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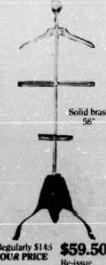
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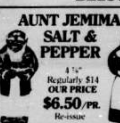


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READER

VOLUME 14, NO. 37 SEPT. 19, 1985 SAN DIEGO'S WEEKLY

A Few Rounds with the Mongoose



Archie Moore still doesn't pull his punches

"You're like my opponents. Inquisitive. But they are not to touch me."

Archie Moore was true to his words. I never really touched him. You don't touch the Mongoose, by consensus the greatest light heavyweight boxing champion of all time; Archie Moore touches you. In 228 professional bouts between 1936 and 1963, he touched 140 men unconscious, a knockout record that many boxing experts believe will never be broken. He won a total of 193 fights and lost only 26. A San Diego resident since 1938, Moore is now probably seventy-two — he has never revealed his true age — but he belies the image of the old boxer as punch-drunk palooka. His mind is sharp, his memory intact, his face and body smooth and firm. Both in and out of the ring, he has defied time. And as

always, Moore reveals himself now only when he's in action. "These are his hammers," his hammers, his saws," Moore explains as he wraps aspiring boxer Manuel Morrow's fists with strips of protective fabric. "He's like a mechanic and his hands are his tools. He has to take care of them." Moore and Morrow and another young man, Ramon Cervantes, are standing behind Moore's famous brick home in Southeast San Diego, which Moore built almost thirty years ago. The house is an anomaly among the industrial plants and storage yards that have grown up around it. The swimming pool in the shape of a boxing glove is empty now, and I-15 traffic rumbles constantly alongside Moore's weedy lot. Morrow works at Active Auto Wrecking, just a few miles south of Moore's home, and began training as a boxer under

(Continued on page 14)

By Neal Matthews
Photographs by Robert Burroughs



Photo: Glen Warshaw 454-2699

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Hats Off For Slack

"Against the Odds," September 12, was a great story! Stephen Meyer can be proud to have written it! Great Lines. Truth. Excellent portrait of our Heroes.

Recalls the first couple of years of fan practice when every time I'd win a particularly hairy case, I'd send a new résumé and reverent cover letter to the Federal Defenders' job ad files. Now I thank a merciful God they only responded with enthusiasm and thank you's. I'd hate to have inch-wide holes in each hand from faithfully crawling, Christlike, daily onto another cross to bear the slings and arrows of outrageous fortune in the form of yet one more hopeless case requiring all my evenings and weekends when I could be having mindless unprincipled fun. We thank Cleary for such dying for our slack.

Jacqueline Garner
Ocean Beach

LETTERS

The Reader welcomes letters for publication. Address them to: Letters to the Editor, Box 80801, San Diego, 92138. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

A Gay Republican?

Regarding Nicole Murray as a choice for a seat on the San Diego AIDS Task Force ("City Lights," September 5), first of all, what has this hands-tied prestigious task force accomplished in San Diego? There is still a vast lack of educational information to the general public. What has Mayor Hedgecock activated to advance the cure and treatment for AIDS? The fact remains, local, state, and federal governments are still betraying all people by delaying legislation and funding that could seek the cause, cure, and treatment for AIDS. Again the general public has little knowledge of what to do to not contract AIDS! The very cause for the delays in funding public education, treatment, and cure are caused by the very Republicans Murray is in fact aligned with. In fact, Mayor Hedgecock has done very little to make public information of what is to be done.

To note the sum of \$55,000 in two years of fundraising by Murray is quite like what the Republican administration is doing: so little that treatment is left almost unfunded.

Buckering and backbiting among such a prestigious panel as the AIDS task force is not newsworthy. Our attention should be with those who are suffering and dying right now. At the very minute all our thoughts, our energy, must be channeled off toward such a vain issue. There are no personal nor political party gains in any way with the AIDS issue. Only love.

Unless people can come up with real changes — that bring the discovery of a cure and treatment for AIDS, unless this is the issue — leave us alone and do not divide an already divided city. You see, most people know AIDS is a life-and-death issue and are scared. So the issue is genocide. And how is it possible in these times that a gay can be a Republican? I remain outraged!

John Southland
San Diego

One Leg To A Tree

Comparing Rhode Island Reds to barman game fighting cocks ("Letters," September 5) is like comparing a toy poodle to a pit bull, a Shetland pony to a Thoroughbred race horse.

Fat across the big sea, this breed of fighting cocks has been spored, fought, and betted on for thousands of years — brought from Asia to ancient Greece and Rome via India and China. During the 1700s, the sport became especially popular in England, where exercising, training, and breeding of fighting cocks became an important industry.

A barnyard rooster, e.g., Leghorn, Rhode Island Red, may weigh between six to nine pounds and does indeed run away from a bigger, more aggressive rooster even when protecting its hen of hens. The reason? No inbred fighting instinct. These barnyard birds see blood and turn tail. A fighting cock rarely exceeds two and a half to four pounds and will fight without human intervention, jumping over fences and crossing roads to spar a rival. That is why it is so important to keep these fighting cocks tied up one leg to a tree, post, or cetera or in cages, so they won't hurt themselves or other cocks.

This is not a letter challenging Moti Swallow to have a gladiator's duel with his emotionally distraught yet noble of misinformation, but rather a request for him to do his homework before climbing on his soapbox and crying foul.

Hal White
Vista

People Who Need Individual Persons

I couldn't help raising an eyebrow over the logomachy in your letters section, all that business about "one of the people" and "person versus people," and after browsing around in my usage books for a while, I thought I'd share some of the taboos I came across.

Apparently the preference for persons over people is debatable. In *The Careful Writer*, Theodore Bernstein says, "The use of people preceded by a numeral used to be verboten, especially in newspaper offices. From that prohibition it is only a short jump to considering people to be a naughty word. This idea produces such odd locutions as, 'Millions of persons around the world switched on radios and television sets to hear President Kennedy.'" He goes on to suggest that the rule "be a general one, its application . . . dependent on the writer's ear." Use people for large groups; use persons for an exact or small number.

Bergen Evans, in *Contemporary American Usage*, as usual is more permissive, but in this case, right on target: "The use of people with a numeral was condemned by many grammarians in the early part of this century, but it is now standard English and is generally preferred to the word persons. We may now say 'three people were present' or 'three persons were present' as we please. Most people prefer the first form, and persons now sounds pedantic or bookish."

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City Lights

The Metzger Message

For the last three weeks one could dial an Escondido phone number, 746-5004, and hear an eerie, muffled voice deliver a ninety-second message. "Recently in the *Los Angeles Times*, they tell us about the problem of fires in north San Diego County — fires set by webbacks, little fires all over North County, burning down houses," the voice says. "The authorities have taken the problem firmly in hand. They have gone out into the brush and contacted the webbacks and through an interpreter have given them instructions on fighting fires safely. Safely. Would you tell me if we are living in an insane asylum? [Hysterical laughter.] The fire chief is starting fires. [More laughter.] What do you think? Is your house a bush? Do you see those campfires out there? Are you going to wait till your house burns down or the webbacks get educated like Boy Scouts? We don't play that game. Watch for the fires! [More laughter, fading out.]" The voice is that of Tom



Tom Metzger

Metzger, who formed the statewide White American Political Association (WAPA) five years ago after resigning from his post as state director of the Ku Klux Klan. The message is the latest in a series of "editorials" that Metzger says he's recorded and dispersed through a series of phone lines, installed at private residences whose locations he won't reveal "for security reasons," Metzger,

who claims his group has 5000 members, says similar recorded messages are also available in the five other California cities where WAPA chapters have been established — San Jose, San Francisco, Orange, Sacramento, and San Bernardino — but this is the first time a message has been left on the line for more than a week. "We have meters to monitor the calls," he says,

"and this one is by far the most popular. We've been getting several hundred calls each week." Metzger adds that the message was temporarily replaced last weekend "because it wasn't recorded loudly enough," a new clearer version, however, will go back on the line sometime this week and run "as long as the meter keeps jumping up."

Photograph by Ray Perce

The former Klan chief is pleased that the North County fire message has also resulted in stirring up the most anger yet from organizations ranging from the Chicano Federation of San Diego County to the Stamp Out Crime Council (SOCC), the latter group having already complained formally to the sheriff's department and Pacific Bell. Tom McNaughten, spokesman for Pacific Bell, says the phone company can't halt the messages. "There is really nothing we can do. We're not able to monitor or censor messages of that sort... we have to provide the service to anybody."

Metzger dismisses the critics of his message. "Not everyone's complaining," he says. "Besides, you ought to hear the other side of the story — all the phone calls from little old ladies and other common people, thanking me for this message. Most of the fires in the bush are started by illegal aliens, and I can't believe these people sitting out there with \$100,000 homes, seeing all this stuff, aren't going to want to do anything about it. I'm not trying to cause bad feelings just against the aliens, but against the fat cats who employ them."

— T.K.A.

Vocations On The Sidewalk

Until June, Steve Whiting's crew of solicitors was a fixture on the sidewalk outside the state unemployment office downtown on Front Street between Ash and A. The solicitors, representing Whiting's Educational Marketing Company,

approached job seekers with a most enticing offer: for as little as a one-hundred-dollar tuition payment, they could get off the street and into the classroom, where they would learn a technical skill and land a steady job. Whiting's crew's even offered work to those who couldn't raise the hundred bucks. "If a guy didn't have two cents to rub together, or if he just wasn't interested in vocational school, we'd ask him if he liked to talk to people," booms Whiting, a self-assured, aggressive salesman. Those who said yes were handed a clipboard and

turned loose on the streets to solicit students for the job-training programs they had declined, including telephone installation and small computer repair.

Whiting talks about his program as though it could wipe out the scourge of unemployment within the decade. Such success would also fill his pockets, since each vocational school pays Whiting thirty dollars for every student who enrolls after being referred to the school by one of Whiting's solicitors. Whiting in turn pays the solicitors fifteen dollars for each successful referral.

State police, though, aren't all enamored of Whiting's method of doing business. They say the canvassers hassle passers-by, aggravate staffers inside the state unemployment office, and congest the well-traveled Front Street sidewalk. Using a little-known city ordinance, the police have ticketed Whiting's solicitors three times and have driven all but the most fearless of his other salesmen from

other downtown streets. Whiting counters that he's the victim of a state police officer's personal vendetta and that police are pursuing "selective enforcement" of a city ordinance that prohibits "hawkers, solicitors, or interviewers" from peddling services or wares on the center-city streets.

Whiting's crews first hit the San Diego streets in August, 1980 and quickly learned the obvious: the best places to recruit potential students are the sidewalks in front of the state unemployment offices in Chula Vista, El Cajon, Mission Gorge, Southeast San Diego, and downtown. Whiting says none of his solicitors was bothered by state police who guard the offices until last May, when he says state police sergeant John McTier approached one of the clipboard-carrying canvassers outside the downtown unemployment office and ordered him off the street, claiming the man was blocking

(continued on page 24)



Steve Whiting and solicitors, state police sergeant John McTier

Photograph by Ray Perce

Video Wars

Rob Summer, owner of Western Video and Film in Kearny Mesa, says things would be a lot easier for the more than seventy video production companies in San Diego County if it weren't for KPBS-TV (Channel 15), the local Public Broadcasting System (PBS) affiliate. Summer says that ever since the federal government cut back PBS subsidies two years ago and encouraged the network's various affiliates to find alternative sources of funding, KPBS has actively solicited — and obtained — income by offering production service and equipment rental rates far below those charged by private firms such as Western Video. (KPBS, for example, charges fifteen dollars an hour for a director while Western charges eighty-five, with a ten-hour minimum;

clients who would pay KPBS \$315 an hour for a "full video production," which includes three cameras and cameramen, production control, a director, a supporting crew of seven, and all necessary video equipment, would pay Western \$675 for basically the same package.)

And that simply is not fair, claims Western Video's owner. "What KPBS is doing," Summer says, "is using public funds to enable them to compete with the private sector. They have nowhere near the overhead that we do: our equipment isn't donated; the rent on our building isn't subsidized; we don't have free labor as they do, from students [at San Diego State University, where the KPBS studios are located] or volunteers."

Summer says that in the last year, Western has lost three commercial production jobs to low bids entered by KPBS: an industrial film for the Robert Keith Company that Western offered to produce for about \$20,000; a training film for Interactive Technologies he hoped to produce for \$10,000; and a telenovela for Sickle Cell

(continued on page 24)

Parish The Thought

Since the beginning of this year, the local Catholic Diocese has been trying to gain approval for building a parish hall atop the ruins of the original Mission San Diego de Alcalá, established by Father Junipero Serra in 1769. But at next week's meeting of the city's Historical Sites Board, which is reviewing the project, the diocese hopes the project proposal will be denied.

In the madcap world of San Diego city government, defeat is sometimes victory in disguise. Under the city ordinance establishing the fifteen-member Historical Sites Board, denial of a proposed project at a historical site means nothing more serious than a short delay in the developer's plans. If on September 25 the board votes to deny approval of the church's project, the church believes a "clock" is begun which allows the city a maximum of 360 days to come up with a plan for preserving the ruins. Such a plan can only come about if the city condemns or purchases the property. But since the diocese has no intention of selling the land in question to the city, all the church has to do is wait the 360 days and then go downtown and collect the building permits. Checkmate.

The site, which is on the eastern side of the original

mission quadrangle, has been the source of controversy involving the church, archaeologists, historians, and concerned citizens ever since a doctored at the mission, Jay Higginbotham, discovered it was about to be bulldozed last January. (Higginbotham's questioning of the project led to her eventual dismissal as a doctored.) The mission, the first of twenty-one established by Father Serra in California, is a state and national historic landmark. One local historian has called it the West Coast equivalent of Jamestown, the place in present-day Virginia where Europeans first settled permanently in the New World. The mission site is important as an ancient Indian village; as a major outpost of Spanish expansion into North America; as a frontier outpost in Mexico's history; and as Father Serra's first California mission, which has added importance now that Serra is about to be canonized by the Vatican. It is considered by some historians to be the single most important archaeological site in San Diego, and although it has been undergoing continuous excavation by the University of San Diego for almost twenty years, no complete archaeological report has been written. The church's proposed building, which opponents refer to as a "bingo hall," would end the possibility of restoring that section of the mission quadrangle to any



City of San Diego

semblance of its original building. Reams of reports, letters, memoranda, and pleas have been shuffled back and forth between the church, the city,

the Historical Sites Board, and a citizens' preservation committee. The Historical Sites Board initially approved the project in 1980, but between then and now the

board has determined that the project proposal has changed significantly in size (from 4000 square feet to 8000 square feet), and the city has therefore asked for further environmental studies. Even the National Park Service has chimed in with a request for further environmental review. But the church claims the project is the same as originally proposed and is determined to get the building under way. The proposal has fallen into a gray zone where the lawyers will have the ultimate say. Is it a new or old project? Is the 1980 environmental impact study still valid? In this arena the church seems to hold the trump: attorney Don Worley. Worley is referred to by some of the project's opponents as the "Darth Vader of the preservation movement." He laughs at this. "There is no right for a person to preserve property that does not belong to him," he says. "I defend a higher right than the public good. I defend the minority of one, which is what the Constitution is about."

Worley has been a very successful property-rights advocate. Against the protests of preservationists, he helped the landowners win permission to demolish the historic Trolley Barn at the western end of Adams Avenue in 1980. The owners' plans for a housing development fell through, and

(continued on page 33)

And Still The Original?

So far this year about eleven dozen recently reunited oldies-goodies rock groups from the Fifties and Sixties have played local concerts at facilities ranging from nightclubs and hotels to the San Diego Wild Animal Park. But in almost every instance, the purportedly reunited group consists of no more than one or two original members, backed by an assortment of other musicians who may still have been in diapers back when "their" group scored its biggest hits.

The Blood, Sweat and Tears that played the Belly Up Tavern in Solana Beach last February had only singer David Clayton-Thomas in common with the group of the same name responsible for such late Sixties hits as "You've Made Me So Very Happy" and "Spinning Wheel." Three months later, the Belly Up featured the Spencer Davis Group; again, the only mainstay was guitarist Davis, with Steve Winwood — who sang lead on the group's

mid-Sixties hits "Gimme Some Lovin'" and "I'm a Man" — absent. The four Beatles groups that appeared in concert last June at the Sheraton Harbor Island East consisted of Gary Lewis and the Playboys (the real Lewis, but no original Playboys); the Grass Roots (only lead singer Roger Gril); the Buckingham (only bassist Nick Fortane and guitarist Carl Giammerro); and the Turtles (only singers Mark Volman and Howard Kaylan). John Mayall's Bluesbreakers, the Paul Butterfield Blues Band, and Mich Ryder and the Detroit Wheels, all three at the Belly Up this spring, featured only their respective front men as originals; the same was true of Frankie Valli and the Four Seasons, who played Humphrey's on Shelter Island, also in June.

Other bands that played locally in recent months were the Flying Burrito Brothers, with two original members, and, with only one original member, the Platters, the Shirelles, and the New Riders



of the Purple Sage. The August 1 Byrds concert at the Belly Up billed as the group's "twentieth reunion tour," counted only founding members Gene Clark and Michael Clarke, who had both left the group after its first four albums; most notable among the missing was Roger McGuinn, who sang lead on all the group's hits and kept the band going long after Clark and Clarke had departed. And promoter Kenny Weissberg of Southland Concerts recalls that an agent recently offered him an oldies package with two Fifties groups, the Marvelettes and the Chiffons. Weissberg

says that when he asked the agent how many original members were in each group, the agent told him none; the agent's company owned the trademark on both groups' names and had simply put two new groups of musicians on tour. Weissberg declined the offer.

One club owner who says he's going to be a lot more careful when booking oldies groups in the future is the Belly Up Tavern's Dave Hodges. Early last month, Hodges says, he booked an August 10 appearance by Sixties soul duo Sam and Dave. Because he knew that the duo actually consisted of original member Dave Prater and a new Sam (Sam Daniels), rather than the old Sam (Samuel), he

advised the show as "The New Sam and Dave Revue." But the ticket agency responsible for selling tickets through more than fifty local outlets, Hodges says, erroneously printed just "Sam and Dave" on its first run of tickets and also listed the show in that manner in its calendar handbill, distributed free at those outlets. Four days before the show, Hodges says, he received a summons to the Superior Court by attorneys for Sam Moore, who was seeking to halt the show through a temporary restraining order. At the next day's hearing, Hodges says, Moore's request was denied, but at the same time Hodges was sued, along with Prater and Daniels, by Moore for invasion of privacy; Moore is seeking four million dollars in damages.

Nevertheless, the show went on as scheduled. But although Hodges argues the disagreement is between Prater and Moore and we were just caught in the middle," he has already incurred \$3500 in legal fees.

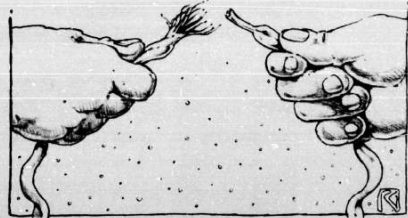
— T.K.A.

STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice:
While dressing for another exciting day in San Diego, I thought of a question that still has me tied up in knots. What are those little plastic things at the ends of shoelaces called? Do they automatically come with shoelaces, or does one company sell them to another? I'm sure you can unravel this question and get me the answer all tied up in a neat bow.
Kristina Wright
Bonita

I surrender, Kristina. I thought I was the only one allowed to make bad puns in this column, but I won't challenge your superiority. The title is all yours.

Shoelace makers are much less clever with words than you — their name for the plastic ends of laces is simply lace tips. I suppose their sense of industry has dulled their more esoteric intellectual faculties; none of the shoemakers I talked to knew that the proper word for the tip of a shoelace is *aglet*. It's a word that goes back at least 500 years. In those days of haute frillery, the ends of laces (used on shirts and dresses, as well as shoes) were festooned with metal tags that facilitated threading the laces through the eyelet holes. These aglets, as they were called, eventually became ornamental as well as functional and were often made of gold or silver. But we've lost much of our sense of adornment, and in modern times our laces are tipped in metal or plastic. In fact, the last ten years have seen the extinction of the metal aglet, and now all laces are finished with plastic tips. A heated liquid plastic is injected onto the tips of the laces, and when it dries the result is the contemporary shoelace. Even though fashion now permits fluorescent or even plaid laces — if you are young enough — the loss of ornamental aglets is a sad one.



Dear Matthew Alice:
A very close friend recently gave me an opal as a gift. It's a beautiful thing, and I love it. But many of my friends have told me that opals are bad luck — especially when they're given by someone you're romantically involved with. Now I'm worried. Should I give it back and risk offending my friend? Should I keep it and risk some curse of the gods? What would you do?

Sandi Rader
San Diego

I'd take it to the nearest jeweler, sell it for a bundle of money, and use the profits to take a trip to some exotic land. Worry about your boyfriend when you get back. Who knows, perhaps you'll meet Mr. Right overseas, someone who'll be rich enough to shower you in diamonds and emeralds and rubies, instead of one measly little jinxed opal.

But I have the feeling you're too sentimental to take such a course of action. You're too much led by your heart. Otherwise your head would tell you these tales of bad luck associated with opals are

silly superstitions, and you'd keep the bauble, as well as your amore.

The most diabolical account I've heard of the origin of this stigma goes back to the turn of the century. At that time diamonds were the gem of fashion in Europe. But the Australian government gave Queen Victoria some fabulous opals as a token of their esteem, and old Vicky fell in love with the stones, heretofore little known in Great Britain. She wore them everywhere, and of course the court followers began imitating her taste in jewelry. This troubled DeBeers, the famous diamond company. To preserve the pre-eminent position of diamonds, the company began circulating tales of bad luck, even disaster, that befell owners of opals. The opal market was slashed (to a certain extent), and DeBeers continued to rake in the profits. And to this day in Western Europe, India, and the U.S., an opal is considered unlucky unless it's set with diamonds.

Makes a nice story, even though it's probably not true. Sure, there are many bad things that are supposed to happen to

opal wearers (unless they were born in October), but people were saying these things before Queen Victoria took a fancy to the colorful stones. In the Middle Ages it was commonly believed that the brilliant flames within the opal were evidence that the devil lurked within. And in Russia it has long been believed that if a person is engaged in trading and happens to see an opal among the goods, he should stop trading for the day in order to avoid disaster.

Opals are considered unlucky because they're changeable and inconstant, yet these same properties at one time resulted in their being considered omens of good fortune. In ancient days an opal was consulted before undertaking a journey; a dull and colorless appearance foretold failure, but fire and brilliance meant success. The Roman senator Nominus renounced his seat in the government rather than give up his precious opal to Mark Antony. He, along with his fellow Romans, believed that the opal cheers the heart and could even show if its owner was in the presence of friend or foe.

We're talking about some powerful medicine here — whether it's good or bad seems to depend on what century you live in. If you're still unsure about the effect of your gift on your love life, Sandi, I've got one more suggestion. A very old legend says that if a woman secretly slips a sapphire into the pocket of her husband, he will love her in spite of himself (I suppose in modern times this also holds true for unmarried couples living together). You've got to use whatever powers you can in these affairs of the heart. □

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 99803, San Diego, California 92136.

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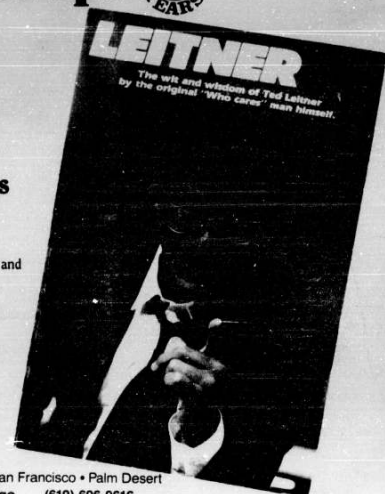
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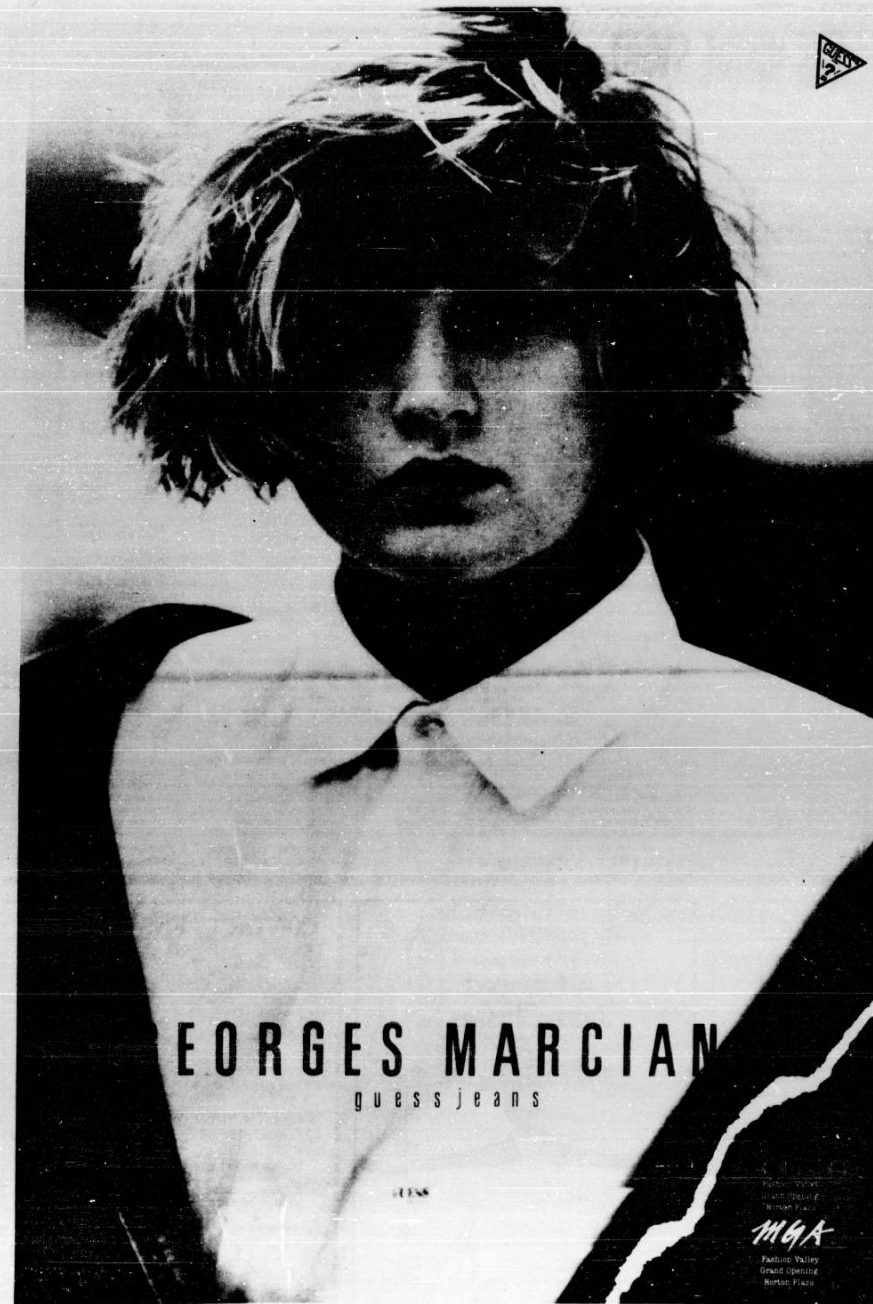
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THE INSIDE STORY

BY PAUL KRUEGER

THE SAN DIEGO HOUSING COMMISSION spent \$2.5 million in federal funds last year to subsidize the purchase of a downtown office building in partnership with a private investor. Commission executives said the controversial deal would save money by allowing the agency to vacate its rented office space and move to the new building at 1625 Newton Avenue. Critics rejected that argument, charging that the agency was squandering public funds on real estate speculation instead of using the money to subsidize housing for the city's poor. Those same critics are now also angry about the cost of renovating and furnishing the office building — including nearly \$10,000 worth of custom-made furniture for the agency's executive director — and what they say are additional and unwarranted subsidies to the private investor, real estate executive Robert Licher.

The Housing Commission's complicated partnership arrangement provides Licher with ownership of the building while the agency retains title to the land and leases office space from Licher. In defending this plan, agency executives last year explained that Licher had the burden of leasing all but the 20,000 square feet of the building occupied by the agency staff. But the agency itself has since added another 14,000 square feet of office space and last month took an additional 3,000 square feet of warehouse space for which Licher was unable to find a tenant.

Commission executive director Ben Montijo says the original estimate of 20,000 square feet was an arbitrary figure that didn't reflect the agency's actual space needs, which have increased with the hiring of thirty-three new employees. The recently

acquired 3000 square feet of space, which provides Licher with \$5400 in yearly lease payments, was simply too good a deal to pass up, says Montijo.

Housing Commission records show that the agency, which this year will administer \$31 million in federal and state housing subsidies for the poor, has spent \$635,211 to remodel the 37,000 square feet of office space. That amount is thirty-four percent more than the original estimate of \$479,000 and includes \$200,000 for air conditioning, \$60,000 for carpet and tiles, and \$20,000 for cabinets. Commission executives say the remodeling was approved by the agency's seven-member board of directors, but they were unable to produce any record of the board's vote. And unlike the San Diego City Council, which must approve by vote any expenditures exceeding \$10,000, the commission's board of directors did not scrutinize or approve the cost overruns but were simply advised in a memo from Montijo that the remodeling would be more expensive than predicted.

Montijo says the renovation cost exceeded estimates mainly because more space was leased than originally planned and because electrical power and air-conditioning needs were underestimated. He also says that architects couldn't foresee that walls and ceilings would require additional work. "It's kind of like the U.S. Grant Hotel, but on a much smaller scale," says Montijo. (Developer Christopher Sackels was forced to sell a large portion of his interest in that downtown landmark when he learned that structural defects in the century-old hotel required \$50 million in unexpected renovation.) Montijo has authorized other, lesser expenditures for which the approval of directors



The \$7000 desk. "A very, very good deal."

was neither required nor sought. The commission used taxpayer dollars to buy \$6000 worth of exercise equipment, including a \$1500 "pectoral flex machine" and a \$3600 "multi-gym." Montijo says the equipment, which is set up on the 3000 square feet of mezzanine space recently leased from Licher, can be used by employees only during breaks and is "just one more benefit that helps us recruit high-quality staff."

Montijo's large second-floor office has been furnished with a \$7000 walnut desk and wall unit. The custom-built unit includes a television cabinet and bar supply area, space for Montijo's refrigerator, a built-in illustration board, and shelves covered with tinted glass doors. Montijo, who makes \$79,500 a year, says the desk he used in the commission's old offices at downtown's Spreckels Building was passed on to a lower-ranking employee because it was a decade old and was made of "bond wood that didn't match the walnut [described] of his new office. Montijo didn't buy a standard desk and shelves because he wanted "an office that's like a living room" and says the custom-made unit was "tailored and designed to

fit my functional needs" by building all drawers and storage areas into the wall unit and making the desk look "more like a meeting table." That helps remove the "big physical barriers" that might make employees and guests feel uncomfortable during interviews and meetings. In addition, the existing private bathroom in Montijo's office was given a new, custom-made \$975 countertop.

The Housing Commission staff have filled their new offices with furniture purchased from local retailers. Though Montijo says these retailers gave the agency a forty-six percent discount routinely granted to all government agencies, the prices are still considerably higher than those paid by the city's purchasing department, which buys in bulk from vendors. The commission, for example, recently spent nearly \$1000 each for five new desks; similar desks bought through the city cost less than one-half that amount.

Members of the Housing Coalition, an activist group that lobbies for affordable housing and aid to the homeless, are highly critical of the expenditures. "Buying custom-made furniture and

spending hundreds of thousands of dollars on that building is a crime, especially when there's so little money for the homeless," says coalition member Hans Jovisoff, who last year opposed the Housing Commission's decision to buy the office building.

But Lee Grissom, chairman of the commission's board of directors, says he's generally satisfied with the agency's expenditures. While he says cost overruns on the building renovation "were much greater than I'd like to have seen,"

Grissom allows that remodeling is "an unusual art form." And he compliments Montijo for keeping the board of directors informed about the increases. Grissom, president of the Greater San Diego Chamber of Commerce, also endorses Montijo's decision to lease the extra 3000 square feet of office space and described Montijo's \$7000 office desk and wall unit as a "very, very good deal." Grissom wasn't told beforehand of Montijo's decision to buy the \$6000 worth of exercise equipment and says, "It's not a purchase I would have made." But Grissom says he's satisfied with Montijo's claim that the workout equipment helps improve employee morale. □

Photograph by Craig Carlson

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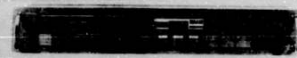
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Mongoose

(Continued from page 1)
Moore last March. He calls his trainer "Mr. Moore." At twenty-eight, Morrow is way past the age when most boxers begin their careers. But then again, Archie Moore didn't get his title shot until he was thirty-nine, and he remains the oldest fighter ever to hold a championship belt. "I may not have as much time as younger guys," says Morrow, "but I got the best teacher."

Ramon Cervantes works for the

billboard company that has leased space to erect a billboard on Moore's property. Just that morning Moore had taught Cervantes how to throw a jab. "This morning he was absolutely harmless," Moore says. "Now he's dangerous." It's quitting time for Cervantes and the other four men putting up the billboard, and as Moore runs Cervantes and Morrow through warm-up drills, the construction crew sits around the crane and watches. "On your toes, on your toes!" Moore calls to the two men as they skip in a circle around the eighty-pound punching bag hung from an iron post. Moore jumps in to lead them, alter-

nating between hops and skips, and he still moves with an economy and light-footedness any man would envy. Finally he stops them and orders Morrow to do some jabbing on the bag. Cervantes butts his shoulder behind the bag and absorbs the quick blows. Then Moore tells the men to trade places, and Cervantes, who just began boxing this morning, jabs awkwardly at the heavy bag, snorting with each punch. Moore stops him.

"Why do you snort through your nose like that?" Moore demands in a threatening voice. He asks the question three times, as Cervantes stands bewildered and panting.

"Habit?" the young man finally offers.

"No, no, no! Not habit." Moore's eyes burn with a dark fire. At times his face takes on a demonic intensity that must have been the last thing many of his opponents saw before stars replaced consciousness. "It's not habit. It's because you've seen other fighters do it and you think it's cute. Real fighters don't do it. They go about their work silently." He goads Cervantes into hitting the bag with more force. "Harder, harder! You can't hit no harder than that?"

The blows *phump* into the bag and *chink* the chains it's suspended from.

"Harder, harder!" *Phump-chink, phump-chink.* "Bust the bag! Hurt the bag!" *Phump-chink, phump-chink, phump-chink.* "Tear it open! There are no soft punches. No soft punches!"

Moore steps up to demonstrate. His jabs are still short, extending only six or eight inches, and they pop with authority. *Phump-chink-phump-chink-phump-chink-phump-chink.*

He has the two men alternate on approaching the bag and slugging it. "The approach is everything!" he yells as Cervantes shuffles clumsily toward the imaginary opponent. "Hold it, hold it," Moore demonstrates, gliding in like a cat, swerving, sliding, machine-gunning his jab. Cervantes tries again. "Make it exciting, make it exciting!" Moore tells him. Cervantes' coworkers lean back and cackle.

Morrow and Cervantes are sweating profusely. Moore stands before them, feet spread, fists at his side. "Are you tired?" he yells to Cervantes. The young man just pants. "Are you tired? Say, I'm not tired." Say it!

(continued on page 12)

THE NAD 7130 AM/FM RECEIVER FOR \$348, THE BEST YOU CAN BUY!

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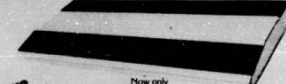
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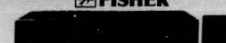
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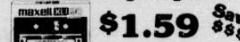
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Mongoose

(continued from page 14)

"I'm not tired."
"Say it!"
"I'm not tired!"
Cervantes' coworkers burst out in laughter. "You lying sonofabitch!"
"He it sleep tonight!"
"Beautiful! Beautiful!" Moore says, smiling broadly and congratulating the two boxers on their short workout. It's evident that Moore is deeply enthusiastic about teaching, and although he's helped train many established prizefighters, few of the countless beginners he's taken on over the years have amounted to much. Still, watching how alive Moore becomes in the presence of sweat and dreams, this fact seems beside the point.

The workers and young boxers all go inside Moore's house, taking his lead by carefully wiping their feet before entering the rumpus room, where

the walls are lined floor-to-ceiling with plaques and pictures. The construction crew treats Moore with submissive deference, even though a couple of them are too young to know what he was and what he did. In the middle of the room is a professional-style pool table, off of which Moore and Morrow roll a plastic cover. The cover is placed on the floor. Morrow lies down on it, and Moore stands with his feet straddling the boxer's head. Morrow raises his legs toward Moore's chest and tries to resist as Moore pushes them hard toward the floor. Moore does this twenty-five times. Then it's Cervantes' turn. But Moore is called away by one of his sons: someone from heavyweight champion Larry Holmes's office is on the phone. While he's away, we all inspect the room.

The awards are so numerous as to be almost meaningless. The Southern California Boxing Writers Association, The Blood Indian Tribe of Cardston, Alberta, Canada, The Optimal Club of Fresno, The Insurance Bro-

kers Association of California. Mr. San Diego, 1968. The Sports Broadcasters Association. The pictures are grainy black-and-white blowups, the kind of old boxing photos in which the white fighters have pale spud bodies. Moore knocking Yolande Pompey senseless in London. Moore standing over a decked Rocky Marciano, before Marciano got up and KO'd Moore in the ninth. The room is oppressive with past greatness. It crowds you the way Moore used to crowd his opponents, supplanting your strengths with his own. Moore was once a world figure, but he carries his greatness unselfconsciously, a trait that only enhances his greatness. He returns to the room in his trade mark jumpsuit and watch cap, and he holds court with the assembled admirers. He and I agree to meet here in the morning and drive up to Los Angeles, where he works with the Federal Department of Housing and Urban Development (HUD). It's a chance to see him on a turf outside his own—or so I believed at the moment.

OFFICIAL: Moore, 173-3-4; Maxim 174-15-16

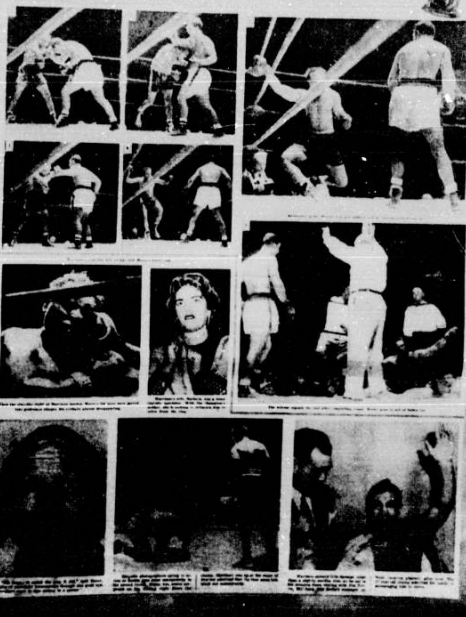
MOORE 2-1 FAVORITE

Maxim Looks Sharp as Title Bout Nears

Moore Still Keeps Favorite Rating



Time Runs Out on Archie Moore



Early the next morning I discovered that Moore carries his turf with him wherever he goes. People show an immediate and automatic respect for him, and he's usually the center of attention. I first saw this at Jim Galloway's Pharmacy on National Avenue in Southeast, where we stopped in the early morning so Moore, looking dapper in a tailored gray suit, pale yellow shirt, red suspenders, and his ever-present watch cap, could pick up some rub-down liniment.

"Jim, I'd like you to meet, uh, Bob."

"Neal," I corrected. This was a correction I was to make at every introduction during the day.

Galloway is a kindly gentleman fight fan, and his pharmacy's soda fountain is a source of delight to the old boxer. When Moore meets with long-established friends like Galloway, he seems constantly to be "on," and stories tumble from him in end less succession. This morning, at Galloway's prompting, Moore tells the

one about how he first met Eva Peron at a state dinner in Buenos Aires. He speaks in animated tones, his voice rising and swelling and whispering, his face a mirror of expression. He mimics Peron's manner of looking in the mirror and powdering herself while she didn't know the boxer could see her, and he re-creates her polite greetings. Galloway steers him into the story about the time some Marines ran Moore off the road and challenged him to a fight, not knowing who he was. The two old friends laugh heartily, and Moore's unmistakable charm and charisma are at full voltage.

But in the car, on the road to Los Angeles, Moore shows himself to be easily capable of transcribability, as if he were interviewed were for him similar to being boxed. There are three things you don't do around Archie Moore: ask about his financial well-being, inquire about his wives and children, and drive aggressively.

"Let's get on up there," Moore commanded somewhere near Carls-

bad. "You're bullshittin' and lettin' everybody in, we'll be forever behind these damn trucks so you can't see nothin'."

Later, as we approached Santa Ana, Moore acknowledged, "Yeah, I had a way with sports writers, and some of 'em made me mad, like you."

"I ask too many questions. I'm sorry."

"No, you don't ask too many questions, you drive too sloppy."

"How many sports writers have you driven with?"

"A lot of 'em. You're the worst."

Moore laughed in a high, cackling giggle, as if to apologize, for his back seat driving. But he never laughed off his rebuffs to questions about family or money. My query about how many children he has this autobiography says six) caused him to stare glumly out the window, and he didn't speak for several minutes. When he finally began talking again, it was about his idea for solving the traffic problem by building toll roads on columns above



OFFICIAL: Moore, 173-3-4; Maxim 174-15-16

MOORE 2-1 FAVORITE

Maxim Looks Sharp as Title Bout Nears



Mongoose

(continued from page 10)

"I'm not tired."
"Say it!"
"I'm not tired!"
Cervantes' coworkers burst out in laughter. "You lying sonofabitch."
"He'll sleep tonight."
"Beautiful! Beautiful!" Moore says, smiling broadly and congratulating the two boxers on their short workout. It's evident that Moore is deeply enthusiastic about teaching, and although he's helped train many established prizefighters, few of the countless beginners he's taken on over the years have amounted to much. Still, watching how alive Moore becomes in the presence of sweat and dreams, this fact seems beside the point.
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(continued on page 14)



Mongoose

(continued from page 13)

Interstate 5 all the way to Los Angeles. "Fifty cent to go all the way, twenty-five cent for halfway!" I was curious about his family because he has had five marriages, the last of which, to the former Joan Hardy, is a strong and apparently permanent one.

To a question about his earnings, he snapped, "Look, don't bullshit and ask me those kinds of questions! I don't ask what you make!" According to people who knew him when he was boxing, Moore didn't earn much money in the ring by today's standards. Boxers didn't begin to command millions of dollars until the early 1970s, and this seems to be a sore point with Moore. Now he makes about \$38,000 a year from his job with HUD, which involves teaching ghetto youths how to use formal boxing skills to help themselves avoid drugs and other illicit temptations. "Archie doesn't need to work," explains Lou Lake, an old San Diego friend. "But the poverty he experienced as a young man, and what was done to him as a boxer, made him security-conscious. He's just a hard-working man."

Even by professional boxing standards, it took an enormous amount of work for Archie Moore to become and remain a champion. He fought professionally for sixteen years, averaging about twelve fights per year, before he finally got a shot at the light heavyweight title, which he took from Joey Maxim in 1952. For at least ten years before that fight, Moore proved himself to be the number-one contender by beating the best light heavy-

weights of his time. Reasons for that long wait around: poor management, boxing's corruption and control by hoods at the time, racism. The pat answer given by people who were around Moore is that he was just too good a boxer to be allowed a title shot by the boxing moguls. To get the fight, he had to guarantee Maxim \$100,000, and Moore himself would only receive \$800. Plus, if Moore won, the deal was that Maxim's manager, Doc Kearns, would go with the title and become Moore's manager. Kearns was a mixed blessing because, although he succeeded in getting big fights for Moore, such as heavyweight title shots with Rocky Marciano and Floyd Patterson, hefty amounts of Moore's winnings always went to Kearns. "It was just like it always was," Moore says, still seething over his long struggle for the title. "The white man would step in and take a black man when he's in the stage where he looks good. But he won't fuck with him when he's out there scuffling and growing in the dust."

Moore finally secured the title fight by orchestrating a public relations campaign. Always popular with sports writers, he began writing letters to them in a lobbying effort that produced dozens of columns asking why he was being denied his rightful shot. "He was always his own best P.R. man," says Ernie Fuentes, now a respected matchmaker who helped train Moore for the Maxim fight. "He wrote to all the sportswriters clamoring for a chance. Everybody knew why Archie Moore was."

Moore trained for the Maxim fight in a basement gym near the old Mexican Bar on Fifth Avenue near Island Avenue downtown. By that time he had transcended his reputation as a local

San Diego fighter, having demonstrated his intelligent fighting style all over the United States, South America, and Australia. He had arrived in San Diego in April of 1938 rather inauspiciously: the day he got here the boxing coliseum at Fifteenth and E Street burned down.

Moore was twenty-five years old when he came to San Diego from St. Louis with his manager, a black mechanic named Felix Thurman. Thurman lived in La Jolla with his wife, who was a domestic worker for La Jolla's wealthier residents. The mechanic had gone to St. Louis to help start a taxicab business for a friend, and he came back to San Diego with his own fighter. "Since Joe Louis became heavyweight champion, every black businessman's goal was to have a fighter," Moore explains.

The Thurmans lived on Cuvier Street, behind the Bishop's School in La Jolla, in a two-bedroom house. Moore slept on a sofa-bed in the living room and became part of the family. On our drive to Los Angeles, Moore was moved by the memory of the first people to help him in San Diego. "Mrs. Thurman was a good woman, oh!" he exclaimed. "She was just a delightful woman to be around. And their daughter, Hirtense, who was nineteen, was just like a sister to me." Though I figured he'd bridle at the question, I asked what became of his adopted family. To my surprise, he became quite emotional and explained that Hirtense died just a few years after he arrived in San Diego. "Hirtense died young. Never had a child. Never married. I don't know how she died. I never investigated it. God knows what he's doing, you know." Moore turned very sad but remained animated. "She didn't make thirty. I

lost Mrs. Thurman up, and Mrs. Thurman died. It was the saddest..." His voice trails off and he stares out at the glass and steel of Irvine. "I think she died because of Hirtense. It was her only child. Felix died years afterward. He was eighty-four, and he lingered for so long."

I was nearing lunch time when we arrived at the HUD offices in the Wilshire District near downtown Los Angeles. Moore hailed acquaintances on the street and in the offices and introduced me as Jim to his closest associates. They called him "champ." He hadn't been to his own office in several weeks because he'd traveled to St. Louis to espouse HUD's Project Build, a youth program he runs almost single-handedly.

Project Build is really just a government-funded version of Moore's Any Boy Can (ABC) program. When his boxing career ended in 1963, Moore had a brief fling in Hollywood, making appearances in television series such as *The Twilight Zone*, *Perry Mason*, and *The Carpetbaggers*. But his heart was always in the ABC program, which he preached all over the country and practiced in various venues, such as Boys' Clubs, jails, and reform schools. Essentially the program consists of Moore expounding against drugs and giving discipline and boxing training to underprivileged kids. His program had informal ties to the state government when Ronald Reagan was governor of California, and in 1983 HUD secretary Samuel Pierce put him on the federal payroll to operate a similar program in HUD-built housing projects. "I work in some scary areas," Moore says, sitting at the HUD public relations man's desk. HUD has lost Archie Moore's name to gain a lot of

publicity for the social service program. "I teach self-defense so the kids won't be bullied into trying drugs and things like that." We'll head over to the Imperial Courts housing project later, but lunch comes first.

Moore has been looking forward to fried chicken from Jacob's café all day. Always a great eater, Moore operated a restaurant called the Chicken Shack in the early 1940s on land where he later built his house. "If I'd gone against Col. Sanders, I'd have probably knocked him out," he says. He often had to lose twenty or thirty pounds in order to make weight for his fights, and he swore by a technique that he picked up from the aborigines in Australia: chewing meat for the juices, but spitting out the bulk.

Jacob's is a corner café at Griffith and Twenty-second, on the edge of Watts. Moore had grown quiet and seemed discomfited before we entered the restaurant, and I soon understood why. I was the only white person present, and from all the stares I surmised that it had been a long time since other whites had eaten there. We sat at the counter and Moore became

flustered when he saw I was taking notes. "Man, put that notebook away!" he commanded. "People will think you're an FBI agent or something." The waitresses gave him a warm welcome, and the rest of the dozen or so patrons stared and murmured and looked honored by Moore's presence.

But this was not fried chicken day. We had the choice of short ribs, pigs' tails, or hogs' naws. Moore ate his short ribs in glum silence, speaking only to answer a waitress's question about when he started boxing professionally.

"Now drive fast down through here, or you're liable to get a brick through your window," Moore said as we headed down Central Avenue through Watts. He was more talkative, but he still seemed ill at ease. As we passed boarded-up buildings and groups of idle men, I made a comment about San Diego's current urban redevelopment efforts. I didn't know whether to believe him or not when he said he was unaware that a new shopping center had opened up at Horton Plaza.

Imperial Courts is a 490-unit HUD-funded housing project made up of cinder block buildings painted institution yellow and divided by small strips of community lawn. Moore's small apartment has an Operation Build sign on the door, and we went inside to wait. He explained that the neighborhood kids come to him (he's there several days a week), and he gives them a soda or a hot dog and counsels them. Within minutes, an adolescent black boy appeared, and Moore greeted each other excitedly. Moore clearly has a special way with kids, and the two of them chatted about the doings of other boys and families in the neighborhood. Ollie Joe Craig is fifteen, shirtless, with a California Angels cap perched atop a sizable Afro. Moore called him to attention in the small living room, told him to imagine that four other boys are standing beside him, then the two of them repeated a ritual series of commands and answers.

Moore made the letter A by bringing together the index fingers and thumbs of his two hands. "Explain what this triangle means," he barks.

"This is an A, or triangle, made up of three parts," Joey says in a quick monotone. "The bottom part is the balance, or foundation. One side is correct delivery and recoil. Part of the other side is step in, jab, and drag. The remaining portion is still quite a mystery."

"What is the first thing taught in this class?"

"Good sportsmanship at all times."

"Good sportsmanship can mean many things, but first it means..."

"You play fair and square at all times."

"And if you play fair and square at all times, then you are clean..."

"Inside and outside."

"And a good student does not..."

"Lie, cheat, steal, smoke, drink, do drugs, or play dice."

Moore chuckles, and Joey relaxes. The boxer tells the boy that if he doesn't see him the following week, it's because he'll be helping to train Larry Holmes for the heavyweight champion's upcoming fight with Michael Spinks. "You know who Larry Holmes is?" Moore asks the boy.

(continued on page 16)



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VISA

Mongoose

(continued from page 14)
"Famous boxer," Joe says, smiling bashfully. Moore laughs.
On the way back to San Diego Moore took a cat nap, snoring fitfully. When he awakened he seemed revitalized, and he apologized, in his fashion, for his earlier snappiness. "I love you," he said at one point, but I know that he meant he loved pretty much everybody, in the way that only a renowned person can love the mass

of adoring humanity. Then the subject turned to Larry Holmes and Moore's assistance as a strategist for the champion's upcoming fight. "Will Larry Holmes break Rocky Marciano's record?" he asks, in the tones of a revivalist preacher. If Holmes wins, he will tie Marciano's record of forty-nine consecutive title defenses. He fights light heavyweight champion Michael Spinks (who is moving up in weight class) this Saturday, September 21, at the Riviera in Las Vegas. "What makes it so historic is that Marciano's last fight was against the light heavyweight champion," Moore

is talking about himself, of course. "How beautiful that is! How beautiful that is! How beautiful for Holmes to come out and beat Spinks!" I ask him if it doesn't make more sense for him to be helping Spinks, a fellow light heavyweight, rather than Holmes. "You gotta go where the money is," he says matter-of-factly.

Although Moore lost that 1955 heavyweight title fight to Marciano in a ninth-round knockout (he retained his light heavyweight title), boxing enthusiasts still debate the match. In the second round Moore dropped Marciano with a right uppercut to the

chin, and the referee started counting. But he continued counting after Marciano staggered to his feet, which Moore claims was a violation of the rules. "The referee counted twice while Marciano was standing. But we had agreed there were to be no mandatory counts, and the three-knockdown rule was waived. It was a technical violation." The referee, Harry Kessler, also shook Marciano's gloves before allowing the fight to continue, and some observers think this helped Marciano recover. Moore, always known as a great "finisher," believes that if he'd been allowed to

continue punching Marciano after the knockdown, he would have been crowned heavyweight champion of the world. His anger at the referee, whom he calls "prejudiced," still rises easily.

But Archie Moore's greatest fight, and one remembered by boxing fans as a classic worthy of comparison to the great "Thrilla in Manila" between Muhammad Ali and Joe Frazier, occurred in 1958 when Moore met Canadian champ Yvon Durelle in Montreal. The bout was nationally televised. Jack Murphy, the late sports editor and columnist for the *San*

Diego Union, wrote that this was the "most exciting fight of the electronic age." Moore was at least forty-five years old, was knocked down four times, but managed to use all his strength and wile to come back and knock out Durelle in the eleventh round. The fight landed him an appearance on the *Ed Sullivan Show* and made his reputation as a fighter for the ages. It was his finest hour, a most public hour, but for Moore it has become a very private possession. Not once during our hours together, in which we discussed many of his matches, did he volunteer any information about the Durelle fight.

Yvon Durelle is being flown into San Diego by the organizers of the Archie Moore Testimonial Banquet, scheduled for October 11 at the Hotel Inter-Continental. A recently established publication, *Bazing News*, will be presenting small statuettes called "Archies" to outstanding young Southern California fighters. Publicity releases claim that many boxing luminaries, including Muhammad Ali, Larry Holmes, Sugar Ray Leonard, Ken Norton, and Sugar Ray Robinson, will attend. A film compendium of Moore's boxing career is to be

shown, and the boxers, as well as entertainment figures, will be paying tribute to the old Mongoose.

On the way back to Moore's house we stop at the junkyard where Manuel Morrow, Moore's new prospect, works. Moore introduces me to the owner as, uh, Bob, and makes sure Morrow is planning to come by later for training. "Oh yes, Mr. Moore," Morrow says, his hands black with grease. "I wouldn't miss the opportunity." But driving the few blocks to his home and listening to him talk about his young boxer, it's clear that the opportunity is all Moore's. □

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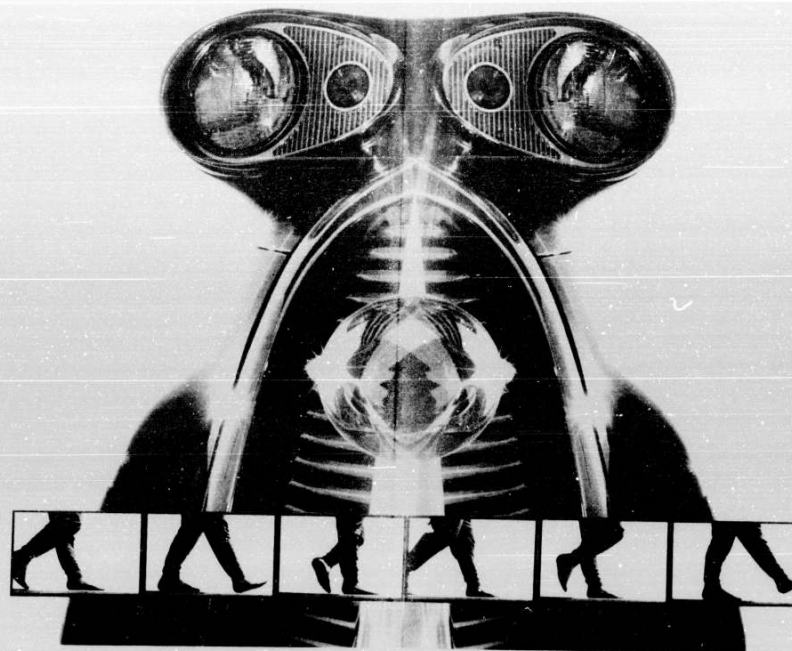
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Ever since suburbia was created and the four-wheeled automobile replaced the two-legged eagle as our national symbol, it's been impossible to escape the car's domination over our daily lives. In freeway cities like ours, an ever-increasing plethora of drive-in banks, fast-food joints, and mobile-home parks is evidence that the auto

is our lifeline to work, family, and recreation. Happiness is driving a dependable car, and because automobiles are mass-produced, designed for ordinary people, we assume that everyone drives. Not true.

Hillcrest resident Debbie Wiggs gave up driving altogether six years ago when her marriage ended and the jointly owned car was repossessed. When she announced her nonmobile status, friends were aghast. Initially she felt sheepish, but in 1979 she became one of the 3.3 percent of San Diego's population who use public transportation. Now she rides city buses to and from her steady job as a medical secretary in Mission Valley, and she depends on the largesse of friends and a network of acquaintances to provide transportation for recreational purposes. She admits to taking a cab to the Hyatt Islandia Hotel to attend an occasional psychology seminar if no one she knows is going. In other situations she telephones a list of "possibilities," and if she can't drum up a ride, she accepts staying home philosophically. "It just wasn't meant to happen," she shrugs.

Wiggs is less complacent when she has a specified appointment and her transportation arrangements fall through at the last minute. "That's when I really panic," she admits. Yet despite the uncertainties that are inherent in depending on others, she has no intentions of buying another car or of renting or even borrowing one. Even though she's in her early thirties, Debbie Wiggs's driving days are over.

After twenty years of driving, former dance teacher Marian Glass gave up driving a dozen years ago

when she was living in Phoenix. "My divorce left me destitute," she says, "so I got rid of my car. Then I let my driver's license lapse." She moved to San Diego a decade ago and founded the Healthy Set, a singles' club for nonsmokers, through which she quickly met many people who became dependent on her for social outlets. She in turn depended on them for all her transportation needs. She still does. Today she is strategically located in Clairemont, half a block north of Target and Ralphs, within walking distance of a medical center, several pharmacies, and Clairemont Community Hospital.

Although her apartment is near the #41 busline, Glass never rides the bus. "Why should I waste two hours for a twenty-minute drive? My friends take me wherever I want to go," she says. "I'm able to conserve mental energy and leave my mind free to concentrate on more important things than street signs and traffic. Years ago when I was living with a family in Greece, I was impressed to see the husband

chauffeur to work every day. His wife said that an executive should always be driven so he can concentrate on making decisions. I've had too much to think about and too much to do to be bothered with the details of driving." Nixon didn't drive, you know.

Glass has turned a liability into an asset and has won herself a lot of attention. "There are more people in my life. In daring situations, rather than having to meet a man somewhere in the city or driving to his place, I always have men come to me. When people are accommodating and willing to go out of their way, it proves they care," she explains. Despite slights, innuendoes, credit rejections, and being unable to sign contracts and rental agreements (which often call for a driver's license), Glass says she's content to let others do the driving.

Glass and Wiggs insist that their decisions not to drive are chiefly based on economic concerns. (According to a 1984 Hertz Corporation study, the per-mile cost

of operating a vehicle here is 45.3 cents, making San Diego the nation's ninth most expensive city in which to drive.) But for hundreds of others, it's a more complex emotional issue.

"Up until a year ago, the Red Cab Company of San Diego took steady customers, known as 'personals' in cabbie lingo. 'They would arrange to be picked up and delivered to and from their daily jobs,' explains former cab driver Paul Warden. "I've driven men and women of all ages. Some were schoolteachers. Some were machinists at Rohr. They were willing to spend cab fare to get back and forth to work. Most were short rides—under five dollars," he says. Eventually the cab company dropped the program because of the insufficient income it generated.

When Bay Park music teacher Laura Kirk (not her real name) was forced to stop driving because of a back injury, she observed that "giving up driving is losing your only pair of comfortable shoes. You can still get where you're going, but not nearly as easily or as quickly."

When she resumed driving last March after a two-year hiatus, Kirk felt as if she had earned a wonderful new toy. That period in her life, which she darkly describes as the "nondriving episode," taught her to develop discipline, to organize her time better, and to plan ahead. "Life wasn't spontaneous," she recalls. "Whenever I went on a bus, I took a backpack with me in case there was something I needed or wanted to buy. The bus line I'm on stops running at six in the evening, so if I didn't make advance arrangements with people, I was completely isolated at night," she says. "Oh, if I really wanted to get somewhere I'd manage, but I became very much aware of choices and I was analytical about every move I made. Sometimes doing something wasn't worth the trouble."

"When I did ask a friend," Kirk continues, "it was never an outright imposition. It was more of a straightforward tradeoff. For instance, I'd barter rides for tuition. In exchange for being taken on a grocery shopping expedition, I'd

cook a meal for my friends. But even with an equal exchange of effort, there was a lot of pressure on relationships. Friends treated me as though I were handicapped. They felt obligated to do things for me. And sometimes my dealings wouldn't be all that straightforward. I don't consider myself a manipulator, but I noticed I was spending time with people I wouldn't ordinarily be with for more than five minutes except that I needed the rides they were providing.

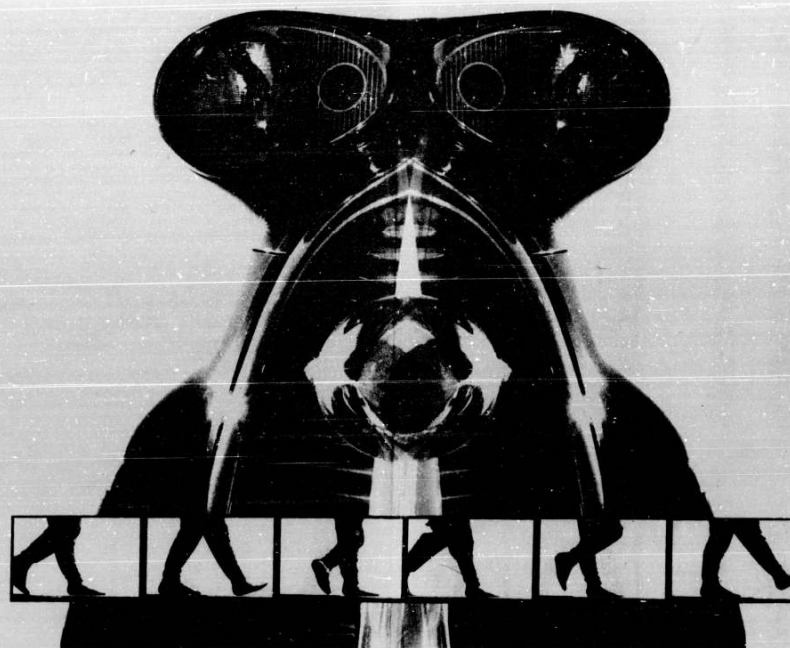
"On the other hand," she says, "not driving was a great excuse for getting out of doing things I really didn't want to do in the first place. If the doctor would let me drive, you know I'd be happy to. I'd tell people, and they'd leave me alone. One relationship was strained because I felt that he had to meet all my needs. If he didn't feel like going someplace where I wanted to go, I got sullen and angry. Now there's no pressure on that relationship. If I really want to do something and he doesn't, I just do it and there's no resentment. There was something unattractive about being needy, about being continually on the receiving end on any level, and I was feeling unattractive because I needed rides. I'm much happier now being independent and spontaneous again."

Steve Oakford, a former cab driver and limousine chauffeur, grew up in the Midwest. When he was sixteen he knew that getting a driver's license was akin to puberty rites and that operating a car was symbolic of adulthood. He reluctantly submitted to peer pressure. "I actually never liked to drive," he admits. "I've got early

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Wheels

(continued from page 19)
 earned his living by driving others around, first for the Martin Cab Company of San Diego and then for Yellow Cab of Coronado. During that period he moonlighted by driving a limousine for Coronado Livery (he was required to wear a British chauffeur's uniform replete with jodhpurs, driving gloves, and a cap). A dozen years ago, when he became a bellman at the Hotel Del Coronado after fifteen years of accident-free, ticket-free driving, operating a car once again became stressful and exhausting. "It was pure torture," Oakford says. In 1975 Oakford sold his car, and three years later when his license was up for renewal, he simply didn't renew. "Nothing traumatic happened," he explains. "I simply didn't want to drive anymore."
 That single act turned Oakford into a pariah overnight. "In San Diego there's an expectation — business and social — that you drive. People take it for granted. If you don't have a license and you aren't visibly handicapped, they

automatically think you're weird. 'You don't drive anymore?' they'd say in utter disbelief, and I'd feel defensive. People automatically crossed me off their lists. They figured I'd be a burden. They immediately anticipated that I'd impose, even though I've made it a rule not to ask for rides," he explains.
 Since he relinquished both his wheels and his driver's license, Oakford says his life is challenging. He manages nicely, he says, through his own ingenuity. "I walk to the supermarket, load up on groceries, and then take a cab back to my apartment." Fortunately, most of his activities are in Coronado where he's still a bellman at the Hotel Del. Because his social and spiritual activities revolve around the Sunrise Christian Outreach (also in Coronado) and are group-related, rides are usually available.
 In her book, *Is Your Volkswagen a Sex Symbol?* Jean Rosenbaum discusses the pop-psych tendency to equate driving with sexual function. "The automobile is the external sign of manhood," she writes. Steve Oakford has seen this attitude affect his own life. Since a car is an essential part of the

cruising and courtship pattern, Oakford (divorced fifteen years ago) feels that giving up driving has nearly eliminated his chances for developing personal relationships with the opposite sex. "Unless a girl really likes you, she won't have anything to do with you if you don't drive, so the field is very narrow," he says. "They think in terms of cars, and most of them expect to be chauffeured. When they discover I don't drive, they break dates. They think I'm an oddball." Oakford concurs with syndicated columnist/nondriver Art Buchwald's observation that "Americans are broad-minded people. They accept the fact that a person can be an alcoholic, a dope fiend, and a wife beater, but if a man doesn't drive, there's something wrong with him."
 When Natalie Masliyah was growing up in Philadelphia, she created a mental block against driving. After moving west and marrying a San Diego physician, she found that living in a hilltop home on the slopes of Mount Soledad was terribly isolating. In 1968, when she was in her mid-thirties, Masliyah summoned the courage to learn to drive. "I didn't want my children to have the same driving hang-ups as I

did," she explains. However, she was a marginal driver and found herself avoiding freeways whenever possible.
 After her twenty-one-year marriage ended, Masliyah became increasingly annoyed with the minutiae of operating a vehicle, and when she moved from the Mount Soledad hilltop to a more accessible La Jolla Boulevard condominium, she sold her car. Now that she lives alone and is no longer responsible for transporting children, Masliyah has no plans to buy another vehicle.
 Today her life is consumed with causes. As an energetic peace activist, Masliyah is constantly on the move. She has no objections to taking buses, transferring once or twice if necessary, to conferences, candlelight vigils, protest marches, poetry workshops, and political rallies. "Wherever I go, my purse is plastered with buttons," she says. "I'm much more visible in a bus than riding alone in a car. And there's eye contact. Riding the bus gives me a forum to discuss my political ideas," says the activist, who distributes MEND (Mothers Embracing Nuclear Disarmament) leaflets on buses. "I also distribute literature for Physicians for Social

Responsibility, Alliance for Survival, Amnesty International, Friends of Nicaraguan Culture, Parents and Friends of Lesbians and Gays, the Committee Opposed to Militarism and the Draft, and anti-apartheid print-outs," she says.
 "The express bus is very convenient," she goes on. "It goes from La Jolla to downtown in twenty-five minutes. I see lawyers and judges on the bus. They're studying their briefs because they don't have to concentrate on where they're going. The bus is a stabilizing factor in my life. I keep

seeing the same faces."
 Although her days are full, Masliyah admits that her evening activities have been curtailed since she stopped driving. "But not enough to justify getting another car," she says. "I do feel vulnerable at night when I'm downtown waiting for a bus, and I feel vulnerable as a pedestrian. I always take mad money with me just in case." She says that "Cinderella had it better — she had until midnight. If I'm in Hillcrest I can't afford the luxury of losing myself in a conversation. I've got to keep my eye on the clock and make a

dash for the door to catch the 9-45 bus to connect with the 10-30 bus from downtown to La Jolla because that's the last bus."
 "I have friends all over the city, and frankly, since I stopped driving, I feel I've been spared some of their private agonies by not being with them constantly. Also, several women in my building don't drive, and if I started driving again, I'd wind up chauffeuring them around. I haven't learned to say no."
 When University City housewife Renee Hauser (not her real name) moved to San Diego from New

England fourteen years ago, her husband did all the errands. Because she hasn't gotten around to learning to drive yet, he still does. When he's out of town for several months at a time, Hauser and her eleven-year-old daughter manage by walking a lot. "We're not more than a mile from two supermarkets, banks, doctors, dentists, a recreation center, and a post office — and the pharmacy delivers," Hauser says. "Everything I need is here in the neighborhood. People always ask me why I don't drive, and I guess I owe

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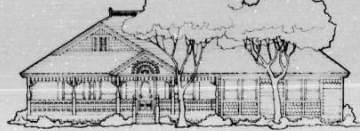
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Wheels

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them an explanation. I really don't know why not. I was never involved in an accident. My brothers and sisters drive and so does my mother. But my father holds a responsible job as production manager of a hardware-manufacturing plant and he never learned to drive."

Occasionally she and a nearby widow who also never learned to drive split cab fare and take in a movie at University Towne Centre just a few miles from where they live. Hauser borrows the widow's shopping cart or makes several trips to the grocery store on foot. "I never run out of anything," she says. "It's ironic. Neighbors borrow from me. I guess they don't have to be as organized as I do because they can always hop in the car and get something."

When she and her husband first arrived in San Diego and lived in Ocean Beach, Hauser worked at Scripps Clinic as a medical secretary. "Every morning my husband dropped me somewhere on Rosecrans in Point Loma, and from there I'd get a bus to La Jolla. Door to door, it took an hour and fifteen minutes each way," she recalls. Now that her daughter spends all day in school, Hauser says she'd like to get a part-time job. Employment opportunities in University City are limited, and she realizes she'd have to leave the neighborhood to find work. "With nearly three hours traveling time round trip, a part-time job would be a full-time job in terms of hours away from home," she says.

The lives of these nondrivers are tailored around a limitation that some counselors and psychiatrists view as a handicap. Marriage and family therapist Claudette DeCourley, administrator of the San Diego

office of Terrap, a national phobia and anxiety treatment center known for its work with agoraphobics, estimates that ninety percent of those who come to her Kearny Mesa office for treatment have driving-related phobias. She considers amaxophobia (fear of vehicles) a form of agoraphobia. "Many of these patients suffer separation anxiety. Being in a car alone is terrifying for them because they feel separated from safe areas, such as home or work," DeCourley says. She has noted several common denominators among her clients. "Many of them have dependent personalities," she says, "and many of them are artistic, creative people. Artists are extra-sensitive to stimuli. They have overactive imaginations, so they imagine all sorts of horrible accidents."

What isn't common among all nondrivers is living near supermarkets. Nor are they all content to stay home mending socks,

watching TV movies, and tending marigolds. Pianist Gil Warner's family moved to San Diego in 1926 (in the pre-free-way era) when Warner was five years old. Although the family relied on streetcars and didn't consider public transportation an inconvenience, his three brothers were eager to get their driver's licenses as teenagers. Gil Warner never even considered it. "It must have been intuition. The message was *don't* and I didn't. Even when I was in my teens I knew I was born for buses," Warner laughs. "Oh, I'm sure I could mechanically master a steering wheel," he continues, "but coping with other vehicles on the road was unthinkable. No, I've never been tempted to learn to drive. Not even for a minute — and the public should be grateful."

"I always lived on a bus line, usually along University Avenue," Warner continues. "I've managed to live in San Diego for six decades without driving. How? Cabs, buses,

the kindness of friends. I'm a creature of habit. I don't go anywhere without a bus schedule in my pocket. I can't be impulsive. If I want to go to Old Town, for instance, I think about it for a long time because it's a major production for me to get there even though I only live a few miles away on Grape Street," he says. "You know, you can't get out of downtown after nine at night. I can't go to the Ken to see an early show because the last #11 bus leaves for downtown at 9:10 and I'd just miss it. In the old days it was easier because streetcars ran after midnight and they went everywhere."

Warner has been playing in local piano bars for the past forty years, and he muses about how differently his career might have turned out had he learned to drive. "I missed some good opportunities because there were some bars I just couldn't get to. When I worked in La Jolla, one of the conditions of my employment

was that I would get there on my own — I always arrived early because the bus did — and the bartender would drive me home every night. Naturally I chipped in for gas. Twenty-five or thirty years ago when I worked at the Moonglow in Clairemont, the arrangement was that I'd get a ride home at closing from one of the cocktail waitresses," he says.

Not driving has also placed limits on where Warner can live, and he's had to pass up some good deals on apartments because they weren't handy to his lines. "I also need to be within walking distance of some dinky little store so I can get a carton of milk or a loaf of bread without having to take a bus to Mayfair to buy one bag of groceries at a time," Warner says.

All his adult life, Warner has been prepared with a steady flow of guins in defense of his inability to drive. "About fifteen years ago, before anyone had ever heard of the

Constitution, I'd be out walking at night or just standing and waiting for a bus, and if a police car was in the vicinity, it would stop and I'd be questioned. It was predictable. It always happened. Let me see your driver's license, the cop would say. 'I don't have one,' I'd respond. 'You don't have one? Why not? Did you lose it?' When I confessed that I never had one, I was immediately under suspicion." Warner remembers. "That hasn't happened lately, but then, I don't even go out at night anymore because the streets are so dangerous. If I'm visiting a friend in the evening, I generally spend the night and take the bus home in the morning."

"Now that I'm a senior citizen, a monthly pass only costs fourteen dollars. For me, getting errands done involves a great expenditure of time, but it doesn't cost me any money. Transportation has to cost plenty of time or money. Since I always worked at night, I've had the

whole day to plan bus itineraries." Now that Warner is retired (except for an occasional job), he has plenty of time to daydream. "Know what my big dream is?" he asks. "To win the Publisher's Clearinghouse Sweepstakes. What if I won a big house in Mount Helix? What would I do with it? I couldn't ever live there because it isn't near anything. All I want to win is a car — a flashy 1986 Cadillac. I'd have it delivered and put up on blocks in my parking space. It'd be all polished, gleaming, and devoid of gasoline. Wouldn't it be just like life that I'd win a car? Oh, I'd never dream of taking driving lessons. I'd just leave it there in my parking space. What a sculpture! What a nice monument to the Twentieth Century. People would drive by and holler. Hey, look! There's Gil's car! And I'd be sitting in the front seat reading a book or having a drink and listening to music. Wouldn't that drive people crazy?"

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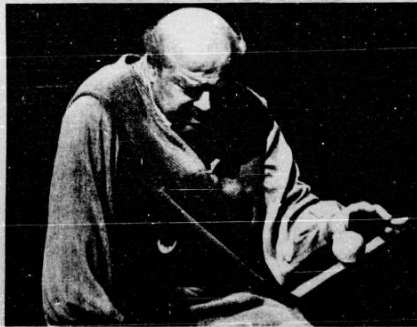


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JONATHAN SAVILLE

Bertolt Brecht's *Galileo*, currently in a less-than-satisfactory production in South Coast Rep's Mainstage Theater, is a play full of contradictions, like its author. Brecht's difficulties in finding the play's focus are indicated in the development of the script through several versions. Brecht had to contend with changing world affairs during the fifteen years he worked on the play; his less-than-straightforward attitudes toward Marxism and Stalinism; his theories of "epic theater," to which *Galileo* conforms only intermittently; and

his knotty and elusive sense of his own identity as a politically committed artist. He left a script that is not easy to make theatrical sense of, and if director Martin Benson and his SCR actors have not triumphed over these difficulties, that is not entirely their fault.

Galileo is ostensibly about the public career of the great seventeenth-century physicist and astronomer, but aside from the inevitable simplifications in a theatrical treatment of a historical subject, Brecht showed a particularly willful indifference to the realities of Galileo's life. He incontinentally altered, omitted, condensed, changed emphases, inserted anachronisms, and imposed historically

inadequate or untrue interpretations on the material, so that if we are looking for the truth about Galileo and his era we will find very little of it in Brecht's drama. This naturally creates a problem for audiences, who may know little about Galileo to begin with and who may therefore take the play as more or less historically accurate (the problem is somewhat attenuated at SCR for those who have access to the excellently written and edited *Subscriber* magazine, with its useful articles on Brecht and Galileo).

Brecht did make some attempt to understand the realities of seventeenth-century scientific development, emphasizing the Marxist notion that the chief impetus to a more "realistic" physics in the late Renaissance was the practical contribution of artisans, technicians, engineers, navigators, members of a sturdy working class who needed techniques for coping with the actual problems of making and moving things. He takes Aristotelianism as mere obscurantist nonsense, against which Galileo opposes his down-to-earth working-class empiricism, a conflict that makes for lively dramatic confrontations but does little justice to the much more complex story of the origins of modern science. Galileo's obsession with mathematics as a way of understanding the world, surely one of his greatest contributions to scientific development, is given short shrift — how can one make good theater out of equations? Throughout the play, in the various dramatizations of scientific experiments, the audience's sympathies are regularly enlisted by gruff practical appeals to the use of one's eyes and one's common sense, as against the authority of Aristotle and the Church, to whom (according to this interpretation) untested idealistic theories are more important than concrete measurable facts.

Unfortunately for this naive view of what science is all about, no amount of empirical observation and common sense will tell you that the sun does not rotate around the earth, which is, after all, the proposition that got Galileo into so much

trouble. But these are not questions Brecht concerned himself with. He did not really care about Galileo or the Seventeenth Century or physics or astronomy or the mathematical and empirical components of modern science. He used the events of Galileo's life, suitably revised, to talk as much about political and moral issues as the playwright's own time, and about the personality of Bertolt Brecht himself.

The first version of the play was composed in 1938-39, while Brecht was in self-imposed exile from Nazi Germany and living in Denmark. The script has two main themes, worked out with considerable force. The first of these is the battle for liberty of thought against oppressive political authority. Galileo's belief in "reason" is contrasted with the Church's insistence on authority, tradition, and force, an insistence that ultimately leads to the threatened use of instruments of torture to enforce ideological conformity. The Church's antagonism to reason is motivated, according to the conventional Marxist notion adopted by Brecht, by a fear of social revolution among the oppressed peasantry. If the oppressed classes once start to look to reason as the ground of all belief and action, they will break loose from the shackles of religion (the opiate of the people) and from those of an economic system in which peasants work on the land to make profit for great landowners. Free inquiry in science is thus linked with freedom of thought in general, and hence with social progress.

It seems clear that Brecht's concern with this issue arose largely from what was happening in Germany at the time, where "Jewish" science was being denounced, and such criteria as the racial "purity" of the thinker were being held up as more important than the cogency of the thought itself. If he had been a more honest and a braver man, he might also have pointed out that Soviet communism was just as great an offender against the rationalist notion of intellectual freedom and just as great a proponent of the thesis,

attributed in *Galileo* to Catholic prelates, that government has the right to silence — with violent means — ideas of which it disapproves. The play was, after all, written at the time of the great purge trials in Moscow, and manuscripts that surfaced after Brecht's death reveal a surprising degree of bitter anti-Stalinism in this overt supporter of the party line. While consciously thinking of Nazi Germany in his depiction of the seventeenth-century Catholic Church, Brecht might unconsciously have been allegorizing the plight of the scientist (and the artist) in Soviet Russia. Or the allegory may not have been that unconscious. Certainly, an exponent of this first version of the play in Eastern Europe would carry with it a strong risk of political embarrassment; declarations about liberty of thought and obscurantist governments are not the preferred themes in Eastern European theater (especially the Soviet Union).

The second theme of the play, in its earliest version, is a moral assessment of Galileo's recantation before the Inquisition. Brecht's Galileo is a large character in all respects: he has immense vitality (like Brecht's Azdak or Mother Courage), an intense drive to get what he wants, a mastery of angry, mocking, contemptuous, analytical, dialectic rhetoric, a powerful sense of self, a great hunger for knowledge, and a magnificently Falstaffian self-indulgence in satisfying the hunger of the flesh. Under the threat of torture, he recants his Copernican beliefs — both because he has the human weakness of wanting to save his skin and to go on enjoying life and because he wants to continue working secretly at the physics he has ostensibly joined the Church in condemning. He thus combines the traits of greatness, weakness, and foibles in a way that makes for a fascinating, variegated characterization. And in many ways, whether so intended or not, this is a portrait of Bertolt Brecht himself, a magnificent artist whose innovations in the theater are Galilean in their scope and depth, a supporter of Stalinist tyranny and

a collaborator with Walter Ulbricht's thugs in East Germany, and a cunning fox whose real political and moral message, humane, compassionate, and freedom-loving, sometimes sneaks through the Marxist orthodoxies with which his plays surround it.

In the second version of *Galileo*, written in America from 1944 to 1947 for an eventual production starring Charles Laughton, Brecht made a significant — and damaging — change in the play's focus. By the time he came to rewrite Galileo's final speech, the atomic bombs had fallen on Hiroshima and Nagasaki, and the terrible paranoia of the atomic age had begun. The speech now deals primarily with the scientist's social responsibility. The sole aim of science, the Galileo of the mid-Forties tells us, is to benefit mankind; the unhindered pursuit of scientific knowledge, without regard to its social consequences, is immoral. What Brecht has in mind here is the physicists whose scientific work made the atomic bomb possible and who then turned the weapon over to politicians who used it to kill innocent thousands. This attitude toward nuclear weapons remains widespread today in the United States and Western Europe, so that the moral of this revised script is likely to find a welcome reception among theatergoers. The trouble is that it is only marginally relevant to the play Brecht actually wrote. Even more in the definitive German version of the 1950s, which incorporates material from both the earlier versions, the theme of intellectual freedom versus governmental tyranny pervades the play: almost all the action consists of confrontations between Galileo, with his spirit of free investigation, and the authorities who wish to control and suppress him. From action of this sort, accompanied by Galileo's enlightenment rhetoric, one simply cannot derive the moral that scientific inquiry must be governed by higher ethical considerations; that is precisely the position of the Vatican authorities, the villains of the piece. Indeed, had the Church been more suc-

cessful in suppressing the ideas of Galileo and his followers, there never would have been any modern physics and there never would have been any atomic bomb!

This equivocation, which indirectly muddles the meaning of the play, is reinforced by a change in the playwright's assessment of Galileo's recantation. To underline the new moral, about the dangers of irresponsible scientific research, Brecht has Galileo devastatingly condemn himself for turning over to the Church authorities the power of determining scientific truth. This is evidently meant to be taken as an allegory of the Einsteins and Oppenheims turning their discoveries over to Harry Truman. But the allegory scarcely works: giving up one's beliefs and knowing before a dejected authority in order to save one's skin (Galileo) is a very different thing from using one's intelligence to advance a cause one believes in, and thereby falling into collaboration with political authorities whose judgment one may not totally approve of after the fact (Oppenheimer — or Brecht!).

In other words, the play cannot be used to demonstrate the horrors of Hiroshima, and an opposition to governmental use of nuclear weapons cannot be used to illuminate the events of Galileo's life as they are presented in the play itself. Furthermore, Galileo's recantation is said to be a crime against the people because by denying the new physics, Galileo hindered the general progress of reason in society, a progress that otherwise would have led to more rapid social betterment. What in the world can Brecht have intended by this twisted thinking? That the atomic bomb ought to have been invented sooner?

The SCR production makes use of Howard Brenton's translation of the ultimate German version of *Galileo* and must contend with all these crucial dilemmas of meaning and focus. It also must contend with some illiteracies, such as "half a scudi" and "Galileo's Discourse." Director Benson has basically chosen a straightforward presentation of the script, without any effort to resolve its

contradictions. This approach unfortunately points up many of the play's weaknesses. The chronicle form, with its ambling pace, moves along with little forward momentum or tension; the simplistic conflict, repeated again and again in the action, has only occasional dramatic force, falling to its lowest ebb in the philosophical disputations, which seem like weak imitations of G.B. Shaw; the confusion about the play's meaning is simply allowed to sit there, like an inert lump of unanalyzed thought; and the director has chosen to omit the play's final scene, in which Galileo's message of reason and science is shown being propagated to a world in need of enlightenment, a scene giving the play a dramatic point obscured in the hero's previous mea culpa.

There is also a pervasive lack of imagination in the staging. The remnants of Brecht's "epic theater" techniques are perfunctorily put before us, including the superfluous interventions of the Ballad Singer (played with an unmotivated sardonic anger by Ron Boussom). But Brecht himself recognized that these techniques were not at the center of this play's drama; that it used the theater in a different way from that prescribed by his own theories (the called it a step backward). What is needed, to make this play come alive as a work of theater rather than a mere (muddled) declaration of moral principles or a mere (inaccurate) chronicle of past events, is theatrical imagination of a different order.

Let me give an example or two. One scene of the play consists of a dialogue between the Inquisitor, who is prosecuting Galileo for his heretical opinions, and the Pope, who must make the final decision on how the physicist is to be treated. The Pope, Urban VIII Barberini, himself a former mathematician, has been a defender of Galileo, and he begins the scene by refusing to let the Inquisition "disman- tle the multiplication tables." As an indication of stage business to accompany the script, without any effort to resolve its

(continued on page 26)

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Chorus Interruptus



A Chorus Line

JEFF SMITH

I vowed not to go on and on about the ridiculous game of freeze tag performers at the Starlight Bowl have to play every time a jumbo jet shrieks overhead on its way to Lindbergh Field. Tirades about upstaging aircraft have become almost as tiresome as the unwanted intrusions themselves. And except for the release of abundant spleen, they have solved nothing over the years, since neither of the powers that be at Starlight or at Lindbergh Field

have done anything to rectify this absurd situation. But the San Diego Civic Light Opera Association's current production of *A Chorus Line* has made the problem extremely acute. Even with its flaws, and it ever done at Starlight. And the jets knew it on opening night. They queued up, in what seemed record numbers, and formed a mock chorus of metallic banishes that disrupted the show all evening long.

With the usual Starlight fare — big, bulky musicals — the planes are merely an annoyance, like those six seconds of noise that remind you to fasten your seat

belt. But *A Chorus Line*, hailed by many as the modern musical, is a tight, personal theater piece, more akin to chamber music than to the brass band quality piece alone in its genre. It is about the private hopes and fears of dancers whose names never appear on the marquee and whose purpose is never to stand out on a stage. They are the support group for a star, allowed, for once, to assume the spotlight during an audition. Michael Bennett, who conceived and choreographed the original production, wanted it to be, above all, briskly paced with no interruptions. To insure both momentum and intimacy, he broke a Broadway rule and asked that there be no fifteen-minute intermission. Starlight has also honored Bennett's wish, but those damn jets have added the length of an intermission to the show and have chopped its crucial flow into splinters of feeling.

One of the symptoms of what is being termed "post-modern" theater — and *A Chorus Line* has some, but not all, of its characteristics — is the way plays call deliberate attention to themselves and to the tricks their ancestors have used to create the illusion of reality. Like a magician rolling up his sleeves and revealing where he has hidden the rabbit, post-modern theater has been performing a long act of confession for the last decade or so. The aims are demystification and disillusionment, a sincere denial of imitated realities, and an ongoing examination of what theater is and can be. Meaning, according to this movement, resides not in things (a tenet of realistic theater) but in relations. Thus empty stages, like the one used for *A Chorus Line*, have replaced lavish sets. Technical elements are no longer concealed. Actors work with fewer props and must rely much more on their own instrument — themselves — to make a scene work. And the central thrust of a play is on the complex network of all its characters, who meld with or slam-dance through each other's lives.

But while post-modern theater consciously denudes itself of old illusory cloaks, it has as yet never called attention

to what is happening directly outside the building. Maybe Starlight is ahead of its time here. Maybe the persistent enmeshment of flight paths and choreographed routines in the Bowl is a "relation" meant to be part of the production's meaning. Maybe the planes, by their persistent regularity, function as a metronome, a gigantic turbo tick roughly every six minutes. Or maybe they signify — yeah, this is it — the way technology can stamp out the human cry, even when the latter is heavily masked, as it is at Starlight. In any event, the inner turmoil of the on-stage auditions, with their modest dreams of just making the team, is no match for that end-less corny of silver-bellied bullies that begin their descent over North Park. One thing is certain. The competition repeatedly pulls one out of the musical's spell and into the realm of comparative stress quotients. Who has it worse? A dancer at a pressurized audition, or an air traffic controller?

A Chorus Line celebrated its tenth birthday last May. The original workshop production, produced by Joseph Papp, came about when Michael Bennett decided to interview twenty-four dancers. During two lengthy, tape-recorded sessions, he asked the group to discuss its ambitions, motivations, and backgrounds. These he took to Nicholas Dante and James Kirkwood to convert into a play. Unlike the traditional approach — where the story is just a vehicle for the music — Bennett didn't contact Marvin Hamlisch (music) and Edward Kleban (lyrics) until after the script had been given a complete run-through. Hamlisch's score boasts few memorable songs. But Bennett's intention was not to dwarf the dancers' stories with heavy hits. Instead, he wanted something different from most musicals: the integration of all elements — music, dance, the trick (and successful) revelations of seventeen characters — into a cohesive unit. Thus *A Chorus Line*, as opposed to the traditional approach and emphasis in musicals, was built backwards, with its story line having the top priority. The first show, which eventually became a smash

despite its un-Broadway construction, was dedicated to "anyone who has ever danced in a chorus or marched in step... anywhere."

I suppose that statement must also include those parading jets. But it shouldn't. What's so frustrating about the Starlight's production is that a San Diego company has taken on a tough script — a classic in its own way — and has done a bang-up job. It is a measure of our theater community's health that, more and more, important shows aren't bungled when staged in local productions. The San Diego Civic Light Opera Association took a huge risk in staging *A Chorus Line*. Several risks, actually. The sensitive themes and the four-letter language of the musical fall far outside the association's forty-year-old tradition of splashy, larger-than-life shows. The San Diego Civic Light Opera has probably introduced more first-timers to the fun of live theater than any other company in town. In producing *A Chorus Line*, however, they have not only risked alienating their loyal following, they have also risked their reputation.

With *A Chorus Line*, which plays through this weekend, they have enhanced it considerably. The production does have flaws. Aside from sonic fissures in the unfriendly skies, at least three of the performers sang off-key on opening night, two flat, one sharp. Though Bill Gorgenson's lighting designs replicated Tharon Musser's complex originals heretically, their execution was marred by wayward follow spots that would either scan half the stage before illuminating their object or would suddenly blink on, mid-song. And Bill Lewis's sound amplifications did not extend to the rear of the stage. But the overall quality of the production converted these errant lacunae into merely minor nuisances.

Credit for the Starlight's success clearly goes to Trish Garland, a member of the original company and one of the twenty-four dancers Michael Bennett interviewed in 1974. Assisted by Kimberly Dawn Smith, Garland directed and choreographed the production, and the care she has brought to these tasks is ever present. The dancing is first-rate, all seventeen

characters come alive, and energy reigns. Most impressive are the ways Garland has blended professionals (in particular, David Thom as Zach, the omnipotent fallen star, and Rita Rehn as the saucy Sheila) with nonprofessionals (standouts being George Edward Ross as Paul and Michelle Schumacher as Val). She has joined the pros and the amateurs so effectively that the distinction blurs, which was crucial to the musical to work at Starlight. The mathematics of *A Chorus Line*: 23-6-17-9-4+4. Of the twenty-three dancers at the tryout, six are dismissed immediately, and only eight (four men and four women) will survive the final cut. Were the amateurs less polished, the drama of who's in and who's out would disappear. One would only have to look in the program for equity asterisks next to the actors' names to figure out the mystery.

Like its concluding song, "One" (a star's vehicle rehearsed by the many and sung without the "star"), the San Diego Civic Light Opera Association's version

of *A Chorus Line* is the result of a terrific ensemble effort. But given the enormous amount of work that has gone into this show, there appears to have been no thought regarding where it should be staged. To put things bluntly, everything about the Starlight Bowl is antithetical to the special needs of this musical. The jets are horrendous enough. Louder musicals can compete with them, but this one is too fragile (the spoken dance steps for "One" — "point, flick, step, kick, touch, change, walk" — must have included the prospect of a "Hold it!" when intrusive stratospherics came within range). But the amphitheater is also too vast. Sprint horses don't run route races at Del Mar. And to be most effective, *A Chorus Line* requires a medium-size theater, not half of a football stadium. We should see the dancers close-up and not through binoculars, especially when they soliloquize about their feelings. This show has everything but the two features Michael Bennett wanted most: momentum and intimacy. Producing it at the Starlight Bowl is a crime.

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Have They Everly



Everly Brothers

JOHN D'AGOSTINO

I was sitting in a coffee house in Seaport Village late Wednesday afternoon when a colleague pointed to a man at the counter ordering coffee. "Something about that guy," he said, "makes me think that he's been through a lot in his life." My colleague was right. The man's face

was deeply lined, he had dark crescents under his eyes and wore an expression of stoic acceptance that spoke of trials and tribulations. The man was dressed for beer, with thick, alternating layers of black and khaki-colored clothing creating a marbled, mildly disheveled appearance. "He has been through a lot," I said. "That's Phil Everly." Everly, half of the famous brother team visiting town to

perform two concerts that night at the Civic Theatre, quietly paid his coffee and walked away to loiter outside the shop's east exit. As soon as he'd left, his similarly rumpled-looking older brother, Don, emerged from the store's shadows, bought a cup of coffee, and exited through a door on the west side. I revisited the urge to see symbolism in the brothers' apparent avoidance of each other, an urge fostered by an awareness of the duo's bitter split in 1973, subsequent ten-year estrangement, and much-publicized reunion two years ago. But that urge finally won out when a sartorially transformed Phil and Don seemed to complete the loop initiated an hour earlier when they walked onto the Civic's stage from east and west entrances, respectively.

Natally attired in matching tuxedos and brandishing identical black acoustic guitars, the Everlys beamed and waved to a near-capacity crowd that had turned out to see the brothers' first-ever concert in San Diego. "We haven't been to San Diego since we were stationed at MCRD," said the curly-headed Don in reference to the Everlys' 1962 enlistment in the marine corps reserve that resulted in six months of active duty. "San Diego's really grown since then. You've got a beautiful city here." Predictably, the compliment drew a loud response from the housewives, but the audience reserved its heartiest ovals for the songs they'd all come to hear. As it happened, they would have much to cheer, both in the song selection and in the Everlys' performance. As the duo enthusiastically moved through such golden oldies as "Claudette," "Walk Right Back," Phil's "When Will I Be Loved?" Don's "So Sad (To Watch Good Love Go Bad)," and Mickey and Sylvia's "Love Is Strange," it became apparent that this was to be much more than a perfunctory "nostalgia" show. The brothers were in great voice, a crack, five-piece band that included keyboardist Pete Wingfield and magnificent guitarist Albert Lee was cooking on high flame, and both Don and Phil seemed in good humor. The quality of the Everlys' performance

and the obvious care with which their gig was staged made me realize just how different the duo is from the majority of Fifties and Sixties artists who in recent years have taken up the rock and roll yoke that time and changing tastes long ago forced them to drop. The country's highways are littered with the remains of nostalgia acts that have mounted tours in an effort to wring quick bucks from the public's desire to "remember when," only to be convinced by bad reviews, small crowds, and tepid receptions that the yoke is on them. Even at their best, most of these acts are marred by dispassionate renderings or bullet-train medleys of hits of which the artists had long since tired (even though Diana Ross can't be considered a nostalgia artist, her indifferently performed, disco-fied splicing together of the Supremes' Sixties hits is a perfect example of what I'm talking about). It is a toxic mixture of greed and the craving for a quick fix of adulation that drives many "oldies" acts to go to the well one time too many, and it is the inevitable disgust one feels in the face of such charlatanism that tempts one to push them in once they get there.

In marked contrast, the Everlys seem driven by different motives altogether, among them the desire to take their best music out of moth balls and demonstrate its timeless appeal with fresh readings. Where other artists will skim over rushed versions of old tunes on their way to the next one-liner—a local promoter told me he'd heard the Righteous Brothers telling sex jokes in the middle of a recent performance of "You've Lost That Lovin' Feeling"—the Everlys actually slowed down a couple of their biggest crowd-pleasers to wonderful effect. "Crying in the Rain" and "All I Have to Do Is Dream" were already familiar in their familiar recorded versions, but each benefited from slower, more tender interpretations that allowed their bittersweet sadness to linger in the air before dissipating. And when the Everlys did perform a medley, the condensation proved to be prudent. By themselves, such tear-jerkers as

"Love Hurts" and "Ebony Eyes" are almost wretchedly maudlin, but when edited and dovetailed into a seamless triptych with the lovely "Devoted to You," the songs' lyrical properties could be briefly exhibited and withdrawn before the onslaught of insinuating, On the flip side, perked up versions of "Till I Kissed You" and "Kathy's Clown" seemed appropriate and made the recorded versions in retrospect seem perhaps a hair too in retrospect, even perhaps a hair too slow. Even Little Richard's "Lucille," a romper that the Everlys had covered rather thinly in 1960, put on some muscle thanks to the band's hard workout and the Everlys' comparatively stronger vocals. At the conclusion of "Lucille," Don Everly greeted the throng's wild reaction with, "Long live rock and roll!" and his exclamatory, given the fervor with which the duo was retracing its tracks, had the ring of genuineness.

Indeed, throughout the Everlys' first show there was a complete lack of the gratuitous pandering one has come to expect from artists who have been performing the same material over and over for decades. In the case of the Everlys, who started their careers singing country-western music, one could reasonably have figured that by middle-age the duo would have hung up its youthful rock and roll shoes and slipped into some comfortable country slippers. Or at least that they

would have institutionalized their presentation of oldies in a Vegas-style floor show—complete with dancing girls in Fifties regalia—called something like "The Everlys Remember!" But if forty-eight-year-old Don and forty-six-year-old Phil can't be said to have any real freak flags to wave high, they are not at all hesitant to proclaim steadfast allegiance to the music of their rebellious youth. "This is a song that caused some problems for us when we were regulars at the Grand Ole Opry in Nashville," said Don by way of introducing "Bird Dog." The brothers' 1958 hit had hastened the eventual schism between the Everlys and a country music establishment already testy about the length of the boys' hair. The duo performed an energized version of "Bird Dog" and the ever-popular "Bye Bye Love," and Don had to wait through a sustained ovation before stating, "And they said (rock and roll) wouldn't last."

Most amazing of the many aspects of the Everlys' concert that deserve comment was the duo's singing. If anything, these guys sound better now than they did twenty-some years ago. There are geneticists who believe that siblings have an advantage when it comes to blending their voices in harmony because their genes provide them with naturally complementary voices. Those theorists would have loved this concert. There were times dur-

ing the show when the Everlys' voices were so perfectly matched in timbre and inflection that they sounded like one voice electronically split into consonant tones. Phil especially was a vision of concentration while singing, frequently closing his eyes and appearing to listen intently to the vocal mix. Such dedication to form paid off in a jargon of transcendent moments in which the Everlys' harmonies arced, swooped, and glided through well-known passages with the precision of the Blue Angels. Whether negotiating such up-tempo songs as their 1984 comeback hit, "On the Wings of a Nightingale" (penned for them by Paul McCartney) or a spunky-sounding "Wake Up Little Susie," or clinching to crown ballads that included "Let It Be Me" and Mark Knopfler's "Why Worry?" the Everlys' voices sounded as though they'd been extracted from a Fifties time capsule and fortified for Eighties consumption. After a gratifyingly long set broken only by guitarist Lee's white-hot version of his "Country Boy"—which featured some of the best fire-fingered country-rock licks I've ever heard—the Everlys were coaxed back onto the stage by a standing ovation. Such eruptions are commonplace at rock shows, but considering that the median age at this concert probably was close to forty, the rabid demand for more seemed unusually spontaneous.

When the Everlys finally reappeared, Don had his son, Eden, in tow. A seventeen-year-old guitarist who lives in Southern California with Don's former wife, this representative of a new generation of Everlys was introduced in a slightly patronizing manner by his father, who nevertheless seemed proud that a tradition was being continued. "Eden, what's the name of your latest band?" queried Don of the shy youngster, who was further distinguished from his famous dad and uncle by a somewhat severe-looking, contemporary haircut. "The Live Spiders," replied Eden rather bashfully. The elder Everlys and the audience got a chuckle at Eden's expense, but Don was quick to add, "As you can see, I let him wear his hair any way he likes." Once Eden had plugged in his guitar, everyone on stage jumped into a feisty rendition of Gene Vincent's "Be Bop A Lula," which the Everlys had covered early in their careers. With papa hovering nearby and offering authoritative encouragement, Eden took two or three nervous guitar solos. At that point, it might have occurred to some that they were witnessing the passing of the flame. But judging from the excited consumption of fans eating the theater moments later, it was obvious that Phil and Don had shown that they intended to keep a major portion of that fire for themselves.

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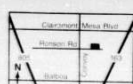
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QUARTER NOTES

BY JONATHAN SAVILE

GENNARO TRIO

The Gennaro Trio (Ronald Goldman, violin; Mary Lindholm, cello; Ilana Mysior, piano) gave an exciting recital at the meeting house of the First Unitarian Church in Hillcrest. The well-balanced program consisted of trios by Schumann (a lovely Romantic work, too rarely performed), Beethoven (the exuberant Opus 1, Number 1), and Shostakovich (Opus 67 in E Minor). It is encouraging, for those interested in San Diego's musical life, that there should exist a local chamber group of this sort, of such remarkably high quality and of such distinguished musical taste. If one wants to hear the trio literature in shapely, sensitive, and vivid performances, one need not wait for the annual or biennial visits of the Beaux Arts Trio or other nationally and internationally known groups. A more satisfying concert it would be hard to imagine. I think it is also true to say that First Unitarian has one of the very best halls in San Diego for chamber music, the rich resonance of the acoustics magnified and intensified the byrds of the violinist, the warm passion of the cellist, and the thrilling, nuanced energy of the pianist.

It was particularly gratifying to hear the Shostakovich Trio, one of its composer's major works. As so often in Shostakovich, the Trio yokes together a number of apparently disparate and even antagonistic styles: formal contrapuntal structures (such as the magnificent passacaglia of the slow movement), folklike tunes, grotesque parodies in the manner of Mahler, deep personal expressiveness, pounding, demonic rhythms, experiments in unusual timbres (such as the



high muted harmonies of the opening), and frequently a particular use of melodic intervals suggestive of Jewish cantillation. The Gennaro Trio realized each of these styles to the fullest, at the same time maintaining a sense of the integrity of the whole. This was wonderful playing.

BERLIN'S DEUTSCHE OPER

The Deutsche Oper from Berlin visited Los Angeles's Music Center last week with three of its company's productions, of which I saw Erich Wolfgang Korngold's masterpiece, *Die tote Stadt* ("The Dead City"). What one means by "the company's production" in this case is its sets (by Andreas Reinhardt), its costumes (by Margit Bandy), its fine conductor (Heinrich Hollreiser), and its stage director (Götz Friedrich), an excellent orchestra was the Los Angeles Chamber Orchestra (augmented), the chorus was the Los Angeles Master Chorale, and several of the leading singers were Americans. I might sum up my evaluation by saying that musically this production was acceptable, if not at the level of brilliance Korngold's fantastic score deserves, but that the staging was outrageously bad, an insult to Korngold and to the whole art of musical theater.

The young Korngold was (twenty-two) and his father devised the opera's libretto, which is an adaptation, significantly changed, of a morbid symbolist novel by the Belgian writer Georges Rodenbach; the novel dates from 1892, the opera from 1920. The story concerns Paul, who has converted his home into a shrine to the memory of his dead wife, Marie; the set of the first and last acts is dominated by Marie's portrait, which he treats with the reverence due an icon. Suddenly there erupts into Paul's life a beautiful young dancer named Marietta, who looks exactly like the dead Marie. His desire for the dancer causes him to have an extended dream vision, which constitutes all the rest of the opera except for its very end. In the vision, he has an affair with Marietta, and is tormented with possessiveness, jealousy, and guilt about his unfaithfulness to the memory of his wife. Marietta vows to make him love her for herself. In the last act, a pious procession through the streets of Bruges, observed by Paul from his window and then—as a mystic vision—through the transparent walls of the room, helps bring him back to his devotion to his sainted Marie. When Marietta attempts to interfere with his devotional objects, he strangles her. But lo! it was all a dream. Marietta is still alive and virtually a stranger, with whom he resolves to part immediately. The dream vision has transformed his feelings, however. He recognizes that in this life there is no resurrection of the dead, that he cannot tie himself forever to his deceased loved one, and that it is time to go out into the world of life again. The various surrealistic

devices of staging specified in the script underline the psychological meaning of the opera: a working through of grief, and the return to vigor after a period of mourning. Korngold set this story to late Romantic music (Wagner, Richard Strauss, and Mahler are his chief forebears) of great dramatic expressiveness, so that in the proper hands *Die tote Stadt* can be a stunning theatrical and emotional experience. Götz Friedrich's hands are clearly not the proper ones. His staging of the opera offers an endless series of willful stupidities that seem calculated to undermine everything Korngold intended. The libretto makes a clear distinction between those episodes that belong to objective reality and those that are part of the magical, surrealistic dream vision. But Friedrich blurs the distinction and so destroys its dramatic force: already early in the first act, when we are still in "reality," Marie's portrait magically changes into a mirror to reflect Marietta; and what can one say of the tree apparently growing in Paul's living room? The religious procession in act three, instead of being seen through the wall magically gone transparent, actually enters into the room. At a later moment, with the procession become demonic, Paul cries out "The procession is forcing its way into the room!"—which naturally rakes the audience laugh, since in Friedrich's staging the procession has already been in the room about five minutes. Furthermore, Friedrich adds—to Korngold's choirboys, monks, historical figures, priests, and sacred shrines—a bunch of near-naked flagellants, lashing at their bare shoulders and drawing stage blood. There are in fact no

flagellants in the libretto, none in the music, and none in the emotional economy of the story, and their appearance early on in the episode destroys the intended dramatic contrast between the procession's first pious appearance, when it evokes Paul's religious fervor, and its second demonic appearance, when it evokes his sense of guilt.

Again and again Friedrich undercuts the clear instructions of the libretto and score, with no intelligible reason and with no effect except to make things loud and sound ridiculous: Paul describes the choirboys' hems as red as blood drops, but the costumes are shown as pure white; Paul answers Marietta's question as to whose hair he is caressing with the ardent phrase "Yours, only yours," but he is not caressing her hair; and so on. To top it all, Friedrich has the gall to change the ending of the opera, where, absolutely contrary to Korngold's intentions as expressed in the libretto and in the music of serene acceptance, Friedrich has Paul get out a pistol from somewhere and raise it to his head. So Korngold's story about an expiatory grief leading to a new maturity is changed into some incoherent claptrap about despair and suicide. The piano teacher Samuel Lipman, encountering a student who justified his eccentric interpretation of a Beethoven sonata by saying that he was expressing his own ideas about the music, told the student, "Those may be your ideas, but they aren't Beethoven's ideas. And if you think you have better ideas than Beethoven, go write your own sonata!" Götz Friedrich might profit from hearing that story. But, frankly, I don't think it would do him much good, for aside from his mistaken notion that he knows more about *Die*

tote Stadt than Korngold did, he displays throughout the production a fundamental directorial ineptness that no wise apothegms could correct: he leaves the singers standing for long periods of time with nothing to do except wait for their cue, and his blocking is so fussy and uninvited that it constantly distracts from the action rather than reinforcing it. This director is just no good at all!

Musically, things were considerably better. Friedrich's wife, the American soprano Karan Armstrong, sang Marie/Marietta with a wonderful stylishness and a voice which, though perhaps not quite first-rate, gained warmth and power throughout the evening. Her acting—and her vocal acting—were superb. Heldentenor James King, better known for his Wagner performances at major houses all over the world, gave evidence of some vocal decline in his singing of Paul. The once-ringing tones are now forced and dry, and the lyrical line has lost some of its fluency. Otherwise this

remains a handsome voice, but the role of Paul requires a more accomplished singing actor, with a greater range of dramatic expressiveness in the voice and far more acting ability than Mr. King demonstrated in his awkward gestures and ungainly movements. There were two impeccably beautiful and polished performances: Margit Neubauer as Paul's affectionate housekeeper, and Lenus Carlson as the Pierrot in Marietta's dance troupe. But *Die tote Stadt* deserves a lot better than what the Deutsche Oper gave it.

EUGENE ONEGIN

Special interest attached to the televising (on KPBS) of Lyric Opera of Chicago's production of Tchaikovsky's *Eugene Onegin*, for the San Diego Opera will be offering the same opera locally later this season. Tchaikovsky's opera is a sentimental adaptation of Pushkin's great narrative



poem, with (from a dramatic point of view) much too much time devoted to extraneous songs and choruses. But it has lovely melodies, in the purest melancolic and ardent Tchaikovsky vein, and at times it captures the dramatic urgency of Pushkin's story, though never the poet's satirical voice. The Chicago staging, by Pier Luigi Samaritani (who also did the sets and costumes), was in the style of traditional Russian

realism, emphasizing the opulence of the Russian countryside and of nineteenth-century gentry life, and giving the characters that detailed repertoire of personal mannerisms that one might find in a naturalistic production of the plays of Turgenev or Chekhov. It was all very beautifully done, with the aim—as in all traditional productions of opera—not of throwing new light on a familiar work but rather of

giving the audience exactly what is expected, with richness and polish. Musically, the Chicago production offered as good a cast as one might expect to hear anywhere in this opera nowadays. Mirella Freni, singing Tatiana (and Russian) for the first time, seemed wholly at home in the style, while making good use of her experience in the Italian repertoire and with the Italian manner of singing. Peter Dvorský, who sang Lensky, is one of the better lyric tenors in the world today; Nicolai Ghiaurov, his voice rather worn, was perfectly cast as the elderly Prince Gremin; and Wolfgang Brendel's rather inexpressive stiffness of demeanor and dryness of vocal delivery suited him well for the role of the jaded Eugene. There was some expressive and idiomatic singing from Sandra Walker as Olga, Jean Kraft as Mrs. Larina, and Gweneith Bean as the Nurse. Bruno Bartoletti conducted gracefully. It will be interesting to compare the San Diego production with this one.

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LETTERS

(continued from page 3)
people: "Persons, any persons indefinitely... a collective noun taking a verb in the plural, and admitting in colloquial use a numeral adjective."

I'm usually on the side of the purists, but mainly when they're roundhousing, not just jabbing. (Can roundhouse be a verb?) So, to make up for this permissiveness, I'll call you on an erratum in the editor's "Erratum" ("Letters," September 5). That notice included the following: "...about twenty-five individuals in San Diego are regularly involved with the commune."

A natural offshoot of this business about people and persons is the distinction between persons and individuals. It is much nicer, in my opinion, and one on which, happily, Bernstein and Evans agree. Bernstein is more concise, but Evans, whom I quote, more illustrative:

"Individual was originally an adjective, denoting the particular as opposed to the general... In the nineteenth century, under the influence of that polyglot humor which attained its most popular success in the works of Dickens and which loved to make fun of people by exaggerating their dignity, individual came to be used a great deal as a noun in place of person... and this use, its humor being faded long ago, has become established especially among those addicted to unnecessary syntax. But in the best usage the general word for a single human being is still person."

If individual is to be used as a noun, it should be in order to emphasize the singleness of the person, usually in contrast with such body as the family, the state, or society in general.

In the phrase from the erratum, I would have used, instead of individuals, people. Kashwahara would have chosen persons. I suppose, no matter what our good grammarians gabble about, it's an individual matter.

Charlie Elster
Kensington

Bound To Be Fassbinder

In a capsule film review ("Current Movies") of *A Man Like Eva*, Duncan Shepherd wrote, "Rado Gabrea's film is a clef to the late Rainer Werner Fassbinder, called here E.V.A., and played by one of his former repertory actresses, Eva Mattes." It is not clear whether Eva Mattes was a former repertory actress of Fassbinder or Gabrea's. Since I am a devout fan of Fassbinder films, I could make an educated guess in thinking Mattes worked for him. Shepherd might have cleaned up the ambiguity by writing "played by one of the expressionist's former actresses," since most filmgoers who know anything about the cinema should by now understand that Fassbinder was one of the founders of the new German (expressionist) cinema.

Paul Frank Gordon
San Diego

Duncan Shepherd writes, "I thought that Fassbinder being 'late' and Gabrea being her current employer made it clear enough where 'Rado' was."

City Lights

Video Wars

(continued from page 4)
Anemia for which he bid \$20,000. "For the telethon," Summer says, "I was already donating all my labor and only charging for equipment. And we were sure we'd get it, since we had produced various telethons in the past and already had all the phone lines in place. But still, we lost out to KPBS."

Those three projects, Summer adds, are in addition to about a dozen other productions "for which I wasn't even invited to bid," such as the San Diego Unified Port District's \$50,000 marketing film on San Diego that will be sent to the People's Republic of China this fall, and numerous other equipment rental assignments that KPBS has also contracted for in recent months.

Western Video is the largest private video production company in San Diego. Summer claims, averaging in one year about 300 jobs

ranging in price from \$2000 to \$50,000; as a result, he says, the competition from KPBS hasn't hurt him as much as it has other, smaller video firms. But John Long of A&G Productions in Mission Valley, which produces between thirty and fifty films a year, says he's recently had to cut back staffing from nine to two, and he blames competition from KPBS as one of the factors contributing to his firm's woes. Like Western's Rob Summer, Long says he can think of several specific instances in which he's lost business by bidding against KPBS, most recently a training film for a Sorrento Valley high-tech firm he declined to name. "They told us they'd call us the very next morning to sign a contract," Long says. "But we didn't hear from them until two days later, when they told us KPBS had underbid us and they would go with them instead."

KPBS program manager Brad Warner maintains that in the last year KPBS has undertaken seventeen outside jobs — from full productions to studio and equipment rentals — that have brought in a total of \$65,690 in revenue. That figure does not include jobs produced for San Diego State University, which houses KPBS's offices and studios, and others of

which even a portion may eventually be used by KPBS on the air. "Things flow through here all the time," Warner says, "and I see nothing unfair about it — we were told by Congress to start finding other sources of funding, and that's exactly what we're attempting to do. Besides, most of our clients come to us, and we usually don't have to go through the bidding process."

— T.K.A.

Sidewalk

(continued from page 4)
the building's door and interfering with pedestrians. Whiting says he immediately challenged McTier, pointing out that the canvassers had been there daily for months, with no problems. "That really set him off," Whiting recalls. "He stuck his finger in my face and said he could enforce any law on the books." Whiting strode over to the pay phone and called McTier's superiors in Sacramento to complain about the incident.

Whiting does admit that some of his solicitors, who work as independent contractors, may sometimes be overly aggressive, and he says he's pledged to fine those whom McTier complains about. "I

(continued on page 25)

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Section 2 Events, Theater, Music, Film



Lute Night

People who have no taste for classical music often enjoy the sound of the classical guitar. Certainly the sound is a lovely one. But in fact the role of the guitar in the history of classical music has been minor. No great composer has given serious attention to it, and classical guitarists are reduced to performing the same few concertos over and over again. The lute, on the other hand, has done quite well by the hands of music's masters. During its heyday in the Fifteenth and

Sixteenth centuries, composers gave it some of their finest inspirations, particularly as song accompaniment, and it is one of the earliest instruments for which there was created a sizable quantity of written music. During the Renaissance it was esteemed above all other instruments for its beauty of tone and its power to stir the emotions. Professional lutenists were employed in the courts and great houses of western Europe and were well rewarded for their skill. The lute reached its greatest popularity around 1600 and declined thereafter, although Antonio Vivaldi wrote several concertos for it — as for

virtually every other instrument that existed — and even the mighty J.S. Bach employed it, creating some exquisite suites for solo lute.

The voice of the lute is delicate, and the music written by Vivaldi, Bach, and their predecessors was played in rooms that, compared to the modern concert hall, were tiny. Performing ensembles were correspondingly small. An "orchestra" might comprise twelve or fifteen players, and the instruments they used were not as loud as their modern counterparts. In such circumstances, the lute, either as a solo instrument or featured in a concerto, could hold its own.

After the French Revolution began putting the nobility out of business, composers turned increasingly to public performance of their works. Since no private citizen could pay as generously as had the

(continued on page 9, col. 1)

Keep It Clean

The recent San Diego Underwater Film Festival featured a movie that was funded by diving equipment manufacturers, whose purpose was to promote the wonders of diving. One scene showed several happy divers, fresh out of the water, preparing a picnic on a deserted beach. Ah, the surf, the sand, the ab, and three gales of derisive laughter welled from the



(continued on page 9, col. 2)

Issues Of Pomography

Books on University Avenue. Two women giggle over the sex aids. They are the only female customers and the only customers who interact at all. At the other end of the clean, brightly lit store, an men quietly peruse F Street's magazines, browsing in sections devoted to oral, anal, lesbian, interracial, and gay porn. Anything the cover photos don't reveal, the sales fill in: *Lusty Black Men*, *The Best of Cum, Asses and Anals*.

Perhaps no one has waxed more eloquent on the subject of

obscenity than Judge John M. Woolsey. In a landmark decision that catapulted the judiciary into the realms of poetry, Woolsey wrote: "Joyce has appropriated — it seems to me, show how the screen of consciousness with its ever-shifting kaleidoscopic impressions carries, as it were on a plastic palimpsest, not only what is the focus of each man's observation of the actual things around him, but also in a peripheral zone, residues of past impressions..." Judge Woolsey's 1933 decision? To allow the

(continued on page 9, col. 5)



A Gathering Of Iowans

Iowa's a fine place to be from, really, a swell state to call "back home."

That one word, Iowa, will do more to sum you up than anything, and folks out here, when they learn that's your home state, like you right off. Iowans are nice, down-homey types; they bake pies and have hay rides and sit on porch swings after dinner, talking with the neighbors. Iowa girls are neater, you know, "farmer's daughters." Nasty Minnesotans, no doubt,

made that up. Iowans are walking, talking Americans, and jaded Californians like that. Right away they want to take a Hawkeye in tow, dust the corn silk off his nose, and explain the facts of life. They get protective knowing there's things here he never dreamed of back in Cedar Rapids, where the great party game was counting the pickups down the block.

If an Iowan may be daunted walking down Fifth Avenue — man, in fact, provide the cliché for most things quaintly hitch — one can't deny the charming corn-fed wholesomeness of his state, where towns have names like George or Floyd, Middle or What Cheer or blessed four-

a son Julius Caesar Jones), to tap into the vast world beyond those boxlike borders, to found hamlets named Denver, New Vienna, Delhi, Jamaica, Tripoli, Dallas, or Yale.

Lower history? The great grasshopper plague of 1874 and the annual tornado touch-downs will spark a convention as much as the election of socialists to public office (twice) in Davenport more than sixty years ago, or a presidential pre-election stroll through the corn fields. The state's just too interested in what's coming up out of that rich black earth to offer or take note of much more. This unconcern is infectious, too, one might add. Consider the last time you drove through Iowa, and try to dredge up a nostalgic memory, much less feel even the pinprick of one.

But why bother? Who cares? I'll tell you something — the Iowans who have made the westward pilgrimage apparently don't. But these folks are good sports — they know their roots and know they'll never wipe their boots completely clean. Do they miss Iowa? Hunker for the plains, you ask. Is the Pope Episcopalian? What makes former Iowans special is their sense of humor; it's refreshing to see people laugh at themselves, and Iowans will be doing that quite a bit this Sunday, September 22 at the first-ever Iowa Club picnic. The club is patterned after one founded in Long Beach at the turn of the century, which in its heyday drew crowds of 50,000 people, both Iowans and friends of Iowa (and how can you not help but like our twenty-ninth state, tucked as it is in our very bosom?). Admission to the club

(continued on page 9, col. 4)



Collection by Helen R. Rasmussen

READER'S GUIDE TO LOCAL EVENTS

contributions to READER EVENTS must be received no later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not phone. The Events Editor reserves the right to edit all material. Send complete information, including a description of the event, the date and time it is to be held, the precise address where it is to be held, a contact phone number, and a phone number for public information to READER EVENTS EDITOR, P.O. Box 55824, San Diego, CA 92158.

Dance

International Folk Dancing is held tonight, Thursday, September 19, 7:30 p.m., Ballou Park Club, Ballou Park. For details phone 449-4631 during business hours. More international folk dancing is scheduled for each Wednesday at 7 p.m., also in the Ballou Park Club. For details phone 561-4455 or 422-5545.

New England Contra Dancing is

live music is held tonight, Thursday, September 19, 8 p.m., United Commercial Travelers, Hall, 4569 Thimble 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 Jolla. For information phone 454-5191.

Salsa Night is held every Friday from 9 p.m. to 2 a.m., with recorded music to (and) salsa videos, shown on a pay-by-screen foot screen, Little Las Vegas, 1770 Palm Avenue, Imperial Beach. 424-5554 or 427-5769.

San Diego Folk Festival, in San Diego, September 21, also number two of the nineteenth annual folk music event, from 10 a.m. to 5 p.m., the slide dance stage will be occupied with various entertainers, including the Royal Scottish Country Dance Society, a swing dance with Tobacco Road, and more traditional folk dancing. The festival is being held this year at San Diego High School's Performing Arts Center, downtown. For information phone 282-7833.

"Summer Lo-Te Series," Three's Company and Dancers concludes its summer dance series with guest artists David Pearson, Mike Littlefield, and Leslie Pearson joining local dancers in a program that includes The Three Faces of

Fire, United New Two Musicians, and Normal's. Two performances are planned: Saturday, September 21 and Sunday, September 22, at 8:30 p.m. each day, at Three's Company studio, 1255 Fifth Avenue, Hillcrest. 296-9213.

Traditional Scottish Highland Dancing is performed by the Academy of Highland Dancing members Sunday, September 22, 1:30 and 2:30 p.m., in Marina Village, located on Quivira Road just off West Mission Bay Drive, Mission Bay, Free.

The Ballet Folklorico Chihuato will perform Mexican folk dances Sunday, September 22, 1 and 2 p.m., Marina Village, located on Quivira Road, just off West Mission Bay Drive, Mission Bay, Free.

The San Diego Dance Club meets every Sunday; beginning classes start at 3 p.m., and dancing to live music starts at 4 p.m., Lehi's Greenhouse, 2825 Camino Del Rio South, Mission Valley. 274-3235.

Israeli Dancing taught by Yoni Eran, former choreographer for Israeli television and teacher in Israel and New York, is scheduled every Sunday, 7 p.m., at the Folk Dance Cafe, 2927 Meade Avenue, North Park. 281-5650.

Scottish Dancing takes place every Monday, offered by the San Diego

branch of the Bay County Dance Society, 7 p.m., from 202, Casa Del Prado, Ballou Park. 276-7264 or 488-2617.

More Israeli Dancing is conducted every Monday evening, 8 p.m., Lawrence Branch Jewish Community Center, 4126 Executive Drive, La Jolla. 457-3355.

The Cabrito Club, a dancing group for intermediate and advanced classes, meets each Tuesday from 7:30 to 10 p.m., in the Ballou Park Club in Ballou Park, with instructor Vivian Wall. For details phone 449-4631.

Music

San Diego Folk Festival, this is the nineteenth year for the event, held this year at San Diego High School's Performing Arts Center, on Friday, September 20, beginning at 7:30 p.m., blues, folk, and vintage jazz music is featured; on Saturday, September 21, the program is entitled "San Diego's Best" and begins at noon, at 7:30 p.m. Saturday, blues, folk, and "old time" tunes are on the bill; and on Sunday, from 11 a.m. to 5 p.m., a grab-bag of musical entertainment is featured. Performers this year include Sam Hinton, Del Rey and the Blues

(continued on page 4)

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- Pacific Chamber Opera: The Barber of Seville**
Sept. 20, 8 p.m., Sept. 22, 2:30 p.m., Sherwood Auditorium
- Social Distortion & Bad Religion**
Sept. 20, 9:00 p.m., Wabash Hall
- Jay Leno**
Sept. 21, 7:30 & 10:00 p.m., La Paloma Theatre
- Kool & The Gang**
Sept. 26, 7:00 p.m., Golden Hall
- Denise La Salle**
Sept. 26, 9:00 p.m., Little Las Vegas
- San Diego Opera: Les Contes D'Hoffman**
Sept. 28, 8:00 p.m., Civic Theatre
- SDSU vs. Colorado State**
Sept. 28, 7:00 p.m., San Diego Jack Murphy Stadium
- Vicente Fernandez**
Sept. 28, 8:00 p.m., Golden Hall
- Quality Investment Fair "How Not To Get Fleeced"**
Sept. 28 & 29, 8:00 am-7:00 pm, Al Hahr Temple
- Charger vs. Cleveland Browns**
Sept. 29, 1:00 p.m., San Diego Jack Murphy Stadium
- The Baby Boomers' Bounce**
Sept. 29, 4:00 p.m., Bahia Hotel
- 91X Listen To This Jason & The Scorchers**
Oct. 1, doors open at 6:00 p.m., Baccharal Opening Dought Youkam
- Elvis Excitement**
Oct. 4, 7:30 & 10:00 p.m., La Paloma Theatre
- La Carrera San Felipe to Ensenada Road Race**
Oct. 5, 7:00 am, San Felipe
- Wagner—The Movie**
Oct. 5, 11:00 am, Civic Theatre
- 13th Annual Jim Shoulders Poway Rodeo**
Oct. 18-20, Poway Valley Riders' Arena
- Jukebox Friday Nite**
Oct. 18, 8:00 p.m., Hotel San Diego
- Harvey & 52nd St. Five**
Oct. 20, 4:30 p.m., Hotel San Diego

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- Sunday, September 22nd 4 pm-6 pm**
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The role of intuition in your life. The creative arts: how music, art and poetry can aid in self-discovery
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READER'S GUIDE

(continued from page 2)

Gators, the Badger Brothers, the Iron Mountain String Band, Mojo Nixon and Skid Roper, Dave Baumgartner, Rubie Gorton, Miguel Lopez, and more, sponsored by the San Diego Friends of Old Time Music. For information phone 282-5833.

Blues and Vintage Jazz will be performed by Del Rey and the Blues Gators. Friday, September 20, 8 p.m., the Book Works, Flower Hill Mall, 2670 Via de la Valle, Del Mar. Free. 755-3735.

"The Barber of Seville," San Diego's Pacific Chamber Opera opens the season with a performance of Rossini's buffa opera, sung in an English translation. Friday, September 20, 8 p.m., and Saturday, September 21, 2 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. For reservations phone TeleSeal at 283-SEAT. More information is available at 297-6396.

Four-Part Harmony, the San Diego chapter of Sweet Adelines, with 110 members (including two part International "Queens of Harmony") and five regional and two international awards to its credit, performs its annual show this weekend. The program, entitled "I Gotta Dance," features two championship quartets and ensemble performances with musical accompaniment. Saturday, September 21 at 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. 470-1611.

Jazz, the Peter Sprague Trio, with vocalist Kevin Lettau, Jossie Bob Magnusson, and guitarist Sprague, perform Saturday, September 21, 8 p.m., Words and Music, 3808 Fourth Avenue, Hillcrest. For ticket information phone 298-4311.

Jazz and More, the 1985 Hillcrest Street Fair has a full roster of musical entertainment, including jazz vocalist Ella Ruth Paggi, the

twenty-piece B. Lee Big Band Jazz Machine, Judder Creek Chester, and more. Sunday, September 22, from noon until 9 p.m., at the corner of Fourth Avenue and Robinson in Hillcrest. For information phone 296-1240. Free admission.

Bagpipe and Organ Concert, the House of Scotland Pipe Band and Dancers along with organist James Stuart and the folk duo Drumbhain perform Scottish music at 7:30 p.m., Sunday, September 22, at St. Mark's Methodist Church, 3522 Clairemont Drive, San Diego. Free. 273-1480.

Chamber Works, the Allegro Quartet, with flutist Jill Coady, oboist Karen Victor, cellist Mary Lindholm, and harpichordist Moll Hendershot, perform duets, trios, and ensemble works of Bach, Handel, Vivaldi, Corelli, and others. Sunday, September 22, from 1 to 3 p.m., La Jolla Village Square, 8637 Villa La Jolla Drive, La Jolla. Free. 455-7550.

Speckles Organ Concert, civic organist Robert Plimpton will play compositions of Dutch and Flemish composers, including Pachelbel, Sweelinck, Franck, and Lohmann. Sunday, September 22, 10:30 a.m., Speckles Organ Pavilion, Balboa Park. Free. 295-6000.

Jazz Party, the North Coast Jazz Society will host an afternoon of continuous jazz, featuring such local artists as Peter Sprague, Joe Azulejo, Anthony Ortega, and more. Sunday, September 22, from 4 p.m. to 8 p.m., 1420 Coast Drive, Del Mar. For further information, reservations, and directions, phone 436-2958.

"Festival of India," North Indian bharata-natya dancer Pandita Haripad Chaturvedi, last year's winner of one of India's most prestigious national awards, will perform in San Diego as part of his U.S. "Festival of India" tour. Sunday, September 22, 8 p.m., Mandalay Auditorium, USCSD. The concert is sponsored by the Center for

World Music. For information phone 265-4243.

The Public Is Invited to the next meeting of the Music Makers. Chubby the program of which will feature the Lark Quartet, works for the mandolin and guitar, and vocal selections performed by members of the Pacific Chamber Opera. Monday, September 23, 7:30 p.m., San Diego Women's Clubhouse, at Third Avenue and Maple Street, Hillcrest. For more details phone 276-6067.

Film

"Almonds and Raisins," a film by Ron Kutt that traces the history of Yiddish cinema in the U.S., will screen tonight, Thursday, September 19, 7:30 p.m., College Ave. Branch Jewish Community Center, 4079 Fifty-fourth Street, East San Diego. 583-3300 x31.

To Local Events

"The Solitary Film Hero," the eight-part film series features characters who are alone against the world, film number one is *Le Semaine*, starring Alan Delon and Nathalie Delon. Friday, September 20, 8 p.m., MiraCosta College's Del Mar Show Center auditorium, at Ninth Street and Streetford Court, Del Mar. 942-1152.

"Monday Night Film Series," Rene Clair's comic adventure, centered around a lost lottery ticket and entitled *Le Million*, will be shown in French with English subtitles. Monday, September 23, 7 p.m., third floor auditorium, San Diego Public Library, 820 E Street, downtown. Free. 236-5849.

"Homage to Chaplin," the next "You Have Seen Us" program features the full-length film on Chaplin's works exhibited around the world, an interview with the artist and his wife are included. Tuesday, September 24, 2 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-0267.

"Siberia," this winner of a special Cannes jury prize in an epic sweep through Russian history, beginning at the start of the Russian Revolution and played

through two families and three generations. The film, shown in Russian with English subtitles, will be shown Sunday, September 22, 10:30 a.m., Ken Cinema, 4081 Adams Avenue, Kensington.

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"Siberia," this winner of a special Cannes jury prize in an epic sweep through Russian history, beginning at the start of the Russian Revolution and played

the film continues at the Reuben H. Fleet Space Theater and Science Center, Balboa Park. Show times are daily at 10:30 and 11:30 a.m., 1, 2, 3, 5, 7, and 8 p.m., with the exception of Mondays, when there are no 10:30 a.m. shows (238-1233). Cinema also is being shown Monday through Friday at 4:30 and 7 p.m., with the same schedule on weekends, plus one more showing at 8:15 p.m., on the OMNIMAX screen at the Triton Cultural Center, Paseo de los Heroes, in the Zona Ros. For show times and further information phone 1-706-684-1111.

"Curatorial Seminar Series," Iris Engstrand, USC's history department chairman, will open the lecture series, "Water, Liquid of Life," with a discussion of early San Diego water systems. Friday, September 20, from 7 to 9 p.m., Hewitt Hall classroom, San Diego Museum of Man, Balboa Park. For reservations phone 239-2001.

"Teaching in Nepal," the next open meeting of the San Diego chapter of the Sierra Club will feature a slide presentation by Bob O'Brien, who will discuss the diverse mountain trail expeditions in the Himalayas. Friday, September 20, 7:30 p.m., in the auditorium of the Natural History

one tonight, Thursday, September 19 at 7:30 p.m. The fifty-five minute video and subsequent discussion on tonight's program, entitled "The Military Industrial Firm," will be held at the Cardijn Center, 4369 Forty-sixth Street, East San Diego. For details phone 281-0071.

"Curatorial Seminar Series," Iris Engstrand, USC's history department chairman, will open the lecture series, "Water, Liquid of Life," with a discussion of early San Diego water systems. Friday, September 20, from 7 to 9 p.m., Hewitt Hall classroom, San Diego Museum of Man, Balboa Park. For reservations phone 239-2001.

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Lectures

"On Peace and the Economy," Columbia University professor and national chairman of SANE, Seymour Melman, will present a four-part video series, with part

the film continues at the Reuben H. Fleet Space Theater and Science Center, Balboa Park. Show times are daily at 10:30 and 11:30 a.m., 1, 2, 3, 5, 7, and 8 p.m., with the exception of Mondays, when there are no 10:30 a.m. shows (238-1233). Cinema also is being shown Monday through Friday at 4:30 and 7 p.m., with the same schedule on weekends, plus one more showing at 8:15 p.m., on the OMNIMAX screen at the Triton Cultural Center, Paseo de los Heroes, in the Zona Ros. For show times and further information phone 1-706-684-1111.



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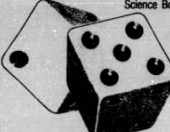
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READER'S GUIDE

Museum, Balboa Park. Free. 233-7144.

Tax and Investment Concerns will be discussed by financial planner James Purpura (tax events) will be estate planning, tax-free income investments, retirement plans, and proposed changes in the tax laws. Saturday, September 21, 10 a.m. until noon, La Jolla Village Inn, 3299 Holliston Court, La Jolla. For reservations phone 471-5860. Free.

"Reflections on Nairobi," Nina Carson, General Park, and Alene Altman, all of whom attended the July United Nations Conference on Women there, will speak on their observations. Saturday, September 21, 10 a.m., sponsored by the United Nations Association of San Diego. The discussion will take place at First Unitarian Church, 498 Fourth Street, Hillcrest. 233-9970 or 433-9280.

"Peace Education: Perspectives and Local Actions," the San Diego Women's League for Peace and Freedom is sponsoring a talk by Lisa Brown, Carol Johnson, and Dale Wright on the week-long Peace Education Institute held in July at U.C. Irvine. The talk will take place Saturday, September 21, 10:30 a.m., room 25, Old Town Educational Center, 2425 San Diego Avenue, Old Town. 755-4281.

Dutch and Flemish Paintings from the current museum exhibition will be discussed by George Kores, curator of paintings from the Minneapolis Institute of Arts. Following the lecture, the Nevelin Ensemble, with flutist Nancy Terecki, contrabassist Bertram Terecki, and cellist Lorne

Kirkell, will perform chamber works from the Seventeenth Century. The concert is held Saturday, September 21, 7 p.m., Copley Auditorium, San Diego Museum of Art, Balboa Park. 232-7931.

"Made in Aztlan Lecture Series," in conjunction with the ongoing commemoration of the Centennial Cultural Festival, two lectures will be held Sunday, September 22. Beginning at 3 p.m. local muralist Victor Ochoa will discuss "Murals in San Diego" and San Francisco artist Yolanda Lopez will address the topic, "When You Think of Mexico: Commercial Images of Mexicans in the Mass Media." Both talks will be held in the Centro Cultural de la Raza, located on Balboa Park's Pepper Grove. Free. 235-6135.

"Focus on the Permanent Collection," a series of six lectures by Sally Vanden Bergh, September 23, 9:30 a.m. The lectures will address works in the La Jolla Museum of Art's permanent collection, such as artistic movements as minimalism, conceptual art, pop art, perceptual art, and major artists, whose works the museum has acquired. All lectures will include a tour through the museum galleries through which the considered works are on view, and conclude with a slide presentation. For more information and reservations phone 454-1541.

"The Magic of Ideas," photographer, author, and curator Mark Johnson will discuss works of Eileen Gouin and John Dicola that are featured in the current exhibit, "No Work, No Fancy Titles." Tuesday, September 24, 8

p.m., Sherman Auditorium, La Jolla Museum of Contemporary Art, 253 Prospect Street, La Jolla. 454-1541.

"Radio Astronomy," U.S. professor Robert Rickett will speak Wednesday, September 25, 7:30 p.m., Grossman Lecture Hall, Robert H. Fleet Space Theater and Science Center, Balboa Park, sponsored by the center and by L.S. Free. 566-2842.

"New Views of Women," the annual lecture series continues with Shirley Weber of the SDSU department of Afro-American studies speaking on "The Role of Black Women in Nationalist Movement." Wednesday, September 25, 7 p.m., 221, Hepler Hall, SDSU. Free. 265-6524.

In Person

Comedians Sam Bad and Carol Lester, whose credits include a part in *Desperate Seeking Susan* and appearances on *Late Night with David Letterman*, are headlining at the Improv, tonight, Thursday, September 19, and continuing through Sunday, September 22. Show times are 8:30 p.m. on week nights, 8 and 10:30 p.m. on Friday and Saturday, and 9 p.m. on Sunday. The Improv is located at 832 Garnet Avenue in Pacific Beach. For information and reservations phone 483-4520.

Four Comics, Jackson Pendue, Roseanne Barr (she pretends to call herself a "domestic goddess" rather than a housewife), Karin

Roberts, and Jay Cohen (he's been on stage since he was 14) will perform and work a sketch plot for Richard Pryor's show in the long light tonight, Thursday, September 19 through Sunday, September 22 at the Comedy Show. Show times are at 9 p.m. tonight and Sunday, and 8 and 10:30 p.m. on the weekend. The Comedy Show is located at 916 Pearl Street in La Jolla. 454-9176.

"Bikol South African Revolt," Black writers and artists of San Diego held their second annual commemoration of the death of slain activist Steven Biko. Wednesday, September 21, 7 p.m. on the program is a discussion by Miralosa College professor (and a native of South Africa) Anthony Ngabo, who will discuss Biko's legacy and the current political crisis in that nation; poets Ernie McClen, Kenya Wadley, David Gingebo, Tom Ganton, and Jibine Collins, and others will read from their works, and the jazz group Main Force will perform. All take place at the Grace Roots Cultural Center, 1947 Grace Street in Golden Hill. For information phone 281-1486 or 448-6179.

The Improvisational Comedy Troupe Modern Times will perform with special guest Don Victor, Friday, September 25, 8 p.m. La Jolla Library, 1206 Watt Street, La Jolla. Free. 459-5174.

Storyteller Marsha Holloway will present a program of humorous tales and stories for adults Wednesday, September 25, 6:30 p.m., La Jolla Library, 1206 Watt Street, La Jolla. Free. 459-5174.

Open Auditions are planned for the musical revue *Footlight Fantasy*, sponsored by the Carlsbad Department of Parks and

Auditions for all sections of the San Diego Youth Symphony will be conducted Saturday, September 21 from 9 a.m. to 1 p.m., and on successive Saturdays through the month, noon 207, Casa del Pajaro, Balboa Park. Visitors are welcome to attend. For more information, phone 452-3779 or 213-1312.

Chorus Openings are waiting to be filled in the San Diego Chorus mixed chorus and the Serra-Nadens women's chorus. For information on auditions and for information about the two choral groups, phone 277-8980.

Amateur Comedians are invited on stage every Monday night, 8 p.m. The Comedy Show, 916 Pearl Street, La Jolla. For information on what it takes, phone 454-0176.

Poetry, David Paez will read from his book Monday, September 23, 7:30 p.m. on Tuesday, September 24, also at 7:30 p.m., local poets Linda Brown, Paul Dreaman, Shirley Anne Williams, Steve Kowit, and Sara Austin will read. D.G. Wills Books, 7527 La Jolla Village Road, La Jolla. Free. 456-1802.

More Comedy, Dana Carver and Jack Marston are featured at the Improv, beginning Tuesday, September 22 and continuing through September 29. Show times are 8:30 p.m. on week nights, 8 and 10:30 p.m. on Friday and Saturday, and 9 p.m. on Sunday. The Improv is located at 832 Garnet Avenue in Pacific Beach. For reservations phone 483-4520.

Open Auditions are planned for the musical revue *Footlight Fantasy*, sponsored by the Carlsbad Department of Parks and

To Local Events

Recreation and the Association of Rotated Citizens North San Diego County. Auditions are scheduled for Wednesday, September 25 and Monday, September 26, beginning at 6 p.m., Harding Community Center, 808 Harding Street, Carlsbad. For details phone 726-2252.

For the Best of You, Tom Stone leads a three-hour class, instructing you in the fine art of seducing girlfriends. Tuesday, September 24, 6 p.m., he continues his teaching, this time with "A Time to Laugh," comedy writing workshop. Wednesday, September 25 and next Thursday, September 26, 6 p.m. nightly. All the classes are part of the SDSU College of Extended Studies on campus. For more information phone 265-5152.

Radio/TV

"The Mexican Tape: A Chronicle of Life Outside the Line" in a two-hour documentary, three families of illegal Mexican workers are profiled; the program explores why they felt compelled to move north and the risks they encounter daily. Saturday, September 21, 1 p.m., KPBS-TV, Channel 15.

NFL Football, on Saturday, September 21, San Diego plays at Cincinnati, with kick-off time at 10 a.m. over KSTV, Channel 39. Sunday, September 22, beginning at 1 p.m., the New York Giants host St. Louis from their home

action movie in Los Angeles where the Raiders tackle San Francisco. Both will be on over KPMR, Channel 8.

"The Edge of Survival," filmed in Brazil, Ecuador, India, and England, this hour-long program attempts to explain why so many efforts to supply food and funding to impoverished areas of the world have failed. It air Monday, September 23, 10 p.m., and repeats next Thursday, September 26, 2 p.m., KPBS-TV, Channel 15.

"The Mystery of AIDS," Nova traces research on the disease from its first diagnosis in 1981 through the medical laboratories of France and the United States. Tuesday, September 24, 8 p.m. The program will be rebroadcast next Friday, September 27, 8 p.m., KPBS-TV, Channel 15.

"Jacob Bronowski: Life and Legacy," the Emmy Award-winning documentary of the life and career of the scientist-philosopher who created the "Cosmos" series for public television, will be broadcast Tuesday, September 24, 9 p.m., KPBS-TV, Channel 15. The hour-long program repeats next Sunday, September 29, 9 p.m.

"Under Milk Wood," Dylan Thomas' impressionistic play is performed by company Richard Burton, Peter O'Toole, Glynn Johns, and Elizabeth Taylor. Wednesday, September 25, 9 p.m. The ninety-minute dramatization repeats next Sunday, September 28, 2 p.m., KPBS-TV, Channel 15.

Special

A Bicycle Tour of important residential architecture near Balboa Park will take place Saturday, September 21, from 9 a.m. until 2 p.m., sponsored by Women in Architecture. For details on the benefit ride, phone 295-1026.

Bird Walks through the coastal chaparral around Cabrillo National Monument are led by park volunteer Claude Edwards. Saturday, September 21, 9:30 a.m. and 1:30 p.m. Group size is limited; for reservations phone 291-5450.

Public Auction, various city and county agencies are unloading such items as vans, buses, dump trucks, truck and auto parts, and more... want to bid on a fire truck? Saturday, September 21, 10 a.m. (all the goods will be set up for inspection today, Thursday, September 19) and tomorrow, Friday, September 20, from 8 a.m. to 10 a.m., at the San Diego County Operations Station, 5555 Overland Avenue. For information phone 236-6319.

"Mingei: A Collector's Market," for two days the Mingei Museum will be filled with ethnic handmade items, jewelry, clothing, folk art, antiques, and collectibles as the fifth annual benefit sale is held. Saturday, September 21 and Sunday, September 22, 11 a.m. to 5 p.m. each day. The museum is located in University Towne

Centre, 4400 La Jolla Village Drive, La Jolla. 451-5300.

Mural Dedication, local muralist Victor Ochoa will be on hand for the formal dedication of his newest work, *Labia in San Diego*. Saturday, September 21, 2 p.m. A car show and performance by area rappers are also scheduled at the mural's site, Twenty-fifth Street and Imperial Avenue, Southeast San Diego. For information phone Centro Cultural de la Raza at 235-6135.

Italian Sports Cars are on exhibit (including a fifty-car 1958 Ferrari) Sunday, September 22, 10 a.m. on the north lawn of Marina Village, located on Quivira Road, off West Mission Bay Drive. Mission Bay. Free. 224-2481.

"Bring Home the Cup Festival," beginning at noon on Sunday, September 22, the Broadway peer downtown will host what is billed as the "biggest single shot of support for a team in the history of America's Cup race," featuring team out so you don't disappoint (the promoted). Events open with a concert by the U.S. Navy Band and open house upon a U.S. Navy ship (tours will be conducted until 4 p.m.). A Neptune Pageant, with costume and production coordinated by the Old Globe, gets underway at 12:30 p.m. and the highlight of the event, a race between the 1983 American defender, *Liberty*, and Dennis Conner's new yacht, *Stern and Snipes*, begins at 1 p.m. At 2:20 p.m., the U.S. Coast Guard will

demonstrate at-sea rescue, and at 4:30 p.m., the Marine Corps Drum and Bugle Corps perform. All is free, unless you plan to attend the gala dinner that evening at the Town and Country Hotel, which will cost you 150 bucks. For more details on the events, phone 297-4036.

Silverwood Wildlife Sanctuary has reopened, and the San Diego Audubon Society continues its free nature walks through the reserve's ten miles of trails every Sunday. The sanctuary is located five and a half miles east of Lakeside on Wilbur Canyon Road. For information phone 459-8159 or 441-2998.

Poster Competition, the second annual poster design competition, whose theme is "Neighborhoods: Preserving the Past, Building the Future," is open to amateur and professional artists and sponsored by the San Diego Housing Commission and the Mayor's Neighborhood Advisory Committee. The competitive ends November 1. For details phone 236-6883.

Sports

Palmer Baseball, the hometown boys grapple with Atlanta in a three-game series beginning tomorrow, Friday, September 20, 7:05 p.m., and continuing Saturday, September 21, 7:05 p.m. and Sunday, September 22, 1:05

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JAY LENO

"The King of Club Comics" - Newsweek, August 18, 1985

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

READER'S GUIDE TO LOCAL EVENTS

(continued from page 9)

country and its distribution faced prosecution under obscenity laws.

Lives, of course, is highbrow stuff completely unrelated, one might argue, to *Asses and Anuses* and the rest of the F Street Bookstore's fare. But deciding what is art and what is smut and whether government should restrict anyone's right to view it is at the heart of the debate over whether or not to regulate pornography. "I can't define pornography," says attorney Judith G. Gennaro. "And I'm concerned about using the law in a way that cannot be appropriately defined to guarantee the exercise of the First Amendment to suit various and asserted social aims that are quite ill-defined as themselves."

In Gennaro will represent the American Civil Liberties Union this Saturday, September 21, in a panel discussion on "Women and Pornography." Also debating the issue are January Radtke, President of the San Diego chapter of NCOW,

Assemblywoman Lucy Killea, attorney Sue Metzger, a legislative analyst for the City of San Diego, and attorney Thomas Homann, legal counsel for the F Street Bookstore Corporation. The sole man on the panel (the organizers tried unsuccessfully to find a woman to represent the porn industry). Homann's claim that porn is healthy for the women's movement will probably strike sparks from all of his fellow panelists.

One woman may look at a sexually explicit film and say, "My goodness, that's degrading to women, it's terrible, it's going to cause men to rape women." The whole line. Another woman will look at it and say, "Isn't that great! It shows a sexually liberated woman!" This is what the women's movement was all about.

— Thomas Homann, legal counsel for the F Street Bookstore Corporation

Homann is concerned that the current feminist movement

against pornography is actually an anti-sexuality movement. While none of the other panelists seem to share that view, they do fear that book burnings are lurking in the background of anti-pornography legislation, wanting to sack school libraries, censor gay and lesbian literature, and stamp out films, art, and books which deal with sex in any manner at all.

Debbie Davis Dallas, Deep Throat, and Hanky Danks are the hottest X-rated videos at the Video Library. On an average Saturday, some 20 to 30 customers rent these and other X-rated videos from the Morena Boulevard store.

To minimize the danger of an alliance with the religious right, pornography fans such as Lucy Killea advocate civil statutes like those passed — but so far struck down — in Minneapolis and Indianapolis. Killea supports a state Senate bill that would enable someone sexually assaulted by a person who viewed a lot of pornography to sue the

producers and distributors of that material. The law would also apply to participants in porn, as Killea's aide Leslie Bruce puts it, "the Linda Lovelace of the world." Lovelace, the star of *Deep Throat*, later claimed to have been coerced. Under the proposed law, she could sue the film's producers, even if she previously gave them her signed consent.

When it comes down to the bottom line, women are being hurt by this. They're being hurt in a lot of ways, not the least of which is that rape is increasing, and it's not only increasing in numbers, it's increasing in violence. Violence against women is increasing.

— January Radtke, president, San Diego NCOW

Feminists such as January Radtke would like to see even soft core porn — the *Playboy* variety — replaced by erotica, which she defines as "showing mutual caring and sensitivity, a concern for people as human beings." But her target in a less

than-perfect world is specifically violent pornography, material that implies that women enjoy being physically abused. Responds ACLU attorney Judith Gennaro with a feistiness that ought to frown up Saturday's debate. "My concern is that people will think 'Oh, goodness, we'll pass an ordinance that regulates pornography, whatever it is, and then we'll be safe on the streets; when in fact pornography is probably the least of the major problems when you look around at women's representation in the media and at how men and women treat each other.'"

"Women and Pornography," a panel discussion cosponsored by the American Civil Liberties Union and the Center for Women's Studies and Services, takes place this Saturday, September 21, in room 200 of Western State University, 2121 San Diego Avenue in Old Town. The two-hour debate begins at 10:00 a.m. Call 232-2121 for further information.

— Janice Steinberg

READER'S GUIDE TO THE THEATER

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

CARNIVAL
The Lawrence Welk Village Theatre is staging the musical — music and

lyrics by Bob Merrill, book by Michael Stewart — based on the film *It's a Wonderful Life*. The first Broadway musical adapted from a screen musical, *Carnival* is about 18, an orphaned kid who joins the carnival and falls in love with the musician, Marco the Magnificent. And Paul, the lame puppeteer, may have something to say about all of this. Gary Davis directs the production, which includes the popular song "Love Makes the World Go Round." Cast members include Jerry Taylor, Doreen, Dan

Shelton, Christopher David Jones, Jeff Daquarte, Chelene Kase, and Clifton Wells. (San Diego Civic Center, 1030 Broadway, through November 17, Tuesday and Thursday through Saturday at 8:00 p.m. Matinee: Tuesday through Thursday and Sunday at 1:45 p.m.)

A CHORUS LINE
Reviewed this issue: *Starlight Road*, through September 22, Thursday through Sunday at 8:00 p.m.

DAMES AT SEA
The Fiesta Dinner Theatre is offering the popular musical of comedy by George Harwood and Robin Miller, with music by Jon Wiese, that spoofs the old Ruby Keeler and Dick Powell movies. A young woman lands a role in a Broadway musical with a raucous of them. A young man, from the same hometown, is writing songs for the show. And Mona, the star, has one eye on the man and the other on his songs. She plans to steal him. The production is the spirit of the musical extravaganza of the 1930s. Don Devlin is the choreographer. (Fiesta Dinner Theatre, Friday, September 20 through October 27, Wednesday through Saturday, dinner at 6:30 p.m., curtain at 8:15 p.m. Sunday, dinner at 1:15 p.m.)

EAT YOUR HEART OUT
The Santee Community Theatre opens its 1985-86 season with the comedy by Rick Hall about Charlie, an actor who works on ladies and waits as well for his big break in New York. As he works in various restaurants, Charlie meets all kinds of bizarre characters. Merrin Williams, who has also designed the costumes, directs the production. Kevin P. Mullin is Charlie. Other cast members are Jim Williams, Shana White, Danny Trezaco, and Joan Westermolen. Mullin has designed the sets, lighting, and sound. (Santee Community Theatre, 19025 La Ranchita Road, Lakeside, 448-5671)

REVIEWED THIS ISSUE:
South Coast Repertory Theatre, through October 13, Tuesday through Saturday at 8:00 p.m. Sunday at 2:30 p.m. Matinee: Sunday and Saturday at 2:30 p.m.

Santee Community Theatre: Capon Park, 1030 Broadway, through September 22, Thursday through Saturday at 8:00 p.m. Matinee: Sunday through Thursday and Saturday at 1:45 p.m.

FOURTEEN
The London and Gay Meiss Community Centre of San Diego, in association with Mr. Dillman Bar and Video Inc., presents the Southern California premiere of a new gay musical — book and lyrics by Bill Russell and music by Ronald Meisner. A light-hearted collection of the musicals of the Forties, *Fourteen* traces the changing sexual relationships among four members of a pop singing group striving to cope with the pressures of life on the road. Cecil Johnson directs. Cast members are Deana Hunt, Robert Connor, Suzanne Rogers, and George Rains. David Haskella is the musical director. Gordon J. Luck is the costume designer, and Tim Rower is the lighting designer. (San Diego Civic Center, 1030 Broadway, through September 21, Friday and Saturday at 7:30 p.m. Ticket information: call 293-7630 or 291-2130)

FUNNY GIRL
The Pato Playhouse opens its 1985-86 season with the popular musical — music by Jule Styne, lyrics by Bob Merrill, book by David Merrick. It's the story of the early years of comedienne Fanny Brice in vaudeville. Scott Davis directs the production. Cast members include Stephanie Huffman (as Fanny Brice), Gene Klein, Diane Thayer, and Joan O'Hell. Charles Conway is the musical director, and Susan Palmer is the choreographer. (San Pato Playhouse, through September 29, Friday and Saturday at 8:00 p.m. Matinee: Sunday at 2:00 p.m.)

REVIEWED THIS ISSUE:
South Coast Repertory Theatre, through October 13, Tuesday through Saturday at 8:00 p.m. Sunday at 2:30 p.m. Matinee: Sunday and Saturday at 2:30 p.m.

GREATER TUNA
Basically a series of satirical television skits, such as you might see on *Comedy Night* on local cable, *Tuna* is worth going to for the various performances of Larry Orlan and Philip Rivers, two of whom plays a dozen roles, several of them in drag. Authors, Justin Williams, Joe Sears, and Ed Howard merely aim to entertain in this recreation of a famous Texas radio station has a corn fed list to it that you have trouble forgetting. (San Diego Civic Center, 1030 Broadway, through September 21, Friday and Saturday at 8:00 p.m. Matinee: Sunday and Saturday at 2:00 p.m.)

HOOTERS
The Theatre in Old Town is hosting a production, originally staged in Los Angeles, of *Hooters*, a comedy about a young man. On the last night of the production, *Hooters* will be staged in Old Town, through October 6, Thursday through Sunday at 8:00 p.m. Matinee: Sunday and Saturday at 2:00 p.m.

I'M GETTING BY ACT TOGETHER AND TAKING IT ON THE ROAD
The North County Community Theatre is offering the intimate musical — book by Gretchen Geyer, with music by Nancy Ford — about a forty-year-old singer-songwriter who wants to make a comeback. She wants to make her comeback material in her act, but her manager wants her to go back to the spry, sweet, noncontroversial formula that made her a success. Thus, while she is rehearsing her new act, her manager insists that she also rehearse her old act. (North County Community Theatre, through September 29, Friday and Saturday at 8:00 p.m. Matinee: Sunday at 2:00 p.m.)

LAST OF THE RED HOT LOVERS
The Sebastian's West End Theatre is staging the Neil Simon comedy about Barney, a man who, at the age of forty-two, wants to join the sexual revolution before it's too late, even though he has been married for eighteen years. With no experience in adultery, Barney attempts three

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594-1110
- THE BOWERY THEATRE**
480 Elm Street, San Diego
232-4068
- CIVIC THEATRE**
202 E. Street, downtown
232-4068
- CORONADO PLAYHOUSE**
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714-3310
- CASALAMQUARTER THEATRE**
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Imperial Beach
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- LA JOLLA STAGE COMPANY**
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459-7773
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1501 East Vista Way, Vista
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714-951-4031
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Theatre, Palomar Hall
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- STARLIGHT**
Starlight Road, Balboa Park
715-3502 (736)
- THE SUSHI GALLERY**
852 Eighth Avenue, downtown
232-8466
- THE THEATRE IN OLD TOWN**
4040 La Jolla Village Drive, San Diego
298-0062
- UNITED STATES INTERNATIONAL UNIVERSITY**
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271-4300
- UNIVERSITY OF CALIFORNIA SAN DIEGO**
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READER'S GUIDE TO THE THEATER

mythological drama, and heterodox Catholic theology. The script, about a miracle in a family of atheists, has a number of inherent difficulties that the best of productions cannot quite overcome. But what Lamb's Players Theatre has done to the play is an offense against the playwright, the audience, and the whole art of theater. The script is a victim to a series of cuts and alterations that weakens all of its strengths and often make nonsense of it. Whoever did the Lamb's Players' degenerate adaptation of *The Posing Show* could it have been director Robert Strimling? It seems to have so little respect for theatrical realism (as well as for the realities of human existence) that he thinks you can change a Catholic priest into a Protestant minister, a home into a doctor's office, an old male psychoanalyst into a young female psychoanalyst whose brother has committed suicide into a young man without grossly damaging the integrity of the play. He is wrong. (SA)

Lamb's Players Theatre, through September 28, Tuesday through Saturday at 8:00 p.m. Matinee Saturday at 2:00 p.m.

PRESENT LAUGHTER
First produced in 1942, *Top Notch* is a comedy that plays too quickly to be a Noel Coward comedy at all.

upon what has become a fashionable theme in our time — the divided middle class. But unlike current treatments of the phenomenon, *Top Notch* is a comedy of angst and narcissism. Present Laughter pokes wise, sophisticated fun at those efforts to resist going to the comedy end of the world. The play is an offense against the whole art of theater. The script is a victim to a series of cuts and alterations that weakens all of its strengths and often make nonsense of it. Whoever did the Lamb's Players' degenerate adaptation of *The Posing Show* could it have been director Robert Strimling? It seems to have so little respect for theatrical realism (as well as for the realities of human existence) that he thinks you can change a Catholic priest into a Protestant minister, a home into a doctor's office, an old male psychoanalyst into a young female psychoanalyst whose brother has committed suicide into a young man without grossly damaging the integrity of the play. He is wrong. (SA)

THE REMARKABLE MR. PENNYPACKER
The Lamplighters Community Theatre opens its new season with the comedy by Liam O'Brien. Set in Wilmington, Delaware, in 1890, it's the story of a genial, managing man who divides his time between two cities. And he has a family in each one. Herman Frank directs the production. Members of the cast include Pat Allen, Darren Galspord, Sergio Sean Cuadra, Larry Condemnas, Justin Lear, William Kay Ralston, Jim Brack, Chris Ebert, Ruff Huley, Ivan Satterlee, Heather Wagner, Mary Sam, Allen Heck, Suzanne Fischer, Kim, Jess, Jerry Moonhead, Dawn Williams, Kristi Seether, and Yvette Hall. (SM)

The Lamplighters Community Theatre, through September 29, Friday and Saturday and Thursday, September 26, at 8:00 p.m. Matinee Sunday at 2:00 p.m.

RICHARD III
Shakespeare's version of Richard, Duke of Gloucester, may not be as accurate historically for a contrasting picture, read Josephine in a scholarly mystery, *The Daughter of Time*. He took his information from an account by Sir Thomas More and from Holbein's *Chronicles* — and both men did a bang-up job of public relations for the line of Tudor kings and queens who came into power following Richard's death. They and Shakespeare saw Richard as a deep dissembler, lowly of countenance, arrogant of heart, outwardly companionable, while he inwardly hated, not hesitating to kiss whom he thought to kill. It is as if they had seen Paxton Whitehead play Richard at the Old Globe Theatre. His performance is outstanding. In many ways, Shakespeare's Richard III is a two-dimensional character. He is a cynical, calculating, supremely enlightened man given to flashpoints of pure evil. And he has usually been played on an exaggerated, epic scale, with his viciousness so vast as to preclude belief. What Whitehead has done, brilliantly, is to invert the traditional emphasis, instead of giving us a raging Grendel gone amok, his Richard looks behind a comic facade, a light surface that teases us away from the inner villainy of the character. It is hard, at first, to take Whitehead seriously. What we fail to notice, lulled by Whitehead's initial playfulness, is that his peers also believed that Richard was

equally incapable of the demonic. Chances he would reveal a more the land. John Houseman, director of the production, is not the first to play the role. He has retained in place in the play in general. Houseman's direction is polished and offers several arresting images. But in emphasizing this new Richard, Houseman has stretched some contrasts too far. The production is still in places, since Houseman has encouraged a high-blown, declamatory style from almost everyone but Richard. The production, nonetheless, is a definite merit. Douglas W. Schmidt's set is a marvel of creative invention, as are Lewis Brown's costumes, Greg Sullivan's lighting, and most of all, Paxton Whitehead's unforgettable portrait of Richard III. (SM)

Old Globe Theatre, 5000 La Jolla Village Drive, through September 22, Thursday through Sunday at 8:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

ROUND AND ROUND THE GARDEN
The Bowers Theatre's production of this Alan Ayckhorne production, the third play of his trilogy, *The Normal Heart*, is a light and breezy show, just the ticket if one is on the lookout for an undemanding evening of theater. The play depicts the rise and fall of Norman, a "weird, dislike assistant librarian, with a taste for dandelion wine and a major league libido. Though married to Ruth, Norman has chosen this weekend to have a rendezvous with Annie, his wife's younger sister, but several barriers stand in the way. One of them is Sarah, who has agreed to housewife for the weekend and who also has her eye on Norman. What the Bowers Theatre does with this material, it does well. Directed by Carol Davis, the show builds from a relatively soft first act to some hilarious climaxes in the second. This is a funny, reasonably well-paced production, geared for laughs and generating an impressive number of them. But aside from Erik Hansen's mediocre set, which in no way evokes either the "jungle" of a garden or the Victorian house. Ayckhorne wanted, the production has failed to capture the complexity of the play. Missing are the motivations of the characters — of all three women, in particular, and Ayckhorne's thematic richness. Beneath his jokes and delicious dialogue, the playwright has an ongoing examination of the traditional emphasis, instead of giving us a raging Grendel gone amok, his Richard looks behind a comic facade, a light surface that teases us away from the inner villainy of the character. It is hard, at first, to take Whitehead seriously. What we fail to notice, lulled by Whitehead's initial playfulness, is that his peers also believed that Richard was

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 Pinocchio* and a short work based on the Greek myth *Antigone*. Rosemary Tyrrell has directed the productions.

Marquis Public Theater, through September 28, Saturday at 11:00 a.m. For information call 336-9092.

SPEAKING OF MURDER
The Coronado Playhouse is staging the thriller by Audrey and William Ross. A murder has been committed at the Ashton residence, and another is being planned — with a bizarre murder weapon. T.C. Davis directs the production. Cast members include Devin Brown, Carrie Archer, John Wansbury, Joanne Davis, Jake Jacobs, Debbie Gunja, T.J. Johnson, and Jodie Griffin. The set has been designed by Glenn R. Feis, the costumes by Amy Emerson, and the lighting by Davis and Margaret Baker, who has also designed the sound. (SM)

Coronado Playhouse, Friday, September 20 through October 26, Thursday through Sunday at 8:00 p.m.

WAITING FOR GODOT
Chastity Productions Community Theatre is staging the classic tragicomic, by Samuel Beckett, about *Waiting for Godot*. Two tramps waiting beside a country road for the mysterious Godot. The production, directed by William A. Vichie, will stress the dark nature of the two characters, with Vladimir representing the mind and Estragon the body. Cast members are Walter Murray, Gary Paves, Tom Burns, and Timmy Sandow. (SM)

Park Village Theatre, 310 Third Avenue, Suite 19 in the Park Plaza at the Village, Chula Vista, through October 20, Thursday through Sunday at 8:00 p.m. For information call 421-1446.

WHAT THE BUTLER SAW
The North Coast Repertory Theatre opens its new season with Joe Orton's farce about a private clinic that becomes the scene of social misadventure when a doctor's attempt to seduce his prospective secretary leads to a mayhem of frenzied disguises and absurdly mistaken identities. Keith Anderson directs the production. Members of the cast include Michael Gardner, Dana Hoxley, Lois Rusan, Jeff Okey, Lois Wetzel, and David Wheeler. The scenic and lighting designs are by Dan Corik, and the sound design is by Jeff Gorman. (SM)

North Coast Repertory Theatre, Friday, September 20 through October 27, Thursday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Sunday, October 27 at 2:00 p.m.

READER'S GUIDE TO THE MUSIC SCENE

Music commentary is by John D. Johnston. *Please send comments, information and photographs to Reader Music Scene, PO Box 81801, San Diego 92138.*



HOOTERS

In 1977 an album by an unknown "progressive pop-rock" group called itself *Baby Grand* crossed my desk. I knew after one listen that the odds were against this band ever becoming successful. They just had too many strikes against them: they were good songwriters and arrangers, they had a fairly sophisticated sense of harmony, sang and played extremely well. And they weren't afraid to spike their bookish punch with intoxicating instrumental embellishments that promised to put them out of reach of a public that likes its rock as lean and fundamental as beef jerky. Baby Grand had taste and talent, and I just couldn't see them overcoming those handicaps. A year later I received their second Arista Records release, *Ancient*.

Ancient was an even stronger outing than its predecessor. On this record, keyboard/songwriter Rob Hyman was joined in his composing chores by guitarist Eric Bazilian. The duo filled *Ancient* with grooves with the sort of jazz-conscious pop-rock that might have resulted from a collaboration among John Vannelli, Steely Dan, and Ian Lloyd's band, *Storics*.

Although Baby Grand's original material was fetching the instrumental "Weekend in New Jersey" and "Runner in the Rain" were standout cuts, the album's highlight was a killer version of the Left Banke's "Walk Away Renee."

Given Arista's penchant for signing remarkable hands and then denying them the marketing nourishment that would prevent their dying on the vine is great band called Happy the Man was perhaps the best

example of this. I wore out my copy of *Ancient* and saved goodby to these deserving guys. Eight years later I read that a band called the *Hooters* are the biggest thing on the East Coast since the great electrical browbeat of the mid-Seventies. Unbelievably, the *Hooters* have sold close to a quarter of a million copies of their self-produced, independently distributed record, *Amore*, and its major-label successor, *Nervous Night*.

And that's just in their hometown of Philadelphia! Routinely selling out concert halls in Philly, hiring security police to help handle the hordes of Eighties-style teenyboppers who flock to their shows, being featured in the morning line-up of *Live Aid* performers, inciting what the musicians self-consciously refer to as "Hootermania" — the *Hooters* are definitely causing a stir of monumental proportions. Much to my surprise and delight I

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Tim Weisberg's 10/4 show has been cancelled. Refunds at point of purchase. Due to scheduling difficulties, The Yellowjackets' Aug. 18 postponed show has been cancelled. They will be at Humphrey's next season. Refunds available at point of purchase.

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The Peter Sprague Quartet: Chula Vista Public Library, Monday, September 23, 7:30 p.m., 365 F Street, Chula Vista.

Steve Marcus Valley Music: Monday, September 23, 1:30 p.m., 530 East Main, El Caim, 444-7161.

Dreamland with Peggy Claire and Bobby Gordon: Monday and Tuesday, September 23 and 24, call for times, 10415 San Diego Mission Road, Mission Valley, 563-0060.

The Howlers: SJSU's Mortenema Hall, Tuesday, September 24, 8 p.m., Artee Center, San Diego State University campus, 265-6947 or 483-6139.

Kool and the Gang: Sports Arena, Thursday, September 26, 8 p.m., 224-1176.

Major Handy and Bonedaddys: Belly Up Tavern, Thursday, September 26, 9 p.m., 143 South

Cedros Avenue, Solana Beach, 481-9022.

Night Ranger: SJSU's Open-Air Theater, Friday, September 27, 9 p.m., San Diego State University campus, 232-0800 or 265-6947.

Invisible Zoo: Belly Up Tavern, Friday, September 27, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

George Benson and Kenny G: SJSU's Open-Air Theater, Saturday, September 28, 6:30 p.m., San Diego State University campus, 232-0800 or 265-6947.

Peter Sprague, Bob Magnusson, and Steve Kajala: Words and Music, Saturday, September 28, 8 p.m., 2806 Fourth Avenue, 208-1011.

Invisible Zoo: Spirit, Saturday, September 28, 9 p.m., 1130 Buena, 276-3993.

Steel Pulse, San Geron, and Limbo Slams: U280 Corn, Sunday, September 29, 8 p.m., University of California at San Diego campus, La Jolla, 483-6139.

David Lindley: Belly Up Tavern,

Thursday, October 3, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Beat Bodee: SJSU's Backdoor, Friday, October 4, call for time, Artee Center, San Diego State University campus, 265-6947.

Bonnie Raitt: Humphrey's, Saturday, October 5, 7 and 9 p.m., 2303 Shelter Island Drive, 232-0800.

Bachman-Turner Overdrive: Bachman, Saturday, October 6, 8 p.m., 8022 Clairemont Mesa Boulevard, 569-8022.

The Cure: SJSU's Open-Air Theater, Friday, October 11, 7:30 p.m., San Diego State University campus, 265-6947 or 232-0800.

Phoebe Snow: Humphrey's, Friday, October 11, 7 and 9 p.m., 2303 Shelter Island Drive, 232-0800.

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

Shriekback: SJSU's Backdoor, Sunday, October 27, call for time, Artee Center, San Diego State University campus, 265-6947.

CLUBS

Club listings are compiled by Ron Lennings. If you wish to be included, please call 265-8002. Thursday afternoon or Friday before 5:00 p.m. The listings are free.

North County

Barr-X Ranch House: 119 East Broadway, Vista, 724-4510. Hobby Allen and the 13 Students, country and rock, Friday and Saturday.

Belly Up Tavern: 143 South Cedros Avenue, Solana Beach, 481-9022. The Teddies, rock, and the Electric Sons, rock, Thursday; Belly Vera and the Beaters, rock and rhythm and blues, Friday; the James Harmon Band, rock and rhythm and blues, and Wild Cards, rock and rhythm and blues, Saturday; Nicolette Larson and

Livingston Taylor, acoustic rock, 7 and 10 p.m., Sunday; the Mar Dels, vintage rock, Monday; Little Women, reggae, Tuesday; the Reflectors, rock, Wednesday; Afternoon Concerts: The Chicago Six, Dixieland jazz, Friday; the Coalition Orchestra, swing, Wednesday.

Betty's Burger Garden: 2747 Carlsbad, 436-1361. Doc James, Mr. C and Company, jazz and contemporary, 1 p.m., Saturday and Sunday.

Bookworks/Panikin Coffeehouse: Flower Hill Center, 2670 Via de la Valle, Del Mar, 735-3735. Del Rey and the Blues Gators, blues and vintage jazz, 7 p.m., Friday.

Borrelli's Back Room: 2677 Vista Way, Oceanside, 721-5440. Midnight Delight, contemporary, Tuesday through Saturday; Moment's Place, with Judy Ames, Top 40 dance music, Sunday and Monday.

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WEDNESDAY • FRIDAY • SATURDAY



THE BEAT FARMERS

"The Beat Farmers may be the best country-rock blues band to come down the pike since Creedence Clearwater Revival" - Billboard Magazine

WEDNESDAY COLLEGE NIGHT

with host Jim McInnes

No cover with student I.D.
Plus 75¢ Beer & Cake all night
Fraternity parties are happening!

Special guest: **FORBIDDEN PIGS**

FRIDAY THE 26TH with

NE-1

SATURDAY, SEPT. 21

Special guest:

ELECTRIC SONS

TONIGHT, THURSDAY, SEPT. 19 **STRUT**

SUNDAY, SEPT. 22 Doors open 8 pm

3 BANDS

DASADE VICTIM

ASSASSIN

IN CONCERT

TUESDAY, OCT. 1

JASON AND THE SCORCHERS

SUNDAY, OCT. 6

BACHMAN-TURNER OVERDRIVE

TUESDAY, SEPT. 24

9/24 & Christi present Pam Wolk's

"Listen to This" original music night!

JOYCE ROOKS

BARTOCK/LANSKY SEVENTH

8022 CLAIREMONT MESA (BETWEEN HWY 163 & 805)

Ron Satterfield and friends
Soft jazz and dancing



PORTHOLE Lounge
9 pm to 1 am

Holiday Inn
San Diego Embarcadero

FOREIGNER IN CONCERT



ON SALE TOMORROW FRIDAY

JOHN CAFFERTY & THE BEAVER BROWN BAND
WEDNESDAY—OCTOBER 30 • 8 PM SAN DIEGO SPORTS ARENA

TICKETS: \$14.50, \$19.50
LIMIT 4 TICKETS PER PERSON FIRST DAY OF SALE
BOX OFFICE OPENS AT 9 AM. TICKETS AVAILABLE AT PLAZA MUSIC SHOPPE, AT&T BOX OFFICE, SPECIAL SERVICES, SELECT FIRST WORLD TRAVEL CENTERS, ALL ARENA TICKET OUTLETS AND THE SPORTS ARENA TICKET OFFICE.
NO LINEUPS AT THE BOX OFFICE PRIOR TO 7 AM. RANDOM PRIORITY NUMBERS WILL BE ISSUED AT THAT TIME.
TO CHARGE BY PHONE CALL (619) 233-0800

Avalon

Friday and Saturday

The Country Side Restaurant and Lounge, 450 Douglas Drive, Occidente, 757-0860. New Country, country, Wednesday through Sunday. Lone Star Country, country, Monday and Tuesday.

Crazy Burro, 6906 El Camino Real, La Costa, 438-3373. The Island Society, contemporary, Friday and Sunday evening. Dan Connor, variety, 3:30-6:30 p.m., Sunday.

Distillery Nightclub, 140 South Sierra Boulevard, Solana Beach, 755-6753. Private Domain, rock, Thursday through Sunday.

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

Firestone Lounge, 439 West Washington, Escondido, 745-1901. The Agents, rock, Thursday through Saturday. The Beat Club, rock, Wednesday.

The Flying Bridge, 1103 North Hill Street, Occidente, 722-1904. Don

Jimmison, 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 Cindy Cam, contemporary, Monday.

Henry's, 261 Elm Street, Carlsbad, 729-9244. Tim Soraci and Co. with Judy Ames, contemporary, Tuesday through Saturday. The Biscuit 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/Occidente, 1221 Vito Way, Occidente, 433-2833. Sonny Daniels, contemporary, Wednesday through Saturday.

Hungry Hunter/Rancho Bernardo, 11940 Bernardo Plaza Drive, Rancho Bernardo, 566-2400.

Jim Hawley, contemporary, Thursday through Saturday. Dave Smith, contemporary, Wednesday.

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

Ireland's Own, 656 First Street, Encinitas, 944-0233. Sean McVicker, Irish and contemporary, Thursday through Saturday. Irish music, 9 p.m., Saturday, with Paul Dunn and Mike Triv. Friday and Saturday, and Barbara McCarty, Sunday: the Paradise Street Band, Irish music, Wednesday.

Jolly Roger/Occidente, 1900 North Harbor Drive, Occidente, 722-1831. Jump Street, adult rock, Wednesday through Saturday.

Jolly Roger/Solana Beach, 937 Lomas Santa Fe Drive, Solana Beach, 755-0117. Chuck Showalter, contemporary, Wednesday through Saturday.

La Costa Hotel and Spa, Costa Del Mar Road, Carlsbad, 438-9111. Sound Investment, contemporary,

and Jesse Davis, contemporary, both plus Tuesday through Sunday, alternating between the lounge and the dining room.

La Tapatia, 340 West Grand, Escondido, 747-8282. Latin Soul, Top 40 dance and Latin music, Friday and Saturday: live music, Sunday, 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, Wednesday through Sunday. Conote, country, Monday and Tuesday. Free clogging lessons, Monday and country dance lessons, Tuesday through Thursday.

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

McCabe's, 1145 South Tremont, Occidente, 438-6646. Live music, Thursday through Saturday: club for information.

Millie Fours, 6009 Paseo Delicias, Rancho Santa Fe, 756-3085. Joel Nash, piano show tunes, Wednesday through Saturday.

Monterey Bay Cannery, 1125 Harbor Drive, Occidente, 722-3474. The Sam Parsons Duo, contemporary, Wednesday through Saturday. Sam Parsons, contemporary, Sunday.

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

Normandy Cocktail Lounge, 215 North Hill Street, Occidente, 722-4721. Freewill, rock, Thursday through Saturday. Ergo, rock, Tuesday and Wednesday.

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

Old Del Mar Cafe, 2730 Via de la Valle, Del Mar, 755-6614. The Heaters, rock, Thursday through Saturday: the Paladins, rockabilly and rhythm and blues, Sunday. Hollis Gentry and Fattburger, jazz, Monday and Tuesday. Private Domain, rock, Wednesday.

Old Time Cafe, 1464 North

Murray's TICKETS THE BOSS

On sale now!
Sept. 26, 27, 29 & 30
L.A. Coliseum
We have
San Francisco
tickets
too!

NIGHT
RANGER
Sept. 27

GEORGE
BENSON
Sept. 28

THE
CURE
October 11

KENNY
LOGGINS
October 12

FOREIGNER
October 20

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Coming very soon—deposits now!
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SAN DIEGO STATE UNIVERSITY



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**NIGHT
RANGER**
WITH SPECIAL GUEST
TAXXI JUST
ADDED!
FRI - SEPTEMBER 27 - 8 PM



KFMB-98
**GEORGE
BENSON**
WITH SPECIAL GUEST
KENNY G
SAT - SEPT 28 - 6:30 PM



11X
**THE
CURE**
FRI - OCT 11 - 7:30 PM



11X PRESENTS
**KENNY
LOGGINS**
SAT - OCT 12 - 7:30 PM



OINGO BOINGO

FRIDAY - OCTOBER 25 - 7:30 PM

TICKETS: \$14.75 & \$19.75*

*ALL PRICES SUBJECT TO A \$1.00 PER TICKET SURCHARGE.
SPECIAL VIP SEATING UPON REQUEST.
INCLUDING MAY CO., MAD JACK'S, FLEET BARN, PLAZA MUSIC SHOPPE,
SPECIAL SERVICES, AND THE AZTEC BOX OFFICE.
PRODUCED FOR S.D.S.U. ASSOCIATED STUDENTS BY AVALON.
NO BOTTLES, CANS, OR ALCOHOLIC BEVERAGES PERMITTED IN OR AROUND THE FACILITY.
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331 PLUS TOLL # ANY

FLOYD A. SMITH & ASSOC. PRESENTS SUNDAYS WITH SUPER JOCK "KOOL T"

Without a doubt, the best dance music in town!

FRIDAY HAPPY HOUR
Drink special, complimentary hors d'oeuvres
No cover for Happy Hour between 5:30 and 7:30 pm

Wednesday
LADIES' NIGHT
Ladies live from 10 pm
Mixed drink specials
all night long

Thursday 92.5 presents
3 FOR 1 NIGHT
Admission, beer & wine
Auctions, prize giveaways

BOGEY'S
5353 Mission Center Road • 297-8361

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SPECIALISTS IN RESERVING ONLY
THE FINEST SEATS AVAILABLE

RESERVE SEATS BY APPOINTMENT ONLY

★ BRUCE SPRINGSTEEN ★
SEPT. 16, 27, 29 and 30 L.A. Coliseum

CHARGERS/PADRES • ALL GAMES

NEIL DIAMOND • STONES • JOHNNY • ZZ TOP • TINA TURNER
Refundable deposits now being accepted

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EVENTS OR OTHERS NOT LISTED, PLEASE CALL

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Delivery service available • 24 hour phone

Your name added to our mailing list upon request

SPEAKEASY

presents
JIMMY CORSARO
with vocalist
SHARON ANDREWS

Thursday • Friday • Saturday

Fine dining and cocktails
9379 Mira Mesa Blvd. 566-0970



Opening this week
Eddie Harris
and 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 Dinner: Superb
cuisine complemented by an
award-winning wine list of
1,200 vintages. From 6-10 pm.

Monday Night Football only \$3.75
Big mug of Lowenbrau,
roast beef sandwich, clam
chowder. In Grill Room.

Breakfast served 7 am to 11 am • Reservations 459-0541
**SUMMER HOUSE INN, 11TH FLOOR,
7855 LA JOLLA SHORES DRIVE**



Celebrate L.A.'s Second Birthday

Friday, Sept. 20

Introducing the "Kennedy Kid" on keyboards
T-SHIRTS • PRIZES • DRINK SPECIALS



Puerto Nuevo™ Lobster House

• Sunday champagne buffet brunch •
Open daily for lunch and dinner
4014 Bonita Rd., Bonita • 479-3537 (one mile east of 805)

Highway 101, Leucadia 436-4030. Denise and Archie Longden, folk. 7:30 p.m., Thursday. Dub Hand, traditional music of Scotland, the Shetland Islands, and Northumbria. 7 and 9 p.m., Friday. Del Rey and the Blues Gators, blues and early jazz. 7 and 9 p.m., Saturday. David Marchant, songwriter and humorist, with guest David Bowie, songwriter and comedian. 7:30 p.m., Sunday. Old Time Host Night. Tuesday. Andy Gallagher, country blues and originals. 7:30 p.m., Wednesday. Sunday Branch Concert. Melissa Morgan, harp.

Pomerado Club, 12217 Pomerado Road, Poway 748-1135. The Savory Brothers, country. Wednesday through Saturday.

Quimby's, La Grana de Paseo Delicias, Rancho Santa Fe 756-2835. Nite, lounge and Holly Burke, jazz. Friday and Saturday. Peter Sprague, jazz. Sunday brunch.

Ralph and Eddie's, 390 Grand Avenue, Carlsbad 729-2869. Miss M. Menor, rock. Friday through Sunday.

Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo 277-1146. Karen Cavanaugh and One Plus One, contemporary. Tuesday through Saturday. Sunday and Monday, country. Sunday and Monday, country. Sunday and Monday, country.

Rancho Vera Cruz, 1020 West San Marcos Boulevard, San Marcos 754-8102. Bob Kase, country and folk. Friday through Sunday.

The Red Coach Inn, 133 North Pine, Escondido 743-9706. The Rhythm Method, rock. Tuesday through Saturday. Live rock. Sunday and Monday, call club for information.

Rudi's Hidden Acres, 3700 Carmel Valley Road, Del Mar 481-9036. Bob Long, everything from classical to boogie-woogie on the piano. Friday and Saturday.

San Luis Rey Downs Golf Course Country Club, 31474 Golf Club Drive, Bonsall 758-1762. The Crescendos, big band dance music.

8-12 p.m., Friday and Saturday, and 6-10 p.m., Sunday. Bob Long, everything from classical to boogie-woogie on the piano. Friday and Saturday.

Shepherd Cafe, 1126 South Highway 101, Encinitas 753-1124. Dangelis, folk. Friday.

Stage Coach Inn, 1665 Vista Way, Vista 721-0800. Five Steps West, country. Wednesday through Saturday.

Syll's, West of 15 on Via de la Valle, Del Mar 755-2955. The Rick Wells Band, vintage rock. Wednesday through Saturday. Left Project, contemporary. Monday and Tuesday.

Tepee Room, 1270 Main Street,

Ramona, 789-3755. Live music, Friday and Saturday, call club for information.

Tequila Flats, 1296 Mission Avenue, Oceanside 757-7757. Live rock nightly, call club for information.

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

Triple S Steak House, 1740 East Vista Way, Vista 726-8770. C.W. Express, country. Friday and Saturday.

Upstart Crow and Company, 979 Loma Santa Fe Drive, Solana Beach 481-0727. Fred Benedetti,

classical guitar. Sunday brunch.

Valley Center Inn Saloon, 27555 Valley Center Road, Valley Center 748-1466. Steppin' Out, country. Friday and Saturday.

Vista Entertainment Center, 435 West Vista Way, Vista 941-0032. Messenger, rock. Thursday through Sunday. The Heaters, rock. Wednesday.

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

Whiskey Flats, 1290 West Valley Parkway, Escondido 745-8640. Roben Bar, rock. Thursday through Saturday. Fastlane, rock. Sunday and Monday. The Horrocks, rock. Tuesday and Wednesday.

Wooden Nickel, 13303 Poway Road, Poway 748-6364. Ron Morris, country. Wednesday and Thursday.

Beaches

Atlantic, 2395 Ingraham Street, Mission Bay 226-3888. Gloria Michaels and Spring Fever, contemporary. Tuesday through Thursday and Saturday. Dave Brubeck, jazz. 7:30 p.m. and 10 p.m., Friday. Ella Ruth Piggee and Talk of the Town, jazz. Sunday and Monday.

Avanti of La Jolla, 875 Prospect Street, La Jolla 454-4288. George Remo, piano bar. Wednesday through Saturday. Star Parte, recorded music and video audience participation presentation, Sunday through Tuesday.

"Bahia Belle," at the dock, Bahia Hotel, 998 West Mission Bay Drive, Mission Bay 488-0551. Forward Motion, Top 40 dance music. Tuesday through Saturday.

Bahia Hotel, 998 West Mission Bay Drive, Mission Bay 488-0551. Forward Motion, Top 40 dance

music. Tuesday through Saturday. Cheatham's Jazz Quartet, jazz. Sunday. The Rebecca Drake Rising Star Revue, variety stage show. Monday. Panto bar, Buddy Reed. Tuesday through Saturday. Bob MacLeod, Sunday and Monday. Phil Beeber plays classical and variety music during the Sunday brunch.

Beach Club, 1921 Bacon Street, Ocean Beach 222-0822. The Blitz Brothers, rock. Thursday through Saturday. The U's Band, rock. Wednesday.

Carlos Murphy's, 1303 La Jolla Village Drive, La Jolla 457-4170. Bottom Dallas, rock. Wednesday through Saturday. Star Parte, recorded music and video audience participation presentation, Sunday through Tuesday.

Catamaran Hotel, 3999 Mission Boulevard, Mission Beach 488-1081. The Most Valuable Players, jazz. Thursday; the Jets vintage

rock. Friday through Tuesday. Hollis Centry and Fattburger, jazz. Wednesday.

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

Club Chale, 5046 Newport Avenue, Ocean Beach 222-5300. The Source, rock. Thursday through Saturday. The Heaters, rock. Sunday through Tuesday. Messenger, rock. Tuesday and Wednesday.

Coaster Saloon, 744 Ventura Place, Mission Beach 488-4438. L.A., rock. 6-10 p.m., Sunday.

Elario's, 7655 La Jolla Shores Drive, La Jolla 459-0541. Eddie Harris, jazz. Wednesday through Saturday. Ron Satterfield, jazz. Monday and Tuesday.

Halcyon, 4258 West Point Loma Boulevard, Loma Portal 225-9559. The Reflections, rock. Thursday

through Saturday. Scarlet, rock. Sunday and Monday. Ipsi Facto, rock. Tuesday and Wednesday.

Harley's, 5509 La Jolla Boulevard, La Jolla 458-7427. Windjammer (Preston Coleman, Linda Chase, Phyllis Hagaman), jazz. Sunday brunch. 11 a.m. till 2 p.m.

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

Hotel Del Coronado, 1550 Orange Avenue, Coronado 435-0611. The Elements, contemporary. Tuesday through Saturday.

Hotel La Jolla, 7706 Fay Avenue, La Jolla 454-3001. Joy Chess, piano variety. Tuesday through Saturday.

Islandia Hotel, Supper Club/Lounge, 1441 Quivira Road,



Tuesday-Saturday
Oh! Ridge

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

The all new redecorated
Anthony's Harborside
Larger dance floor • Wide screen TV
More room to dance & party • Check it out! 232-6358

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Del Mar
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Live Music
and Dancing*

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OLD pacific beach CAFE
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Pacific Beach
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THE HEATERS

Rock and Roll • Dance • Dining 'til 3 am Fri. & Sat.

PALADINS

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

Fattburger
Jazz • Jazz • Tues. — Complimentary prime rib dinner \$5.99, 4-11

PRIVATE DOMAIN
Wed. — Restaurant Employee Night • \$1 well drinks • Rock and Roll

Thurs. Fri. Sat

ELLA RUTH PIGGEE
San Diego's Finest Jazz • Dining 'til 3 am Fri. & Sat.

Fattburger
Jazz • Jazz • Jazz • Jazz • Jazz • Jazz • Jazz

TOYS
Mon. — HIGH FM Night • Tues. — Restaurant Employee Night

KING BISCUIT
Mexican Liqueur Night \$7.99 • Margaritas \$1.00

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3999 Mission Blvd. 488-1081

EVERY THURSDAY
JAZZ DANCE NIGHT
with Mark Walton
Thursday, September 19
MOST VALUABLE PLAYERS
Complimentary hors d'oeuvres 6:00-8:00 pm
Dancing begins at 8:00 pm. No cover, no minimum

EVERY FRIDAY THROUGH TUESDAY
Dance to live entertainment 9:00 pm-1:30 am
No cover, no minimum
Appearing through September 30

The JETS
Featuring Kenny Morril



EVERY SUNDAY

SUNDAY BRUNCH
On our patio, overlooking the bay
10:00 am-2:00 pm • All you can eat \$8.95

EVERY MONDAY

MONDAY NIGHT FOOTBALL
BIG SCREEN TV
FREE hot dogs, kraut, chili, salsa and chips
Draft beer 75¢ a glass — \$2.50 a pitcher
\$1.00 SHOOTER SPECIAL
Changes with every touchdown

EVERY WEDNESDAY

KIFM 98 Lives Out JAZZ
with Art Good
Wednesday, September 25
FATTBURGER BAND
Complimentary hors d'oeuvres 6:00-8:00 pm
Jazz begins at 8:00 pm. No cover, no minimum

SUNDAY
SUNDAY BUFFET BRUNCH
10:00 am-2:00 pm
All you can eat \$9.95

JAZZ JAM
featuring
CHEATHAM'S JAZZ QUARTET
6:00 pm-10:30 pm • No cover, no minimum

MONDAY

MONDAY NIGHT FOOTBALL
Two wide screen T.V.'s
Free hot dogs, chili, popcorn
Draft beer 75¢ a glass, \$2.50 a pitcher

BAHIA BELLE
MOONLIGHT CRUISE
Sailing every Friday & Saturday
Free hot dogs, chili, popcorn
Draft beer 75¢ a glass, \$2.50 a pitcher
7:30 pm & every hour on the 15 hour until 12:30 am

COCKTAILS • DANCING
LIVE MUSIC BY "MAIN STREET"
Passage: \$5 • Board dockside at the Bahia Hotel Mission Bay.
HAPPY HOURS: Monday-Saturday, 4:00 pm-8:00 pm
Sunday 4:00 pm-6:00 pm, hot & cold hors d'oeuvres

contemporary. Tuesday through Saturday. Restaurant: Mary Adams, harp and vocals, 5:30-9:30 p.m. Sunday and Monday.

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley, 299-2828. The Sires Brothers, rock. Tuesday through Saturday, with the Londons, rock. Friday and Saturday: the Londons, rock. Sunday.

Monk's, 10475 San Diego Mission Road, Mission Valley, 563-0060. The Younger Half, contemporary. Wednesday through Saturday: Dreamland with Peggy Claire and Bobby Gordon, jazz. Monday and Tuesday.

Monterey Whaling Company, 887 Camino del Rio South, Mission Valley, 291-1638. Too Much Fun, contemporary. Wednesday and Thursday: live entertainment. Friday and Saturday: call club for information; Dr. Gonzales Musical Madness with Barker and Orc. Michael Shore and others backing up San Diego performers. Sunday: the Leeds, contemporary. Tuesday: Too Much Fun, contemporary. Wednesday.

The Moonlight, 4615 Claremont Drive, Claremont, 273-1022. Nightshift, contemporary. Tuesday through Saturday. Alaska, country. Sunday and Monday.

Navajo Inn, 8515 Navajo Road, San Carlos, 465-1730. Kicks, rock. Tuesday through Saturday. Nervous Rex, rock. Sunday and Monday.

Pal Joey's, 5147 Waring Road, Allied Gardens, 296-7873. Fro Brighams Preservation Band, Davidland jazz, swing, and oldies. Friday and Saturday.

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

Peter D's, 5149 Claremont Mesa

Boulevard, 277-3217. Duke + 2, contemporary. Thursday through Saturday.

Smuggler's Inn, 402 Fashion Valley, Fashion Valley East, 291-7170. Wayne Gore, contemporary. Friday and Saturday.

The Speakeasy, 1079 Mira Mesa Boulevard, Mira Mesa, 366-0970. Jimmy Gosman and Sharon Andrews, jazz. Thursday through Saturday.

Spirit, 1130 Buena Vista Avenue, Bay Park, 276-3903. This rock, Sven-Erik and the E Ticket Boppers, rock, and the Chams, rock. Thursday: Blue Trazee, rock, the Fugitives,

rock. Fluorescent Iguanas, rock, and Rule 42, rock. Friday: Brian Brain, rock. Three Simple Words, rock. The Pangs, rock, and the Angels of Gabriel, pop-rock. Saturday: Stormy Summer, jazz-blues fusion. Shark Jones, rock, and the Drive Ins, rock. Tuesday: City on Edge, rock. Wednesday: The Soldiers, rock. Wednesday.

Springfield Wagon Works, 5255 Kearney Villa Road, Kearney Mesa, 365-2722. Jo Thomas, piano bar. Thursday through Saturday.

Starburst Hotel, 950 Hotel Circle North, Mission Valley, 296-0011. Coral Room: The Fear of Us, swing and group vocals. Tuesday through

Saturday: the Dick Lopez Trio, swing, contemporary, and vocals. Sunday and Monday: Crane Room: Bert Torres, contemporary. Tuesday through Saturday.

Tio Luch's/Mira Mesa, 10787 Camino Ruiz, Mira Mesa, 695-1401. Spunky Whiteface, contemporary. Wednesday and Thursday: Xpresso, contemporary. Friday and Saturday: Jeff Williams, contemporary. Sunday through Tuesday.

Tio Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge, 280-9944. Joe Stewart, contemporary. Sunday through Thursday: Costa V, contemporary.

Friday and Saturday.

The Wellhouse, 10790 Iruosanta Boulevard, Terasanta, 560-6677. Ray and Lanie Correa with Bert Miller on drums, swing, pop, nostalgia, and contemporary dance music. Friday and Saturday.

Wragler's Room, 1608 Mission Gorge Road, Mission Gorge, 280-6263. Steve Craz, country. Tuesday through Saturday: Linda Kerns, Contemporary 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.

San Diego South

Abbey Restaurant, 2825 Fifth Avenue, Hillcrest, 291-4779. Lounge: Stu Shames, jazz piano. 6-9 p.m. Tuesday through Thursday. Dining Room: Noel, harpist, plus Thursday through Saturday evenings during dinner.

Anthony's Harborbide, 1355 North Harbor Drive, downtown, 232-6358. Old Bridge, comedy and music. Tuesday through Saturday.

Aztec Bowl, Turquoise Room, 4336 Thirtieth Street, North Park, 283-3335. Sand and the Classics, 85, contemporary. Wednesday through Saturday.

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

Cafe Angelique, 2870 Fifth Avenue (Fifth and Palm), Hillcrest, 602-3379. Bob Hart, classical piano. Wednesday and Thursday and performing in a free-form jazz session every Friday night. Francesca Savage and Friends, classical viola duets. Saturday: Third Floor, jazz, 7-10 p.m. Wednesday.

Caldo del Rey Morn, 1549 El Prado Calles Park, 234-8511. Dale Vernon, piano and guitar variety. Wednesday through Saturday.

evening and Sunday afternoon: Call Bence, piano and vocals, 8-12 p.m. Tuesday.

Cafe Vienna, 1619 College Avenue, 265-1446. Roland Klotz, either music and German music, singing along, 6-10 p.m., Friday and Saturday.

The Coe-Coo Club, 4363 University Avenue, 283-8211. Jonathan the Texas Flash, honoring variety requests. Friday and Saturday.

Doc Masters, 2051 Shelter Island Drive, Shelter Island, 213-2572. Lounge: Bogart, contemporary. Tuesday through Saturday; Colin

Jose's Murphy's Nightclub & Pub
4302 Mission Boulevard, Pacific Beach 270-3220
Daily 10 am-2 am

JOE MARILLO JAZZ
Sundays 4-7 pm

NOTICE TO APPEAR
Sunday-Wednesday

JOSE ENDS COVER CHARGES SUN-THURS.

TONIGHT AND EVERY THURSDAY SPAGHETTI FEAST 5-8 PM, \$2.50
Includes huge plate of spaghetti with meatballs, garlic bread and salad, plus a complimentary draft beer or wine

TRENDSETTERS
LIP-SYNCH FASHION AUCTION SHOW
Men's and ladies' wear, at auction prices, every Tuesday 8 pm
This Sunday watch Chargers vs. Cincinnati, 10 am kick-off

La Jolla's Finest Jazz

featuring the great sounds of

Bruce Cameron Ensemble

Wednesday & Thursday, 8 pm-12 am
Friday & Saturday, 9 pm-1 am
No cover charge

Coming in October
New Shooz

Lunch: Monday-Friday 11:30 am-2:30 pm, with daily seafood specials
Dinner: 5:00 pm-11:30 pm, La Jolla's finest steaks, prime rib and seafood
Happy Hour 4:00 pm-6:00 pm, Monday-Friday

Reservations suggested
1250 Prospect St. (McKellar Plaza)
La Jolla • 454-5325

Mony Mony's

Thursday-Saturday
September 19-21
9:00 pm-1:30 am
TOYS

Sunday & Monday
September 22 & 23
REFLECTORS

Wednesday, September 25
1st ANNIVERSARY PARTY
SPECIAL 7/X GIVEAWAY - WEEKEND IN LAS VEGAS
Buffet • Drink specials • Prizes
Complimentary roses for the first 20 ladies

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

BONITA and CASA CANTINA LOUNGE
(FORMERLY JIMMY'S ON THE GREEN)

Now appearing through September
TIME FOR CHANGE
Cocktails and dancing Thursday, Friday & Saturday 9 pm-2 am

NOW SERVING LUNCH & DINNER DAILY
• Excellent Continental Cuisine •
Weekend Breakfast & Sunday Champagne Brunch
4475 Bonita Road, Bonita • 267-7700

BOGART

Now playing Tuesday through Saturday 9 pm-1 am nightly

COLIN & KAREN
Dancing & Romancing
Sunday & Monday 8 pm-12 midnight

Doc Masters
in the Shelter Island Marina Inn
223-2572

Now Appearing
The Jolly Roger
RESTAURANTS

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"Every Night's A Party!"
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937 Lomas Santa Fe Drive
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"Jump Street"
Comedy & Song...
OCEANSIDE
1900 Harbor Drive North (Oceanside Marina)
722-1851

"Music & Mirth" BARKER & ORR
807 West Harbor Drive
SAN DIEGO
Support Village 233-4300

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

YOUNGER HALF BAND
Thursday-Saturday & Wednesday, September 25

DREAMLAND SWING BAND
Vintage swing & Dixieland jazz featuring clarinetist Bobby Gordon & vocalist Peggy Claire
September 23 & 24

Wednesday, September 25
SCHNAPPS SHOOTERS \$1.00 ALL NIGHT!
(Apple, peach, cinnamon, blackberry & peppermint)
Entertainment by The Younger Half

EVERY MONDAY ALL COCKTAILS ARE \$1.75 ALL NIGHT

TUESDAY NIGHTS
Happy Hour all night with your Monk's Happy Hour card

IT'S MONK'S AFTER THE PADRES GAMES!
Great live entertainment, dancing, and 2 for 1 cocktails with your Padres ticket stub

PARADISE BAY
Seafood Restaurant & Oyster Bar

Appearing
Wednesday-Saturday, September 18-21

IPSO FACTO

Sunday-Tuesday, September 22-24

STORM
Jazz, Latin, R&B


Coming
Wednesday-Saturday, September 25-28
THE LONDONS
Winner of the 1985 Rock Wars Championship

Every Wednesday
FANTASY FASHION AUCTION
Every Friday
FASHION ODYSSEY
Drink specials nightly • Formerly the Windrose Restaurant

THE MAZE PRESENTS

Social Distortion

ORANGE COUNTY'S BIGGEST BOYS RETURN



BAD RELIGION

THE FRONT and CORPORATE DISEASE

Friday, September 20
WABASH HALL, 9 PM

3855 Wabash (University Ave. & 805)
ADVANCE TICKETS AVAILABLE AT LOU'S RECORDS (INCANTAS),
OFF THE RECORD, BEELIN WALL, CHULA VISTA,
LICORICE PIZZA, TICKETRON AND TELESAT.

REVOLT-IN-STYLE (THE MAGAZINE) IS NOW ON SALE

ALL OVER SAN DIEGO AND LOS ANGELES (ALSO AVAILABLE AT CLUB I-D)

CLUB I-D MONDAYS AND FRIDAYS AT MANNIKIN

945 GARNET AVE. IN PACIFIC BEACH
CLUB I-D/REVOLT-IN-STYLE
THE GROOVE CONTINUES... 454-0856

LIVE ENTERTAINMENT



Two Tones

Thursday-Saturday
September 19-21
Returning in October

Coming
September 26-28
FULL COVERAGE

and Karen, contemporary, Sunday and Monday.

Bookies, 1225 El Cajon Boulevard, East San Diego, 293-6081. Piano bar, Paul Greco, Tuesday through Saturday, 10:00 p.m. Sunday and Monday.

Dress Maggie's, 1311 First and University, North Park, 298-0094. Kevin Kelly, jazz piano and original music. Raggle Taggle, variety. Renaissance in jazz, Friday. Paul and Carla Roberts, international folk music, Saturday. Pico Sevilla and Rodrigo, concert flamenco guitar in solo and duets, Sunday. Old Time Hoot Night, Monday. Irish music, night, musicians welcome, Tuesday. Kathy Curtis, singer-songwriter, Wednesday.

The Escape Lounge, 421 University Avenue, Hillcrest, 295-5282. Timmy Stark, organ, piano, and electric, Thursday through Saturday. Barbara Corder, contemporary, Tuesday and Wednesday.

Fat City China Camp, 2137 Pacific Highway, downtown, 232-6060. Harvey and the 52nd Street Five, 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, 1246 University Avenue, 280-3534. Mike Miller, folk rock and variety, Friday and Saturday.

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

Humphrey's, Hall Moon Inn, 2241 Shelter Island Drive, Shelter Island, 234-3377. Bruce McKeithen, piano variety, Monday through Friday. happy hours, Jon Sandoval, piano variety, Wednesday through Friday evenings. Larry Moore, piano variety, Sunday evening.

Imperial House, 505 Kalmia Street at Park Boulevard, Hillcrest, 234-5525. Wayne Jure, jazz, Tuesday through Saturday, with the Imperial House Opera Singers, Wednesday. Wayne Jure and Hank Young, jazz, Friday and Saturday.

"The Invader," at the dock, 1006 North Harbor Drive, downtown, 298-8066. The H Street Band, contemporary, every night except Thursday when Hollis Gentry and Fortburger play jazz and Tuesday when the Most Valuable Players play jazz.

Downtown jazz is back!


PARAGON

Sensational new jazz group appearing September 20 & 21

MONDAY NIGHT FOOTBALL HAPPY HOUR

Free hot dogs, nachos & chili
Served from 4:30-7:30 pm


Daily drink specials



Free valet parking

WAREHOUSE, RESTAURANT AND LOUNGE


200 Fifth Avenue • 234-2200
P.J.'s brings uptown downtown



SHINE IT ON

Now appearing Tuesday-Saturday, 8:30 pm

P.M.
Sunday & Monday



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

Donegal's

Meat, Grill & Bar

LIVE ENTERTAINMENT

Thursday-Saturday
HAPPY HOUR
Monday-Friday, 5:00 to 7:00 pm with the greatest complimentary hors d'oeuvres in Mission Valley

DRINK SPECIALS

CHAMPAGNE BRUNCH

Sunday from 9:30 am

LUNCH & DINNER DAILY

Serving the freshest fish, beef, barbecue and pasta dishes
Reservations suggested

295-6600
5323 Mission Center Rd., Mission Valley


Jolly Roger, 807 West Harbor Drive, Seaport Village, 233-4300. Barker and Orr, north and music, Wednesday through Saturday, Rich Fiallance, contemporary, Tuesday and Sunday.

Kona Kai Club, 1901 Shelter Island Drive, Shelter Island, 222-6319.

The Spud Brothers, rock and comeds, Tuesday through Saturday.


La Maison/Calerie 5, 3681 Fifth Avenue, Hillcrest, 298-0119. Live music, Saturday, call club for information.

Lucky Lady Club, 455 Sixth Street



NITE LINE

Appearing Tuesday through Saturday, begins at 8:30



Mission Valley Inn • 875 Hotel Circle South
Mission Valley • 298-8281

TRIP TICKETS

Real seats—lowest prices

PADRES/ALL GAMES

CHANGERS—at games

THE BOSS!!!



BRUCE SPRINGSTEEN

L.A. Coliseum, September 22, 23, 24, 25

HOOTERS	NIGHT RAMPER
GEORGE BENSON September 28	THE CURE October 11
KENNY LOGGINS October 12	FOREIGNER October 23

Coming soon: CALIFORNIA LOTTERY TICKETS

We are accepting \$5.00 refundable deposits on
UPCOMING SHOWS:
Rolling Stones • Ritty Grity Girl Band • Diego Delgado
Journey • Huey Lewis • Rush • Pat Benatar • Talking Heads
Red Diamond • ZZ Top • And more!

Open 7 days a week
Mon.-Fri. 9 am-6 pm, Sat. & Sun. 10 am-6 pm
Liquor service available

CLAREMONT	EL CAJON	CHULA VISTA
4279 Buena Vista (at Balboa next to Target) 268-3838	472 Putnam Parkway 442-5553	342 S. Broadway (by H) 420-TRIP
ESCONDIDO	CARLESON	
1829 E. Valley Parkway (Dixie "Supercenter") 489-TRIP	2000 Bonaville St. (Dixie "Supercenter") 729-8891	

Street, downtown, 233-9391. Signs, Latin and Top 40, Thursday through Sunday, Los Ruff, Latin and Top 40, Monday and Wednesday.

Mandolin Wind, 108 University Avenue, Hillcrest, 297-0177. King Biscuit Blues, blues and rhythm and blues, Thursday through Saturday. Robin Hendel, jazz and blues guitar, Tuesday. Rick Garza and His Voodoo Hottas, rock and blues, Wednesday.

Mr. A's Restaurant, 2250 Fifth Avenue, downtown, 239-1377. Peter Rabbrecht, pianist, Tuesday through Saturday.

Mona Lisa Restaurant and Cocktails, 2061 India Street, downtown, 234-4993. Gay and Jackie and Cal 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 Place at Miksan's, 2424 Fifth Avenue, Hillcrest, 232-1773. Lori Bell with Dave Mackay, jazz, Friday and Saturday, live jazz, Sunday, call club for information.

Papagayo Restaurant, 861 West Harbor Drive, Seaport Village, 232-7581. Greg Glover with Carol Kipp, keyboardist and vocalist performing everything from standards to contemporary, Wednesday through Saturday.

Patrick's II, 128 F Street, downtown, 233-3077. Pro Brigham's Preservation Band, Dixieland jazz, early evening, Thursday, Dean and the Persuaders, vintage rock, Friday and Saturday, the Aubrey Fay Quintet, jazz, Tuesday and Wednesday.

P.J.'s Warehouse Restaurant, 299 Fifth Avenue, downtown, 234-2200. Paragon, jazz, Friday and Saturday; the Woody Halls, vintage rock, Wednesday.

Red Coast, 4105 Taylor Street, Old Town, 295-5111. Two Pieces, Sixties and Seventies hits, Friday, DJ Jim Anthony spins platters on Saturday.

Robert E. Lee's, 801 Harbor Island Drive, Harbor Island, 291-1870. Fortune, Top 40 dance music, Wednesday through Saturday.

Rosie O'Grady's, 3402 Adams Avenue, Normal Heights, 284-7699. Fanny Carroll, Irish music, Thursday, Kitty Kellies, contemporary music, Friday and Saturday, Robin Hendel, blues and jazz guitar, 2:30-7:30 p.m., Sunday, the Bop Tones, jazz, Wednesday.

San Diego Harbor Excursion, Harbor Drive and Broadway, downtown, 234-4111. Signs of Life, the Bill Shreve Group, jazz, Thursday and Sunday, David Watson and the Gathering, contemporary, Friday and Saturday.

Sheraton Harbor Island, Reflections, 1980 Harbor Island Drive, Harbor Island, 291-2966. Fecol, contemporary, Tuesday through Saturday, the Jets, vintage rock, Friday happy hour. Shepherd's Restaurant, Vicki McMaster, standards and pop from the Thirties to the Eighties on the bar, Wednesday through Sunday, Gail Dietrichs, classical harp, Tuesday.

Sternwheeler Showboat, at the dock, 1006 North Harbor Drive, downtown, 298-8696. The Pier Group, contemporary, Tuesday through Saturday, the KCBO Faithful Band, country, 6:30-9:30 p.m., Sunday.

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

Top of the Park Lounge/Park Manor Hotel, 523 Spruce Street.

Hillcrest, 299-0002. Daniel Jackson, pianist, 5:30 p.m., Monday and Tuesday.

Trojan Horse, 6179 University Avenue, East San Diego, 582-1070.



The Trojan Horse

6179 University (College & University) 582-1070

Thursday-Saturday, September 19-21

THE US BAND

Sunday, September 22

Tuesday, September 24
NYX

Wednesday, September 25
DOWN TO EARTH

Thursday-Sunday, September 26-29
FAST LANE

DRINK SPECIALS

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

HAPPY HOUR DAILY 5-9 PM

Hardy's 708 • Well drinks \$1.00 • Bottle beer 90¢
"Lottery tickets available October 31!"

Introducing
San Diego's newest & hottest nightclub

THE CLUB CHALET

Featuring the best in live and recorded music 7 days a week,
10 am-2 am. Drink specials all night, every night.
And never a cover charge!

Club Chalet welcomes back
THE SOURCE
Rock & Roll
Thurs., Fri. & Sat.
Sept. 19, 20 & 21

HAPPY HOUR MON.-SAT. 5 PM-7 PM

Well doubles \$1.35 • Domestic beer \$1 • Pitchers \$2.50
Wed.—Ladies' night • Sun.—leg party 4 pm-6 pm 25¢ drafts
Plus Club Chalet specials all night, every night



MESSAGERS

Rock & Roll
Sun., Mon. & Tues.
Sept. 22, 23 & 24
The best in dancing and listening enjoyment

The all new & very hot
MESSANGER
Wednesday
Sept. 25

SPORTS FANS!

See all major league sports on our big screen and satellite TVs. Saturday & Sunday Brunch 10 am to 1 pm. Spaghetti Feast & Monday Night Football, 2400 wide screen TV.

For club booking information call Nelson Talent, 222-4320
5046 Newport Ave. • Ocean Beach • 222-5300

The Ex-Highway, Thursday
Lounge, Sunday, Rock, rock
5:30-11:30 p.m. Tuesday
country, rock, Wednesday

Johnnie's No. 2, 7701 Camino
Bardonia, 10:00-11:00 p.m. Tuesday
Sundays, 10:00-11:00 p.m.

Topnotch and Company, 507
West Highway 101, San Juan Capistrano
444-5555. Rock, country, rock and
roll, Wednesday through Sunday
10:00-11:00 p.m.

Viscount Hotel, 1000 Hotel
Highway 101, San Juan Capistrano
444-5555. Rock, country, rock and
roll, Wednesday through Sunday
10:00-11:00 p.m.

East County

The Boombox Restaurant, 800
Parkway Drive, La Mesa 444-0666
Friday through Sunday, 10:00-11:00 p.m.
country, rock, Wednesday
Sundays, 10:00-11:00 p.m.

King of the Hill, 1000 North
Street, Escondido 444-5555. Country
and rock, 10:00-11:00 p.m.



THE BEATLES. Lounge, Thursday, 10:00-11:00 p.m.

Reaction, contemporary
Wednesday through Saturday
10:00-11:00 p.m.

Calypso Lounge, 7701 Camino
Bardonia, 10:00-11:00 p.m. Friday
Sundays, 10:00-11:00 p.m.

can listening, Friday and Saturday
10:00-11:00 p.m.

Circle D Corral, 1000 Broadway, El
Cajon 444-7443. Country
and rock, 10:00-11:00 p.m.

Touch of Country, country, Sunday
10:00-11:00 p.m.

Con-Cor's Nest, 12247 Woodside
Avenue, Lakeside 443-2989

Wine & Steaks, piano variety
Thursday through Saturday
10:00-11:00 p.m.

Dick's Landing, 17851 La Mesa
Road, La Mesa 442-2225. Country
and rock, 10:00-11:00 p.m.

Don's West, 17851 La Mesa
Road, La Mesa 442-2225. Country
and rock, 10:00-11:00 p.m.

Live Oak Springs, 1000 Highway 80
Boulevard, Escondido 444-5555
country music, Sunday, call
club for information

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Boulevard, Escondido 444-5555
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Live Oak Springs, 1000 Highway 80
Boulevard, Escondido 444-5555
country music, Sunday, call
club for information

La Pasa del Sol, 8208 La Mesa
Road, La Mesa 442-2225. Country
and rock, 10:00-11:00 p.m.

Legends, 2751 Alamo Boulevard,
Alamo 444-5555. Live music,
Friday and Saturday, call club for
information

Live Oak Springs, 1000 Highway 80
Boulevard, Escondido 444-5555
country music, Sunday, call
club for information

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Live Oak Springs, 1000 Highway 80
Boulevard, Escondido 444-5555
country music, Sunday, call
club for information

Magnolia, 1000 Highway 80
Boulevard, Escondido 444-5555
country music, Sunday, call
club for information

Mama's Mink, 1000 Highway 80
Boulevard, Escondido 444-5555
country music, Sunday, call
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The On the Border, 1000 Highway 80
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TNT Lounge, 1000 Highway 80
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China Five Restaurant, 1000
Highway 80, Escondido 444-5555
country music, Sunday, call
club for information

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Highway 80, Escondido 444-5555
country music, Sunday, call
club for information

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

PRESENTING

Prime Time
Piano & Food Bar

It happens every weekday from 4:30-6:30pm.
Relax to the sound of live entertainment in
Humphrey's piano bar while you partake from a menu
that changes every evening.

PRIME TIME MENU
MON. CARVED ROAST BEEF SANDWICHES
TUE. PEEL YOUR OWN SHRIMP
WED. SOC. SEAFOOD BAR
THU. TACO BAR WITH ALL THE FIXIN'S
FRI. THE BOTTOMLESS CHILI BOWL

Giant Margarita \$16.92 with a
Gold Shooter \$2.00

Raspberry Margarita
\$16.92 with a
Gold Shooter \$2.50

Prime Time at Humphrey's
a great way to end the afternoon...
or begin an evening.

2241 Shelter Island Drive • 224-3677

HUMPHREY'S

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

BACK AGAIN BY
POPULAR DEMAND

**THE GREAT
AMERICAN
LIP-SYNC
CONTEST**

**Crystal T's
Emporium**
500 Hotel Circle N., Mission Valley
294-9010

*Every Thursday for 10 weeks
*\$175 cash prizes each week
*Winners of 10-week competition will be
eligible for the "Finals" and \$500
cash prizes.
*Bring your own music (cassettes okay)
or choose from our music library
*Original costumes are encouraged
*Sign up by 10 p.m. each Thursday
*Show begins at 11 p.m.

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

Come celebrate with old friends—while
making new ones—at The Hotel Inter-
Continental's Corniche Lounge.

Mingle through happy hour, Tuesdays
through Fridays, 5:00 to 7:00 p.m.
And dance the night away, Tuesdays
through Saturdays, 9:30 p.m. to 1:30 a.m.
The Corniche Lounge. It's the new hot
spot people are buzzing about.

HOTEL INTER-CONTINENTAL SAN DIEGO
333 W. HARBOR DRIVE • SAN GROUP
PARKING VALIDATED

Let your ears decide if anyone makes
music like all seven artists in the

KING BISCUIT BLUES BAND

Every Thursday, Friday, & Saturday
Tuesday—Robin Henkel—Delta Music
Wednesday—Rick Gentry—Woodoo Bananas

HAPPY HOUR 5-8 PM • WELL DRINKS \$1
Hot hors d'oeuvres Friday
Chips n dips Tuesday-Thursday

COMPLETE DINNERS \$8.95
Dining room opens at 5:30 pm

MANDOLIN WIND RESTAURANT
108 University Ave. • HILLCREST 297-8017

The Us Band, rock, Thursday through Saturday; Backus, rock, Sunday; N.Y., rock, Tuesday; Down to Earth, rock, Wednesday.

Tuba Man's No. 2, 7149 El Cajon Boulevard • (619) 442-1212 Live music, Saturday; call club for information.

Upstart Cross and Company, 835 West Harbor Drive, Newport Village 232-4855; Rick Saxton, folk and rock, Saturday evening and Sunday afternoon.

Vicount Hotel, The Bar, 1960 Harbor Island Drive, Harbor Island 204-6700; The Bar, Kevan Melton, piano variety with vocals, Tuesday through Thursday; live piano bar entertainment, Friday and Saturday; call club for information. Palm Grill, Ruffin Lloyd, contemporary jazz, 11-2 p.m. Sunday.

East County

The Boondocks Restaurant, 8320 Parkway Drive, La Mesa, 465-3660; Dale Pearson, contemporary music on the piano, Tuesday through Saturday; Bruce Robbins, contemporary, Sunday and Monday; Craig Jones, piano, 5-9 p.m., Friday. Bull and Bear, 690 North Second Street, El Cajon, 440-5757; Chain



THE TEXTONES. Tonight, Thursday, Belly Up Tavern

Reaction, contemporary, Wednesday through Saturday; Calypso Lounge, 975 Greenfield Avenue, El Cajon, 444-9526; Tommy Ray, country, light rock, and

easy listening, Friday and Saturday; Circle D Corral, 1013 Broadway, El Cajon, 444-7433; Country Casanova, country, Tuesday through Saturday; Jerry Baez and a

Touch of Country, country, Sunday; chugging lessons, Monday and Tuesday; Coe-Cow's Nest, 12217 Woodside Avenue, Lakeside, 443-2900;

Wayne Steele, piano variety, Thursday through Saturday.

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

Don's East, 13321 Business Highway Eight at Los Cochinos, El Cajon, 443-2444; Big Sky, country, Friday and Saturday.

Don's West, 5286 Baltimore Drive, La Mesa, 462-0333; The Classics, Piffes and Settes, rock, Tuesday through Sunday; the Dynamic Duo, Top 40 dance music, Monday.

Finn Springs Inn, 13505 Highway 80, El Cajon, 443-9508; Dina Preston and Chaser, country, Wednesday through Sunday.

Happy Days Car Hop, 9664 Camino Road, Spring Valley, 463-4757; Corvette Night with Three Speed, vintage rock, Thursday; the Duckfall Revue, vintage rock, Sunday.

Horseshoe Tavern, 7664 Broadway, Lemon Grove, 469-6344; The Smith Brothers, country and contemporary, Friday and Saturday.

La Posada del Sol, 8238 Parkway Drive, La Mesa, 462-2640; Jim Moore, contemporary, Thursday; Alaska, country, Friday and Saturday.

Legends, 2754 Alpine Boulevard, Alpine, 445-5545; Live music, Friday and Saturday; call club for information.

Linda's D'Angelo 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, 506 Broadway, El Cajon, 442-9606; Pich N' Woo with Gerrie Woo, contemporary, Tuesday through Saturday; Pro Highways Preservation Band, Dixieland jazz, Sunday and Monday.

Our Favorite Place, 8646 Mission Gorge Road, San Jacinto, 449-6240; Linda Sherwood and Sunfire, country, Friday and Saturday.

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

Magnolia Mulvaney's, 8861 Magnolia Avenue, San Jacinto, 448-8556; The Hermes, rock, Thursday through Saturday.

Mama's Mink, 533 East Main Street, El Cajon, 442-5573; The Big Oak Ranch Band, country, Wednesday through Saturday, and 6:30 p.m., Sunday.

Nite Owl East, 667 North Mission Avenue, El Cajon, 447-3854; The Beto Strongs, Top 40 dance music, Tuesday through Saturday; live music, Sunday and Monday; call club for information.

Pizza Plus, 764 Jamacha Road, El Cajon, 444-3300; Mike Bica, contemporary rock, Thursday; Hickory Ridge, bluegrass, Friday; Three Speed, vintage rock, Saturday.

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

The Os Bow Inn, 9516 Campo Road, Spring Valley, 469-0616; Andy and Donna, contemporary, Tuesday through Thursday; Alton and the Os Bow Country Lads, country, Friday and Saturday.

Park Place, 1280 Fletcher Parkway, El Cajon, 448-4111; Automatics, rock, Tuesday through Saturday; the Hermes, rock, Sunday and Monday; Dr. James Downs, hypnotist, Monday.

Pizza Plus, 764 Jamacha Road, El Cajon, 444-3300; Mike Bica, contemporary rock, Thursday; Hickory Ridge, bluegrass, Friday; Three Speed, vintage rock, Saturday.

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

TNT Lounge, 6271 Imperial Avenue, Encinitas, 263-2993; The Finest City Band, Top 40 and rhythm and blues, Friday through Sunday.

Turquoise Lounge, 5975 Severn Drive, La Mesa, 465-1525; Nervous Rex, rock, Tuesday through Saturday.

Van Winkle's, 10055 Mission Gorge Road, San Jacinto, 449-0900; Crossfire, contemporary and country rock, Friday and Saturday.

Win Cody's Saloon, 240 West Main Street, El Cajon, 440-9247; Outta Control, rock, Friday through Sunday.

Win Cody's Saloon, 240 West Main Street, El Cajon, 440-9247; Outta Control, rock, Friday through Sunday.

South Bay

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

rock, Wednesday through Saturday; call club for information.

China Fire Restaurant, 569 H Street, Chula Vista, 426-5951; Juan Robles, contemporary, Thursday through Saturday.

Country Humphries, 1862 Palm Avenue, Imperial Beach, 429-1161; Gal 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; Crystal, rock, Tuesday through Saturday; RPM, rock, Sunday and Monday.

Da Vinci's, 626 F Street, Chula Vista, 427-8880; Tito and Augustine, contemporary, Wednesday through Sunday.

Dock's Cocktails, 317 Third Avenue, Chula Vista, 422-1566;



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

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

PRESENTING HUMPHREY'S Prime Time Piano & Food Bar

It happens every weekday from 4:30-6:30pm.
Relax to the sound of live entertainment in
Humphrey's piano bar while you partake from a menu
that changes every evening.

PRIME TIME MENU

BRIN. CARVED ROAST BEEF SANDWICHES
TUE. PEEL YOUR OWN SHIMP
WED. S&C REASONS BAR
THUR. TACK AND BUTTS ALL THE FURN'S
FRI. THE BUTTLESS CHILI BOWL

Giant Margarita Raspberry Margarita
(16 oz) with a (16 oz) with a
Gold Shooter, \$2.00 Gold Shooter, \$2.50

Prime Time at Humphrey's...
a great way to end the afternoon...
or begin an evening.

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HUMPHREY'S

DISTILLERY NIGHTCLUB

Tonite! Thursday, Sept. 19
our D.J. Kandi O.'s Birthday Party

25¢
Draft beer
in 1st Qtr.

THURSDAY NIGHT FOOTBALL
Bears vs. Vikings
3 T.V. Screens

\$1
for hot dog
and draft beer

Live entertainment Thursday thru Sunday

PRIVATE DOMAIN

Sunday Special
2 for 1
well drinks
\$1 shooters

EVERY FRIDAY IS LADIES' NIGHT

all ladies admitted **FREE**

9 pm FANTASY FASHION AUCTION

MONDAY NIGHT FOOTBALL
L.A. Rams vs. Seattle Seahawks

25¢
Draft beer
in 1st Qtr.

\$1
for hot dog
and draft beer

2 20 ft. big screens

MILLENNIUM

Tuesday is **\$1.50 ICED TEA NIGHT**

BACK AGAIN BY POPULAR DEMAND

THE GREAT AMERICAN LIP-SYNC CONTEST

Crystal T's Emporium

500 Hotel Circle N., Mission Valley
294-9010

*Every Thursday for 10 weeks
*\$175 cash prizes each week
*Winners of 10-week competition will be eligible for the "Finals" and \$500 cash prizes
*Bring your own music (cassettes okay) or choose from our music library
*Original costumes are encouraged
*Sign up by 10 p.m. each Thursday
*Show begins at 11 p.m.

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

Come celebrate with old friends—while making new ones—at The Hotel Inter-Continental's Corniche Lounge.

Mingle through happy hour, Tuesdays through Fridays, 5:00 to 7:00 p.m.
And dance the night away, Tuesdays through Saturdays, 9:30 p.m. to 1:30 a.m.

The Corniche Lounge. It's the new hot spot people are buzzing about.

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385 W. HARBOR DRIVE, SAN DIEGO
PARKING VALIDATED

Let your ears decide if anyone makes music like all seven artists in the

KING BISCUIT BLUES BAND

Every Thursday, Friday, & Saturday
Tuesday—Robin Henkel—Delta Music
Wednesday—Rick Galley—Woodoo Bananas

HAPPY HOUR 5-8 PM • WELL DRINKS \$1
Hot hors d'oeuvres Friday
Chips 'n' dips Tuesday-Thursday

COMPLETE DINNERS \$8.95
Dining room opens at 5:30 pm

MANDOLIN WIND RESTAURANT
308 University Ave. Hillcrest 297-3017

Emerson Portraits, contemporary tunes. Tuesday through Thursday, live music, Friday and Saturday, call club for information.

Hungry Hunter/Imperial Beach. 1341 Palm Avenue, Imperial Beach 423-0653. Jeff Williams, contemporary. Thursday through Saturdays.

Hutch's, 1463 Palm Avenue, Imperial Beach 423-3479. Grand Central Station, country, Friday and Saturday, free country dance lessons, 7 p.m., Saturdays.

Joe's, 415 Broadway, Chula Vista 424-4828. Louie and Louise, Change, contemporary and oldies. Wednesday through Sunday. J.C. and Company, contemporary and oldies. Monday and Tuesday.

La Maze, 1441 Highland Avenue, National City 474-3222. Bruce Robbins, contemporary. Tuesday through Thursday. East Coast, contemporary. Friday and Saturday.

Landmark Cocktail Lounge, 2501 Sweetwater Road, National City 475-7113. Four Star Country, country. Friday and Saturday.

The Lantern, 1322 Third Avenue, Chula Vista 427-4200. Main Street Moan, contemporary. Friday and Saturday.

Marisol, 1680 Broadway at Main Street, Chula Vista 428-8015. Colour, Latin. Thursday through Saturday, with Los Lopez, Mexican cumbia music. Thursday. Mexican, salsa and Cuban music. Sunday, with Los Lopez, early evening Sunday.

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

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita 475-3537. L.A. rock. Thursday through Saturday.

Zoralla's, 603 Palomar Street, Chula Vista 425-1626. La Rapalla, Latin music. Thursday, Saturday, and Sunday.

PERFORMERS

Performers listings are compiled by Ron Jennings. If you wish to be included, please call 263-9092. Thursday afternoon or Friday before 5:00 p.m. The listings are free.

Rock & Roll

Agents: *Finside Lounge*, Angels of Gabriel, *Neve Assassin*, *Bachanal*.

Automatics *Pink Flare*, **The Bartok-Lansky Band** *Rock On!*

The Beat Club *Finside Lounge*, **The Beat Farmers** *Bachanal*, **The Belair Boys** *Henry's*, **The Blitz Brothers** *Beach Club*, **Blue Tapes** *Spirit*, **Bolton/Dallas** *Carlos Murphy's/La Jolla*

Brian Brain *Spirit*, **Cal-Bass** *McP's*, **Mary's by the Pier, **The Charnes** *Spirit*, **Chords of Fame** *Bachanal***

Circles *Mary's*, **City on Edges** *Spirit*, **The Classics** *Don's West*, **Crystal** *Dance Machine*, **Dean and the Persuaders** *Fame's II*

Dirk Debonaire *Joe's*, **Murphy's** *Desade*, **Bachanal, **Down to Earth** *Proton Horse*, **The Drive-Ins** *Spirit***

Ducktail Revue *Happy Days Car*, **Electric Sons** *Belly Up Tavern*, **Finside** *Bachanal*

Ergo *Normandy Cocktail Lounge*, **Fashlane** *Whiskey Flats*, **Fluorescent Iguanas** *Spirit*, **Forbidden Pig** *Bachanal*

The Force *Melvin's/Escondido*, **Freewill** *Normandy Cocktail Lounge*, **Fugitives** *Spirit*

Rick Galtay and His Voodoo *Assassin*, **Barracudas** *Mandolin III and*

The James Harmon Band *Belly Up Tavern*, **Joe Harris** *McP's*, **The Heaters** *Club Chalk*, **Old Del Mar Cafe**, **Vista Entertainment Center**

The Heroes *Whiskey Flats*, **Pink Flare** *Magnum Midway's*, **Imp Factor** *Paradise Bay*, **Hulk Hogan** *The Jets*, **Sharon Harbor Island, **Columian Hotel****

Rick's *Variety Inn*, **L.A.** *Old Bonita Store Restaurant*, **Crocker Saloon**, **Nicolette Larson** *Belly Up Tavern*

The Londons *Paradise Bay*, **Leh's** *Groovehouse*, **The Mar Del** *Belly Up Tavern*, **Messengers** *Club Chalk*, **Vista Entertainment Center**

Miss D' Meador *Ralph and Eddie's*, **N-E-A** *Bachanal*, **Nervous Rex** *Torquade Lounge*, **Northern Inn**

Notice to Appear *Old Pacific*, **Rock Cafe**, **Joe's, **Murphy's, **NYX** *Proton Horse*, **Outa Control** *11 in Cody's Saloon*****

The Paladins *Old Del Mar Cafe*, **The Pangs** *Spirit*, **Private Domain** *Old Del Mar Cafe*, **Trishley Nights**

The Procrastinators *Barbary's*, **Reflectors** *Hulk Hogan*, **Belly Up Tavern**, **Mary's, **Relay** *Spirit***

The Rhythm Method *Red Coach Inn/Escondido*

Road Runners *Mary's by the Pier*, **Robin Barnes** *Whiskey Flats*, **Rockola** *Rosby/Pelican*, **The Joyce Rocks Band** *Bachanal*

RPM *James Machine*, **Roll 42** *Spirit*, **Scarlett** *Hulk Hogan*, **The Seventh** *Bachanal*, **Shark Jones** *Spirit*

The Sisters Brothers *Leh's*, **The Spud Brothers** *Kona Kai Club*, **Strat** *Bachanal*

Sven-Erik and the E Ticket *Rollers*, **Spirit**, **Livingston Taylor** *Belly Up Tavern*, **The Testones** *Belly Up Tavern*

Three Simple Words *Spirit*, **Three Speeds** *Happy Days Car*, **Toy's** *Pizza Place/El Capitan*

Tin Soldiers *Spirit*, **Toy's** *Dance Machine*, **Mary's, **The Two Tones** *Old Bonita Store Restaurant***

The Us Band *Normandy Cocktail Lounge*, **Beach Club**, **Proton Horse, **Billy Vera and the Beaters** *Belly Up Tavern***

Victim *Bachanal*, **Ricky Wells Band** *Spit's*, **Wild Cards** *Belly Up Tavern*, **Willy Bullseye** *FJ's Warehouse*

Youth in Time *Bachanal*

Contemporary/Top 40

Judy Ames *Henry's*, **Donnell's** *Beach Room*, **Andy and Donna** *Nite Out*, **Baja Strings** *Nite Out*, **Barker and Ovi** *Jolly*

Roger/Superior Village, **Randy Beecher** *Mexican Village*, **Best of Friends** *Ilus Bapou Lounge*

Mike Blasi *Pizza Plus*, **Bogart** *Joe's*, **Frank Dexter** *Hotel Escondido*, **Double Trouble** *Hotel Escondido*

Duke + 2 *Peter D's*, **Dusty and Melissa** *Ben Harris*

Joey Chess *Ames*, **Norman Clifford** *Loma Portal Inn*, **Dan Connor** *Crazy Horse*, **Ray and Laine** *Correa with Bert*

Miller *The Willhouse*, **Costa V** *To-Loo/Weston Garage*, **Donna Cote** *Ben Harris*, **Lighthouse**

Carol Crawford *Jack's Landing*, **Daryl Daniels and Nielson** *La Hacienda Cantina*, **Sony Daniels** *Hungry*

Harvest *Kamade*, **James Davis** *La Costa Hotel and Spa*, **Frank Dexter** *Hotel Escondido*

Wayne Gier *Smug's Inn*, **Greg Glover** *Pupapup Restaurant/Scout Village*

Lighthouse, **The Dynamic Duo** *Dan's West*, **East Coast** *La Mesa*, **Paul Eastland** *Victor's*, **The Elements** *Hotel Del Coronado*

Ed Ellis and Tapestry *Sandtrap Lounge*, **Rich Paulsen** *Jolly Roger/Scout Village*, **Feddy's** *Sharon Harbor Island*

The Finest City Band *TNT Lounge*, **Fortune** *Harvest E. Lee's*, **Forward Motion** *Bahia Hotel*

Friendship *Hotel Escondido*, **Full Coverage** *McP's*, **Wayne Gier** *Smug's Inn*, **Greg Glover** *Pupapup Restaurant/Scout Village*

Kevin Green *Hotel Escondido*, **Jim Hawley** *Hungry*, **Hunter-Ron** *Ben Harris*, **Hutson and Best** *Antonio's*

Hacienda Island Society *Crazy Horse*, **Doc James** *Mc C. and Company*, **Betty's** *Hunger Garden*, **J.C. and Company** *Joe's*

The Jeds *Montevideo Wholly Company*, **Jump Street** *Jolly Roger/Kamade*, **Kitty Kieffer** *Melvin's/Coronado*, **Hose *Old Pacific***

Louie and Louise *Change*, **Joe's *Main Street*, **"Bahia Belle"** *Main Street*, **Moan** *The Lantern***

Melissa McCracken and Larry Evans *Salmon House*, **Gloria Michaels and Spring Fever** *Atlanta*


Midnight Delight *Horrell's Back Room*, **Mike Miller** *Holly's Inn*, **Moment's Notice** *with Judy Ames*, **Horrell's *Back Room***

Jim Moore *La Posada del Sol/La Mesa*, **Nightshift** *Harvest*, **Gill Palacios and Linda Parra** *Gilbey's Cocktail Lounge*

Sam Parsons Duo *Montevideo Bay*, **Cammy's** *People Movers*, **Hilton Hotel** *Pep Boys*, **McP's** *Pier Group*, **Sternheeler**


PARK PLACE

present



HEROES
September 22 & 23

LIVE ROCK 7 NIGHTS



AUTOMATICS
September 24-28

KS103 MONDAY NIGHT FOOTBALL
Monday, Sept. 23 with Crazy Dave Otto
L.A. Rams vs. Seattle Seahawks

PRIZES—TRIVIA—FOOD & DRINK SPECIALS
Dr. Downs and the Heroes immediately following the game

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THE HEROES
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Starts at 9:30 pm


Tonight, September 19
Moosehead Draft Beer, \$1.25 ALL Night Long

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McLvaney's

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Roland is the leader in keyboards, drum machines, and effect units. Some of the popular products include: keyboards—the JX8P, JX3P, and Juno 106; amplifiers—the Jazz Chorus Line, and the Cubes; drum machines—the TR707, TR727, and CR500; effects include—SDE-1000 digital delay, CE-3 stereo chorus, DSD-1 digital sampler delay, DF-1 distortion feedback. We also have the GR700 Guitar Synthesizer.

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(Selected strings only)
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Fender STRATO BLASTOUT!!

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\$289.00

These are NOT factory seconds, blemes, refurbished, rejects, or stolen!! All of these instruments are first line, top quality, with full factory warranty. Don't be late!! First come—first serve.

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Pearl • Tama • Yamaha • Ludwig • Paiste • Zildjian • Remo • Evans • Truetime • Pirih • Promark • Simmons • and more!

Pearl Export 5-piece power set, including Pearl cymbals and hardware . . . reg. \$920.00 Now \$620.00

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All Zildjian cymbals 2 for 1! (Large stock on hand)

Drum Workshop remote hi-hat stand . . . reg. \$299.00 Now \$189.00

Remo drumheads always 50% off

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Southwind



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

Pavillon Lounge

Located atop the East Highrise at the Tower & Country Hotel in Mission Valley 791-7111

Shorefront
 Pitch N' Woo with Gerrie Wom

Emerson Pair-Jazz Duo

Jeff Proctor: Rhythmic Offbeat

Heath, Nicks

Bruce Robinson: Rhythmic

Juan Robles: 3pm-5pm

The Beatles, 7:30-9pm

Sand and the Classics '80s: 10pm

Shades of Jade: Rhythmic

Gary Sherwood: Lullaby House

Shine It On: Rhythmic

Chuck Showalter: 10pm

Dave Smith: Rhythmic

Hank/Ranchos Hernandez

Soho: 10pm

Tony Soraci and Company

Henry's

Sound Investment: La Costa Hotel

Southwind: Pavillon Lounge

Spanky Whiteface: The Lovers' Mesa

Laurea Springer: Vacation Village

Brian Stevens

Joe Stewart: The Lovers' Mesa

Johnny Stuart and Company

Don Tension: The Flying Pig

Tito and Augustine: La Costa

Bert Torres: Standard Hotel

Triple Play: Hilton Hotel

Two Pieces: Rhythmic

David Watson and the Gathering

San Diego Harbor Express

Bon Wheeler: O'Higgins Hotel

Jeff Williams: The Lovers' Mesa

Hungry Hunter: Rhythmic

Xpresso: The Lovers' Mesa

The Younger Half: Monks

Blues/R&B/Reggae

The Blonde Band: Mission

Beach Club

Tom "Cat" Courtney: Texas

Ed Ellis and Tapestry: Sundries

Andy Gallaher: Old Time Cafe

Rick Gazlay and His Voodoo

Harris: Mission Hotel

James Harmon Band: Kelly's

Robin Henkel: Boss O'Grady's

Mandolin Wind

King Biscuit Blues: Mandolin

Wind, Old Pacific Beach Cafe

Little Women: Kelly's

Ellis Ruth Piggie: Mission, Old

Pacific Beach Cafe

Del Rey and the Blues Gators:

Forrest: Mission Hotel

Collected: Old Time Cafe

Country/Country Rock

Alaska: Mission, La Costa

Bob Allen and the Old Students:

Alton and the Old Country

Lady in Blue: Old

Jerry Baze and a Touch of

Country: 10pm-12pm

The Beat Farmers: Mission

Big Old Ranch Band: Mission

Big Sky: 10pm

Brantley: Mission, Country

Red Checkers: La Costa

Country Casanova: Circle D

Country Justice: Outpost

Crocker: Love Little Bit of Country

Crossfire: 10pm-12pm

Crow: 10pm-12pm

CW Express: Triple S Steak

House Valley Center

Jesse Daniels Band: Love Little Bit

of Country

Martin Kelly and Country Breeze:

Country Club

Five Steps West: Stage Coach

Four Star Country: Lullaby

Cocktail Lounge

Andy Gallaher: Old Time Cafe

Grand Central Station: Hubbs

The Hot Shot with Ron Bell: Love

Little Bit of Country

The KCBQ Flashed Band:

Shorefront

Gail Lee and Go for Broken:

Country Justice

Lone Star Country: The Country

Nite Restaurant and Lounge

Bob Martin: Rhythmic

Steppe'n Out: Lullaby Center

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Stampede: Whiskey Creek
 Steer Crazy: Whiskey Creek
 Steppin' Out: Lullaby Center

Folk/Ethnic

Bluegrass Place: Old Time Cafe

Lamon Carroll: Boss O'Grady's

Lamon Carroll and Brian Haines

Harmony Stone Pub

Brian Connolly: Harmony Stone Pub

Diagonal Shepherd Cafe

Dish Hand: Old Time Cafe

Hickory Ridge: Pizza/Picnic

Jim Hinten: Harmony Stone Pub

Sam Hinton: Old Time Cafe

Island Kites: Cafe Vienna

La Bapulla: Zorba's

Latin Five: La Santa Maria

Latin Soul: La Santa Maria

Los Lutes: Mission

Los Ruffs: Lucky Lady Cafe

Louis and Lorie Changer: Lucy's

Sean McVicker: Island's Own

Jim Mooney: Office by the Sea

Wasson: Mission

The Paradise Street Band:

Island's Own

Paul and Carla Roberts: Harmony

Yankee's

Bob Sasse: Rhythmic

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AES

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Junio 106 Synthesizers **\$699!**
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SEQUENTIAL

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Cathy Curtis, who sang with
Johnny's band.

Dr. Gomez's Musical Madness
with Mike Stone and Barber
and Dr. Gomez's Musical Madness
with Mike Stone and Barber

The Rebecca Drake Rising Star
Rebecca Drake, who sang
with the band.

Ed Ellis and Repetitive
...and the band.

Tom Cat's...
...and the band.

The Four of Us...
...and the band.

Paul Grogan...
...and the band.

Guy and Jackie with Gil Warren
...and the band.

Bob Hart...
...and the band.

Roland Klotz...
...and the band.

Kathy Lloyd...
...and the band.

Bob Long...
...and the band.

The Dick Lopez Trio...
...and the band.

David Marchant...
...and the band.

Bob MacLeod...
...and the band.

Bruce McKeith...
...and the band.

Vicki McMaster...
...and the band.

Jerry Melnick...
...and the band.

Kevin Melnick...
...and the band.

Mike Miller...
...and the band.

Jim Monroy...
...and the band.

Melissa Morgan...
...and the band.

Joel Nade...
...and the band.

Sorel Horne...
...and the band.

OR Ridge...
...and the band.

Luba Pappas...
...and the band.

Dale Pearson...
...and the band.

Emerson Poiras...
...and the band.

Boogie Taggart...
...and the band.

Peter Robb...
...and the band.

Paul and Carla Roberts...
...and the band.

San Diego and the Ram Band...
...and the band.

David and Francesca Savage...
...and the band.

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CURRENT MOVIES

Amarcord — Another Italian Fellini love story, this time a nostalgic and tender portrait of a young man's life in his hometown of Rimini. The film is a beautiful and moving portrait of a young man's life in his hometown of Rimini. The film is a beautiful and moving portrait of a young man's life in his hometown of Rimini.

The Breakfast Club — A group of five teenagers, each with a different personality, are forced to spend a weekend in a detention center. The film is a beautiful and moving portrait of a young man's life in his hometown of Rimini.

La Chèvre — A French comedy, made in the U.S.A., about a man who is hired to help a woman who is having a difficult time. The film is a beautiful and moving portrait of a young man's life in his hometown of Rimini.

The Coca-Cola Kid — A story of a young man who is hired to help a woman who is having a difficult time. The film is a beautiful and moving portrait of a young man's life in his hometown of Rimini.

Comfort and Joy — A story of a young man who is hired to help a woman who is having a difficult time. The film is a beautiful and moving portrait of a young man's life in his hometown of Rimini.

The Black Cauldron — A Disney animated film about a young boy who is hired to help a woman who is having a difficult time. The film is a beautiful and moving portrait of a young man's life in his hometown of Rimini.

La Chèvre — A French comedy, made in the U.S.A., about a man who is hired to help a woman who is having a difficult time. The film is a beautiful and moving portrait of a young man's life in his hometown of Rimini.

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MOVIE DIRECTORY

<p>Amarcord — 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 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CURRENT MOVIES

gleam of it, exercises no pull of its own, is more a row of ice cubes than an ornamental river of feedback of stock situations and takeover fees, posing hardly the sort of thing we would be anxious to get back to after interruptions, as dull and static as its own way, as prison itself. With William Hurt, Ray Jula, and Sonia Braga directed by Hector Babenco, 1985. * (Guit)

Liquid Sky — So what connection do you think there could possibly be between UFOs and heroin? You'll never guess — or rather, you'll never know. Whatever it is that the extraterrestrials need with narcotics (a need that is expressed in the psychotropic optics of the late Sixties) do you think there could possibly be a substance produced in the human brain at the moment of orgasm. But this is not the prime center of interest; it's indeed a center of interest can be pinpointed. Amidst the various entanglements of the New Wave scene — the eye-straining color, the flying saucer language — the flying saucer

that aligns on a Manhattan rooftop goes almost unnoticed. This is partly because — the one amusing idea in the movie — the saucer is approximately the size of a dinner plate. "Who ever told you that aliens need as much space as people?" Director Slave Tsoumerian, though he gets a high-gloss image on a low budget, affects the annoying mannerism of switching between two different scenes without rhyme or reason (except maybe to make it clear that Anne Carls is playing two different roles, male and female), as if to alleviate the tedium by alternating between different teddums. '863. * (Kien, 9/21)

Local Hero — The plotline concerns the efforts of a Texas oil tycoon to purchase a Scottish fishing village, lock, stock, and barrel, as the site for a mammoth refinery. But just as the main thing here. This is a movie of character and even more of setting, and of the effect of the latter on the former. It is a movie in which the traveling book exerts as "charming"

and enchanting are taken quite literally and followed through to their logical extreme. There would be no movie — the saucer is approximately the size of a dinner plate. "Who ever told you that aliens need as much space as people?" Director Slave Tsoumerian, though he gets a high-gloss image on a low budget, affects the annoying mannerism of switching between two different scenes without rhyme or reason (except maybe to make it clear that Anne Carls is playing two different roles, male and female), as if to alleviate the tedium by alternating between different teddums. '863. * (Kien, 9/21)

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dogged the Tolkien trilogy prior to seeing the movie are certain to be confused inside of two minutes, and they will not get a chance to clear their heads once the action begins into the thick of a war seemingly with no respite and no basis for taking sides except that certain of the combatants look cleaner, cuter, humaner than others. And if they had hoped, by seeing the movie now to get the gist of the Tolkien tale in one sitting, they will be sorely led to discover that, after investing two and a quarter hours, they have gotten nowhere near the finish. Directed by Ralph Bakshi. 1976. * (Kien, 9/24)

Lost in America — Something seems to be missing here, as compared with the earlier Allen Brooks movies. **REAL LIFE AND MODERN ROMANCE**. Not laughs, surely, at least not in significant numbers. And the basic deal — of a young Establishment couple who, with the dim established memory of EASY RIDER as inspiration, renounce the rat race, liquidate their assets, and set off to live out their lives as nomads in a swampland — is as potent as, or more so than, what Brooks has started up with before. But at the same time, there is the grating impression that this idea has gotten less far off the drawing board than the others, less far beyond the idea stage. And too many of the people around the two principals — at the ad agency, at the going away party, at the Hoover Dam tourist site at a roadside diner, at a trailer park — are just there to tell us what we already know: however, is Albert Brooks himself, and any reservations to do with how narrowly coupled centered the movie is, how little more than an old Mike Nichols Elaine May routine, will be largely wiped by the fact that one of the couple is Albert Brooks. Here is before his great contribution to the comic pantheon is the creation of a character who doesn't know his own mind until he opens his mouth to speak, and who can tell himself into any position once he has hooked onto

the nearest post-psychological catch phrase. No comedian has struck a richer moment of love and the heart of the movie of man. That sorry self-knowledge, that faulty communication with self — these things, though they virtually kill the movie as a whole, are brought here brilliantly alive as a fictional character. He more than any of his comic contemporaries demands that the viewer look beyond the screen. It is a tribute to him as an actor that we need to, and it is a tribute to him as a director that we want to. With: Julie Hagerty. 1985. *** (Piaza Bonita University Towne Centre)

Mad Max Beyond Thunderdome The people are called things like Aurie Entery, Scroolose, The Collector, and Master Blaster. The last named is actually two people, a swarthy genius who rides pogo-bag on his masked bodyguard, and together they rule the Underworld (or power source) of Bartertown. Aurie Entery, who rules the rest, kills the body but keeps the brain. (We're dealing with subtleties here, people!) — as potent as, or more so than, what Brooks has started up with before. But at the same time, there is the grating impression that this idea has gotten less far off the drawing board than the others, less far beyond the idea stage. And too many of the people around the two principals — at the ad agency, at the going away party, at the Hoover Dam tourist site at a roadside diner, at a trailer park — are just there to tell us what we already know: however, is Albert Brooks himself, and any reservations to do with how narrowly coupled centered the movie is, how little more than an old Mike Nichols Elaine May routine, will be largely wiped by the fact that one of the couple is Albert Brooks. Here is before his great contribution to the comic pantheon is the creation of a character who doesn't know his own mind until he opens his mouth to speak, and who can tell himself into any position once he has hooked onto

stock above his head (and who turns out to have an almost wife, i.e. Clyde, who will not get a chance to clear their heads once the action begins into the thick of a war seemingly with no respite and no basis for taking sides except that certain of the combatants look cleaner, cuter, humaner than others. And if they had hoped, by seeing the movie now to get the gist of the Tolkien tale in one sitting, they will be sorely led to discover that, after investing two and a quarter hours, they have gotten nowhere near the finish. Directed by Ralph Bakshi. 1976. * (Kien, 9/24)

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WE'RE A SEBASTIAN ARTISTIC CENTER

for Time Customers w/ Participating Stylist
with this ad only
(This ad supersedes previous ads)

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HAIR CUTS (reg. \$25 and up)
25% OFF All Nail Services*
(619) 260-1613

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Grand Opening
Tokyo Oriental Acupressure
• Good massage
• Hot baths
• Acupressure
\$5.00 off with this ad
7016 University at 70th
10/01 am-11:00 pm
Free parking

ANSWERING SERVICE
\$15.00
per month
"Live" not machine
• Same day service
• Serve all areas of S.D.
223-5566

HOME CLEANING
• Vacuuming
• Carpet cleaning
• Drapery cleaning
• Upholstery cleaning
• Window cleaning
• More services available
234-4844
Call for a free estimate

ACRYLIC NAILS
\$19.99 (full set)
Monique & pedicure
\$15
ACRYLIC TIPS 20% OFF
SILK WRAP \$25
NAILS & WOMEN
FOR NAIL & WOMEN
8005 Clovermont Mesa Blvd
1100 (next to Burger King)
Mon-Sat 10am-7pm, Sun 10am-6pm
Expires 9/28/85 with coupon

San Diego's portfolio specialists
223-9137
Model Photographers
Custom Calendars
Location

Grand Opening
ORIENTAL MASSAGE & HOT BATHS
Pacific Therapeutic Spa
3395 El Cajon Blvd.
at 34th St.
584-9107
(Across from Van Diego Honda)

Tamiko's ORIENTAL MASSAGE
• Good massage
• Hot baths
• Acupressure
• Rest service
• Air conditioned
Come see us, you'll love it.
8759 La Mesa Blvd.
(at Jackson Dr.)
461-9224

RADIANCE
Quality styling and skin treatment for the entire family in a private, peaceful, smoke-free atmosphere.
By appointment only
Dobalae
235-0711
263-3333

HOUSE-MATE NEEDED?
The Au Pair Agency
A personalized service for service for those who value their privacy and time.
5333 Mission Center Rd.
Suite 307
296-7182

TELEPHONE ANSWERING SERVICE
\$12.50/MONTH
• 24-hour service
• Personal phone number
• No extension number
• No contract needed
VSAR SYSTEMS
224-3727

MASSAGE ORIENTAL BATHS
• Body shampoo
• Swedish
• Japanese baths
7590 El Cajon Blvd.
463-2434
7 days • 9 am-12 mid.
located behind (Hair Professionals)

Any garment cleaned, pressed, pressed
\$1.00
Except suede & leather
Continental Cleaners
450 10th Avenue
232-3598

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SERVICES



After Summer Skin Care
Series of 5 facial sessions
Rejuvenate your skin with after summer treatments for dry, flaky skin, acne, sunburn, and more. Includes a full skin analysis, exfoliation, and hydration. \$50 off with this ad.

\$50 Off
The Skin Care Institute
Call for appt. 457-2003
Valid through October 1985
with this ad.

8950 Villa La Jolla Dr., Ste. 1121
La Jolla, CA 92037

BUDGET TRAVEL CENTER
SOUTH PACIFIC
Tahiti \$579
Auckland \$799
Sydney \$799
EUROPE
Amsterdam \$559
Frankfurt \$575
London \$575
ASIA
Tokyo \$579
Hong Kong \$679
Mumbai \$699

Some restrictions apply. Fare and baggage taxes issued on the spot.

COUNCIL
Counsell Travel Services
La Jolla 452-0601
Pacific Beach 270-6470

RAY-BAN VUARNET CARRERA SUNCLOUD
LARGEST ASSORTMENT IN SAN DIEGO
REPLACEMENT PARTS IN STOCK, FRAMES, LENSES, ETC.
COMPLETE PROFESSIONAL SERVICE REPAIR ON PREMISES
ALL STYLES & COLORS IN STOCK
LOWEST DISCOUNT PRICES!

SUNGLASS CITY
1478 GARNET, PACIFIC BEACH
272-6041
9:30 AM-5:30 PM MON-SAT

SERVICES

DIVORCE MYTH #3: THAT YOU WILL LOSE YOUR CHILDREN IN A DIVORCE

FACT: California courts favor joint custody and shared custody arrangements.

DON'T LET THIS MYTH COST YOU

Divorce Mediation is an alternate to courtroom battles where a judge makes the decisions. Divorce Mediation is a mature and dignified approach to help you reach a complete settlement.

For free information, call the **QUINN/HARGREAVES CENTER FOR DIVORCE MEDIATION** 692-1675



PERMS NOW \$35.00

Includes haircut

HAIRCUTS \$15.00

reg. \$20.00

HIGHLIGHTING NOW

\$19.95 reg. \$45.00

(first-time customers with participating operators only)

COMPLETE SET OF ACRYLICS

\$18.95 reg. \$45.00

With this set Expires 10/3/85

Open evenings.

Mane Cut

2461 San Diego Avenue

Old Town Esplanade

Free parking 295-6006

\$10 PRECISION CUT

(includes shampoo, conditioner, cut & style, reg. \$30)

\$35 PERM OR BODYWAVE

(long hair extra, reg. \$45)

\$30 HIGHLIGHT WAVE

(long hair extra, reg. \$50)

\$20 FACIAL

time \$30

\$35 ACRYLIC NAILS

(reg. \$40)

\$20 OIL MANICURE & PEDICURE (reg. \$30)

\$15 BIKINI WAXING

483-0300

Dining appointments available.

5010 Cass St., San Diego

Indicates which salon is a limited unit.

PLAY IT BOTH WAYS WITH REVERSIBLE

\$15 CUTS (reg. \$25 and up)

25% OFF All Nail Services*

(619) 260-1643

*For full-time customers. Excludes: Gel manicure, pedicure, waxing, and pedicure.

(This ad supersedes previous ads)

HAIR IS SOON

HOURS Mon, Thurs, Sat 9-6

Wed, Fri 9-6

11-6 (Mon-Fri) 10-6 (Sat)

WE'RE A SEABASTIAN ARTISTIC CENTER

24 SEPTEMBER 1985

EMPLOYED FEMALE MAIL (open, work, shopping, yard work, auto, painting, cleaning, laundry, housework, etc.) for hire. Pacific Beach. Phone: 295-1000. (San Diego County) 295-1000.

PAID RELOCATION (COSTA MESA) is located in the heart of the Orange County area. We are seeking experienced and motivated individuals for our growing company. Contact: 714-261-1000.

FINANCIAL AID FOR STUDENTS A listing of 1-2 hours of financial aid for students. Contact: 295-1000.

FREE COLONIC IRRIGATION Does your problem stem from years of bad habits in the colon? By one thousands per regularity. Contact: 295-1000.

FREE REFERENCE SERVICE for students, adults, and children. Need your own personal, professional, and business references? Contact: 295-1000.

GARDENING Jerry Gonzalez. Maintenance, lawn care, pruning, and more. Contact: 295-1000.

HAIR CUTS \$15.00. Includes shampoo, conditioner, and style. Contact: 295-1000.

HIGHLIGHTING \$19.95. Includes shampoo, conditioner, and style. Contact: 295-1000.

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MASSAGE THERAPY Northern County. Relaxation, stress relief, and more. Contact: 295-1000.

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Grand Opening Tokyo Oriental Massage

• Good massage

• Hot baths

• Best service

• Air conditioned

• Come see us, you'll love it.

8759 La Mesa Blvd. (at Jackson Dr.)

461-9224

ANSWERING SERVICE

\$15.00 per month

"Live" not machine

• Same day service

• Serve all areas of S.D.

223-5566

HOME CLEANING

234-4844

ACRYLIC NAILS

\$19.99 (full set)

Monicure & pedicure \$15

ACRYLIC TIPS \$25 OFF

ACRYLIC TIPS \$25 OFF

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RADIANCE

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By appointment only

Debrae 235-0711

263-3553

HOUSE-MATE NEEDED?

Au Pair Agency

296-7182

TELEPHONE ANSWERING SERVICE

\$12.50/MONTH

• Personal phone number

• No extension number

• No contract needed

VSAR SYSTEMS

224-3727

MASSAGE

• Body massage

• Swedish

• Japanese baths

7590 El Cajon Blvd. 463-2434

7 days • 9 am-12 mid.

(located behind 7-Eleven)

(Hair Professionals)

Any garment cleaned & pressed

\$1.00 Except suede & leather

ENTER: Twenty years experience interior and exterior painting. Call for estimate. Service discount. 561-0404.

PAINTING INTERIOR EXTERIOR. Professional, quality work. Call for estimate. Service discount. 561-0404.

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