed by a fugue of

sensitive orchestrations for organ of the original piano scores, without recomposing the addition of gratuitous countermelodies, or pretentious inflation into the style of R/msky-Korsakov or Respight. He is faithful to both the spirit and the letter of the original, and in addition he clearly lowes and appreciates this music, recognizing its true value in its own genre, and speaking its language idiomatically and without conficerenties. condescension — in contrast to the players in the San Diego Pops, whose treatment of a pop tune usually has the

the Spreckels organ sound almost like the grand baroque organ for which this music was gloriously magniloquent spirit of the e-mposer. In fact, what is most notable about these organ recitals i that the Liszt is totally Liszt, tl : Bach is totally

### LANDIS & KROWN

Bach, and the Cershwin is

totally Gershwin, without any incongruous overlapping of styles, but with each composer

was a program featuring works by David Landis and Cheryl Krown. Mr. Landis's choreography emphasizes movement for its own sake, movement for its own sake, often in the context of gamelike interplay among the dancers; the atmosphere is blithe, light-hearted, smilling.

Characteristic of his work was Bruid, to a hypnotic score by A. Leroy and choreographed for three dancers: Mr. Landis

red, and Marta Keeney-Jiacoletti in yellow. The first section featured spins, and rolls and slides on the floor. In the second, the chief type of movement was striding, leading to running and leaping, which then led to spinning. In the final section, the dominant the final section, the dominant motif, often repeated, was a circling of the three dancers with hands clasped in the center of the wheel, along with a recrudescence of the initial movement of rolling and sliding on the floor, bringing the whole work full circle, so to speak. Pure movement, without story, with characterization, and without the expression of complex feeling — and deftly and the expression of complex feeling — and deftly and appealingly choreographed and danced. There was a greater degree of complexity in Mr. Landis's The Flower of Strabane, a delightfully burnorus dance to Irish follhumorous dance to Irish folk music, pitting five girls agains four boys, and suggesting their attempts to overcome mutual shyne's, perhaps at a public dance. An especially inventive section had the dancers seated on folding chairs, from which they continually attempted to rise in order to pair off, but into which they repeatedly san into which they repeatedly sank again, unable to get up the

more emotional and enigmatic. In Glimpses, to a movement from a Shostakovich string quartet, five boys were involved in elaborate interactions of mutual support touching, propping, and helping each other, and holding up those among them who seemed at times overcome by weakness. Come to the Eds was more clearly expressive of inner emotion. The central figure (Miss Keeney-Jiacoletti, a dancer of distinction) seemed to be in some primitive setting, either geographical or spiritual, suggested by the accompanying sounds of forests mixed with plainchant; inner conflict, of aggression and defense, leading to an apotheosis at the end, where, having worked through the conflict, she stood poised like winged Mercury, noble and

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## LETTERS

eating who have not "sold ou creating who have not "sold out." What's more, it's inspiring to find a group of people who have the guts to work, live, and play together in an intelligent way in this day and age. To me, that's revolutionary in the truest sense the word. As a fellow artist, all I can say is hats off to the Zendiks! Peter Jacobson Ocean Beach.

### Perhaps A Great Guise

I am a rooted fan of Jeff Smith's writing. His review a while back of a performance of Henry IV, Part writing. His review a white back of a performance of Hern IP. Pur II. In it instance, almong the A. In it in the A. In it is a substitute most insightful. Which makes it more surprising that the review he granitously offers (July 25) of Charlino (Dyburn) Fhe Misserson Shaderpoore falls victim to the Shaderpoore Idla victim to the Shaderpoore profits and me, too. Throughout my so-called career, I have persistently persecuted the Baconians, none of whose anties survive the simple sentence of Francis is "Gry-jilla") Bacon and any from the great torrent of series attributed to Stratford "Shadeper" — that is assuming that "the style is the number of the style is the number of the style in the survival of the style is the number of the style in the survival of the style is the number of the style in the survival of the style is the number of the style in the survival of the style is the number of the survival of t

Christians.

At the same time, this comeclean on my part should include the confession that I have never ceased to be ill at ease with the picture of that country boy making his way to the big town when they picture of that country only making which was plan guy tearty-one, writing nothing till the was the same age an Markowe when that lesser genius had written four stightly fineed masterpieces, not stightly fineed masterpieces, not four year older than Keats, when Keats died, to write there pretty bad plays, followed immediately, in close order, by a huge series of portic drimass which constitute the greatest literary achievement in remore records? Melta a minute. Are rumors records? Reliable account of the Stratford villager there is none. As for the plays, leff must have noticed that practically all of them are steeped in an intimuse them are steeped in an intimuse summised to obtain of English court life, for heaven's skee. And don't give en any of that guilt court life, for heaven's skee. And don't give en any of that guilt.

court lie, for hexent's sake. And don't give man off that guff about getting it from the Earl of Southartpoor. The players were certainly not his conclusions. On the massive evidence of Thomas Looney's 1920 book, was Southarpoors friend, book, was Southarpoors for his conclusion of the control of the cont

Looney's name. He is way ahead of us. The epigraph of his book, while ostensibly referring to the fully revealed motivation for fully revealed motivation for Oxford's hide-out, also gets the jump on us about said cracks: "What a wounded name. / Things standing thus unknown, shall live behind me." (Hamter, V.2) A man as ungullible as Jeff Smith has been made somehow to believe that the Stratford villager, at the top of his nowers, sided away at the top of his nowers, sided away

at the top of his powers, idled away the last five years of his life back in our town, although no contemporary reference was made to his previous presence or subsequent absence from the Shoreditch playhouse. He is said to have engaged in some singularly mean-spirited lawsuits, yet the

feature a series of Bassanios and Timoca, habitually lavish with Times, habitually knots with their maney in was closely corresponding to the known facts of Oxford's life — as are the lowe affairs of Bertram in 40's 84'll, of Romeo and several other gentlemen from Haly, where the Earl was well traveled tand the villager never claimed to have been, and finally of Hornier to the villager never claimed to have there in the second of the con-traction of the con-traction

allowed.

How does our burnskin read He makes out a near the property of the makes out a near the property of the property of

he not, since many lines in both are the same! It might help if Mr. Smith were posed with the seventy lines that Benizet assembled of astuely serambled passage from Oxford and "Shakespeare," presenting the result to William Lyon Phelps of Yale and other ranking Shakespeare and the result of william they have been all either flunked it cold or said either flunked it cold or said.

gambit.

But the payoff would always be the misty dating of the plays. We can't really go into that here, but none of those "authorities" have been about to deny that the production of the great cycle stops cold in 1604, the date of Oxford's death, after which the poo company had to fall back on collaborative Henry VIII and Pericles stuff. So the mighty playwright at the peak of his powers reverted to the prentice

ictices of his nonage? Why not? e real fons et origo had dried

As you were. If there has to be a payoff, it is the portraits. You only have to take one look at that awful posthumous "Droeshout" portrai of the First Folio and then at eithe of the portraits painted live of the carf to stop wondering who whote the plays. Then check out Crag Huston's The Shadespeare Authorship Question, which "Ashbourne" portrait of the ostensible "Bard of Ason" (river from which de Vere hailed also) and the 1886 portrait of the nobleman. Infrared and s-ray photography has revealed that the properties of the properties of the in a portrait of guess who? Why, of the portraits painted live of the

her body."

In addition to talking with urfers in North County,

Muller and other members of the surf fellowship make

seekly treks to bars in

n Friday nights. On these atings, they simply talk with the people they meet, who are

t for a night of drinking and possible romance, to tell them that there is another, "cleaner" way of life. The surf fellowship lso makes monthly trips to laja, where they distribute oods to the poor and then go

While the surf fellowship

mbers also try to live as

careful not to grab every wave and push other surfers from their boards in the process. "You have to behave like a

Christian, otherwise your talk is cheap. I know those guys. They're hard to convince. The

beach is their religion. The ocean is their god. I was an idolater once, too. The ocean was all I needed."

shuttle stopped years ago, but the red curb is still there." Kmosena and Christensen found about forty sections of

curb along Seventh, Eighth

and Ninth avenues, crossing F and G streets, where the no-parking zones are of

- The east side of Eighth Avenue, between F and G streets, where about one-fourth

streets, where about one-fourth
of the block is a yellow zone,
directly in front of Eagles Hall,
a building that is on the
National Historic Register.
— Across the street, where
almost half the block is painted

yellow, beside the long-vacant Anderson's furniture store. — The south side of F Street

east of Eighth, where a vellow zone stretches along the front of the Young Laundry and

The north side of G

Street, east of Eighth, where

Red Curbs

scerns itself with active

beneath the paint of the Ashbourne is a portrait of guess who? Why, sould you believe, the noble earl his very self:
So the only real question is:
How long, by the cruel accident of a cover that was never blown, shall we continue to inherit the hoax of that Drossbour image? We are talking about the surpassingly sublime pool who gare us. talking about the surpassingly sublime poet who gave us butlime to the Macheth, Othello, and King Lear, not to speak of the joy of As You Like It, and who pretty much war hat "sweet prince" Hamlet, as he was also that exalted aristocras, Thomas de Vere, Seventeenth Earl of Oxford. John Theobald El Cajon

## City Lights

Stoked

Growtheed from page 3) difference between a skag [a small fin on the back of the surfboard] and a rail [a side he based]. If you don't, they'll ancee that wa'r it not one of the based, If you don't, they'll ancee that wa'r it not one of the based, If you don't, they'll ancee that wa'r it not one of the based of the warring that was that since he started, or restarted, the surf ministry (it began in 1982 but was dormant for nearly two years), close to 200 local surfers have been claren to Calvary Chapel.
Muller is not alone in his surf ministry, He gets help

Muller is not alone in his surf ministry. He gets help from three other young men, "all of them are excellent surfers," he says. With the aid of Don Gaunder and Mike Bodiford, both twenty-eight years old, and twenty-four-year-old Chris Blabac, Muller brings the good news to the brings the good news to the beaches from Del Mar to Oceanside. In addition to preaching the message of the Bible's saving power, Muller and his co-workers also advocate another way of life. advocate another way of life.
The disadvantages of smoking
dope and snorting cocaine are
discussed; premarital sex is
discouraged. "God says that
it's unhealthy for them in the
long run," Muller says. "We
try to tell them that they should
establish the same kind of
gung-ho relationship with one
other person that they have
with surfine." And surfine at with surfing." And surfing at Black's Beach is also discouraged. In fact, modesty within the church's own ranks is monitored. If Calvary
Chapel surfers meet informally
at a beach and one of the "sisters" happens to wear a bathing suit that's a little too revealing, another "sister," says Muller, will be sent to share with her that some of problems because of her suit.

It's no big thing. There are other things that she can wea

that are just as comely but

don't expose certain parts of

then followed by fifty feet of yellow, one parking meter, then another thirty feet of yellow, beside an apartment building and the Mike Ellis and Son

Discount Shop.

The west side of Seventh between G and F streets, where netween G and F streets, where almost one hundred feet of yellow extends past either side of the storefront of the Dunn and Co. Wheels and Casters. — Across the street, where a white passenger zone prohibits parking in front of the Walsh

and Associates brokerage

building.

— The east side of Seventh, south of E, where sixty feet of yellow extends across a laundry, a deli, and a blueprint

laundry, a dell, and a blueprint shop.
Kmosena and Christensen handed over their list to city traffic engineers about a month ago. They have also visited Councilman Uvaldo Martinez's office twice, where they heard the usual assurances of action. Dave Alvarez of the traffic Dave Alvarez of the traffic engineering department acknowledges receiving the list from Christensen and Kmosena and says some of the items on it are probably legitimate cases of outdated or exaggerated markings, but it will be another two or three works before his markings, but it will be another two or three weeks before his office can check them out. "We get between 600 and 700 complaints like this a month," explains Alvarez. "We try to respond in the order we receive them, but we only have three investigators." Alvarez says his office doesn't go out looking for outdated curbings: he waits for someone to complain. for someone to complain. Christensen and Kmosena are potential parking places downtown are now hidden downtown are now hidden under yellow or red paint, and the city is only hurting itself by not aggressively conducting a survey. Comments Kmosena, who has lived downtown for seven years, "This parking thing is driving people out of downtown. Why won't some elected official take this on?"

> - Paul Krueger Neal Matthews Thomas K. Arnold



## SKI & SPORTING **SALE** CONTINUES SKIS POLES BRIGHES PREKARES ROUTS BOUTERES HILLOW BIRS ROUTERES WIND ANTS PRINTS CAR RACKS PARKAS CHE RACKS PRINTS CHE RACKS PARKAS WINDPARTS NTLUN BIBS WIND SUITS STRETCH PARTS OUT OUT 10 NO SWEATERS FASHION SUIT WHOERWEAR SAFELS SHELLS A LANGER BLOVES ANTS

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



### To Dance Upon The Planet

Anna Halprin in 1981. Internationally celebrated choreographer Halprin had control engaged hundreds of people in a dance to "reclaim" Marin Country's Mount Tamalpais, which was being stalked by a munderer, and a few days after they performed Cock to Mountain a Dance in the Sprin of Poace, the "trailside killer" was caught.
"I believe in what your people did," said don Jose Matsuwa.

did," said don Jose Matsuwa.
"But to be successful in purifying this mountain, you must return to it and dance for five years."

Anna Halprin — founder of
the Tamalpa Institute Dancers'
Workshop, recipient of half a

dozen major awards, subject of eleven films and more than seventy articles — did as the shaman advised. For the past four years she has performed an annual ritual on Mount

expanding her original theme expanding fact original theme from peace on the mountain to peace throughout the world. She is bringing the performance, now called Circle the Earth, a Dance in the Spirit of Peace, to Russia, Spain, the East Coast... and

Spain, the East Coast ... and San Diegs.

This October, Arm Halfproplants to mode one bundred San Diegens in a four-day Criebe Earth workshop, which will columnate in a public performance. She will falk about the global proisest in an 'experiental discussion-demonstrator's When they come to the control Tunnature of the Tunnature of the Tunnature Original Country of the Tunnature of Tunnature Original Country of the Tunnature at Lymps Maria.

Workship, Halprin nefers to toright's event as "Leving Myths and Rituals through Dance." She plans to goade the audience in movement and imagery to find and share their personal symbols, and to "choose the symbols and images that can heal and enliven our personal and collective culture." This may sound like a new-age encounter group, but it profoundly reflects Anna Halp; m's belief in the power of dance as mythmaking. The elements of myth and

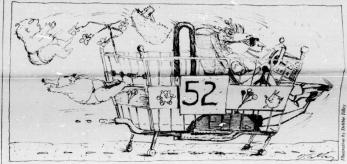
 involving one bundled or more people—all over the world. In addition to Code the Mountain, she has led dances at the Rubin Academy and Hebre the Kubin Academy and Hebre University in Israel, the Community Arts Center in London, the Great Pyramid in Egypt, and at Delphi in Greece. The vocabulary Halprin uses to describe this work sounds closer to sacred traditions than to thos of performance. For example, she calls the large dances "community rituals" and speaks

### Beds Will Roll

Let's see what the encyclopedia has to say about it Bed racing. Bed racing. Basset hourds! No. Boudelaite. Beer nuts...

obscure sport involving teams of pushers and riders who race one another along a marked course

with specially designed mattresses and bed frames." The history of bed racing began in seventeenth-century France in the country palace of Compiegne. The royal hunting stables were maintained there, and every fall the king and invited guests would retire to this small town to ride and hunt in the forest. The king, of course, had his own horse; but the guest



## It's Pony Time

Pony intelligence has fascinated the greatest minds of the Western world for the better part of two centuries. The International Guide to Current Research Periodicals lists no few than 180 publications that dea specifically with it as a field of study. And two events since 1950 have only served to bolste 1950 have only served to belster the animal's reputation to being the bismiest mammal on the face of the planer: after a face of the planer: after a large transparent of the planer of the uprising in Vilcabamba, Ecuado in 1952, points were trained to replace domestics in the homes of the very wealthy; and in 1978 a British mountain climbing team decovered a whole colory con Mount Kathek in the Transcaucasian mountains. The on Mount Kazbek, in the Transcaucasian mountains. The climbers' reports indicated that while the ponies had developed only a limited economy, they existed peacefully in a well-

structured society. While these two examples of

being the most striking, San Diego is on its way to becoming Diego is on its way to becoming home of one of the field's brightest stars. The animal responsible for our city's reap into world-renown is Misty the Maguificent, a shetland pony currently residing in Jamul. Ten-year-old Misty has, within the the other on Good Morning America last month. Naturally, it was Misty's innate intelligence that caught the attention of producers from the wildly disparate programs, and her ability to cha-cha and hula dance didn't hurt either. To name all of the tricks that her owners, the Winslow family, have caralogued would take several pages, but the following list will serve to illustrate the kind of talent with which we are dealing. Misty the Magnificent can: talk like Francis the Mule and Mr. Ed, except that Misty moves both her upper and lowe

sad), sneeze on command; pull a handkerchief out of someone's handkerchef out of someone's pocker, perform mage tricks, plut the prans, sing (like a dog), freel tilke a dog, freel tilk see her perform this Saturday at 10:30 a.m. in the Children's Room at the central library, downtown. A child confronted with an animal possessing such amazing skills may be so intimidated as to forsake human development altogether and take to galloping briskly about the backyard and frequenting rural salt licks. Then again, the child may be so inspired by what he or

## READER'S GUIDE TO LOCAL EVENTS

READER EVENTS EDITOR, PO Box 80803, San Diego, CA 92138.

## Dance

Carmel Mountain Road, Ranche Penasquitos. 486-4880.

International Folk Dancing is held today, Thunday, August 29, 7:30 p.m., Balboa Park Club, Balboa Park. For details phone 449-4631 during business hours. More international folk dancing is

### POETRY WRITING WORKSHOP

**Steve Kowit** 

For information call: 230-2529, 222-6585

"SummerDance '985," the American Ballet Ensemble (of San Diego's American Ballet School) Dego's American Ballet School presents its annual summer performance; this year new works contecographed by the ensembles artistic director, fanda Yourth, will be featured as well as classic performances and works by the school's faculty wembers. Performance dates are Friday. August 30.5 pm. and Sarunday. August 30.5 pm. and Sarunday. August 30.5 pm. and and C. Street. Josephson. For the service of the servi

dance style in an evening of frectorm, recreational dancing every Friday night, 9 p.m., 3255 Fifth Avenue, Hillerest, 239-1713.

"Summer Lo Tee Series," Three's Company and Dancers present a faculty/student workshop performance, Sarunday, August 31 and Sunday, September 1, each night at 8:30 p.m., at Three's Company dance studio, 3255 Fifth Avenue, Hillerest. 296-952

WORDS & MUSIC SAM

& charmer Saturday, Aug. 31, 8 pm Hillcrest • 3806 Fourth Ave.

such using Dance Club meets every Sunday, h\_miners' classes start at 3 p.m., and dancing to live music starts at 4 p.m., Lehr's Greenhouse, 2828 Camino Del Rio South, Mission Valley, 274-3235.

Israeli Dancing taught by Yoni Eisnor, former chorrographer for Israel television and teacher in Israel and New York, is Scheduled every Sunday, 7 pm., at the Folk Dance Cafe, 2927 Meade Avenue, North Park, 281-5656.

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

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

More Israeli Dancing is conducted every Monday evening, 8 p.m., Lawrence Branch Jewish Community Center, 4:26 Executive Drive, La Jolla. 457-3030.

The Cabrillo Club, a dancing group for intermediate and

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Dancing Arts Call 464-1109 Classes start Sept. 3 advanced classes, meets each Tuesday, from 7:30 to 10 p.m., in the Balboa Park Club in Balboa Park, with instructor Vivian Woll. For details phone 449-4631.

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

## Music

SATIL.
SAT Diego Summer Pops, most conductor Newton Workand, returns for this find appearance with the local orchestra in a program that will include the big band sounds of Les Brown ("Leap Freg", Duke Ellington, Count Basie, Clienn Miller, Berny Goodman, Stan Kenton, and others, tonight, Thunday, August 29 though Sanday, September 1, 730 pan, Hospitality Pourt, Misson Bas (994-420).

Jazz, the George Kezas Jazz Quartet (sax, buss, piano, and drums) will perform Friday, August 30, 8 p.m., the Book Works, Flower Friil Mall, 2670 Via de 1 Valle, Del Mar. Free. 755-3735.

Jazz Quartet, the Pete 1 Sprague Quartet, with guest guitarist Joe Dioris, bassis Bob Magnusson, drummer Jim Plank, and Peter Sprague, Friday, August 93, 8 pm La Maison Galerie 5, 3681 Fifth Avenue, Hillcrest, For reservation phone 298-2119.

Music at the Bazaer, over Labor Day weekend the Bazaar Del

Munds hosts a series of grassnors Amer : an music, beginning with the duo of Norma and Bob the duo of Norma and Bob the duo of Norma and Bob Juliana and fiddle, San edsp, August M, I and 2 pm, on Sunday, September I, also at I and 2 pm, the fez-les straign quarter known as Audic September 1, also at I and 2.5 pm, Mindley and the series of perform worad harmonies, on Monday, September 2, at I and 2.5 pm. Windleymmri, a swing just ensemble offurtis Linda Chase Perston Cedenary perform. All three free concerns will take place at the Basar Del Munda, 2754 Caliboun Street, Old Town, 296-Med.

Jazz Vocalist Kevyn Lettau will join local musiciane Peter Sprague and Bob Magrausson Satuiday, August 31, 7:30 p.m., the Book Works in the Vineyard Center, 152-3-1 East Valley Parkway, Escondido, Free, 741-9079.

Jazz Standards from the Twenties through the Fifties are performed by the Dreamland Jazz Band, Sarurday, August 31, 8 p.m., La Maison/Galerie 5, 3681 Fifth Avenue, Hillcrest. For information phone 298-0119. Tickets will be sold at the door.

Folksinger Sam Hinton entertains Saturday, August 31, 8 p.m., Words and Music, 3806 Fourth Avenue, Hillcrest (298-4011). The singer/ songwriter will perform again next Wednesday, September 4, 7:30 p.m. in a free concert at the Pacific Beach Public Library, 4606 Ingraham Street, Pacific Beach. 273-9581.

Organ Concert, civic organist Robert Plimpton will perform compositions by Bach, Grieg, Buck, Elmore, and others, Sunday, September 1, at 2 p.m., at the

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## READER'S GUIDE TO LOCAL EVENTS

Folk and Contemporary Tunes performed on the gustar. rols and Contemporary Junes performed on the guitar, hammered dulcimer, and hanjo will be oftered by the Carnwins, Sunday, September 1, 8 p.m., Earth Song Bookstore/Cocan Song Gallery, 1440 Camino Del mar, Del Mar. For reservations phone 755-SONG.

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More Summer Pops, the San Diego Pops summer season has for

raganza," featuring resident conductor Marthew Garbutt ne orchestra in a program includes renditions of "March and the orchestra in a program that includes renditions of "Marcl Slav," the Suite from Sloping Boarty, "Capriccio Italien," and the 1812 Overture. The two-hour concert begins at 7:30 p.m., Wednesday, September 4 and continues through the following Sunday, September 8, Hoysitality Paint, Mission Bay, For reservations or shuttle information phone 699-4200.

Lunchtime Music, the Finest City Jazz Band will perform during the noon hour next Thursday, September 5, in the courtyard of First Interstate Plaza, 401 B Street, downtown. Free, of course.

## Film

um Film and Lecture Series, Tucatan and the Anasaz clift dwellings of New Mexico, tonight, Thursday, August 29, 7 p.m., Hewett Hall classroom, Museum of Man, Balbou Park. 239-2001.

Monster Feature, the summer-long film series comes to an end-ths weekend with the Racquel Welch scorcher, One Millom B.C. The film will screen Sarunday, August 31 and Sunday, September 1 at 10:30 a.m., and 12:30 and 2:30 p.m., Natural History Museum, Balboa Park. 232-3821.

"Family Film Festival," the San Diego County Parks and Recreation Department sponsors this series of films, which features the series of mins, which reduces outdoor and environmental themes, Saturday, August 31, 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.

"Led Zeppelin: In the Beginning," a laser-light concert, featuring

Thursday, August 29, with show times daily a 915 a.m. on Fridays and Satundays, at 9.15 a.m. on Fridays and Satundays, at 9.15 a.m. and 10:15 a.m. On Saturday and Sunday evenings, there will be an additional 6 p.m. showing, Reuben H. Fleet Space Theater and Science Center theater, Balboa Park, 238-1233.

## Lectures

The Life and Work of the Tark Life and Work of the Tark Life and Work of the Tark Life and Work of the Life and the Life and Tark Life and the Limited and artist direct or of the San Francisco Danceri Workshop and the Ismaliya Institute, will life and the Life and Life and

0267 or 283-SEAT.
Hiking and Rafting in New
Zealand will be discussed by
environmental instructor Joe
Barnes tonight, Thursday, August
97, 8 pm., the Quo Vadis travel
store, 427 Grand Avernue,
Carlsbad. The talk, which will be
accompanied by a slide
presentation, is free, but since
seating is limited, reservations are
a mart. 434-4301.

"Music of the Jewish People," Harold E. Katz, local music teacher, cantor, and director of the

Wednesday, September 4, 7:30 p.m., D.G. Wills Books, 7527 La Jolla Boulevard, La Jolla. Free. 456-1800.

### In Person

"Parried? New York's Impulse Theater Conspany, an acros' cooperative, present this modern day foot's play, with the hero Parriad bumbling about in his quest for the Holy Grad. The cast techniques and "York' old slife" in its performances, which are scheduled trought. Thursday, August 29 through the troup's closing date of Serutala, August 13 f. pm., Shult, 235-4466.

215-3460. Two on the Ticket, comedianne Karen Haber will rell vou about her long (rell nuncessful) seach for a Jubby, and the trabulations of her behalt with the state of the

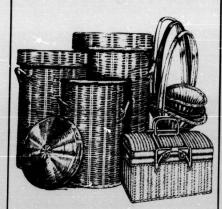
Comedy, SinBad, a runner-up in the Improv's "Star Search"; Sheryl Bernstein, a veteron of orl the Improv's "Star Search'; Shers] Bernstein, a veteran of television appearances; and Rie Rockwell, who appear on San Diego at Large, all appear at The Comedy Store, 2016 Pearl Street, La Jolla, tonight, Thursday, August 29 through Sunday, September 1. Show times are at 9 p.m. weeknights and 8 and 10:30 p.m. Friday and Saruday, For reservations phone 454-9178.

reservations phone 434-9178.

"Implosions The Last Wave," in
this "noigh rock musical," this
"noigh rock musical," this
"noigh rock musical," this
"noigh rock musical," this
"noigh rock musical," this
"noigh rock musical,"
the Monthlier, a local
group of actors and dancers, are
directed by Les Angules-based producer Cenig Fluitation tonight,
Thurisda, August 23, 9 pm., the
Park, For information and
reservations phone 276-3993.

"Go Go Impossible," Kineto (Todd Tomarrow and Kristi Maddocks) presents a multimedia installation/performance art creation "based on a modern' surreal/popfantasy/psychedia theme," dusigned to take the spectator through a time warpoback to Carmaby Street in London.

(Continued on page 6)



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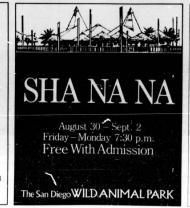
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ART GALLERY

## READER'S GUIDE

Haight Ashbery, and to som point forward in the future yet inknown. Featured are go-s dancers, a fashion show, a fashion performance, an Alice in Wonderland fantasy cham video, poetry, and more. It rakes place Saturday, August 31 and Sunday, Seps.: 5ber 1, 8 p.m., Multicultural Arts and Humanities Center, 425 Market Street, downtown, 235-8092.

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

More Comedy, two stand-up comics — Bob Dubac (he's opened for such groups as the Beach Boys and Talking Heads) and Charles Zucker, a pianist who spoeds popular songs — share the bill at the Improx. beginning Wednesday, September 4 and continuing.

## (Radio/TV

The Chargers' final preseason game (against New Orleans) will be broadcast live from San Diego beginning at 7 p.m., over KGTV, Channel 10. The game will be

Lori Miller Miss Greater San Diego 1984 Finalist Miss Calif. (15 A

If You Really Think It's Possible for a busy man to get up, travel i be dressed and made up for a 6 a.m. relevision studio interview and then for that man to speak and then for that man to speak intelligently, not to mention articulately, on such complicated topics as the problems of Mexican sewage and illegal aliens, then tune in to Close Up, KPMB. Channel 8, whose early-morning guest on Saturday, August 31 is Senator Peter Wilson.

"Mrs. America Beauty Pageant,"
Mr. Family Fend himself emcees
the line-up of winsome wives.
We do hope that the winner has no
"arry" portfolis she'll have to
explain to both sponsors and
spouse. The spectacle airs. spouse. The spectacle airs Saturday, August 31, 8 p.m., XETV.

"Mahogam," Diana Ross and Billy Dee Williams star in the 1975 story about a young Chicago wealth's valden rise to standom, and the loneliness she finds at the top, Sunday, September 1, 1 p.m., KGTV, Channel 10.

"Even the Heavens Weep: The West Virginia Mine Wars," this documentary chronicles the forty-year struggle by West Virginia coal miners to organize into the UMW; the culmination of their struggle — an event excluded from most

Barrle of Blair Mountain, 10,000 miners marked to the mountain in protest and were new with machine gans. U.S. froops, an I bombing assaults in what is caided "the largest gathering of armed workers in American labor history." The documentary airs Monday, September 2, 10 p.m., and repeats next friday, September 6, noon, KPBS-TV, Channel 15.

Special.

One-Hour Walking Tours through Balboa Park at twilight take place each Thursday at 6 p.m. through September. The walks, which are sponsored by Offshoot Boranical Tours to explore the horticultural life in the park, are free to disabled people and children under thirteen. For reservations and

Zoo and Presidio Park, phone 297-

"Sleeping Beauty's Castle," Sand Sculpton International hopes to creet the world's tailest castle, starting todas, Thursday, August 29 and continuing through September 3. Tours through the finished structure will be held through September 3, north of clean properties of the control of the feet of the control of the control of the feet of the control of the control of the feet of the control of the control of the feet of the control of the control of the control of the feet of the control of the control of the control of the feet of the control of the control of the control of the feet of the control of the control of the control of the control of the feet of the control of

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

Vista Gallery) sponsors a special art walk. Each gallery will have extended hours and will offer gua maps and refreshments. For more details phone 295-0075 or 225-

Sand Sculpture Classic, Norman Richard Krau this and carde creations have included large-cale reproductions of the Acropolis, Anhor War, and Mont-Saint-Michell is bade in morties of the Acropolis, and the Acropolis of the Acropo

The Art Collector, Circle Gallery Kesler Art Gallery, and the Puebl

volunteer.

"Psychic Fair and Metaphysical Conference," more than twenty-five practitioners of tanet, authology, palmistry, and other disciplines convene for this road disciplines convenient for the control of the fecture, but the cost of knowledge, my children, is measured three days in hand cash. For each reading, psychic testing, or other such consultation, the few is roadily what you would pay to read the Lin Angele Times honoscopes for six weeks. The

August 31 and Sunday, September, from 10 a.m. to 8 p.m. both days, Scottish Rite Center, 1895 Camino Del Rio South, Mission Valley, 287-8029.

First de la Vendimia, the weelend Santo Tomas and the other major Boja wieners present a wine fea.voil in Ersenada. On Satuady, the control of the control of the city, starting off along the main seaside boulevand. On Satuady and Sonday in the porting to of the city, starting off along the main seaside boulevand. On Satuady and Sonday in the porting to of the city, starting of along the seaside boulevand. On Satuady and Sonday in the porting to cultural centre's and also along the seaside boulevand will be various exhibition booths, with vine exhibition booths, with vine controls, a grape storing, and information booths. For more information boot

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

Bed Races, bedlam reigns this Sarutudy, August 31, beginning at noon and as part of the MDA local benefits, when Mission Center Court to Canimo de la Reina will be blocked off for a new type of racing blocked beds begins at 0.30 a.m., and the races themselves start at noon. Details at 584-2484.





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## TO LOCAL EVENTS

Ukraine presents this afternoon program that includes the Los Angeles-based Ukranian Dance Ensemble, Yavit, singer/musician Andrew Kytasty, and San Burlakovsky, who will perform national sorge on a series of Burlakovsky, who will perform national songs on a variety of instruments, Sunday, September 1, 2 p.m., in the complex of the House of Pacific Relations, Balboa Park. Free. 460-5321.

Park. Prec. 460-5321.

Walkabout International sponsor walls daily throughout the Sur Diego area; one sumple is the upcoming "North Coast Holden," a nine-mile moderate meander through Cardiff and Encinities, followed by a sumer picnic on Cardiff Beach. This particular wall takes place Sunday, September 1 at 2:30 pm. September 1 at 2:30 pm. September 1 at 2:30 pm. September 1 at Endeader Archer Indication on the jount fault of the Cardiff Surface Surf

Sports Baseball, the Padres welcome the Montreal Expos to town for a

Montreal Expos to town for a three game series starting today. Thunday, August 29, 1.05 p.m., After a day of rest the two teams meet again Saturday, August 31, 7.05 pm. and Sunday, September 1, 1.05 pm. All games in San Days Stadlum, Ber with naves, the Padres play a triple same march, against the Me s beginning Monday, September 2 at 6:05 p.m.,

and continuing Tuesday, September 3 and Wednesday, September 4, both games at 7:05 p.m., again in the Mission Valley stadium. For information phone 283-4494 or TeleSeat.

Bicyclists, the San Diego Velodome sponson racing for all categories tomorrow, Fridon, August 30, beginning at 6 p.m. All riden are licensed by the US. Cycling Federation. Events take place at the San Diego Velodome, located in Morely Field, south of the tennis court was the second of the theory of the San Diego.

Chargers Football, on Friday, August 30, during the one-day break in play between the Padres and Montreal, the Chargers take over the field at San Diego Stadium for their final preseason game—this one against New Orleans Action begins at 7 p.m., creating a potential conflict between ricker holden and commuters. Commuters: Avoid Friars Road. For ticket information phone 280-2111.

Bodyboard Competitions, sponsored for the sixth year by Morey Boogle Bodyboard, will feature competition from both coasts and Hawaii vying for cash prizes. The tourney, gened for both professional and amateur riders, begins Satunday, August 31, 7 a.m., at the Harbor Beach in Oceanside Evidentia Oceanside Evidentia Oceanside. For details phone 439-0900 or 434-2268. Races continue at the El Cajon Speedway; Saturday, August 31, it's stock cars, extra laps, and double points at 7:30 p.m. Take the Bradley off-ramp at Gillespie Airport in El Cajon. 448-8900.

Berche Raes, the 1965 Wheat Thins Mayori Cop Stress, called by the Cycling Federation perhaps the "most successful nec series" in cycling histors, comes to San cycling histors, comes to San cycling histors, comes to San the product of the comes of the perhaps of the comes of the perhaps of the comes of the perhaps competitions at 2 pm. This nece, whose comes is Neoport ments' with and court at J pm., This nece, whose comes is Neoport Montant Authors Street to Santa Montant Authors Street to Santa Montant Authors Street to Santa Montant M

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

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

For Kids

information phone 271-4682.

Pupper Shows, Marie Hitchcock

Can Diego's official Pupper Ludy)
presents The Gingerbread Man,
presents The Gingerbread Man,
through Monday Spritember 2,
with show times during the week
at 10-30 a.m., and on the weekend
at 11 a.m. and 1 and 2.30 p.m., in
the Pupper Theater, Presidents
Way, Balboa Park. 466-7128.

Film, three Children's film a.

Way, Balboa Park, 466-7128.
Film, three children's films—
Raimshower. Susse, the Little Blue
Coupe, and The Adventures of J.
Thadius Toud—will be shown
today, Thurday, August 29, 3 p.m.,
Coronado Public Library, 640
Orange Avenue, Coronado. Free.
522-7390.

"Misry the Magnificent," Misry is a ten-year-old prony who, a coording to her owner sho has taken Misry to meet such famous grown-up as Dowld Letterman and Dowld Hartman, can top darece, do the cha-cha-cha and bulk; can the field and Francis the Mule, play baseball and baskerball, and dozens of other acts of skill. Misry

especially likes to perform for children downtown, a place she only visits once each year. She'll be waiting for kids Saturday, August 31, 10:30 a.m., in the Children's Room of the San Diego Public Library, 820 E Street, downtown. Won't cost you a single sugar cube to get in.

Storytelling for children ages four to ten will be held Saturday, August 31, 1 p.m., Multicultural Arts and Humanities Center, 425 Market Street, downtown, 235-8092.

"Katoo's Kids," a mime, puppets, songs, and special guests entertain every Sunday, I p.m., near the Tile Shop in Seaport Village, downtown. Free. 235-6569.

"The Secret City," Oceanside resident Mark Kistler (a.k.a. Commander Mark) instructs children ages six to twelve years old in the "seven magic words of drawing" during this new series of half-hour programs airing Monday, September 2, 4:30 p.m. over KPBS-TV, Channel 15.

Pajama Story Time, children age Pajama Story I ime, children ages three to five are invited to listen to tales Monday, September 2, 7 p.m., University Community Branch Library, 4155 Governor Drive, Clairemont, Free, 453-5722.

Children's Art, works by more than 100 San Diego school children on the themes of birth, death, and passages will be exhibited in conjunction with a



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## READER'S GUIDE

Theater Company, and theater classes through August 31, at the Multicultural Arts and Humanities Center, 425 Market Street, downtown. For more information, call 235-8092.

## Galleries

Ceramic and Porcelain vessels and plates by Alison Leigh Young and mixed-media oils by Artar Baker go on view Frada, August S), La Maison/Gallery 5, 1981 Fifth Avenue, Hillerst J. reception for the artists takes place next Friday,

prember 6, 6.30 p.m. For formation phone 298-0119. information phone 298-2119.

Paintings by San Diego
impressionis artist James Bliesner
go on view with an opening
reception for the artist Friday.
August \$0, 7 pm. The show
semants on view through
September 21, Acevedo Art
Callers, 4010 Goldfrinch, Mission
Hills, 296-8748.

Paintings and Batiks by Alma with an artists reception planned for September 8 at 2 p.m., Bard Hall, First Unitarian Church, 4190 Front Street, Hillcrest, 574-9925

"Stuck to the Desk," art works by the faculty of Southwestern College are on exhibit from next Thursday, September 5 through October 27. An opening reception will be held next Thursday at 6 pm, in the campus att gallery. Southwestern College is located at "The Collage Show," five artists Richard Allen Morris, Ellen Shreibman Salk, Clindy Evans, Deburah Lawrence, and Carl Peck, are featured in this exhibition, which opens next Thursday, September 5 with a 6 35 pm. reception at Mesa College Art College, Salk Department of the College Art College

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 Saturday, August 31, in the galleries of the Centro Cultural de la Raza, in Balbou Park's Pepper Grave, 235-6135.

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

by San Diego photographers remains on view through Saturday, August 31, Rogue Graphics, 3805 Ray Street, North Park, 298-8929.

Ceremonial Painting 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 Saturday, August 31, Turbox Gallery, McClintock Plaza, 1202 Kettner Boulevard, downtown, 234-5026

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

"Summer Seen," an exhibit of selected works by Betsey Margolis, selected works by Bersey Margot Gregery Deane, John Luptow, Clarabel Cone, Bob Mansfield, and others will be shown throug Monday, September 2, ACW Gallery, 656 Nirth Avenue, downtown, 234-5124.

"Glass," tris group exhibition of contemporary glass artists include architectural, sculptural, and painterly works that transcend traditional glass vessel forms; works by glass pewelly artists also will be featured. The exhibit will run through September 7 at Gallery Eight, 7646 Girard Avenue, La Jolla. 454-9781.

"War Dreams," an exhibition of writings by Tim Hermsen and paintings by James Rocha that gew out of both meris combat experiences in Vietnam, will run hrough September 9 at USD's Founder's Gallery, University of San Diego, Alcaia 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

OPEN

## TO LOCAL EVENTS

"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 Britain

remain on exhibit through September 15, International Gallery, 643 G Street, downtown, 235-8255. Baschall Photos, portrairs by Charles Marrin Centon of such baseball grears as Babe Ruth, Lou Cebrig, Christy Mathewson, and Iy Cobb are among sury-six black-and-white prints on displas through September 12 at the San Deigo Hall of Champtone, 1649 El Prado, Balboa Park, 234-2544.

Woodblock Prints by Japanese artist Maeda Mortkaru are on view through September 23. International Gallery, 643 G Street, downtown. 235-8255.

"New World, New Works," photographs by Russian artist Pudolf Kotlikov and Czech artis Frantisek Domin continue on view through September 25, Seewald's Gallery, 1114 North Highway 101, Leucadia. 942-5671.

"Color/Vision," contemporary color photographs by four California artists are on display through September 27. The Photography Gallers, 7468 Girard Avenue, La Jolla 459-1860.

New Mixed-Media Photographic Works is, Harley Galer, who has been featured in shows at the Photography Gallers and the Li Jolla Museum of Contemporary Art, will be on view through September 30, La Jolla Pannikan Cafe, 7467 Grand Avenue, La Jolla, 454-5453.

"La Mer," an "illusionist" installation work by Los Angeles artist Peter Lodato may be seen through October 6 in the Meyer Gallery of the La Jolla Museum of

"Dutch and Flemish Masters: Paintings from the Vienna Academy of Fine Arts," forty Academy of Fine Arts," forty, works by seventeenth- and eighteenth-century masters, including Rubern, van Goven, il Hooch, Codde, and van Dyck a bequeathed to the Vienna Academy in 1822, made their exclusive West Coast debut as a exhibit that continues through Cott-dwell 13, San Diego Misseum Arts, Ballson Fait, 232-7931.

"Masters of the Street: Part IL" Masters of the street: Far II; ome 120 wirks of but photographers — Andre Kertes, Helen Levit, William Klein, and Liserte Model — remain on exhibit through October 13, Museum of Photographic Arts, Balboa Park, 239-5262.

"Voyage en Italia," there is an admission fee to see this exhibit of oil paintings by Daniel Camp, on view at Gallery 129, La Jolla

Village Square, 8657 Villa La Jolla Drive, La Jolla, 457-4064.

A Collection of Seventy-Five Handcrafted Laotian Figurines

### To Dance

sonttnued from par (continued from page 1)
of them in spiritual terms:
"When enough people move
trogether in a common pulse
with a common purpose, an
amazing force, an ecstatic
rhythm eventually takes over,"
she says. Although she includes
members of her Tamalpa

Institute Dancers' Workshop and other professionals in these performances, she actively recruits nondancers as well. And she prefers to see the audiences

for these events as "witnesses." Luke Morrison, whose Center Luke Morrison, whose Gene for Theatre Science and Research is cosponsoring Halprins appearance here, "witnessed" Carele the Mountai last year. He emphasizes that a

was clearly prior preparation, says Morrison. The witnesses were invited to join the performers at the end of the dance, until then, only people who had rehearsed with Halprin

could be on stage.

Anna Halprin's thirty-year career is among the most prolific (continued on page 10)

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This performance was originally scheduled for Humphrey's. Tickets purchased for that event will be honored at the La Paloma Theater on a general admission basis

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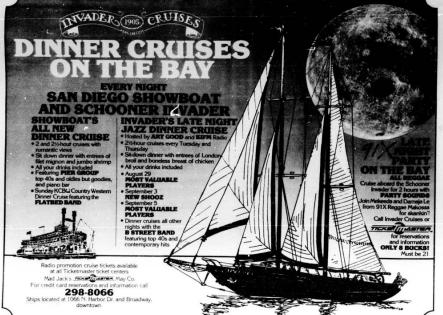
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## READER'S GUIDE TO LOCAL EVENTS

dance. She has founded two dance companies, the San Francisco Dancers' Workshop in 1955, and the Tamalpa Institute Dancers' Workshop in 1978. She as received a Guggenheim Fellowship and three

Choreographer Fellowships from the Narional Endowment for the Arts. In 1980 she was given the American Dance Guild Award for outstanding contributions the field of dance. She has also written several books. As well as speaking and performing in numerous arts settings, she has been commissioned to do performances, workshops, and performances, workshops, and public rituals in religious organizations, correctional centers, growth centers, and for conferences in psychology, holistic health, gerontology, humanities, and environmenta awareness. She was appointed to the Council for Wellness and the Council for Wellness and Fitness in California established by then-Governor Jerry Brown. Of the political dimension of Circle the Earth, A Dance in the Spirit of Peace, Anna Halprin says, "The weapons of war have a critical mass. So too do the hopes of peace. We need one

dance upon the planet for its life and its healing — to find a dance that inspires us to keep the earth

The Centre for Theatre Science and Research, in association with the Performance Parameters Series the La Jolla Museum of Contemporary Art, presents Anna Halprin tonight. Thursday, August 29, at 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. For more information phone 456-0267. - Janice Steinberg

Beds

(continued from page 1) were left to select their own each day from among those that were left. Mr. Lott, the keeper of the

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lowest and oldest horses. Guests slowest and oldest horses. Guest had to get up earlier and earlier to get the best of the stables. One morning a visiting duke from the chateau-fort at Pierrefonds had an idea. If he

could get the palace staff to carry him, bed and all, to the stables each morning, he would get an extra half-hour sleep and still get the best of the horses. Of course, others caught on to the idea and soon the road to the stables was filled with dukes on canopied beds being carried by struggling footmen, each trying to outmaneuver the other and be first at the stable door. Someon first at the stable door. Someone (probably a footman) had the idea of adding wheels to the beds to make the ter-

to make the trip even faster, and the rudiments of bed racing were established. established. The townspeople of Compiegne would line the roads each morning and cheer on their favorites, and bed racing took on the added dimension of a spectator sport. When French nyality met its demisse and the stables were abundoned, the people of Compiegne missed this fall spectacle so much they began their own bed racing

course around the town square a the opening of hunting season it the Val d'Oise each September.

Bed racing takes on its own form in various other countries In India Hindu fakirs race on beds of nails; the Netherlands beds of nails, the Netherlands holds spring rulip bed races; the Japanese have an ingentious form of futon racing; and various African countries hold cross-country relays, carrying their teammates in traditional hammecks. The proliferation of studio apartments in New York City in the 1950s made various recognitions. convertible sofa racing a popular fad of the day. This weekend the little-known

sport of bed racing will be re-enacted here in San Diego. A few extra touches have been few extra touches have been added to this particular nec to reflect the American lowe of high tech and sillness. In the contract of the contra Various luminaries from local television channels will be among the teams, along with others from the San Diego business community. And since Americans are nothing if not generous, the proceeds from the entry fees will benefit the Muscular Dystrophy Association. Association.
The race will be a series of

Association.

The race will be a series of elimination heats beginning Saturdas, August 31, at 19-320 a.m. in Miscapt 61, and from Mission Center Court to Camino de la Reina. The race will be praceded by a Parade of Beds, and barbecute refreshments will be available during the race. Traditionally the townspeople of Compiegne adjourn after the bed ances to the hunting bar of the seventeenth-century Hotel de Fance for celebration and the seventeenth-century Hotel de Fance for celebration and the seventeenth-century Hotel de Fance for celebration and people sing and dance into the night in the cost, whitewashed bar with its oak floors, beamed ceiling, and brass hunting horns on the walls. San Diego's race-end revelry will be a beer and preteds, no doubt, at one of the area's virwl-and-chrome salcons.

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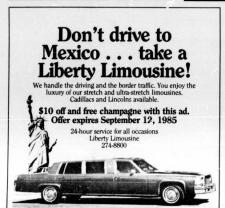
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### Pony Time

(continued from page 1) some uniquely human subject, such as protocol. And even a child discouraged by Misry's performance would be heartened to learn that, no matter how smart Misry may be, she could never ever learn how to properly have been categorically excluded from the ranks of European aristocracy, it would be mattered to the proper of the pro aristocracy, it would be impossible for them to understand that a papal nuncio is seated before a duke - unless, of course, he is a Spanish duke. In that case he

would take precedence.
For more information
regarding Misty's performance at Diego Public Library, 820 E t, downtown, please call





## READER'S GUIDE TO THE THEATER

Jonathan Saville and Jeff Smith. Information is accurate information is accurate according material given us, but it is always vise to phone the theater for any ast minute changes and to inquire about ticket availability. Many theaters offer discounts to students senior citizens, and the military; ask

ALPHABETICAL ORDER Reviewed this issue. North Coast Repertory Theatre,

ADAMS AVENUE THEATRE 3325 Adams Avenue, Normal I

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

THE BOWERY THEATRE

CORONADO PLAYHOUSE 1755 Strand Way. Coronado

FIESTA DINNER THEATRE 9665 Campo Road, Spring Valle 697-8977

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Marina Vista Center Eighth Street and Imperial Beach Boulevard Imperial Beach 424-9668

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LA JOLLA STAGE COMPANY Parker Auditorium. La Jolla High School 750 Nautilus Street. La Jolla 459-7773

LA JOLLA PLAYHOUSE Mandeil Weiss Center, UCSD

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sas a baby of his own, with whom he
seems unifiely to repeat the
mistakes his parents made with him.

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Little Theater One Barnard Drive, Oceanside 757-2121 x236

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

NORTH COUNTY COMMUNITY THEATRE 1350 East Vista Way. Vista 724 3421

OLD GLOBE THEATRE

Cassius Carter Centre Stage Festival Stage, Balboa Park 739-2255

7:110 PLAYHOUSE Vineyard Shopping Center 1151 E. Valley Parkway, Escondide 746-6669

PINE HILLS LODGE 2960 La Posada Way, Julian 765-1100

POINT LOMA COLLEGE

Salomon Theatre 3900 Lomaland Drive, Point Loma 222-6474 x248

SAN DIEGO ACTORS THEATRE 311 Eighth Avenue, downton 268-4494

SAN DIEGO JUNIOR THEATRE Casa del Prado Theatre, Balboa Par 239-8355

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

PALOMAR COLLEGE

LYRIC DINNER THEATRE 7578 El Cajon Boulevard. La Mesi

MARQUIS PUBLIC THEATER MARQUIS GALLERY THEATER

The method throughout the play is outragons, shocking, black harmor, which produces many laughy at fixed, but feee and feeer as the evening the shocking of the shocking shocking shocki vivid, strong, and flavorful. Fine energetic and inventive direction by Douglas Jacobs. (Sa.) San Diego Repertory Theatre. Sixth Avenue Playhouse, through September 8: Thursday through Sunday at 8:00 p.m. Matinee Sunday at 8:00 p.m. Matinee Sunday at September 8 at 2:30 p.m.

Sunday, September 8 at 2:30 pm.

BLEACHER BOA Meantings and Conceived by Jon Meantings and Jon Mean

SAN DIEGO MESA COLLEGE 7250 Mesa College Drive. San Diego 279-2300 x236

SAN DIEGO REPERTORY THEATRE 1620 Sixth Avenue, downtown 235-8025

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

SAN DIEGUITO LITTLE THEATRE Del Mar Faingrounds, Del Mar 755-7358

SANTEE COMMUNITY THEATRE 10925 Los Ranchitos Road. Lakeside

SCRIPPS RANCH COMMUNITY THEATRE

THEATRE
Wangenheim Junior High School
Auditorium
9230 Gold Coast Drive, Mira Mesa
566-730C x216

SOUTH COAST REPERTORY THEATRE 655 Town Center Drive, Costa Mesa 714-957-4033

SOUTHWESTERN COLLEGE

STARLIGHT Starlight Bowl, Balboa Park 232-3049 or 234-STAR

THE SUSHI GALLERY 852 Fighth Avenue, down 235-8466

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

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

UNIVERSITY OF CALIFORNIA SAN DIEGO UCSD Theater, John Muir Theater, Studio Theater 452-4574 Mandeville Auditorium, Mandeville

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

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

even if shay mass certain numeros of characteristation. One performance characteristation. One performance plays Its Chemicalder. He's diseased for a Rambo addition — minus the complete works of a mustation of the complete works of a mustation and a mustation of the complete works of a mustation where even Just Churos Stad Leavy share even Just Stad Leavy and he's common for five pulse and of the stadours. Next as the epitome of the stadours of the stadours of the stadours of the stadours. Next as the stadours of the stadours of the stadours of the stadours of the stadours. Next as the stadours of the stadours. Next as the stadours of the stadours o

COX AND BOX 

**DELUSIONARY TACTICS** 

**FALLEN ANGELS** FALLEN ANGELS
Noel Coward's frothy comedy, which
you may see in a delightful
production at the Old Globe, shows
once again its author's delt manner
of touching upon serious human
issues so lightly and casually that
audiences come away convinced
that they have been merely. that they have been merely entertained, while in fact they have been given a tactful look at a

Now to some half a decade, they have been happiny married to stad, proper, decent, dull, upper, class Englishmen. Passon has gone out of their marriages, husband and wife lose each other; but they are no been each other; but they are no been each other; but they are no being for the present of the stade of the state of the stade imagining themselves in love with) the same man. In the grand the same man. In the garad creacency of drunkenness that makes up the second act of Faller Angels, where the two women drink themselves silly while waiting for the control of the painton of the short of th Deborah May (Julia), Janie Sell (Jane), and the wonderfully droll Helena Carroll as a supremely competent maid only Noel Coward could have created. There have been few moments in recent San Diego theater as memorably funny as Miss May's and Miss Sell's progressively more outrageous sloppiness at the dinner table during that Fabulous. May's and Mas Selfs progressively more outrageous sloppines at the dinner table during that fabulious second act, with Mas Carroll's second act, with Mas Carroll's sectional more designation of those through several content rhythms of the series. (So.) Old Globe Theatre. Smoro Edition Centre for the Performing Arts, through September 1: Thursday, August 29: Saturday, August 31: and Sunday, September 1 at 8:00 pm. Mattines Saturday and Sanday September 1: A group of the series of the seri

marriages, Julia and Jane had had a fairs with a suave Frenchman. Now, for some half a decade, they

FIDDLER ON THE ROOF

Jyne Sy Shedon Harnek, Dook by Joney Sheep. Dawle on the select of Shedon Alechem. Jack Sygnet Colleges Sheep. Dawle on the select of Shedon Alechem. Jack Sygnet Secures and Dawle on the Shedon Alechem. Sheep S

FOURTUNE The Lesbian and Gay Men's



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

sets by John Arnone, Costumes by Patricia McGourty, Lighting by Richard Riddell, Music by Michael S. Roth, Sound by John Kilgore

ing by Richard Riddell, Music by Michael S. Rotth, South by John

A brilliant portrait of turn-of-the-century lovers—
by the award-winning team from last year's As You Like It
(Winner best production—1984 San Diego Critics Circle Awa-

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INTIA PLAYHOUSE

## READER'S GUIDE TO THE THEATER

community Center of San Diego, and association with Mr. Dillion's Bar, and Video Tech presents the Southern California premiere of a new gay musical — book and brics by 3III Ressell and music by Ronald of the musicals of the Forties, Future traces the changing sexual relationships among four members of a pop singing group striving to cope with the pressures of life on the road. Cecil O Johnson directs. Cast Comons. Suzamer Kelper, and Coerge Rains. David Hokkilla is "the musical director. Gordon J. Lusk is the costume designer, and Tim. Rever is the lighting designer. (Sm.) Mr. Dilloris, 1003 Linviersay.

CHOST ON FIRE

GHOST ON FIRE

Michael Weller's new play,
commissioned by the La Jolla
Phybrouse and now offered in a
splendidity acted and directed
production, is a piece of domestic
realism about contemporary artists
and intellectuals. The characters
realistically observed and
reproduced, are a teacher of film, a

undrying action is the side, doubt of the camera operator from an imposable brain tumor, an event to which all the characters reach which all the characters reach side, and world views. There as and world views. There as and world views. There as and conditionable resemblance of the whole play to television soap opera, and the same of the conditionable resemblance of the whole play to television soap opera, and the same of the conditionable of th

Theater Worth seeing, (Sa.) La Jolla Playhouse: GCSD Theatre Waren College Campus (behind th bookstore on Rupertus Way), through August 31; Thursday through Saturday at 8:00 p.m. Matinee Thursday at 2:00 p.m.

Basically a series of satirical television skits, such as you ma see on Saturday Night Lace of Tuna is worth going to for the virtuoso performances of Larry Druke and Philip Reeves, each of the series of the seri

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evocation of a fertificious Texas townite, and they do that, but at the townite, and they do that, but at the most superficial elsevier. The actions superficial elsevier the action of the superficial elsevier the superficial elsevier the superficial elsevier that you have trouble longering. (Sa.) of the superficial elsevier that you have trouble longering. (Sa.) Arts. through Cobert of Thursday, August 29. Saturday, August 29. Saturday, August 29. Saturday, August 20. Saturday, August 20

LAST OF THE RED HOT LOVERS

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The Sebastian West Dimer
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Playbouse of San Clemente Is
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Advised International Internati

LAST SUMMER AT BLUEFISH
COVE.

The Marquis Public Theater presents
Jane Chambers's disma about a
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pres designer, and Dan Seguin is the lighting designer. (Sm.) Marquis Public Theater — open-ended run: Friday and Saturday at 8:00 p.m.

LONDON ASSURANCE LONDON ASSURANCE
The Old Globe Theatre has given
Dion Boucicaul's minor, nineteentscentury classic a major production.
The show is so good that it may
inspire a movement in San Diego to
elevate Boucicaul's status in the
playwrights pantheon. The play
attempts not to advance new
theatrical Groms but atther to

particular those of a youth, Charle Courtly, and those of his father Sir Couring and those of his father Sir Harcourd, a main immune to adulthood. Both court the fair Grace Harbaway, a heaplooding young nature's wonders at the drop of a leaf. In effect, Dociocalan has paid homage to he predecession by the production. The production of the Globe's production. And the Old Globe's production, masterfully directed by Cagli physics and the production of the production of the production of the same of the production of the production of the same of the production of the 

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"Pierced with powerful feeling." Jonathan Saville, San Diego Reader



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by Alan Ayckbourn

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directed by Carol Davis Hilarious British comedy hit.
One of The Norman

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Bill Hagen, S.D. Tribune

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## READER'S GUIDE TO THE THEATER

Dorsey, sound by John Kilgore, and music by Conrad Susa — are also outstanding. Everything moves so floidly that one almost lorgests the flower of the street of the stree avies re-dison Centre for tra-ning Arts, through mber 22; Friday, August 30; w. September 3; and w. September 4 at

between the comical and the verious elements of the piley. Audiences especting a Whiteman's Sampler of separating a Whiteman's Sampler of the separating a Whiteman's Sampler of the Sampler of the piley is deeper torouties. Its particular, corner of the piley is deeper torouties. Its particular, corner of the piley is deeper torouties. Its particular, corner doern to that realm's dust nature — as a piece of both magic and porteid in replants and the piles of the piles o

duma, the performances of Stiern, McCirath, and Comba add a rare impedient to the production. For most of the eventual, because of the characters—betweethe quints and selfuh aims that threater the very characters—betweethe quints and selfuh aims that threater the very the characters—betweethe quints and selfuh aims that threater the very the mornic conclusion in doubt. In this striking interpretation, all three becomes in the continuous continuous

\$20 off

and uniformly terrific work by Forn Lacy, as Bettorn the Wewer, and the active ploying the "mechanicals to his ploying the "mechanicals" and the ploying the "mechanicals" and the ploying the ploying

A MIDSUMMER NIGHT'S DREAM For its fifth annual summer show. Octad-One Productions presents Shakespeare's story of six lovers whose courting and wedding plans go astray after the introduction of a little fairly dust. M.F. Gernish directs the production, Members of these little fairy dust. M. F. Germis directs the production. Members of the cast include Jerry Korurek, Kathleen Lindey-Saberg, Donald L. Pugh III. Mathleen Fuchs, Divos Sedent, Louis Exposition, Control Professional Louis Exposition, Louis Land Merrial Williams, Admission is free, and the company recommends that audiences Turing a cushion — our sents are lincid. (Cinc.).

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portions of ITAM EXPRESS in receiving to other Employees ITAM exercises on the ITAM EXPRESS of THE ITAM EX

AMANDS — All prizes will be awarded. Winner CONDITIONS — All correlations warrant the CA PF all of his or her right tide and retered to the rame of the contestants and the water of the water all on activities reason to our annual photo contests water and and or CA PF the her early ill, in a rand or CA PF the her early ill, in a rand or CA PF the her early ill, in a reason on the early her constitution is on the early time on the early time of the contest of the CA PF are early in the contest of the CA PF are early in the contest of the CA PF are early in the contest of the CA PF are early in the contest of the CA PF are early in the contest of the CA PF are early in the contest of the CA PF are early in the contest of the CA PF are early in the contest of the contest of the CA PF are early in the contest of the CA PF are early in the contest of the	Award — B W h Professional — Coor
Name	Phone
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Signature - - - AFFIX TO THE BACK OF EACH ENTRY- - -

### READER'S GUIDE TO THE THEATER

the East County Performing Arts Center): 200 East Main Street, El

### NO SEX PLEASE, WE'RE

NO SEX PLEASE, WE'RE BRITISH
The First Dimen Theories is staging the connect, by Archinon Mannett in the connect in Archinon Mannett bride who innocently sends off for some Scandinous glasswere. What is a send of the some Scandinous glasswere with a send of the some Scandinous glasswere with a send of the some Scandinous glasswere with a send of the se

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PERIOD OF ADJUSTMENT 

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THE REMARKABLE MR.
PENNYPACKER
The Lampighiers Community
Theatire opens fit new season with
the Lampighiers Community
Theatire opens fit new season with
with the community
Winnington, Delevate in 1890, it's
the story of a print easyspring man
who dividen his time between the
celler. And lie has a family in each
production, Members of the cast
include Par Allern Darrer Caspand.
Sergio Sear Cauda Larry
Wang Lampide Community
Holdy, Jan Stateler, Heather
Wagner, Mary Swam, Allern Heck.
Soutmen Enche Ricky leass, Service
Gesteher and Yvette Hoyt. (Sm.)

The Lamplighters Community Theatre, Friday, August 30 through September 20 Friday and Saturday (and Thursday, September 26) at Thursday, September 26) at B-00 pm, Matine Sunday, September 8, Sunday, September 22, and Sunday, September 22, and Sunday, September 29 at 2:00 pm.

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Shadee-quoves version of Sichard.
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ROUND AND ROUND THE
GARDEN
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THE SEA GGLL.

The La John Phyliosise concludes it shad summer season with the classic darma, by Anton Chehkor, about turns of the certary lovers, art. and production. Cast members are Susan Berman, Phoebe Casts.

Gillian Eaton, Peter Frechette, Penny, Gland Eaton, Peter Frechette, Penny, Walled, John Armone is the second Selapter, John Vickery, and Florian Florian Conductor designer. John Kögner the sound designer, and Richard Studiet the lightning designer. John Kögner the sound designer, and Richard Studiet has composed original misses for the La John Phyliosize. Mandel Weiss Center for the Performinia, Arts. through September 14, Hendaly Mattine Thrasday and Sunday at 2.00 p.m.

SEVEN BRIDES FOR SEVEN BROTHERS
The San Deepo Civic Light Opera
Association presents the propular
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Association presents the foreit of the cast include Serve West. Charter
Word, Timothy Smith, Jim Chestian,
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Bown, Reins Blosse West. Charter
Joyce Schumsker, Suden Dods, and
Michelle Schumser. Papper Cyde
is the choreographer. (Smit)
Association presents of the charter
September 1; Thumsday finough
Sunday at 8:30 p.m.

SGDS
Mary Lasswell's zarry musical
comedy about three batty ladies
trying to psy their back taxes in a
simpler San Diego of forty years ago
is naive, old-fashioned, charming. Digits to prof the season and a service of the serv Coronado Playhouse, through September 5. Call the theater (435-4856) for specific playing

TRIBUTE
The Larence Weik Village Theatre estaging the connedy-drama. by Bernard Stade, about Scotty Bernard Stade, about Scotty Empleion. A sometime Broadway. The stage of th

## If you're thinking about dancing... there's only one choice



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## READER'S GUIDE TO THE MUSIC SCENE

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

The decent folks who share my apartment walls must by now be completely confused as to my musted alsoes. This morning, musted alsoes. This morning, and can by having a little Beat Parmers with my coffee. Inspired Gaptini by the Farmers' Never Goni Back, 'I dusted off some old Lown' Spoonful abums threy distributed the control of the c playing Black Figs Sup it in and Loose Nut, the latter twice. It was that kind of illogical listening (and at a very loud volume) that some months ago drove away the nice lady downstairs, and even the young student who took her place has to be wondering about the bizarre song selections that frequently rattle his fixtures. I



mean, Lovin' Spoonful and hard-core punk? Now that I mention it, I'm a it confused myself. In the first place I have no business liking Black Flag. I'm a melody-and-chords kinda guy, somenne who places great store in a song's

substance to stand the test of time. And although hard-core time. And atthough hard-core punk ("core" in the vernacular) has been around now for a while and might in some quarters even be getting harder and core-ier, it still exists more for

sociological than for purely musical reasons. But there's something about the Flag that something about the Flag that rousts even so nostalgia-damaged a musico as yours truly from his somnolence. The Flag picks at the spiritual scab left groups such as the Doors and

who stripped the flowery who stripped the flowery wallpaper off our perceptions of the world to expose the cracks and stains. The hand reminds a survivor of the Sixties that we didn't like the early Rolling Stones for their songs alone, but because they were reviled by the press and by our parents; they were "bad boys" and rather unly and represented the rebellion that slept inside each of us like that stept inside each of us like an unwatered seed. And while the Doors Jim Morrison, the Underground's Lou Reed, and the Stones' Mick Jagger did occasionally seem like incarnate forces of evil, I have to wonder

guys look like palace pages. The twenty-four-year-old front man twenty-four-year-old front man for the Flag, Rollins is a sleep-on-the-floor, street marauder type, whose body crawls with spooky fattoos that from a distance look like my on an old distance look like by on an old church. With his malevolent, coal-eyed glower, long, unkempt black hair, and taut facial features, Rollins looks like he could be Charles Manson's kid brother. One peep at Rollins and you know what core is all and you know what core is all about, or at least what it's all about now. You see, core has for some time been undergoing a painful metamorphosis. Let's face it, nowhere is the world's change-or-die dictum reflected better than in the music biz, and even core's fanatically devoted (continued on page 16)



-MAMA'S BOYS **SEPTEMBER 5 - 7:30 P.M.** CALIFORNIA THEATRE

THE SEAT OF THE COUNTY SOURCE AND COUNTY SOURCE

Talmer Silva presents LABOR DAY BLOW OUT MISSASSA - JACKAL SEPTEMBER 1 - 9 P.M. BACCHANAL TICKET'S ANALABLE AT THE BACCHAMAL AND ALL TELESEAT STICKET OUTLETS TORETS AMALABLE AT THE SUCCHAMAL AND ALL TELESCA! > TORET OUTLETS

ZO IN ASSOCIATION WITH Melbourne Productions for more and 483-437 SEPTEMBER 24 - 8 P.M. MONTEZUMA HALL TICKETS SIS ADVANCE - S.O.S.U. STUDENTS SISSE ADVANCE TICKE THASTER



THE POTTING SHED
The Lambs Players Theater is
staging the mystery doma. by
Catham Greene, about a family
unreplanted to constitute of the control
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(continued from page 15) legion of fans had to know that sooner or later the new would become the old. Thanks in large part to Rollins and crew — who helped draft American punks. minimalistic, harder-faster loader manifesto — core has moved into a new phase, it's still not going to win any battle-of-the-bands contests where the judges are taken from the loca PTA, but it largely has purged itself of its pro forma hippic-baiting mentality and relaxed the music's membership requirements to allow for more than the sound of guitars, bass and drums played as if by jackhammers. Nowadays a number of groups who still qualify to stand under the core banner work frenzied guitar

solos, neopsychedelic sound effects, commendable musicianship, well-constructed songs, even (gasp!) discernable melodies onto their recordings and into their live sets (the amazing Hüsker Dü manages ti many of these bases). And many of those who have followed the core party line and voted the straight ticket for years have had to scramble to catch up with the revisions it ore's platform.

It is now okay to like the
Sixties, even to listen to Sixt

confrontational as ever, and confrontational as ever, and Rollins's anger is unabated. It's usst been redirected and expanded, so that what used to be called the Establishment is no longer the only enemy. While Rollins disgustedly denies that Black Flag represents mindles brutality or proposes violent, thought and action, he seems to believe that the middle class and swites, even to sixten to swites music and espouse some of the sociopolitical beliefs that punks once so vehemently decried as being passe, irrelevant, and escapist. Rollins himself pushed core in this direction a few years ago when he abandoned his

shaved-head-and-bare-knuckles image and grew his locks down to his shoulders. Some of his

camp of followers even took to listening to the Grateful Dead, ferermeoutloud, But Rollinss

embracing of Sixties-style social

consciousness and appearance

must not be confused with an endorsement of hedonistic complacency. Black Flag's live

shows are still as

the blame for the world's awful condition and must be shocked into becoming "responsible." A writing from *Two Phirteen Sixty*One, a book of Rollins's guerilla poetry published last yea, by SST Publications, paints a pretty vivid picture of his contempt for numb-brained adolescents:

SOUTHBAY, ARE THERE ANY REAL PEOPLE HERE AT ALL? HAVE YOU EVER BEEN TO 7-11? NOTHING BUT CELLOPHANE AND YOUTHS HUMPING THE VIDEO GAMES, 25¢ VIDEO

YOUTH,
WHAT CULTURE! THOSE
MACHINES BREED KILLERS,
I'M SURE
OF IT. CO, CO VIDEO YOUTH,

CO TO THE STREET, HERE'S A QUARTER KILL A QUEER, KILL A NIGGER, KILL A COMMIE

KILL: KILL: KILL: I CAN SEE THEM NOW STORMING INTO THEM NOW, STORMING INTO WESTWOOD ARMED TO THE TEETH W. AUTOMATIC WEAPONS AND QUARTERS, EDDIE VAN HALEN & MICHAEL JACKSON AT

CONTROLS DISTRIBUTING CONTROLS DISTRIBUTING
OUTAITERS AND BARRING
OUT COMMANDS
THIS IS A SICK WORLD WE
LIVE IN THAT'S FOR
COODMANS SIRE.
OWNER OF THE SIRE
WHILADELPHIA
Like Rollins spoetry, Black
Flags music is upper-case, fast,
and to the point, and remains
the band's strongest link with

(continued on page 18)



THE BLONDE BRUCE BAND



**ELLA RUTH PIGGEE** 

**FIVE CARELESS** LOVERS





HAPPY HOUR 5-8 PM \$1 WELL DRINKS MANDOLIN WIND RESTAURANT

## Budweiser

KGB-FM

## GRATEFUL

SUNDAY - SEPTEMBER 15 - 2PM **DEVORE STADIUM** SOUTHWESTERN COLLEGE

DOORS OPEN 12 NOON NO EARLY LINEUPS - NO OVERNIGHT CAMPING

TICKETS AVAILABLE AT TICKETRON AND TICKET

in association with BILL GRAHAM PRESENTS PRODUCED BY AVALON

San Diego's Own
STEPHEN **BISHOP** Friday, September 6, 8:00 pm La Paloma Theatre

471 1st Street, Encinitas
TELESEAT 283-SEAT • Ticket
information 436-7788





**EVERLY BROTHERS** Two shows:

Wednesday, September 11 7:00 and 10:00 pm Downtown's San Diego San Diego
Civic Theatre
Tickets: \$12.50.\$15.00
Tickets on sole now
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Box Office 236-6510
or \$34.555.27 28.356.47
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TONCERTS

Direct Show Package Available ALL SEATS RESERVED

Chrysler Dodge

## SPEND LABOR DAY WEEKEND WITH THE GENIUS OF SOUL



RAY CHARLES Sat. - Sun., August 31 - September 1

AND IN SEPTEMBER. . .



STANLEY JORDAN



STANLEY CLARKE



RONNIE LAWS An Evening with the Laws Family featuring Eloise & Deborah Laws Friday, September 13

## JUST ADDED!



MELBA MOORE & FREDDIE JACKSON



CRUSADERS Sat. - Sun., September 21-22 Joe Sample, Wilton Felder and Company



TIM WEISBERG Flutist Extraordinaire



PHOEBE SNOW Friday, October 11 Return of the **Poetry Womani** 

The postponed Yellowjackets show (August 18) will be rescheduled soon. Tickets from August 18 will be honored at new date. Michael Hedges & Pierre Bentusan (August 29) has been moved to La Paloma, tonlight at 8 pml Humphrey tickets for 7 & 9 pm will be honored or may be refunded at point of purchase. Sorry for the inconvenience.



AT MAY COMPANY, MAD JACK S. PLAZA MUSIC SHOPPE AND FLEET EXCHANGE TICKETMASTER CHARGE (619) 232-0800

Humphrey's Shelter Island Drive "by the bay"

the primal values that are at the core of core. Frequently, the band reminds me of L.A.s prototype pop-punk Sixtie. band, Love, primarily because of the Flag's quick, SWAT-team chord changes and the way Rollins spits/shouts his steel-belted lyrics in choppy, drill-instructor mouthfuls, just like Love's Arthur Lee. At other times, the band sounds like early Black Sabbath at 78 mm early Black Sabbath at 18 rpm. Guitarist Greg Ginn's playing is a wonder because he doesn't merely regurgitate stock licks and riffs but instead ties together oddball intervals that sound like rats playing tag on the fretboard. Listening to some of the Flags material (especially some of the band's instrumentals), it would be easy nstrumentals, it would be easy to conclude that these guys have as many speedball tracks under their sleeves as on their records. But contrary to their notorious reputation, the band is addicted

only to playing live (Rollins neither drinks or does drugs. Ginn is a vegetarian), and to that end the quartet tours scrounging for food and collecting a fraction of the money that less dedicated bands of any stripe demand and receive. That Black Flag is determined not to remain stationary in terms of style and content guarantees that even their devoted fans will occasionally seem like the opposition, and Flag gigs still erupt in violence due to the Franklin Group at Humphrey's, and one by the Fifties nostalgia headliners, Sha Na Na, who will also perform on Saturday, Sunday, and Monday (Labor Day) at the same Mahala band's goading attempts to shake things up." If you re inclined to check out a band that personifies everything core has ever been over the last eight years. Black Flag will be in Amphitheater on the grounds of the San Diego Wild Animal Park. Another weekend-long stint will bring the still-popular Ray Charles to Humphrey's for two shows each on Saturday and

concert Sunday at the Wabash Ballroom. Also on the bill are SWA and Tom Troccol's Dog. In other concerts this week, the concert featuring Windham Hill artists Michael Hedges and

Sunday nights; just as Charles is Pierre Bensusan has been Sunday nights; just as Charles is serapping up his first show on Sunday, former Eagles hig shot Don Henley will be walking onstage at SUSU'S Open-Air Theater, aris hussually crowded Brazili plaving at the Brazilian Carmaod Ball 85 at the El Cortex Hotel, downtown; Grim Reaper, Assassin, Stress, and Jackal bludgeoning ears and minds at the Bacchanal; and the Shuggile Oits Band at the felly Lings of the Sunday Cortex of the Sun moved from Humphrey's to La Paloma Theatre in Encinitas, but it's still being presented tonight, Thursday, All tickets purchased for the Humphrey's shows will be honored at La Paloma. Meanwhile in that Paloma. Meanwhile in that other little seaside hamlet. Solana Beach. Sixties session star and recording artist Al Kooper will be leading his All-Star Band in a gig at the Belly Up Tavern. Opening will be Jimmie Wood and the Immortals. Friday's shows include two by the Rodney Seasibile Comes.

p Tavern. Locals **Storm** will perform a midday gig as part of the Festival of Miracles/MDA Telethon on Monday at the Vineyard Shopping Center in Escondido: while later that Escondido, while later that night the Manhattans will do two shows at the Bacchanal. The week closes with a show that brings Country "Give me an F?" Joe McDonald to the Bacchanal on a bill with the Bacthanal with the Bacthanal with the seat Farmers Wednesday night.

### CONCERTS

tonight, Thursday, 8 p.m., First and D streets. Encinitas. 436-4030.

Al Kooper and His All-Star Band and Jimmie Wood and the Immortalis: Belly Up Tavern, tonight, Thursday, 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.

Sha Na Na: San Diego Wild Animal Park's Mahala Amphitheater. Friday, August 30, through Monday. September 2, 7:30 p.m., 15500 San Pasqual Valley Road. Escondido. 747-8702.

Eleven Sons: Club Cult/The Whistle Stop, Friday, August 30, 10 p.m., 2236 Fern Street, Golden Hills. 284-2845.

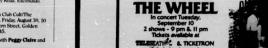
Dreamland with Peggy Claire and



FRIDAY HAPPY HOUR

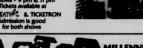
Thursday 92.5 presents 2 POR 1 NIGHT Admission, beer & wine Albums, prize giveaways

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**SUNDAY BRUNCH** 



NIGHT

RANGER FRI - SEPTEMBER 27 - 8PM



GEORGE BENSON **KENNY G** 



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THE JAZZ EXPLOSION ORIGINAL SCHEDULED FOR 9/6 HAS BEEN CANCELLED. REFUNDS AT POINT OF PURCHASE UNTIL SEPT. 6.

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KENNY SAT - OCT 12 - 7:30PM

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BEACH CLUB

Thursday, August 29 Call club for information

Friday & Saturday, August 30 & 31 THE SOURCE

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SWA • TOM TROCCOL'S DOG Sunday • Sept. 1 • 8 pm Wabash Ballroom Wabash Ave. • Near University Ave. & 805 (Air-conditioning has been repaired) VICTORY · BIBLE BLACK · AIRCRAFT Fri. • Sept. 6 • 8 pm • Wabash Ballroom **JEFFREY LEE PIERCE QUARTET** turing GUN CLUB founder JEFFREY LEE PIERCE) Fri. · Sept. 13 · 9 pm · Spirit **PLAIN WRAP · DESCENDANTS** MINISTRY OF TRUTH Saturday · Sept. 14 · 8 pm Wabash Ballroom Tickets for BLACK FLAG & CIRCLE JERKS available at Lou's Records, Off the Record, Licorice Pizza, Ticketron & Teleseat.

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AUGUST 29, 1985 19

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quitar & vocals



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Bobby Gordon: Le Maison/Galleri Saturday, August 31, 8 p.m., 3681
 Fifth Avenue, Hillcrest, 298-0119.

Ray Charles: Humphreys, Saturday and Sundas, 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 Univers campus, 232-0800 or 265-6947.

Black Flag, SWA, and Tom Troccoli's Dog: Wabash Ballroom, Sunday, September 1, 8 p.m., 3855 Wabash

Brazilian Carnaval Ball '85 featuring Viva Brazil: El Cortez Hotel, Sunday, September 1, 8 p.m., Seventh Avenue and Ash et, downtown, 298-7473 or

Grim Reaper, Assassin, Stress, and Jackal: Bacchanal, Sunday, September 1, 9 p.m., 8022 Clairemont Mesa Boulevard.

The Shuggie Otis Band: Belly Up Tavern, Sunday, September I, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Festival of Miracles/M.D.A. Telethon featuring Storm: The Vineyard Stoopping Center, Monday Septemb. r 2 noon, 1523 East. Valley Parkway, Escondido. 746-0192 or 743-3701.

The Manhattans: Bacchanal. Monday, September 2, 7 and 10 p.m., 8022 Clairemont Mesa Boulevard, 560-8022.

Country Joe McDonald and the Beat Farmers: Bacchanal. Wednesday, September 4, 8 p.m., 8022 Clairemont Mesa Boulevard.

Y & T, Helix, and Mama's Boys: California Theatre, Thursday, September 5, 7:30 p.m., 1122 Fourth Avenue, downtown. 283-SEAT.



We buy record and tape collections. We also sell preowned records and tapes at low prices.



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Kenny Rankin: Belly Up Tavern, Thursday September 5, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

'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.

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

Stephen Bishop: La Paloma Theatre, Friday, September 6, 8 p.m., First and D streets, Encinitas. 436-7788.

Dire Straits: SDSU's 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.

Blg Youth: Belly Up Tavern. Tuesday, September 10, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022,

The Everly Brothers and Pat

The Carawans: USD's DeSales Hall, Thursday, September 5, 7 p.m., University of San Diego campus, Linda Vista Road. 459-4656. Stanley Clarke: Humphreys, 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.

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

Romie Laws with Eloise and Deborah Laws: Humphrey's, Friday, September 13, 7 and 9 p.m., 2303 Shelter Island Drive.

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. 232-0800.

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

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

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Rock Wars semi-finalist Outstanding Rock & Roll with great audio-visual effects Thursday-Sunday August 29-31 & September 1 Nightly drink specials

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5 PM-7 PM
Well doubles \$1.35 - Domestic beer \$1 - Pitchers \$2.50
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Thursday, September 12 9 pm—ROOM FULL O'BLILES
Sunday, September 15 9 pm—ROOM FULL O'BLILES
Thursday, September 19 9 pm—TEXTOMERS
THURSDAY, September 19 9 pm—TEXTOMERS
TOOLOGY, SEPTEMBER 22 76 10 pm—
LEVINGETTE LARSON W

Thursday, September 26 9 pm—MAJOR HARDY

FRIDAY AFTERNOON ENTERTAINMENT day, August 30 5:30 8:00 pm — CHECAGO 6 otember 4 6:00 8:30 pm — COALITION OR

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T:- Crusaders: Humphre, S Friday and Saturday, September 21 and 22, 7 and 9 p.m., 2303 Shelter Island Drive, 232-0800.

Nicolette Larson and Livingston Taylor: Belly Up Tavern, Sunday, September 22, 9 p.m., 143 South Cedros Avenue, Solana Beach.

The Hooters: SDSU's Montezuma Hall, Tuesday, September 24, 8 p.m., San Diego State University campus, Aztec Center, 483-6339.

Night Ranger: SDSU's Open-Air Theater, Friday, September 27, 8 p.m., San Diego State University campus, 232-0800 or 265-6947.

Ceorge Benson and Kenny C: SDSU's Open-Air Theater, Satur September 28, 6:39 p.m., San Diego State University campus, 232-0800 or 265-6947.

Steel Pulse, San Guma, and Limbo Slam: UCSD Gym, Sunday, September 29, 8 p.m., University of California at San Diego campus, La Jolla, 483-6339.

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 D Students, country and rock, Friday and Saturday.

Belly Up Tween, 143 South Cedros Arenue, Solana Beach, 481-9022. All Konger nock and Juyhan and Wates, and Jimmie Wood and the Immortals. blues and rhythm and blues. Thursday, Private the Immortals. blues and rhythm the Shuggie Oils Band. blues and rhythm and blues. Sunday, the Mar Polis, writage rock, Monday, the International Regise all Stars. Caribbean rock and roll, Tuesday, the Coalition Orbestra, rock, The Chicago Six, Dixieland jazz, Friday: the Chicago Fifteen, big band swing, Saturday: Tobacco Road, vintage jazz and boogie-woogie, Wednesday.

letty's Burger Garden, 2747 Carlsbad Boulevard, Carlsbad. 434-436i: Doc James, Mr. C and Company, jazz and contemporary, p.m., Saturday and Sunday.

Bookworks/Pannikin Coffeehouse, Flower Hill Center. 2670 Via de la Valle, Del Mar. 755-3735: The George Kezas Quartet, jazz, 8 p.m., Friday.

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

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

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

Lounge, 450 Douglas Drive, Oceanside. 757-0860: New Country. country, Wednesday through

TONIGHT



THURSDAY NIGHT CLUB

ROCKIN' WEEKEND



Three video big screens with music videos mixed by Lehr's VJs

SUNDAY

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MONDAY

Monday, September 2 Sizzalas Si.25 Margaritas

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DIRK \$1.25 Tequila drinks \$5.00 Margarita liter DEBONAIRE

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

2828 Camino del Rio South, Mis-

Sunday: Lone Star Country, country, Monday and Tuesday

Crazy Burro, 6996 El Camino Real, La Costa. 438-3373: The Island Society, contemporary, Friday and Sunday evening. Dan Connor, variety, 3:30-6:30 p.m.,

Distillery Nightclub, 140 South Sierra Boulevard, Solana Beach, 755-6733: Dirk Debonaire, rock, Thursday through Saturday: Millennium, rock, Sunday.

El Comal, 12845 Poway Road. contemporary. Wednesday through

Fireside Lounge, 439 West Washington, Escondido, 745-1931; The Beat Club, rock, Thursday

through Saturday; the Reflectors.

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

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.

Hungry Hunter/Oceanside, 1221 Vista Way, Oceanside, 433-2633; Sonny Daniels, contemporary, Wednesday through Sunday.

Hungry Hunter/Rancho Bernardo, 11940 Bernardo Plaza Drive, Rancho Bernardo, 566-2400: Dave Smith, contemporary,

Wednesday and Thursday: Take Iwo, contemporary, Friday and Saturday.

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

La Tapatia, 340 West Grand, Escondido. 747-8282: Latin Soul. Top 40 dance and Latin music. Fridav and Saturday: live music, Sunday, call club for information. Ireland's Own, ±56 First Street. Ireland's Own, t 56 First Street. Encinitas 944.0233 Seam new McVicker, Irish and contemporary. Thursday through Saturday, Irish music, 9 p.m., Saturday, with Paul Dunn and Miles Tyrer, Friday and Saturday, and Barbara McCarly. Sunday, the Paradise Street Band, Irish music, W. dhesday.

West San Marcos Boulevard, San Marcos, 744-4120; The Hot Shot with Ron Bell, country; Wedne through Sunday: Covote, country, Monday and Tuesday. Free clogains lessons. Monday and country dance lessons Tuesday through Thursday.

Saturday: Ted Winchester, contemporary; Sunday:

Jolly Roger/Solana Beach, 937

Lomas Santa Fe Drive, Solana Beach, 755-0117: Barker and Orr

music and comedy, Wednesday through Saturday

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

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

Mulvaney's, 340 East Grand Avenue, Escondido. 741-0935:

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

Old Del Mar Cafe, 2730 Via de la Valle, Del Mar. 755-6614: The Ricky Wells band, vintage rock, Thursday through Saturday; the Heaters, rock, Sunday: Hollis Gentry and Monterey Ray Canners, 1325 Harbor Drive, Oceanside, 722-3474: The Sam Parsons Duo, contemporary, Wednesday through Fatthurger, jazz, Monday and

Tuesday: Private Domain, rock, Wednesday.

Old Time Cafe, 1464 North Highway 101, Leucadia, 1486-1030; Melissa Morgan, han prusse, 720 pan, Thursday; the Tho Magicans, Celic harp and guiter music, and the Perfect Cure, traditional and the Perfect Cure, traditional and properties of the Carasan, contemporary and folk tunes, 7 and 9 pm., Saurday; Tobacco Road, vintage jazz and bougle-sougle; 720 pm. Saurday; Tom Cahoon, folk, Wedney, Tom Saurday, Tom Carasan, Carasan, Carasan, Carasan, Carasan, Carasan, Finn Cahoon, folk, Wedney, Carasan, Carasan

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

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

**BEAT CLUB** 

Poseidon Restaurant, 1670 Coast Boulevard, Del Mar. 755-9345: Joe Cannon, country, rock, and humor, Thursday through Monday. Ralph and Eddie's, 390 Grand Avenue, Carlsbad. 729-2989: Johnnie Rocket and the Mystics, rock and rhythm and blues, Friday through Sunday.

Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo 277-2146: Karen Cavanagh and One Plus One. Contemporary, Tuesday through Saturday: Sandee and the Ram Band, variety stage show running the gambit from vintage rock to country, Sunday and Monday.

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

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

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

Sylka, West of I-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, contemporary, Monday and Tuesday.

1044 Fine Foods, 1044 First Street, Encinta... 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

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and while they'll never replace talented musicians, they
can expand a musician's
capphilities.
Let us show gou how our
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and store sounds and
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## PARK PLACE Hot Sounds & Cool Nights

THE LONDONS

Scarlet, rock, Thursday through Saturday; Dark Ryder, rock,

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

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

Wednesday.



Imported Beers/Trivia Games Ladies' Night Tropical Drink Specials and Orange Crushes (wear Hawaiian shirt and get \$1.00 off first tropical drink) Friday & Saturday 9 pm-10 pm: Well drinks, wine or

draft beer \$1.00

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Call 448-7473 for daily information



August 29-31 9:00 pm-1:30 am TOYS



Sunday & Monday September 1 & 2 BLITZ BROS.

SHORTS, SHOTS & ROCK & ROLL

Wear shorts for no cover Enjoy 25¢ draft beer 7:00-9:00 pm & \$1.25 shooters all night

Every Tuesday
Margaritaville—Litres \$3.00
Corona & Pacifico beers \$1.75—chips & sals;

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

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Live music 7 nights a week! 3595 Sports Arena Blvd. • 223-5596 • Across from Sports Arena



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Every Wednesday

Why Stay Home?? D.J. FELIX TAVERNA

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

\$1.50

iced Tea Night Next weekend Sept. 6 & 7
2 Band
Weekend:

**FOUR EYES ROBYN BANX** 

NELSON TALENT

Tequila Flats, 3296 Mission Avenue, Oceanside, 757-7757 Sedona, rock, Thursday through Wednesday, call clob for

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 Valley Center Inn Saloon, 27555

Whiskey Creek, 14240 Poway Road, Poway. 748-7531: Stampede, country, Wednesday through

Sun. Mon.

Beaches

Mission Bay, 226-3888, Jesse Day contemporary, Thursday through Saturday, Ella Ruth Ocage and Talk of the Town, jazz and blues. Sunday and Monday, Gloria Michaels and Spring Fever contemporary, Tuesday and Wednesday, Sally Saxton play contemporary music, 5-8 p.m. happy hours, Thursday through

Bahia Hotel, 998 West Mission Bay Drive, Mission Bay. 488-0551: Joint Effort, contemporary, Thursday through Saturday; Cheathams Jazz Quartet, jazz, Sunday; the Rebecca

Drake Rising Star Revue, variety stage show. Monday, live enter amment. Tuesday, call club for information, Forward Motion. fop 40 dance music. Wednesday, 'iano bar: Buddy Reed, Tuesday 'rough Saturday, Bob MacLeod sunday and Monday, Phil Beeber plays classical and variety music during the Sunday brunch.

Beach Club, 1921 Bacon Street Beach Club, 1921 Bacon Street.
Ocean Beach 222-6822: Live rock,
Thursday, call club for information;
the Source, rock, Friday and
Saturday: Rick Gazlay and His
Voodoo Barracudas, blues and
rhythm and blues, Wednesday.

Carlos Murphy's, 4303 La Jolla

Village Drive, La Jolla, 457-4170. Village Drive, La Jolla, 457-4170: Rockola, Beatles music and oldies Wednesday through Saturday; Sta Party, recorded music and video audience participation presentation, Sunday through Tuesday.

Catamaran Hotel, 3959 Mission Boulevard, Mission Beach, 488-1081: Ella Ruth Piggee, jazz and blues, Thursday: Forward Motion, Top 40 dance music, Friday through Tuesday: Ella Ruth Piggee, jazz and blues, Weo esday.

Islandia Hotel, Supper Club/Lounge, 1441 Quivera Road, Avenue, Ocean Beach. 222-5300:

Haleyon, 4258 West Point Lon

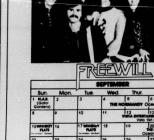
Haleyon, 4258 West Point Loma Boulevard, Loma Portal. 225-9559: Four Eyes, rock, Thursday through Saturday; Automatics, rock, Sunday and Monday; live rock, Tuesday and Wednesday, call club for information.

Sunday: the Models, rock, Monday

through Wednesday. Elario's, 7955 La Jolla Shores Drive, La Jolla, 459-0541: Papa John Creach, electric ciolin jazz-rock fusion, Wednesday through Sunday: Ron Satterfield, jazz, Monday and Tucsday.



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466-7625 Booking Information: Rockit Talent Age



SIGNS OF LIFE

HAPPY HOUR Monday-Friday 4:00-7:00 • Well drinks \$1.25 LARGE LOUNGE & DANCING
Live entertainment with COUNTDOWN Tuesday-Saturday 9:30-closing

P.J.'s BRINGS "UPTOWN" DOWNTOWN

200 Fifth Avenue (comer of Fifth & "L") · 234-2200 Monday-Saturday 11:00 am-2:00 am Sunday 4:00 pm-2:00 am Visa, MasterCard, American Express Free Valet parking (Only 2 minutes from Horton Plaza)

### Opening this week Papa John Creach

peeps out our windows with his exciting jazz group

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

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

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

cuisine complemented by an award-winning wine list of 1,200 vintages. From 6-10 pm. Burger with a view: Especially tasty after tennis, golf, beach. Only \$3.75 including fries and fixin's. 11:30 am-10 pm.

Continental Dinners: Superb

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

Mission Lay. 224-3541: The Spud Brothers, rock and comedy. Thursday through Saturday: Stu Shames, jazz piano, Sunday and Monday; live music, Tuesday and Wednesday, call club for s featured every Saturday from 4.3 p.m.: call club for informatio

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach, 270 3220: The Siers Brothers, rock, 3220: The Sters Brothers, rock, Thursday through Saturday, Four Eyes, rock, Sunday and Monday; the Londons, rock, Tuesday and Wednesday, Joe Marillo plays jazz from 4-7 p.m., on the outdoor patio

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

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

Mary's by the Pler, 710 Garnet Avenue, Pacific Beach, 483-7844: The Road Runners, vintage rock, Thursday through Saturday; Gypsy Fifties and Sixties rock, 5-7 p.m., and the Ducktail Revue, sinage rock, 8 p.m. Sunday, the Ducktail revue, vintage rock, Monday.

McP's, 1107 Orange Avenue. Coronado. 435-5280: The Pep Coronado. 4,35-5280: The Pep Boys, contemporary, Thursday; Spanky Whiteface, contemporary. Friday and Saturday; the Cat-illacs, vintage rock, Sunday; the Gires, contemporary, Monday; Joey Harris, rock, Tuesday: Soho

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

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

Mony Mony's, 3595 Sports Arena Boulevard, Loma Portal. Toys, Thursday through Saturday; the Blitz Brothers, rock, Sunday and Monday; Automatics, rock, Tuesday

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.

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

Mulvaney's, 4230 Mission Boulevard, Pacific Beach, 483-7383: Jeff Proctor, contemporary, Thursday through Saturday, and Monday.

Old Pacific Beach Cafe, 4287 Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach. 270-7522: Hollis Gentry and Pattburger, jazz. Thursday through Sunday: live music, Monday and Tuesday, call club for information. Forecast, jazz 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

Rusty Pelican, 4340 La Jolla Village Drive, La Jolla, 587-1886. Fantasym, contemporary, Thursday through Saturday: Forecast, jazz and rhythm and blues, Sunday and Monday; Dominoes, contemporary, Tuesday and Wednesday.

Sandtrap Lounge, 2702 North Mission Bay Drive. Mission Bay. 274-3314: Ed Ellis and Tap-stry, jazz, nostalgic blues, and contemporary, Thursday through

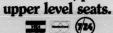
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Specialists in acquiring onl the finest seats available.

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Chargers' game? Lowest service charge in town! Just pick up the phone for field, plaza, or



San Diego Chargers vs.
New Orleans Saints
August 30, 7 pm, San Diego Jack Murphy Stadium

Anna Halprin

Reggae & Calypso Boat Cruise

Grim Reaper

Black Flag & Special Guest September 1, 8 pm, Wabash Hall

Country Joe McDonald and the Beat Farmers

Y&T ember 5, 7:30 pm, California Theatre

Stephen Bishop stember 6, 8 pm, La Paloma

21st Annual Underwater Film Festival

A Day With Ramtha

Harvey & The 52nd St. Jive Tea Dance Women's Volleyball

Asleep At The Wheel

**Everly Brothers** 

George Jones & Tanya Tucker

SDSU vs. CS Long Beach

USA vs. Italy ember 18, 7:30 pm, Peterson Gym—SDSU Super Stars of Wrestling September 19, 8 pm, Sports Arena

San Diego Pops
"Big Bands with Newton Wayland" 8/28-31
7:30 pm, Hospitality Point

**283-SEAT** 

AUTHORIZED TELESEAT TICKET OUTLETS

Complete des LICORICE PIZZA REC
Pacific Beach
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CHICAVIERS BILL GAMBLE'S MEN'S STORES Fashion Valley Univ. Towne Centr Parlovay Plaza

S.D. Stadium Civic Center Box Office 32nd St. Naval Station SDSU Artec Center Oceanside Inner World Powaye E.O.S. Music Iboa Park Hall of Champic San Yisidro Calif. Golden Money Exchange MALIBU GRAND PRIX

Saturday and early evening Sunday.

Steamer's, 1165 Garnet Avenue Pacific Beach. 274-2323: Jerry

Texas Teahouse, 4970 Voltain

Tom "Cat" Courtney, blues,

Top of the Cove, 1216 Prospect Street, La Jolla, 454-7779: Luba Papova, classical, easy listening through Saturday, and Sunday

Upstart Crow and Co., Seacoast Square, 4475 Mission Beach Boulevard, Pacific Beach. 272-



LACK

STREET LIEGEL and SUSPICION plus the banging begins with the debut of ARK & UNDERGROUND at 8pm sharp

SATURDAY, AUGUST 31 Tonight, it's THE **FUGITIVES** 20 0 Mark Nell With LAS

BLUE TRAPEZE and DAVE'S BRO. PHIL

FRIENDS OF GHOSTS FLUORESCENT IGUANAS

THIS SUNDAY, SEPTEMBER 1

GESDAY, SEPTEMAR 3 GLE 42 with THE CHARMS on THIS

WEDNESDAY, SEPTEMBER 4
RELAY with SVEN-ERIK &
THE E TICKET ROLLERS and the debut of
WAR PIGENOS

8090: Live mosic, Thursday through Saturday, call club for information, David and Francese Savage, classical music on basso flute, and viola, Sunday brurich.

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

Victor's, 1403 Rosecrans Street, Point Loma. 226-1871. Upstairs: Poul Eastland, Top 40 variety. Friday and Saturday Downstairs: Live music, Wednesday through Sunday, call club for information.

#### San Diego North

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

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

Bacchanal, 8022 Clairemont Mesa Boulevard, Kearny Mesa, 560-8022: Millennium, rock, Thursday; the Beat Farmers, rock, rockabilly and American roots rock, Wednesday, Friday, and Satruday, with blues artist Tom Cat Courtney, and the Fuglitives rock, Fridax, Mojo Nixon and Sidd Roper, blues and rhythm and blues. Satr. be and special and blues, Saturday, and special friend Country Jo. McDonald. Wednesday: Grim Reaper, rock, Jackal, rock, Asses, in, rock, and Stress, rock, Sunday; the Manhattans, pop vocalists, 7 and 10 p.m., Monday; Three Simple Words, rock, the Bartok/Lansky Band, rock, Tuesday.

Blarney Stone Pub, 5617 Balboa Awenue, Clairemont, 279-2033: Eamon Carroll and Brian Baines. Irish music, Wednesday through Saturday, except Thursday when Jim Hinton performs Irish music.

Cafe in the Valley Restaurant, 911 Cafe in the Valley Restaurant, 911 Camino del Rio South, Mission Valley, 296-6329; Paragion, jazz. Thursday: the Bill Shreeve Quartet, jazz, Friday and Saturday; Eric Foster, classical guitar, early evening, Thursday, and Saturday through Tuesday; John Lyons, classical suitar, early evening. classical guitar, early evening. Friday and Wednesday; Mike Zoumaras, classical guitar, Friday lunch; Mark Augustin, jazz guitar, 6-11 p.m., Tuesday and Wednesday.

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

Dance Masters, 9184 Gramercy Drive, Serra Mesa. 565-2727: Bam Bam, rock, Friday: Ragged Lace, rock, Aircraft, rock, Saturday.

Plajji Baba, 104 Mission Valley Center West, Mission Valley, 298-2010: Live Arabic music and entertainment, Wednesday through

Islands Lounge, Hanalei Hotel. 2270 Hotel Circle North. Mission Valley. 297-1101: Bogart, contemporary, Thursday through Saturday: Rockola. Beatles music and oldies, Sunday and Monday: L. A., rock, Tuesday and Wednesday

La Hacienda Cantina, Mission Valley Inn, 878 Hotel Circle South, Mission Valley, 298-8281: Mike Murphy, comedy and music. Thursday through Saturday: Darci Daniels and Niteline, contemporary. Tuesday and Wednesday.

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

The Speakeasy, 9379 Mira Mesa Boulevard, Mira Mesa. 566-0970: Four's Company, contemporary, Wednesday through Saturday.

in "Rock Wars," Sunday, Scarlet, rock, Monday, Dirk Debonaire, rock, Tuesday and Wednesday.

Monk's, 10475 San Diego Mission Road, Mission Valley, 563-0060: Devocean, Top 40 dance music. Thursday and Friday: Millennium, rock, Saturday.

Monterey Whaling Company, 887 Camino del Rio South, Mission Valley. 291-1638: Star Party. recorded music and video audience participation presentation. Wednesday through Saturday: the Jeds, contemporary, Tuesday.

The Moonglow, 4615 Clairemont Drive, Clairemont, 273-1022: Nightshift, contemporary, Toesday through Saturday: Alaska, country, Sunday and Monday.

Navajo Inn, 8515 Navajo Road, San Carlos. 465-1730: Headband, rock. Thursday through Saturday: Nervous Rex, rock, Sunday and Monday: the Force, rock. Tuesday and Wednesday.

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

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

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

Spirit, 1120 Buenos Avenue, Bar Park, 276-3953; Tami and the Monthlies perform a rock opera produced and directed by Craig Hartson, Thursday, Underground rock, Ark, rock, Suspicion, rock, Street Lagel, rock, and Bible Black, rock, Friday, the Fugitives to Black Torsey, rock Friend, Black, rock, Friday, the Jugitives, rock, Blue Tlapace, rock, Friends of Ghosts, rock, Daw's Brother Phill, rock, and the Fluorescent Iguanas, rock, Saturday, Army of Love, rock, Touchy Subjects, rock, Sadares of Fortune, rock, and the Sandard, rock, Sunday, This, rock, Role 42, rock, and the Charms. First and the E Ticket Rollers, rock, and War Pigeons, rock, Wednesday,

Springfield Wagon Works, 5255 Kearney Villa Road, Kearney Mesa

Stardust Hotel, 950 Hotel Circle North, Mission Valley, 298-0511. Coral Room: The Four of Us, swing and group worals, Tuesday through Saturday, the Dick Lopes Tho, swing, contemporary, and worals. Sunday and Monday Crane Room: Bert Tores, contemporary, Tuesday through Saturday.

Tio Leo's/Mira Mesa, 10787
Camino Ruiz, Mira Mesa, 695-1461:
Spanky Whiteface, contemporary,
Thursday, the Five Careless Lovers,
blues and rhythm and blues, Friday;
Xpresso, Saturday, Jeff Williams,
contemporary, Sunday through
Tuesday; Relayer, rock, Wednesday.

Tio Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge, 280-9944: Joe Stewart, contemporary, Tuesday through Thursday: Costa V. contempe are Friday and Saturday: Cathy Ct vtis, singer-songwriter, and Monday.

The Wellhous 1, 10789 Tierrasanta Boulevard, Tier, asanta. 560-6677: Ray and Lainie Correa with Bert Miller on drums, swing, pop. mostalgia, and contemporary dance music, Friday and Saturday.

#### San Diego South

Abbey Restaurant, 2825 Fifth Avenue, Hillcrest. 291-4779: Stu Shames, jazz piano, 6-8 p.m., Tuesday through Thursday;Norel, harpist, piays Thursday through

Anthony's Harborside, 1355 North Harbor Drive, downtown, 232-6358: The California Transfer, contemporary, Tuesday through

Aztec Bowl, Turquoise Room, 4356 Thirtieth Street, North Park. 283-3135: Sandy and the Classics. contemporary, Wednesday through Saturday.

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

Cafe Angelique, 2870 Fifth Avenue (Fifth and Palm), Hillcrest. 692-3370: Bob Hart, classical piano, Wednesday and Thursday; Francesca Savage and Friends, classical viola duets, Saturday.

Cafe Vienna, 3619 College Avenue. 265-1446: Frank Gargaro, accordian music, 5:30-8 p.m., Thursday: Roland Klotz, zither music and German music sing-along, 6-10 p.m., Friday and Saturday

Club Cult/The Whistle Stop, 2236 Fern Street, Colden Hills, 284-2845: One Year Anniversary Party with Eleven Sons, doom-gloom, we're-all-going-straight-to-hell rock, 10 p.m., Friday.

The Coo-Coo Club, 4383 University Avenue. 283-8213: Jonathan the Texas Flash, honoring variety requests, Friday and Saturday.

Doc Masters, 2051 Shelter Island Drive, Shelter Island. 233-2572. Lounge: Oh! Ridge, comedy and music, Tuesday through Saturday: Norman Clifford and Frankie

#### LIVE ENTERTAINMENT **EVERY NIGHT THIS AUGUST**

Tuesday through Saturds

JOINT EFFORT

9:00 pm-1:30 am No cover, no minimum Opening September 3 FORWARD MOTION



JAZZ JAM

featuring
Cheathaam's Jazz Quartet
6:00 pm-10:30 pm e No cover, no minimum
leffet Breusch 10:00 am-2:00 pm e All you can eat \$9.95

8:00 pm-11:00 pr No cover,

Bahla Belle Moonlight Cruise • Friday & Saturday from 7:30 pm

Bahia

Resort Hotel 998 West Mission Bay Drive, 488-0551

#### DISCOVER WILDLIFE ON THE WATERFRONT



\* Nam Nigo's most creative and offendable menu.

\*Restandard, Lands, Nimera and late might dinning.

\*Creat views of San Diego Bigs.

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\*Sirvenouse Distances? Then help yourself to our "Munchies Big.

\*Anough the traffic and gurking houstles of going to the beach, volax in the sun, swim in our pool and plays west Volleyful all our weekly Pool Purp—Santhayo 2 To 6 gam.

THURSDAY
4:00 PM to 7:00 PM
"LADIES" DAY"
51:00 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

TUESDAY 4:00 PM to 7:00 P "Fruit Pantasies" \$1.00 Fruit Daiquir FREE cheese & fruit table

WEDNESDAY 4:00 PM to 7:00 PM "Flesta Hump Day" \$1:00 Margantas & Tequila FREE Build-a-Nacho

SATURDAY 10 AM to 2 PM Pool Party "Rockola 2:00 PM-6:00 PM Live Entertainment 9:00 PM-1:00 AM Most Valuable Player

MONDAY 4:00 PM to 7:00 PM Double well drinks \$2.00 Long Island Iced Teas Free Teriyaki Chicken COMPLIMENTARY CARAFE OF WINE!

1901 Shelter Island Drive • (619) 222-6319



Feelin' September 3 through September 28

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley. 299-2828: Automatics, rock, Thursday through Saturday with Circles. rock, Friday and Saturday: Scarlet, rock, and two other bands engage



The Jets

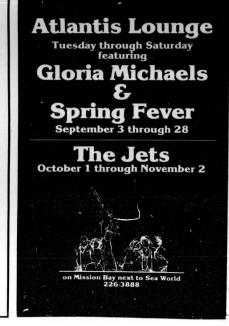


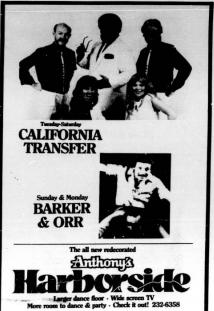
Happy Hour Monday-Friday 5 pm-7 pm · Complimentary hors d'oeuvres

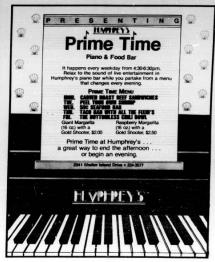


Sheraton-Harbor Island East

1380 Harbor Island Drive, San Diego







Ferlin, contemporary, Sunday and

Dookies, 4225 El Cajon Boulevard, East San Diego, 283-6581: Piano bar: Paul Gregg, Tuesday through Saturday; Patti Glenn, Sunday and Monday.

Drowsy Maggie's, Thirty-first and University, North Park. 298-8584: Jon Stein and Deborah Liv Johnson, original songeriters. Thursday: Ragie Taggle. variety — Remaissance to Jazz, Friday, the Paradise Street Band, Irish music, Saturday: Alba Flamenca (Paco Sevilla guitar, Mary Sof Puentes, singer, and Barbara Alba, dancer), flamenco guitar song, and dance, flamenco guitar, song, and dance, Sunday; Old Time Hoot Night, Monday; Ricardo Cazador (a.k.a. Richard Hunter), Latin, flamenco, and international folk music. Tuesday, musicians welcome: Cathy

The Escape Lounge, 421 The Escape Lounge, 421 University Avenue, Hillcrest, 295-8282: Tommy Stark, organ, piano and vocals, Thursday through Monday; Barbara Casler, contemporary, Tuesday and Wednesday.

Fat City/China Camp, 2137 Pacific Highway, downtown. 232-0686: Harvey and the 52nd Street Jive, jazz, Thursday through Saturday.

Holiday Inn/Embarcadero, Port Hole Lounge, 1355 North Harbor Drive, downtown, 232-3861: Get your rock soft with Jarret, Thursday through Saturday; Ron Satterfield, jazz, Tuesday and Wednesday.

Holly's Inn, 4246 University Avenue. 280-5834: Mike Miller, folk rock and variety, Friday and Saturday.

Hotel San Diego, 339 West

Final days Tuesday - Saturday, 9 p.m. - 1 a.m.

Oh! Ridge

Coming Tuesday - Saturdays

**Bogart** 

Join **Norman Clifford** 

Frankie Ferlin

Sunday 8 p.m. - 12 a.m.

Monday 9 p.m. - 1 a.m.

Formerly at Victor's

Shelter Island

Harry's Bar: Live music nightly, call club for information. Continental Ballroom: Harvey and the 52nd Street Jive, jazz, 4:30-7 p.m.

Kona Kai Club, 1901 Shelter Islam Drive, Shelter Islamd, 222-66319: Signs of Life, contemporary. Thursday; the Most Valuable Players, jazz, 9 p.m., Priday; Rockola, Beatles music and oldies. 2 to 6 p.m., Saturday, the Most Valuable Players, jazz, 7 to 11 p.m., Sundray. Humphrey's, Half Moon Inn. 2241 Shelter Island Drive. Shelter Island. 224-3577: Bruce McKeithen, piano variety, Monday through Friday happy hours: Jon Sandoval, piano variety, Wednesday through Friday. evenings; Larry Moore, piano variety, Sunday evening.

La Maison/Calerie 5: 3681 Fifth Avenue, Hillcrest. 298-0119: The Peter Sprague Quartet with Joe Diorio iguest guitarist), original and traditional jazz compositions. 8 pm., Friday. Dreamland with Pegszy Claire and Bobby Gordon, jazz. 8 con Structure. "The Invader," at the dock, 1066 North Harbor Drive, downtown, 298-8066: The B Street Band, contemporary, every "ight except Thursday when the Most Valuable Players play jazz, and Tuesday, when New Shooz plays jazz.

Mandolin Wind, 308 University Avenue, Hillcrest. 297-3017: The Blonde Bruce Band, blues and rhythm and blues. Thursday: Ella Jolly Roger, 807 West Harbor Drive, Scaport Village, 233-4300: Jump Street, adult rock,

Wednesday through Saturday; Rich Faulkner, contemporary, Tuesday

Kona Kai Club, 1901 Shelter Island

and Sunday.

Roth Piegee, jazz and blues, Friday, the Five Careless Lovers, blues and rhythm and blues, Saturday; Patsy Hanson and Prime Time, Top 40 rock. Tuesday and Wednesday

Mr. A's Restaurant, 2250 Fifth Avenue, downtown. 239-1377: Peter Robberecht, pianist, Tuesday through Saturday

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

Our Place at Mikisan's, 2424 Fifth Avenue, Hillcrest, 232-1773: Denise Jeter and Bob Morss, jazz, Friday and Saturday: the Kevin Quail Quartet, jazz, 7-11 p.m., Sunday.

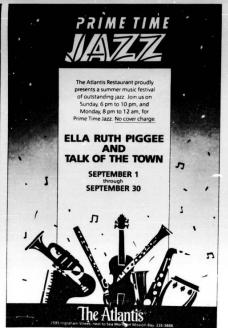
Papagayo Restaurant, 861 West Harbor Drive, Scaport Village, 232-7581: Greg Glover, keyboards and vocals, performing everything from standards to contemporary, Wednesday through Saturday.

Wednesday through Saturday

Patrick's II, 265 F Street,
downtown, 233-3077; For
Brigham's Preservation Band,
Discland Jazz, early evening
Brigham's Preservation Band,
Discland Jazz, early evening
Brigham's Preservation Band,
Discland Jazz, early evening
Britis and Staturday; a muscular glostyrelyt
two-oda fundralising party begins
Sunday with an unnamed band at 2
pm. after which live and Company in
the Blonde Bruce Band plays blues
and rivithm and blues at 2 pm.,
followed by Roy and Company in
the evening. On both Sunday and
Williams and Friends prime
Williams and Friends prime
comedy routines the Authers Faye
Christic, jazz, Blesday and

P.J.'s Warehouse Restaurant, 200 Fifth Avenue, downtown, 234-2200; Countdown featuring Dan Papaila and Kirk Hoffman, classic and





Aubrey Faye, Friday and Saturday, happy hours with Bobby Macse at the piano. Tuesday through Saturday.

Reel Gusto, 4105 Taylor Street, Old Town. 295-5111: Two Pieces, Sixties and Seventies hits, Friday; DJ Jim Anthony spins platters on Saturday.

Reuben E. Lee's, 880 Harbor Island Drive, Harbor Island. 291-1870: Fortune, Top 40 dance mus Thursday through Saturday.

San Diego Harbor Excursion, Harbor Drive and Broadway, downtown. 234-4111: The Bruce Cameron Quartet, jazz, Thursday David Watson and the Gathering, contemporary, Friday and Saturday the Bill Shreeve Quartet, jazz,

Sheraton Harbor Island, Reflections, 1380 Harbor Island Drive, Harbor Island, 291-2900; Strut, contemporary, Thursduptrough Saturday, Fedini, contemporary, Tuesday and Wednesday, the Jets, vintage rock, Friday happy hour. Shepherds Restaurant: Vicki McMaster, standards and pop from the

Thirties to the Eighties on the hore Wednesday through Sunday, Garl Dietriechs, classical harp, Tuesday,

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, pianist, 5-8 p.m., Monday and Tuesday.

Trojan Horse, 6179 University Avenue: East San Diego, 582-1070: The Us band, rock, Thursday through Saturday; Dark Ryder,

Tuba Man's No. 2, 7149 El Cajon Boulevard. 698-6042: Live music, Saturday, call club for information. Upstart Crow and Company, 835 West Harbor Drive, Seaport Village.

232-4855: Mine Nelson, variety 2:30 p.m., Saturday, Rick Saxto-folk and rock, Saturday evening

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 entertainment, Friday and Saturday, call club for information Palm Grill: Kathy I low contemporary harp, 11-2 p.m., Sunday.

#### **East County**

Antonio's Hacienda, 700 North Johnson, El Cajon, 442-9827: Lonnie Hutson and Dusty Best, ontemporary, Friday and Saturday,

Blarney Stone Too, 7059 El Cajon Beulevard, College area, 463-2263: Brian Connolly, Irish music, Irish music, Wednesday, Friday, and Saturday; Jim Hinton, Irish music,

The Boondocks Restaurant, 8320 Parkway Drive, La Mesa. 465-3660: Dale Pearson, contemporary music

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

Calypso Lounge, 975 Greenfield Avenue, El Cajon, 440-9526: Tommy Ray, country, light rock, and easy listening, Friday and Saturday.

Circle D Corral, 1013 Broadway, El Cajon, 444-7443: Country Casanova, country, Tiesday through Saturday, Jerry Baze and a Touch of Country, country, Sunday, clogging lessons, Monday and Titesday.

Coo-Coo's Nest, 12247 Woodside Aven. C. Lakeside 443-2300 We'ne Ste-le, piano variety. Thursday through Saturday.

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

Don's East, 13321 Bu

Don's West, 5286 Baltimo La Mesa, 462-0533. The Classics (formerly the Belairs), Fifties 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 Campe Road, Spring Valley, 463-475 Jets, vintage rock, Saturday

Horseshoe Tavern, 7664 Broadway, Lemon Grove. 4 The Smith Brothers, councontemporary, Friday and S

Avenue, Santee, 448-3402: Eddy and Country Breeze, Friday through Sunday,

Lakeside Hotel, 9940 Riv. Lakeside, 443-9591; Rene; country, Friday and Sature.

Springs n

### TICKET EMPORIUM

All Humphrey's She Ray Charles, Aug. 3 Stanley Clarke, Sep. Crusaders, Sep. 21: Startight Bowt, Chor. 9/12/22 7 Bridge For 7 Broths Startight Bowt, Aug. 22: La Jolla Playhouse, Cats, LA now running If you don't see it listed All.A. theatre, concerts

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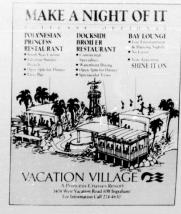
Sunday, September 15, 6 pm—Tommy Tedesco Free Guitar Clinic—Relax with the master himself—Make

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Magnolia Mulvanev's, 8861 lagnolia Avenue, Santee, 448-550: Ipso Facto, rock, Thursday

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

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

Nite Owl East, 667 North Molliso Avenue, El Cajon, 447-3854. The Baia Strings, Top 40 dance music Surely and Monday call club for

Gorge Road, Santee, 449-6240; Linda Sherwood and Surefire, country. Friday and Saturday

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

Park Place, 1280 Fletcher Parkway, El Cajon, 448-4111: The Lendon, rock, Thursday through Saturday, Strut, contemporary, Sunday and Monday, the Beat Club rock, Tuesday and Wednesday, Dr. James Downs, hypnotist, Monday,

Roder Room, 8300 Broadway, Lemon Grove, 469-5137; Ron Morin, country, Friday and Saturday

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

Van Winkle's, 10055 Mission Gorge Road, Santee, 449-0060: Crossfire, contemporary and country rock, Friday and Saturday,

Win Cody's Saloon, 240 West Main Street, El Cajon, 440-9247; Outta Controll, rock, Friday through

#### South Bay

Bull N' Stick, 608 Palm Avenue, Imperial Beach. 429-5330: Live rock, Wednesday through Saturday call club for information.

Street, Chula Vista. 426-5951: Juan Robles, contemporary, Thursday

Country Bumpkin, 1862 Palm Country Bumpkin, 1862 Palm Avenue, Imperial Beach. 429-1161: Gail Lee and Go for Broke, country. Wednesday through Saturday: five country music, Sunday and Monday call club for information.

Dance Machine, 1862 Palm Avenue, Imperial Beach, 429-1161: Crystal, rock, Thursday through Saturday: Toys, rock, Sunday and Monday: Circles, rock, Tuesday and

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, contemporary, Thursday through Saturday.

Hutch's, 1463 Palm Avenue



Lehr's Greenhouse, Aug. 29, 30, & 31, 9:00 pm-1:30 am

MDA ROCK WARS FINALS. LEHR'S, SEPT. 1, 9:00 PM

MDA BENEFIT AT VINEYARD MALL ESCONDIDO, SEPT. 2, 2:00-3:00 PM

Halcyon, Sept. 1 & 2, 9:15 pm-1:30 am Mony Mony's, Sept. 3-7, 9:00 pm-1:30 am

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sons, 7 p.m., Saturday

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita, 479 35.37: The Two Tones, rock Thursday through Saturday

#### **PERFORMERS**

mcluded, please call 265-9382 hefore 5:00 p.m. The listing:

Rock & Roll

The Agents: Bed Coach InnEscondido Aircraft: Dance Slasters Army of Love: Spirit Assassin: Bacchand Automatics: Lehr's Greenhouse. Mony Mony's, Haleyon The Beat Club:

The Beat Club: Mulconey/#Escondido
The Beat Farmers: Bucchanal
The Belair Boys: Honry's
Bible Black: Spirit
Bible Speces: Spirit
Bitz Brothers: Mony Mony's
Blue Trapeze: Spirit
Born Cross-eyed: Ché Cafe

Cat-illaes; McP's, Pizza Plus/F) The Charms: Spirit Circles: Mony Mony's, Dance

Machine
The Classics (formerly the Belairs): Don's West
Crystal: Dance Machine
Dark Ryder:

Mulvancy's/Escondido, Boian Horse Dave's Brother Phil: Spirit

Dirk Debonaire: Lehr / Greenhouse: Distillery Nightelub Ducktail Revue: Mary's by the Pler Eleven Sons: Club Cult/The Whistle Stop

Fluorescent Iguanas: Spirit The Force: Navajo Inn Four Eyes: Halcyon Freewill: Normandy Cocktail Lounge Fri ands of Chosts: Spirit

Fri nds of Chosts: Spirit
The Fugitives Ravchand, Spirit
Rick Garlay and His Voodoo
Barracudas: Rouch Chid
The Heaters: Old I led Mar CodThe Heroes: Ruralise Ian
Ipso Facto: Magnolis Indicately
Jackal: Estechand
The Jests: Nhemion Harber Estand,
Maryor Harber
Law: Kolands Leaning, Peri Sough
Jankerson;
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Jankerson;

Anderson's Lazer Eyes: Vista Entertainment The Londons: Park Place, Jose

Murphy's
The Mar Dels: Bella Un Tavern

Have handl
Messenger: Whiskey Flats
Millennium: Rave hanat. Distillery
Nightelub, Monk's
The Models: Club Chaket
Nervous Rex: Navajo lun

Nervous Rex: Naxion but
Outst Control! Wm Cody's Saloon
Planet: Whiskey Flats
Private Domain: Belly UP Taxvm.
Old Del Mar Cide: Tumbury's
Ragged Lace: United States
Bellectors: Firiske Linning
Relayer: To Love/Min Mesa
The Rhythm Method: Bed Coach
Intelligence Coach
Intelligence

Pher
Johnnie Rocket and the Mystics:

Rockola: Carlos Murphy's La Jolla. Kona Kai Club, Islands Lounge Rule 42: Spirit Scarlet: Lehr's Greenhou

Sedona: Repula Flats Siers Brothers: Iose Murphy's Paradise Bay Soldiers of Fortune: Spirit

Some-Brik and the E Ticket Bollens; Syaret Thani and the Monthlies; Syaret This; Syaret Thire; Sonet: Firmpuses: Jumpe Three-Di. Timpuses: Jumpe Three Single; Words: Disc, Man Jump Town, Many Jump, Jame; Machine Town Towns, Child Thomas, Sone The Underground; Syaret Underground; Syaret The Us Band. Proport Horse War Pigeons; Syaret Bicky Wells Band: Syaret

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Lighthouse East Coast: La Maze Paul Eastland: Victor's The Elements: Hotel del Coronado Ed Ellis and Tapestry: Sandtrap

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Cloria Michaels and Spring Fever. Altunits Midnight Delight: Bracklis Back Abom. Mike Miller: Holly's him Mise Miller: Holly's him Moment's Motice with Judy Ames: Borrell's Back Room Homelin's Mongle's him Nighthelits: Smaggle's him Nighthelits: Smaggle's him Nighthelits: Smaggle's him Nighthelits: Social Lounge Cill Palecios and Linda Parra: Cilley's Coktail Lounge Sam Parsons Duor. Montervy Bay Camers

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Patsy and Prime Time: Mandolin

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People Movers: Hilton Hotel
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Shades of Jade: Hunter's Inn Gary Sherwood: Carriage House Shine It On: Vacation Village Hotel Signs of Life: Kona Kai Club Dave Smith: Hungry Hunter/Rancho Sermardo Sneak Preview; Jolly Bugeri(Keonside Sheek Merkey) Wayne Gire: Dock's Cocktails The Gires: McP's Greg Glover: Paragago Restaurant/Scaport Village Kevin Green: Hotel F scondido Hutson and Best: Antono's

Ringer/Oceanside Sobo: McPs Tony Soraci and Company:

Henry's Southwind: Pavillion Lounge Spanky White Face: Tio Leo's/Mira Mesa, McP's Laura Springer: Vacation Village

Brian Stevens: Joe Stewart: Tio Levis Mission Strut: Sheraton Harbor Island, Park

Take Two: Hungry Hunter Kancho Bernardo
Don Tennison: The Flying Bridge
Tito and Augustine: Da Vinci's
Bert Torres: Starlust Hotel
Triple Play: Hillon Hotel
Two Pieces: Reel Gusto

Poo Pieces: Net Gusto David Watson and the Gathering: San Diego Harbor Excursion Ron Wheeler: O'Hungry's Old Tourn Jeff Williams: Tio Leo's Mira Mesa Xpresso: Tio Leo's Mira Mesa

Country/ **Country Rock** 

Terri Adams: Peter D's Alaska: Moonglow Bobby Allen and the D Students: Bare X Ranch House
Alton and the Ox Bow Country

Lads: Ox Bow hm

Jerry Baze and a Touch of

Country: Circle D Corral

The Beat Farmers: Bocchan. Country, Circle D Corrol
The Beat Farmers: Bocchmal
Big Skyr Doris
Brambler Abilene Country Saloon
Bed Checkers: Lu's
Country Casanova: Circle D Corrol
Country Datice: Outpost
Copote: Leo's Little Bit of Country
Crossfire: My Winkle's

Crow: Oasis Bar CW Express: Wooden Nickel

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Rocky Kreutzer and the Big Oak
Ranch Band: Mama's Mink
Gail Lee and Go for Broke: Country Frampkin

Lone Star Country: The Country

Side Restaurant and Lounge Robin Minor: Louna Portal Irm Ron Morin: Fésdeo Room, Linda's D' Anoclis Nestaurant, Wooden

Springs Im

Tommy Bay: Calapso Lounge
Renegade: Lakeside Hotel
Bob Sasser Runcho Vera Cruz
The Savery Brothers: Pomerado
Club
Linds S. Dina Preston and Chaser: Flinn

Linda Sherwood and Surefire: Our Favorite Place Carl Simmons: La Posada del

Carl Simmons: La Posada del Soll La Nesa The Smith Brothers: Horseshoe Tuvern Stampede: Whiskey Creek Steer Crasp: Wrangler's Roust Steeppin' Out: Valley Center Inn Solbon

Saloon

Don Tennison: The Flying Bridge
Uncle Ken's Converted Rice Band:
Wrangle's Roost
White Lightning: Oakvale Lodge

Folk/Ethnic

Bluegrass Etc.: That Pieza Place, Pieza Plusé! Cajion Tom Cahoon: Old Time Cafe Guy, Candie, and Evan Carawan: Old Time Cafe Eamon Carroll: Rosie O'Grady; Eamon Carroll: Rosie O'Grady; Eamon Carroll and Brian Balness: Blumay Stone Pub Ricardo Candor (a.k.a. Richard Hunter): Droussy Maggie's

Restaurant
The Bop Tones: Rosic O'Grady's
Nancy Briggs: Coffee by the Sea
Fro Brigham's Preservation
Band: Pul Jocy's, Lorenzo's,
Putrick's II Holly Rurke: Coffee-bu-the-Sea The Bruce Cameron Quartet: San

> nick's Steak Ho The Bob Campbell Trio with Marley Days: Quimby's Cheatham's Jazz Quartet: Bahia

The Chicago Six: Belly Up Tavern The Chicago Fifteen: Belly Up

Tinem
mmy Corsaro, Sharon Andrews
and Andy Riley: Casey's
Lounge
puntdown (Dan Papaila and
Kirk Hoffman) with Aubrey

Faye: P.J.s Warehouse Restaurant
Dreamland (with Peggy Claire and Bobby Gordon): Le Maison/Gallerie 5
Ed Ellis and Tapestry: Sandtrap

Aubrev Fave Quintet: Patrick's II

Fineline: Chuck's Steak House Forecast: Rusty Pelican, Old Pacific

Tavern | ollis Gentry and Fattburger: | Old Del Mar Cafe, Old Pacific Beach Cafe

Mel Goot: Pax Bar and Grill. Your Harvey and the 52nd Street Jive:

Fat City/China Camp Daniel Jackson Trio: Top of the Daniel Jackson Trie: lop of the Park/Park Manor Hotel Doc James, Mr. C, and Company: Betty's Burger Garden Denise Jeter and Bob Morss: Our Place at Mikisan's George Kezas Jazz Quartet:

Toni Lee and the Kevin Quail Sextet: Mr. Aldo's Italian

Bob Long: San Luis Reu Downs Golf Course Country Club, Rudi's Hidden Acres

hwader," Kona Kai Club New Shooz (formerly Zzajj): "The Paragon: Cafe in the Valley

Ella Ruth Piggee: Atlantis, Mandolin Wind, Catamaran

Mandedm Wand, Cutamanum Hodel
Hodel
Ron Satterfielde Earlo, Scholady bentEmbarculorn
Stu Shames: Abboy Restaurant, belandia Hodel
Hall Shreeve Quartett Cafe in the Valley Restaurant, San Diego,
Hall Shreeve Quartet with Joe
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Los Ruff-Lucky Loday Club
Louie and Loone Change: Iney's
Sean McVicker: Inclund's Circi
Jim Mooney: Collecte Jut Messay
Mosaico: Murisul
The Paradise Street Band:
The Paradise Street Band:
The Paradise Street Band:
The Paradise Street Band:
The Perfect Cure: Old Jim Maggic's
Bob Sasser, Ruthub Vin Cure.
Rick Saxton: Lystart Croue and
CompanyioSuport Village
Siglio: Lucky Luly Club
Wagdisians: Old Time Cafe
Two Magdisians: Old Time Cafe (see concert listings)
Tobacco Road: Belly Up Tavern,
Old Time Cale

Brian Connolly: Blamey Stone Two Jim Hinton: Blamey Stone Two, Blamey Stone Pub Indian Joe: 1044 Fine Floods Roland Klotz: Cafe Varund La Bapalla: Zoulfa's Latin Five: Le Sainte Maxine Latin Soul; La Timatic

Latin Soul: La Tapatia

Blues/R&B/

The Blonde Bruce Band: Mission Beach Club, Mandolin Wind,

Patrick's II

Tom "Cat" Couriney: Texas
Teahouse, Bacchanal
Ed Ellis and Tapestry: Sandtrap

Mesa Rick Gazlay and His Voodoo Barracudas: Beach Club Robin Henkel: Rosic O'Grady's

Robin Henkel: Nose O Crady's
The International Reggae AllStars: Belly Up Tavern
Shuggle Otis: Belly Up Tavern
Ella Ruth Piggee: Catamaran
Hotel, Atlantis, Mandolin Wind

Mark Augustin: Cafe in the Valley

Lazz

Reggae

Los Lupes: Marisol Los Ruff: Lucky Lady Club

#### **Everything Else**

Alba Flamenco (Paco Sevilla, guitar, Mary Sol Fuentes, vocalist, and Barbara Alba, danceri, Hamenco guitar, song, and dance, Droussy Maggies Phil Beeber: classical quitar and variety, Bahia Hotel Fred Benedetti: classical music, Upstart Cross and Commensional Devices

Pred Benocetti cassood muse, Epater Come Meach Companyagoolian Hood, Anna Probability and Anna Hood Manna Probability and the Hort Willers saing pay mistalga, and contemporary dance music, the Vielbauss, the Vielbauss he Vielbauss muse, Smit and by Dannes Com-mune, Smit and by Dannes Com-mune, Smit and by Dannes Com-tage Carties singer songering. Danney Maggiok, Tar Lev Will-sain sange The Rebecca Druke Rising Ster Revue: randing singer shour. Falls Hood Mandally Mans, and contemporary sait; mostalgic Mans, and contemporary, Smithya Luange-Cathy Carties singer shour. Paths Hood Mandally Mans, and contemporary, Smithya Luange-Catherine Epinozas hary musis.

Catherin- Espinoza hary music,
Old Time Catherine
Porceast sazz and rightm and
Mass. Rocky Pickan, Old Pickan, Old Vine
Holes, Old State Catherine
Holes State Catherine
Pattl Glenn prima but, Posterine
performing excepting from
standards to contemporary.
Purpagase Caretter
Purpagase Caretter
Holes Catherine
Guy and Jackie with Gil Warners
rarridy yero propra, Man Las State
Paral Greggip rimb set Dockson.

variety pop to opera, Mona Lisa Restau ant Bob Hart: classical piano, Cafe Angelique Deborah Liv Johnson: original

songwriter, Drotesy Maggie's Roland Klotz: zither music, Cale

Kathy Lloyd: contemporary harp. Pavillion Lounge, Viscount Hotel Bob Long: everything from

classical to beorge woogle on the piano, San Luis Rey Downs Gol Course Country Club, Rudi's Hilden Acres

The Dick Lopez Trio: string contemporary, and vocals, Stardust Hotel Bob MacLeod; piano and vocal variety, Bahia Hotel, La Valencia Hotel The Manhattans: pop vocalists,

Bacchanal Bruce McKeithen: piano variety,

Humphrey's Vicki McMaster: standards and pop from the Thattes to the Eighties on the harp Bobby Maese: piano variety, P.I.s

Jerry Melnick: movie themes Jerry Melnick; masic themes, originals, contemporary, and jazz music on the piano, Acunti of La Jolla, Secumer's Kevan Melton; piano caricty with rocals, Viscount Hotel Milee Millers Jolk rack and variety, Holly's him Jim Mooney; guitaristivo calics performing folk rack, Coffee-by-the-Swe

Melissa Morgan: harpist, Old Time

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

Joel Nash: pamo shore tunes, Mille Fleurs Milke Nelson: variety, Upstart Crow and Company/Scaport Village, Marie Callander A.a Mesa Norel: harpist, Abbey Restaurant Oh! Ridge: comedy and music, Doc Masters

Masters Luba Papova: classical, easy Luba Papova: classical, easy listening, and variety piano. Rop of the Cove Dale Pearson: piano variety. Boondocks Restaurant Emerson Poireaux: piano variety.

Legends Raggle Taggle: variety -

mee to jazz. Drowsy Maggie's Peter Robberecht; pianist, Mr. A's

Paul and Carla Roberts: music

stage show with executing from witage rock to country, Famcho Bernardo Inn David and Francesca Savage: classical music on bassoon, viola, and flute, Epstart Cruw and Cod/Pacific Beach Francesca Savage and Friends: classical music dusts on viola

Cafe Angelique

Drowsy Maggie's Jo Treanor: piano bar, Springfield Wagon Works

Dale Vernon: piono and quitar variety. Cafe del Rey More

Mike Zoumaras: classical guitar, Cate in the Vailey Restaurant Zmiros: Klezmer dance music, Old

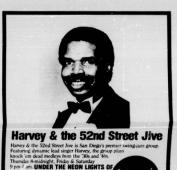
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### **CURRENT MOVIES**

Back to the Future — The task of taking the time to the certain carried them to the ternage manet has led to besides such concrete accessories as notifications and referring the taken to the certain control of the certain control of the certain control of Helps 1 as a though the general certain Files. It as though the general certain Files are the certain control of the certain certain control of the certain certain certain certain the certain certain certain the certain certain certain the certain certain certain the certain certain certain certain certain certain certain anactive certain Back to the Future - The task of

Speak so that a native can understand you! SPANISH/

FRENCH

Open house and registrati Sept. 9-12, 5 pm-9 pm

Davis Language School 1629 Polk St.

San Diego, CA 92103 295-5275

committative series. But of the histories all and the series of with a very wells officially for considering and over when not, at the fail musting, and down when not, at the fail musting, and down when not, at the fail musting, and down when not, at the fail musting, the memorial series of the fail musting the memorial series of continues to discuss how scripulationly device the memorial product of continues to the continues of musting the continues of a fail musting the continues of partial continues of partial continues of partial continues of partial continues including such that the development (in ough the partial of underlepment (in ough partial continues) and partial continues including such though as the here believing second having more mother and playing second having movement by the line of the continues of

**75¢** MOVIES **CURRENT FILMS!** 

Sherado

Valley Circle, Mission Valley Center West

Sherado thon Valley 4, 110 Fashion Valler (291.4404) Theater 1 Sent Worl Treater 2 Fisch and Bood, from 8/30 Theater 3 Back to the Fature Theater 4 (Sodolla 1985, from 8/30

STATE UNIVERSITY

EL CAJON-LA MESA

Ace Drive In, 8000 Broadway, Lemon Grove (469-5328) American Ninja and Missing in Action, from 8/20

tifle. The weary time traveller, halving taken a hand in rewriting the fature, now finds himself back in the present with a different post from everyone relies. That cleaves the similarity and elevation is possible to nonstalgia and elevation, speed over of course, as rapidly and unreflectingly as every other due in the move, but coming as it does at the very end or the whitell end, excepting one final finally at

it does at the very end, or the virtual rend, excepting one first Involvely at tends to larger Michael J. Fox, Christopher Lidyd, Lea Thompson, 1985. "" (Carousel Cinema 6, College, Fashion Valley, La Jolia Village, New Alley Dive, in Oceanische B. Rancho, Bernando 6, Santee Village, B. Sweetwater 6, UA Glasshouse 6, Weegand Plaza 6).

Wegara Hazara

Eventy Hills Cop

Inevery Hills Cop

Ineversity Hills Cop

Inever Hills Cop

Ineversity Hill

Ineversity Beverily Pairs Hotel, the membersh of a private mens club, the expresso sopping at gallery crowd, and most especially the efiquette conscious L.A.P.D. Murphy finds ptenty of streads.

Coopan, perhaps a lible more like him as Harry Murphy does not deign to play a character His Nurcicon in the move as an editorial of a prioris (as a man, for example, who must make a preat show of doubting over all the wast and charching his side with halarly when two pedestrains in space-man fasteries pass him on the schewald given him or direct schewald given him a direct lie to the schewald given him a direct lie of sidewalki gives him a derect fine to the audience, and the message sent out is genunely populiet, maybe even sloobset. But it would be a missale to credit any artis snobbser to a man and a move merely replacing one sort of snobbsem with another. Judge Plenhold, Lisa Elbacher, Romy Cox-directed by Martin Briest. 1984. "(restal him, hom 8:50).

"Firesa Iwn. Non-BOD"
The Black Caudifore. More than been east and SD million in the main and SD million in the maining and all those figures, rather a large disapportment. The Dearwy studies attempt in the Eightes to reaseer their in the armistion feel occuped Lucia and Sleven Specifiery as on PINOCOHIO or PETER PAN. The settings and amosphere effects are shown with unablast and mosphere effects are shown with unablast and beginning to the settings of a particularly well done and the precision yet of these subjects of them subjects of their settings of a particularly well done and the precision of these subjects of their settings of a particularly well done and the precision of these subjects of the settings of the settings

as a continuation of it, starting and in the sciented stabilization of it. Starting and in the sciented stabilization with the model of a thrunderstorm and adving the personal that night? (And what if the sciented is the sciente had booked be denoted that option had booked be denoted that night? (And what if the sciented is the sciented to the sciented is the sciented to the sciented stability). The storphine register up into panels accolumnation crosses a last TWI DE USE of an ARAPPAR and ARAPPAR ARA

as bod and a proof as a man. "The trackrond" more feet meanwhele has hooked up with a midget who so his way to budgeted up in the cross. The stage which in a way is understandated charmy forms as the discipance. It is upon a death of the stage which in a way is understandated charmy forms as the discipance. It is upon a death of the discipance of the stage of the discipance of the discipance of the discipance of the discipance of the stage of the stage of the stage of the the proof of the stage chauvirism. And 1 would seem more appropriate or all lead more appropriate or all lead more appropriate or all lead more one social social first brack were the one some meaningly benning cowy, something a bit more Brinchergan and is. Than the metally inflating than by a something a bit more Brinchergan and is character or metally inflating that the says Reats it does not be more appropriate to metallone from more programmed and the produce from the more programmed and the more programmed by the metallic produces the more programmed by the company of the programmed by the company of the programmed by the programmed by

Theater 9 Secretary Common Part Common Par submissed in history Rennforcing this, the move takes midrated pressure, or part, or both, in reheasing the being the loss of the paut. Remember that a woman can be the devis boot. A single woman is a disorder of nature, and so or frogue cubickerica on have a field day. Weth Sous Peccenta and minor A read directed by Maria Lusa Bentseg. 1984. (Ken. 9/3)

A Clockwork Orange — Amony Buggest voices May be provided in a Use voices May be provided in a Use of the Use voices May be provided in a Use of the Use of A Clockwork Orange — Anthony Burgess's vision of the ultra-violent

midnight) The Coca-Cola Kid — Dusan Makavejev's cornedy about a Coca-Cola troubleshooter in Australia: with Eric Roberts and Greta Scaochi (Guild. from 8/30)

Cocoon - Science fiction, but only Cocon — Science faction, but only by the fectionality of contraining several characters who are said to ba-alens. They could as easily have been scienced by a tarty opprairers or general from a bettle or the sent of luthicours Curpicili who used to get things poing in Thorne Smiths shrately provide of the Theres THE GLORIOUS COCO.

# **CURRENT MOVIES**

1985
\* (Carousel Cinema 6; Center 3
Cinemas, Cinema Plazia 5; La Jolla-Village, La Paloma, from 8/30
Parkway, Studio 3 Cinemas,

Compromising Positions — Black, cornedly starring Susan Sarandon, Haul Julia, Edward Herrmann, and Mary Beth Hurt, directed by Frank Perry (Carousel Cinema 6, Grossmont,

Loma; Oceanside 8, Ráncho Bernardo 6; Sweetwater 6, Wegand Plaza 6, Irom 8/30)

Dangerous Moves — Reviewed this issue With Michel Piccoli, Alexandre Arbatt, and Liv Ullmann; directed by Richard Dembo. "(Cove)

Dawn of the Dead - George A Romero's companion piece to his JIGHT OF THE LIVING DEAD, set NIGHT OF THE LIMING DEAD set largely (and inspirationally) a size subustain Pittsburgh shopping order, less a sequel than a normals a new and improved version with sticker sechnique and goader special effects, and positively guaranteed not to disappoint even the most hysterical fains of the earlier film. It is gratiotoxily, scandialoxily, nose flumbingly gory But it also offers the wickedest laughs of any American move serior. scandaccopy these instructions group between the control of the control of the control of draw American colors of course, you are one of those persons who under one of those persons who under one of those persons who under possibility of these been anything humorous about, for example, a feet-ering combe having the top of he head and of the entrol of the coart head of colors and the coart head person of the coart he had person of the coart he had per sequenced feet or """ (AA Glassitouse 6, 630 and 31 midships).

The Emerald Forest — The story, said to be based on fact, though it blasts off from that base fairly soon and fairly fat, tells of the abduction of an American boy by Afnazon Indians, and of his father's re-cofinection with him after a search of ten years. This bears a striking resemblance to the him after a search of ten years. This bears a striking resemblance to the Indian Captive branch of the Western film occupied by THE SEARCHERS, TWO RODE TOGETHER, et al., right TWO HODE TOZETHER, et al., right down to the neighborhood invalry between, say, the Crows and the Blackleet, and even down to the white gun-runners willing to trade with either of them. The adventure elements of this story are quite well handled, with plot developments ted clearly and socially to econogical unionity, the many and an attention encourse of an attention encourse of a social to the study, and a social to the study, and a social to the study, and a social to the socia

gaine at the earth scene of the monogrammate general. This services speciallo is whether that it is services speciallo is whether the services speciallo is whether the container having time to the color of ash, his full moon eyes narrowing to meet orecords, and the len year clot is symbolocially wedded to him, affort warding away standom, their regaining selficient strength to wall in several fallers for curvaly to characteris and audience affect the experitation of E.1 havis companion to Dickersis card carrying maschest would ward actually to carry or such a companion, and in any event, the companion and in any event, the several fallers for such as companion, and in any event, the several fallers for such as companion, and in any event, the several fallers for such soon specified for them. soon squelched. For shee

approad Spetters is were Dickers choking in the object when the concentration of the control of

Explorers — Scence helsen puervise—and weth fulfilment staff to the sure for discontinuous and with fulfilment staff to the sure for discontinuous and the fulfilment staff to the contract disorder of spacecraft to the contract of spacecraft staff to the contract of south the staff to the staff to the contract of south the staff to the staff

The Falcon and the Snowman





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#### MOVIE DIRECTORY

ztec, 865 5th (239-9239) Call theater for program information Belbos, 4h and E (233-3326) Godolfa 1965 and Fraternity Vacation, from 8/30

Bijou, 5th and G (205-5084) American Ninis and Missing I. Action, from 8/30 Casing, 643 5th (232-6878) Flesh and diood and Warring Sign, from 8/30

The Coca-Cola Kitz from 8/30

Fine Arts, 1818 Garnet, Pacific Beach (274-4000) The Gods Must Be Crazy

Century Twin, 54th and El Cajon Blvd. (582-7690)
Theater 1. E.T., the Extra-Terrestrial and The
Goones, from 8/30
Theater 2. Mad Mar Beyond Thursderdome and
Werd Science. The Gods Must Be Chazy on (223-5536) Theater 1: Generica and Rambo: First Blood Part II, from 8/30. Theater 2: American Ninja and Masang in Action, 16/30 Summer Rental and National Lampoon's European Vacation. Cinerama, 5889 University Ave. (583-6201) St. Elmo's Fire and The Emerald Forest, from 8/30

from 8/30
College, 6/30/El Cajon Blvd. (286-1455)
Theater 1: Gremins, from 8/30
Theater 2: Back to the Future
Theater 3: Call theater for program information of the first of the first of the first or the first of the first or formation of the first of ma, 3150 Rosecrans (224-3344) Compromising Positions, from 8/30

Theater 4 New week (big Adventure

Ken, 401 (Asim Ave. (28.1500))

Love Streams, through 6/30.

The first 1/5 (foods file feative), 8/31

Moving and the file Songs of the Fourth

Walling and Theat Songs of the Fourth

Month by Northwest and Northousus, 9/2

Camba and The Return of Morin Guerre, 9/3

Fairne and Mets Sold Song, 6/4 Sports Arena Sixplex, 3350 Sports Arena Boulevard (223-3337) oulevard (223-533): Thealer 2 American Vinja from 8/30 Thealer 2 American Vinja from 8/30 Thealer 3 Fetch and National Lampoons European Woodton Thealer 4 Went Science and Mad Max Beyon Thunderstone Thunderdome
Theater 5: Pee-wee's Big Adventure
Theater 6: Gremlins, from 8/30 State, 4712 El Cajon Blvd (284 1428)

Sirand, 4950 Newport, Ocean Beach (223-314). Rambo: First Blood Part II and The Return of the Living Dead, from 8/30.

UA Classificate 5.1% Source Avena Blud (222-248) 1. 15% Source Source Avena Avena Blud (222-248) 1. 15% Source Source Avena Blud (222-248) 1. 15% Sou

Aero Drive In, 3rd and Broadway El Cajon (444-9800) Summer Rental and National Lampoon's European Vacation Grossmont, 5500 Grossmont Center Dr., La Mesu (465-7100) Compromising Positions, from 8/30 Compromising Passions, from 8:30 Grossmont Mall Theatres, Grossmont Shop Center, La Mesia (85-304c); Thouler 1: Rein Wolf Thought 1: Rein Wolf Thought 1: Rein Wolf Thought 1: Rein Wolf Thought 3: Godzilla 1965, from 8:30 Parkinsty Theatres, 1286 Farcher Parkins, 2 (445-7800).

CLAIREMONT-KEARNY MESA-UNIVERSITY CITY

149 f900)
Theater 1. American funja, from 8/30
Theater 2: Cocoon
Theater 3: War of the Drugon a Joffa Villag — neters, 66.79 Villa La Joffa Drive. (655-783). Theater 1 — a and Shoot, from 6.00 Theater 2 — limming Sign and 3 — good feature. Theater 3 — occor. Theater 4 — in the Fature. Santee Drive II. 10990 Woodsofe III. 64/1947)
Theater 1 Germans and E.T. III. East Downship I from E.S. Theater 2 Med May owned Theodorium Rambo Frat Blood Plat 3

dira Mesa Cineman, 8118 Mira Mesa Bivd.

Spring Valley, Sweetwater and James na roads.
Spring Valley (466-6633)
First and Blood and The Terminator from 8/30 mas, 2120 Camino del Rio North

SOUTH BAY

Fleata Twin, 475 bb. Chula Vinta (422-5287) Theater 1 Beenry Alls Cop and Summer Allense from 8/30 Invastor 2, Explorers and My Science Phase Harbor Drive II. 32nd and D. National Cay (477-0399). American Ingia and Missing in Action. from 8/30

Plaza Bourida, 100 Freeway at the South Bay Freeway (478-656). The same of the South Bay Freeway (478-656). The same of their data depoind Thurstendowne. The Black Caustron and Foliate III Plaze. It is the Black Caustron and Foliate III Black. It is also the same of the South Visions and Summer Related Visions and Summer Related The same 1 See of the Deapon They are 1 See of the Deapo

Timeter 6: Generalist, from 8:30.

South Bay Drive Ist, 2170 Command, Imperial Beach (423-2727)

Theater 1, GodZolle 1985 and Fratemity Vacciation from 8:300.

The Manual Command of the Living Dead and For Fathers 2, Fest and Blood and The Fathors and the Southern Southern

the anowman from 6/36

Studio 3 Cinnense. 8/2 Palim Avenue: Imperial
Blach (4/29/508)

Theater 1 Return of the Living Dead and a
second feature, from 8/30

Theater 2 Coccon and The Elmeral Forest
Theater 3 E f. the Extra Senestrial and My
Scenes Progect

Swenze Project

Swenze Project

Weetwater & Theatree, 1920 Swentenator Pload.
National City (417-7946)
Theater 1. Comparishining Positions, from 8/30
Theater 2. Report Science and The Return of the
Theater 3. Records 1995. Home 8/30
Theater 4. Coccon
Thindar 5. E., the Extra-Persistral and
Violunteers
Theater 6. Back to the Falore
Theater 5. Back 2011

Theater 6: Back to the Future

W. Chala Vistes, 300 3nd Ave., Chulia Vista
(4/5-7800)
Theater 1: Flesh and Blasof from 8:00
Theater 2: Plake Roder and Rambor First Bloost
Part II
Theater 3: Relaying Sign and The Goonies
Theater 4: Real Genus and St. Elmols First
Theater 6: New West Big Adventure
Theater 6: See West.

Village, 820 Orange As n. Coronado (435-6161) Call theater for program information Wogue, 226 3rd, Chulia Fista (425-1436) The Bride and The Imensio Forest, from 8:30

Rijeu, 509 East Shand Ave. Earchdide/Will Visuality Royals

Camino Cinema 4, 2003 El Camino Real. Cultamede (100 MN44)

Canouset Cinema 6, 1668 East Willing Parkway
Escondo (1893-866)
Theater - Congromming Plantons from 6:30
Theater - Occoon
Theater - Occoon
Theater - And the Future
Theater - A Per were Big Adventure

Spanish moves

Flower Hill Cinemas, 2630 Via de la Valle, Del Mar
(785-9511)

Theater 1: Sheraco and The Emerald Forest
Theater 2: Real Genus and Molunteers
Theater 3: American Nina, from 8/30

Paloma, 471 1st St. Encintas (436-7469) Coccon. from 8/30

Concort from 8700

Consolidation of the state of the stat

Action time 800 (Chambide School)
(49:700)
Theater 1 Fain and Blood from 800
Theater 1 Fain and Blood from 800
Theater 2 Fain and Blood from 800
Theater 3 Rick to the Failure
Theater 4 Rick to the Failure
Theater 5 Rick and the Disposal
Theater 6 Rick and the Disposal
Theater 8 Compromising Placticus from 800
Place 1 Rick, 345 N. Escondide Blod. Escondide
Call theater for program referencision.

Rencho Bernardo 6, 11740 Bernardo Place Court (485 del: 1 Aresciae Neja, from 8/20 Theste: 2 Componenty Plastons, from 8/20 Theste: 3 Goddle 1955 from 8/20 Theste: 4 Gerelins, from 8/20 Theste: 6 Beck to the Future

See 8.00

Use Excended a, 360 Del horte Parkway (Sciencedor P. 48-447)

Frequent Section of the regard Plaze 6, 200 North El Camino Real sporting field 4564. Theater 1 Componiting Postoris from 8. Theater 2 Sections For Folgre Theater 3 Back to the Folgre Theater 4 Section 5955 from 870 Theater 5 Social 5955 from 870 Theater 6 The aces 58 Aprendute

The deadliest art of the Orient is now in the hands of an American. \* \* \* \*

CANNON SHIE MINCHES SHICKES TO ASSTRICTED 35

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### **CURRENT MOVIES**

of sons and fathers, and what of it?)
The flinking seems to be that because the story is true, it doesn't really need a point—or a shape. The emotion of the moment, however, is sometimes widely conveyed, especially as registered in conveyed, especially as registered in the increasingly paramod femperament of the Snowman, a familtoward and repellent performance by Sean Penn, who is done up in a hardd and an mustacher that call to must describe the sold of the season of

Fame — From Freshman auditions to Senior graduation. Alan Parker chaperones no entre class through. New York City's pressignus High School of the Performing Arts Parker's own tack of discipline or lack of form allows the students to carom air andom among the convenions of the coming of age move and the aspuring artist move. and not necessarily the peet of hort works.

"AN INTELLIGENT DELIGHT.

"EMOTIONALLY CHARGED.

onema history by documenting the midnight rise of the ROCKY HORROR PICTURE SHOW out, but only the faithful will be satisfied with his easy acceptance of it as a means of Donysac betration. Edde Barth Intere Cara, Lee Curren, Laura Dean 1880.

\* (Ken. 9/4)

(Ren 94)

Flesh and Blood — Remassanceperiod adventure with Ringer Hause
period adventure with Ringer Hause
from Burlinson, and Jenning Hause
Leigh, directed by Paul Vertnower.
Casenor Fashion Valley, Grossmort
Mail: Liu Jolis Villager New Valley, Drice
South Cas, Driver in Spring Valley. Un
Chalandar of He Extended by Liu
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Chaland

and Sam Spade Number of weecracks per line of dialogic averages out to about 0.97, actual witness per weecrack (allowing no bonus points for "furny" disquises) works out to something like 0.13. With Tim Matheson and Joe Don Baker, directed by Michael Ritchie 1985.

\* (Sports Arena 6)

\*Bjorts Arena 6)
\*Fight Might. — Who's going to believe, you when a vising remove in next door? Moreover, who is going to know what to do about 9 Who's more series on local 70 water data of several 10 water data of several on local 70 water data of several on local 10 water data of several several here to out doors the data of several several to out doors the straining got and a griffered who sufficiently as a several water data of several several here to out doors the straining got and a griffered who sufficiently as the several 10 water data of several several 10 water data of several 10 water here to data doors the straining got and a griffered who sufficiently appears to local 40 several water water data wa

among — servicing he special energia. The properties of the servicing he service of the service

while the more prominent star. Bill Murray, bounces around as the very embodiment of the movie's amiable.

The Gods Must Be Crazy - A The Gods Must Be Crazy — A modes charmer from South Africa, written, produced directed. "Mimed" (photographed") and edeted by Jamie Uys. A Occa Cola boths, chucked out of a passing arripane, lands in the midst of some Kashari Bushmen, causing unprecedented possessiveness and dissension. The tribal feeder resolves to wait, to the

possessiveness and disension. The tribal ladder residues to waik to the ends of the earth sig et al. of the exit hing, and on herbe encourses automobiles, among other things. The humor is sometimes gustred too had, through poxiliation scennages or estown in the first music of known as to be supported to trakes on pushiness. With Manua Wiyers. Sandar Prination and an authentic Bushman named Nikau. 1980. \* (Fine Arts)

The Goonies — A Richard Donner Film but in Steven Speciery Presentation. The second reliable which the second reliable white of the beam of executive the original story and was one-bed of the second odd in chock full of Specierpain regordents whethers the species both sould be severed to the second of the sec a moment of joyful reunion when the self-start file is spared any way. There are self-start file is spared any way. There are self-start file is self-start file is self-start file in the self-start file is self-start file in the self-start file in the self-start file is self-start file in the self-start file in the self-start file is self-start file in the self-start file in the self-start file is self-start file in the self-start file in the self-start file is self-start file in the self-start file in the self-start file is self-start file in the self-start file in th

would put the Egyptian pyramidbuilders to sharine. All of the kold salke hurs getting hyberterial, and the move is consequently unpleasantly shrill. It would be a blessing is some of the kold of move. It would not want to allenda anybody. And indeed its closest kinship to childhood is probably its desperated earse to be probably to childhood is probably stepsing to expense this disease though it ultradely takes this disease chipsally. Sean Alahu, Josh Broin, Jeff Cohen, Kern Green, Martha Pismpton, 1885. (Century Twin, from 8/30; UA Chula Vista 6)

Gremlins — Nobody is taken very much shack on meeting a borthy-eared Jury site beast who speaks and sings in English, in a voce like it in Demy's Clinn. To obe that she seeks and sings in English, in a voce like it in Demy's Clinn. To obe that she was the sh

enough themselves to be review, and much much receib form of the his clear customer for the much much receib form of the second received by the clear customer for the second received by the customer and received by the customer and received by the five adversarial customer and received by the five adversarial customer and customer and received by the five adversarial customer and receive

restrictions of course would not leave anyone around who could appreciate the cinemator in jokes, but those are happreciate anyway. With Zaon Galligan. Phoebe Cates, Hoyf Aston, and Frances Lee McCam, dereided by Joe Durite 1984. "College Fronte: Drive In "College Fronte: Drive In "College Fronte: Drive In Wilage & Sports Arena & Vineyard Wilage & Sports Arena & Vineyard Twin, from 8/30).

Nen from 8:30) — The third in a sort of tribigly of food movies by Win-Wenders pose a good cast turner than its beneficial specification of the tribing of t

Noyanisqatsi — The title is a Hopi Indian word meaning "life out of balance," and the life depicted as such, in horrific slow-motion and comic fast-motion, and always in the slickest of photography, is that of



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### **CURRENT MOVIES**

urban America. Short of universal genocide, however on alternative Mestly is 5 µ ut pl or inspection. The contrast in this ecological replaced arms is entirely between the peopled and the peopledes, and it does not make a fair or compelling comparison. Musec. by Philip Glass; photography by Bon Fincke, directed by Godfrey Reggio. 1929. urban America. Short of univers 1982 (Ken, 9/1)

Love Streams Rovicwed this issue. With John Cassavetes, Gena Rowlands, Diahnne Abbott, and Seymour Cassel: directed by assavetes. (Ken, through 8/30)

Ine people are called trings like Aurtie Entity Strockooks. The last Carter Entity Strockooks. The last Entitle Entities. The last Entities Entitle Entitle Entities. The last Entitle E Chuck Norrs would be in it. Hee the martial after master one again motivated by vengeance one again motivated by vengeance on one again motivated by vengeance on a periang the added inexpection of a periang the added inexpection of a periang the added into the periang the added in the periang the perian Star: from 8/30) Site in mind along the control of th

time and space. "Or in other words anything goes dinosaurs viet Cong-mutants from the future. Dennis Hopper a well cast as the science seacher and nostatigs. States radical John Stockwells cool to within a few dogrees of death, and Fainer Stevens. Brooklynese wegpuy—are each in their separate ways insulferable Written and directed by Jonathan Boulet 1965.

(Feeta Tens. Studio 3 Cinemas) \* (Century Twin, Chema Plaza 5; Plaza Bonita: Santie Drive In; Sports Arena 6, UA Escondido 8)

unreasonable to imagine that a better movie than UNCOMMON VALOR could be made about Vietnam veterans returning to the scene to rescue unreleased POWs. It is

National Lampoon's European Vacation — There is plerity of room the control of th bedaan as a wash basin in Germany, geting kindingsoped by remorsis in flay How about, for the nest NATIONAL. AMPCON vasation, a tour by hot are LAMPCON vasation, a tour by hot are LAMPCON vasation, a tour by hot are consistent of the nest the consistency of th

A Nightmare on Elm Street — Intriguing idea: a group of American teenagers share the same dream. Irom which they wake up dead. Mry and how this is happening, especially at this particular time, remains obscur to the end, and the mention of Balinese iream skills is no help (And speaking of obscurity, the photography throughout is about two shades too dark.) The idea is further obvalued by the deliberate cheating of the transitions from walking to dream, and by too many slobbering, cackling pursuits. With John Saxon and Ronee Blakley, directed by Wes Craven. 1994.

• (UA Glasshouse 6, 8/30 and 31

rent say romance in romantic Rio die Janeron, mantania na ammosphere of cracking sexual tension, with Ingrid Bergman as a loose liver woosed floo well) by a suawe American agent, and propelled, against both here better wishes, into squaemich wediock with a Nao, Cay Grant, Clauder Rans, Louis Cathern, sorgat by Ben Hecht. 1946. "If (Ken, 98):

Pair Rider - OHF Endouch has been alse to poor up the Western or great pair of the poor up the Western of the Pair 1985.
\* (Camino Cinema 4: UA Chula Vista

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# North by Northwest — The topper of all of Histhcocks cross country cat and mouse thriefs. The species that and mouse thriefs. The species that YOUNG AND INNOCENT and THE THIRTHNINE STEPS has undergone some body building after all these years of exercise and emerges here in a form ingither (the United Mations building), while the Midwest country and the Midwest cou Chuck Norris would be in it. Here the

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Rushimore) than ever before. There are ample type griggles and hold by exclements, thanks largely to Cary clarest broadly played and exist in the common state of the common state of the common state of the common state of Marke Sant, done over as if for Harper's Barzas steeps surprisingly to the fore of Histocick line of icy blondes. 1959 "" (Ken. 9/2)

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head, to be sure, are a fully operative tongue and set of vocal cords, with a reads and selection of the control o bancake and strakberry will no doubt be perceived in terms of an challeness — or since he is not an observed in terms of an observed in the perceived in the oriented pattern of the physical world he makes an example for intellectuals too And his attitude philosophical Decreted by Him Burton, 1986 "Carousel Cirema S. Colloge." "Carousel Cirema S. Colloge." "Carousel Cirema S. Colloge."

poss-virenam that even in the compension. The director of the earlier film, fled Kotcheff, got into that territory first, with UNCOMMON VALOR | Sell, there is plenty of lovely action, helped along by Jerry Goldsemits thundering muses and Jack Cardiff's glearning photography. And the pivotal imment when the rescue helicopter abandons our haro amid a tightening circle of Vet Cong is a manifectury of the more conspusation of this movels were of minded that view may be. This moment also marks the spot at which the movie begins its artistic nosedive, with the emergence of a stock white-collared, black-hatted American bureaucrat and a stock suave Soviet torturer ("You will talk, yes?"). The

a personal affront to our hero and a subsequent personal vendetta however much this may reflect the bitcrest feelings of some veterans, immures the move in fantasy. As the action grows increasingly incredible (how, with Rambo on our team, did wit fail to win the war in the first place?), it fall to writhe war in the first place? I, it also grows increasingly innocuous, having no more relation to the real war than dut, for earlier war such DC Comics as STAR SPANGLED WAR STORIES and G LODMBAT Sylvester Statione's body, builder's physique fits in well with the comic book ambience. And director George Pan Cosmatos, perhaps cigaling upon his And director George Pan Cosmatos, perhaps calling upon his Medierranean hertage, gives the spectacle something of the monumentalism of .f. not quite Michelangeois Rebellous Stave, at least Steve Revies & Hercules Richard Crenna, Charles Naper, 1986. "
"Cinnema Plaza 5. Fronter Drive In, from 8/30. Santee Drive In, Strand, from 8/30. UA, Chula Vista 6)

Real Genius — Catchy size sequence made up of a series of technical flustrations staring the network of technical flustrations staring the network of technical flustrations staring the network of technical start of technic

Muring, Dan Aykuyud, Steve Marin, and other ferens and alumin of the University of SATURGAN YUGHT LIVE. This character purhes eccentroly beyond tolerance and beyond berief to concuch from office youth moves, suggests through thim that brainy people want to have a much fin and anyone else and that their brains are created to the second of the second your properties with the properties want to have a much fin and anyone else and that their brains are created with their brains are created with their brains and with their brains are created with their brains and you will be second to the second with their brains and you will be second to the second their brains and their brains and

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The Return of Martin Guerre
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The Return of the Living Dead — More truly a sequel to NIGHT OF THE UNING DEAD than was DAWN OF THE DEAD, although where director that the dead of the

newtheless some intensing flee information about the eleman particles of death and its temporary intensity and a second particles of a second particle by way of decourage a leving towards to serie. The cod limit and intensity and a second particles are second particles and a second particles are second

Suled a Chemna, from 8000.

Silvendo — A boy's Western, not in the same that if makes its primary appeal to current listle bog fiven are not in the same that if makes its primary appeal to current listle bog who are not of the same that it is supposed to current listle bog who can list in emertary what is the bog who can list in emertary what is bod the rain and presumable former listle bog who can list if member what because the former listle bog who can list in emertary what because the former listle boy who deredded and owner listle bog who can be compared to the supposed to the can be supposed to the can be compared to the can be supposed to the can be compared to the flow of can be compared to the can be considered to the can be considered

St. Elmo's Fire — Post-graduate soan opera seven colleguiar colleguiar colleguiar in their "freeman year of life" ("Four months after graduation one of them impatently kume, "and you're still acting like every right's a trat party" is since that the move takes so impartial a view of its sharehaster.

But a messy, ensemble manner does not disquise a lidy, empty mind. The bitch and of test shall not should be better and the shall and festly action includes shall have not character or controlled after faceral taken most short of butter faceral taken most short of the most sold in the short of the most sold in the short of vctm, and on the other sole there is the dual question of personal dignty and hygene. 'Oh, well, the wet look in anyway, 'Emilio Estever, Rob Lowe, Andrew McCarthy, Demi Moore, Judd Nelson, Ally Sheedy, Marre Winningham. 1985. (Conema Pisza S. Cinerama, from 8/30, UA Chula Vista 6; UA Esondido

Symmer Rental — A sadsack on vacation in Fords has a last chance to redeem harself later a couple of degle redeem harself later a harself later a

Onema 3: UB Escondolo 8)

The Suer Thing. — Only a poster of THIS IS SPINAL. TAP on the dominative will will remain anyone that this spinal, the poster of the secondology of the second

Teen Welf Mohael J Fox (of BACH TO THE FUTURE) as a werework directed by Rod Daniel (Camino Cinema 4. Fashion Valley, Grossmork Mall, New Valley Drive In: Rancho Bernardo 6. Santee Vallege 8. South Bay Drive In; UA Chull

The Terminator — Unpretentious and fast-moving science fiction, not a all swelled up or slowed down by the Biblical overflores of its plot. A haif-human, half-robot assassin (Arnold Schwarzenegger, well within his actin

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10:30-11:30 Jazz Beg. Adult Pointe	10:00-11:30 Jazz Adv. Beg.	10:30-11:30 Jazz Beg.	10:00-11:30 Jazz Adv. Beg.	10:30-11:30 Jazz Beg.	10:00-11:30 Children's Jazz/Tap Modern	
2:30-4:00 Ballet IV Ballet III	3:00-4:30 Ballet IV Ballet III	2:30-4:00 Ballet IV Ballet III	3:00-4:30 Ballet IV Ballet III	2:30-4:00 Ballet IV Ballet III	11:30-1:00 Jazz Beg. Adult Ballet Beg./1	
4:00-5:30 Ballet II Jazz Int./Adv.	4:30-5:30 Ballet I Pointe Beg.	4:00-5:30 Ballet II Alexander Technique	4:30-5:30 Pointe Int./ Adv. Teen Jazz	4:00-5:30 Ballet II Jazz Int./Adv.	1:00-2:30 Adult Ballet III/IV	
5:30-7:00 Ballet Beg./I Jazz Int.	5:30-7:00 Ballet II Jazz Int.	5:30-7:00 Ballet Beg./I Tap Int./Adv.	5:30-7:00 Ballet II Jazz Int.	5:30-7:00 Ballet Beg./I Jazz Beg.		
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range) has been sent back through time from 2029 A.D. to the present day under Herod-ike orders to kill the woman destined to give birth to a "deliverer" who will lead the rebellion delivere into will god the rebellion against the genoral mechanisms, against the genoral mechanisms, as to cold it. That accreded to power will be a second of the power will be a second the problem is succinctly expressed to the run. "Got a period coaling or any control of the coaling of the coaling of the coaling of processing of the coaling of processing of the coaling of processing proc

Volunteers — Tom Hanks and John Candy join the Peace Corps in this comedy directed by Nicholas Meyer (Cinema Plaza 5: Flower Hill Cinemas, Sweetwater 6: UA Cinema 3: UA Escondido 8: UA Glasshouse 6)

ANDHOMEDA'S HAIN, Fut still serviceable, about a gern warfare experiment (under cover or agronomics) that infects everyone in the laboratory and turns them on their fellows in homicidal rage — everyone, that is, except the security monitor and

Kelly Le Brock of THE WOMAN IN RED. She is at their command, with the full capabilities of a fairly godmother. The ensuing commands, in addition to the prior specifications (British accent? age twenty three?) taller than either of them?), could have

West Side Story — The ROMEO AND JULIET tragedy relocated amid Manhattan's juvenile gang wars —

filtmaking finesse to make a slick, wbrant speciacle of the feverah dra and the athetic, animalistic posing, strutting, strutting, Wth Natale Woo Richard Beymer, Rta Moreno, Geory Chakins, and Russ Tamblyn, 1961.........

Comflet does not poster confidence him. But more iskly it is director. Michael Christian whose it is director. Michael Christian whose isk many control to the control of t

wife of the local constable. Why is she immune? The answer to that question is a reveilation more than one front, and is unexpectedly pleasing. The actions borsis, about a bor a storial to the actions borsis, about a bor a storial borsis, and a superposition of the storial borsis and a storial borsis and a storial borsis and set of the storial borsis and set of th Puero Ricans and whites at daggers with one another. The pito its quite easily in a few surroundings through dared, where they were not absolutely necessary, and the talle even accessary is a few coloring by wey of its demotion reaching the science under the electric of its Broadway mentor, Jerome Robothers, is an uneasy muture a classical liver story combined with a classical liver story combined with a measurement all determinent styled.

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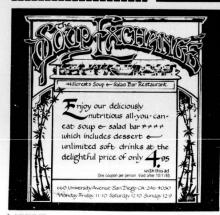
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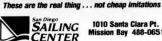
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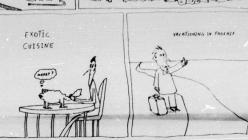
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ANALYSE HARMEL Moore benefit for CASS (MA) hour 2 11 min minutes on CASS (MA) hour property in the CASS (MA) hour proper

\$350month 433 eCV.

COLLICA AREA, share apartment, mair, over 25, no smole, drive, or drugs, browled, collection, or drugs, browled, collection, over 350 department of humoric day worker 198 moneth, \$300 department of humoric day worker 198 moneth, \$300 department, or drugs 266-8078.

Collection of the collection of GASLAMP QUARTER rooms for IPPE Artists, musi-cians, working are welcome. Call before Ipm fol-accomment, 211-603

GOLDEN HILL, GROOVY 1 BEDROOM APART-MENT SMF share with working artist and cat. Your noist surfurnished, \$205. Nonsmoker, clean, pais-ley a paul, Randy 232-2789.

GOLDEN TRIANGLE AREA: free room and board in exchange for light child care. Female only: Dick days 504-708), evenings 452-0674

HILLCREST quiet. 2 bedroom house with washing facilities. Boom for furniture. Will share with fe-

LA MESA guest, private nome turnishest, pool, pool, punit pu LA MESA TOWNHOUSE female nomenate worker embloyed users over 15, too Destoom.

MISSON BAY working females suisert 27-22 years meet 256 meets action from the Control of the Mission BEACH Mature, responsible adult to share two tedinoin house, three doors from ocean: \$375 & 372 upities (since mexicage 486-075).

MISSION BEACH spaceous modern 7 bedroom 2 bath dipper, parking fireplace Super place Professional 25-34, nontrinoiser Large peditional town bath 3420 September Ltd. Albert 488-4030. LA MESA. NEAR SDSJ responsible, cheerful, mon-smoking, clean female wanted to share 2 bedoom, 2 buth beauthil condo. Microwave, washeridryer, anizzi 5790 + 172 wilders, 464-5141.

Mission BEACH ON THE DICEASERONT Female wanted for a two bedroom apartment. Would prefer a fun, outgoing responsible sculent, age 21-25. Unit 48-25. LA MESATE CAJON HOME, furnished, bedroom share bath, kitchen, poct, skuzzi. Absoluerly no smakerst Utilities paid; \$755 plus depost. Private entry to persor kids. 698-1201

MISSION BEACH. Matertemale, share room \$185 month + 1/4 utilities. Ocean View to feet to brach Mudent preferred 463 0574. MISSION GORGE roommate wanted for rice house with pool, washer, dryer, dishwasher, \$250 month plus express, \$46.52 kZ

MISSION HIRTS shared Spanish house, great views, secluded pationgarden, laundry, fireplace, \$295 plus utidates, 784-4828. MISSION HILLS, quet fem LA MESA FER INCE EMCRESSANATE, spie 2 bentroom, 2
Joseph Nome Nice quest area rises to Generous, 2
Joseph Nome Nice quest area rises to Generous, 2
Joseph Nome Nice quest area rises to Generous, 2
Joseph Nome Nice quest area rises to Generous, 2
Joseph Nice quest area rises to Generous

MISSION HILLS AREA roommute wanted near non-smoker. Very nice two bedroom, view of ba-and city parking, laundry \$312/monthly 295-1422 LA MESA. Maleritemine to share 2-bestrooms/-bath laway apartment new SOUL Furnished, except for MSSON HELS: man 25-45 warrest for rest open in the 449 FSO, 25-6487, 76-5-56, 262-231 set provingen Source, 110 programme depending on provingen Source, 110 programme or programme of the provingen Source, 110 programme or provingen Source, 110 prov

(A MESA Curer, contemplative, nature-book loons)

Hensive seeking same to distinct freathful evenus, many the dependent only cluring particular meric. Neo bedsoon, 2 bids, 5275 + utilities, depose Swann, 282-794.

ITMON GROVE quies, working couple has large house to there. Private both, no pets, rent negata-ces. 180 depose. Couples or larges. After Son. 144, 1927. IFMON GROVE 3 BEDROOM house to sture.

Ouret country virting, view 3 BiSmonth plus 114 merded for 2 bedroom/2 bath.

LIMON GROVE, 2 sooms in large house with pool, lacking vite. \$1000 a room includes most utilities, without to brine furnished control with color pool. 100 drapose, No involver, 28.8 (1900 a room includes most utilities, policy and recommendation of the property and most controlled to the policy of the property and most controlled to the policy of the property and most controlled to the policy of the property of the policy of the property of the policy of the p 1800 dispose. No smokers. 261-9988.
MISSON: WALLEYSJERA MISA. We need two fe-mouse. Annoyacher, employed, quiet : responsible. 2535-month. 466-8678.

MISSION VALLEY, 2 bedroom townhouse, pool, ja-cuzzi, norsmoker, 1345. Rich Leive message, 574-6230. MISSION VALLEY ROOMMATE WANTED large townhouse pool, jacuzz, tennis, walner, dryer \$275-22-30, no smokers Bob nights, 280-0019

MATURE YOUNG MAN, doesn't dirik ur smoke, looking for coupletsingle who needs help around the houselexchange for soon; board and pocket money Call Apolio, 672-0565. MESA STUDENT NEEDS room October I. Clean, rea-sonable. I am athetic, serious and working, Non-imoker, no drugs. Let's talk. Michael. 743:5379. MIRA MESA ROOMMATE WANTED for 3 bedroom nome with all amendes. Cogenial people. \$300 in-duding utilities. Call 693-4280.

MIRA MESA six miles exit La Jolla, UCSD Will share new four bedroom, firrer bath, garage house: \$310, 1/3 ublities: \$300 depose. No smoking 695-6687.

MIRA AESA HOUSE roommittes wanted 2 rooms. 1 bath, \$250 each. Laundry facilities, own phone, quiet, responsible, \$50 deposit. Leave message \$60.4461, evenings \$80.0795. MIRA MESA HOUSE: 1 bedroom: Neat, nonsmoker, no pets, \$150 deposit; \$200 renomanth: Share utili-tes, Call Avelina 693-1985.

MRA MESA BOOMMATE(S), to share 3 bedroom, 2 bith house. Quert, nonsmoker, next. Fireslace, exercise room, cinyon, view. First, Ast, 1/3 utilities, 5240 month, 586-1687.

MIRA MESA CHRISTIAN name has room for one fe-male bayery four bedroom, two oath home. Area pool, 1r4 utilities offs 0085. MIRA MESA HOUSE Room for quiet nonsmoker \$210 month with first, last and deposit. No pets Available now Brain 695-2209.

MIRA MESA, female share large house with one other, must be quiet, clears and employed, no smoke \$450 - 1/2 utilities 695-1258. MRA MESA. Maintenale child okay \$275/month pics unions: Frome after a 30 or leave message \$86-7876.

#### LIFE IN HELL

By Matt Groening \$1985















NORTH RESIT ERFORT comments exercit priorities and proposable and extension of 22 to 100 to 1 ME HELDE HOLDE THAN EXPENDING THE LEGAL PROPERTY OF THE LEGAL PROP

NORTH PARK, share 3 begroom frouse Prefer to-male 22-35, working or gran student, 5215 plus 177 uniques. Available Septembe, 1, 284-5431

NORTH PARK. Open minded uncere male share large private 2 bedroom unc. Free Gundhyluthibes 3290 plus deposit. Larry, 282-9912 NORTH PARK. Share 3 bedroom house. Prefer In-male 22-35, working or grad student. 5214 plus 1/3 unities. Assistate September 1. John or Deoble. 246-543.

NORTH PABL female recommuse warned to share two bedroom, one bash house 1250 month + de 1775 200 month 4 d

25

NORTH PARK Cuttage, share September 1 to Decem-ber or January, Quiet non-seoking student-type-preferred. 1385/month includes utilities, 1150 de-pout 692-3826.

NORTH PARK AREA. Crisisian roommate needed to share 2 bedroom apartment. Female northnoxie 1215/morth plus 1/2 utines. Call 299-9720.

NORTH MARK, WHOUSTIC HEALTH ORIENTED Pro-fessional desired Share house Mature, responsible, circan, quiet, vegetarian preferred. Cooperative household. \$250month, last, unities. September 15 Dave, message 291-5327.

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PACIFIC BEACH NORTH female polemeals worms for 2 bedroom, 1 bien apartment, 1225, 1/2 utilize-Normicker, preferably over 21, student, and fun Kept print, 488-405.

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ANCHO BERNASCHO female roommiste warden vo bedroom one bath condominium \$250 gilo 2 Julius - Pieter uter twenties or thistics, indepen-int uno responsible 482 0564.

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TIERRASA — A roommate wanted Your own room and bath in spacious home. Masure, new non-smoker \$272.50 + univers. Turume pacuzer At per \$PM \$75.0762.

TIERRASANTA Neat, responsible, nonsmokin-straight male to share furnished townhouse. Laur dry, proof, yeurzi, tennis courts, maio. Grad studen or professional \$300 - unities: \$65-1917.

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DOESN'T, TWINS DO, DIABETES DOESN'T,
ALCOHOLISM DOES, SMOOTH SKIN
DOESN'T, CROOKED TEETH DO.—THE
MEN IN MY PAMILY RARELY REACH
GO, THE WOMEN LIVE TO BE 90.

HART ANALS TW INS.

IN MY FAMILY THERE ARE S ALCOHOLICS 4 HO ASSEALS, 2 DINE PALERS, IA MARCH 17 SMALL SASES, 2 LINED MORTH MORTH MAY BASES, 2 LINED MORTH MOR THERE HAVE BEEN 16 MARRIAGES AND II DIVORCES, 10 CAR WRECKS, AND THREE SISTERS WHO WON'T SPEAK TO EACH OTHER THERE HAVE BEEN 19 3065, 2 CATS, AND ARRELY EVERYONE IN MY FAMILY DANCE VERY NICELY.



THE ONE THING WE ALL HAVE IN COMMON IS FEELING LINE THE ODD MAN OUT HOW COULD I POSS BLY BE RELATED TO THE ME THE OFFICE WE BE THE OFFICE OFFI

EAST SAN DIEGO apartment 1450-1465. 2 bed room 2 bath, freplace, distribution corpets, drapes, 3853 Mariborough, 584-8664.

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named, carpets, drapes, sove refragerors disposer. Clean, some purking 1 or 2 youts, no pets. 4033. 45th, Apr. C. 582-5780.

MISSION BLACH COTTAGE, 806 Ostend Court. One beditions, one bath, furnished. Available 10(15 or 3): through June 1 Crockets, 150 Europh Way, Au-burn CA 95(0.).

MISSION BEACH SOUTH deliver 2 bedroom, 2 bath, unfurnished year-round condo Security building. Claundry facilities, garage, year leave, no pets 5900 month 498 6600, 576-077.

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#### THE READER PUZZLE #372 Rope Trick

By Don Rubin

Each of the knots in the
string at the right corresponds
to a letter of the alphabet along
the key at the top. We simply
stretched the string from letter
to letter and knotted each point
accordingly.
The first four letters of our

message (D, R, O, and P) are easy. But you'll have to double the string back and forth along the key to figure out the rest.

Rules of the Game

1. Prizes for solving the Reader
Puzzle will be two free passes to
OFURO HOT TUBS in Pacific

Beach or Reader T-shirts.
2 All entries in the Reader
Puzzle contest must be received by
the Reader (addressed to Reader
Puzzle, P.O. Box 80803, San Diego, CA 92138) by 9:00 a.m. Wednesday, six days following the

sue date.
3. All entries must be

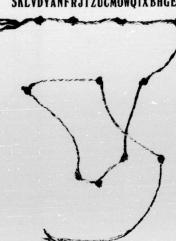
3. All entries must be secompanied by your name, address and choice of prize include shirt size S, M, L, XL).
4. Employees of the Reader and heir immediate families are not

eligible.

5. In the event of disputes or ties, decisions of the judges will be final, and arbitrary. We've only got five prizes each week to give away, if there are more than five mers we'll have a lottery. All answers must be entered

the space allotted on the puzzle age. And please, no phone calls trips to our office. One entry per person.

#### SKLVDYANFRJTZUCMOWQIXBHGEP



### Winners of and Answers to Reader Puzzle #370, Panorama The scenes depicted a

baseball grams (the stands, un and catcher, batter, pitcher, first baseman, outfielder and wall); the splash of the homerun ball i i the pond; a fisherman catching a tire, while being splashed by a water-skier towed by a water-kier towed by a motorboat; a person waving from the opposite shore; a game of vulley ball, an archer for the posite shore; a span of vulley ball, an archer fown a flat tire); the auto's owner with a replacement tire; a gas station and parking lot. The order of the parks wa the parks wa 1, 19, 17, 18, 6, 12, 7, 8, 13, 24, 1, 16, 5, 9, 11, 3, 22, 2, and 15. Of course, a real long-ball butter could have made a high motorboat, but that's another story.



Of the forty-one entrants only twelve were able to "put it all together."
The winners are:
Dawn Lawless, La Mesa
Roland Gautier, San Diego
Jana-Shay Garten, Cardiff

- 4 Mike Callison, San
- Diego 5. Bill Townsend, San

NO BE ACHE green woodsy environment comes one bedoom house. Private yard and loft. No or cuts. Surbes okay! \$465-222-8242

E BEACH OPEN HOUSE SUNDAY ONLY Unfurnished 1 bedoom apatement, utilities 1 1330-17 Pacific Beach Drive. Available 9/17 10-10-17 Supply (Editors 1994)

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ACHIC BLACH-2 bedroom-2 bith townhouse overly, quiet, and secloded with carport and laur-lry, functions, 55/10 & 3450 deposit. Available Sep-ember 9th, Call 461-927.

SOUTH BAY J bedroom townhouse, 2752 Terrac Pine Drive #B Pool, termin, carport, passa New plan carpets, dispers and plant Betrigerator in plant Softmorra, 226, 1627.

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IEN HELS: OPEN HOUSE, SUNDAY 2-5. Large coom, 3 bath, or duples, great condition, 1936 151,000 2319-961.

HILLCRET LARGE 2 BELIROOM 2 bath condo. fire place, handkapped accessible security building near Building has westerldryn, ar condomined wishate furnished. Sid, 500 by uwen 276-4655.

DYLLWILD MOCINTAIN HOUSE beautiful view 1200 square feet, friegilate, sunders, gameroom Completely furnished Good inormelweekend get waty Days 455-5433, evenings 744-4437.

LA MESALLAKE PARK by owner View of Line Mur-ray and Cowles Mourasin: Immarusize grounds, all amenties 2 bedroom, 2 birth: \$82,000 442-7431. LEMON CROVE 1/2 acre lot, can be split into 3 lots 160,000 located on west side of 8247 Adams Avenue (818) 140-9688

Gic lamity detached house, very near beach or bay. Reasonable terms, around 140K, 456-0881

MINI RANCH SITES, 20 acres ideal for send home in a clean, clear pollution free invironment East county, Boulevard area, Flexible terms-trades con-

MISSION BAY Beautiful 1 year new "ome, 1807 10, ft., 3 bedrooms, 2-1/2 baths, 2 car garage, asking 1-168,000 for information write to U.C. P.O. Box 20/072 5an Dieso, CA 9-1/20.

GOLDEN HEL VICTORIAN 1134-900 buys 100 year old 5-piex, fabulous view 10% down, assume pri-vate cours or tradel Green, 280 2940 Sirver, 200 but 100 buys 100 before 100 buys 100 buys

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OPEN HOUSE: September 1: Fletcher Parkway then 1: block west on Chatham on corner Reduced 515,000 to 5127,500, Must see!

### OFF THE CUFF Have you ever been at the mercy of Mother Nature?



Charlie White Mechanical Engineer

La Jolla assistant scout master to a Boy Scout troope. We were backpacking along the Appalachian Trail in North Appalachian Trail in North Carolina through some big mountains. All of a sudden a terrible storm blev in without much warning. The worst place to be is on the open face of the mountain above the tree line because there's nothing to anchor you. If go so foggy we could only see a few feet in front of us. We tried to backtrark but we ended up on a valley and finally got to a road. valley and finally got to a road. We had crossed into Tennessee. Have you seen the movie Deliverance? That's what it was like at this hillbilly house we came to. Frightening! There
was a phone about two miles
from the house. We walked there and called a rescue squad to come get us off the mountain. It was quite a night.



Beth Vause Office Manager Mission Valley

In August of '84 in Houston. Texas, they told us to leave work early one day because nurricane Alicia was about to hit land. I came home and crisscrossed my windows with crisscrossed my windows with duct tape in case they blew out. My brother and sister were visiting from California so we went out and closed down the bars. On the way home the started to drizzle. By 3 a.m. it was pouring. By morning we were right in the eye. There was a deluge. The city was flooding, tall buildings had their windows shattered. The mayor told everyone to stay their windows shattered. The mayor told everyone to stay home. It was very dark. Trees were blowing and bending to the ground. Our power went out. I had forgotten to pick up batteries for the radio; I felt kind of helpless. Alicia left a lot of injuries and damage in her wake. We stayed home and



David Ladner Student

College Area

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Randy Dias Industrial Management North County

Last year I was with som friends in the middle of Key Biscayne heading for Stiltsville in a little inboard-outboard boat. Stiltsville is a small area of houses built up on stilts out in the Atlantic. We were on our may to a party. It was at spical hot, humid Florida night. There were about two or three channels and the guy driving the boat went up the wrong one, ran up on a sandbar, and go us stuck. It was pitch-black dark. We were surrounded by water. We were out of beer. boat. Stiltsville is a small area dark. We were surrounded by water. We were out of beer. The only thing we could do was sit there and wait for the tide to come up. We were out there about two or three hours. We felt pretty nelpless. One guy started telling shark stories. The tide finally came up and with a little maneuvering we were out of there.



Nancy Painter Bookstore Owner

Normal Heights
I was on by way to Sap Japan for the winter Olympics in 1972. It was night. There had been a blizzard the day before so we spent et least an hour circling and circling the airpor before we were cleared to land. Suddenly, what I thought were trees were blades of grass and trees were blades of grass and we were coming down fast. There was a loud squeal as the engines reversed, you could see flames coming out of the flaps. We hit the runway hard and started skidding sideways, we were on a solid sheet of ice. Then we turned another ninety degrees and were skidding the other way. Talk about crashes. your imagination runs away with you. Everyone was dead quiet. I had barely introduced hands tightly. The plane finally stopped. Everyone cheered. - Lin Jakary

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OCEANSIDE	MIRA MESA/SCRIPPS	
2210 Mesa Dr./Mission Ave 433-1800		578-9292
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BONITA TOWNHOUSE \$12,000 down, fixed rate for quantied buyer. It bedroom, 2.5 buth, 1,795 square lest, certoil air, 2 car garage Mint, Mr. Free-min agent, 556,499.

MARAN, 40' Sale or trade - Harbor Island Ma-Live abound, large, custom interior, 555K or

FREE CO-SIGNING information for those who carr's qualify for that new homelinvestment property loan Calline Richard, 489-5082

GOLDEN HILLS, OPEN HOUSE, SUNDAY 2.5. Large 5 bedroom, 3 bath, or duplex, great condition, 1436 http://doi.org/10.1006/j.jps.com/2016/j.com/201 GOLDEN HILL VICTORIAN \$134,900 buys 100 year old 5-piex, fabulous view 10% down, assume private loans or trader Green, 830 23rd Street, SD

HILLCREST LARGE Z BEDROOM Z bith condo, fire price, handcappes accessing a conditioned near Balboa park, wasteridryer, air conditioned aunistie furnished, 186,900 by owner 296-6465. HOUSE WANTED BY November 1, 3 bedroom 2 betts, 2 car garage, 1300 sq. ft., view, west of 163, souther \$2, under \$110,000, 227-2394.

LA JOLLA, by owner Liagraded end unit town house, 2 bedrooms, 1-1/2 Neur LICSD village, P. vate, turny, services, garage floot, jecuza, tener Assumable first 3114-000 455-1879.

GROVE 1/2 acre lot, can be split into 2 lots located on west side of 8247 Adams Ave.

LEUCADIA MOBILE HOME Nice remodeled one bactroom with 122d and 122m rough addition. See make offer 942-524B. LEUCADIA TO CORONADO. Alan seeks clean un-gle family detached house, very near beach or bay. Reasonable terms, around 140K, 456-0881.

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NORTH PARK, charming Spanish-style 3 bedroom. I 1/2 bath, fireplace, family room, patio, basement, with dark mom. Bargain priced, \$105,000. Must see Journe 281,9332.

### OFF THE CUFF Have you ever been at the mercy of Mother Nature?



Mechanical Engineer La Jolla

Scout troope. We were

backpacking along the Appalachian Trail in North

Carolina through some big mountains. All of a sudden a terrible storm blew in without much warning. The worst place

stant scout master to a Boy

Office Manager Mission Valley In August of '84 in Houston. Texas, they told us to leave work early one day because hurricane Alicia was about to hit land. I came home and ntt land. I came home and crisscrossed my windows with duct tape in case they blew out. My brother and sister were visiting from California so we went out and closed down the bars. On the way home it started to drizzle. By 3 a.m. it much warning. The worst place to be is on the open face of the mountain above the tree line because there's nothing to anchor you. It got so foggy we could only see a few feet in front of us. We tried to backtrack but we ended up on a valley and finally got to a road. We had crossed into Tennessee. Have you seen the movie Deliverance? That's what it was like at this hillbilly house we came to. Frightening! There was a phone about two miles from the house. We walked started to drizzle. By 3 a.m. it was pouring. By morning we were right in the eye. There was a deluge. The city was flooding, tall buildings had their windows shattered. The mayor told everyone to stay home. It was very dark. Trees were blowing and bending to were blowing and bending to the ground. Our power went out. I had forgotten to pick up batteries for the radio; I felt kind of helpless. Alicia left a lot of injuries and damage in her wake. We stayed home and



David Ladner

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rom the house. We walked

there and called a rescue squad

to come get us off the mountain. It was quite a night.

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