



The Last Skate After thirty-nine years of rolling along, the

Palisade Gardens closes its doors forever.

see the tears?" she says, her finger tip tracing the wet trail down her cheek.

tracing the wet trail down her cheek.

A hot Sunday afternoon, three o'clock, July 7. Inside the two-story skating rink, the lighthoard flashes:

"TODAY IS THE END-ALL SKATE." Sixty-six-year-old Johnnie Wright, Palisade Gardens Roller Skating Rink manager and executive vice president of his family's corporation, which owns the rink, is retiring. "Go-

ing fishing," he says.

A half-block line snakes across unshaded sidewalk along University Av-enue in North Park: teenagers, grayhaired couples, mothers and fathers gripping toddlers by the wrists and sunsuit straps. In the line are young-sters whose grandparents, as young married couples, skated here to "I Had the Craziest Dream," "Ragtime Cowboy Joe, "Rum and Coca-Cola," Green Eyes," and "Sentimental Journey" swelling down from the Hammond in the rink's Joff, There are teenagers whose parents slow danced, skates tip to tip, around the walnut floor to the first pop records permitted here in the mid-Sixties.

here in the mid-Sixties.

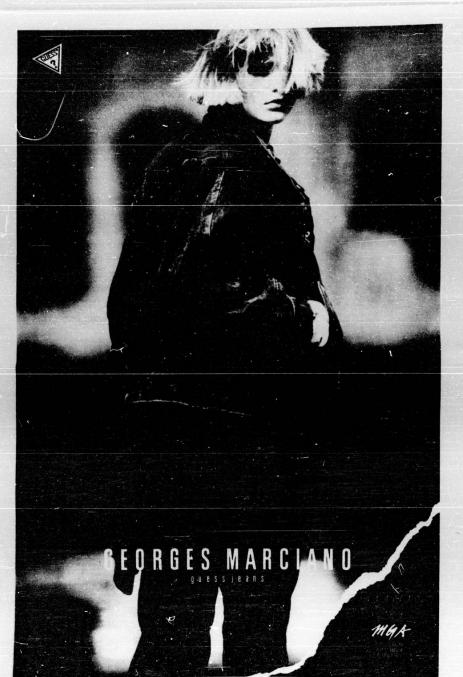
Palisade Gardens opened in 1946, the first post-World War II commercial structure completed in San Diego. The rink has been open to the public every day of the last thirty-mine years. Only in 1978, on the day of the PSA et crash, did the rink close, to make the building available for possible survivors. "As it turned out them weren!" vivors, "As it turned out there weren't

"You sad to see it close?" asks a man whose scuffed roller skates are man whose scuffed roller skates are sursuit straps. In the line are young-laced woman pushes his ticket between the iron bars guarding the Palisade Gardens box office. "Carl you see the tears?" she says, her finger up tracing the wet trail down her check.

A hot Sunday afternoon, three

Gathered in twos and threes along the line this final day, graying men and women recall when "the streetear cost a dime and matinee admission to Palisade Gardens was twenty-five cents." (By closing day matinee ad-mission had risen to three dollars.) The older people recall the late Thirties when roller-skating moved off the sidewalks into indoor rinks and became a national craze. One woman at-tending the Palisade's finale remem-

By Judith Moore



No Pain, No Verity

I just finished Lee Sandtin's The Road to Nowhere" (August 29) and an overwhelmed with the lyric beauty of it, the almost stream-of consciousness quality that grips and holds one. The meaning is powerful, thought provoking, even painful in its

Much appreciate.
Frances Jo Romano
San Diego

Lee Sandlin's story concludes in

LETTERS

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

Point Missed

Point Missed In reference to Stephen H. Schmidt's appraisal of my comments "Letters," August 29), what he misconstrued as being some sort of personal wilfication against Seth Johnson's character was, in fact, a statement about the media's negative effect on the public. Unfortunately that not surprisingly). Mr. Schmidt missed the pean. Not.

An American In Attitude

I would like to thank the latest "mindless macho" (Mark D Klammer) who wrote in support of cockfights ("Letters," August 22) for his description cocklights ("Letters," August 22) for his description expose of the sickening slaughter of chickens. As naive as he shout the "beauty" of cocklights, he is at least clear about the butchering of least clear about the butchering of the cocklights, he is at least clear about particular than the cocklights, and the six deposing me, it's your problem) share the save the world syndrome, Mr. Klammer, and Joe Terrebonner ("Highlights of Terrebonner ("Highlights of the cocklights of the cocklights of another American with a children and another American with a characteristic among Americans with a characte victims of another American attitude among Americans with a lack of cultural identity; anything that comes from a culture which has managed to keep some of its traditions is necessarily good. In that case, should Mayan human sacrifices have been kept on? The victims also were well treated before death! before death! About cockfights "without

About cocklights "without hu man intervention", on the farm where I was raised (far away across the big sea, in a traditional culture without machinery, Mr. Klammer), chicken roamed free. We always kept two or three cocks. Fights were rare and never to the death.

death.

As a conclusion. I suggest Mr.
Terrebone and Mr. Klammer
increase their enjoy ment of blood
and guts by shedding some of their
own, rather than forcing a cruel
and sadistic involuntary death on animals. How about a little animals. How about a little gladators fun for these guys? At least we would know for sure they were consenting. But would it be to the death, Mr. Klammer? What would it feel like to be the observed rather than the observer? Motik Swallow. Ocean Beach

A Couple Of Gems

I got quite a chuckle from the ding-a-lings featured in your August 22 "City Lights" article

What a writer! Great skill. The biggest laugh is that the wedding has been tentatively

couple future grief and expense in divorce court. J. Purk San Dievo

One Of The People

"One of the ablest men who has attacked this problem."
"One of the ablest men who have attacked this problem."
"One of these people who is a construction of these people who is a construction of these people who are never ready on time."
"According to Strema, and White, Michaela Allen is one of those people who also when gramma and have attacked then good who know their gramma and have attacked then good who will be a supposed who know their gramma and have attacked then good the problem of the content of the strength of

FEUDE VS. TEASINES With respect to the ongoing discussion about the grammatical correctness of "5he was one of seven people who were decleral to the steeing committee"—pursitically speaking, "people" is a wrong word. The settence should be "one of seven persons one realizes that one spay "one realizes that one spay "one realizes that one spay "one person" and not "one people" of course, to say Chinese people. Armenian people, et cetera, is correct usage. correct usage. Naomi Kashiwabara San Diego

entitled "A Real Ring Ding" It seems incredible that two people who place such it

people who place such importance on a ring would pick if up, put icon in the store, and walk out without even looking at it! I also failed to understand why Faye Young left compelled to wear a ring to the family reunion. It seems pointless to shw relatives a ring she had no intention of

wedding has been tentarely canceled, we are led to believe, because of this fasco with Zales, because of this fasco with Zales, baving tunnediately offered San, having tunnediately offered San, having tunnediately offered San, believes money back, had dien all that should be expected if thus unshap has actually resulted in a broken engagement, rather than picketing Zales, Hess and Young should thank them for saving the couple future grief and experses in

The People

Name Withheld by Request
("Letters," August 221 is wrong in
cleaner ("Letters," August 221 is wrong in
delense ("Letters," August 15) of
the Rouler's gammar in the
following sentence: "She was one
of seven people (and the only
woman who were elected to the
steering committee charged with
sevening committee charged with
woman who were elected to the
steering committee charged with
the Element of Steel by William
Strunk 17 and E.B. White, "the
number of the subject determines
the number of the world
coule," when the subject determines
the subject determines of
subject with a present mire of
subject with the subject of
white a charge of determine. They were not
following examples of this
common blander."

"One of the ablest men who has
artisced this problem:"

La Jolla

People vs. Persons

The Lion Condition

I am not inclined to dispute Mr. Buzz Johnson and his like-thinking friends with regard to mountain lions. I know nothing about

The Last Skate They'll roll no more at San Diego's venerable Letters

City Lights Through the grapevine, Tank and the trash cans. no base medals, a signal from Mexico, and trouble on the AIDS Task Force

Straight from the Hip Ra meets Huck. By Matthew Alice The Inside Story Minority hiring goals can be expensive targets, and planning for hotels in Old Town. By Paul Krueger

The Road to Nowhere Part two of the saga of suburbia and the Interstate highway system. By Lee Sandlin The Arts Jonathan Saville at an exhibition

Comedy Some are ready, some are not. By John D'Agostino Restaurants Hugn Carpenter on the art of Chinese cooking. By Fleanor Widner

Theater Jeff Smith on the La Jolla Playhouse's production of Anton Chekhov's The Sea Gull

Quarter Notes Organist Robert Plimpton, pianist David Arden, and Symphony Hall under construction. By Jonathan Saville



Highlights of Upcoming Events The twenty-first annual Balbou Park four-mile cross country race, the China Acrobatic Troupe of Beijing, and the Royal Lipizzan stallion show

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City Lights

Big Can Man

On the streets that were his home, they knew him simply as "Tank." He was big, strong, and epileptic. He was still fighting the Vietnam War. according to the guys he used to ham gout with near Fifth Avenue and Market Street downtown. "The onliest name he used on the street was Tank." said one down-ard-Tank," said one down-and outer. They didn't know his given name and haven't seen him for a couple of weeks now, and that's odd; he was always on the street at the beginning of the month, because that's when he received his disability checks. "He'd get paid on the first and be broke on the fifth, explains a fellow vagabond. H was like a lot of guys on the street that way, and yet he was different. Tank left his mark on the world.

His mark is on most of the Gaslamp Quarter's brand-new garbage cans. Fifty-eight of the concrete-and-stone receptacles were placed on the streets of the historic district (part of the 190 bins, each costing \$285, placed throughout downtown) in late July. Cranes had to maneuver onto the sidewalks the 500-pound, bullet-proof, theft-proof, scavenger-proof, and generally bum-proof trash holders. But they weren't Tank-proof. The first day they were

on the street, he pushed five of on the street, he pushed five of them over into the gutter, according to Harold Larcome, the park and recreation department worker charged with overseeing them in the Gaslamp Quarter. "Maybe the shape of these things reminds him of pill boxes over in Victorian or competing." says Victnam or something," says

Vicinam or something," says Lancome.

Throughout the month of
Asgust, Tank made a sport out
of dumping over the new cans.
He'd gotten into this habit
earlier when the cans were
lightweight aluminum, and
driftens used them for chairs
and even beds. (They would
take off the tops, pash two
together at the open end, and
have a cogy tittle steeping. have a cozy tittle sleeping chamber.) The old cans chamber.) The old cans became so unsightly, in part because of Tank's predilection for smashing them, that the city spent \$54,150 to buy new ones in anticipation of the opening of the Horton Plaza shooping center. City workers shopping center. City workers believed Tank would be foiled by the sheer weight and indestructibility of the new

receptacles.

Evidently the new trash containers represented just another challenge to Tank, who last February survived being buried by a ton of bricks when a wall at Colombo's restauran on Fourth Avenue and G Streets collapsed on top of him He had also recently survived knifting and muggings. "The last time I saw him," explained. Robert Brown, who pashes a stopping cart containing his stopping his

street. Twelve of them cracked and two were completely destroyed. The city manager's office and the police received numerous complaints. Two days after the owner of the Caslamp Market and Deli on Fifth Avenue complained to the Fifth Avenue complained to the city, Tank disappeared. People on the street don't know what on the street don't know what happened to him. He'd been picked up by the cops numerous times but was never charged with bashing the trash cans. Some street people think he was taken to jail records doesn't confirm that. Others think the police dropped him outside town.
Central Division Lieutenant
Claude Gray won't say whether
or not Tank was picked up. But
ever since he disappeared, the
trash cans have all been left



Bardrum Song

The national radio industry has long regarded San Diego one of the most competitive radio markets in the country. And local stations have for years employed numerous tacties to stay ahead of their competitors, from programming ninesy-minute commercial-free blocks of Bruce says that since radio

igo, they found that XHITZ was "overmodulating" by as much as forty percent. "This much as forty percent. "This works very much like the loudness button on your radio receiver." Bruce says. "When you push in the button, you emphasize certain frequencies and the sound grows louder. And when you do this in the radio studio, the sound as heard by listeners over their own radios sounds louder, too—and it's home been a rule of

by listeners over one or addos sounds touder, to or addos sounds touder, to or addos sounds touder, to or the or the order of the order orde the past by about ten percent but since May 31 "has been brought back up to the proper level, which is another reason why people may have noticed a difference." When told of difference." When told of KGB's findings, however, McCoy said he would test all his equipment. "If for any reason we've been getting improper readings and are, in fact, overmodulating by accident, then we'll cut back in a second," he said.

commercial-free blocks of music to giving away cash, trips, cars, and, in one instance last year, a house. But executives at rock station KGB-FM (0.15) are questioning the legality of what they call a "competitive tool" employed for the last three months by rival rock station KHITZ-FM (90.3) — boosting "modulation" or loudness, far "modulation," or loudness, far above the legal maximum allowed under a broadcast American and Mexican government officials. KGB program director Larry entrepreneur Jack McCoy took over sales and programming rights to the Tijuana-based XHITZ last May 31 in a twenty-year, \$19 million lease agreement with Mexican owner agreement with Mexican ov Victor Diaz, the station has station on the FM dial. And. Bruce charges, when his engineers tested the modulatio rate of both stations a month

-TKA

City Lights

Dress For Success?

Nicole Murray appeared to be a logical choice for a seat on San Diego's AIDS Task Force, the prestigous volunteer panel that serves as a local clearinghouse for information and statistics on the deadly and statistics on the deadly immune system disease. In 1983 Murray founded the AIDS Assistance Fund, which has raised \$55,000 to help local AIDS victims. That money has paid victims' medical bills, nutrohased, as no to tenerate purchased a van to transport AIDS patients, and subsidized travel expenses for parents who couldn't afford to visit their AIDS stricken children he

down for the seat because be's sometimes a she, a self-professed female impersonator Murray, one of the gay community's best-known fundraisers and political activists, had the support of at least three influential AIDS
Task Force members, but a majority of the female and the force members, but a majority of the fourteend to support him in last month's balloting for five new members. He claims that task force chairman Dr. Robert Petersdorf and the group's other "consensative" members. task force members, however, concur with Murray's claim that he was rejected for reasons that have nothing to do with his qualifications. "Some people object to his lifestyle, including other "conservative" member "maneuvered me out of a sear on the task force because I

sometimes wear a dress."
Petersdorf, dean of UCSD's
medical school, wouldn't

the fact that he's a drag queen," says Dr. Brad Truax, a gay physician who feels Murray's presence as a representative from the AIDS Assistance Fund would help balance the task force's emphasis on academic and scientific concerns. (Ten of the group's fourteen members are physicians or health-science professionals.) Truax has told Murray of specific complaints

but declined last week to discuss those criticisms. Task force member Terry Cunningham, a Murray supporter, says, "There's a lot of conservative people who may have been turned off by Nicole's notifical background."

may have been turned off by Nicole's political background." Task Force members Truax and Keith Vrhel, M.D. were distressed by Murray's decision to criticize publicly chairman Petersdorf and last week advised editors of the weekly Gayzette that negative coverage

Two more weeks passed without incident, but one day in late July Butler was once

again refused entry at the sentry gate, "even though this time I wasn't wearing the jacket; I had it folded up in my

of the controversy could harm the task force's effectiveness. (The newspaper ran the story on its front page.) But even task force members who don't sympathize with Murray acknowledge the validity of his other more substantial. other, more substantial

Murray points out, for example, that the task force example, that the lask force owes its existence only to Mayor Hedgecock, who empaneled the group two years ago. Should Hedgecock be forced from office by a guilty verdict in his current crimina trial, the panel could be disbanded by a more conservative successor. "This task force is too important to lie task force is too important to li-on Roger Holgecock's political future, and the members know it," says Murry, a Republican who campaigned for Hodgecock, Panel members and county supervisors to grant the panel official, permanent status. "They're barely even talking about hat problem," Murray claims.

Murray also says the task force will never take "the leadership role in the major crisis of AIDS, which it should crisis of AIDs, which it should be doing," until its members free themselves from paperwork by securing a city employee to take minutes of the (continued on page 43)

The Man Who Wore His Medal

Charles Butter admins the six year tour of duty in the sawy during the Victnem War was not particularly eventful. After enlisting in 1971, he spent time in Tenoessee before an eleven-month hitch as a creckind: an about the carrier to the control of Victnem and used as a base for recommissance flights. Nonetheless, on the fifth anniversary of the U.S. pullout

enniversary of the U.S. pullout from Vietnam, Butler, who had left the navy in 1977, decided to commemorate his Vietnam tour by wearing his National Defense Service medal, which the government had routinely issued during the war to everyone who had enlisted in the armed forces. He pinned the medal to his blue denim commemorate his Vietnam tour work jacket and, in a show of pride, vowed to wear it daily to his job at Coronado's North Island Naval Air Station, when he has worked since 1977 as a civilian aircraft electrician with the Naval Air Rework Facility.

Thirty-four-year-old Butler says that he wore the medal faithfully for five years witho incident. Then on July 9, when he arrived at the navy base's main gate shortly before the start of his 3:00 p.m. to 11:30

p.m. shift, Butler says he was stopped by the two Marine sentries and denied entry

answer any questions about the balloting, and task force spokeswoman Marguerite Jackson declined comment on

Murray's claims of discrimination. Other AIDS

"They told me that the medal was considered a part of a military uniform," he says angrily, "and that it was against regulations for any civilian to wear a military uniform." Buther refused and was immediately taken to the office of the base supervisor, or Office of the heavy substantial to the officer in charge told him the same thing. "I asked him the supervisor; office supervisor; officer of the supervisor officer of the supervisor officer of the supervisor of the the supervising officer] to show me the dress code for civilians on navy bases," But says, "and he did. The code says nothing about a medal, but when I pointed that out, he said his interpretation, like that of the Marine Corps, was that the medal is part of a military uniform, and therefore I wa allowed to wear it on base." Incensed, Butler returned home, called his work supervisor to explain his absence, and took the rest of

the day off.

The next day he returned to work — again wearing the medal — and encountered no difficulties; still, he says, he spoke to representatives of his union, the International Association of Machinists and Aerospace Workers, and on their advice filed two formal complaints, one against the two marines who had stopped him and the other against the North Island Naval Air Station command, asking for ensation for the day of later, Butler says, he was again



stopped at the gate and ordered to remove his medal; he again refused and was once more escorted to the office of the Officer of the Day. "This time I told the warrant officer that I had already filed two complaints," Butler says, "and he said that while he agreed with the marines, he wasn't going to make any decision until my complaints had been resolved. So I was allowed to go to work."

ound himself back in the Officer of the Day's office but was again allowed on base complaints. After this third incident, he says, he wrote a letter to base security, complaining of his treatment since then, he says, he has encountered no further problems and has met verice with North Ialand naval investigators assigned to his case.

Last Saturday, however, North Island public information officer Ken Mitchell said a decision had finally been reached. "What Mr. Butler is doing is lilegal." According to Mitchell, "The U.S. Navy Uniform Regulation states the only opinions. states that only miniatus medals may be worn by civilians; full-size meda which this one is, may be worn only by active military in service dress uniforms." As of Tuesday, both Butler and the union plan to appeal the decision. An indignant Butler says, "That's a bunch of garbage. The way I feel is that it's a shame and a pity that a decide to display this award my country gave me, I get this kind of flak from the very same people."

-TKA

Vine

Intervention

It's harvest time at San Pasqual, the well-regarded little winery folded into the hills south of Escondido. But instead of picking 300 to 400 tons of grapes from the one hundred acres of vines situated along Highland valuely Road. as when the vineyard was planted in 1973, workers will be lucky to oluck one hundred tons. Row to pluck one hundred tons. Row upon row of dead vines line the vineyard now; seventy percent of the vines have been lost to Pierce's disease, an incurable

plan virus carried by a gnatike insect called a sharpshooser. Most of the vineyard has been abundoned. "I'd say it' a disaster, yesh." says former superior court judge Charles Froehlich, a principal pattner in the winey. "But it has a positive aspect to it," he hasten to stdd. The vineyard loses 28,000 grapevines worth about \$350,000, including all of its celebrated gamay, and most of its sawignon blane, and there's a positive aspect to it? From the perspective of the balance heet, the operation will sheet, the operation will certainly suffer, but according to Froehlich and Sue Wilson. the winery's operations manager, wine drinkers will profit. Before Pierce's diswinery made wine exclusively from grapes grown in the San Pasqual Valley. The hot climate wouldn't allow them to grow

chardonnay or cabernet grapes, the two varieties most in demand in California. But now the winery has been forced to buy grapes, and it is purchasing chardonnays and cabernest, as well as pinot noir and sauvignon blane, from some of the best vineyards of Napa, Sononas, and Serita Maria. According to Wilson, "it's turning out better. It's a fluke, but we're very lucky. We're able to go out and bry We're able to go out and bry. We're able to go out and buy

lemand. And we're buying

STRAIGHT FROM THE HIP By Motthew Alice

Dear Matthew Alice: I'm curious about the history of the Big City Liquor store building at 4749 University Avenue. What's the significance of the Egyptian motif — especially the winged globe above the doorway? Catherine Roth

Dear Matthew Alice:

Dear Matthew Alice:
I moved here from Arizona last summer,
and I sure enjoy this town. But I'm puzted about something that I never saw
back in Arizona. As I was walking down
Park Bouteword Just morth of Robinson)
the other day, I natived two apartment
buildings that look to be straight from
Egyp. Why this bit of Egyptiana in sunny
Southern California?
Harrier McKevere.

Morried Medicaria Medicaria Medicaria Medicaria Medicaria I wouldn't say you two are exactly seeing a duplication of Egypt right here in San Diego — it's more like Egypt filtered frough Hollywood and the Southern California mentality. But it certainly looke Egyptian to sa. What we're talking about are a few of the half-dozen remnants in the county left standing after a craze for things Egyptian swept the world in 1922. That was the year King Thunhalmenn'n of England and Howard Carter, his American assistant. We went through a brief flurry of similar activity a few years back when King Tur's memorabilia toured the country, but it was nothing like the original craze. I wouldn't say you two are exactly seeing a dupication of Egypt right here in San Diego — it's more like Egypt filtered through Hollywood and the Southern California mentality. But it certainly look Egyptian to as. What we're talking about the county left standing after a craze for things Egyptian swept the world in 1922. That was the year King Tutankhamen's tomb was discovered by Lord Carnarvon of England and Howard Carter, his American assistant. We went through a brief lurry of similar activity a few years back when King Tut's memorebilia toured the county left as morting like he original craze.

The Egyptian lock in the Twenties was especially popular here in Southern California. The pre-eminent example in our town is the Big (ity Liquor store at Euclid and University awenues. It was originally built as a service station; the original training the proposed of the building of the proposed of the county and the county an



Finne, was originally done in the same style, but a fire in the early Fifties led to its modernization. The Capt Theater down the street has but a few traces of its Egyptian past.

The Thit crare burned itself out quickly and was entirely extinguished within a decade. Its demise was especially unfortunate for one North County developer who had planned an entire Egyptian subdivisaciually built, however, befree the style became passé. Fortunately for lovers of exocies and the downright bizare, these two homes, as well as the Park Boulevard partments and the Big City Liquor building, still stand.

Dear Matthew Alice:

Dear Matthew Alice:

I watched the presentation of the Tony-Awards on TV recently and noticed that William Hauptman won an award for writing the book for the musical Big River. I'm an avid fan of Mark Twais and have read Huckleberry Finn several

times. After seeing the production of Big River at the La Jolla Playhouse last year, I'm convinced that Twain wrote the book. not Hauptman. In fact, I'm convinced that the whole play was taken word for word from the book Huckleberry Finn by Mark Twain. If I change the name of a great classic for the stage and do some minor editing, can I also call myself an author? Larry Marshall

I can't repeat some of the names you were called by my local theater critic when I broached your query to him, but I can convey some of his arguments in a calm, constructive manner. "Try it" would be the first bit of advice to some would be the first bit of advice to some-one who thinst Hauptman's work was a breeze. The project took Hauptman two years to complete — and this doesn't mean two years of transcribing Twain's novel word for word to a blank stack of papers and then affixing his own name as author at the end. He cut and reordered author at the end. He cut and teordered scenes, invented dialogue (Twain's is often wordy and ragged). in essence, transformed a novel into an entirely different medium, a visual medium. What's more, in this case he had to take the mucle into account. This was hardly "minor editing."

the mucic into account. This was hardly "minor editing." But your overall question is a good one. A writer gets credit for writing the "book" to a play (the script of dialogue and scenes into which the music is intertwined), whatever his source. Think of Will Shakespeare, who stole plots from everybody in sight. Good or bad, the writer gets paid for transforming words into visual metaphors.

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

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THE INSIDE STORY

VOLUNTARY commitment to using minority contractors for city jobs has spawned a lucrative new industry: the minorityemployment consulting firm Although the City of San Diego has a \$37,000-a-year 'equal opportunity coordinator" who helps minority- and female-owned firms secure city contracts,

firms secure city contracts, private consultants this year will be paid more than \$100,000 from the city treasury to do essentially the same task. Ashcraft and Associates was paid \$52,369 to help the taxpayer-funded Centre City Development Corporation (CCDC) locate black, Hispanic, American Indian, and female subcontractors and famile subcontractors and assist the firms in bidding on \$5.7 million worth of construction contracts for construction contracts for construction contracts for contracts of contracts contract executives compliment the consultant, Bernard Ashcraft for "helping. . . project [CCDC's] desire to broaden the participation of minorities," but a CCDC survey taken after Ashcraft completed his contract revealed that eight of the thirteen minority firms that won bids for Horton Plaza work did so without the consultant's assistance.

CCDC has since decided to attract minority businesses without help from a paid consultant. Asheraft, a black San Diegan whose client list includes the city's police department and the

redevelopment agency of Los Angeles, says CCDC isn't "geared up to provide the type of outreach we provide" and lacks "credibility with minority contractors." But CCDC executives are confident the task can be confident the task can be performed by the city's fulltime equal opportunity coordinator and two other local coordinator and two other local agencies that specialize in tracking down minority firms and assist them in bidding on contracts. These two agencies, the Minority Business, the Minority Business Development Center and the Economic Development Corporation, are government funded, so CCDC won't have two the first partiess.

funded, so CCDC won't have to pay for their services. CCDC's revent decision to use existing free services hasn't deterred a second public agency, the Southeast Economic Development Corporation (SEDC), from brises a nead consultant. In Combine Consolution (SEDC), from hiring a paid consultant, a paid consultant and the second of the s

partners charge SEDC seventy-five dollars per hour for their services and are reimbursed for



San Diego's Old Town has

boutiques, restaurants, museums, music, and theater — everything a tourist could

project-related advertising, mailing, copying, meals, and out-of-town auto expenses (at twenty-eight cents per mile). SEDC has paid Consulting

SEDC has paid Consulting Management approximately \$10,000 to date. For that money SEDC executive vice president Reese Jarrett credits the firm with helping two minority companies get work rounders and state of the second state

every opportunity to minority firms, and that goes beyond placing an ad in the paper or [mailing] them a letter," says

Jarrett may soon hire
Asheraft or the Contrens
brothers to consult on another
aspect of the city's employment
goals: that businesses located
in the SEDC-developed
industrial park hire more
minority employees. (in 1984.
SEDC paid Asheraft and
Associates 59/62 to assist with
this sort of minority hiring.) A similar service, though, is
sort of minority hiring. A similar service, though, is
sort of minority hiring to the
horsten belaute of continued and RETC, a government
and RETC, a government
in the first of the services to assist new
downtown businesses,
including two hotels, an
apartment building, and
Horton Plaza shop owners, in
finding minority employees.
Some 9000 workers, many of
them minorities, applied for
Hornon Plaza slops without help
from a private consultant. want, except a notel room. But local developers are now rushing to gain city approval to build at least three new hotels in Old Town, with a total of

in Old Town, with a total of 250 rooms.

The building boom coincides with the release of a marketing study that predicts the need for 1040 hoster nown in the western Mission Valley/Sports Arena area by 1990. The report, prepared for the city council's Old Town Task Force, says 300 to 400 of these rooms should be built in Old Town, which is now served exclusively by two nearby facilities, the Padre Trail Inn and E-2 8 Motel, and the new nine-room Heritage the new nine-room Heritage Park Bed and Breakfast Inn.

Real estate experts say hotels haven't been built in Old Town because office buildings were bigger moneymakers and because the area lacks the large land parcels required for such tourist facilities. But office space now abounds, so developers are willing to sink in the big money needed to buy out adjacent land owners and

Race Into Summer

(Hotel consultant Walter Palmer says (off Town land can cost up to thirty-five dollars per foot, or \$1.5 million per acre.) While the new hotel developers are bloyed by the Old Town marketing report, two of them are 'gnoring its suggestion that the rooms be "delaxed' class accommodations with a "celtured class of the con-prised hotels of ferrion and priced hotels of ferring only basic services.

basic services.

Local developer F.S. Liewhas designs for seventy-six rooms on Taylor Street near Congress, which currently houses Pottery Village, and the Gerrity Company will build 151 rooms with a restaurant and

bar on Arista Street and Jeffenon, near the Old Town exit off Interstate 5. Develope William Gerrily predicts his rooms will rent for about fifty dollars a night, "though we wish we could charge just forty." That reasoning makes sense to consultant Palmer, who believes Old Town is a "destination point for the masses, not the classes." masses, not the classes. Palmer, chairman of the San Diego Hotel Motel Association, says Liew and Gerrity are wise to pursue a clientele of state and federal bureaucrats, sailors and middle-class tourist families because "there's no way the \$125-a night guests will stay there. Those people will keep going to the upscale hotels near the water: the Hotel del

Coronado, the Sherator, the Inter-Continerial.* In Continerial.* In Contin

To increase Ls chances of winning that variance. Dromgoole is describing the project as a "bed and breakfast" lodging, which elicits a softer image more compatible with the residentia character of the surrounding area. But city planning directo Jack Van Cleave and his assistants disagree with Dromgoole's characterization and at an August 7 meeting decided the project should be defined as a "hote!" Still, property owner.

defined as a "hote!"
Still, property owner
Stillberman and architect
Delawie both have the sort of
political connections that could
belp Dromgoole win approval
for the controversial project.
Silberman, whose only interest
in the project is the sale of the
property, is the husband of

county supervisor Susan Golding and former advisor to ex-Mayor Pete Wilson, he has an intimate knowledge of the city buseaucracy. Delawie served welve years on the city planning commission and counts Sea World and Starboard Development (builders of the new downtown police station) among his clients. An Old Town property owner (his office is on Presidio Drive), Delawie currently chairs the important land-use committee of the city council's Old Town Task Force. He says the land-use committee hasn't yet debated future
"ecommended uses for the area
that includes the Dromgooie
project and promises that he
"won't be involved in any of
those discussions."

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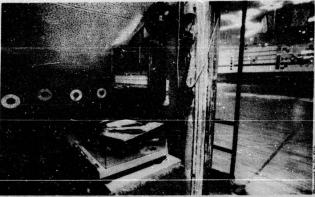
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she that has a punior high kids in 1933, she and her friends "skated out at 1814 inter nik on Menlo and University, a place called Bethy's — it burned down before the war." Says a balding man who swipes at his sweating forehead with a handferchieft. "The Silverado Ballroom upstairs at Euclid and University. Christ, was that some place!" The woman with him recalls that rinks stayed open almost around the clock during World War II. Along with workers from defense factories, and sailors and marines, she says that during the war, she "skated swing shift" until three and four in the morning at the Trocadero on University and Marlboro. Still another woman speaks of "pulling off our detachable skates and jitterbugging in the middle of rinks." The old South Studio is mentioned, as are rinks in Coean Beach, mission Beach, and the Palace on lower Broadway, downtown.

downtown.

To go from the sunlight and heat along University Avenue to the cool, dark, throbbing pandemonium inside Palisade Gardens is "life being dropped in another world," the bairs of the part o



Mounted in the ceiling, pink and blue neon stars glimmer across a hundred faces — black, Oriental, Hispanic, and white. Swooping, swirling, wheeling, or just lazily rolling across the floor in duos, as trios, or alone. Staters circle in the conventional counterclockwise direction. Some state forward and others, three and four together, lightly clasping hands, state rapidly backward. A lurching toddler grabs his father's hand. He cries out, but his shrick cannot be heard in the din. Grasping the railing. a stiff-legged Vietnamese teenager, not trusting himself to glide, lifts first noe foot and then another, working his way, hand over hand, around the

benches that surround the rink. Cheering teenagers and fleet, hardmuscled twenty-year-olds then swarm onto the floor, their features setting into camera as their speed increases.

A café sits at one side of the rink. By six o'clock slatters are dribbling hot dogs with mustard and dipping French fries in catsup. They crowd onto benches around the cafe tables. "Do you remember when the organist at up there," says a rusty-voiced, rechaired woman, pointing toward the rink's northwest corner, "up over the exit sign, behind glass?" As people around the table nod that, yes, they member, and begin to name organists.





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ble, "The vibrations from the organ were just altogether different from the

"And the rink floors didn't have plastic coating," says a second woman, explaining to the nonskater. "Twenty years ago they sprinkled rosin on the floor so your wheels would grip good. They powdered those floors! You went in with brown hair. You came out with white hair —

At the time the older couples began to skate, wheels were fiber or wood. The new wheels, they complain, grip the floor too tightly. "There's no slip to them," says one. "They don't have the roll," says another. "I grew up with the old fiber wheels," puts in a third. "I could take my wheels off and spin them, go to the rest room and do
my business, come back, and they'd
still be going around. Today they're
packed in so much grease they don't

"the hot nights when kids used to take Limburger cheese and spread it down

on all four corners of the rink and then roll through it? Or when we'd put

thewing gum on other rinks? And they'd get gum in their wheels?" Listening to this group, respectable men and women now in their fifties and sixties, most of whom have conand sixties, most of whom have con-tinued to skate regularly at Palisade Gardens's "over thirties" nights, a picture emerges of skating society from the late Thirties into the early frities, an era when local skating rinks were called "hangouts," and those who gathered at rinks, "dead-end kids" or "reformatory material." Each rink had its own gang. After school they met at the rink and skated multi sumcerities. On Friden nights school they met at the rink and skaled until suppertime. On Friday nights they went stag, and on Saturdays they took dates. In summer they passed days at the beach and nights at the

"There was no TV to watch, and hell, we had no money," says a man in his late fifties. "After the rink at Mis-sion Beach closed for the night, ever-ryone piled into a car, if there was one, or jumped onto an old Indian. Scout or a Harley, and took off for Sheldon's, on old Highway Di and Bab, and stayed there until one or two o'clock in the morning, drinking Cokes and smoking eigarettes. There casts; they were cut off cold. We felt we were it ving high if we go a bottle of cheap red wine. We'd mix that bur-gundy with 'PUp and it would be fine sparkling burgundy."

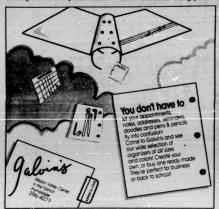
Skaters kept to their own turf. If you were in a beach-area rink, you did not go, except as a group, to the Pal-ace or Trocadero. "You would get Cokes and smoking cigarettes. There were no narcotics like these guys have

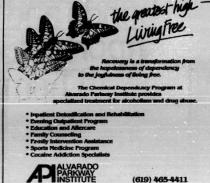
today. One or two kids were experts with marijuana, but they were out-casts; they were cut off cold. We felt

wiped up on the floor," says one old-time skater. And the Mission Beach skater recalls, "I went to school with one guy who skated the Palace. At school we were friends. At our rink I

would have run him into the wall."

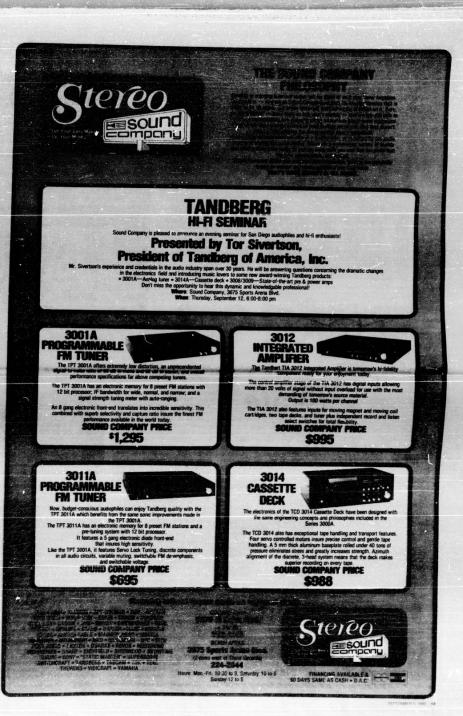
Within local skating culture, subcultures emerged; each rink developed a distinctive skating style. The
Palace downtown, with the largest

























able, ground down wooden wheels into skating rinks around America. Rexing San Diegans at out-of-town rinks would either be kicked off the floor for cutting in and out at high speeds, or the rink would be cleared to normit the types to demonstrate his

(continued on page 12)

Roor area, was home to speed skaters.

The Mission Beach rink at Belmont Park, which sponsored a tough and successful roller hockey team, was tops for a form of backward figure speeds, or the rink would be cleared to permit the rever to demonstrate his skills. No one outside San Diego had seen anything like it.

No one is certain of the origin of the term. In Latin the word "rex" means king, and rexers certainly believed themselves to be skating's royalty. Some old-timers, in recollection, suspect that bit of arrogance led to the name. There is no doubt that rexers were considered tough. Occasionally a group of rexers from the beach skating called rexing.

Rexing developed in San Diego and Los Angeles rinks in the late Thirties. To rex is to skate backward. One can rex solo or as a couple. Rexing could be slow or fast. The veteran Mission Beach skater, an ardent rexer, suggests, however, that the object of rex-ing was speed. Rexers, whose mo-tions, ideally, are loose and relaxed as a group of rexers from the beach would make a raid on the Roller Dome in Hollywood or on a rink in Long Beach. "You had to have those they describe looping figure eights detachable skates," the rexer from Mission Beach says, "so you could get your skates off right away when the fights started!" across a rink, have always leaned to-ward down-and-dirty blues tunes, but this veteran remembers that "we would scream for the organist to play 'Sabre Dance,' because of the speed. On Palisade Gardens's first night

thirty-nine years ago, regulars from every rink in the area showed up to try to dominate the new floor. But no one One rexer, if he put his heart to it, cutting in and out across a rink, he could to dominate the new floor. But no one succeeded. The Mission Beach rexer Male resers used to cut tops off boots to free the ankle for moveme attended the opening night and recalls Women would either not lace their that "Wright was trying to promote a dance-oriented rink. He didn't want it boots at all or would run laces through taken over by rexing gangs. We were made to feel our style was not all that only two or three eyes and wrap the extra shoelace around the instep. The wooden skate wheels were ground welcome in that neighborhood." But down, explains the veteran rexer. during Palisade Gardens's first years, With the wooden wheels and rexers continued to try to put their stamp on the North Park rink. By the wooden floors, you could get such speed going you would think you Fifties, the Rebel Rexers, a rexing couldn't negotiate the corners. Which club whose members wore Confede is why the rexers always had little ate Army caps, had unfurled a Confederate flag on Palisade Gardens's wheels - the only way you could get walls and made the rink their home.

around the corners." A tall, slender, sixty-two-year-old woman is at Palisade Gardens on clos-Local rexers, in the service during World War II, carried their detach-

ing night. She has skated in San Diego for fifty years and still has her club card from the old Silverado. She zata from the out stream. Stated at the Trocadero when Morty Zellinoff opened it in 1938. "I was first out on the floor," she says. It was at the Trocadero, where skaters did at the Irocadero, where skaters do
the jitterbug and the fleahop wearing
skates, that the stately woman learned
Pearl Harbor had been bombed. After
Pearl Harbor, they raced at the Trocadero for war bond stamps. "If you
won a race, you got a dollar's worth of
stamps to paste in your bock." She stamps to paste in your book." She and Wright, of whom she has a photograph wearing a zoot suit, met in 1940 when Wright went to work as a floor manager for Zellinoff. "Johnnie and I have been friends for longer than either of us have been married to anyone," she laughs. "But Johnnie, back then, thought I skated too rough. He would announce a men's-only skate and send me in, too." This woman who on Palisade Gardens's last night is a challenge for the toughest eighteen-year-old male skaters, "the iammers," remembers that in 1941 Wright tossed her bodily out of the Trocadero because of her fast, aggressive skating style. (Wright claims that he threw the woman out of the Troca-

dero for wearing trousers. "I remem-

ber physically throwing her out of the



old Trocadero because she was wearing pants. And I think she's still wear-ing then: — the same pair of pants! She's a nice woman," says Wright, in-

She's a nice woman," says Wright, in-sisting he is tessing about the pants.) The box office manager on closing day began skating at Palisade Gardens in 1946. Her four children and grand-children have skated regularly at the rink. She remembers nights when 800 people lined up outside, recalls the Halloween costume parties, decorat-ing the rink with tinsel and greenery for Christmas, "sweet sixteen" birthfor Christmas, "sweet sixteen" birth-day parties to which mothers brought rosebud-frosted cake for the selfconscious girls and nervous boys. She recalls hundred-mile skate-athons for charities, "Live Deejay Broadcast and Roller" parties, to which girls in ponytails wore circle skirts embroidered with poodles and crinoline petticoats under the skirts. She remembers the neighborhood's smiling families, with wide Pepsodent grins, skating together. The families looked for all the world like the Cleavers: mother in an angora sweater and shorts; father in cardigan sweater, white shirt, slacks, and tie; three little towheads, the girls in print cotton dresses, the crew-cut son in cords and a plaid flannel shirt. Today's parents both work. They are tired on weekends. They hand a kid

ten bucks and say, "Go have a good time." She says she hates to lose the kids. A lot of them are pretty tough. And she has had to tell her share of And she has had to tell her share of would-be fighters, "Take it on outside to Fist City." But they don't curse in front of her. Some of then tell her their troubles; she worries about where they will go. She will miss Johnnie, she says. He was more a friend than a boss. Her daughter, a perite woman carrying a small son, also worked for Wright. The daughter says, "Everybody has depended on Johnnie. He has been the daddy of the neighborhood."

Wright, who organized the North Park Crime Prevention Association. is also known to many as "the North Park sheriff." Friends point out that Madeline, the night clerk at Glenn's Market, across the street, always called Johnnie if someone suspicious came around. The story is told of the night two years ago when a holdup man entered the Kentucky Fried Chicken franchise across the street and held its manager at gunpoint. A terrified KFC customer ran to the rink for Wright. Telling an employee to call the police. Wright then grabbed his shotgun, and outside KFC, fired into the air. The holdup man, responding to Wright's shouted warning to release the manager, threw his hostage aside and his gun down, and ran. Wright, to keep the man from escaping, peppered him in the buttocks.

by final closing time, the crowd downstairs numbers more than 300. Wright has in sisted on no ceremony. You can hear sobs and see tears in the rows of eyes looking up toward Wright as he stands on the balcony, huskily thanking the skaters for being his cus



tomers. "It's the end of an era," one sighs. "Like the death of a president," says another. By midnight everyone is out. The rink lights have been turned

home.

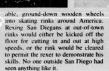
It cannot be easy to carry gracefully
the name Johnnie into your sixties,
but if fits Wright. A boy's quizzical
good nature pushes through the face's
deep lines. When Wright smiles, age
lines fold and disappear into the earto-car grin. Only when he f'owns, in
perplexity as he describes the change
in contemporary youth, or pain when
he mentions the recent deaths of his
wife and his mother, do the sixty-six
wife and his mother, do the sixty-six wife and his mother, do the sixty-six years add up on his features. His body never shows its age. The firm jaw line juts. Wright never stoops. Nothing jiggles. His stomach lies flat under a poi) shirt. Nor is any wear apparent from fifty years on roller skates as a rexer, racer, and spinner. He has sur-vived his addiction to high-speed thrill sports: motorcycling, water-skiing, sports car racing. Wright de-scribes himself as "somebody just always wired up and needing an outlet." and when he drags on his cigarette, or restiessly runs his fingers, sparkling with diamonds, through his gray pom padour, the muscles in his arms jump

hat was he thinking last night? "That it's nice to go out with my head up," says Wright from behind his desk the morning after the closing. In the last twenty-four hours, Wright's office walls have been stripped of his framed awards — Rink Operator of the Year. citations from Muscular Dystrophy. the Heart Association, the Girl Scouts, the North Park Lions Club and this morning it is possible to see









No one is certain of the origin of skating called rexing.

Rexing developed in San Diego and
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sive skating style. (Wright claims that

he threw the woman out of the Troca-

On Palisade Gardens's first night thirty-nine years ago, regulars from every rink in the area showed up to try to dominate the new floor. But no one succeeded. The Mission Beach rexer attended the opening night and recalls that "Wright was trying to promote a dance-oriented rink. He didn't want it taken over by rexing gangs. We were made to feel our style was not all that welcome in that neighborhood." But during Palisade Gardens's first years. rexers continued to try to put their stamp on the North Park rink. By the Fifties, the Rebel Rexers, a rexing club whose members were Confederate Army caps, had unfurled a Con-federate flag on Palisade Gardens's

wheels - the only way you could get

Skate

The Mission Beach rink at Belmont Park, which sponsored a tough and successful roller hockey team, was

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Sabre Dance, because of the speed.

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Male rexers used to cut tops off

boots to free the ankle for movement.

boots at all or would run laces through

only two or three eyes and wrap the

extra shoelace around the instep. The

wooden skate wheels were ground

down, explains the veteran rexer.

With the wooden wheels and wooden floors, you could get such

speed going you would think you couldn't negotiate the corners. Which

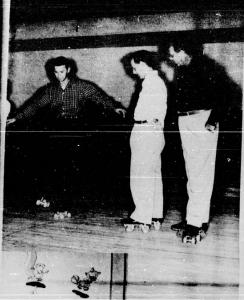
is why the rexers always had little

One rexer, if he put his heart to it, cut-

this veteran remembers that

dominate the floor"

seen anything like it.



old Trocadero because she was wearing pants. And I think she's still wear ing them - the same pair of pants! She's a nice woman," says Wright, insisting he is teasing about the pants.)

The box office manager on closing day began skating at Palisade Gardens in 1946. Her four children and grandchildren have skated regularly at the rink. She remembers nights when 800 people lined up outside, recalls the Halloween costume parties, decorat-ing the rink with tinsel and greenery for Christmas, "sweet sixteen" birth-day parties to which mothers brought rosebud-frosted cake for the selfconscious girls and nervous boys. She recalls hundred-mile skate-athons for charities, "Live Deejay Broadcast and Roller" parties, to which girls in po-nytails wore circle skirts embroidered with poodles and crinoline petticoats under the skirts. She remembers the neighborhoor's smiling families, with wide Pepsodent grins, skating together. The families looked for all the world like the Cleavers: mother in an angora sweater and shorts; father in cardigan sweater, white shirt, slacks, and tie; three little towheads, the girls in print cotton dresses, the crew-cut n in cords and a plaid flannel shirt. Today's parents both work. They are tired on weekends. They hand a kid

ten bucks and say, "Go have a good time." She says she hates to lose the kids. A lot of them are pretty tough.
And she has had to tell her share of would-be fighters, "Take it on outside to Fist City." But they don't curse in front of her. Some of them tell her their troubles; she worries about where they will go. She will miss Johnnie, she says. He was more a friend than a boss. Her daughter, a petite woman carrying a small son, also worked for Wright. The daughter says, "Everybody has depended on Johnnie. He has been the daddy of the

neighborhood." Wright, who organized the North Park Crime Prevention Association, is also known to many as "the North Park sheriff." Friends point out that Madeline, the night clerk at Glenn's Market, across the street, always called Johnnie if someone suspicious came around. The story is told of the night two years ago when a holdup man entered the Kentucky Fried Chicken franchise across the street and held its manager at gunpoint. A terrified KFC customer ran to the rink for Wright. Telling an employee to call the police. Wright then grabbed his shotgun, and outside KFC, fired into the air. The holdup man, responding to Wright's shouted warning to release the manager, threw his hostage aside and his gun down, and ran. Wright, to keep the man from escaping, peppered him in the buttocks

By final closing time, the crowd downstairs numbers more than 300. Wright has in sisted on no ceremony. You can hear sobs and see tears in the rows of eyes looking up toward Wright as he stands on the balcony, huskily thanking the skaters for being his en



tomers. "It's the end of an era," one sighs. "Like the death of a president," says another. By midnight everyone is out. The rink lights have been turned off. Wright locks the doors and heads

It cannot be easy to carry gracefully the name Johnnie into your sixties, but it fits Wright. A boy's quizzical good nature pushes through the face's deep lines. When Wright smiles, age lines fold and disappear into the ear to-ear grin. Only when he frowns, in perplexity as he describes the change in contemporary youth, or pain when he mentions the recent deaths of his wife and his mother, do the sixty-six years add up on his features. His body never shows its age. The firm jaw line juts. Wright never stoops. Nothing jiggles. His stomach lies flat under polo shirt. Nor is any wear apparent from fifty years on roller skates as a rexer, racer, and spinner. He has sur vived his addiction to high-speed thrill sports motorcycling, waterskiing, sports car racing. Wright de-scribes himself as "somebody just always wired up and needing an outlet," and when he drags on his cigarette, or restlessly runs his fingers, sparkling with diamonds, through his gray pompadour, the muscles in his arms jump hat was he thinking last high! "That it's nice to go out with my head up," says Wright from behind his desk the morning after the closing. In the last twenty-four hours. Wright's office

walls have been stripped of his framed awards - Rink Operator of the Year citations from Muscular Dystrophy, the Heart Association, the Girl Scouts, the North Park Lions Club

where frames once hung. "I am not forced out, not in trouble, not going clares. Even in the worst years the rink turned a profit, grossing from \$400,000 in the good years to a low of \$275,000. Not that he is rich, Wright emphasizes. "But I'm comfortable, I won't be able to spend it all. My kids

are going to get something."

On the last day, Wright decided to On the last day, Wright decided to turn loose his young employees, "let them get it all out of their hair. My floor guards, everything I ever yelled at them about, they were doing. They even took off their shirts and threw them in the middle of the floor and stepped on them just because I was so emphatic with them about not getting heir shirts dirty.

right's former boss, Morty Zellinoff, who owned the Trocadero rink, was building Palisade Gardens just after World War II ended, when the Trocadero burned. When Palisade Gardens burned. When Palisade Gardens opened. Wright became is manager, and eventually he and his family bought the rink from Zellinoff. Talking about the rink's early days, Wright says, "We had rules. Until the late Fifties, gifts wore skirts here. The skirts had to be finger tip length—you stand up, put your hands down, and your skirts could be no shorter than where your finger tips came, which was just above the knee. So if you had real short arms," says Wright, "I guess you could wear shorter skirts." Wright did not permit jeans. "That was a way of keeping out the so-called rougher element. We always felt if a kid had to put on a decent pair of pants, he'd be more likely to behave himself. That was the rule for many years until jeans became the dress."

Until 1958 the music came from the Hammond. For the dance skating popular through the Fifties, strict popular through the Fifties, strict tempo was so important, explains Wright, that rink organists used a metronome. "A good dance skater can tell you if your music is off two beats a minute." says Viright. During the organ's reign, "Rickety-Rickshaw Man" was the rink's most requested turne. "It was the fastest," Wright smiles, adding that until the Seventies no fast skating was permitted at his rink. Among other popular tunes through the Fifties were Tommy Dor-

sey's "Boogie," "The Breeze and I,"
"String of Pearls," "Moonglow,"
"Chattanooga Choo," and "Chattanooga Choo Choo," and
"Cow Cow Boogie." Wright recalls
that "tangos were good, all the
marches, the waltzes. For couples
only, the organist played a waltz, fox
trot, or a hundred-beat boogie." When
Elvis Presley emerged in 1956,
Wright would not play his records.
"We were against that stuff," he says

Over the years, Wright learned to Over the years, Wright learned to discern the precise moment "music goes sour" on a crowd. "If you put the wrong tune on, they will start playing tag or just sit down and talk." By the late Fifties, Wright winces, "The kids weren't going for organ music awarenes. They arented coek." music anymore. They wanted rock and roll. But you couldn't get that







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that he did not know what to do at that point and continued to use an organist part-time and recordings of organ mu-sic made especially for skating when the organist was not there. Then in the mid-Sixties at a Roller Skating Rink mid-Sixties at a Roller Skating Rink Operators Association meeting, a Texas rink owner told Wright, "I gathered up all my old rink music, dropped it in the river, and bought the Top 40. Now the only thing that bothers me is going to the bank. The moneybag is too heavy."
"That stuck in my mind," says Wright. "Then one day one of the Girl Scotts came up to me and said.

Girl Scouts came up to me and said, 'Mr. Wright, when are you going to

play some music we can understand?' That is when we started gradually changing over."

When disco came along in the mid-Seventies, Wright liked it. "It was great for skating," he says. "Just the old swing beat coming around forty years later with a higher tempo." But he has not liked much music that has

he has not liked much music that has come along since. Heavy metal and punk rock he calls "impossible." In the last few years, Wright devel-oped a successful adult skate-for-health program. Skating, he would tell prospective customers, "exercises more muscles than swimming, burns off 600 calories per hour for prodetate." more muscles than swimming, burns off 600 calories per hour for moderate skating, not fast, not hard, and has a better cardiovascular reaction than jogging, with less damage than jog-ging, And it gives a great psychologi-cal high." For this program, Wright

says, "I would play all the old music we were just talking about. Some Pres-ley, that era of rock, which in retrospect I realize is mellow rock."

On closing night, Wright men-tioned that if he could stay in business with only what he calls "over thirties" skaters, he might not have closed. Older skaters speculate that Wright shut down because the new music drives him crazy. Others suggest that he was uncomfortable with the changne was uncomfortable with the chang-ing racial and ethnic make-up of his young customers. "We were never segregated," Wright says of the years prior to the mid-Seventies, "but the prior to the mid-seventies, "but the blacks that did skate here then were usually what they would call now the 'Toms.' They associated with white people. I had two floor guards at the time that were black and they were of-ten the only blacks in the building.

They were good skaters, good workers. We always had one or two blacks, and quite a few Mexicans that skated

"At the end of the disco period, At the end of the disco period, skating suddenly became the in thing for blacks to do. They packed the place, turned me completely around from white to black. There for a while it was almost a hundred percent black.
The last three or four years it's just started to blend." But, no, he says, he does not have anything against blacks.
"And I certainly never had to have a
dress code for them," he says. "They
dressed up to come here. It was a big deal to them."

wright does, however, complain angrily that "kids today lack interest in good skating. Ten years ago we would not have allowed in the building one









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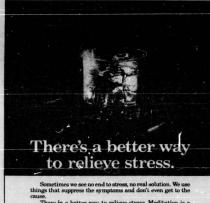
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or six years it's been a matter of just doing a funny little shuffle step around the outside and then go as fast as you can. The kids are not interested in the programming we used to have — whistle chains, trios, grand marches.

"And it used to be a boy-meets-girl atmosphere. We used to turn the lights down low and play a waltz. There was a lot of romance in roller-skating, just like dancing. I don't know how many hundreds or thousands of couples met here and got married. I got a lot of re-quests for weddings. We never had one because I didn't quite believe in a

POINT LOMA

FRAMEMAKERS

wedding in a skating rink." Now, Wright says, "The romance is gone. It's girl-grab-boy." Over the years, Wright has lectured

many a young skater in his office. Be-ing sent to the office, says Wright, "that was considered almost as bad as going to court. It could have been for anything from tripping people to dope. Most of those with dope I just threw out. But I turned many, many kids around from being bad kids to re-spectable citizens. A lot of them have come back up here years later and thanked me, have said, 'If it hadn't been for you. I'd have been in

Kids, generally, however, have sim-ply changed. Wright suspects. In the late Forties and through the Fifties, he remembers only a few gangs in San Diego: the Jim Town gang, the Encanto gang, a gang from Linda Vista.
"But there was nothing like a gang in Southeast San Diego or Golden Hill," he says, adding that in those days, "the gangs were not the best of the population, but they weren't like to-day's. They would get in fights once in a while but never what they do now, with a whole bunch of guys jumping one guy. It was one-on-one and it had to be fair. There wasn't dope. Some drinking." Not until the Seventies. Wright notes, did they have to search rink customers for drugs and

weapons.

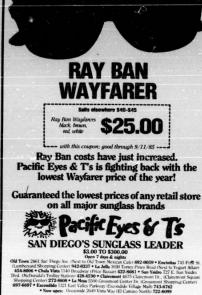
In 1760 in London, an inventor demonstrated the first roller skates. By 1790 skating had become popular all across Europe, but the wheels — made of ivory, wood, or metal — had rollers all of the same size, and only forward skatthe same size, and only forward skat-

ing was possible. When an American invented what he called the "rocking skate" in 1863, it became possible for the first time to skate in curves. By the Thirties, Wright says, "it was a matter of taking a clamp skate and putting it on a pair of football shoes. We had shoe skates at the Troc before the war. but not many. When we opened here, because of shortages from the war, we couldn't get shoes. By 1947 or '48.we began to be able to rent shoe skates. In the middle Fifties, we stopped using the clamp-on skates. Now anyone who has a pair of those old rink clamp-ons has a collector's item. I sold mine. one skate at a time for skateboards Because, of course, we invented the skateboard here in San Diego! So I sold all I could get my hands on."
During the months before closing, (continued on page 22

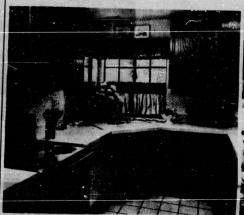
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It was in the late 1890s, according to Wright, that the first skating rinks were built. The U.S. skating boom hit in the Thirties. "At one time there were 5000 skating rinks in America, and now there are about 3000," he says. In San Diego County, after the war, the Trocadero burned down and the Ocean Beach rink at the foot of Newport closed, as did Ups and

Cowns off Midway Drive, and the Pacific (renamed Skateland right after the war) at the corner of Front and G streets downtown. "Then television came in 1949, and everybody stayed home, says Wright. During that era the downtown Palace closed. Then, the downtown Palace closed. Then, Wright continues, "TV got old and skating came up again." New rinks were built at Mission Beach, in El Ca-jon, Chula Vista, Santee, La Mesa. There was even an open-air rink on the Convair parking lot. Some hung in. Others failed, Wright has seen an-other big drop during the last few years, brought on, he believes, by home movies and VCRs.

Although fewer than a dozen roller rinks are still open around the county, rinks are still open around the county, stating is on its way back up again, says Wright, who theorizes that rink skating has decade-long cycles, going up gradually over ten years, and then plummeting. He attributes his success, in part, to paying special attention to getting junior high groups involved in afternoon skating. "We got them trapped in the disease of skating," says Wright. "Then they became our Friday night skaters, In high school they become too sophisticated for skating and you lose them But your college kids, you get them back. And adults, the over-thirty group, that's the biggest market there is.

They have the money."

Now that he is retiring, Wright says, "It will take me a while to get used to Saturday night free and holidays. When everyone else has been playing, I've been working. As few as six, and as many as twenty-four, hours a day. It's been like giving a nours a day. It's been like giving a party. But basically, all we were was babysitters." Wright laughs. "It's always been that way. And I am not a bit sad to stop. I am going to miss some of the records. Not all, but some."



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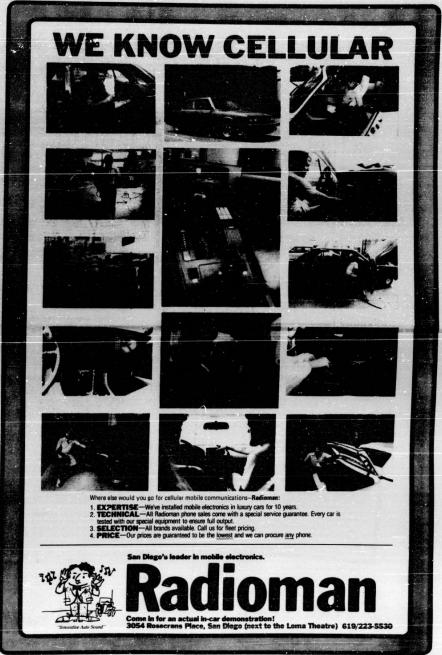
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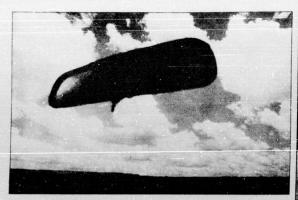
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The Road to Nowhere

Why did the Pentagon want the Interstate built? How would it serve the defense? Now we can get into real paranoia. It is contained in a single phrase: passive defense.

By Lee Sandlin

Don't think I'm going to work at all today. Went out after breakfast to get the car and drive to the station and the car wasn't there nothing was there just gray everything gray no lawn no shrubs no trees none of everything gray no lawn no shruhs no trees none-egithe other houses in sight just gray like a thick fog train and get off two stops later; do you reany owned toward toward to swallowing everything an at ground level. I don't will that day the train is going to travel 200 miles? No not unless you've ridden those miles yourself, not unless you've ridden those miles yourself. get away from here

Robert Silverberg What We Learned from This Morning's Newspaper

The map let us down when we got to Minneapolis apparently some crucial segments of the Interstate hadn't yet been completed. So I bailed out down an

Minneapolis may be, for all I know, a pleasant place to live. I can only speak for that night, and then I did not enjoy driving there. From the serenc Newtoman movement of the Interstate I had descended into a perplexing maze of dark, narrow streets that were rendeted indistinguishable by heavy snow. At inter-vals we came across high fences protecting expanses of untouched snow, or sometimes protecting only the night - possibly one of the thousand lakes, or how-

right away. I wasn't proud, if only I could have found somebody. The city appeared to have shut down at can reach back to the glaciers. downtown hotel — I got a glimpse of an empty lobby glowing behind him — and he was able to decode Beth's scribbled instructions into a route I could follow.

The friend Beth was going to stay with, it ultimately proved, had an apartment in a big corner house, an old ramshackle place at the end of a row of new anartment buildings. Later that night, after Beth and her friend had talked and talked, politely trying to include me in their conversation; after her friend had gone to bed and Both had stretched out on the couch: as I lay awake in my sleeping bag on the livingroom floor, the image of a train began to

Continuity, that was the problem. You get on a train and get off two stops later; do you really believe farther than the vanishing point. If you grow up in a world as sealed off as the suburbs are, how are you to believe that the world has any continuity? You never see anything older than you are.

The wind picked up. A sizable shove rattled the windows. There were groans rising from dark walls and unseen floorboards; gusts tugged at the eaves, threatened to set the whole house sailing. I thought of the wind scattering paper down a spur line between dark warehouses, high wires humming, chain-link fences chiming, wall posters flapping; people warmed their hands above a fire in a trash can, as snow hurried across the train yard, heaped in corners of empty boxcars, tapped at steamed windows; a cat paused on a slatted roof as the wind raked his furand then went on more urgently toward his customary place by the radiator back home. There was no ever many there are, was hidden there.

Eventually we got directions. I would have asked

and to it, was there; the snow blurred the glow of distant towns only because there was nothing closer. An

> Let us pretend the Twentieth Century has discovered time travel as well as space travel. Let us suppose American science and industry have developed a pilot model of the famous time-machine invented by H.G. Wells

range is fifteen years into the future, I am going to push a button that will precipitate all of us forward

1973 is a black hour for the American Republic.





There is widespread unemployment and business is stultified by a critical shortage of raw materials. American foreign trade has been strangled in a web of Sino-Soviet intrigue and economic warfare. The ever-expanding Communist bloc has engineered ironelad trade monopolies in the handful of Latir American and African countries not yet completely absorbed in the vast Marxian Commonwealth of na face of the earth and stokes its further ambitions with the oil of the Middle East and the riches of what once was Indonesia. To the Russian and Chinese masse. Communism had added the manpower of India and much of Africa. We can neither buy from, nor sell to

more than 2 billion people.

By 1970, Russia had applied massive propaganda so skillfully to all media that the West was completely out of touch with reality. . . . On the wings of transocean television, Communist leaders have regularly invaded American living rooms to warn our people we could suffer 100 million casualties in any future



war. The fear this threat has envendered, together with widespread confusion sown by nist sympathizers, has immobilized American military power at every crucial showdown

Frank R. Barnett National Strategy in an Age of Revolutions (proceedings of the Fourth Military-Industrial

The enemy changes, the paranoia stays the same. How paranoid did they get in the Fifties? How para-noid can we get about them now? Let us begin with what seems obvious: that America changed drastically after World War II: that Detroit and the suburbs emade the country into what it is - whatever it is. Motorized, suburbanized. Before the war, there were a few suburbs where the rich people hid themselves. verybody else lived in the cities, in small towns, or in the country. So the population was heavily concentrated in the urban areas and there was a thin scatter-ing everywhere else. Now we are all much more



evenly spread. It used to be that the only real roads were in and around cities; now the Interstate network connects everything. You can get anywhere, even to places that were, in the old scale of things, nowhere

So much is obvious, and it should also be obvious that questions like whether it was inevitable and desirable can't be answered, at least not yet. But let's be paranoid: let's pretend that they were really paranoid in the Fifties. Say they saw enemies everywhere, that they thought America was in mortal peril. Did they think the suburban revolution was desirable? It is in this connection that we can consider the Interstate's full name: the National System of Interstate and De-

fense Highways.

Defense? Of course. The Pentagon was heavily into the Interstate. Nobody denies that. But it's often suggested — especially by the Pentagon people themselves - that this involvement was pretty casual, just matter of consultations here and there. They say that you wouldn't get into a project like this without checking it out with the Pentagon and billing the thing as good for national defense. Maybe so - yet the Pentagon people seem to have been hanging around quite a lot of the time. They sat in on the planning sessions: they were shown the network map and they made certain suggestions (which were in corporated); they came to Congress in 1960 and said that they were very sorry, but the bridges on the Interstate were too low and would have to be raised tw feet so their new missiles could get under them (the

But all this isn't really paranoia. It's only since Vietnam that everything military has come to seem necessarily sinister or nasty. So let's clear the air: one doesn't have to be a Reaganite to admit that someday America might be obliged to wage war against a hostile power, and it is even conceivable to imagine that we might be morally right to do so. We an agree, then, that the Pentagon's involvement in the Interstate project is on the face of it pretty reasonable. Suppose a genuine national emergency arises: a substantial and reliable road system would be necessary if the Pentagon were going to do its job and pull together a successful defense. A really major conventional war, a big war, like World War II, would cer-tainly require some sort of high-gear military reindustrialization, for which the Interstate would be

But - are we really likely to get involved in a war like that again? Questions of this kind are addressed in a field of discourse called "war games." It's an ax-iom in the war game biz that any big war will sooner or later go nuclear, and then how long could it last? A couple of days, a week. Even the most gung-ho strategists agree that six weeks is about the tops. There just wouldn't be any practical way of continuing: the arsenals would be empty. So there would be no reindustrialization, and there would be no need for the Interstate

This kind of thinking, it has to be emphasized, is not exactly new. The strategic studies that were done in the early Fifties all agree that a long nuclear war is

why did the Pentagon want the Interstate built? How would it serve the defense?

Now we can get into real paranoia. It is contained in a single phrase: passive defense.

Passive defense is a simple, even rather noble, con-cept. It means carrying on normal life in such a way that an enemy finds it difficult to attack you. "Normal life" is the key. People who hide themselves in a fortress have an active, not a passive defense. Every-thing they do is controlled by the idea of possible attack. But a nation with a good passive defense is going about as if war were the farthest thing from its collective mind. No fortresses, no armies patrolling

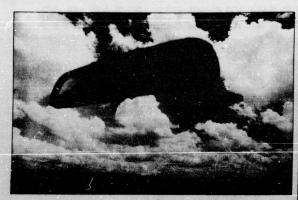
concerve mint. So fortresses, no armines partoning the border. Just everyday, ordinary behavior.

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(continued on page 2)



The Road

continued from page 23/ pretty much what the doves wanted. Here is the second :eversal. The doves began by saying that cities were absolutely vulnerable to nu-clear attack. But they saw a way that the absolute vul-nerability could be put through the looking glass and become absolute strength. The dove strategy is known as Mutual Assured De-struction, or MAD. MAD is played as follows. Each side points its missiles at the other side's cities. Then the players begin a series of increasingly larger

the players begin a series of increasingly larger bluffs, until each side has most of its population and industrial base in the pot. The object of the game is to not lose. You lose if one player decides to call the other's ultimate bluff — that the missiles will really get launched. Not losing is a little trickier. It happens when one player decides not to call the other player's bluff; and then the other player, seeing that his bluff won't be called, decides that he won't call, either. The players then agree to withdraw their chips from the pot and start over. If either side does call the bluff, of course, everything in the pot goes up in

MAD was created specifically to prevent war With MAD was created specifically to prevent war. With these rules, calling the bluff is guaranteed suicide. Even as an act of total desperarion, it could not possibly be within a nation's self-interest; only a madman would do it. So war is by definition (they hope) ruled out. And MAD players can be granted this much: it doesn't seem to be a bad game. The one time we know about when it was played out to break-point, in Cuba, Khrushchev decided not to call, Kennedy wards and with all will here.

they were playing it through most of the Fifties, and in 1980 they convinced Carter to give it another try. This game is called Counterforce. Its object is to win. This requires that missiles really do get fired. The rounds proceed by increasingly larger obliterations of the other side's forces until one side decides that it

of the other side's forces until one side decides that it can't take any more. The other side has then won—or as the game calls it, "prevailed."

Most people react to the thought of Counterforce with blind panic or numb horror, but we can't permit that to happen here. We must stay, if it's possible, relaxed. After all, that's how they are when they talk about it, and they're the ones playing the game. So: the big advantage Counterforce has over MAD is that the bombs actually get used. If that doesn't sound like an advantage to you, think of it from a military standpoint. Hydrogen bombs have never been used in battle, and nobody really knows what would happen if they were. The predictions are seary been used in battle, and nobody really knows what would happen if they were. The predictions are scary enough: fire storms, radiation sickness, the collapse of civilization, nuclear winter, extinction. These pre-dictions may very likely come true: nobody knows. MAD players have long argued that such doubts are much to our advantage. It makes the bluff that much more ominous; if increases the chance that one or the other player will back down. But there is also a side offset in this receptains that increases and the other player will back down. But there is also a side effect to this uncertainty that is not much talked about in MAD circles. If the bluff is called, and the first bomb goes off — say some military installation on one side is erased — then, as the British strategist Lord Zuckerman wrote, "We are all hostages to what happens next." MAD players can only hope that the essential sanity of the participants reasserts itself and on more missiles are fired. But if one side is so lost in nightmare that it sets off a bomb and invites instant, total retribution, then how sane could think by Cuba. Khrushchev decided not to call. Kennedy sarries in linguinare: mait is ess of a some and universimtight then? Counterforce players at least know what the players at least know what the counterforce play

MAD players. They do not believe that nuclear war MAD players. They do not believe than fluctuar wait means the end of the world. Obviously there's a cut-off point beyond which it would be "spasm war," as it's called. This is when both sides, sealed off in terminal horror and despair, launch everything in their arsenals at once. Even Counterforce players ad-mit that there wouldn't be very much left over after the counterforce players and the counterforce players ad-mit that there wouldn't be very much left over after the counterforce players and the counterforce players adthat. But, they say, a spasm war isn't the only possi-bility. A few bombs could explode — maybe a lot of bombs — and we might still have enough people and enough of our basic economic structure remaining to

onsider going on.
You probably don't believe that, and you're probably right. But remember: we've hired them to think about these things for us, and they really are doing the best that they can. They do not believe that they can come back to us and say, "We're sorry, but what-ever happens, America will lose." From the moment nuclear war became possible, the Pentagon has

nuclear war became possible, the Pentagon has looked for ways to win — or at least to survive.

So they make assumptions. Whatever vile calamity is at issue, where the antinuclear people say "might happen," the Pentagon says "probably wou't happen." Nuclear winter is only the latest in a long string of hypothetical eatastrophes. There is a tendency in animuclear writing for might to become probably and then certainty — so nuclear winter is now thought of as a foregone conclusion. But it's still an untested hypothesis as far as the Pentagon is concerned. Even if it were true, which they doubt, the world has survived bad winters before.

What then would need to happen for some of us to come through? The basic outline was plain in the early Fifties: an active defense, which included fall-out shelters and evencation plans; and a new form of passive defense.

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It will not surprise you to learn that Counterforce players have never bought the MAD argument about the vulserability of cities being a source of strength. They were much more straightforward about things. If the cities couldn't be defended, they would have to be abandoned. The population would have to be much more evenly spread; key industries would have to be scattered throughout the country, rather than thickly, and dangerously, concentrated in a few areas. New roads would have to be built so that movement to these newly created spaces would be as easy as possible. In a word, decentralization, Highways were the key. In the words of "Impact of Improved Highways on the Economy of the United States," a study done by the Stanford Research Institute for the Bureau of Public Roads: "The mobility of the motor car had permitted the spread of population to areas not previously accessible. This type of population movement is important in relation to the 'vulnerability of the population to large weapons. A megation weapon which detonates downtown is unlikely to kill all the population in the suburbs if they have adequate shelter."

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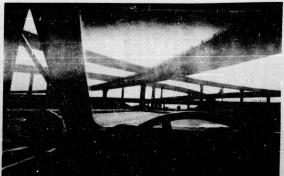
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The Road

from the secretary of defense, Highway Needs of the National Defense.) If war ever broke out, they needed to be able to close the system in a hurry to civilian traffic. No station wagons holding up the con-voys, no terrorists hiding in the trees.

They won on this question, as we know. After all, this was what the highway planners wanted, too. But on another important issue they lost. They didn't want the Interstate to go into the cities. What would be the point? If the bombs dropped, to quote the sec-retary, it would "render highways in areas with concentrations of tall buildings and structures of little use." What they wanted were the rim roads of the original map. But they were just advising the Inter-state people, weren't they, not dictating public pol-icy? As it happened, even though politicians insisted on building these "useless" roads through their cit-ies, a lot of the rim roads were built, too. And, of course, they got so much of the rest: defense con tracts are scattered around the country, the Interstate did go up, and middle-class whites did move out to the suburbs. It's all perfect passive defense strategy, because it probably would have happened anyway. The Pentagon needed only to rudge, suggest, and with the Interstate - advise

with the Interstate — advise.

"If we had approached the problem realistically in the past," Major Alexander de Seversky observed at that same sad conference in Chicago, "all new buildings erected since the last war would have had public gathering places, such as banquet halls, ballrooms, theaters, garages, etc., located in the basement. With

utility of these postwar structures would be en-inancia, aim aupte civilian sheliest would be pro-vided... Passive defense does not have to be a bur-den to the country; rather it may be a boon to our civilization. The Interstatel will solve our traffic problems and will induce the urban population to move into the suburbs. This, in turn, will effect and desired decentralization, which is so important in order to minimize the vulnerability of our nation to

So, without even knowing it, America remade itself into the Pentagon's new ideal of passive defense. Just as the Interstate is a kind of science fiction, a fantasy of traffic use twenty years into Tomorrow land, the suburban landscape is a movie set — for a movie about World War III.

Cn we imagine how the movie will go? A conven-tional war goes ruclear; there are one or two minor exchanges. Negotiations break down and there is a massive exchange. The script for this part – say, the first half or two-thirds of the running time – can be easily imagined (think of The Day After. but more suspenseful). There may or may not be executations of the major cities; this is a point of some contro-versy among Counterforce players. But before and during the bombs dropping, we should see a lot of shots of the Interstate, mostly descreed, with here and there military convoys gliding through the inter-changes, dropping off patrols to guard the ramps. There follows the interval of horror. Cities and big military installations blossom into lakes and oceans of flame. Can we imagine how the movie will go? A conven-

The last part of the film is the "postattack situa-tion." The cities have vanished, but the government is still functioning — probably beneath a mountain somewhere. They've been able to reach a settlement

falling. Gradually — maybe after a few months of winter, who knows? — signs of life start to reappear. Military convoys are moving on the Interstate. TV shows are going out on the airwaves — old sitcoms, mostly, and brief but reassuring official news reports. Maybe fresh food shows up in the suburban suermarkets, to break up the monotony of price-nitrolled canned goods. People start going back to he malls. The skylights there are shattered the mails. The skylings facter as shartest, and the rain comes in, but one or two shops (with govern-ment backing) have opened up again. Slowly a coun-try reassembles itself. The economy is planned, and there are only passing gestures at civil liberties (the army is everywhere) but everyone is happy to be alive white and American.

The movie probably won't get made now. It would have been a big hit in the early Sixties, but the govhave been a big hit in the early Sixties, but the gov-ernment decided to do Vietnam instead, and by the time that one closed, the eruption of new weapons technology had rendered the script obsolete. Even some die-hard Counterforce players have been saying that the basic scenario probably won't cut it any longer. Too many imponderables, too many untried systems. A nuclear war fought in the near future would probably be erratic and messy, more like a megadeath version of Eating Rooul than like Dr. Strangelove. There'd be a lot of tactical neutron house, moine of recrywinger and the state-of-the-air mbs going off everywhere and the state-of-the-ar-nnology would be in a state of continual malfunctechnology would be in a state of continual malfunc-tion. There's also he crucial question of reaction time. Some missiles in place will reach their primary targets in less than ten minutes from launch, which means that nobody will be sitting around lazily de-bating the appropriate Counterforce response. This is one reason why Ronnie and his boys are off to play a new game called High Frontier (also known as Stu-Wars). Counterforce. like the Interstate it spawned. will be a disintegrating memory by the time the war

talgia as it recedes from us. The cities are gone: the nation consists of suburbs strung together along the Interstate. All enemies are vanquished; all those troub-ling minorities vaporized: the future brightens along a ribbon of freeway. It's America as it was meant to be.

Who has not known the life before the revolution who has not known be hasn't tasted the sweetness of living.

— Talleyrand

I think that the most hateful clichés all concern I think that the most hateful clichés all concern growing older and realizing that the word will al-ways be there whatever happens. I've known grand-parents of various persuasions who believed that the sum of their accumulated life's wisdom was con-tained in the phrase, "Life goes on." The bombs fall, the world we know vanishes in a sheet of flame, nuclear winter sets in, and then, the damnedest thing, it's really kind of despicable when you think about it — the survivors struggle to fit together some kind of cut-rate culture and maybe even succeed at it. And

VISA

there's old granny, nodding sagely among the debris. still saying, "Oh, yes, life goes on, I told you it

Of course, there is the other possibility for subur ban apocalypse. It will happen someday — maybe in a century, maybe it happened last night. Somewhere along the thousands of miles of antenna the astronomers have strung up will be resonating, faintly, se-cretly, and unnistakably, a message from another star. It will happen. I do believe that; but now I also star. it will nappen. I do believe that; but now I also believe — my one contribution to granny lore — that whatever the message is, we won't be able to under-stand it. How could it be otherwise? If the message were simple, it could be interpreted in a thousand ways, if were complicated, it could never be long anough, contain enough information about itself, for us to decode it completely. We'd just have to be con-tent that the message really came at last. That would never have been enough for me in the old days. The grand transformation into angelic ex-

old days. The grand transformation into angelic ex-trastretrestrials — the annunciation, the assumption— would any of that have been enough? Not if it didn't happen in my lifetime — preferably before I had to get a job. Oh yes, life goe ... What I didn't realize then was that no matter h. conclusive the apoca-lypse, people will still find a way to make it go on. But it may still come out some other wax. The slow

hypsc, people will still find a way to make it go on. But it may still come out some other way. The slow trickle of qualitative changes may finally overflow the bowl — a moment no one can predict, like the first atom at the heart of the warhead that shatters into the nova. One day, somehow, you wake to find the world redeemed. You leave, as usual, by the backstains; sunrise is spreasing soft yellows and salmons — clouds are gilded pearls — silver gleams on the laundry lines; cats blink from kitchen windows; and at last you stand on the street to see the dows; and at last you stand on the street to see the world curve gently up around you, you see the thou-sand islands of the city shaking free of the transform-ing mist, mist winding in from the surrounding and

ing miss, miss whom in from the surrounting and forgiving sea.

That's what I dreamed inside my sleeping bag on a manzingly cold moraling in Minneapolis. The pleasure of it stayed with me throughout the day, as I tagged along with Beth and her friend. I had done what I agreed to do, get Beth there, and so I really ed to do, get Beth there, and so I really didn't have any reason to stay with them: I just drifted, still fried from the day before, and felt very

benign. When I remember that day now, I think that my mildness - not very typical of me then - was about the best I would get even if my dream came real. Today there may be some dazed astronomer musing down the street, his head ablaze with the sig-nals he detected last night — the joy he feels right

now is as intense as it's ever going to be, for anyo For example: that afternoon Beth and I went to the apartment her friend had found for her. It was a big place, with lots of enormous windows, in an old and comfortable building. She and I went down to the andlord's office to sign the lease. She asked me to read it through, to make sure everything was okay — a lawyer's daughter who was baffled by contracts, whaddaya gonna do. The lease was entirely orthodox except for one clause, which read, as near as I can re-

The lessor assumes no responsibility for damages in the event of riot, insurrection, war, civil war, martial law, or other civil disturbance.

Oh yes, alas and god damn. Maybe this clause is standard in Minneapolis. I don't know. But they were covered; nobody was going to come up to them in some refugee camp and slap a summons on them. They'd be back in business as soon as the fallout

cleared.

I don't know whether Beth thought this clause was as funny as I did; but she laughed with me then and kept smiling the rest of the evening. There seemed to be a kind of easiness in our chatter that might have been the beginning of something interesting. We had dinner late in romantic circumstances: Chinese food at a little, rickety table, by the light of a bare bulb in the front hallway — Beth hadn't brought light bulbs and everything was closed, so it was the only bulb in the anartment that worked. Later on, we sat in what and everything was closed, so it was the only outor in the apartment that worked. Later on, we sat in what would be the living room, among the boxes, and went on talking, or flirting, or whatever we were do-ing. She sat in her favorite chair, a rocking chair that she'd had for ten years and hadn't been able to bring herself to leave behind. I leaned against a wall with nersen to teave behind. I leaned against a wall with my sleeping bag for a cushion. I kept thinking that it would make perfect sense for us to sleep together that night; it was what everything in our friendship had been leading up to; one by one the bits of the jigsaw puzzle had fallen into place, and the puzzle was now obsolete.

Much later, after Beth had drifted off to bed, I stayed on in the living room, staring out the window and chain-smoking. Across the street — I hadn't taken a good look at it before, but there was no missing it now — was an enormous new construction, big enough to occupy a couple of blocks. I remember Beth telling me in passing that it was an arts center, or a cultural center, or something else generally hu was a vast oppressive hulk: wastes of concrete stood on their sides, closing in to crush narrow, irregular strips of black glass. The place had nothing to do

if I ever had a vision in my life, it was then, when I If I ever had a vision in my lite, it was then, when I stared at that building and realized how much I had been in love with the future it represented — how much, despite all my protestations of hatred, I still wanted the suburbs to infect the world.

So here's my vision. I saw, or remembered, a time so nere's my vision. I saw, or rememored, a time when I'd gone down to Lake Michigan, on a winter night as cold as this one. By my house there was a little access road that led down to the beach and ended in a small pier. I walked down to the end, barely able

in a small pier. I walked down to the end, barely able to take the wind blowing off the water, and stood there for a long while. I don't tilink it was ever more sure in my life that my world was the true one.

The lake was frozen for as far as I could see by the light on the pier. It was a complex landscape of crags and gullies, over which the wind was whisking vells of snow; I couldn't tell where it ended and the beach began. Beyond the rim of mercury light, the moon-light picked out more distant ridges, cryptic canyons.

ight picked out more distant rigges, cryptic canyons, stretches of desolate plateau.

It was an eerie scene as it was; but it got much stranger when the wind dropped. The silence was slowly filled with a new sound. I had no idea what it was; it kept me there to the point of frostbite. I car best describe it as a moan - continuous, passionless directionless; it seemed to be the ice itself crying out And this was in fact the case. Water was moving under the ice, cracking it in a trillion separate fissures, seeping through and refreezing. Whenever I think of the suburbs now, I remember that: water moving mindlessly, erasing a landscape that no one should



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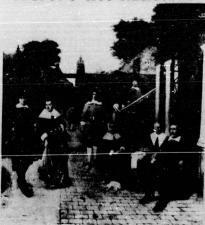
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Before the Masters



The San Diego Museum of Art is currently exhibiting a collection of forty Dutch and Flemish paintings, mainly seventeenth-century, from the Vienna Academy of Fine Arts. The Vienna Academy's painting collection was bequea Sprinzenstein, who, if the small sampling on the current American tour is an indication, was a collector of great discernment. It has been remarked about the current

It has been remarked about the current show that it is composed of a few minor works by great masters along with much work by great masters along with much work by greater of less than the first rank—that it contains no masterpieces. That is, I think, an erroneous judgment. A painting such as Jan Weenix's Still Life with Game (The White Peaceck), which is not atypical of the exhibition's quality, surely falls in the exagency of masterpieces. What is a masterpiece, anyway? It would define it as a profound vision committee that with the work of the control of the control

ous, gorgeous rendering of slaughtered game (principally a white peacock) against the somber, mysterious background of a classical park, with colon-nades, statuary, formal pond, and a cypress alley leading to a distant perspective. Technical mastery, of this sort and recent personal persona

enna Academy show is precisely the way it alerts us to the fact that there may be more authentic masters, and more authen-tic masterpieces, than we can learn about survey courses on art history or in ooks titled Fifty Masterpieces from the

This exhibition is institutive in many other ways, with its pedagogical function greatly enhanced by the immediately appeared to the production of the production of the production of the production way they have been hung and lighted by Darcie Fohrman, the museum's curator of installation and design. Including both Dutch and Flemish paintings, the show offers a comparison of the two national styles. There is also an interesting contrast between the Dutch landscapes of native subjects and those reflecting the landscape tradition of Italy, the latter characteristic of the production of the two native subjects and those reflecting the landscape tradition of Italy, the latter characteristic light of the Roman compages (so un-Dutch), the more generalized, idealized forms, and the presence (wherever possible) of classical ruins. But perhaps the exhibition's most valuable cultural service, aside from the great pleasure it is bound to give, is what it can tell us about realism, a subject I have touched on frequently in recent weeks (though in different centex), and one continued to the control of the production of the

viewer with a stare that suggests a com-plex state of soul, yet at the same time renders it mysterious, unknowable, as in

character behind the face is to be found, multiplied, in Pieter de Hooch's Family in a Courtyard Here, too, the seven mem a Courvant. Here, too, the seven members of the finnily are strongly characterized as to age and temperament, with the physical family resemblances quite striking in several cases, but with an even forester emphasion on the allusions of these sober, thoughtful, emotionally potential forces to a specific point and the control of the proper have the ring of reality, and so do their surroundings, the closely observed, everyate environmental point and the property of the proper have the ring of reality, and so do their surroundings, the closely observed, everyate environable, inner life. The on their survensifiers, and the inner life. The on their survensifiers, the closely observed, everyday environent in which they live their lives: the brick floor of the couryard, the reclining, sleepy, nondescript dog, the blooming vine, the napkin hanging over the edge of the table at which some of the company are refreshing themselves. But the air of realism is in tension with the sense of the-ater, artifice, formality, which is quite as prominent in these Duch patients; as a their realism. All the family members are normalized to the control of the state of the control of the course of the control of the control of the course o

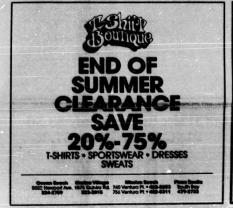
cob van Ruisdael's wonderful Forest En-mance, there is something equally theatri-cal in what one might call the poess of the trees, dramatic dispositions of trunk, branches, and leaves that turn these inse-tient objects of nature into passioners ac-tient objects of nature into passioners ac-tient objects of nature into passioners ac-cine, or (closer to home) the Dutch seventeenth-century dram_dis_Unded. One can almost hear them declarating. The theatricality of these trues boars

ples. Theater is everywhere here — and it is grandiose theater, for the completed paintings were immensely larger, and were meant to be displayed in great palaces and churches where their dramatic rendering of religious or political ideologies could have its full cheatrical effect. The meantificient fleutres are not exceeded. gies could have its full meatrical effect. The magnificent figures are not persons observable in a home or along a street (as in the de Hox-h family portrait); they are actors, striking dramatic poses, illumi-nated by exciting stage lighting, and set against backgrounds suggesting painted backdrops or artificial state architecture, including even (in the case of the visit including even (in the case of the oil
sketch for a ceiling panel in Whitehall
Palace) a drapery furled in an upper corner, like part of a stage curtain drawn
back to reveal the scene.

This curious fusion of realism and theatricality — quite characteristic even of

painters far less flambopant than Rubens—is prihaps most intriguing in the room of still lites that concludes the enablition. The motif of the theatrical drape drawn sade is to be found in several of them. Jan Fyt's Still Life with Fruit (and a monkey); Jan Davidsa. & Heem's wat conglomeration of oysters on the half-shell, carved cast beef, topped alliver candidatich, huge classens of fruit, a guesty parrot that might be there before as is for finely, and a strongheiric landscape of hills, valley, and the state of the stage of the s Roysch, Sull Life with Plans and a hear of Flowers, with its Bawless, papable re-production of the variegated colous of a poppy petal, the moist sheen on the skin of a plum, or the transparent iridescence of an insect's wing, seems af first glance to be a triumph of pure realism, the accurate recording of the things of this world. But what gives this patning its evocative force is the way the objects are dramatized—by the intensely expressive lighting, the "poting" of the Towers against a dark, nextral background to remind us the set, and the passioners visibly of every bloom, every leaf, every sweeping, striving stem. It is, adapted to the genre of still life, the same theatricality we see in

the landscapes, or in the grand Barcupie representations of dramatized historical scenes: the allegorical and classicing Entry of Fiberrogenboxch and the Meierity Region into the Union of Utrecht by Theodoor van Thulden, or Benjamin Gerinste. Cupy Scomerston of Said, with its impacted swirt of hornes and horsemen, all in rhetorical poses as though under a Barcupie procession, and its blast of heavenly light bailing itself down on the actors as a divise coup of the Barcupie control of the Company so that, for all their similarities, the real visible world and its painted replica turn out to be radically different. This is a principle that might be extended to all forns of realism in painting, including impressionism, photo-realism, and even photography itself, as well as to realism in the literary arts. Secondly, Banque art, whether in an intimate Italianate generalising touch as the charming, pocularly melancholy Dance in a Roman Tratteria by Jan Miel. with its personnel from the commedia dell'arre) or in the stapendous. Benthal Crammiction of Christ, is constantly proclaiming its affinity with the theater. One might go further and suggest that all representational painting is in-nately theatrical, though the particular kind of theatrically will very from period to period. The representation before the spectator's eye of elements from outer resility, the disposition of those elements in a special space (cut off from the rest of the world by the equivalent of a frame), the adherence to a set of conventions as thow the "rest" is to be depicted, the choirs of significant moments in which the convention of significant moments in which does, impulse, value, passion, and character reveal themselves more fully, the project of showing us truth through faction, reality through artifice — these are common to representational painting and to







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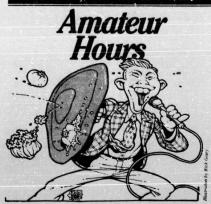
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JOHN D'AGOSTINO

Gien Jameson knows the sound of no hands clapping. A young man with short brown hair and a neatly trimmed mus-tache. Jameson (not his real name) stood on the stage at the Improv a few months ago, trying to siphon laughter from an au-dience already drained of its joillry. It was nearly eleven o'clock on a Monday, the one night of the sunds when servicine, are one night of the week when aspiring ama-teur comedians can sign up to do a few minutes in front of the club's live audi-ence. Unfortunately for Jameson, he had

the laugh-quotient bell curve that finds the typical audience at its most tolerant, most responsive, and giddest from about 8:30 to about 10:00 pm. After that the yucks must be wersted away from the talkers and the hecklers, and a comic puts its industrial-arrength antiperspirant to the ultimate test. One could only hope that Jameson's Right Guard was holding up better than his material.

Sometimes 1 get really issued at my sometimes 1 get really should be a considerable to the property of the could be a considerable to t

vision picture. I penalized her fifteen yards for interference." Except for a few groans it was deathly still in the club, which at that late hour was half-empty. Jameson trudged on. "Boy, last week I had my first heckler." blin up?" velled a

"How did you wake him up?" yelled a heckler, and for the first time in several

"How did you wake him up? Yencu a heckler, and for the first time in secral minutes the audience crupted in langhter. Jameson freid to change direction." If live down here by the ocean "Make it the Atlantic, Bull shouted a man near the Cardinic, Bull shouted a man near the Cardinic, Bull shouted a man near the Cardinic ap posse, fanning out. cervining, and gaining strength in numbers until the entire room was awas with derivate laugher, hurder linesuits, and mean-spirited grumblings. Jameson gamely tried to get back into a flow that had never been more than a trickle, but now he sounded more like a ventriloquist than a comedian. Every time he opened his moube to say something, words would instead come from another part of the house.

"You're so unfunny, you should be on the Larry Himmel show!" shouted a man in beachwear. "I think he is Larry Himin beachwear. "I think he is Larry Him-nell" countered a guy on the opposite sale of the club. The barrage went on for more than a minute, which, given the cir-cumstances, seemed more like an hour. I stopped taking notes and shifted uncom-fortably in my seat. The only thing nearly as painful as diying in front of an audience is watching someone else oozing life. Jameson wore the expression of a man selling South African bonds in Harlem. His bit was over. Finished. Outs here. Another person might have tucked his tail between his legs, swallowed what little pride remained, and walked out of the club, never again to subject himself to pride remained, and walked out of the club, never again to subject himself to such indignity. Jameson chose to remain in the specifyst until an employee in the back of the club mercrifully signaled the end of his stift by shining a flashlight at him. As he left the stage, there were a few halfhearted handelags that seemed more an acknowledgment of Jameson's survival than a gesture of approbation. The would-

be standup hastily exited the club and bebe standup hastily exited the club and be-gan anxiously pacing in the black-and-white patio. Soon another amateur comic approached him and patted him on the back. After they'd exchanged a few words, Jameson visibly relaxed. I would words, Jameson vision relaced; see Jameson several times over the next few months. He never got any better and, unbelievably, he never seemed to know it.

unbelievably, he never seemed to know it.
Although Jameson's unpleasant experience had been more severe by far than
most, it was indicative of the risk an amateur takes when he or she takes that big
step from the drawing room to the stage.
Yet more and more people seem willing to
take that risk. After the rock and roll exstep from an empospe seem willing to the more and man people seem willing to the more and man people seem sufficient of twenty years ago every guy womed to be in a band. After the comedy explosion of just a few years ago, every car mechanic and grocery clerk became a comic. Week after week, in hundreds of comedy cubis around the country, hungry aspirants sign audition lists and queue up for their Warholian few minutes in the spottight. More often than not, they are psychically pants of by ground the psychically pants of by ground the psychical pants of form the psychical pants of the psychical pants of the psychical pants of psychial pants of psychial psychial

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and error, and the discovery and develop-ment of individual talents that have turned several frightened microphone squeezers into decent comics.

several frightened microphone squeezen into decent comics.

Last week I returned to both local comic of the commiss.

Last week I returned to both local comic of the commission of the commissi

Dangerfield.
"I know what you're thinking," Horton said, grabbing the microphone, "'either this guy's in the service or somebody really fucked up his haircut." Horton really fucked up his haircut." Hornos consistent with the consistent was submariner. "Even bely were been as submariner. "Even bely were been year to be the consistent with the consistent was a submarine when the consistent was the consistent with the consistent with the consistent was the consistent with the consistent was the consistent with the consistent with the consistent was the consistent with the consistent was the consistent with the consistent was the

tary career. "I'll neve forget survival camp," he said. "I'm out in the middle of nowhere, miles from civilization. No clectricity. No running water. No plumb-ing. In the distance I can see primitive

electricity. No running water. No plumbing. In the distance I can see primitive poople eating raw meat with their fingers. I swore I do never go back to Lakeside. As the locals enjoy this dig at the backcast of the seed of see also if the over not againment and treatize I have to use the tollet. Well, this happens to be a very small studio apartment . . . The audience is way shead of him. "Most, even if I just had to wee-wee, I'd have to turn on the fancet to hide the noise, then flush the tollet, and poe real fast. But I'm not so credibing." Ye got a large Mexican dinear from the night before that's just cachiner from the night before that's just cachiner from the night before that's just cachiner up with me. Louder laughter. "In minutes I'm living my worst nightmare. There's no window in the bathroom, no vent, no fan. I'm using her copy of Composition of the night to th

champ. "Of course, things change after you've been with someone for a long time and you get real familiar. [Calling from the bathroom] 'Hey honey, come in here and look at this!' "

the bathroom! Hey honey, come in here and look at this and look at this and look at this and look at this bath club is Gene Feldman, a automey who is handicapped. Feldman, a slightly libery, such his half sight of the state of the complete of the state merciais ("Now whenever I hear a crash, I think, 'Hark, a two-car Spitality'"): includes the weekere't hear a recipied in the control of the weekere't hear a recipied in the control of the co

countered during my two-night scrutiny of local talent had to be Wild Willie Parsons. A bearded, denim-jacketed, longhaired mountain of a man who makes Grizzly Adams look like an altar boy, Parsons walked on-stage at the Comedy Store to the taped, thunderous sounds of a sons walked on-stage at the Comedy store to the taped, thunderous sounds of a reverd-out motorcycle and Steppenwolf's Born to Be Wild. 'This definitely was something different — a biker comic and the crowd hoosed and appliated his entirunce. 'Thanks, that was my Bivis winders and the crowd hoosed and appliated his entirunce. 'Thanks, that was my Bivis winders and the crowd hoosed and particular thanks, that was my Bivis winders and the crowd hoosed and the control of cort tourists into tour. We've got about a minety percent turnaround rate. Everything Barsons says gets a big laugh. It occurs to me that perhaps people are afraid not to yuck it up for this, guy. "Some people just deserve abuse." Parsons gunts a minute later. "like those people that work in those fast-food places. If ligured out a way to get back et em. I go to Burger King 'cause they start cooking as soon as you place your order. It say, 'Gimme ten' burgers, with cheese, ten 'Whealene I wait for that damn girl to ask, 'Would you like an apple pie with that?' Now she deserves abuse.' This is such an unnatural act that some people are laughting unconserves abuse." This is such an unnatural act that some people are laughing uncontrollably. "So I say. Yeah, that sounds good. Why don't you give me one of them little apple pies and cancel all that other shit I ordered." "I've got a five-spot that says that Parsons won't be doing the Carson show any time soon.



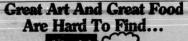
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Carpenter on Chinese Pale a Bai 000

ELEANOR WIDMER

Although he does not yet have a national reputation as a teacher of Chinese cooking — possibly because he hasn't published a cockbook. Hugh Carpenter does have an ardent following. He gives as many as 200 classes a year, most of them in California, and there's rarely an error year. Sandy-haired, slight of build, most of the possible of the cooking of the line of the cooking of the line o he has the understated humor and be-mused air that put one in mind of the line from Yeats: "self-appeasing, self-affrighting, self-delighting." And al-though he is nearly always preoccupied with food, Hugh Carpenter is a master of irreverence and paradox. For example, he vows that his favorite

style of Chinese cooking is Cantonese because of its close association with French cuisine, but he rarely eats French dishes. cuisine, but he rarely cats French dishes. Moreover, his Cantoness recipes may be load with which sales, an anathem as Cattle of the his sales, an anathem as Cattle of the his sales, an anathem as Cattle of the his sales, and anathem as Cattle of the his sales and a rate of the his sales and a rate of the his sales and a rate of the his sales and the part them has kegether so that they look like birds in flight. I tried to work on my displays for about five days and then gave it up. He shrugs and smiles invincally. "Of course I'd like to take a class action suit against Chinese cooks and teachers who make Chinese cooking seems odifficult."

Carpenter not only believes passion ately in his craft but in the art of cating "The worst thing that has happened to the American family is the twenty-minute meal," he says with a shake of his head. "We should spend at least forty minutes at

dinner, talking and enjoying our food. It's been said that we spend the equivalent of 800 days of our lives eating. I would raise that to fifteen hundred. And this means. too, that the person who has prepared the meal should sit there and not be hopping

meal should sit there and not be hopping up every second."

The same applies to the host or hostess who, he believes, should plan a neal so that the maximum time can be spent with the guests. "I do won tons, which have to be cooked and eaten immediately, for my family, or when my fianced and I are cooking with three more couples. We eat the won toss in the kitchen, and then won toss in the kitchen, and then have the couple is preparing seasoned fish, another, barbecued chicken, and the third, sitr-fried vegetables or dumplings, we coordinate it so that we sit down and eat together." If this reminds you of a scene from the movice The Fur Seasons, which begins with several couples cook, may affect the season of the season ing and then consuming a Chinese meal, Hugh Carpenter can easily claim that be had the idea first.

had the idea first
He learned these gracious mores not
merely from his family in Santa Barbara
but from his Asian professors with whom
he studied Far East history and language
in graduate school at the University of
Michigan. There, he had dinner almost
every night at the home of one of his protor taste like any he had dinner almost
overy night at the was impressed by the simplicity as well as the beauty of these preparations, and by the time Carpenter left
graduate school, he had a great passion
or this anaheria and marvelous cuisine.
In 1971 he returned to Santa Barbara,
where he tried to duplicate the dishes he
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James Beard, who was then in Santa Barbara "I wasn't very good," Carpenter laughs "I made him hot and sour soup and lobster in black bean sauce. We're not born gifted cooks: we're not instant cooks. Talents have to be honed. When I first started, I wasn't really creative. You have to create something novel to be a good chef, and you have to be critical of everything you cook. If someone says everything he or she cooks is wonderful

it's not."

A few years after Hugh Carpenter had prepared that meal for James Beard, he felt advanced enough to cook for Julia Child. His first meal for her consisted of Child. His first meal for net consisted of dumplings with sesame seeds in tangerine sauce and steamed, whole Norwegian salmon with Peking meat sauce, a sauce prepared from ground pork, bean sauce, hoisin sauce, julienne vegetables, and

As Hugh Carpenter shares these in-sights prior to the start of his class at the Perfect Pan at 4040 Goldfinch, in Mission Hills, his hands never stop. He is either chopping or shredding, slicing or mine-ing. Talking comes easily to him, but his hands never miss a beat. He moves his hands never miss a beat. He moves his cleaverlike knife (a Dexter) perilously close to his fingers, yet his movements are so assured that he can gaze up and work the knife simultaneously — he prefers the sensuousness of preparing his vegetables with a knife rather than using a food proc-cessor. In addition, the weatables are essor. In addition, the vegetables are never in danger of growing mushy or

Carpatier has been going to China Carpatier has been going to China cvery year aince 1977, and he urges every-note to visit there as soon as possible because he estimates that in half a dozen the control of the contr

revolution good cooking was considered antirevolutionary. What I ate there was no more than boarding-house food." But every autumn for the last several

years Carpenter has been taking people on tours of China. "There's wonderful food in Shanghai," he says with pleasure. In China there's a very limited amount of fresh vegetables or fresh seafood or game. When you go to the markets in Shanghai, you see hundreds of vegetables that we never see here - melons you can that we never see here — melons you can cat with their skins and cabbages that have never made their way here. There's a botanical garden in Shanghai, and I promi-sed the Chino family (who sell produce in Rancho Santa Fe) that I'd bring them in Rancho Santa Fe) that I'd bring them seeds so they can try to grow those meltons and cabbages here." Figh takes a breath and adds mischievousy, as if he expects the class to let out a collective groun, "Of course, in Shanghai they also cat bamboo rats and civit cats."

This combination of antitraditionalism,

This combination of antitraditionalism, ombined with the idea of producing simcombined with the idea of producing sim-ple but excellent food, marks the cultiary-philosophy of Hugh Carpenter. He makes everything appear easy. The neur lor this evening consists of chilled shrimp with a variety of Chinese dipping sauces, cur-ricd amb won tons (best eaten in the kitchen the intent they're done), malog-any chicken wings, spicy noodle salad, coino cake (a flathread that's pan fried and which he calls "a greasy, saity, onion cake that's probably not good for your health, but you can't live your whole life on the Pritikin diet, can you?"), Szechuan roasted chicken, red onion pickles, and ginger ice crease.

rousted chicken, red onion pickles, and ginger to exchange the control of the con

brands Chinese chefs use. He speaks out against "seasoned" rice vinegar because it contains sugar as well as MSG. He also informed us that the words thin and light are interchangeable when they refer to soy sauce, as are heavy and dark. The brands Carpenter recommends and Chinese chefs use are Superior Soy (light soy sauce); Mushroom Soy (heavy, or dark, soy sauce); Son Seasme oil; Koon Chun hoisin sauce; Koon Chun plum sauce; Lee Kim Key oyster sauce; and Quon Yick Chinese noodles, which are better for salads than homemade pasta, since the latter tends to become soggy and sticky. He also says never to store ginger in the He also says never to store ginger in the refrigerator or peel it. If you're using fresh ginger, cut away the soft edge or

those portions that appear too strings. And won tons may be frozen, but only if they are then boiled and used in soup. Frozen won tons don't do well when re-

heated. Then Carpenter laughed conta-

heated. Then Carpenter laughed conta-giously and, as if aware of the dangers of being too rigid in conking, he added, "Cooking is the most democratic form of expression. There are no rights or wrongs. Who cares if the Chinese don't use butter for their fish - I always add butter just before serving Chinese-style

Two of Carpenter's best tips are in the preparation of roasted chicken or game hens and the instructions for mahogany chicken wings. Have the chicken or game chicken wings. Have the chicken or game hers cut in half or buy them halved. Loosen the skin at one corner and work your finger under the skin until it's loose, but not torn away, from the flesh itself. Then take your barbetee same or mari-rade and pour it both under and on top of the skin. This will allow those who don't the skin. This will allow those who don't have chicken that tastes barbenoud, ties howe who do lite skin, the addition of same under it will enhance the flavor. He demonstrates this with his Seyhum style demonstrates this with his Seyhum style demonstrates this with his Szychnan style chicken, which has highly navorful, as well as moist. Of course he uses his own recipe for the sauce, but the principle would work equally well with a commer-

sample, the best and the easiest to prepare is the mahogany chicken wings. The in-gredients for the marinade or barbecue sauce are easy to obtain, and the preparation takes no time at all.

tion takes no time at all.

Marinade.

19, cop light say sauce
14, cop play shary
1 cup plus 2 abbespoons hotata sauce
6 green onions, minced
6 airge clowes parlic, minced
6 preen onions, minced
6 airge clowes parlic, minced
15 airge clowes parlic, minced
16 airge clowes parlic, minced

cold.

This marinade may be used for spare ribs, fish, or any kind of fowl. You may add mint, cilantro, or fresh basil to this sauce. It's practical and will serve many

sauce, it is practical and will serve many purposes.

Every dish prepared and served by Hugh Carpenter in class is excellent and greeted by cries of appreciation from the class. The primary lesson, you can pre-pare simple Chinese dishes that can be in-tegrated with other types and styles of cuisine. As I leave, Hugh is eating the cursue. As I leave, rught is eating the only dish he himself has prepared; ginger ice cream, made from a custard and heavy whipping cream. His admirers flock around him. He winks puckishly and quips, "Confucius say that good food is more important than relationships."



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"About suffering," W.H. Auden wrote, they were never wrong, the Old Mas-"they were never wrong, the Old Mas-ters hew well they understood its human position; how it takes place while some one else is eating or opening a window or just walking dully along." The object of Auderia observation, in his poem. "Mussle des Beau Arts." is "Feier Brugelha flown too close to the sue, which melted the wax on his wings. Icarus has tailspun

back to earth. The painting freezes the instant when the young Greek has crashed in the control of the control

fearus is in the foreground of the painting, his witnesses are too preoccupied to pay much attention. For them his vertiginous

much attention. For them nis vertiginous descent is merely a sudden shrick, a white plunk of foam, and then a calm, somewhere off in the distance.

Auden's observation applies to the later plays of Anton Chekhov. In The Sea Gull—a masterful production of which is currently at the La Jolla Playhouse—the material state of the player of the properties. rently at the La Jolla Playhouse — the ma-jor events, those climactic moments we would expect to be highlighted in the fore-ground, are unseen. Like the plowman in the painting, we are not privy to their drama, directly. Over the possage of two years, Nina has lost her innocence; and Treplev, the young writer, takes his life off-stage, while everyone else at old Sorin's country estate is playing a modest game of lotto. What Chekhos has done is meet the comeentional expectations of the theater, especially the prominence of big. hassay seenes fraugh with unrestrained emotion. Climaxes occur in The Son Gull, but they are surrounded, like Gull, but they are surrounded, like Brueghel's "Icarus," by the routine, and even the boredom, of daily living. "Someone should write a play," Chekhov "Someone should write a play," Chekhow said, addied by the melodramatic theater of his time, "in which people come and go ear talk about the weather, and play cards. Life should be exactly as it is, and people should be exactly as it is, and people should be exactly as it is, and people should be exactly as it in it. Feople cat a meal, and at the same time their happiness is made or their lives

are being ruined."

Rebelling against the conventions of the stage. Chekhov assaults our sensibilities in *The Sea Gull* with silence, indirection. in The Sea Gull with silence, indirection, and anticlinus. His character – young, middle-age, and old, in paired groupings – are often so self-important that they rarely listen to each other. Instead they have adopted carefully constructed images of the people they want to seem to our normal sustage point. We must listen not only to what the characters say about themselves but also to what the others say themselves but also to what the others say about them. The truth of a character, usu-ally a given in the theater of Chekhov's

time, resides somewhere amid these kaleidoscopic points of view.

One example: Trigorin is an established writer. He is under forty, dresses fairly well, and appears to be a success. Trepley, an aspring young playwright, first claims ine hat never read Trigorin. Then he admits — be it objectivity or jealousy—that Trigorin is a few clicks up from the property of th that Trigorin is a few clicks up from hackhood as a writer, pretty fair but no Tolstoy. Nina, who dreams of becoming an actress, is awed by the presence of the "famous" writer. Nina regards him as her Prospero ("What an extraordinary world!" she tells him, echoing Miranda's seasch is The Tompton, And Trigorin, Trig world!" she tells him, echong Mirandas speech in The Thempers). And Trigorin, re-gardless of his real literary status, paints her a montage of writerly woe and peren-nial dissatisfaction. The speech rings true, since he is clearly plagued by his reputation. But it is also calculated to se-duce the gullible Nina.

requarison. But it is also calculated to sentence the guilble Nina.

This nexus, further multiplied by the play's other perspectives on Trigorin, illustrates what the playwright does with each of his characters. One of the amazing things about The Sea Gull is the way checkbox has balanced these voices. The young yearn to become, the old rue (or, like Dorn, accept) what they have become, and thous in the middle—Trigorin and Treplev's mother Artadina, a "famous" actress—fight not only to keep but also to extend what they have. Each group comments on itself and the other and thouse the proper of the

spectives and soliloquize on their most dearly imagined wishes. In these candid, spotlit moments, we see and hear the scope of their dreams. "I am siming dreadfully against the conventions of the stage." Chekhow wrote on a friend white working on The Sea to a friend white working on the sea to a friend white white white working on the sea to a friend white w have come to be labeled "Chekhovian" dram. But unlike the plays that followed it. The Sea Gulf is actually a transitional work, an experiment with old and new forms and, as Treplev says, with "no forms at all." It is in many ways the playwright's most ambitious work and one of the firset "transitional" plays ever written. But it has had a strange fate. Most control the later, Checkperged it backwards from the later, Checkperged the backwards from the later, Checkperged the later, and The Cherry Orband. These readines have Cherry Orchard. These readings have stressed its realism and have denied its uncharacteristic elements - the soliloquies characteristic elements — the soliloquies and its expressionistic qualities, in partic-ular — as if these were unsightly aberra-tions from the norm. The play's major themes are love and art — both being un-requited and often at war with each other. The play calls fixed, deliberate attention to its themes and to itself. And yet tradi-tional productions of *The Sea Gull* have repeatedly snubbed its artistic side as rudely as the bourgeois in the play treat

rudely as the bourgeois in the play treat their servants.

The La Jolla Playhouse has "sinned." but far from deradfully, against the traditional stagings of The Sea Gull. Beautifully directed by Des McAnnff, the production is characterized by a series of inverted expectations. It begins, before the script does, in darkness. John Kilgore's sound design fills the theater with waves lapping against a shore, and with a lonescent dog howling for companionship. Michael S. Roth's music alternates between angry and delicate tones. Then a white, watery figure races through

the darkness to downstage center. As Richard Riddell's lights come up slowly. the figure metamorphoses from what could become a sea guli to Nina (played with surprising skill by Phoebe Cates). She sees something behind the aud#ence. Her eyes brighten as she exits, and the curtain rises. But instead of Chekhov's famous lake in the background, as ex-pected, we see an impressionistic painting of Sorin's estate. John Arnone's set has

of Soriis scatae. John Armone's set has completely reversed the locale of the first of the first state and the scate of the first that the audience is on the such things. Armone has done the same with the lake — which someone once said has the play's grandest entrance. But the reversal works. Like the sea gull, the lake has symbolic properties linked with dreams of creativity. In act two, for example, Arkaidma reads and dismisses Guy de Maupassam's treatise on the creative act, Sur Team ("On the Water"). Characters in the production come downstage, to an imaginary shoreline. They express their hopes and, during the scene changes, act them out. (Nina performs Trepley's Jay to a French audience: Arkaidina, who has not played the role in her carrier, performs a moving audience; Arkadina, who has not played the role in he career, performs a moving Gertrude in Hamler). The symbolism is never overt in the production, thank mer-ciful goodness, but it is there, and it shifts. Mirroring the play's growing sense of limitation, Armone's scenic designs move the lake farther from the characters in each ext. And in act fore; in soother, in each act. And in act four, in another unexpected reversal, the lake is at the rear of the stage, shrouded by a remarkably executed rainstorm. Armone's excellent sets also become more realistic and Cheknovian as the play progresses, with each change suggesting further confinement. McAnuff and the designent (with Patricia McGourty's costumes also deserving praise) have all done first-rate work. They have not only accounted for the play's arin each act. And in act four, in anothe

expressionism, they have melded them into the production as a whole. And the director has done much more. Critics have often observed that, like unseen eavesdroppers, we happen upon the char-acters in a Chekhov drama and observe a day in their lives. In this production, McAnuff has several of the characters fully conscious of our presence. Harris Yulin's elegant Dorn, the one character who doesn't parade his woes, is aware of us, as is Nina, and Penny Fuller's feisty Arkadina. Her character has one eye on the audience and is ever eager to come down to the footlights, give us a knowing

Arkadina is in act three of a four-act life. And her best moments come back-to-back in the third act of the play. Fuller back in the third act of the play. Fuller demonstrates convincingly that the more theatrical Arkadina becomes, the more she reveals her fears of growing older and losing her charms. In both scenes she woos a man, for different kinds of love. The first is her son, Trepley, played competently by Peter Frechette. McAnuff has rightfully backed this access which creating rightfully loaded this scene, which well, to a battle and returns to momentary peace, with Oedipal overtones (these are in the text; the act begins with the riddle of the Sphinx). In the next scene, the actress fights to keep Trigorin, her lower. She knows he wants the "young love" hina has boldly offered him. So she soothes, storms, and begs him to remain with her. Then, convinced she has won, Arkadina comes downstage, proud as can be, to the production's confessional area be, to the production's confessional area and asserts, "Now he's mine." Ironies abound in this moment, one of the high-lights of the Playhouse's production. Arkadina has just given her greatest per-formance. In the process, however, she has mistaken art for love, because Tri-gorin, played terrifically by John Vickery.

has been merely acting too

has been merely acting too.

Most productions have treated this scene with high seriousness. But it is also funny. Here and elsewhere, McAnuff has brought humor to The Sea Gull, which Chekhov labeled a "comedy." Aided by Chekhov labeled a "comedy" Aided by the fine, sericomical performances of Susan Berman (as a snuff-snorting, pre-Punk Masha), George Hall as Sorin, John Nesci as Shamraev, and the incomparable Bill Irwin as Medwedenko, a fumbling (but touching) schoolteacher, McAnuff has coaxed unforced comedy from the willing script. These many instances actu-ally enhance the play's increasingly darker moments by providing relief from the typical, fin de siècle drone that has passed for a staging of the play. The only gripe I have with the production's humor comes after Richard Riddell's lighting design is swallowed, unforcettably, by swift ways cet what rou want, blares through the speaker system at the Mandell Weiss Center. The song's message is wrong for this excellent production; it trivializes the play, in fact. A more appropriate number, if one is necessary, is the Stones. Love in

Vain."

The Sea Gull completes the La Jolla Playhouse's third summer season, and a pattern is emerging from their productions. What McAnuff and his companies give us has been in the texts all along, pleading Arkadina-like for expression. Like learus, the Playhouse's productions are bold and ambitious. But they are more like his father. Daedalus, who devised the means for his son's escape, since each show, though visually very different, is grounded in the language of the play it-self. The Playhouse refused to cling to traditional formulas Their ballmark





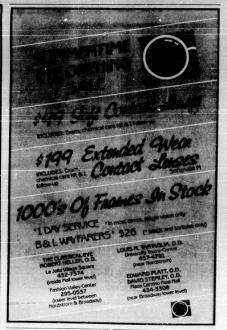
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QUARTER NOTES



ARDEN

Pianist David Arden gave a recital at the Jewish Community Center last week Community Center last week
The program was dominated by
twentieth-century American
music, with only Beethowers E
Major Sonata, Op, 109 offered
as proof that Mr. Arden can
cope with the traditional
repertoir as as well. I cannot say
that he coped terribly well with
the Beethowers, though he was
indeed fully up to its technical
demands. What vitaled this
performance was a hard, dry.
percussive tone and an periormance was a nard, dry, percussive tone and an avoidance of any dynamic level softer than mezzo forte. Much of the expressiveness of the music was thus lost, and much of its shape as well, insofar as that shape is revealed through dynamic contrasts and. dynamic contrasts and shadings. Mr. Arden seemed to be aware of the music's profundities, especially in the sublime "Theme and

playing tended to obscure his

with the rest of the program: Ives's Three-Page Sonata, William Albright's Five Chromatic Dances, and André Previn's The Invisible Drummer. In all these works, the harshness, abruptness, and percussiveness of Mr. Arden's playing was well suited to the scores, and indeed called for by them. An error in the printed program had Mr. Arden program had Mr. Arden playing the three-movement Ives piece while the audience believed him to be playing the five-movement Previn piece, a misapprehension leading to even greater confusion than would normally be evoked by the quirky, eniomatic, chaptic the quirky, enigmatic, chaotic, but somehow absorbing *Three-Page Sonata*. Ives does usually sound like a bit of everything. but the quotations of transformations of jazz occasionally surfacing in the Previn Invisible Drummer (Previn has himself been a jazz pianist) seemed a bit much for even lyes's notorious ability to anticipate the future history of music. When explaining this music. When explaining this quiproque later on, the pianist appositely remarked, "I'm sure lives would have appreciated the joke." He would no doubt also have appreciated the jokes in the Albright Chromatic Dances, such as the imitation of folk done music "Hoodway") and such as the imitation of folk dance music ("Hoedown") and the ghostly appearance of a few bars from a famous — and highly chromatic — Chopin mazurka amid the apparently directionless wanderings of "Fantasy-Mazurka." Whether "Fantasy-Mazurka." Whether he would have appreciated the longueurs in both the Albright and the Previn pieces is uncertain, but of course I ves himself — except in such works as that included on this unusual program — had a tendency to overestimate his audience's

ROBERT PLIMPTON

The concerts of civic organist Robert Plimpton on the Spreckels organ in Balboa Park have constituted the one stable element of serious music making in a rather arid San Diego musical summer. The Sunday afternoon concerts, with their mixture of classics. with their mixture of classics, light classics, and pops, and the Monday evening recitals, more uniformly serious in programming, have offered local music lovers a generous sampling of the instrument's capabilities and of the range of the corresponding to the organ repertoirs. The evening recitals, which ended last week, were particularly attractive because the Spreckels organ, in its park setting, can function more subtly, more musically, when the sun has gone down. In the evening, the organist can choose registrations with a wider dynamic range, determined chiefly by the determined chiefly by the musical content of the works being performed, without the practical consideration of having to be heard by people scattered all over the pavilion area to avoid the afternoon heat and without basine to

area to avoid the afternoon heat, and without having to compete with the typical daylight noises of the park. The final Monday evening recital was a request program, omitting only Bach (who had been given his due earlier in the season). It illustrated in a splendid way the diverse powers of the organ as a musical instrument, powers powers of the organ as a musical instrument, powers which fall into two main categories. The organ is a peerless instrument for dealing with the intervoven lines of contrapuntal music. The diversity of registrations can add vivid colons to clarify the various voices, yet because all the tones, however different in quality, are produced in the manner of wind instruments, there is a unity within diversity that perfectly suits the period in which the contrapuntal style

gave rise to its greatest masterpieces, the Baroque. Interestingly, the only fullmasterpieces, the saraque.
Interestingly, the only tullledged representative of this
building of the same of the same of the
form well after the heyday of
the Baraque style. Morari's
discovery of Bach was one of
the great events of his later
career, and perhaps the most
astonishing of his Bach-like
composition is K. 608, a
grandiose Fantasy in F Minor
composed for the mechanical
organ in a clock, and getting
from 1791, that is, in the period
from 1791, that is, in the period
from 1791, that is, in the
Requiem. This work, which
sade a great impression on
Beethoven, minculously
unifies the Baraque and
Rococo styles, with the fugal
opening and closing sections
framing a lyric episode of
florid, graceful, accompanied
song. Mr. Plimpton indicated
the contrast in styles and
moods by judicious changes of
registration and dynamics.

model by judicious changes of registration and dynamics, revealing this odd composition as one of Mozar's most profound and dramatic. Certainly, there are few passages in this great composer greater than the majestic final double fugue, and Mr. Plimpton played if gloriously. Much of the rest of the program was devoted to the other important pose of the other important pose of the other important the Franch Romanties and their successors who exploited the immense emotional power of the organ deriving from harmony, those blended masses of sounds, sometimes gigantic, that can be so overwhelmingly potent on this instrument. potent on this instrument From this tradition, Mr. Plimpton (or, rather, the audience through their

and growing to a mighty elimax (quite tremendous in Mr. Plimpton's performance) like a desperate prayer striving

Mr. Plimpton's performance, like a deeperate priver striving to break through to the ear of God.

Music, of course, is an asstract medium, but in the Dupref Cortege or Llionis the abstract endemiss are in the service of a religious vision, and the power of that vision, in Mr. Plimpton's luminous and impassioned performance, ultimately subsumed the purely musical structure, as the

musical structure, as the

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tells us that it is meant to embody in music a religious vision, that of the eternal (that spiritual) church. In this Messiaen's Apparition de l'Église Éternelle. The Franck combines diverse episodes representing the taste of the French Romantic organ harmony that is the bearer of all of the meaning — that and a repeated three-note rising motif that unifies the journey from French Romantic organ composers: a brilliant toccata a meditative chordal section, mystical softness through a stupendous loud section, its incredible pedal tones shaking the earth and its blasting an accompanied melody of a somewhat sentimental cast (the Romantic organ smiling dissonances suggesting an eruption of the mysterium tremendum through the predictable harmonies of through tears), and an agitated section reproducing the sounds and textures of the latevisible world, and then and textures of the late-intellecture or content of the content o visible world, and then returning to the ethereal beginning. In Mr. Plimpton's performance, there was the sense of something wast, frightening, overwhelming, rising inexorably out of the tissue of the cosmos, and tissue of the cosmos, and revealing itself as the fundamental reality of the universe. It was the sort of musical experience possible organ. The two chief types of organ music in fext demand two different types of organ, and it is Mr. Plimpton's particular genius to make the Spreckels instrument sound now like one, now like the other, as though he had two separate instruments beneath his hands and fest. The "littany" of the Dupré work's title is represented by a compulaively repeated, agitated seven-note figure, snoving all over the keyboards and growing to a mightly

an experience to have in the balmy twilight of Balbos Park!

SYMPHONY HALL

The restoration of Symphony Hall, formerly known as the Fox Theatre, is well under way, with architects, contractors, acoustical designers, and decorators working assiduously to meet the deadline of November 2, the deadline of November 2, when the San Diego Sympho will insuperrate its when the San Diego Sympnon will inaugurate its tenancy in its new home with a gala benefit. I toured the building last week under the expert guidance of the symphony's Nancy Hafner. Those who knew the Fox before restaration began would hard! recognize it. The B Street entrance is being demolished to make way for a hotel, and the outer foyer of the Seventh Avenue entrance is also being removed. Restoration work has scarcely begun on the Seventh Avenue lobby, which will serve as the main entrance until the

completion of Symphony Towers, the high-rise office building that will surround the hall. The rest rooms are being enlarged and the decor of both lobbies will ultimately regain the sobriety and elegance that various repaintings and redecorations had gradually undermined. In the hall itself, all the seats

have been removed, construction work is going on

on the stage and in the pit (which will be retained, though (which will be retained, though covered over for symphony concerts), and the wall surfaces and plaster embellishments are undergoing a complete repainting, carried out by A.T. Heinsbergen and Company, the firm that did the original interior decoration in the 1920s. The aim is to return

from the original records and from old photos. The garish colors of the interior are being omplementary pastels - buff, light blue, rose, and coral which will change the entire aspect of the hall, lightening it and giving it a delicacy of colo corresponding to the delicately busy surfaces of the pilasters, corbels, applied columns, and gilt embellishments that cover gilt embelishnents that cover the proscenium and adjacent walls. Scarcely any significant structural changes are being made, although a number of rows of seats at the rear of the orchestra section are being permanently removed. The hall's excellent acoustics apparently need little enhancement. The stage will not even need an acoustical shell; the orchestra will play against a simple background of a black-beaded curtain. At the moment things look a dreadful mess, but the symphony management is confident that everything will be in order for the gala opening, when the orchestra will at last find a

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composer intended. The same

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might be said even more emphatically of the Messiaen

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mountain lions, their habits inclinations, or population in San Diego County. Thus, I'll take his

inclinations, or population in San Diego County, Thus, E'll take his word for the lion condition locally. I did know would biology, shape to the light of the lion condition locally. I did know would biology, shape to the light of the light

instance of a purebred, healthy wolf killing a human being in 300 years of records (in spite of what appears in Jack London's stories). The argument that they depleted stock is anchored in lost stock stock is anchored in lost stock counts, numbers that would require every wolf in a given territory where losses were reported to kill and eat six times its body weight every day.

Wolves are gone in the United States because human beings don't like wolves. We invented a rationale for killing them and we killed completely. I hope Mr. Johnson is right about lions. It would be tragic to do to lions what we did to wolves for equally

The Best Of His Knowledge

I coad with interest your article about the upcoming street fair in Hillcrest (*City Lights; August 1). Although I live in the beach an exciting, cosmopoltan area where a diverse population — straight and gay, married and single, young and venior, people of many nacial/eithnic religious bockgrounds, and even a few bockgrounds, and even a few looking toward to the street fair celebrating the sign lighting one

elebrating the sign lighting one year ago.
I'm puzzled by the remark made

by an unnamed board member of the Hillcrest Association that the board's decision to stop fighting the ad hoc street fair committee bould's accessom ossip rigining the allow steel are committee on the allow steel are committee on the accessor of the accessor

what are the "scare tactics" that gays are using? In order to use

scare factics, they would have to consider doing the following: 1) Marching and picketing at the Bible Missionary Fellowship in Santce during worship services protected by the U.S. Constitution 2) Harrassing patrons of clubs and lounges where presumed heterosexuals are known to

congregate 3) Demonstrating in front of

medical clinics to dissuade wome from receiving safe, legal, medica 4) Phone anonymous death

threats to political activitists and candidates who proclaim straight candidates who proclaim straight rights.

5) Charter a plane and fly dangerously low over suburban areas and tow a banner proclaiming. "Repent Breeder." To the best of my knowledge, none of these events has ever taken place.

And finally, consider the plea to And finally, consider the pleat "sop waving banners and contin-living." I interpret this to mean "shut up, accept the status quo, and become meck, passive consumers in our shops, Sars, an restaurants." Somehow, I don't envision that happening. George H. Fecks flow Buestic Beach.

Bravo Zulu On behalf of City Colleges of Chicago and the large staff of lecturers we employ in the Pacific, I would like your reading public to know that the incidents cited by know that the incidents cited by Glenn Wallace ("The Neptune Lesson," August I) did not transpire "during our watch." We consider our lecturers to be professional people, dedicated to educating the sailors in the Pacific Fieet. They have all been inductinated on our program equirments and shipboard file before they are assigned to a specific ship. In most cases, they are assigned to the sayment of the state of the sayment of the saym

therefore, be dedicated to his teaching commitment as well as to the lifestyle he must endure. The commitment of these dedicated people is measured in the number of courses conducted, the number of certificates granted, and the number of diplomas

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Some of your readers may have found the article humorous; others may have read it as fact. To think that a supposedly learned person would take sea stories and hearney and present them as public fact is and present them as public fact in the declarated educators in the may's contract education in the may be contracted education in the may be contracted as the contract of these people and hope Mr. Market's article has not armisted reputation as providers of educational services to the world's finest navy. finest navy.
Jay G. Forst, Director
Programs for the Military
Pacific Division
City Colleges of Chicago

Glenn Wallace replies:
The incidents depicted in my article were hasded on either personal experience or testimony from other instructors. Some of the form other instructors. Some of the form of the instructors of the form of the instructors of the form of t

Glenn, Men, Ship

I am writing in regard to "To Neptune Lesson" by Glenn Wallace (August I). While Mr. Wallace probably While Mr. Wallace probably would not demonstrate a lack of respect for blacks, Hispanics, and other minority groups, he does show a distinct and unprofessional lack of such respect for gays, for instance, at one point on page twelve of the article, he states. "My colleagues (at sea on the Kitty Hawk . . . included mist

Kitry Howk ... included misfits, maniacs, one-grown children, maniacs, one-grown children, and the sexually demented."

Mr. Wallace makes it eminently clear that he considers those in the program who happen to be gap as the "sexually demented." Shame on Mr. Wallace. I wonder when he is going to grow up and recognize he is not played. I wonder when he is going to grow up and recognize he is in the 1980; and I from the significant of the significan San Diego

The sexually demented men referred to by Glenn Wallace wer not gays but heterosexual men

(continued on page 42)

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LETTERS

Erratum

An article in "City Lights,"
published August 15 and ontitle
roomman to the Core,
'Communal to the Core,
'incorrectly reported that twentyfive members of the Ecolibrium
commune in Imperial Beach all
lived in the same house. Fewer,
than twenty-five people share the
house, though about twenty-five
about the control of the Core
of Communication of the Core
of Communication of the Core
communication of the

Leg Woman

I was interested to read your story about rats infesting the San Diego Police Department ("City Lights," August I). Unfortunately, not all of them are four-legged. Karen Freeman

TAN IN

COMFORT

6 sessions

A Pointless

Edward de W.c., seventeenth Earl of Oxford, as the master dramatist, Deepite the extraordinary and hardly fortuitous absence of nearly all periment records, a mass of circumstattal evidence points unmisstables to the Earl's set earthery days. Moreover, entirely apart from that question, gas greptes with financia; individuals and marvelous exploits. Jeff Smith erronously riters to Let Smith erronously riters to Let Smith erronously riters to Let Smith error the Advisory and the Market Smith and the Realthy as a novelst, calls the book "his biggest fection to date," and concludes that the proper place for it is the transit of the discard pile, however, is not Charlton Ogbarn's thoughtful and well-documented work, but rather Smith, careless review of it Smith, careless review of it with the Charlton Ogbarn's thoughtful and well-documented work, but rather Smith, careless review of it with the second who will be conceditions purporting to be second who will do conceditions purporting to be second who will be conceditions purporting to the care the matter definitions of the case for the case of the case for the case of the case of

Abe's Traits

Abe s Iralis
It is sometime difficult for a lay
person to compliment a writer in
such a way as to convey to him that
one recognizes good writing upon
filmmakers, for if you confuse
Roles with Boles you're
considered a dunderhead with no
critical abilities.)
But I am a reader, and I read
with cajegment Abe Opinear's
strice." An of the Role "in your

July 1 edition ("Highlight of Upcoming Event". The pleasing combination of wit and intelligence trans I consider respectively empty and boring without each other) that Mr. Opiniar applied to his subject scenes anges me to pick up another feature whenever I can find one. Please give Ole Abe many an assignment, for I telest like his should be generously supported, test to be professed in reasing the state of the professed in reasing the state of the professed in reasing the Hagen and his III. Hagen and his III. Hearting Oven.

City Lights

Intervention

better sauvignon blanc than we were able to grow." As proof of this, Wilson points out that San Pasqual's '84 vintage sauvignon blanc, made from

grapes grown mostly in the Napa Valley, won a gold medal at the Orange County Fair (one of the more prestigious wine competitions) and a bronze competitions) and a bronze medal at the San Francisco Wine Expo. Two weeks ago the winery released its first chardonnay, and the pinot noir is due out this fall. Two years from now, the winery's first cabernet will be ready. None of these wines would have been made if Pierce's disease hadn't

made if Pierce's disease hadn't destroyed the vineyard. Son Diego Union wine critic Dan Berger has said that San Pasqual has two strikes against it being located in Southern California, where snobbly wine connoisseurs believe no good winery can exist, and being limited to making wines from the few grapes (most notably gamy and muscul that flourish in the climste. When the vineward was first flourish in the climate. When the vineyard was fixed established by sixteen investors, the plan was simply to grow grapes and sell them to other wineries. But with California overflowing in tax-shelter-grown grapes, the investors were more or less

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only way to combat the disease is to keep the weeds cut back along the vineyard edges, and to spray insecticide (researchers at UC/Davis are

said to be close to a cure for the disease). The winemakers replanted one acre of grapes last year as a test to see if the.

last year as a test to see if she-disease can be worlded, but at this point they don't know if they'll ever replant on a large scale. Right now it is cheaper to buy grapes than to grow them, but the current grape glur is presumed to be short-lived. "We'll keep a winery and we'll keep a vineryar, says Prochlich, "but we just don't know how big a vineyard it will be."

Success?

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(continued from page 5)

group's meetings, prepare agendas, and handle correspondence. And inste

forced to build their own winery on the premises. This was completed in 1976. "We

winery on the premises. This was completed in 1976. "We didn't plan for the winery to buy grapes from other people." Froehlich explains. It was marked as a San Diego County winery making marked for the property of the marked property of the marked property of the marked property of the marked part of the plants of the plants, eventually cloging their plumbing and killing off the leaves. The vines first began to look stressed in 1983, but it wasn't until the early part of 1984 that the winemakers were certain their problem was Pierce's disease. Froehlich says the disease tends to coincide with wet years, such as 1983, because the little insects flourish along stream bods. San Pssqual's vineyard lies near the Santa Yashel Creek, and it has irrigation draining dinches

irrigation drainage ditches running through it. About the

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of "spending all their time talking about medical statistics," Murray says the task force should propose a local version of the AIDS antidiscrimination ordinance antidiscrimination ordinance approved August 18 yhe Lo Angeles City Council. (That ordinance prohibits businesses, restaurants, and employers from denying service to or imposing sanctions against AIDS patients,) Task Force spokeswoman Marguerite Jackson says the panel hopes to include a recommendation for

city/county status in its next annual report, due September 18. Jackson also says that "some effort" has gone toward securing a part-time city staff member to help with the group's paperwirt. She says the question of whether the task force should hobby for an antidiscrimination ordinance "hant been brought up yet, "hant been brought up yet, "hant been brought up yet, who feels Murray's three criticisms are valid, is especially intrigued with the idea of forcing local politicisms."

to vote on an antidiscriminatic ordinance. "Even if it wasn't approved, it's appropriate to see where politicians stand," says Truax. "In two or three years, when AIDS is among nongays and everyone's fami is touched by it, people are going to be asking politicians 'Where were you three years

- Paul Krueger, Neal Matthews, and Thomas K. Arnold

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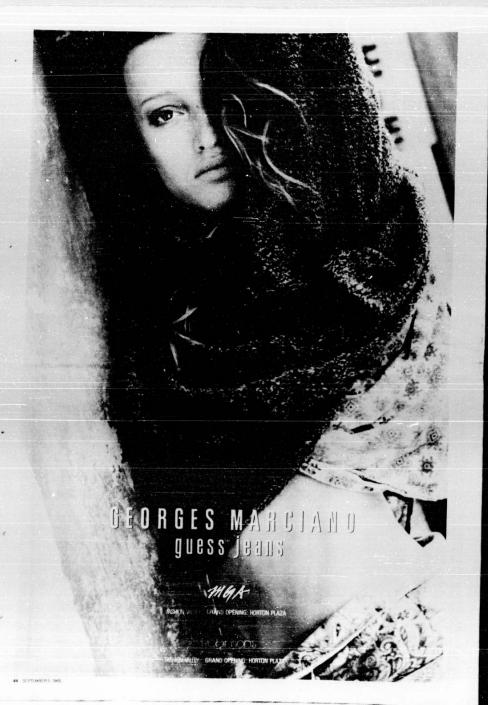
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Section 2 Events, Theater, Music, Film



Up In The Air

The CAT

Thave often tried to write about the McCarthy era—those som of panic and dread that a many about the McCarthy era—those to me forever. And often I ray to tell input first that have sheen and this is now, and that, and all the rest, is just so much water under the McCarthy and the many about the ment of the China Acrobatta Trouge of Benjing and of their performance this Stantaday at the Spreckels Thousach, ho string the depth of the mention of the McCarthy and the McCar

American Activities Committee to answer quoestions regarding my alleged involvement with the Community Party. At the time I was called in appear is done HUACA, that became a transfer of years (you may remember some of my films: The Immoral Colora, The Sigarre Kahapping of Boulsan Jane Macket). The committee, however, was not — and some maps as, even reasonably some transfer of the property of th

rather, in the year I spent (1947) pursing a career as an arcohir in mainfand China. It had been a childhood dream. A foolish dream, perhaps, but when I left or China, I had had enough of the Hellywood fast life, and acrobatics seemed as good a choice as any. And it was a great time to be in China. Splitts were fountimed on page 8, col. 4)

Got To Be Running

The announcement of the Balbsq Park four-mile cross country to 8 trace, scheduled for this Saturday, coincides with the revelation by Dr. Connuc Chan at the American Psychological Association convention in Les Association convention in Les Angeles that habitual runners was be drivistally and Angeles that habitual numers may be physically and psychologically addreted to their sport. Neither of these pieces of the psychological psychological theory been rounning this annual necessary the open and hiking tradis of noe park for the full twenty years of its history, and I have been aware of my addretion for almost as long. As-company or illness has forced me to give up running for a couple of injury or illness has forced me to give up running for a couple of weeks, I have suffered from the withdrawal symptoms of depression, arxively, tension, confusion, debility, mosd disturbances, fantrums, and updranters, halto main so, and the control of the cont

without success. The gam with extensive swithout success.

Hegan with extensive psychomorphisms, My analyst discovered that I was running in order to get away from my angey father, compete with my older border, on the affections of my mosther, and sedone my little progressing magnificently, though as yet without effect on my symptoms, when the analyst discovered that I was using the though seasons as an excuse to an internal season of the most of my problem. Believe me, I tried – but those Adalas were glued on my feet, and when I tried to drive to the analysts of the most of my problem. Believe me, I tried – but those Adalas were glued on my feet, and when I tried to drive to the analysts of the missing the most of t

office instead of running there, I found myself hyperventilating as though after a marath, n in

Mexico City, and then I accidentally drove the car into the middle of the Famosa Slough, where I barely escaped from it. I had to run roice as fast as usual to make my appointment, which turned out to be my last.

Hacing outputs

to be my last.

Having given up on
psychotheraps, I went to a
psychophatmacologist, who
prescribed the new drug.

Rumasdone' for me.

Rumasdone' a nionaddictive
substance made from greehound
fuvers, which is supposed to give
you some of the high of a good.

long run, but which alters your body chemistry so that if you actually take a run you will feel horribly nauscated. I didn't mind the drug at first. It did give me a bit — mabe about fifteen percent—of the runnings the percent of the runnings to end to the station's technique of floating through the sky berto remained with coming.



The Lipizzaners

Historians have speculated that when Franz Josef I was forced to flee the Austro-Hungarian empire he had Hungarian empire he had commanded for more than half a century near the end of World War I, one of his saddest thoughts was that he might never again see the graceful Reyal Liperan stallions that had enterrained his court with graceful slides, leaps, and jumps

in so many years.

The unusually handsome, agile breed of white horses—characterized by a powerful, stocky build, long back, and a stocky build, long back, and a short, thick neck — was developed by the emperor's House of Hapsburg torebears through centuries of cross-breeding between the Spanish, Arabian, and Berber strains. Anabian, and Berber strains.
And ever since, the Lipizzaners have been one of the most readily identifiable symbols of Austria, along with the Vienna Choir Boys, Mozart, and the

Waltz.
This Saturday, September 7, twenty Royal Lipitzan stallions will engage in a two-hour fest of



horse-dancing at the San Diego Sports Arena, starting at 7:00 p.m. And spectators will undoubtedly thrill as Franz Josef undoubtedly thrill as Franz Josef and the other Hugsburgs once did as the horses perform these and more moves the capriole, a leap into the air, with forelegs pulled up under the chest, while the hind legs extend out behind in a violent kick; the combette a

series of hops (really) while the horse balances on its rear legs; the *compode*, another leap that involves tucking all four legs up against the belly at the height of

recognized by royal horse breeders as a separate, hybrid

balance movements, great leap and other dancelike rethrouge that the Liptizian stallions provi-se is all stalling the stalling stalling the very companied conceived as war terries to scare off frost soldiers, the Hapsburg dynasty slowly began to take the Liptizianess of the battlefield and into the court said, where the horses performed less threatening renditions of their war moves of the amissement of the courtiers and to walty.

the amosement of the courtiers and roally.
When Europe erupted in fire from the termed of the Napoleonic Wars in the early executed the termed of the Napoleonic Wars in the early executed the Napoleonic Wars in the early executed the termed of the National State of the Courtier of the

Contributions to READER EVENTS must be received by mail no later than the Friday preceding the Thursday soan in order to be considered for publication. Please do not phone. The Events Edition teserves the right to odit all material. reserves the right to oth all material. Send complete information, including a description of the event, the date and time it is to be held, the precise address where it is to be held, a contact ploon number, and a phone momber for public information to: READER EVENTS EDITOR, PO. Box 86803, San Diego, CA 92158.

Dance

International Folk Dancing is held tonight, Thursday, September 5, 7:30 p.m., Balboa Park Club, Balboa Park, For details phone 449-4631 during business hours, More international folk dancing is scheduled for each Wednesday at 7

"PREVENT IMMUNE DO YOU SING OR SYSTEM DEFICIENCY" PLAY?

FREE 7:30 pm, Frl., Sept. 6 Great American Savings 925 Ft. Stockton Drive Mission Hills, San Diego Free flyer/Info: 260-1988 New England Contra Dancing to

New England Contro Dancing to live music is held tonight. Thursday, September 5, 8 p.m., United Commercial Travelers Hall, 4569 Thirtieth Street, North Park, 481-1974.

Scottish Country Dancing takes place each Friday from 7 to 10 p.m. at St. James hall, 7776 Eads Avenue in La Iolla. For information phone 454-5191.

information phone 434-391.

"September Swing," the Beb
Coosley wing band sets the tempo for this benefit dance, proceeds for which go to the St. Vincent de Paul Center. The dance will be held Frislay, September 6, at 8 pm., on four dance platforms, poolside, at the San Diego Hilton Beach and Ternin Resort, Mission Bay, For reservations phone 297-2756.

Dance Jam," create your ow freeform, recreational dancing every Friday night, 9 p.m., 3255 Fifth Avenue, Hillcrest, 239-1713

"Summer Lo Tec Series," Three's Company and Dancers present the West Coast debut of two Washington, D.C. choreographers, Mary Buckley and Anne MacDonald, in performances of MacDonatd, in performances or their set and improvisational works, Saturday, September 7 and Sunday, September 8, 9, 30 p.m., each night at 8:30 p.m., at Three's Company dance stus do, 3255 Fifth Avenue, Hillcrest, 296,0523

Vallarta

\$329 All inclusive Nov. 27-Dec. 1

Scottish Dancing takes place every Monday, offered by the San Diego branch of the Royal Country Dance Society, 7 p.m., norm 202, Casa Del Prado, Balboa Park. 276-7064 or 488-2617. Acenue, Hillcrest. 296.0371
Traditional Scottish Highland
Dancing is performed by the
Academy of Highland Dancing
members Sunday, September 8,
1:30 and 2:30 p.m., in Marina
Village, located on Quivin Road
just off West Mission Bay Drive,
Mission Bay. Free.

"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, 3 p.m., Lawrence Branch Jewish Community Center, 4126 Executive Drive, La Jolla. 457-3030.

Esraeli Dancing raught by Yoni Eisnor, former choreographet for Israel television and reacher in Israel and New York, is scheduled every Sunday, 7 p.m., at the Folk Dance Cafe, 2927 Meade Avenue, North Perk. 281-5056.

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

Music

The San Diego Dance Club meets every Sanday; beginners' 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. Friends of Nicaraguan Culture and the USD Cultural Arts committee A slide presentation on Nicaragua will also be shown tonight. Thursday, September 5, 7 p.m., DeSales Hall, USD, 459-4650.

Desine Hall, USD. 459-4650.
San Diego Iven summer Pops, the San Diego Iven summer season has for its finale in "Enkalaseday Lextravaganza, festuring resident Pops conductor Marthew Gabrutr and the orchester in a program that michales rendrison of "Marchita Hall Pops Conductor Marthew Gabrutr and the orchester in a program of the michael of the season of the season

Music at Midday, Harvey and the Fifty-second Street Jive, a five-member ensemble that plays music from the past sixty yean, entertains Friday, September 6, 11 a.m. outdoors at Horton Plaza. Free of course, 239-6180.

Bel Canto Deen Arias, Duets, and Trios will be performed by sopranos Virginia Sublett and Carolyn Whys, eenor David Rudat, and pinnist Michael Parke, Staturday, September 7, 8 p.m., St. Paul's Episcopal Church, at the corner of Firth Avenne and Nutmeg Street in Hillerget. 298-

Planist Roger Gregory will perform works by Brahms, explaining the antecedents of impressionism in the composer's music, Satuday, September 7, 8 p.m., Words and Music, 3806 Fourth Avenue, Hillcrest, 298-4011.

Gypsy Flamenco Music, performed by flamenco guitarist Rodrigo and vocalist Remedios Flores, is on the schedule for Sacurday, September 7, 8:30 pm., La Matson/Galerie 5, 366 Il Fith Avenue, Hillcrex. For reservations shows 296, 1119

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Part I - SHAKTI GAWAIN
Author of Contine Visualization

An Evening with Shalci Gawain Fri., Sept. 13, 7-10 pm Pri., Sept. 13, 7-10 pm an Diego Convention & Performing Arts Center (Silver Noon) 202 C St. & 2nd Ave., San Diego, CA Cost: \$15 in advance, \$20 at the door

LIVING IN THE LIGHT A WEEKEND WORKSHOP
SAT. & SUN., SEPT. 14 & 15, 10 AN-5 PM
Kairos Institute. 681 Encinitas Blvd., Encinita, CA
Cost. \$90 in advance until Sept. 6, \$100 after Sept. 6

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Author of Medicine Woman, Flight of the Seventh Moon,
and now Mguar Woman.
Part III—ANNE MARIE BENNSTROM, Nov. 15-17
Founder Unicctor of the Asham Healthort.

for La Jolla Civic Symphony and Chorus September 8, 14 & 15 Information: 452-4637 458-1161 No MasterCard or Visa? Your San Diego Snings Bank (24) Card can now buy tickets over the phone! Lowest service charge

in town! Victory/Bible Black/Aircraft Sept. 6, 8 pm, Wabash Hall

Tupelo Chain Sex Sept. 6, 7 pm, for 18 and up: 10:15 pm, for 21 & over, the Spirit

21st Annual Underwater Film Festival

Asleep at the Wheel

Thunderboat Regatta Sept. 12-15, all day, Mission Bay

50s Review & Classic Car Show

George Jones & Tanya Tucker Sept. 14, 4 pm, Lakeside Rodeo Arena

SDSU vs CS, Long Beach & KGB Skyshow

TELESE AT

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BEIGAMBLES BILL CAMBLE'S
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Chargers vs. Seattle Sept. 15, 1 pm, San Diego Jack Murphy St

Harvey & the 52nd St. Jive Tea Dance Seet 15, 4:30 nm. Hotel San Diese

Women's Volleyball USA vs. Italy Sept. 18, 7:30 pm, Peterson Gym—SDSU

Vicente Fernandez Sept. 28, 8 pm, Golden Hall

Quality Investment Fair
"How Not to Get Pleecsd"
Benefit for SD Crime Commission
Sept. 28 & 29, 8 am-1 pm, Al Bahr Tem

San Diego Pops
"Tchaikovsky Extravaganza" Sept. 4-8
7-30 pm. Hospitality Point

283-SEAT

TO LOCAL EVENTS

Chamber Music will be performed by flutist Robert Williams and classical guitarist Fred Benedetti, Sunday, September 8, from 1 to 3 p.m., La Jolla Village Square. Free, naturally. 455-7550.

Benefit Concert, on Sunday, September 8, at 2 p.m., a group of Entertainers Concerned for Fire Victima of San Diego' will sponsor a Jax Aid concert. Artists include Hollis Gentry, Harvey and the Fifty-second Street Jive, Ella Ruth Piggec, the City College Night Band, Ramo the Magician,

others. Tickets are available at Ticketmaster (232-0800) and its outlets. For more information phone 260-8200.

Spreckels Organ Concert, guest organist Kenneth Fall will perform compositions by Bach, Mendelssohn, Rheinberger, and others, Sunday, September 8, at 2 p.m., at the Spreckels Organ Pavilion, Balloca Park, Free, 295-6000.

Church will perform works by Copland, Faure, Brumby, as well from the folk, musical comedy, pop music repertoire, Sunday, September 8, 3 p.m., Mary, Star of the Sea Catholic Church, 7727 Girard Avenue, La Jolla. Free. 466-9437.

9437.
Chamber Works by Vivaldi, Bach, Beethoven, and others are Quarter, and Chamber and C

Film

"Twenty-first San Diego Underwater Film Pestival," for two days the Civic Theatre wil a fishbowl in its own right as und, rwater film enthusiasts convene for films and lectures. The featured guest this year is

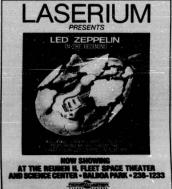
Eugenic Clark, ichthyologist (fah) and shark authority whose words have included Normand Googaphic assignments, seven documentaries, and numenus other projects. Each night there will be a lineap of films and alides, et a mosic, covering and alides, et a mosic, covering and alides, et a mosic, covering shelf, the Red Sea, and Hawaii. Show time are Friday, September 1, both nights at 8 pm., in the Cive and Saradia, September 1, both rights are for the seven and the services of the company of the company of the services of Telestra are Telestra as control of the services of Telestra are Telestra as control of the services of the control of the services of the servi



THROUGH SEPT. 19 Mon. Sat. 10 am-4 pm, and Sun. 12 noon-4 pm

ART CALLERY









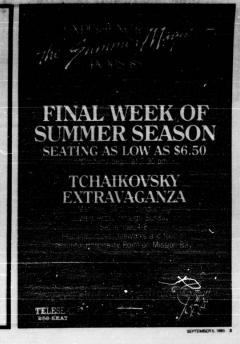
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Audition Night every Monday.

Doors open at 3:00 p.m. for happy hour & dinner.

Call for reservations and information. Wednesday night - Sassy Styles Fashion Auction Show, 6:30 p.m. Sunday Champagne Brunch \$5.95

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and at TeleSeat locations. For more information phone 459 more 7294.

Museum Films, two full-length segments from Jacob Bonomsky. The Actor of Adm series — The Ladder of Oceation and Generation agont Generation — will be shown Saturdas, September 7 and Surnday, September 8 at 1 and 230 p.m., in the saditorium of the Natural History Museum, Ballsoc Park, Free with museum admission, 232-3621.

Library Film Series, the 1951 Markon Brando classic, A Spectica Named Deore, with Vivan Leigh and Kim Hunter also starting, will screen Mondak, September 9, 6: 10 p.m., third floor auditorium, San Diego Public Library, 820 E Street, downtown, Free, 236-5849.

"The Range of Light," while not a "The Range of Light," while not, fillin, this video presentation (such musical score) comprises photographs taken in the Sierra Nevadas, as seen by John Muit, own a temperature of the program, presented by San Celemente State Path ranger Jim Long at the next open meeting of the local Sierra Calbe chapter, will be held blondals, September 9 at 72-9 pm. at the Country Celemente Calbert Country Celementer Calbert Country Celementer State Florida (September 9 at 72-9 pm. at the Country Celementer) and Calbert Calbert

"Evening Film Series," the month-long series of contemporar works by German filmmakers continues with Paris. Texas, Wim

that stars Nastasia Kinski, Harry Dean Stanton, and Dean Stockwell in a story of family reunion and dissolution. The film will be shown Wednesday. September 11, 73.5° p.m., September 11, 73.5° p.m., September Adultorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-2267.

The Prospect Street, I. a John. 40-2027.

"Lead Zeppelin: In the Beginning."

"Lead Zeppelin: In the Beginning."

I sheeringht concert, featuring a laseringht concert, featuring a laseringht concert. In the street of the stree

Lectures

"New Dimensions in Medicine," a free series of poble fectures aimed to instruct the public in the field of preventive medicine, eyen with a discussion booth Bortanes on "How to Prevent Immune System Deficience," Frida, September 6, 7-30 pm., at Great American Federal Soung, 925 Fest Sockton Deficience, Frida, September 6, pp. 1988.

ristmation phone 26: 1988. "What Is General Senanties," the humaniste attempts to "find meaning throught one of symbols and language" will be discussed by Santiol Ferman, decisional ferman, and the street of the

"A European Critique of U.S.
Policy in Central America,"
Laurence Winteben, director of U.S.Mestean
Studies, will speak at a luncheonmeering of the World Affaira
Council of San Deag, Tiesday, September 10; an 11:30 am. social
hous precedes the funcheon,
the burner of the speak of the speak of the speak
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Mer, is currently on exhibit at the La Jolla Museum of Contemporary Art, will speak on light, color, and their influences on our perception of shape and space. Tuesday, September 10, 8 p.m., in the museum's Sherwood Auditorium, 700 Prospect Street, La Jolla. For ticket information call 454-0267.

ticker information call 454-0261.
"Distinguished Speaker Series
19857: Congregation Berk Els
19857: Congregation Berk Els
19858: Congregation Berk Els
19868: Show the Series
1986 Series

"Is the San Diego Economy on the Cutting Edge?" Union the Cutting Edge?" Union Transacial cline Too Boader will present admort address at the chapter of the Planning Forum, an international prosporti association of educators, professionals, encouries, and consultants, with registration beginning at 5:10 p.m., dinner at 6:15 p.m., and the talk at 7 p.m. We are informed that autospathed copies of Mr. Boader's most recent book will be available phone 2:50-100 or 27:1-998.

discuss the causes, symptom ways to deal with childhood ways to deal with Childhood emotional disorders in a free lecture on Wednesday, September 11, 7 p.m., sponsored by the Health Center, 3446 Park Boulevard, Hillcrest. 296-0087.

In Person

Comedy, three stand-up comics— Bob Dube: (he's opened for such groups as the Book Bop and Talking Heads). Dowd Spade, and spoofs popular scongs—share the bill at the Impus, tonight. Thunda, September 9. Through Sonday, September 10. Show times 100, 20 pm. on Fittings and Standay, and Sundays, 8 pm. The Impuse is at \$12 Carmet. Avenue in Pacific Boach. For enervotions phone 633–4520.

Standay Comic Romy Kenny, who recently headlined at the Comedy Store in Law Vegas, is outstage locally sonight. Thursday, September 5 alongst Stored, Thursday, September 6, with allow times at 9 mm, on weekingsts and a 3 and more of the comedy Store is located at 916 Pearl's Terer, La Jolia. For reservations phone 454-9176.

King Kong Doing Dishes? Siamese twins on a roller coaster? Skits such as these will be performed by the Funny Boys, regulars on NBC's Double Trouble.

TO LOCAL EVENTS

Angeles NBC weatherman (who is also a comediant Frist Coleman, from Tuesday, September 10 through next Sunday, September 15 at the Improv. Show times are 8:30 p.m. on week-nightes, 8 and 10:30 p.m. on Friday and Satunday, and 8 p.m. on Friday and Satunday, and 8 p.m. on Friday and Satunday is located at 832 Garnet Avenue in Pacific Peach. For information and recoverations phone 481-4520.

Amateur Comedians are invited on stage every Monday night, 8 p.m., The Comedy Store, 916 Pearl Street, La Jolla. For unformation on what it takes, phone 454-917b.

Radio/TV

"Frankenstein: The True Story," Michael Sarrazin and James Mason star in the 1973 remake. It ais in two parts—tonight. Thursday, September 5, 9 p.m. and tomorrow, Friday, September 6, also at 9 p.m. XETV, Channel 6.

NGTV, Channel 10.

Open, Chicago Is tric Opens srages Tchaikovsky's romantic Fagene Orage, derived from the novel in verse by Aleksandr Pushkin, is broadcast Wednesday, September II at 8 pm. over KPISS TV, Channel IS. The three-hour production, which marks the Chicago company debut on east Sunday, September 15 at nown.

"Arlo Guthrie and Pete Seeger at Wolf Trap," the two folk singers got together this summer for a taped performance at the performing arts center in Vicensa, Virginia. The concert is laced with social commentary and political observations by both artists, Single Seegmble 7 for the Special One-Hour Walking Tours through Ballsta Balk at roulight take place cach Thurdes of 6 pm. through September. The walks, which are spanned 15, Offshoot Betamical Tours to explore the horticultural life in the park, are free to disabled people and children under thirteen. For reservation, and information on the other walks

Tennis, three and a half hours of U.S. Open tennis championships begin Sunday, September 8, 1 p.m. over KFMB, Channel 8.

O289.

Old Town Art Walk, each Thursday night the Old Tom Art Ualley Association (its members include A R. T./Beasley Callery, The Art Collectors, Gastle Gallery, The Art Collectors, Gastle Gallery, Vista Gallery) sponson a special art walk. Each gallery will have extended hours and will offer guide maps and refreshments. For more details phone 295-0075 or 225. "NFL Monday Night Football," "NFL Monday Night Football," the 1985 season gets under way with a game between those perminal riving, the Constys and the Rechtms (played in Yulia), The game is followed immediately by the debut of The Charge Repart with Changer coach Don Coryell joined by a different ceam member each week with whom he'll discuss the previous Changer game.

KGTV, Channel ib.

KGTV, Channel ib.

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

Chinese Aerobats, the China Aerobats Touge from Beijing will present two performances Sottodals, September 7, at 1 and 5 state 1, and 1

The Royal Lippizzan Stallions come to San Diego for one show only, Saturday, September 7, 8

pm, at the Sports Anena. The hores foriginally bred from Sponists and Ambie Coriental bloodlines in the Stateenth Century for the Hapsburg of their missing blood of their their missing blood and their cheered proformance. So tacket information on their San Digo appearance phone the Sports Anena box office. Arena outlets, or Mad Jak's Sound Services. Ticket information is also available at 224-4476.

Charreada, the Charns Cerro San Miguel de San Diego sponnor a Mesican nodeo, with nine events; the highlight is the 'pass of dash', in which the charm must dash', in which the charm must call the charm or saddle) and leap timm is onto a wild must been begin a long time of the charm of the tree begins in Janual for time of the tree beggins in Janual for time of the tree beggins in Janual for time of the charm of the ch

Sports

Bicyclists, the San Diego Velodrome sponsors "Military Night," tomorross, Friday, September 6 (reduced admission for Glo). Races begin at 6 pm. All nders are licensed by the U.S. Cycling Federation. Events take place at the San Diego Welsdrome, located in Morely Field, south of the tennis gours and wear of the the tennis courts and west of the baseball fields, Balbon Park. 298

15/0.

Baseball, the Padres welcome
Philadelphia to town for a threegame series starting Friday,
September 6 at 7:05 p.m. Action
continues Sotunday, September 7,
12:20 p.m., and Sunday,
September 8, 1:05 p.m., San Diego
Stadium. For information phone
283:4494 or TeleSeat.

Runners, the second annual Earlie Beach Popta Datamer unit, open the Musico Bay neiting season's Saturdia, September 7. These will be cally prize for time, for a continue division fundaling with entry proceeding unit, benefit the San Diego County Special Olympics. The mark Special Olympic The mark season of Salles Registration at most of Salles Registration internation may be had at 275 (296).

Benefit Baseball, it benefits Easter Seals, but the action is what we're talking about now the fourth annual Lite Beer Softball

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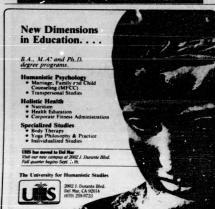
ASSOSU

Campus Plaza Shopping Center presents BATTLE OF THE **BANDS**

Three Simple Words • Ten Yards • The Infantry • Ministry of Truth • Cast of Thousands • and more! Saturday, September 7 11:00 am-? \$150 prize to 1st place band

(Judged by local D.J.s & musicians) Food • Beverages • Balloons

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breatt, place \$76-5814.
The San Diego Bievele Club species the rhand major racing weekend of the scam with elector and races out at Minnian Naval countries of the result of the racing countries and racing, content as the racing of the result of the racing of the result of the racing of the racing of the racing of the racing racing of the racing of the racing of the racing of the racing ratio plan. For details on 576-576 free admission.

Races continue at the El Cinon

to attend the next "expedition, which takes place on the Fry Creek area of Mount Palamar, Sundan, September 8. For more information and directions (there is camping axiilable Saturday riight) phone Dong Majde at 453-7797.

Bullfights, on Sunday, September 8 at 4 pm., three lights are scheduled at the Bullring by the Sea in the Plagas subsub of Tignans featured are Antonio Lomelin, Marcos Ortogo, and Cuillerino Blara. To get to the bullring, take the old toll road (Cuerd) toward Ensemada. You can't miss it, heading down toward the sea.

Frisbee, the International Fixing Disk Association hosts friendly Frisbee workshap every Sunday, 4 p.m., La J. Bla Coxe Pirk, La Jolfa Free, 273-7441.

More Net Work, the Northwest More Net Work, the Northwest Family YMC As starting up us tall volleyball league treams are coed and four to a court). Games are every fisselds might, beginning September 10 and continuing for the next eleven weeks. For team registration phone 453-3484.

Boating Skills and Seamanship Boating Skills and Seamanship Training are oftened in a twelve-week class offered by the Chula Vista U.S. Coost Guard Auxiliary. In press covered include besut handling, assegnment lost, marine engines, and mene Ceuress are held, beginning Jussalm, September 10, at the Loma Verde Recreation Center, 1420 Loma

Sails Away as twenty-five 1-24 sails and sent from the Southwest vie for the Michelob district nor the Michelol district champsorship (Southern California Articea, Necada) in was davo fracing. To landlubbers the closed delta shaped course of the rop of Pourt Lona word look too secreting, but we not wanted out of know shy they were out there and to ofter the following, shall via be remotely curious (213) 629-4974.

Registration begins for the first San Diego a beetrisin, OTL tourney, op a to people in media sales, marketing, or advertising; it's a coord foornament with a round robin formar, checladed to take place October 19. You've got until September 20 to register; details at 238-4995.

Frisbee Golf is played daily at the Morley Field Disc Golf Course, located at the east end of Morley Field, near Pershing Drive and

Scuba Refresher Courses are Scura Refresher Courses are conducted every Saturday at 2 pm, at the newly opened Water Education Enaming (WET) facility, 7634 Miromar Koad, San Diego Free 578-3483.

For Kids

"Sight-Saving Saturdin," on Satudia, Specimber I from 10 a.m. to 2 pm, vision sceening clinics will be set up in four locations will be set up in four locations another San Diego at Season Williage, in University Town Cottre, and at Chala Vista. Townson Centre, and at Chala Vista. The work of the Saturdina Control of the Saturdina Society to December 10 Saturdina Saturdina

MASSAGE

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Phone 229-0726 for class information.



TO LOCAL EVENTS

Pupper Shows, the McKay Puppers present The Gingerbroad Man, with show times Satunday, September 7 and Sunday, September 8 at 11 a.m. and 1 and 2.30 p.m., in the Pupper Theater, Presidents Way, Balboa Park. 466-7138

Monthly Children's Concert, on Saturday, September 7 ar noon, the folk ensemble Agatha Whumsy will entertain children with work-songs and sea chantrie; it all happens at the Grassnosts Cultural Center, 1947 Thirrieth Street, Golden Hall, For more information plant 232-5009.

Pajama Story Time, children ages three to five are invited to listen to tales Monday, September 9, 7 p.m.. University Community Branch Library, 4155 Governor Drive. Clairemont. Free. 453-5722.

Palomar College production of The Nutrucker will be held next Nutraske will be held nex Standa, September 14 and Sundas, September 15 Dan era ages five through eigh will audition Standas a 2 pm, those ages nince through needs will state the stage as 5:30 pm. Okler dancers will audition from 3 to 7:30 pm on Sundas, in Done Gym, locard next to the terrois court or Balomac Community Coding is 538 through February Coding to Standary September 142 (185) or 72752 (1854).

Galleries

"Stuck to the Desk," art works by the faculty of Southwestern College are on exhibit today. Thursday, September 5 through October 27. An opening reception will be held this evening a 6 p.m. in the campus art gallery.

Vista. 421-6700.

"The Collage Show," five artists—Richard Allen Morris, Ellen Shreiman Salk, Cindy Evans, Deborah Lawrence, and Carl Peck—are featured in this exhibition, which opens today, Thursday, September 5 with a 6:30 pcm, reception at Messa College. The collage of the collage of the collage of the collage of the collage. The exhibit is up it flowigh September 27, 560-2829.

Ceramic and Porcelain vessels and plates by Alison Leigh Young and mixed-media oils by Atara Baker are enhibited at Masson/Callery 5, 3681 Fifth Atenue, Hillcrest A reception for the artists taker place tomorrow, Friday, September 6, 6-30 pm. For information phone 298-0119

"Impact and Images," black-and-white photographs by North County artist Helen Montgomery Drysdale are on view Satunday, September 7 from 9 a.m. to 5 p.m.

Fourteen Important Sculptures by August Rodin are on view from Sat u. 45. September 7 through Octobs 26, on loan from the Rodin Museum in Paris, at Tasende Gallers, 820 Prospect Street, La Jolla, 454-3691.

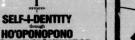
points, 143-3097.
Paintings and Battles by Alma Carlin and Nancy Hicks will be exhibited through October 1, with an artists' reception planned for Standay, September 8 at 2 pm. Bard Hall, First Unitation Church, 490 Front Street, Hillenest 574-9925.

"Contemporary '85," the beheat a foundation in Escondido opens the fall section with the exhibit or works, some of which are on loan from the La folda Museum of Contemporary Art, attists featured include Clase Oldenburg, Boy Lichterstein, Elssouth Kelly, and Robert Rauschenby ag. The exhibit time from Mondio's Systember 9.

"Glass," this group exhibition of contemporary glass artist includes architectural, sculptural, and painterly works that transcend traditional glass vessel forms, works by glass jewelry artists also will be featured. The exhibit will

"War Dreams," an exhibition of writings by Jim Hermsen and paintings by James Rochs that grew out of both men's combat experiences in Vietnam, will tun through Montale, September 9 ar USD's Founder's Gollers, University of San Divos, Al. A. University of San Diego Alcala Park, 260-4600 x4296

"Separate Vision," photographs by Dennis Jones and Detinis Allen Jones will be exhabited through September 12, Photographic Ans, 149 Twenty-eighth Street, Golden Edil. 232-2787.





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The Bruce Cameron Jazz Ensemble Proceeds will benefit San Diego Multiple Sclerosis Society

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

"Spirit Images of Melanesia," maiks, spirit totems, funerary figures, ceremonial bowls, hax, wands, and other objects from Papua New Guinea, New Irelan New Hebrides, and New Britan remain on exhibit through September 15, International Gallers, 643 G. dreet, downton 315,8785

"Places for the Soul," a series of black-and-white photographs by Susan Blanchard is featured through September 19, Offrack

Gallery, 510 North Highway 101 Encinitas. 942-3636.

Paintings by San Diego impressionist artist James Bliesner remain on view through September 21, Acevedo Art Gallery, 4010 Goldfinch, Mission Hills. 296-8748.

Basebail Photos, portraits by Charles Martin Conlon of such baseball greats as Babe Ruth, Lou Gehrig, Christy Mathewson, and Ty Cobb are among sixty-six black-and-white prints on display through September 22 at the San Drego Hall of Champisons, 1649 El Prado, Balbou Park, 234-2544.

New Mixed-Media Photographic Works by Harley Gaber, who has been featured in shows at the Photography Gallery and the La Jolla Museum of Contemporary Art, will be on view through September 30, La Jolla Pannikan Cafe, 7467 Girard Avenue, La Jolla, 454-5453. Woodblock Prints by Japanese artist Maeda Morikazu are on vi through September 23,

Jotta. 494-5453.

"La Mer," an "illusionist" installation work by Los Angeles artist Peter Lodato may be seen through Crobber 6 in the Meyer Gallery of the La Jolla Museum of Contemporar Arr., 700 Prospect Street, La Jolla. 454-3541.

"Color/Vision," contemporary color photographs by four California artists are on display through September 27, The Photography Gallers, 7468 Girard Avenue, La Jolla. 459-1800.

Pract, and Jennish Mastern:
Durch and Flemish Mastern:
Paintings from the Vienna
Academy of Fine Area; forty
works by securecenth—and
eighteenth-century masters,
including Rubens, van Casen, de Hooch, Codie, and van Dyck and
beguarabed to the Vienna
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academy in Bi2, made their
achient that continues through
Crober 13, San Deigo Museum of
Art, Balbos Park, 232-7931.

"Masters of the Street: Part II," some 120 works of four photographers — André Kertész, Helen Levitt, William Klein, and

Danny's

iust "

fine.

International Galler;, 643 G Street, downtown, 235-8255. Lisette Model — remain on exhib through October 13, Museum of Photographic Arts, Balboa Park. 239-5262. "New World, New Works," photographs by Russian artist Rudolf Korlikov and Czech artist Frantisch Domin continue on view through September 25, Seewald's Gallert, 114 North Highway 101, Leucadia. 942-5671.

"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.

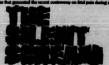
A Collection of Seventy-Five Handcrafted Laotian Figurines, depicting various Lao cultural events, most notably, the Lao New Year, are on view at the Linda Vista Libray, 6960 Linda Vista Road, Linda Vista, 236-6655.

Air

icontinued from page 1) high, the People's Republic was newly born, and the fledgling government was pouring all the money it could into acrobatics. I read about the auditrons on a flyer that was making the rounds one night at the Brown Derby. My story was simple. The committee's questions were direct: direct: Roy Cohn (McCarthy's top

Roy Cohn (McCarthy's top assistant): Do you now jump, or assistant): Do you now jump, or have you ever jumped, through stacked, two-foot-wide bamboo hoops with swift graceful movements under the auspices of a communist government? Me: As I stated in my affidavit, Mr. Cohn, I am not a political person. Idd, however, study the 2000-year-old art of Chinese acrobastics in Peking from January until August of 1947. I was preparing for the annual auditions that the Chinese government regulative.

conducts in its search for prime talent for its 300 acrobatic troupes, of which the Peking troupe is the most famous. I did, in fact, learn to perform several ricks. I did not learn them well enough, however, to qualify for a pointern. Et al., I would have be a possible of the pointern of the pointern



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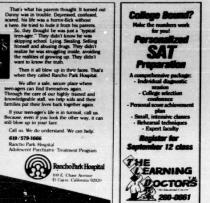
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TO LOCAL EVENTS

blacken your name forever?

Of course I sang like a bink. I was the friendliest wirnes that had ever appeared before the committee. I even made up names, places, and dates. And there are some people who, even to this day, cannot find it in their hearts to fongive me.

But as I said, that was then. China is pow, our friend. Both

China is now our friend. Both Mao and McCarthy have turned to dust. And you and I can go, this Saturday, to watch the

remarkable China Acrobatic Troupe of Beijing with impunity. Their stunts are incredible, but the fact that they are here, on a good will mission no less, is truly temarkable. Times have, indeed, changed.

For more information on the

For more information on the performances, which take place Saturday, September 7 at 1500 and 7 30 p.m. at the Sprickels (21 Broadway, downtown) please phone 234 4447.

- Abe Opincar

morning to pick up the newspaper. From morning to night I felt like someone who has lest all his potassium ions by running a couple of hours without Gookmade. Always without Gookmande. Always suck to my stomach, in a cold sevent, with a hideous migraine and heart palpitations, I was in danger of losing my job, my

friends, and my wife when I finally plucked up my courage, threw the Runnadone capsules down the toilet, and rished out in relief for an ecstatic eight-mile run around Mission Brown

Bay.
The addiction continued to grow, to the point where I was tunning thetry miles a day and had no time for anything else in my life. My wife and friends finally personaled me to go for a rest cute to The Golden Foot, a

"jog farm" in the desert where addicts are followed around every minute of the day to make sure minute of the day to make sure they never take a step starting on the ball of the foot, and where everybody is locked up at night. For a lew days, the withdrawal symptoms were hideous, but through all the suffering Heli-eric cataged, because I thought at last I was ridding myself or the installable sick crawing for the modelship in the suffering for the production of the suffering to the wind whistling in my cars, the





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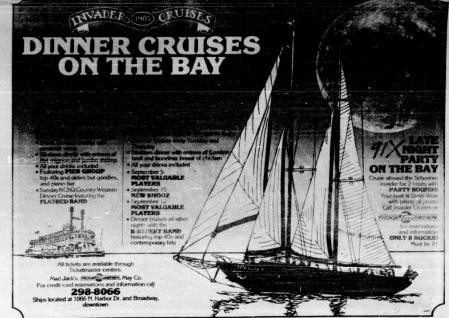
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Al Exploring Family School students develop coademic stills of an accelerated rule white learning the light, social stills, and respect for finemenhie and others. Creathly, leadership, enthusiasin, and cutosity are insulanciny will also benefit from our comprehensive guidance and countering under the learning program.

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READER'S GUIDE TO LOCAL EVENTS

ground, the glorious sensition of blood flowing through muscles, sweat pouring through skin, and of spirit ascending to the higher spheres. My downtall came when I discovered a broken lock on a second floor window in the dormitory. Every night, about 3:00 a.m., I would silently sneak 3-Q2 a.m., I would silently sneak from ms bed, open that window, leap to the ground, breathlessly te up my running shoes, and then spend an hour or two secretly running through the chaparal in the inspiring desert darkness, with no one to observe my blasful liberation but the stars and an occasional puzzled

what I had been doing, I was tied up for three days as a special punishment, and then expelled

kick the habit with the help of Runners Annows mous. I go to-semiwockly RA meettings, where I exchange tales with other recovering mutholics about the horible agony and shame they caused us, because we used to be hoxoled on them, and how wonderful we feel now that we can see an invitation like that of the San Diego Track Club to go park, and not turn our backs on it. "I'm sorny," I wrote to Mark

And yet - I don't know why the details of the meet keep running around in my head. The twenty first annual Balboa Park twenty first annual balloot article four-mile ross country race will take place on Saturday, September 7, starting at Sixth Avenue and Quince Street. Registration on the day of the meet is scheduled from 6:30 a.m. 7,48 to 7:45 a.m.; the men's race will start at 8:00 a.m., and the women's at 8:30. Why does the number to phone for more information keep haunting me? — 469-6468. Maybe — maybe just this one - just one more ru - and that, I swear it on a stack

Lipizzaners (continued from page 1) and other festive functions. In 1938, however, Adoff Hitler and the mighty German Wehrmacht invaded Austria and invaded Austria and unceremonicusly annexed it to the Reich, the Lipizaners were once again used for military purposes, dancing to partiotic German march tunes provided by the Wehrmach's music corps. As the Reich began to crumble

German Remount Breeding Depot in Fiostau, Crechoslovakia, another of Hitler's seized territories. But in April 1945 - a month before April 1945 – a month before war's end – a group of U.S. cavalry solders, acting under orders from General George S. Patton, rescued the horses and returned them to the Piber Stud Farm, where they continue to be bred to this day

bred to this day.
The Royal Lipitzan stallions
will perform a two-hour show
Satunday, September 7, at
8-00 pm. in the San Diego
Sports Arena. For more
information call 224-4171.

— Thomas K. Arnold







READER'S GUIDE TO THE THEATER

Theater listings are compiled by Jelf Smith; commentary is by Jorathra Scwille and Jelf Smith, Information is accurate according to material given us, but it is always uses to phone the theater for any last-mirate changes and to inquire about ticket availability. Many theaters offer discounts to students, senior citizens, and the military; ask at the box offer.

BABY WITH THE BATHWATER

young person from a ghastly bidly hood in the hands of a sept and bidly hood in the hands of a sept and decade burg psychoanthylas. In a marriage in wheth, regenerated, he has a body of his own, with whom has a body of his own, with whom has a body of his own, with whom he had hand had been a set of the hand had been a set of his own had been had been a set of his own had been

ATHE STA GULL

CHARGE YOUR TICKETS (619) 452-3960

has its furny moments, it is fundamentally serious in its critique of Armétia an wholes-series, and at of Armétia an wholes-series, and at the San Bego Rep productions is excellent, with the betar's repertory company functioning at a high level whole straining at the series of the

BLEACHER BUSH on the Superior of the 2-50 pin. BLEACHER BUSH of Martingan and written by the Organic Theater Company of Chicago, Rileacher Almans is a nilly just about baseful, in particular, allocal that rare species Their tender, allocal that rare species Their tender, allocal that the species and the species of the s of the state of th Course arounds in 1977 pare more remote than appropriately engulling. But under the director's capable hards, the actors capture the core of the play—its unabended viality even if they miss certain nuances of

than the others. It turns out he's a regular from the left fleet februchers, where even Junt Troce I Stall Levy where even Junt Troce I Stall Levy the left fleet fleet fleet fleet fleet fleet fleet creationized of present with food on the creation of the left fleet fleet fleet shadown. Met is the epidenies of the fleet, and the Phanquis's production of please, and the Phanquis's production, splendidly. Populated generically. Debutche I burns are positionate, the production of the production of please fleet fleet in please of please fleet fleet in please of please fleet fleet in please of please fleet in please of please in a specific fleet in an fleet, deserve a before it made fleet in the fleet in a fleet fleet

CARNIVAL.
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COX AND BOX The USIC Internat landlady rents the same room to two gentlemen, neither of whom knows about the other, tet store that they may, in fact, be related, Cast members include Jo Lacher, Vincent Ferrelli, and Charles Jackam. Kerry Duse is the musical director, Patrick (all is the scenic designer, Cheryl Lindley is the lighting designer, and Judy Ryerson is the costume is the

Judy Ryerson is the costume designer. (Sm.) The Theatre in Old Town (formerly the Old Town Opera House), through September 15; Tuesday through Friday, ct.1.00 pm. and 3.00 pm. Saturday at 1.00 pm.

DELUSIONARY TACTICS

ingravisation). Its members are Lee Conway, Jerry Hager, Willis Lasell, Gary Welling, and Nan Garcia Woods. (Sm.) Showcase San Diego, through September 14; Friday and Saturday at 8:00 p.m. For information cell 42:3 0082.

423 0082

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The Lesban and Gay Men's
Community Certic of San Diego, in
association with Mr. Dislors San and
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musical — book and syncas by full
Russell and mass, by formald
Sansell and mass, by formald
Sansell and mass, by formald
Ferhane traces the changing sexual
relationships among four members
topo with the previous of life or the
road Cerd O. Johnson directs Cast
members are Designate and Ban
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Reviews for the Sansell And Sansell
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GALILEO The South Coast Repentary Theorety persis is new season with the drama by Berchot Brecht about the falaina by Berchot Brecht about the falaina playleter and astronomer who prought the actentific method to the Renaissance and who suffered immensurately for having done so. Martin Benson directs the Martin Benson directs the articlated Bane Elext, Wortham Kimmer, Tom Shelton, James F. Brodhead, Annal Long, and Richard Doyle. Susan Taulor yet the scene

Theater Directory

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

ADAMS AVENUE THEATRE

THE BOWERY THEATRE 480 Lim Street, Sin Diego 232, 4088

CIVIC THEATRE

EAST COUNTY PERFORMING ARTS CENTER 210 E. Main Street, ETC. 40 440-2277

EDUCATIONAL CULTURAL COMPLEX THEATER View Boulevard, Southeast

FIESTA DINNER THEATRE

GASLAMP QUARTER THEATRE

GROSSMONT COMMUNITY COLLEGE Stagehouse Theatre 8800 Grossmont College Drive, ETCajon 465-1700 x410

IMPERIAL BEACH PLAYERS Marina Vista Center Eighth Street and Im Boulevard Imperial Beach 424-9668

LA JOLLA PLAYHOUSE

452-3960 LA JOLLA STAGE COMPANY Prober Auditorium, La Jolla High School

LAMPLIGHTERS COMMUNITY THEATRE

SAN DIEGO JUNIOR THEATRE Cana del Prado Theatre, Balboa Park 239-8355 LAMB'S PLAYERS THEATRE

SAN DIEGO REPERTORY THEATRE

SCRIPPS RANCH COMMUNITY THEATRE

Auditorium 9230 Gold Coast Dine: Mita Misa

SHOWCASE SAN DIEGO

LYRIC DINNER THEATRE 7578 E1 Cajon Boulevard, La Mes 464 1196 MARQUIS PUBLIC THEATER MARQUIS GALLERY THEATER SAN DIEGUTO LITTLE THEATRE SANTEL COMMUNITY THEATRE

NORTH COAST REPERIORY THEATRE Lomas Sareta Fe Paiza Lomas Sareta Fe Road, Solana Beach 481 1055 A81 1059 NORTH COUNTY COMMUNITY THEATRE 1350 East Vista Way, Vista 724-3421

SOUTH COAST REPERTORY THEATRE OLD GLOBE THEATRE Old Globe Theate Cassius Carter Centre Stage Festival Stage, Balboa Park 239-2255 SOUTHWESTERN COLLEGE

PALOMAR COLLEGE Palomar College Theatre, San Marcon 744-8860 STARLIGHT Starlight Bowl, Baltica Par 232-3049 or 234-STAR PATIO PLAYHOUSE Vineyard Shopping Center 1151 E. Valley Parkway, Escondido 746-6669 THE SUSHI GALLERY 852 Eighth Avenue, downtown 235-8466

PINE HILLS LODGE 2960 La Posade Way, Julian 765-1100 THE THEATRE IN OLD TOWN 4040 Twiggs Street. Old Town 298-0082 POINT LOMA COLLEGE Salomon Theatre 3900 Lomaland Drive, Point Loma 222-6474 x248 UNITED STATES INTERNATIONAL UNIVERSITY Zable Theater 10455 Pomerado Road, Scripps Ranch 271-4360

SAN DIEGO ACTORS THEATRE 311 Eighth Avenue, downton 268-4494 UNIVERSITY OF CALIFORNIA SAN DIEGO UCSD Theater, John Muir Theater, Studio 15-miler 452-4574 Man-teville Auditorium, Mandeville SAN DIEGO CITY COLLEGE THEATER

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GREATER TUNA on skits, such as you might see on Saturday Night Live, Greater Turia is worth going to for the virtuose performances of Larry Drake and Philip Reeves, each of whom plays a dozen roles, several of them in drag. Author: Jaston Williams, Joe Sears, and Ed Howard Williams, Joe Scott, and Ed Howard merely aim to entertain in this exocation of a fletitious leass twick and they do that, but at the price of leeging exergities; wither the entertaint of the

I'M GETTING MY ACT TOGETHER AND TAKING IT ON

TOGETHER AND JAKING IT ON THE ROAD. The North County Community Theatre is offering the intimate musical — book by Gretchen Cyer, with music in Nancy Ford — about a forty-year-old singer/songwriter who wants to make a come

noncontroversial formula that ma-her a success. Thus, while she is rehearsing her new act, her mana-intrudes. And she also has a few personal problems to iron out as

personal problems to iron out as well. (Sm.)
North County Community Theatre.
Friday, September 6 through
September 29, Friday and Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

200 pm.

LAST OF THE RED HOT LOWERS
The Sebastian Whes Dinner
Pleyhouse of San Chemerie is
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staging the fivel Samon connects
as a samon service in the service in same service in service in service in service in service in section before is too late,
service in service in the laboration of the service in sections of the laboration in deathers, Barney attempts three securities, the 'Ideas plays' in sections of the security of the security in the s

LAST SUMMER AT BLUEFISH COVE The Marquis Public Theater presents

Graham Greene's intriguing mystery

POTTING

SHED

Jane Chambern's durina aloud a group of gay women about logather at a summer resort. The play deals with the lyaglate, politicals with the lyaglate, politicals with the lyaglate, politicals of the lyaglate political political

Saturday at 8:00 pm.

LONDON ASSIGNANCE
The Old Cloke Theader has given
Door Bouscolarly a more, insteaders
certary classic a major production,
regiver a memory of the control of the control
grown and control is stating to elevent Bouscieus is stating in the
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theat control of the control
and the control of the gentry in
particular those of a youth, Charles
featured in the control of the control
theat Con

adding a new freshness and charm to have stilled forms. And the Old Close's production, masterfully control of the Control of

Lower Davies restruct meeting has enjoyed quite an inauguration. (Sm.) Lowell Davies Festival Theore. Simon Edison Centre for the Performing 2.12, through Septender 2.2; Tuesday through Sunday at 6.5% p.m.

Sunday at 6. W pm.

A MIDSUMMER NIGHT'S
DREAM

JUST OBTES

JUST OBTES

DREAM

JUST OBTES

JUST OBTES

DREAM

JUST OBTES

JUST O

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by Alan Ayckbourn directed by Carol Davis

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READER'S GUIDE TO THE THEATER

most of the evening, because of the Jillacy, unpredictable nature of their characters — believable quirks and shared their characters — the behavior of the lattic of nature — the three acts leave the play a harmonic conclusion in doubt, in the surfaine control forces capable of both mending and breaking part of the production, for me, under the play a harmonic conclusion in doubt, the surfaine control forces capable of both mending and breaking part of the multiple mensings of this production, for me, under the production of the prompted is consorted under the receiling the elivings shock that prompted is consorted in a would have been barried, in a sund in the production also than and leave, the production also than and leave, the production also lands and the production also than the production and and the play the mechanicals cours scenes, with mether Charles Januar nor Maygare Clabon projecting much of whether than Lands and the play the sunder the play the cours scenes, with mether Charles Januar nor Maygare Clabon projecting much of whether than and nature blass in the production. And the paths, faum, of laters that come not from a dressing nom but rether from the nearly trees and campos of the part teet. [57]. Simon Edison Cerre for the Performing Arts, respens Wednesdy, Sprember 23 through Wednesdy, Sprember 24 through Wed

MOST HAPPY FELLA
The Pine Hills Payers are staging the
masked — must, brite, and book
masked — the Bend or the
masked — must, brite, and book
School Learner — based or
School Learner — based
Mark Tow Marked. The side of a
Sonding on the Corner' — Sony
Jony, Jony, Jony, Jony, Jony, Jony, Jony
Jony, Jony, Jony, Jony, Jony
Mark Davis Bend, Dearner
School Learner
Mark John English, Dearn Morris,
Also Cheron, Foreig, Christopher
Exams is the musted devices (Em.)
Pine Hills Physics, through
The Mark House
Mark Mark Learner
Bend Hills Physics, through
The The Hills

NO SEX PLEASE, WE'RE

NO SEX PLEASE, WE'RE BRITISH.

The Flesta Dinner Theatre is staging. The Flesta Dinner Theatre is staging the comedy, by Anthony Manister and Alvatar Foot, about a young bride who innercently sends of the stage of

Fleata Dinner Theatre, through September 15; Thursday through Saturday, dinner at 6:30 p.m., curtain at 8:15 p.m. Sunday, dinner at 9:30 p.m., curtain at 7:15 p.m. Matinee Saturday and Sunday, buffet luncheon at noon, curtain at 1:15 p.m.

PAINTING CHURCHES
That how'r gusta authlogisphic at
play is a family ingromedy on the
lines of flow far inferior to jo.
Colden Found. A semiconet post, his
self-doubling strain daughter make
up the cast. There are excellent
performances in this production by
one of the semiperformances in this production by
one of the semiperformances in this production by
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performances in this production by
one production of the daughter in
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one production of the parents. Buogli Meagaret
Gilbonin sportowyd of the daughter in
semi-

THE POTTING SHED
The Lambs Players Thosize is staging the registery-dame. by the staging the registery-dame, by the staging the registery-dame, by the staging the registery-dame. by the staging the registery dame of the staging the st

Margaret Neuhoff is the costume designer (Sm.) Lamb's Players Theatre, through September 28: Tuesday through Saturday at 8:00 p.m. Matinee Saturday at 2:00 p.m.

PRESINT LAUGHTER
First produced in 1942, this Noel
Coward Comedy Luxeds sightly
upon what has become a
land to the laught sightly
upon what has become a
land to the laught sightly
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maids to as wives to adorers both associnis and sulfry. Among other for the production, developing and sulfry. Among other for this production, director Will. Simpson has associated one of the strongent casts seen at the Glassher strongent casts as a gent. And the strongent cast seen and the strongent cast of the strongent cast of the strongent cast of the strongent casts of th become a summer tradition in San Diego. This production of Present Laughter, which I already want to see again, will keep the tradition going in high style. (Sm.) Gaslamp Custrer Theatre, through September 21; Wednesday through Saturday at 8:00 p.m., Matinee Sunday at 2:00 p.m.

THE REMARKABLE MR.
PENNYPACKER
The Lampighiers Community
Theatre opens its rew season with
the comedy by Laim O'Bien. Sei in
Wilmington, Delausare, in 1990, it's
the story of a gendle, estypating man
clies. And he has a family in each
one, Herman Franck directs the
production. Members of the cast
include Pat Allen, Duerro Gaspand,
Sergio Sean Cuadra. Larry
Corodermas, Justin Lez, William Ray



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READER'S GUIDE TO THE THEATER

Muley, ban Sarkeriee. Heather Hulley, ban Sarkeriee. Heather Suzanee Trichel, Riley Tains, Jerry Moorehead, Daww Williams, Kristi Gestieher, and Yvette Hoyt. (Sm.) The Lampighters Community Friday and Saturday (and Thursday, September 12, and Thursday, September 12, and Thursday, September 12, and Thursday, September 12, s

RICHARD III

Shakespeare's version of Richard, Duke of Gloucester, may not be accurate historically (for a

countenance, arrogant of heart, outwards companionable, where he inwardly haden, of the leatainst jid. I will have a series of the heart of the hear traditional emphasis. Instead of aging us a raping Grendel gone amok. In 8 Richard lurks behind a comic facade, a light surface that teases us away from the inner viliality takes that take Whitehead seriously. What we fall to notice, fulled by Whitehead's initial playlithness, in that his persals to believed that Richard was equally incapable of the demonstration of the production, is not the first to the production, is not the first to

emisage this reading of the past. But he has restored the place in peneral. Houseman's derection is polished and offers several arresting images. But in emphasizing this readings, the production is shift in places, since thouseman has encouraged a some contrasts too far. The production is shift in places, since thouseman has encouraged a high bolow, decimating style from high bolow, decimating style from high bolow decimating style from high bolo Paston Whitehead's unforgetable portrayal of Richard III. (Sm.) Old Globe Theatre. Simon Edison Centre for the Performing Arts. through Spetember 22: Tuesday through Sunday at 8:00 pm. Matinee Saturdey and Sunday at 2:00 pm.

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

the romante illusions and dalliances of its pivotal character. Norman. He is an assistant librarian. unsuccessful in every aspect of life except for ability to with the sympathy of women. Carol Davis has cirected the production. Members of the care Tirn Chambers, Brian Salmon, Julie Sullwan, Sharon Corbett, Petician Drak, and Dwayne Bartel. Eric Harm's is the scenic designer, Ingrid Historia, costume designer. Sean La Motte the lighting designer and Larry Croka the sound designer. Cosh the sound designer. Cos

SATURDAY PLAY COMPANY
The Saturday Play Company, a new
theater for young people in San
Diego, opens its first season with two
plays an episode from the series The
Adventures of hyfirm the Spite and
a short work based on the Greek
myth Adulants. Rosemany Tymelh has
directed the productions.
Marquia Public Thuslin, Saturday,

THE SEA GULL

Reviewed this issue.

La Jolia Playhouse. Mandell Weiss
Center for the Performing Arts,
through September 14; Tuesday
through Sunday at 8:00 p.m.
Matinee Sundays, and Saturday,
September 7, and Thursday,
September 12 at 2:00 p.m.

WHAT I DID LAST SUMMER
The San Diegulo Playhous is
staging the comedy by A. R.
staging the staging characteristic of the staging cha



for those who always wanted to

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Casa Nova Motel



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READER'S GUIDE TO THE MUSIC SCENE

Music commentary is by John D'Agostino, Please send concert information and photographs to Reader Music Scene, P.O. Box 8083, San Diego 92138.

processes there are variants that at key intervals dive into the processes there are various that at less internals due into the girce pool to ensure a form's adaptability and divergence and hence; its curvail. In the case of adaptability and divergence and hence its survail. In the case of along at an important junction of the musics inflancy and contributed to the form's growth in ways that we are only now fully able to appreciate.

R's one thing to state, as so strongly influenced such states of the state of the state of the strongly influenced such shapers of contemporary rock as the Beatles the Byrds, and Simon and Carfunkel. But to be estatisfied with that relatively narrows abbeit significant tribute roll would be to settle for understatement. A slightly risker but equally supportable case could be made for the Everly's horing almost single-handedly introduced the sounds and a carnibilities of county in the state of the precise, key Lee Lewis, Buddy Holly, and others had been nourished on county music before they started to rock, but in their carlied offers it was apparent that these artists had



adopted some combination of the stance, woral style attitude, and rhythms of the day's black musician. In contrast to their peers, the Everley, emphasized the others accumed determined to sublimate: clean, noninterpretive singling and high, close wocal harmonies; taut, precise song structures; straightforward, polite: defined the contrast of the contrast defined arrangements in

which instruments seemed to which instruments seemed to show respect for one another; and an innocent sentimentality that occasionally bordered on the maudlin. If you regard those elements in their purest form, they could also describe what we they could also describe what we now refer to as "pop-nock," and that's not incidental. Taking into consideration the cumulative influence of the Everlys on the Beatles, and in turn the Beatles' influence on practically everyone who followed them,

you get a sharper picture of just how extensively the bright, country-clean Everly Brothers sound has affected

ontemporary music. By the time the Everlys came by the time the Everlys came to prominence in 1957, "savage" rock and roll was already wreaking havoc on the ears and minds of middle-class America. Even had they wanted to, it was then too late for the brothers to tame the beast. What the Everlys did instead was to teach waters of rock and roll and

sense of rebellion and then budding sexuality. They also had to contend with an entire carnival midway's worth of he contend with an entire carminal misk-agk worth of cotton-cardy crowners and cotton-cardy crowners and cotton-cardy crowners. It is considered to the cotton-cardy crowners are significant to the cotton-cardy crowners. The brent's offered an alternative: songs that treated young love not as an aberration nor as a silly an expensive control of the cotton-cardy crowners. The cotton-cardy crowners are considered in the cotton-cardy crowners and control interpretation of low and romance. While nockers electrical steerens to "rip it any control control interpretation of low and romance. While nockers cardy control in the control interpretation of low and romance. While nockers control in the control interpretation of the control in the

Teaching Monday evenings 5:30-7:00 Jazz II & III 7:00-8:30 Jazz I

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Chrysler Dodge

ALL SEATS RESERVED



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

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STANLEY JORDAN

WARNING: If you missed Stanley Jordan's San Diego debut in April, don't pass up this rare opportunity to see



STANLEY CLARKE September 12 bassist takes Center Stage



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Oct. 4 TIM WEISBERG OCT 11 PHOEBE SNOW

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You," "Wake Up, Little Susie,"
"Crying in the Rain," "Walk
Right Back," "Cathy's Clown," "All I Have to Do Is Dream, "Devoted to You," "So Sad (To Watch Good Love Go Bad)," and even a puckish little ditty like "Bird Dog" retain their melodic vitality after a thousand playings and remain perhaps the most impressive body of sing-along tunes produced by any artist of the Fifties or early Sixties. Now forty-eight and forty-six

years old, respectively, Don and Phil reunited in 1983 a decade after an acrimonious breakup.
Their widely publicized reunion
resulted in a sold-out concert at
London's Royal Albert Hall in
September of that year, an event filmed and telecast on HBO a

few months later. Last year, the Everlys made their reunion official by releasing their first studio effort as a team in eleven years. EB '84 featured a hit years. 25 of featured a lift single, "On the Wings of a Nightingale," that had been written especially for them by the admittedly indebted Paul McCartney, as well as songs contributed by Frankie Miller, contributed by Frankie Miller, ELO's Jeff Lynne, and Don Everly himself. Whatever else one might think about the album, it proved that the Everly are interested in pursuing and are interested in pursuing and using contemporary ideas in their music, that Don can still write good songs, and, most importantly to those planning to hear them live this week, that the Everlys' voices have lost

none of their magic. This

Wednesday. San Diegans will have a rare opportunity to hear the duo that put the 'pop' in opp-rock when the Everly Brothers perform two shows at the Civic Theatre, downtown. Opening for them will be Pat Alger, a singer who cowrote "I'm Takin' My Time," one of the songs on EB '84.
This week also marks the much-anticipated return of guitarist **Stanley Jordan**. Jordan is the guy who stands to revolutionize electric guitar playing if other plectrists begin playing if other piectrists ocgili-imitating his unusual style. Employing a technique by which he plays the fretboard with both hands on top, as though it were a keyboard, Jordan pulls all sorts of trills, slurs, bends, multiple voicings, and hammer-

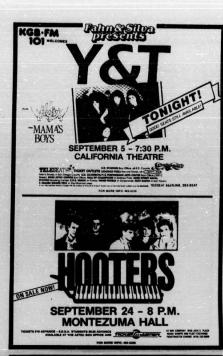
on effects out of his axe. In his on effects out of his ago at concert a few months ago at Humphrey's, that technique created a swirling, sliding pastiche of electric colorations that sounded like two fine that sounded like two line guitarists playing a duet. His first gig in San Diego was even better than those of us who had heard Jordan's debut album had advertised and was even more remarkable because the remarkanie necause the musician was able to captivate two separate crowds on a very chilly evening while performing solo. People came away from Jordan's performance shaking their heads in amazement !! you catch Joruan's return engagement Friday night at Humphrey's, I guarantee that you, too, will hear things you've

never heard a guitarist do

hefore.
Friday night also brings
British rocker Paul Young to
SDSUS Open-Air Theater.
Young is the latest in a
lengthening line of Brit singers
with cheese-grater tonsils who
look to American rhythm and
blues artists of the Sixties and Seventies for their inspiration.
Whenever I see or hear
someone like Young, I always
think of the artist as having one foot on land and the other on a small ice floe, straining to maintain his balance as he remains rooted in the old while trying not to get carried away with the new Young seems to be holding up just fine, and his current hit single ("Everytime You Go Away") and second (continued from page 18) small ice floe, straining to







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

DOES ONLY IS NOON BY LECT VALUE TO DESCRIPT COMMENT ON THE THE PARTY OF THE BUILD SHAME PRESENTS

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fcontinued from page 16) album (The Secret of Association) are good enough to prove that the success of Youngs 1983 debut album, No Parlez, was not a fuke. Young brings a soulfulness and a sincerit but none seeme halfs. brings a soulfulness and a sincerity to a pop scene badly lacking in both departments and seems to be just finding himself as an artist. Judging from the music hets produced thus far, that search should provide Youngs fans with some cnjoyable pop-soul listening for a long time to come. Young and his band, the Royal Family, will be joined by Nik Kershaw for the Open-Air Theater show. In other concerts this week, the Stephen Bishop concert scheduled for this Friday night has been postponed a week. Bishop is in New York right now depend sinch this test of the control of the con-

Bishop is in New York right now doing sixty things at once (including trying out for the new Saturday, Night Live cast) and decided it would be too difficult to squeeze his La Paloma Theatre gig into that schedule. Those shows that will go on as planned include the Carawans

Victory, Bible Black, and Aircraft at the Wabash Ballroom; and Tupelo Chain Sex, Plugground Slap, Mojo Nixon, and Tanul and the Monthiles at the Spirit. An admitted the Chair Sex, Plugground Slap, Mojo Chair Daud the Divine Horsemen and Tin Soldiers at SDSU's Open-Air Theater. On Tuesday, "Jazz Live" continues with a presentation of Maroas while on the same night the Belly Up Tavern plays host to Big Youth.

The Carawans: USD's DeSales Hall, tonight, Thursday, 7 p.m., University of San Diego campus. Alcala Knolls, Linda Vista Road. 459-4650.

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

Kenny Rankin and Doug Randall: Belly Up Tavern, tonight, Thursday, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Open-Air Theater, Friday, September 6, 8 p.m., San Diego State University campus. 232-0800

8 p.m., 3855 Wabash Avenue (University and 805), North Park. 283-SEAT.

Tupelo Chain Sex, Playground Slap, Mojo Nixon, and Tami and the Monthlies: Spirit, Fridax September 6, 9 p.m., 1130 Buenos 276-3993.

Dire Straits: SDSU's Open-Air Theater, Saturday, September 7, 8 p.m., San Diego State Universit campus. 232-0800 or 265-6497.

Chris D and the Divine Horsemer and Tin Soldiers: Spirit, Saturday, September 7, 9 p.m., 1130 Buenos. 276-3993.

The Ducktail Revue: Marshall Scotty's Playground Park, Saturday, September 7, 1-4 p.m., 14009 Ridgehill Road, El Cajon, 443-2377.

Dreamland with Peggy Claire and Bobby Gordon: Monk's, Monday, September 9, call for time, 10475 San Diego Mission Road, Mission Vailey, 563-0060.

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

Big Youth: Belly Up Tav

Tuesday, September 10, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

The Everly Brothers and Pat Algers Civic Theatre, Wednesday, September 11, 7 and 10 p.m., 202 C Street, Community Concourse, downtown, 283-SEAT or 236-6510.

Roomful of Blues: Belly Up Tavern. Thursday, September 9 p.m., 143 South Cedros Ave So'ana Beach. 481-9022.

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

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

Stephen Bishop: La Paloma Theatre, Friday, September 13, 8 p.m., First and D streets, Encinitas, 436-7788.

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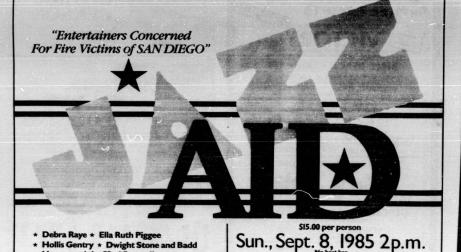
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performing contemporary and folk tunes on such instruments as the hammer dudiemer tonight, Thursday, in DeSales Hallo on the University of San Diego campus, Aleala fixedis Linda Vista Roadi; Y & T. Hells, and Mama's Boys playing heavy metal at the California Theatre, tonight, Thursday; and soft-pop balladeer Kenny Bankin ut the Belly Up Thursday; and soft-pop balladeer Kenny Bankin ut the Belly Up Thursday; and soft-pop balladeer Kenny Bankin ut the Belly Up Thursday and soft-pop balladeer Kenny Bankin ut the Belly Up Thursday and soft-pop balladeer Kenny Bankin ut the Belly Up Thursday and soft-pop balladeer Kenny Bankin ut the Belly Up Thursday and soft-pop balladeer Kenny Bankin ut the Belly Up Thursday and San Bankin ut the Belly Up Thursday San Bankin ut the Belly Up Thu



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Monday & Tuesday 8 pm-12 midnight

EVERLY BROTHERS



Two shows: Wednesday, September 11, 7 and 10 pm Downtown's San Diego Chic Theatre
Tickets: \$12.50 \$15.00 • Tickets on sale now
Available at the Ciric Theatre Box Office

236-6510 or TELESCAT 283-86AT "Golden Circle" preferred seating available to benefit Children's Hospital includes wine and cheese reception Col 576-6798 for more information

"On And On" we It For A Rainy Day'

San Diego's Own
STEPHEN BISHOP

Friday. September 13 8:00 pm



La Paloma Theater 471 1st Street, Encinitics
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Information 436-7788



David Letterman's favorite comedian

JAY LENO

"The King of Club Comics"

Newsweek, August 19, 1985

Saturday, September 21 Two shows 7:30 & 10:00 pm

* Harvey and the 52nd Street Jive

* Art Good, Master of Ceremonies

* City College Night Band * Paul Purdell

* Monty Jordan, comedian * Rano the Magician

Sponsared by: Corporation &

Friday, September 13, 9 p.m., 1130 Buenos, 276-3903.

The Fifteenth Annual Julian Banjo, Fiddle, and Guitar Contest featuring Farley the Fiddler Bank the High Window Boys, and the New Expression: Frank Lane Field, Sunday, September 15, 10:30 a.m., Julian, 280-9035.

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

The Neville Brothers: Belly Up Tavern, Sunday, September 15, 9 p.m., 143 South Cedros Avenue Solana Beach, 48i-9022.



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

The Textones: Belly Up Taxo Thursday, September 19, 9 p

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

143 South Cedros Avenue, Solana Beach, 481-9022.

Steel Pulse, San Guma, and Limbo Slam: UCSD Gym, Sunday, September 29, 8 p.m., University of California at Son 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

The Hooters: SDSU's Montezuma Hall, Tucsday, 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.

CLUBS

Club listings are compiled by Ron Jornings. If you wish to be included, please call 285-9382 Thursday afternoon or Friday before 5:00 p.m. The listings

North County

Barr-X Ranch Homes, 119 East Broadway, Vista. 724-0510. Bobby Allen and the D Students, country and rock. Friday and Saturday.

Belly Up Twern, 143 South 149, Cedros Nemes, Sohara Bisch, 481-9022; Remy Randin, pop socialet, Thursch; the Fabbios Mar Dels, vintage rock, Frishy; Tild Risch; reggios, Sturthy; the Pladism, rockebilly and rhythm and blues, and the Fugitives rockebilly and rhythm and blues. Sounday; the Mondary Big Yould and the Arch Angels; reggios, and the International Reggios All-Stars, reggios, Tuesday; the Five Cardiess register. Belly Up Tavern, 143 South

Lovers, blues and rhythm and blues, King Biscuit Blues, blues and rhythm and blues, and others, Wednesday, Afternoon Concerts: The Chicago Six, Dixieland jazz, Friday; the Coalition Orchestra,

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

Bc. //works/Pannikin Coffeehouse, Flower Hill Center. 2670 Via de la Valle, Del Mar. 755-3735: The Mark Ingleby Jazz Quartet, jazz, 8 p.m., Friday.

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

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

Coffee-by-the-Sea, 1953 San Elijo Cardiff-by-the-Sea, 436-1321: Jim Mooney, guitar and vocals folk rock, Friday and Saturday.

The Country Side Restaurant and Lounge, 450 Douglas Drive. Occanside. 757-0860: New Country. country, Wednesday through 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, 3:39-6:30 p.m.,

Diatillery Nighticlub, 140 South Sierra Boulevard, Solana Beach, 755-6733: Cat Tracks, ruck, Thursday: Four Eyes, ruck, Friday, Robyn Banx, rock, Saturday; Cat Tracks, rock, Sunday; Millennium, rock, Tuesday.

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

Firesi3e Lounge, 439 West Washington, Escondido. 745-1931.

The Reflectors, rock, Thursday through Saturday; Robyn Banx, rock, Wednesday.

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

Gilbey's Cocktail Lounge, 945 West Valley Parkway, Escondido. 480-0420: Gil Palacios and Linda Parra, contemporary, Tuesday through Saturday; Gil Palacios and

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

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

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 Two, contemporary, Friday and Saturday

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

Ireland's Own, 656 First Street Encinitas. 944-0233: Sean McVicker, Irish and contempora Thursday through Saturday, Irish music, 9 p.m., Saturday, with Paul Dunn and Miles Tyrer, Friday and Saturday, and Barbara McCart Sunday: the Paradise Street Band.

Jolly Roger/Oceanside, 1900 North Harbor Drive, Oceanside, 722-1831: Sneak Preview, contemporary, Thursday through Saturday: Ted Winchester, contemporary, Sunday: Jump Street, adult rock, Wednesday

Jolly Roger/Solana Beach, 937 Lomas Santa Fe Drive, Solana Reach, 755-0117: Barker and Orr, music and comedy, Thursday through Saturday; Chuck Showalter, contemporary, Wednesday

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

Leo's Little Bit of Country, 680 West San Marcos Boulevard, San Marcos. 744-4120: The Hot Shot with Ron Bell, country; Wednesda white tools be country, we can stay through Sunday; Coyote, country, Monday and Tuesday Free clogging lessons, Monday, and country dance lessons Tuesday through Thursday.

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

Mille Fleura, 6009 Pasco Delicia

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Tuesday, September 10 9:30 pm From Jamaica e 1st time in (LS, since '82



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JIMMY WOODARD'S GOIN' TO TEXAS

ROOMFUL OF



Coming:
Sunday, September 15 9 pm—TEXTONES
Thursday, September 19 9 pm—TEXTONES
Inday, September 22 7 6 10 pm—NICOLETTE LARSON with
Impringer 10 pm—NICOLETTE LARSON with
Imprinder 10 p

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

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Rancho Santa Fe. 756-3685: Joel Nash, piano show tunes. Wednesday through Saturday.

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

Muhaney's, 340 East Grand Avenue, Escondido, 741-0935; Millennium, rock, Thursday through Saturday, audition night,

Normandy Cocktail Lounge, 215 North Hall Street, Oceanside, 722-4721; Freewill, rock, Thursday through Saturday, the Us Band, rock, Tuesday and Wednesday

Oakvale Lodge, 14900 Oakvale Road, Escondido 749-3196: White sing country Friday through

Old Del Mar Cafe, 2730 Via de la Valle, Del Mar. 755-6614: Private Domain, rock, Thursday, the Heaters, rock, Friday and through Saturday: Hollis Gentry and Fattburger, jazz, Monday and

Nucoday.

Old Time Cafe, 1464 North
Highway 101, Leucadia, 4364-400.
Nancy Briggs and Holly Burke.
jazz, 7-30 pm., Thursday: Ton Ball
and Kenny Staltan. country blass. 7
and 9 fm., Friday, Northerind.
Party, Part

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

Quimby's, La Fiecha at La Grenada, Rancho Santa Fe. 756-2855: Nancy Briggs and Holly Burke, jazz, Friday and Saturday.

Ralph and Eddie's, 390 Grand Avenue, Carlsbad. 729-2989: Cat Tracks, rock, Friday through Sunday.

Bancho 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

Rancho Vera Cruz, 1020 West Sai 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 Rhythm Method, rock, Tuesday through Saturday: Outta Controll, rock, Sunday and Monday.

Rudi's Hidden Acres, 3700 Carme Valley Road, Del Mar. 481-9656: Bob Long, everything from classical to boogle-woogle on the piano. Friday and Saturday.

San Luis Rey Downs Colf Course Country Club, 31474 Golf Club Drive, Bonsall, 758-3762: The Crescendos, big band dance music, 8-12 p.m., Friday and Saturday, and 6-10 p.m., Sunday; Hob Long, jazz piano, 7-11, Wednesday and Thursday.

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

Sylli's, West of I-5 on Via de la Valle, Del Mar, 755-7955: The Rick Wells Band, vintage rock, Thersda-and Friday; Dean and the Persuaders, vintage rock, Saturday; Jeff Proctor, contemporary, Monday and Tuesday.

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

TONIGHT

Thursday, September 5 KGB • FM 101

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Friday & Saturday, September 6 & 7

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

SUNDAY

Sunday, September 8

PRIVATE DOMAIN

Margaritas \$1.25

MONDAY

Monday, September 9
MONDAY NIGHT FOOTBALL **WASHINGTON VS. DALLAS** Drink specials, carved harn & roasi beef sandwiches, & 25¢ pizza.

TUESDAY & WEDNESDAY

Tuesday & Wednesday, September 10 & 11

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\$1.25 Tequila drinks \$5.00 Margarita liters \$5.00 Margarita liters

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Sundays—Margaritas \$1.25
Tuesdays—Tequila drinks \$1.25
Wednesdays—Iced Teas \$1.95

1044 Fine Foods, 1044 First Street, Encinitas. 942-1249; Indian Joe, country, pop, and originals, 6:00 p.m., Friday, and 6:30 p.m. Tuesday; various musicians perf on other nights, call club for

Tequila Flats, 3296 Mission Avenue, Oceanside, 757-7757: Live nock, Thursday through Saturday, call club for information; Dash Magnet, rock, Sunday through Tuesday; the Models, rock,

That Pizza Place. 2622 El Camino Real, Carisbad. 434-3171: Bluegrass Etc., new and traditional bluegrass. Upstart Crow and Company, 979 Lomas Santa Fe Drive, Solana Beach. 481-0727: Fred Benedetti,

Vista Entertainment Center, 435 West Vista Way, Vista. 941-1032: Lazer Eyes, rock, Thursday through Sunday: Freewill, rock, Wednesday.

Whiskey Creek, 14240 Poway Road, Poway 748-7531: Stamp country, Wednesday through Sunday

Atlantis Lounge

Tuesday through Saturday featuring

Gloria Michaels

Spring Fever

September 3 through 28

The Jets

October 1 through November 2

on Mission Bay next to Sea World 226-3888

Valley Center Inn Saloon. 27555 Valley Center Road, Valley Center. 749-1466: Steppin' Out, country. Friday and Saturday.

Beaches

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

"Bahia Belle," at the dock, Bahia Hotel, 998 West Mission Bay Drive Mission Bay 488-0551: Main Street contemporary music for dancing. Friday and Saturday.

Prinsy and Saturday, Bahla Briefe, 1988 West Missian Bay Drive, Mission Bay, 488-46551. Forward Motion, Pay 40 dance miss. Theeday through Saturday Francis and Parket Missian Samby the Rebecto Drake Rising Star Resus, sariety stage show, Monday, Piano har Buddy Reed, Draket Missian Saturday, 1984. MacLecol, Sunday and Monday, Plan Backetod, Sunday and Monday, Plan Becker plays classical and univity missis during the Sunday brunch.

Beach Club, 1921 Bacon Street, Ocean Beach. 222-6822: Rick Gazlay and His Voodoo Barracudas blues and rock. Thursday; Fastlane, rock, Friday and Saturday; Escape, rock, Wednesday.

Whiskey Flats, 1260 West Valley Parkway, Escondido. 745-8640: Messenger, rock, Thursday through Saturday; the Procrastinators, rock, Sunday and Monday; Circles, rock, Tuesday and Wednesday. Village Drive, La Jolla, 457-4170: Rockola, Beatles music and oldies, Thursaay through Saturday; Star Party, recorded music and video

DARK RYDER

Wooden Nickel, 13303 Poway Road, Poway. 713-6364: Ron Morin, country, Wednesday and Thursday; CW Express, country, Friday and Saturday.

Atlantis, 2595 Ingraham Street, Mission Bay, 226-3888; Gloria Michaels and Spring Fever, contemporary, Tuesday through Saturday, Ella Roth Piggee and Talk of the Town, 5azz, Sunday and THE BLITZ **BROTHERS**

OUTTA CONTROL

Carles Murphy's, 4303 La Jolla



STEEN

presentation, Sunday through Tuesday, Bolton/Dallas, rock.

(3)

CONTENDER Sunday, September 15

NYX

The Trojan Horse

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Long Island Iced Teas \$1.00 Fridays & Saturdays—8-10 pm Jack Daniel's \$1.50—Sunday night

HAPPY HOUR DAILY 5-9 PM
Kazis 75¢ • Well drinks \$1,00 • Bottle beer 90¢



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Catamaran Hotel, 3999 Mission Boulevard, Mission Beach, 488-1081: New Shooz, jazz, Thursday; the Jets, vintage rock, Friday through Tieselay, New Shooz, jazz,

Chuck's Steak House, 1250 Prospect Street, La Jolla. 454-5325: The Bruce Cameron Quartet jazz, Wednesday through Saturday.

Club Chalet, 5046 Newport Avenue, Ocean Beach, 222-5300: Live Wire, rock, Thursday through Sunday, the Models, rock, Monday and Tuesday, Messenger, rock, Wednesday.

Elario's, 7955 La Jolla Shores

John Creach, electric violin jazz-rock fusion, Wednesday through Sunday, Ron Satterfield, jazz, Monday and Tuesday.

Halevon, 4258 West Point Long Halcyon, 4258 West Point Loma Boulevard, Loma Portal, 225-9559 Notice to Appear, rock, Thursday through Saturday; the Beat Club, rock, Sunday and Monday; 'he Heroes, rock, Tuesday and Wednesday.

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

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contemporary, Sunday through Tuesday

Hotel del Coronado, 1550 Orange Avenue, Coronado, 435-6611. The Elements, contemporary, Tuesday through Saturday

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

Islandia Hotel, Supper Club/Lounge, 1441 Quivera Road, Mission Bay, 224-3541: Bogart, contemporary, Thursday through Saturday: Greg Glover keybsardist performing contemporary and standards. Tuesday and Wednesday.

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software and peripheral hardware can interface with Apple, IBM or Commodor to create and store sounds and melodies you never dreamed possible. Ask us about sequencing, printing, editing and patch librarian programs and we'll introduce you to Syntoch, Pussport, Dr. T. Music Vala, Cherry Lane and most.

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

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

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach. 270

4-7 p.m., on the outdoor patio.

3220: The London Brothers, rock, Thursday through Saturday; Four Eyes, rock, Sunday through Tuesday. Joe Marillo plays jazz from

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

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

Michael's Brasserie, 6737 La Jolla Boulevard, La Jolla. 454-0459: Emerson Poireaux, jazz and Top 40 with vocals, Thursday through Saturday evenings and Sunday brunch.

SPRINGSTEEN ON SALE NOW Reserve seats by appointments only

CHOICE TICKETS (619) 271-7029 Mon.-Fri. 4 pm-10 pm Sat. & Sun. 10 am-6 pm

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

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

Mony Mony's, 3595 Sports Arena Boulevard, Loma Portal. Automatics, rock. Thursday through Saturday: the Force, rock. Sunday and Monday: France, rock, Tuesday and Wednesday.

Mulvaney's, 1031 Orange Avenue, Coronado, 435-4660: Live music, Friday and Saturday, call club for information; talent night with Kitty Kieffer, Sunday.

Old Pacific Beach Cafe, 4287 Mission Bouleva J. Pacific Beach, 270-7522; Ella Ruth Piggee, jazz and blues, Thursdaythrough Saturday, the Bruce Cameron Ensemble, jazz, Sunday, the Healers, rock, Monday and Tuesday, King Biscuit Blues, blues and rhythm and blues, Wednesday,

Paradise Bay, 1935 Quivera Road, Marina Village, Mission Bay Park, 222-2335: The Sers Brothers, rock, Thuesday through Saturday; Storm, jazz, Sunday through Tuesday: Ipso Facto, rock, Tuesday and Wednesday.

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; Jam Track, contemporary, Tuesday through Saturday, Forecast, jazz and rhythm and blues, Sunday and

The Salmon House, 1970 Quiver. Road, Marina Village, 223-2234: Melissa McCracken, contemporary

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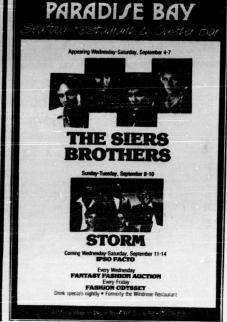
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Join Norman Clifford and Frankie **Ferlin** Sunday and Monday 8:30 pm-12:30 am











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les park entrance, all special shows, plus many Sea World attractions. Only Christian may Night trokets will be accepted on the night of the event. Available at all DOKETRON* TELETRON* outlets: For information call 565-7278.

with Larry Evans on piano, Thursday through Saturday

Steamer's, 1165 Garnet Avenue, Pacific Beach. 274-2323: Jerry Melnick, movie themes, originals, contemporary, and jazz music on the piano. Wednesday through Saturday. Bob Dolph, jazz, Sunday through Tuesday.

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

Papova, classical, easy listening, and variety piano. Wednesday through Saturday, and Sunday brunch.

Upstart Crow and Co., Seacoast Square, 4475 Mission Beach Boulevard, Pacific Beach. 272-8990: Live music, Thursday through Saturday, call club for information; David and Francesca Swage, classical music on bassoo flute, and viola, Sunday brunch.

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

Saturday.

Bacchanal, 8072 Universion Mess
Houseard, Kenry Mess, 566-8025.

Brounder, Kenry Mess, 566-8025.

Brounder, Fronder, the Bett
Farmen, rock, nochodily, and
American roots rock, Wednesday,
Fridge, and Saturday, with N.E.I.

rock, Fridge, and Enderscheller,
Pags, American roots rock.

Saturday, and the Electric Sons,
rock, Wednesday; Big Daddy

The Alamo, 3093 Clairemont Drive, Clairemont. 276-2240: Flyweil, rock, Tuesday through Saturday

blues, Sunday, the Joyce Rooks Band, rock, and the Bartok/Lansky Band, rock, Tuesday.

Bismey Stone Pub, 5617 Balboa Avenue, Clairemont. 279-2033: Earnon Carroll and Brian Baines, Irish music, Wednesday through Saturday, except Thursday when

San Diego North

Cafe in the Valley Restaurant, Camino del Rio South, Mission Valley. 296-6329: Live jazz, Thursday, call club for informat Thursday, call club for informatic Signs of Life the Bill Shreeve Croup), lars, Priday and Saturda, Eric Fuster, classical guilar, early through Tuesday, John Lorno, classical guilar, early cerning, Priday and Wadeneaday, Mile Zoumars, classical guilar, Eriday, Junch, Mark Augustin, jazz guitar, Friday, and Wadeneaday, Mile Zoumars, classical guilar, Priday and Wednesday, Mile Zoumars, classical guilar, Priday and Wednesday, Mile Zoumars, classical guilar, Priday and Wednesday, Junch, Mark Magustin, jazz guitar, 5-11 p.m., Tuesday and Wednesday.

Islands Lounge, Hanalei Hotel, 2270 Hotel Circle North, Mission Valley, 297-1101: L. A., rock,

The Moonglow, 4615 Clairemont Drive, Clairemont, 273-1022: Nightshift, contemporary, Tuesday through Saturday; Alaska, country, Sunday and Mondley

Navajo Inn, 8515 Navajo Road, Sar Carlos, 465-1730: The Force, rock, Tuesday through Saturday; Nervou Rex, rock, Sunday and Monday.

Pal Joey's, 5147 Waring Road, Allied Gardens. 286-7873: Fro Brigham's Preservation Band

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

Peter D's, 5149 Clairemont Mesa Boulevard. 277-3217: Duke + 2, contemporary, Thursday through

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



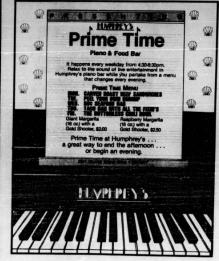
Tuesday-Saturday
CALIFORNIA TRANSFER Starting September 9th Enjoy 2 great catches at Anthony's Harborside Sunset Lounge. **Monday Night Football** and a pound of Crab Legs for \$3.00*

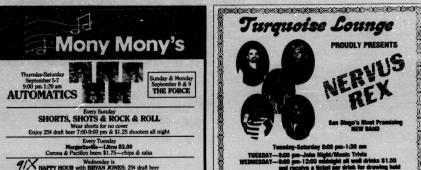
*Available in Sunset Lounge only, Monday 6 pm-9 pm.

Million











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Appearing 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.

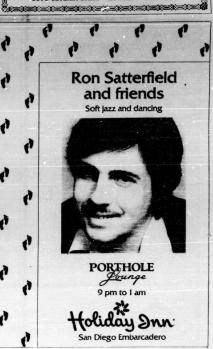
Happy Hour: Splendid sunsets and entertainment in our Crystal Room Lounge. 3-7 pm weekdays.

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

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

Monday Nite Football starts Sept. 9: Big mug of Lowenbrau roast beef sandwich, clam chowder, all for \$3.25.

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



5975 SEVERIN DRIVE • LA MESA • 465-1525

with Larry Evans on piano, Thursday through Saturday

Steamer's, 1165 Garnet Avenue, Pacific Beach. 274-2323: Jerry Melnick, movie themes, originals, contemporary, and jazz music on the piano. Wednesday through Saturday: Bob Dolph, jazz, Sunday Girough Tuesday.

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

Top of the Cove, 1216 Prospect Street, La Jolla. 454-7779: Luba

Papova, classical, easy listening, and variety piano, Wednesday through Saturday, and Sunday brunch.

Upstart Crow and Co., Seacoast Square, 4475 Mission Beach Boulevard, Pacific Beach, 272-8990: Live music, Thursday through Saturday, call club for information; David and Francesca Savage, classical music on basso flute, and viola, Sunday brunch.

Vacation Village Hotel, Bay Lounge, Vacation Isle, Mission Bay 274-4630: Shine P. On

contemporary, Tuesday through Saturday.

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

San Diego North The Abilens Country Saloon, Town and Country Hotel, 506 Hotel Circle North, Mission Valley, 294-70° ft Bramble, country, Tuesday Saturdanas, 8022 Claircmont Mes. Boulevard. Kearry Mesa. 560-802 Strut, rock. Thursday, the Boulevard. Kearry Mesa. 560-802 Strut, rock. Thursday, the American roots rock, Wednesday. Priday, and Saturday with N.E.I., rock, Friday, and Forbridden Jr. is, American roots rock. Fig. 2016. For the Struth Process of the Struth Process

The Alamo, 3093 Clairement Drive, Clairement. 276-2240: Flyweil, rock, Tuesday through Saturday.

Ruckor, blues and rhythm and blues, Sunday; the Joyce Rooks Band, rock, and the Bartok/Lansky Band, rock, Tuesday.

Blarney Stone Pub, 5617 Balboa Avenue, Clairemont, 279-2033; Eamon Carroll and Brian Baines, Irish music, Wednesday through Saturday, except Thursday when Jim Hinton performs Irish music.

The Blue Bayou Lounge, 2537 Clairemont Drive, Clairemont, 276-0965: Andy and Donna, contemporary, Friday and Saturday, Best of Friends, contemporary,

Islands Lounge, Hanalei Hotel, 2270 Hotel Circle North, Mission Valley, 297-1101: L.A., rock, Tuesday through Saturday; Rockola, Beatles music and oldies, Sunday and Mendies

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

Navajo Inn, 8515 Navajo Road, Sar Carlos 465-1730: The Force, rock, Tuesday through Saturday; Nervous Rex, rock, Sunday and Monday.

Pal Joey's, 5147 Waring Road, Allied Gardens. 286-7873: Fro Brigham's Preservation Band,

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

Peter D's, 5149 Clairemont Mesa Boulevard. 277-3217: Duke + 2, contemporary, Thursday through Saturday.

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



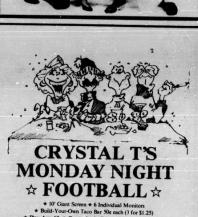
CALIFORNIA TRANSFER Starting September 9th Enjoy 2 great catches at Anthony's Harborside Sunset Lounge. Monday Night Football and a pound of Crab Legs for \$3.00*

*Available in Sunset Lounge only, Monday 6 pm-9 pm.

Simoning 3

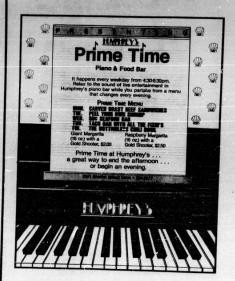
Larger dance floor • Wide screen TV

More room to dance & party • Check it out! 232-6358



Play Arm-Chair Quarter back (For cash prizes at halftime) * Beer & Wine \$1.00 * Happy Hour Prices Throughout the Game







SHORTS, SHOTS & ROCK & ROLL

Wear shorts for no cover Enjoy 25¢ draft beer 7:00-9:00 pm & \$1,25 shoot rs all night

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

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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 cria. 10 am-2 pm. \$10.75.

Monday Mite Football starts Sept. 9: Big mug of Lowenbrau roast beef sandwich, clam chowder, all for \$3.25.

Breakfast served 7 am to 11 am • Reservations 4 SUMMER HOUSE INN, 11TH FLOOR, 7955 LA JOLLA SHORES DRIVE

Ron Satterfield and friends

Soft jazz and dancing



PORTHOLE Lounge

9 pm to 1 am

Holiday Inn San Diego Embarcadero

The Speakeasy, 9379 Mira Mesa Boulevard, Mira Mesa. 566-0970: Three's Company, contemporary, Wednesday through Saturday.

Spirit, 1130 Buenos Avenue, Bay Parls, 276-3993: Eleventh Hour nock, the Drive-Hors neck, and the Paul Johnson Guitar Band, rock. Thunday: too shoos, Friday, 7 p.m., for 18 and up. 10 pm., for 21 and up featuring Payels Chain Sec. New Paymound Star, rock, Hojou-con, Paymound Star, rock, Hojou-con, Paymound Star, rock, Hojou-ton, Paymound Star, rock, Hojou-ton, Paymound Star, rock, Chris D and the Divine Horsmen, rock, the Tim Soldiers, rock, the Pumps, rock, and Earth, rock,

Saturday: the Brother Young Band, rock, and Dark Ryder, rock, Tuesday: the Fluorescent Iguanas, rock, Shark Jones, rock, and the Accessories, rock, Wednesday.



THURSDAY, TONIGHT ELEVENTH HOUR AND DRIVE-INS OF PAUL JOHNSON GUITAR BAND

TUPELO CHAIN

SEX with

MARIE

RO. YOUNG BAND and DARK RYDE

WEDNESDAY, SEPTEMBER 11 SHARK JONES WITH THE ACCESSORIES WITH FLUORESCENT IGUANAS

TOMORROUS Set 10th Med Head provents.

10.1112E, SMARSHTE, and JE-12E. Set, 3.00 Tim Mass proceeds

10.1112E, SMARSHTE, and JE-12E. Set, 3.00 Tim Mass proceeds

10.1012E, SMARSHTE, MERCE QUARTET Set, 64th

10.1012E, SMARSHTE, 10.1112E, 10.1112E, 10.1112E, 10.1112E, 10.1112E, 10.1112E, 10.1112E, 10.1112E, 10.1112E, 10.112E, 10

Tio Leo's/Mira Mesa, 10787 Camino Ruiz, Mira Mesa, 695-1461: Relayer, rock, Wednesday and Thursday: Xpresso, contemporary, Friday and Saturday: Jeff Williams,

Tio Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge, 280-9944; Joe Stewart,

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contemporary, Sunday through Thursday; Costa V, contemporary, Friday and Saturday.

The Wellhouse, 10789 Tierrasanta Boulevard, Tierrasanta. 560-6677: Ray and Lainie Correa with Bert Miller on drums, swing, pop.

Wrangler's Roost, 6608 Mission Gorge Road, Mission Gorge, 280-6263: Steer Crazy, country, Tuesday through Saturday; Uncle Ken's Converted Rice Band, country, Sunday and Monday.

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

WIN A \$100 SHOPPING SPREE. ROCK WARS Answer a trivia question about your favorite rock group. Details at all locations.

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San Diego South

Abbey Restaurant, 2825 Fifth Avenue, Hillcrest. 291-4779. Lounge: Stu Shames, jazz pia.io. 6-8 p.m., Tuesday through Thursday. Dining Room: Norel, harpist, plays Thursday through Saturday

Anthony's Harborside, 1355 North Harbor Drive, downtown 232-3358: The California Transfer, ontemporary, Tuesday through saturday

Aztec Dowl, Turquoise Room, 156 Thirtiest Street, North Park. 13135: Soul and the Classics 1, contemporary, Wednesday rough Saturday.

rnacle Bills, 1880 Harbor and Drive, Harbor Island. 297-673: Frank Dexter, contemporary Besday through Saturday.

Cafe Angelique, 2870 Fifth Avenu Fifth and Palm), Hillcrest, 692-3370: Bob Hart, classical piano, Wednesday and Thuraday: Francesca Savage and Friends, classical viola duets, Saturday

fe del Ray Moro, 1549 El Prado, Iboa Park. 234-8511: Dale mon, piano and guitar variety, dinesday through Saturday ning and Sunday afternoon; Gail nd, piano and vocals, 8-12 p.m.,

Dookles, 4225 El Cajon Boulevar East San Diego. 283-6581: Piano bar: Paul Gregg. Tuesday through Saturday; Patti Glenn. Sunday and Monday.

Drowy Maggle's, Thirty-first and University, North Park, 298-8584; Jazz Plus, jazz standards, fusion, aszing, tan and more, Thanday, Eaggle Angele, variety - Renaissance to jazz, Friday; Jazzamba, Latin samba, jazz, and more. Saturda, Paco Sevilla and Rodrige, concert fuamenco gatair nodo and datest. Sunday: Old Time Hoot Night, Monday Irish mase inght, Tuesdon, austicass welcome: Cally Curlis, singer comparities. Weltenside,

Pat City/China Camp, 2137 Pacific Highway, downlown. 232-0686: Harvey and the 52nd Street Jive, jazz, Thursday through Saturday.

Holiday Inn/Embarcadero, Port Hole Lounge, 1355 North Harbor Drive, downtown. 232-3861: Ron Satterfield, jazz, Tuesday through Saturday.

Holly's Inn., 4246 University Avenue. 280-5834: Mike Miller, folk rock and variety. Friday and Saturday.

Hotel San Diego, 339 West Broadway, downtown, 234-0221: Harry's Bar: Live music nightly, call club for information. Continental Ballroom: Harvey and the 52nd Street Jive, jazz, 4:30-7 p.m.

Humphrey's, Half Moon Inn, 2241 Shelter Island Drive, Shelter Island. 224-3577: Hruce McKeithen, piano variety, Monday through Friday happy hours; Jon Sandoval, piano

variety, Wednesday through Fr evenings; Larry Moore, piano variety, Sunday evening.

Imperial House, 505 Kalmia Street (at Park Boulevard), Hillcrest. 234-3525: Wayne Juré, pazz, Tuesday through Saturday, with the Imperial House Opera Singers, Wednesday; Wayne Juré and Hank Young, jazz, Feida, and Saturday.

"The Invader," at the dock, 1066 North Harbor Drive, downtown, 2298-8066: The B Street Band, contemporary, every night except Thursday when the Most Valuable Players play azaz, and Tuesday, when New Shooz plays jazz.

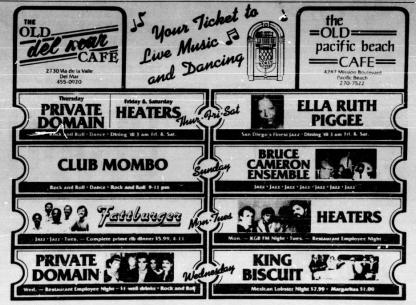
Jolly Roger, 807 West Harbor Drive, Seaport Village. 233-4300: Jump Street, adult rock, Thursday through Saturday: Rich Faulkner, contemporary, Tuesday and Sunday

Kona Kai Club, 1907 Shelter Island Drive, Shelter Island, 222-6319: The Spud Brothers, rock and comedy, Ruesday through Saturday evenings and 2-6 p.m., at the poolside Saturday.

La Maison/Gelerie 5: 3681 Fifth Avenue, Hillcrest. 298-0119: Live music, Saturday, call club for









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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

Patrick's IL 428 F Street

Reuben F. Lee's 880 Harbor

Rosie O'Grady's, 3402 Adams

San Diego Harbor Excursion,

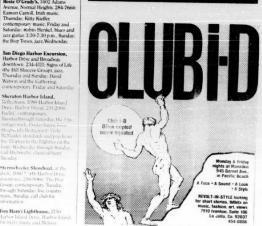
Sheraton Harbor Island.

Tom Ham's Lighthouse, 2156



PACIFIC BEACH

NO COVER CHARGE



Top of the Park Lounge/Park 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 Reisting, pinaist, 5-8 p.m., Monday and Tuesday.

Trojan Horse, 6179 University Avenue, East San Diego, 582-1070: The Blitz Brothers, rock, Thursday through Saturday; Dark Ryder, rock, Sunday.

Tuba Man's, 2551 University Avenue, North Park, 295-9426. Live music, Friday through Sunday, call club for information.

Saturday, call club for information.

Upstart Crow and Company, 835 West Harbor Drive, Seaport Village, 232-4855: Mike Nelson, variety, 2-30 p.m., Saturday, Rick Saxton, folk and rock, Saturday evening and

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

Yukon, 4278 University Avenue, East San Diego. 284-9310: Live music, Thursday through Saturday, call club for information.

East County

Antonio's Hacienda, 700 North Johnson El Cajon. 442-9827: Lonnie Hutson and Dusty Best. ontemporary, Friday and Saturday Boulevard, College area, 463-226 Brian Connolly, Irish music, firsh music, Wednesday, Friday, and Saturday, Jim Hinton, Irish music.

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

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

Calypso Lounge, 975 Creenfield Accinic, El Cenn., 440-9326 Tommy Ray, country, light rock, and casy listening. Friday and Saturday.

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

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

Dock's Landing, 1185 East Mar

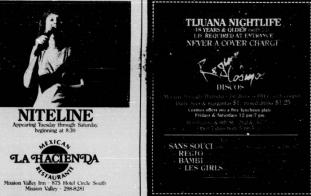
Don's East, 13321 Business Highway Eight at Los Coches, El Cajon, 443-2444; Big Sky, country. Friday and Saturday.

La Mesa, 462-0533. The Classics (formerly the Belairs), Fifties and Sixties rock, Tuesday through Sunday, the Dynamic Duo, Top 40.

Happy Days Car Hop, 9664 Camps Road, Spring Valley, 463-4757: The Wanderers, vintage rock, Saturday

Horseshoe Tavern, 7664 Broadway, Lemon Grove, 469-6344 The Smith Brothers, country and contemporary, Friday and Saturday

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









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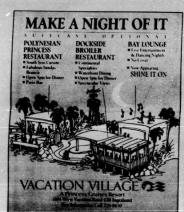
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Lucky Lady Club, 455 Sixteenth Street, downtown, 23.s-9391; Siglo, Latin and Top 40; Thursday through Sunday: Los Ruff, Latin and Top 40, Monday and

Mandolin Wind, 308 University Avenue: Hillcrest, 297-3017; King Biscart Bines, blues and rhythm and blues. Thursday through Saturday, Rick Gazlay and His Vosdoos Barra, udas, blues and rock. Tuesday, live music, Westnesday, call club for

Avenue downtown 239-1377 Pete Robberecht, pia. ist. Tuesday through Saturday

Mona Lisa Restaurant and Cocktails, 2061 India Street, downtown, 234-4893: Guy and Jackie and Gil Warner, Italian songs, pop standards, and opera, Saturday.

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

Our Flace at Milcisan's, 2424 Fifth Avenue, Hillcrest, 232-1773: The Lori Bell Quartet, jazz, Friday and Saturday; the Bob Glasser Trio, jazz, 8-12 p.m., Sunday.

Papagayo Restaurant, 861 West Harbor Drive, Seaport Village, 232-7581: Greg Glover, keyboards and wocals, performing everything from standards to contemporary, Thursday through Saturday.

Patrick's II, 428 F Street, downtown. 233-3077: Pro Brigham's Preservation Band, Dixicland iazz, early evening Thursday, P.M., contemporary, Priday and Saturday, the Aubrey Paye Quintet, jazz, Tuesday and Wednesday.

P.Js Wavehouse Restaurant, 200
Fifth Avenue, downtown, 234-2200.
Countdown featuring Dan Pjania,
Derrick Bradley, and Kirk Hoffman,
classic and contemporary jazz,
Tuesday, and Thursday through
Saturday, hosting a jazz jam
session, Tuesday and Thursday, and
with guest vocalist Aubrey Faye.
Friday and Saturday.

Recl Custo, 4105 Taylor Strees. 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 Wednesday through Saturday.

Resie O'Grady's, 3402 Adams Avenue, Normal Heights. 284-7666: Eamon Carroll, Irish music, Thurnday, Ritty Kieffe; contemporary music, Friday and Saturday; Robin Henkel, blues and jazz gulta; 330-730 pm. Sunday; the Bop Tones, jazz, Wednesday.

San Diego Harbor Excursion, Harbor Drive and Broadway, downtown. 234-4111: Signs of Life (the Bill Shreew Group), Jazz. Thursday and Sunday; David Watson and the Gathering, contemporary, Friday and Saturday

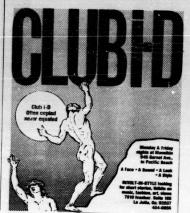
Sheraton Harbor Island,
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Reflections, 1280 Harbor Island
Drive, Harbor Island, 291-2900.
Feelin, contemporary,
with the Jestwintage rock, Friday harpy houthephend's Restaurant Vicki
McMaster, Standards and pop from
the Thrities to the Eighttes on the
harp, Widnesday through Sunday,
Call Detricchs, classical harp,
Direndloy
Direndloy

Sternwheeler Showboat, at the dock, 1066 North Harbor Drive, downtown. 298-8066. The Pier Croup, contemporary, Tuesday through Saturday; live country music, Sunday, call club for information.

Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Is 291-9110: Dusty and Melissa,







contemporary, Wednesday through Sunday; Donna Cote, contemporary, Monday and Tuesday.

Top of the Park Lounge/Park Manor Hotel, \$25 Spruce Street Hillcrest. 299-9002: Daniel Jackson, piants, \$3 p.m., Wednesday through Friday, the Daniel Jackson Ensemble, jazz-blues fusion, Friday and Saturda evenings: Faul Restling, pinass, sp.m., Monday and Tuesday, p.m., Monday and Tuesday.

Trojan Horse, 6179 University Avenue, East San Diego, 582-1070: The Blitz Brothers, rock, Thursday through Saturday; Dark Ryder, rock, Sunday.

Tuba Man's, 2551 University Avenue, North Park. 295-9426: Live music. Friday through Sunday, call club for information.

Viscount Hotel, The Bar. 1960 Harbor Island Drive, Harbor Island. 291-6700. The Bar: Kevan Helton, piano variety with wocals, Ruesday through Thursday, Iwe piano bar entertainmant, Priday and Saturday, call club for information. Palm crill: Kathy Lloyd, contemporary harp, 11-2 p.m..

East County

tonio's Haclenda, 700 North nson, El Cajon. 442-9827: nie Hutson and Dusty Best, emporary, Friday and Saturd

Blarney Stone Too, 7059 El Cajon Boulevard, 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 on the piano. Tuesday through Saturday; Bruce Robbins.

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, Tuesday through Saturday, Jerry Baze and a Touch of Country, country, Sunday; clogsing lessons, Monday and Tuesday.

Avenue, Lakeside. 443-2300: Wayne Steele, piano variety. Thursday through Saturday.

NITELINE

LA HACIENDA

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 Business Highway Eight at Los Coches, El Cajon. 443-2444: Big Sky, country, Friday and Saturday.

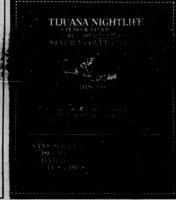
Don's West, 5286 Baltimore Drive, La Mesa. 462-0533: The Classics (formerly the Belairs), Fifties and Sixties rock, Tuerday through Sunday; the Dynamic Duo, Top 40 dance music, Monday.

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

Happy Days Car Hop, 9664 Campo Toad, Spring Valley. 463-4757: The Wanderers, vintage rock, Saturday.

Horseshoe Theern, 7664 Broadway, Lemon Grove. 469-6344: The Smith Brothers, country and contemporary, Friday and Saturday.

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







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6:00 pm-10:30 pm • No cover, no minimum
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Lakeside Hotel, 9940 River Street. Lakeside. 443-9591: Renegade. country, Friday and Saturday.

La Posada del Sol. 8238 Parkwa Drive, La Mesa. 462-2640: Alaska country, Friday and Saturday.

Legends, 2754 Alpine Boulevard. Alpine. 445-5545: Live music, Friday and Saturday, call club for

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

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

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

Magnolia Mulvaney's, 8861 Magnolia Avenue, Santee. 448-8550: Scarlet, rock, Thursday

Street. El Cajon. 442-5573: Rocks 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 Mollison

Avenue, El Cajon, 447-3854: The Baja Strings, Top 40 dance music, Tuesday through Saturday; live Sunday and Monday, call club for

Our Favorite Place, 8646 Missis 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 Saturday.

The Ox Bow Inn, 9816 Campo Road, Spring Valley, 469-9616: Andy and Donna, contemporary: laesday through Thursday: Alto and the Ox Bow Country Lads, country, Friday and Saturday.

Park Place, 1280 Fletche Parkway, El Cajon, 448-4111: The Beat Club, rock, Tuesday through Saturday; live rock, Sunday and Monday, call club for information; Dr. James Downs, hypnotist,

Pizza Plus, 764 Jamacha Road, El Cajon, 444-3300 Mike Blea, contemporary rock, Thursday: live music, Friday, call club for information: Three Speed, vintage rock, Saturday.

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

Turquoise Lounge, 5975 Severin Drive, La Mesa. 465-1525: Nervous Rex. rock, Tuesday through

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 and Saturday.

South Bay

Bull N' Stick, 608 Palm Avenue, Imperial Beach, 429-5330; Live rock, Wednesday through Saturday, call club for information.

Robles, contemporary. Thursday through Saturday.

Country Bumpkin, 1862 Palm Avenue, Imperial Reach. 429-1161: Gail Lee and Go for Broke, country, Wednesday through Saturday: live country music, Sunday and Monday, call club for information.

Dance Machine, 1862 Palm Avenue, Imperial Beach. 429-1161: Circles, rock, Thursday through Saturday; Toys, rock, Sonday and Monday; RPM, rock, Tuesday and

Da Vinci's, 626 E Street, Chula Vista. 427-8880: Tito and Augustine, contemporary, Wednesday through Sunday.

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

Hungry Hunter/Imperial Beach, 1344 Palm Avenue, Imperial Beach

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

423-0953: The Jeds, contemporary Thursday through Saturday

Hutch's, 1463 Palm Avenue, Imperial Beach. 423-3479: Grand Central Station, country, Friday and lessons, 7 p.m., Saturday

Joey's, 415 Broadway, Chula Vista. 420-4828: Louie and Loose

La Maze, 1441 Highland Avenue, National City, 474-3222: Bro e Robbins, contemporary, Tuesday through Thursday, ¿last Coast,

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Marisol, 1680 Broadway (at Main Marisol, 1680 Broadway (at Main Street), Chula Vista, 423-8005: Colour, Latino, Thursday through Saturday, with Los Lupes, Mexican cowboy music (nortein). Thursday, Mosaico salsa and Cumbia music, Sunday, with Los Lupes, early evening Sunday. Oasis Bar, 1121 Third Street, Chula Vista. 426-2977: Crow, country, Friday and Saturday.

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita. 479-3537: The Two Tones, rock Thursday through Saturda

Zoralia's, 603 Palomar Street Chuia Vista, 425-1626; La Barolli Latin music, Thursday, Saturda

PERFORMERS

Performer 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 are

Rock & Roll

The Accessories: Spirit Aircraft: Wabash Hall (see cer listings) Automatics: Mony Mony's The Bartok/Lansky Band:

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Horsemen: Spirit Circles: Dance Machin The Classics: Don The Coalition Orche Tanern
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Beverty Hills Cop — The consuming amotion of film imose, whelves eliest a motion where the motion of the motion where the motion of the moti

a movie merely replacing one sort of snobbism with another. Judge Reinhold, Lisa Eilbacher, Ronny Cox; directed by Martin Brest, 1984. * (Fiesta Twin; Grosemont Mall, from Jan

The Black Cautidron — More than ten years and SSS million in the materia, and all from eligures rather a making, and all from eligures rather a study's attempt in the Eighnes to reassent statil the animation field seems to have an eye as much on or assert statil in the animation field seems to have an eye as much on or expensive to have an expensive to the expensive thaving the expensive the expensive the expensive the expensive tha

Blow-Up — Antonioni tackies Swinging London, and his city is swinging among the natives, a large amount of imported Antonioni solvine (partonime reselvers acting out of trush that life is a game, a farefunde appears to be in the grips of inpor morts, an artist gazing at his abstract painting and wondering what our it means), well worth seeing two or indebtes connect of the listness indebtes connect of the listness.

photographer-hero ordering his emaciated models around to cool background music, working tevershly in the darkroom to unmask a murderer, and prowling in a windy, overwhatmingly green park, day and night. David Herminings, Vanessa Red grave. 1906.

(Kompilo)

The Breakfast Club — Improbably hearogeneous group of high-shoot students at an improbable all-day (Saturday) detension hai, improbable all-day (Saturday) detension hai, improbable without all the improbabilities, would not seem to have much chance at darm. But with all his improbabilities, would not seem to have much chance at darm. But with all his improbabilities, would not seem to have much chance at Androin point of lact writer directly. And in point of lact writer directly and in point of lact writer directly and in point of lact writer directly and in the custom or chanced in page 100 and lact writer. Are you a vrigin?" and so not seem to chance with a fund Nation, Mady Hingwed.

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Treaser 1 Compromising Positions
Treaser 2 New Of the Diagon
Treaser 2 New Wolf
Treaser 5 Rewinder Big Adventure
Treaser 5 American Nings and Med Max
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Treaser 5 American Nings and Med Max
Beyon Trunder-dom

Teeta Twin, 475 Sth. Chule Viete (422-5367 Theater 1: Beverly Mile Cop and Rollos Academy 2: Their First Assignment Theater 2: Explorers and My Science Pr

Herbor Drive In, 32nd and D. National City (477-1302) (477-1982) America and Missing in Action late Bonita, 806 Freeway at the South Bay Freeway (478-0249) Theater 1: American Ninya Theater 2: Sevendo and Mad Max Beyond

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South Buy freise; 3:770 Coresade. Impress
Basch (423-2727)
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specimate & Thomases, 1900 Breatwater Road,
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Hilage, \$20 Orange Ave., Coronado (435-6161) Med Mex Beyond Thunderdome and a secon logue, 226 3rd, Chula Vista (425-1436) The Bride and The Emerald Forest

Sentee Drive In, 10980 Woodside Ave., Sentee (465-747) Theater 1: Gremins and E.T., the Extra-Periestrial Theater 2: Med Max Beyond Thunderdome an Flesh and Blood NORTH COUNTY Fish and Blood

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Camino Chema 4, 253 El Camino Real,
Oceanistic (433-9144)
Theater 1 Pale Rider and The Bride
Theater 2 Real Genus and Ghostbuster
Theater 3 The Return of the Living Deed at
Wemp Sign.

Freel, 102 N. Freeman, Ocea Scientist movies

over HIE Cinemae, 2000 Via de la Valle, Del Ma

in) for 1: Silverado and The Emerald Furest for 2: Read Gentus and Volunteers Paloma, 471 tat St., Encinites (436-7460) Real Gentus and Summer Rental, Ivom 515

Americans and Summer Reside, from Set see Mallay Drive In., 2400 Misson Ava., Ocean (787-9669). Commins and a second feature, Thesier 2: Seen test and Summer Reside Theore 2: Seen test and Summer Reside Theore 2: Seen test and Summer Reside Lampoon Eugeneen Misson Lampoon Eugeneen Misson Resident Administration foreign and a second feature.

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Siar, 402 N. Hill. Occannide (722-2575) American Minje and Missing in Associ

mas, 217 N. HS. Oceanaida (722-2155)

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Thaster 5 Goutzfile 1965
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CURRENT MOVIES

represents a flag waving, quasi-evangelistic troubleshooler for Occa-cional, fee, seef from the Affairst home. Colos, fee, seef from the Affairst home. Uniform the Affairst home and the Affairst home. See flag of the Affairst home and the Affairst home. Corporate chiefs teles to these care color part of the Affairst home. Corporate chiefs teles to these color part of the Affairst home. Control of the Affairst home as a single-vatiley as yet unsaturated with Cole-and controlled by an independent and here a situation which an Evelyn Waugh migh have made something of Dusan Makaverev, the Yugostav expatrate, makes little He seense of humor, less audiacous here than before, is understated at best, letepatric ai worst — and more often that the latter. With Greta Scacchi. 1985. * (Guild)

foremost to mind, with the Fountain fouth theme centered in a private swimming pool. The predilection in



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mystery plot too Suisan Sarandon, Rau' Julia, Edward Hermann, Judeh Ivey, Mary Beth Hurt, directed by Frank Perry, 1985. (Carousel Cinema 6, Grossmont, Loma, Oceanside 8, Ranche Bernardo 6, Sweetwater 6, University Towne Centre, Wegand Plaza 6)

Come Levice. WegathOrAut of)
Dangerous Mores. A highly competitive move at least mode as the subject marter that does with the Work Oreas Chamacombp ensured it adeque of the danalet bemon inferent in any sports event, and has the competition are in any sports event, and has the competition are in any sports event, and has the competition are in any part of the pa one of the ROCKYs. The intake happies over the weight of the chess pieces and the brightness of the spitnes, tolkied by such originary psychological factics as late arrivals and relixatio to albue hands, seem all narriang-psychologist planted in the foral more than the psychologist planted in the foral row, the impending heart attacks (and reziversaling serums), and the captive with manupolated the a likeral pown are perhaps more dubous. But the societiscies of chese champoine.

> GOOD QUESTION:

Is there a link between PORNOGRAPHY and mental illness? Have you been deepening your 'shadow' side?

have been well documented: as have the cheanenes of the Soviet eithers with the cheanenes of the Soviet eithers been on me to all buch with really. The ending, in some ways indecisive makes a nice pitch for the frue and unsatellation, nevertheless makes a nice pitch for the frue her here have the soviet for the pitch so the frue pitches is threatening to smitl out. Michel Piccoli. Alexandre Arbatt. Leste Caron, Liv Ufmann, deceded by Richard Dembo. 1984.

Dawn of the Dead - George A. Romero's companion piece to his NIGHT OF THE LIVING DEAD, set Romeios companion proces to residence of the companion of

The Emerald Forest — The story, said to be based on fact, though it balasts off from that base fairly soon and fairly far, tells of the abduction of an American boy by Amazon Indians, and of his faither's re-connection with marter 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 TOSETHER, et al. TWO RODE TOSETHER, et al.

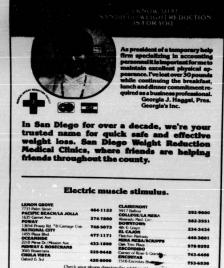
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CURRENT MOVIES

n squelched For thee hamolessness in pursuit of popul pproval. Spielkerg leaves Dicken agonal Spelf-erg leaves Dobers
chowing in the shalls when once
having shall E.T. away in his coffin, ho
arbitrary brings him back to the again.
The threshold of shamelessness is
crossed over a finary other proints as
well, particularly in Spelberg's
countility of the under twelve viewer,
or of any other viewer willing to switch
of the orien in an effort to fee that
young again. With Herry Thomas and
Deel Wallace 1982.

Clairemont, Mira Mesa Cinemas, Santee Drive In: Strand, from 9/6, Studio 3 Cinemas, Sweetwater 6)

(Century Twin; Cinema Plaza 5:

Explorers Science fector governal and wish full interest and note some but not so much what an actual chied would wish as what a problective for the sound of the

be programmed to any dameter and to any geographical co-ordinates. With a third friend, they convert a discarded Tit a What car into a sort of spacecraft. Flesh and Blood - Yes, but mor

christen it. The Burnise Road: "after the Bruce Springseen song it takes more than an hour of target storyteling untel they finally make contact with some benevicient (to the point of teeth rolling) after it! you could have seen these creatures carliers you'd have known you needed to see no more With EC an Hawke. Phoems, and Jason Presson. This is Europe in 1501, and a Californ see killen (Jernider Jason III eight has been abdicated from their Australian befortheid (Dim Butinson) by a handsome Dutchman (Butger Huer) and his ye ho ho and a Safel ed rum band of heroenanes. The staff of romartic legand is systemstoally shorn here of both comartics and here is seen to be a support of the staff of the special systems. And what is let will be significances, and what is let will be

Fright Night — Whe's going to believe you when a vampire move in set door? Moreover, who's going to know what to do about it? Who more likely than the host of a horrior fam series on local? Val and berner star of horrior fams himsel? The latter (flood McDowell) routurally deplores the



CURRENT MOVIES

current honor faithing for "demended maddrent running droud in six mask hacking up young vergins" and he at fest to like at the label of to him by the stress which we have been and director, strives here to tradge the and director, strives here to tradge the gain between the honor. In the word have done better to cut force the properties of the stress of the stripes of the stripes have all appreciated him put happines to look his someone the vampine know? Judgith and griften days happines to look his someone the vampine know? Judgith the days happines to look his someone the vampine know? Judgith had happines and pill host someone to contable. Though the days have been someoned to the some contable, through the days had had been someoned to the some of the someoned to the

Ghoatbusters — Three parapsychologists having had their academic grant recented and their research open process having practice as eleminators of any and all supernatural prests dust in time, loo if seems that an Art Deco



thing — amough the special effects are always effective. Too undescipline to be a genre parody in the company of Polanski's FEARLESS VAMPIRE KILLERS, it's more like a concretization of the wisecracks which

habbal wisecrackers right make white watching before moves than the one on the Lale Show. (In neurons with law watching before with the manner of the Lale Show.) If he neurons of GACST BREAKERS, a profectly age Tao of the stars, Dan Ayknyd and Harolf Klams, also wride the script may ordine why both of them show that the move prominent star. Blam Award watcher may be one prominent star, Blam Murray, bounces around as the wey embodiment of the moves amanded which the move prominent stars. Blam Murray, bounces around as the wey embodement of the moves amanded one point, you don't act leas one point you don't act leas one point you don't make a parameter on the point of the from 9/6: UA Glasshouse 6)

a Jolla Akademi

Advertising Art

numor is sometime pushed too h, through pixlabon techniques or elbow-in the ribs music or know-ta narradon. but amateur-shness puts brakes on pushness. With Marius twyers. Sandra Phinstoc, and an authentic Bushman named Nixau 1980.

"(Fine Arts)

Godzilla 1985 — Godzilla I was hoping id never hear that name again. I aments one of the cast the creature is prepared innocence of the creature is brequent return visits in the company of Megalon, the Thing he Smog Monsters, among others. The creature looks in better shape here than in some of those inferim appearances, and he has developed the amusing habit of shouldering it do the most properties. Indee This in common of consequences the consequences of the arrange plates of shouldering size nearby. Notice six systems are shown in the consequences as the term of the consequences and the consequences are sized as the consequences are sized

wrote the original story and was one-hird of the learn of executive producers, and the finished product is chock full of Spielbergian ingredients seletions, bugs, bats, boulders. There is even (in the duplicitous spiril of E.Ts.)

seletions bugs, bats boulders river is even in the dupicious spart of E.Ts are well in the dupicious spart of E.Ts and searches so that there can take the amoment of pylur eurona when the self-searches is spared anywell. There exists a spared anywell in the self-searches is spared anywell in the production of the Committee of t Centre, Vineyard Nev)

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Grentins — Notody is taken very much abasis on meeting a porty-aced abasis on meeting a porty-aced tary life baset who speaks and drays in English in a voice like it in the state of the s

regulative pediatric practice and precide mind-aftering, brain damaging substances to the lottle wild on the school playground: the annualed school playground the annualed school playground the annualed school playground the annualed school playground the playground school playground the annualed school playground school professed or pretended, to be bothered by it.) Such

Arende Currently (Seven Certice, Village, tion (18))

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*Esonable to imagine that a better se than UNCOMMON VALOR

byelo fleen what they of bothed. The site because output failure you see the bothed output failure output failure Man signa has goine a good dook Luther into a head show winceptien. with output failure failure failure site of head of the site of the glodiforal arena? Ludies and gentlemen, boys and grist, dyn' familia who sports a Japanese folk meat on a stock above the head (and who time who sports a Japanese folk meat on a stock above the head (and who time out to have an amoust Wise E. Coyde resilience in combatly and to failure and the youth oldowy as a little tenous, even fortulous, as if the story were being made up as it went along, and interest for an instant. With held Gloson and This Tumer oo directed by George Mater and George Ogive — Century with Comman Pazza S. Plaza Bonits: Sanne One in, Sport Aman & University Bower Centre. Vidaga, sem 800.

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rescue unreference PCVMs. It is exchanged unreference to the exchange of the Chuck Norris would be in a live of the mail and its matter, core again, and a live and a live of the probability of restrictions, of course, would not leave anyone around who could appreciate the cinemater please. But thisse are insuppreciable anyway to the course of the

Prevident Dungst D. Eisenbower, and the engine of which has collected a sign in an Air Froot growing at the entity. When hooked up to a cer taxiney or charged less and extensive or charged less are described and the entitle and space. Or in other excellent anything goes chrossan. Yet Congrundates from the fature Denvis Hooper's self cells are the positional form the self-density of the entitle and the control of the entitle and the entitle an

National Lampoon's European Vacation — There is plenty of room for more fascad or more searcal a treatment of the American abroad than, say, the immission DODSWGRTH. And plenty of justification for one, too But such a one should neither be guided nor discouraged by this feeble effort:

driving on the wrong doed of the road in England, searing personalizing an boddon sit a week between the control boddon sits a week beam of Germany, getting kidengeed by terrorist in thisy flow about, for the nest NATIONAL search of the control of substance of the covernous most of scripturistic John Hogher Cheen Chase, Deemity Ongelo, orected by Chase, Deemity Ongelo, orected by Grant Deemity Ongelo, exceeding the #/Aero Drive in, Center S C America, flows Office in Control from 196; Frottoe Deemity, New Valley Drive In: Cocamado 8: Plaza Boreta, Sporte Avena 6; Aut Orienta 3)

Blakley, directed by Wes Craven 1984. • (UA Glas shouse 6, 9/6 and 7

Pale Rilder — Circl Earthood has been able to pick up the Western German of the Circle Earthood (Arthur Deliver) and the Circle Earthood (Arthur Deliver) and the Circle Earthood (Arthur Deliver) and in a subhed and what comes enterly what in a Circle Earthood earthood (Arthur Deliver) and Circle Earthood (

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Paris, Taxes — This is a doughly lump of a soap opera pounded out to the specifications of a road move, is a director is an investment expansion of control of the control of the control of the control of the control on a finite sealing, more often anticial. One does not look to Win Menders for much beautiful, more deep from the seal of the control one o

"(a. a disk Microam S11, 7:30 pm."

The Passenger — To bop in at the end the removed were minute or and the removed were minute or to the the control were minute or to the third the state of the sta Xeroxed illustrations of finantins and muses about 7. April about the arti-arical guins. The actives seem unsure which years to play their roles and to his particular to the properties of the connicionen now less et all anound me¹), and their insocutiny is catching and their insocutiny is catching some fire color work, some striking images, some sophisticated sound reflects. With Jack Hischiston and Maria Schneider 1975. "(em. 99)

" (Mrs. 99)

"Receive is Big Advanture — The movingore's first innounciron to Piece wire Herman, and both of them should be very heapy about it. Jerry Lewis Codes Science of the Mrs. And the Mrs. And









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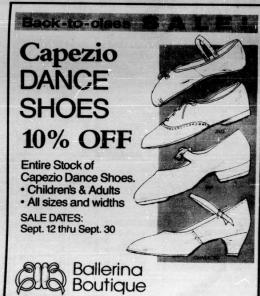


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Plaza II Honor — Richard Condens commented in the defendent of the sea and charded condens in the defendent of the sea and condens place in the sea and condens the design of the thing, and it gives the furnish a divines become in the sea and the development of the love match between a Brooklyn in the sea to sell the development of the love match between a Brooklyn in the sea to sell the development of the love match between a Brooklyn in the sea to sell the development of the love match between a Brooklyn in the sea of the sea iip, sets the standard in this department, a sort of cross between Humphrey Bogart and Burt Young Kathleen Eurner, conventionally cast as the convertional femme fatale, seems to belong in another move. 1985 " (College, Sweetwater 6).

Elia Fisperalid doing "Nou book Acharrage of Net. The and the ClA was a control of the ClA was a five profit people of a control of the ClA was a



University of SATURDAY NIGHT LIVE. This character pushes eccentricity beyond tolerance and Deyond belief. And the move, not to separate isset from more to much from other youth moves, people want to have as much fun as enjone reise, and that their brains are chiefly useful for coming up with more certainty forms of barburism. With conclusive forms of barburism. With Coolings 1985. "(Camino Chema 4: Flower Hell Cinemas, La Patonia, from 946; Mirra Mesa Cinemas, Au Chulad vista 6; UA C

paintuness of death and its temporary refet by way of devouring a living human's brains. The old thrill of the chase, at any rate, is still there, even if humor has now become the primary quarry. Along with the humor comes a more conscous striving after "cult" status, and a particularly direct appeal

portion of the dramatis censorae. The older or more traddom's horror fan will no doubt find greater appeal in the poetic conveil about the side women of many more processing to the processing the proce

Bilverado — A boy's Western not in the sense that it makes it primary appeal to current little boy knho are produbly busy in Spring Danh Vader and produbly busy in Spring Danh Vader in the sense that it appeals to briner slife boys who can still remember what appeals to brine has A then And appeals to brine has A then And appeals to brine back the product and designed the spring before the product of the product of the spring before the product of the product of the spring before the product of the spring before the product of the spring before the product of the Boy Rogers General Production of the words the sort of them controlled the product of the Boy Rogers General Production of the words the sort of them controlled the product of the Boy Rogers General Production of the Words to a stead of the sort of them controlled the production of a diolescent cynnorm and amortality or at least of several amortality or at least of several and amortality or at least of several and amortality or at least of several amortality of the several amortality or at least of several amortality and amorality, or at least of sweat and beard stubble into the hero of the "spaghetti" type. But the makers of

unrelable pattern of this and misses can be traced froughout (of the cast, for example, with Scott Glenn and Darny Glover as his. Kevin Klein and Kevin Costner as misses, Linda Hurta Art. Blosanna Angueta a misses, Linda Hurta Art. Blosanna Angueta a misses, Linda Hurta (Caroune Gorena 6, Cinema 21, College, et al., Plaza Bonda, Poway Thodare, Rancha Bernardo 6, Santee Village 8, University Towns Centre)

Valge 8. University forms Centrely

St. Emo's Fire — Post gradure
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96. Wegand Plaza 6, from 96)
Summer Bendle 7. - Assistance on vacation in Florida has a last change to redoen himsel fielder a couple of deep feet on the property of the prop

THIS IS SPINAL TAP on the dormstory walls will remind anyone that this movie and that one were directed by the same man. Rob Reiner. That other move must indeed have been a very special match up of people and idea This, on the other hand, is nothing very special. There is some good.

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Real Genius — Carchy title sequence, made up of a series of technical illustrations tracing the history of weaponry from the Stone Age to the Atomic one, and backed





CURRENT MOVIES

ider than the horzons of elevision. The "good player Cusack as a concupiscent i Cursack as a conscipinscent freshman is admittedly ver of Bil Murray. Dan Aykroyd oiushi, Dustin Hoffman, et al., ir all, a lot of college freshmen te must draw on the same i. With Daybrine Zuniga. 1985 Mesa Cinemas).

Wolf — Michaeld Fox (e BAC LET UTUPE) as a werewolf, en Daneld and A. Fashson Valley, amount Mall. New Valley, Drive In, no Bernardo 6: Santoe Village 8 (Boy Drive In, UA Chula Vista 6 shouse 6, University Towne Wiegand Plaza 6)

X-leve to a KIL.— The unspleerift or as 007 adventure — but who's sourcing? Whosever, we probably with the standard amount entered to the closing crodes that "James Bond WR Return" has ever before been sade without an accompanying title and the standard FOH YOUR EYES ONLY from an land FEHMI good to story, strakes perhaps the one literate hold in standards of the series, is about,

changes (recently) from movie to movie would seem to be Roger Moores ago and the identity of the "guest vitamins" insamuch as the latte here—two "steroid kids" from the majacose types, Christopher Walken and Grace Jones, the conflict appears to have evolved from East vs. West into Youth vs. Age. Moore, at any rate, establishes himself here as the screen

ANDRIONE TA STRAIN but as environment of the control of the contro

Weird Science — Weird sort the word for it. Two nerdy teenagers with a home computer at their disposal feed into it some specifications for an ideal Fernale, then tap into a more powerful system, and — shazam? — conjude up Kelly Le Brock of THE WOMAN IN Kelly Le Brock of THE WOMAN IN RED. She is at their command, with the full capabilities of a fary godmother. The ensuing command in addition to the prior specification (Bittish accent? age twenty three? teller than either of them?), could its

Witness — Peter Weer takes up his interest in Culture Clash and sets it down in modern day Pomisylvania, where the Arnish community assumes the "primitive" role previously felled by Australian Aborigines. It is not mocessary to know a people intimately in order to satisfy Weer's curiosity. The early scomes of a horse desemb buggy.

Amen boy's his rip to the log city, maintain a nece wide eyed quality, right up through the witnessed mainte in the train station men's room. But the thiller plot goes dead, or into a coma, almost as soon as if comes to life, and Centimes A CONTRET IN WINTER IN 19 in the reference as excellent Phasebarghain Franchistory and the Phasebarghain Contrete and the Contrete Phasebarghain and the Contrete Phasebarghain and across and beautiful across and the contrete Phasebarghain and did not when the bodies of the remodatiful across an accessed or related bloodings to access and only the contrete phasebarghain and across and only the contrete phasebarghain across and only the phasebarghain across and the phasebarghain

Year of the Dregon — A sort of CHINESE GODFATHER ser in New Yorks Chinatows, in the interest of cultural documentation, there is a like of labonously , postory dialogue played in the snappy snappsh manner of a School undergood a SEREY One St.

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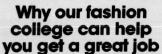
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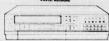
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SEPTEMBER 5, 1985 7



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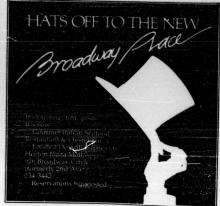
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CO. 303 matching, bit Dieze.

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THE READER PUZZLE *373 Hungary?

By Don Rubin Each of these characters represents a different item on an international menu. The an international menu. The gentleman at the top right (Christopher Columbus) stan for Italian Hero, you know, a

We've scrambled the letters of the rest of the menu below. See if you can place your order.

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 cutries in the Reader

2. All entries in the Roader Puzzle contest must be received the Render (addressed to Render Puzzle, P.O. 80: 80:803, San Diego, CA 92:136) by 9:00 a.m. Wednesday, six days following the issue date.

3. All entries must be accompanied by your name, address and choice of prize (include shirt size S. M. L., XL).

4. Employees of the Reader an

clight.

5. In the event of disputes or ties, decisions of the judges will be final, and arbitrary live only up to five prizes each week to give away, so if there are more than five where the fill have a lottery when the fill have a lottery and the prize away and the second of the second of the prize fill are week to be second of the puzzle page. And please, no phone calls or a rap to our or office.

PMCEK BEACH I wo no worry indoor feiner, ma-turb, poll-world female owner wers large and the property of the

PACIFIC BEACH one bedoom, upstains, ocean view, large deck, pating, air new interior, 595, 9 north lates 22-223, 58-118-18 22-233, 58-118-18

Winners of and Answers to Reader Puzzle #371, Night Life

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Knoxville, Tennessee Chattanooga, Tennessee
Columbia, South Carolina
Atlanta, Georgia
Columbus, Georgia
Birmingham, Alabama
Of the seventy-seven

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The winners are:
1. Tim Bratton, Encinitas
2. Fred Johnson, Escondido
3. Harold Brittain,
San Diego
4. Susan Johnson,
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(in no particular order): Columbus, Ohio Indianapolis, Indiana

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OFF THE CUFF Have you ever been disappointed in something you sent away for?



Housewife
Normal Heights
Do you remember when
puka shells were the big rage?
They had some advertised in They had some advertised in the Sunday newspaper magazine section. The advertisement read something like. "Straight from the Romantic Hawaiian Shores." There was a picture of the ocean and paint trees and a beautiful sunset. Pulsa shells are not valuable; you can find them scattered all over the sand in Hawaii, but since they were suddenly popular, people were charging an arm and a leg for them. This ad offered pulsa necklaces at a great price I was getting. When they came, I was furious. They were made from cheap plastic. The complaint girl at the post office got a good laugh when I reported it She had me laughing, too. I never did get my money back



Patrick McAndrew

Patrick NicAndrew
Third-Grader
Eart Sun Dies
Eart Sun Dies saved up my money for the autobot, and when I looked at the coupon today, it said the offer had expired in June.



Jim Kitchen
Retired
Serra Mese
There was an ad that came in
one of those direct mailers; 1 one of those direct mailers; I think it was from a roil company. They offered a codies sign watch that looked good in the photograph and was advertised as being a fine quality instrument. I had a friend I thought would enjoy it, so I went ahead and ordered it. It came much too soon. It looked like a Mickey Mouse watch, nothing at all like the advertised photo. I returned it and had the charge taken off my account. I went out and bought a watch locally. I my account. I went out and bought a watch locally. I seldom order anything by mail, only cheesecakes and things from Harry and David, that wonderful food and fruit plac in Bear Creek, Oregon. They always have marvelous things you can count on.



Dorothy Baker Retired North Park

All I joined a recipe club that said you could cancel at any time, and after two recipes I decided to cancel. I paid them for the recipes I received, but they still billed me for the rest. I'm trying to get that one straightened out now. I'll tell you though, since I've been you mough, since I ve been entering contests my mailbox is filled with gimmicky junk mail, things like, "Your order has arrived and it's waiting in our vault, just pay the \$4.99 due..." And it's something I never even ordered. Look at this one that came tedow. It's never even ordered. Look at this one that came today. It's stamped "Notice: Letter of Certification," I didn't have to sign for it though, It's from the I.H.S. company, which looks a tot like IRS. They say I might be eligible for unclaimed benefits but then they ask for



Bill Sikich

When I was six years old, I was a gracery shopping with my nom. What caught my eye was a picture of Stepeing Beauty on a package of Jell Co-chocolate pudding mit. In advertised Disney characters that you could send away for. We bought the package, but my morn made me wait; she didn't want to have pudding, and I cut out the back panel and taped two quarters on it. I really wanted Goody and Donald Duck. We mailed it. I waited for weeks and weeks in anxious. and weeks in anxious anticipation. I'd be down to meet the mailman every day asking if there was anything to me. My mom said, "Just be patient." I thought we should have written them a letter. They never did show up.

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