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# FLASH

# 2

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NEW! READER'S GUIDE TO RESTAURANTS  
Begins on page 24, section 3

## READER

VOLUME 15, NO. 31 AUGUST 7, 1986 SAN DIEGO'S WEEKLY



Competition for the tourist buck is tough, and ConVis enters the fray armed with millions of dollars and a few gimmicks.

## Come to Sunny San Diego (Be Sure to Bring Your Wallet)

By Jeannette DeWyze

Photo collage by David Coney

**T**erri Welch's job is to sell the San Diego Zoo, and one recent morning in a posh New York City hotel, she was ready for action. Welch, who is a very good looking woman of twenty-nine, wore a two-piece cotton dress, expensive nylons embossed with little blue designs, high heels, and deftly applied make-up. "I'm not just selling bus tours. I'm selling full-blown theme parties," she said confidently. "This can be very lucrative. Very, very lucrative." In a few moments, into the exhibition hall where Welch was standing would stream a thousand or so professional meeting planners, people who routinely organize gatherings of thousands of corporate managers, youth groups, professional association members, and other people with the money and desire to flock to one geographical location. The meeting planners pick the cities, the hotels, the tour bus operators. They decide if the San Diego Zoo will be on the itinerary of large groups of people.

So Welch was ready to make her pitch, along with representatives for Sea World, a half-dozen San Diego hotels, and two San Diego tour operators. Each organization had paid its own way to

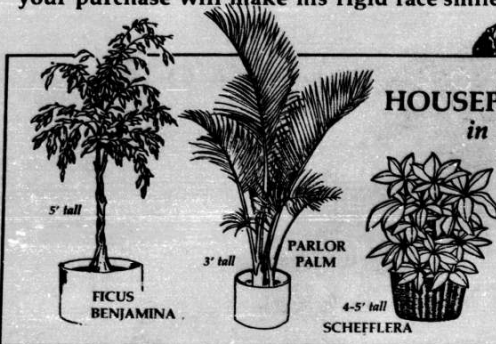
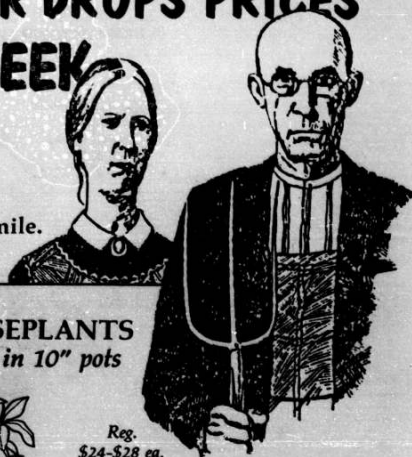
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### No Surprises

The July 31 "City Lights" article "Harassment in Hillcrest," although entertaining, is not really surprising. The rising number of creeps and pukes in this once-enjoying city is, of course, a result of the exploding population. It's a statistical fact that ignorance and stupidity far outweigh intelligence. These "machos" who are amused by fag bashing are most likely the same slobs who, in later life, will beat their wives and children to prove their "masculinity." Perhaps gay is not the way, but shouldn't one live and let live? This simple concept is obviously too complicated for these tiny minds. For the protection of my family and myself, I request that my name and place of residence be withheld. I'm not a coward, but I'm also not a fool. Ignorant, stupid people are also dangerous people. It's axiomatic. Name Withheld by request

### LETTERS

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

### Errata

In an article published July 24 in "City Lights," it was incorrectly reported that Lincoln High summer school instructor Jim Brice had, in frustration, abandoned his plans to teach in the fall and instead was going to travel in Mexico. In fact, Brice had already made plans to visit Mexico; his experiences as an ESL instructor did not cause him to change his travel or career plans. It was also incorrectly reported that within a week of Brice's taking over the ESL class, eight students had dropped out. Brice in fact assumed his teaching position one week after the class had begun under another instructor, by which time the eight students had already stopped attending the class. The article also stated that a second ESL class at Lincoln High meets later in the day. The other ESL class in fact meets at the same time as Brice's, in a different classroom. Also, in last week's "City Lights," an editing error led to an incorrect photo caption. Crest Cafe manager Richard Koenig was the subject in the photograph. The Reader regrets these errors. —Ed

### NN On TV

ESL's television production of Nicholas Nickleby ("A Long Time Grew") July 24 was not a gross mistake as Jonathan Saville argues, but a great gift—an unexpected piece of good fortune. I remember eagerly consuming news of Nicholas Nickleby dished up by the media (e.g., relatives locked in combat over who's going to inherit Nicholas Nickleby tickets from the recently deceased), so when I heard it would be aired on TV (a show seemingly reserved for privileged rich Easterners), my heart leaped with gratitude, and the show didn't disappoint me.

Matching popcorn and fresh taffy, concocted on my bed with my head propped against big pillows, I joyously entered the picaresque world of Nicholas Nickleby. Through the magic of TV, every nuance of expression,

gesture, and dramatic interplay was legible; every dialect, dialogue, and recitation was intelligible, with the added advantages of intimacy, built-in aesthetic distance, and a director's focus. As Alastair Cooke claims, TV has a special affinity for visualizing the epic drama of the novel.

Nevertheless, there is a caveat for those who wish to serve TV as an art form; they must achieve the same detachment as from the real world they enjoy in the theater, i.e., no interruptions, darkened rooms, or censors. TV used as background noise or Muzak depresses me.

If images on TV of Nicholas Nickleby are postcard size (as Jonathan Saville complains), at the Altman Theater, they're stamp size. I can't compare Jeremy Brett's performance of Dr. Watson at the Altman with his interpretation of Holmes on PBS's *Mystery* series because in the theater I missed the nuances of his acting: the darting eyes, twitching nose, mouth, and eyebrows; and the dancer's agility and gait that make his TV Sherlock inimitable. At the Altman, I remember, however, the headache I got straining to see and hear the actors. I've enjoyed many magical evenings at the theater, but mostly on small stages, unless it's a spectacle like the Bolshoi at the Shrine.

A myth promoted by critics maintains that because of video's intimate scale, it's a medium suitable only for game and talk shows. Similarly, because of film's ability to capture movement, it's best served by action adventures. Such distasteful and underemancipated limitations discriminate against the profits' desires for high culture.

Stage works usually translate well to video, and even if they don't (*Sunday in the Park with George* is a case in point), these misperceptions still afford provincials like myself the opportunity to join the global cultural village. (I'm saving *Sunday* on my VCR to digest in small doses.) Along the same lines, isn't a portend of the Eiffel Tower the one inspired in the memory of people the world over and perhaps even on the Parisian barge?

If the merits of TV versus stage were just an abstract debate or a question of taste, Jonathan Saville wouldn't provoke me to write a defense of stage on television. Although Jonathan Saville's opinions and taste often differ from mine, his reviews, always a delight to read, are like being lectured to by a witty, articulate, knowledgeable, and wise friend. But Mr. Saville, like many intellectuals, has struck a blow to a reader plant, arts on TV, and it is an assault I cannot permit to go unchallenged because as I've become less affluent I've come to rely more and more to depend on its scanty fruit.

It's not that the \$6000-and-under-income category people such as myself cannot rot Peter to Paul and whiz up to LA, to see Nicholas Nickleby; it's that they must placate their benefactors by partially subsidizing their lifestyle and who would consider such a trip grossly foolish and wasteful. I am a poor man, and I would consider such a trip grossly foolish and wasteful. Patricia Peterson San Diego

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# CITY LIGHTS

## PEETE & WILLIE'S NICE STROKE

BY PAUL KRUGER

The San Diego City Council last year paid two million dollars to buy out Pete and Willie Wansas' lease at the city-owned Torrey Pines Golf Course. But to the embarrassment of council members, Pete Wansa may soon be back at city hall using that same taxpayer money to buy back the disputed lease.

Council members purchased the Wansas' lease of the Torrey Pines driving range, pro shop, and golf cart concession so the city property department could relocate the driving range and use that land as the site of a new Sheraton Hotel. Though city appraisers valued the seven years remaining on the Wansas' fifteen-year lease at \$660,000, the Wansas were holding a heavy nine-iron over the city's head. They couldn't be forced out unless they agreed to the purchase price, and the longer they held out, the longer construction of the new hotel and its projected \$500,000 in yearly revenues would be delayed. So the Wansas hired a



Torrey Pines golf concession: the Wansas suing for it

San Francisco lawyer who last October settled for the two-million-dollar deal: \$200,000 up front, \$1.8 million payable when the city takes possession of the driving range, pro shop, and golf carts next year.

On July 1 a new lease for the reconfigured driving range and pro shop was put out, to bid by the property department, and Pete Wansa last week confirmed that he plans to bid on that new

lease, which will be awarded late this year by the city council. The specter of Wansa using the payoff money to repurchase the Torrey Pines lease so agitates some property department staffers that one asked the city attorney's office if the Wansas could be barred from bidding. Assistant city attorney Curtis Fitzpatrick quickly quashed that tactic, warning that the city would be

inviting a lawsuit if it tried to bar the Wansas. Fitzpatrick last week acknowledged that "people might see some irony" in a Wansa bid, but he says that "if [the Wansas] are astute enough businessmen to do that, that's the way our system works."

Jim Spotts, director of the city's property department, isn't so charitable. Spotts says that seeing the Wansa brothers buy

the new lease with proceeds from their cash settlement would "be a hard pill to swallow." While Spotts agrees that he can't ban the Wansas from bidding, he says, "That doesn't mean we can't reject their bid, because it may not be the best one." City staff could toss out the Wansas' offer, he says, because the bidding process allows bureaucrats to decide which of the bidders is "a quality operator." (Pete Wansa says it's "ridiculous" that Spotts "would question our qualifications.")

Spotts also acknowledges that the city may have inadvertently tilted the bidding in the Wansas' favor by requiring the successful bidder to pay \$400,000 to purchase the Torrey Pines lease. The Wansas, flush with cash from their two-million-dollar deal, will be one of the few bidders who can afford such a large up-front payment. Spotts says that while he insisted on the \$400,000 payment to recoup some of what was paid the Wansas, he'll require only \$100,000 of the \$400,000 to be paid when the lease is awarded, with the remainder due next year. That will allow underfunded but otherwise desirable bidders to submit bids.

PHOTOGRAPH BY LEE FRIED



A mind our lot, just keep, or a model?

## THE WORLD ACCORDING TO ED SCHOLDERS

BY NEAL MATTHEWS

If this were Tombstone, Arizona, and the year were 1886, men like Ed Scholders would be the norm. Scholders doesn't recognize the authority of local government, and even though that attitude has cost him jail time and may end up costing him a chunk of money, the Ed Scholders of San Diego, 1986, remains an

unconstructed throwback to the days of frontier anarchy. "You'd have to be a yellow, crazy sonofabitch to recognize this government," thunders the sixty-nine-year-old father of twelve. "This government is a bunch of lying, crooked thieves, and most of them belong behind bars."

Scholders runs what he calls a used car lot on the southeast corner of Seventh and Martin Luther King Way, downtown. For years the City of San Diego has been trying to compel Scholders to clean up his lot, which is a plot of ground piled high with derelict cars, mountains of jumbled auto parts, and pallets of Formica he's trying to sell.

Scholders' house on Ingraham Street in Pacific Beach also has the look of an auto wrecking yard, and pieces of property are said by the city to violate local zoning laws. Scholders pleaded guilty to that charge last year and promised to clean up the properties as part of his probation, but months passed with almost no change in the sixty-nine-year-old father of twelve. So in February of this year, Municipal Court Judge Robert Coates sentenced Scholders to 180 days in jail for violating his probation. After only twenty days, however, Coates extracted another promise from Scholders

that he would remove all the junk and debris from the properties, and Scholders was released from the honor camp where he was serving his sentence. The court order stipulates that he must have his Ingraham Street residence in compliance with zoning codes this week, and the downtown property must be cleaned up or fenced in by September 9.

Progress has been slow, but Scholders isn't too concerned about the prospect of another jail stint. "They're gone, their minds are gone," rails Scholders, referring to Judge Coates, the zoning administrators, the police, and everybody else associated with the government. He thinks that a man ought to be able to do anything he damn well pleases with his property. "The people in jail are so much better off than [government employees] are. If you can block out of your mind that you cannot leave, if you can forget that you're in jail, it's as good as the U.S. Grant. We were playing softball and everything."

Scholders blames downtown's itinerant population of homeless drifters for many of his problems with the law. He says they routinely break into the cars on his lot in order to sleep at night and that they have virtually destroyed the cars and made them unsalable. But the local beat cops who walk the area claim the word on the street is that you can rent sleeping space in the cars from Scholders. "That's bullshit," Scholders retorts. "Some guys do live here, but they're buying the vehicles, sort of on layaway." One of the tenants died in an old Honda Civic on the lot last year, Scholders says. The man had been dead about ten days before he discovered the body, which was ridged

with maggots and which Scholders describes with macabre glee. "They say you can't get rid of the smell of death, but that's not true," he explains. "A bum slept in that car the same night they took the dead guy away, you couldn't believe the smell, but after about a month of bums sleeping in there, the smell was gone."

Scholders is convinced that some of the nighttime visitors are sent by the city to "devalue my property." He believes Judge Coates, who has long been an active leader in trying to solve the problem of the homeless in San Diego, is an unwitting part of the problem. "Coates is in the clique with all these bums," he says. "They are destroying this town, they're destroying the new [Horton Plaza] shopping center, and Coates is a part of it by trying to block housing for these people. It's a real conspiracy to demolish this town. What they should do is arrest all these bums and throw 'em in jail like they do me. If they need a law, they can bring up in five minutes." Judge Coates declined to comment on Scholders, since the case is still open.

Scholders passed the downtown parcel five years ago, he says, for a little over \$300,000, after being forced to

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# CITY LIGHTS



PHOTOGRAPH BY JOE LEON

## WHEN YOU'RE OUT OF CORONA

BY NEAL MATTHEWS

It might not rank up there with the potato famine, but the Great Corona Beer Shortage has created some mighty thirsty people hereabouts. Customers are screaming at their friendly neighborhood liquor store owners, the store and bar owners are screaming at Mesa Distributors, which handles Corona locally, and Mesa is screaming at Barron Beers, the Chicago importer of the brew. Barron, in turn, is speaking very politely to Cerveceria Modelo, the Mexico City brewery that finds itself in the warm end of the hottest beer in California, if not the nation. The summer of 1986 may be remembered primarily for this: Where's the Corona?

"Some people think we're hoarding it, trying to drive up the price," says an exasperated marketing man at Mesa Distributing, who asked that his name not be published. "Two days ago, we had zero supply in the warehouse. It's been a nightmare for us. We're losing

money, our customers are losing money, Barron's losing money. But the problems are being worked out. We can see the light at the end of the tunnel." Radio ads featuring Jimmy Buffett singing the praises of the cerveza had to be pulled earlier this summer because the supply was so inconsistent.

Two months ago, the Liquor Barn on Park Boulevard was selling forty or fifty cases of Corona a week; now, according to manager Larry Francy, the store is only allotted fifteen cases a week, which sell out in less than two days. Mesa Distributing has taken to rationing the beer to its customers, including Diego's, the Pacific Beach nightclub that goes through 250 cases per week. Places like Diego's are probably the root of this grave shortage, although marketing men say the Corona phenomenon is a true marketing mystery.

The basic reason for the shortage is that demand for Corona has doubled in the last six months, according to Mesa Distributing. For years local gringos traveling in Mexico have witnessed the working-class Mexicans drinking the beer, and it was natural that the

travelers would sample the popular brew. Then in 1978, when it became legal to bring beer, wine, and liquor north across the border, Corona started to become a kind of insider's drink. Mesa began distributing the beer locally in 1979, and sales have grown steadily until this year, when the demand completely outpaced supply. Marketing lore has it that San Diego's hordes of tourists discovered the beer here and then demanded it from their own liquor stores when they returned home. Barron now supplies the beer to twenty-six states, which can get enough of it.

In Mexico, the problem isn't a lack of brewery capacity, it's a shortage of bottles. The brewery's glass factory cannot produce enough of the distinctive, long-necked, blue-and-white painted bottles to keep up with the mushrooming demand. This surge has been building for the last three years, but according to Liquor Barn's Francy, sales rose steeply about a year ago when the beer first became available in six-packs. Before, it came exclusively in twenty-bottle cases. Apart from that, Mesa's marketing man says

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## MONEY FOR NOTHING

BY THOMAS K. ARNOLD

All cars are not created equal, as far as the Arbitron Ratings Company is concerned. Each year, the Washington, D.C. firm conducts four twelve-week surveys of radio listening habits in 260 radio markets around the nation. Radio stations use the results both to attract new advertisers and, if there has been a surge in ratings, to raise the rates. Individuals participating in the surveys are selected by random sample that reflects the demographics of each market, says Arbitron spokesman Tom Mocarkey. Each participant is given a one-week "diary" to write down what radio station he or she is

listening to throughout the day.

In return for their efforts, Mocarkey says, participants receive one dollar per completed diary — unless they happen to be either Hispanic or black and live in an area where the minority concentration is deemed by Arbitron to be particularly high, generally twenty percent or more. In those cases, Mocarkey says, minority diaries are "weighted": the weekly payoff is upped to two dollars for Hispanics and five dollars for blacks. This is done, he says, because Arbitron has found that unless this sort of incentive is provided, minorities traditionally return completed diaries much less frequently than the overall rate of fifty percent.

Until now this practice has not affected the two radio

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## WAKE ME WHEN IT'S OVER

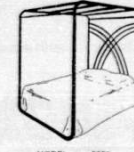
BY BRAE CANLEN

When the Big Bumble hits, the one that's supposed to launch a slice of California into a slow drift to Alaska, many people will flee into the streets wearing unflattering pajamas. It will not be a pretty sight. Since the average person spends one third of his or her time in bed, being caught asleep during a major earthquake is not unlikely. So a San Carlos engineer, who is a member of the seismology committee of the Structural Engineering Association of California, is manufacturing a bed canopy that can withstand up to ten tons of falling debris, allowing its purchasers to experience earthquakes and tremors in the safety and privacy of their own beds.

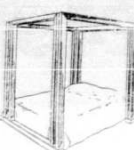
John Khadivi (pronounced ha-dee-VIE) filed his U.S. patent, has been marketing the canopies, mainly through furniture trade shows. Two weeks ago, he brought a model to the Earthquake Products Exposition in Los Angeles, where his protective invention stood apart from the canned goods, first-aid kits, and porta-potties. "They were all for after the earthquake... if you survived it," Khadivi says. At the age of eight, he lived through a moderate tremor in Iran, his native country. It really shook him. Twenty-seven years later, in 1979, he came up with the idea of an earthquake-proof bed



Joanna Osborn and John Khadivi may take the Big One lying down



MODEL 2000



MODEL 4000

canopy. It was the same year he came to the United States and started his structural engineering firm called Precision, Inc.

But Khadivi got busy with office-building projects around the country; he didn't get serious about the canopy until the earthquake in Mexico City last year. That's when he started building the prototype, which is made from tempered aluminum bars that look like brass. His wife, Joanna Osborn, is responsible for the styling and colors of this and other models. The earthquake canopy can be taken anywhere because it will fit disassembled in a station wagon. Prices range from \$3,000 to \$5,400 for adults, with

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## STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice:  
Ma Bell has ripped off her last nickel from me! If a phone call from a phone booth is supposed to cost twenty cents, why the *hell* don't I get a nickel back after feeding the pay phone a quarter? I never carry dimes — who does? — and I must have made two calls a week for the last couple of years from phone booths. That's five bucks a year! How do I get my money back — and aren't I entitled to interest?

Hal Kahn  
Fullbrook

You amaze me, Hal. You're more naive than I was when I had my first encounter with a pay phone, and I was only eight years old. You keep feeding quarter after quarter into these things, hoping or expecting to get your nickel back, and you never seem to realize you'll never get a refund. Once Pac Bell has your quarter, it's gone.

I wised up to that long ago, the day I walked to the grocery store to buy a comic book and it started to rain. I wanted to call my mother to come pick me up, but all I had left was a nickel. Aha! I thought. Here's a telephone, and it has a nickel slot. Mom was as good as on the way. To make a sad story short, I wound up walking home in the rain, but ever since then, I've known who's got the upper hand in these telephone disputes.

Your initial lesson is that pay phones can only return the actual coin(s) you inserted. Not that it would be an impossible technological feat to invent a change-vending pay phone. But don't hold your breath waiting for its appearance. First of all, why should the phone company replace all the existing phones just for a relatively few tight-fisted, dimeless yankers? Look at it from Pac Bell's point of view: it costs the company twenty-four cents to complete each local pay phone call, so they're losing four cents each time you step into the booth. (Admittedly, they make up the loss on toll calls.) Before the rates doubled two years ago, the utility in fact asked the



Illustration by Bob Gentry

Public Utilities Commission for a twenty-five-cent charge, but the PUC denied the request. If we really want to be generous to Pac Bell, we can be thankful they only charge us twenty cents, in twenty-seven other states, a local call from a phone booth will cost a quarter. Of course, you could always move to Louisiana, where one local utility treats its customers right — a call still costs a single thin dime there.

Then there's the matter of economics. It would cost a huge sum of money to replace all 15,000 pay phones in San Diego County with change-making ones, since such a mechanism would be much bulkier than what now exists. In the words of one Pac Bell spokesman, such a move wouldn't be practical or economical. The phone utility can't keep track of how much money it makes on twenty-five-cent local calls, since each call is not recorded in a central data

bank. The telephone can determine what coins have been dropped into the slot — each denomination triggers a specific electronic tone, according to its size and weight, and the tone is transmitted back to a computer that is adding up the beeps — but as I said, it can't return a nickel if you didn't put a nickel in.

As for getting credit for the extra five cents, you're dreaming. It used to be the case, between 1952 and 1984, when calls were ten cents, that you could get credit if all you had was a quarter. (Before 1952, local calls cost a nickel.) But it's obviously unfeasible to go through all that paperwork now just for a measly five cents.

That doesn't mean people can't get back a refund, of sorts. In Orange County a few years ago, someone called the phone company from a pay phone with an urgent message to send help — a bird was chirp-

ing from inside the phone. A repairman was dispatched, but while he was en route, the person called back, saying the chirping was getting fainter and please hurry! Much to everyone's relief, the repairman arrived in time and rescued the bird. The question remains, though, how many sparrows does it cost to make a local call?

Dear Matthew Alice:

On packages containing baked goods, you can find the words "Reg. Penna. Dept. Agriculture." This appears on goods originating from states other than Pennsylvania, and even in other countries. Why? Donald Kramer  
San Diego

It's a very small world in the bakery biz, and Pennsylvania seems to be at its center. Not that the state has a monopoly on creativity or quality. But it was the first state to show enough interest in consumer protection to pass a bakery law, in 1933, and ever since it has required that any bakery that sells its products within Pennsylvania must register with the state. The bakeries are inspected annually for health standards, cleanliness, and the like and display the "Registered, Pennsylvania Department of Agriculture" abbreviation. Because Pennsylvania inspectors can't travel across the country to visit the 7000 or so bakeries that do qualify, reciprocal inspections are arranged with the various state agriculture departments. And since it would be absurd for a baker to use two different packages for his goods, one for Pennsylvania and the other for every other state or country (yes, we do send our munchies abroad — and they send theirs to Pennsylvania), a baker will include the registration on all packages. □

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

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☐ Dating serious people

☐ Dating someone who does not want what I want in a relationship

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**ADDRESS** \_\_\_\_\_

**CITY** \_\_\_\_\_ **WORK PHONE** \_\_\_\_\_

**HOME PHONE** \_\_\_\_\_ **AGE** \_\_\_\_\_ **OCCUPATION** \_\_\_\_\_

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## THE INSIDE STORY

BY PAUL KRUEGER

ENCOURAGED BY LAST YEAR'S STUNNING BALLOT victory of Proposition A, the Managed Growth Initiative, opponents of the \$300 million waste-to-energy project proposed for Kearny Mesa say they will place that controversial issue before San Diego voters next year. University of San Diego law professor Bob Simmons and political consultant Bob Glaser have registered their "San Diegans for Clean Air" committee with the Secretary of State and in November will begin collecting the 60,000 valid voter signatures needed to qualify their initiative for the November, 1987 ballot. Simmons says phone calls to fellow opponents of the project have already netted \$200 of the \$60,000 needed to finance the signature-gathering phase of the initiative. "I'm confident we'll raise the money, get all the signatures [to qualify the issue], and win the vote," he says boldly.

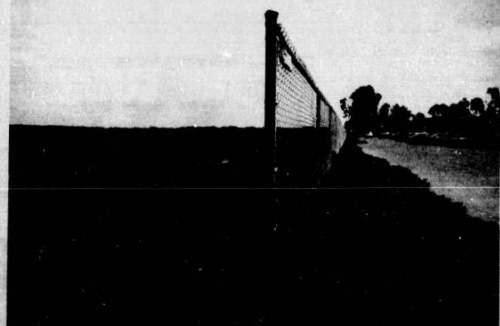
Proposed by Signal Environmental Systems in partnership with the City of San Diego, the trash-burning facility would convert 2250 tons of garbage daily into enough electricity to supply 60,000 homes. If the California Energy Commission rules that the giant incinerator is environmentally safe, construction could begin next year on a forty-five-acre site at the city's Miramar landfill, just north of Clairemont Mesa Boulevard. City officials say the new technology is desperately needed because San Diego is running short of landfill space. But opponents counter that toxins emitted by the incinerator could be a health hazard. "We hope the initiative won't be necessary because state energy officials and local politicians will realize the stupidity of locating it here," says Simmons. Signal Environmental Systems' project manager Frank Mazanec conceded last week that opponents of the waste-to-energy plant should have no trouble gathering the 60,000 signatures needed to put the issue on the ballot. Mazanec projects that the outcome of a vote depends largely on the wording of the initiative. "If it reads like

voting against the project is voting against cancer, then everyone would vote against it," Mazanec admits. "But if it's reasonably worded, it will lose." Mazanec said his company lost a toughly worded initiative in Portland, Oregon, three years ago. "It was one of those where people were asked to vote against cancer," he explains. "We lost, but we got forty-eight percent of the people to vote for cancer." Mazanec says that the tone of his company's own campaign and the amount of money it will spend to defeat the initiative won't be known until he reads the initiative's wording. He also challenged Simmons and Glaser to let him assist in writing the ballot language. But Simmons says the initiative has already been written and will be made public at a press conference tentatively scheduled for late August or early September.

Mazanec says Signal Environmental Systems has accumulated data to refute Simmons' argument that a waste-to-energy project will pollute the air, endanger the health of residents who live near the massive incinerator, and lower the value of their homes. (Opponents of a Signal Environmental Systems facility operating in Saugus, Massachusetts, commissioned a survey of home values that Mazanec says showed no decline in property values.) He also says the San Diego city attorney's office has assured him that taxpayers wouldn't be liable should any home owner successfully sue Signal Environmental Systems here for such damages.

Regardless of the initiative's wording, Mazanec believes that the best defense against the initiative would be a counter-bill measure soliciting voter support for the company's project. That campaign would be directed by Stora, Ziegans & Metzger, a local public relations/lobbying firm that currently represents the company here. Partner Alan Ziegans has extensive experience in election politics that includes counseling apartment owners in the successful 1980 campaign against a rent control initiative.

Details about the cost of



Proposed site of Kearny Mesa waste-to-energy plant

operating the waste-to-energy plant and questions about whether the city or Signal Environmental Systems will pay for installing new pollution-control devices or repairs to the facility caused by earthquake or other natural damage would also be debated during an initiative campaign. These issues are being negotiated now by the city manager's office and company executives, but the California Energy Commission has agreed to keep those details secret until at least September 8. In July the commission's executive director granted a company request for confidentiality of the contract documents over the objections of the San Carlos Area Committee, a group of residents who live east of the proposed site. The group, represented by USD professor Simmons, himself a San Carlos resident, had argued that contract negotiations between Signal Environmental Systems and the city should be public. But the company's attorney persuaded the commission director that divulging the tentative contract could result in the loss of valuable trade secrets to competitors. A commission staff attorney said the commission director might have denied the company's request had the San Diego city manager's office urged that the document be made public. But assistant city manager Coleman Conrad last week said he supports the request for secrecy. The company can request an extension of the confidentiality clause when it

expires next month.

The San Diego Union last week reported that black developer William Thompson has ended his efforts to bring a major supermarket to Southeast San Diego. The news surprised many city bureaucrats and real estate developers who knew that Thompson had been trying for more than a year to bring the supermarket and other shops to the new Gateway East shopping center. The Union story recounted how Thompson's efforts had failed and revealed that the Southeast Economic Development Corporation (SEDC), a city-funded redevelopment agency, might turn to white businessman Sol Price for help in building Southeast's first and only supermarket.

But readers of the weekly *Voices* and *Viewpoint* got a different twist on the Thompson story. One week before Thompson pulled out of his deal with SEDC, the *Voices* featured a front-page story by black businessman Willie Morrow criticizing SEDC for favoring white businessmen over hometown black developers. Morrow, owner of XHRM-FM (92.5) radio and California Curl hair products, told how he has "been the victim of discrimination by our elected officials, the directors of SEDC, and the SEDC board." [which "gives the Gateway East hill to white folks [which] all I get is an occasional honorable mention."]

The *Voices* July 24 issue

included two front-page follow-ups. "SEDC records probed," blared one headline. "Councilman [William] Jones questions SEDC's policy on equal opportunity complaints," read the other. These stories softened the most important page-one news, headlined "Thompson & Associates... pull out of Gateway Center Project." That story detailed in polite terms Thompson's decision to drop its SEDC contract after failing to secure a supermarket. It was full of quotes from Thompson and told how his firm "will absorb a loss of over \$70,000 in direct out-of-pocket expenses."

What the *Voices* and *Viewpoint* story didn't tell was that William Thompson also owns the *Voices*. This week Thompson denied that he arranged the publication of Willie Morrow's anti-SEDC story and the tough follow-ups to pave the way for his departure from SEDC. "We're friends," he said of Morrow, "but I haven't talked to him recently about SEDC." He also said he "wouldn't characterize [the SEDC stories] as negative." (Morrow didn't return several phone calls on the subject.) Thompson said he is unaware of the contents of his weekly paper until the day before its Thursday publication, when he's routinely briefed by the *Voices*' general manager. He says he did tell *Voices* editors about his decision to drop the Gateway project "because I thought it was newsworthy and proper to let the community know."

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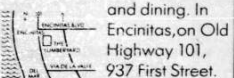
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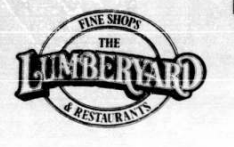
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# Tourist

(Continued from page 1)

New York, but they had been brought together as a group by the San Diego Convention and Visitors Bureau. The ConVis bureau, supported primarily by tax money, every year spends millions of dollars on the task of getting people to travel to San Diego. Some of the bureau's employees say friends tease them that the job of drawing visitors here must be the easiest work there is. In response, the ConVis people say travel is the most competitive business in the world. "It's the one business everyone can get into," says Al Reese, ConVis vice president of public affairs. "The first thing every underdeveloped country does is to establish a travel bureau and open a state airline."

At the recent "Meeting World" gathering in Manhattan, that competition brought hundreds of exhibitors to booths spread over three hotel floors. Some flaunted displays reeking of money. The New York Hilton, for example, erected a miniature replica of the Manhattan skyline, constructed out of silver and gray freestanding "skyscrapers." The Las Vegas Convention and Visitors Authority, richest in the country with an annual budget of more than \$40 million, hustled business against a curved blue Plexiglas backdrop that suggested racy excitements. Giveaways were popular: Cracker Jack from the Mesa (Arizona) Convention and Visitors Bureau; orange juice from the Miami bureau; "Don't Mess With Texas" bumper stickers from the booth rented by Corpus Christi ("The Texas Riviera"). Ladies in colonial dress pitched the attractions of Williamsburg. A friendly saleswoman from Columbus, Georgia,



"Meeting World" exhibition hall

asserted that one of the finest convention centers in the country was the 70,000-square-foot facility created out of a Civil War cannon factory in the center of the Georgian city.

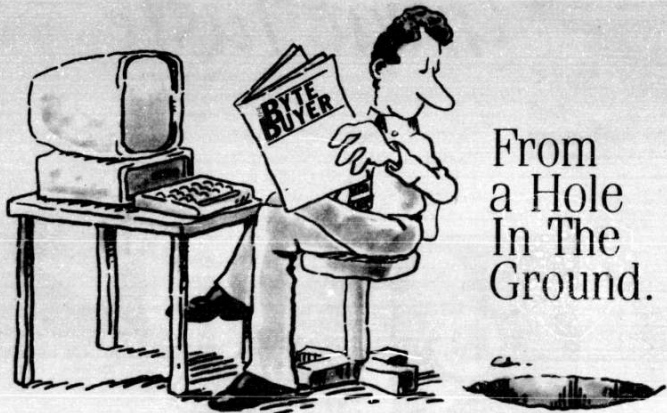
Amid this head-spinning variety, the San Diegans were a little difficult to find, located in a far corner of the giant exhibit ballroom. But the ConVis organizers had worked hard to overcome that handicap. Since the dozen San Diego businesses had agreed to share with the bureau the \$7000 cost of renting six eight-by-ten-foot booths, San Diego seemed to command one of the largest exhibit areas in the entire show. Six big bunches of red and blue "San

Diego" balloons helped mark the perimeter of this floor space. As the piece de resistance, ConVis had hired the Zoo's "goodwill ambassador," Joan Embury, and her husband Duane Pillsbury to transport a boa constrictor, a toucan, and an exotic Asian tree-dwelling mammal called a binturong to this space six stories above Times Square. As people paraded by, Embury answered questions about the animals; the crowd around her never thinned. "What a gimmick!" chorled one observer. "It makes people slow down just for long enough to let you eyeball their badge and decide if you want to give them the hard sell."

Although hard sells abounded, no one seriously expected any meeting planner to stroll down the aisle, see Embury's boa constrictor, and decide on the spot to bring 800 conventioners to San Diego. Instead ConVis and its members spent the money to attend trade shows like this with a much simpler goal: they want the meeting planners' names. As further bait at the recent New York show, ConVis set up a poster announcing the giveaway of a San Diego weekend that would include round-trip air transportation here, accommodations at Vacation Village, a full-size sailboat and lessons in how

(continued on page 12)

## Know Your DOS . . .



From  
a Hole  
In The  
Ground.

Computer terms, such as DOS, byte, RAM and baud, were invented to confuse people. In San Diego there is a magazine dedicated to clearing up this computer confusion. The Byte Buyer features non-technical articles about computers and how they are being used in everyday life. There is a calendar of local computer events, a listing of San Diego users groups (which welcome beginners) and Digital Dave who answers those difficult technical questions

without all the hi-tech jargon. For those who like to shop, The Byte Buyer offers the most extensive listing of computer products and services available in San Diego.

If you want to know your computers from a hole in the ground, pick up a copy of *The Byte Buyer*, San Diego's Microcomputer Magazine. It is available FREE at over 600 locations in San Diego. Call 573-0315, Mon.-Fri., for the location nearest you.

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Kennwood 6000 hi-power cassette	.....	\$489	Reg.	\$369	Sale
Kennwood 9900 cassette	.....	\$679	Reg.	\$499	Sale
Kennwood co-axial speakers	.....	\$135	Reg.	\$105	Sale
Kloss 5" with hi-gain screen	.....	\$2800	Reg.	\$1950	Sale
Kloss 6 1/2" hi-gain screen	.....	\$3500	Reg.	\$2350	Sale
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Luxman 408 laser disc/CD player	.....	\$1350	Reg.	\$1050	Sale
NAD 5900 laser disc/CD player	.....	\$1290	Reg.	\$1050	Sale
NAD 5900 laser disc/CD player	.....	\$1290	Reg.	\$1050	Sale
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Proton 600 M 20" monitor	.....	\$650	Reg.	\$539	Sale
Proton 690 TV sound decoder	.....	\$150	Reg.	\$85	Sale
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Akai remote-controlled systems	.....	Reg.	\$1399	Sale
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Bang & Olufsen 802 speakers	.....	Reg.	\$700	Call
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# Tourist

(continued from page 8)

to use it, and admission to the zoo, Sea World, and the Wild Animal Park. "Would you like to participate in our drawing?" Welch and the other sales people would ask brightly, offering passers-by "entry forms" that asked for their names, businesses, and any meeting plans. ConVis would leave the show with a fat stack of such cards, all of which would be photocopied and passed out to the other San Diego businesses attending the trade show. Once back in San Diego, the ConVis staff members also would mine the cards further, calling the respondents who had mentioned they might consider San Diego for specific meetings. The hottest prospects of all would be those involving a planner with a definite date, a definite interest in San Diego, and the need to make a final decision within the next twelve months. ConVis boasts that through various means, it unearthed 727 such leads last year — and in fifty-two percent of those cases, San Diego won the business.

Conventions are big bucks. ConVis figured that in 1985, the mean expenditure per business visitor or conventioneer was seventy-six dollars per person per day, compared to only thirty-nine dollars per day spent by all pleasure travelers here. That's why ConVis courts the meeting business so aggressively; even though business travelers and meeting attendees make up only about a quarter of all visitors to San Diego, they account for a much greater percentage of the total money spent. That total monetary pie is a hefty one: visitors of all categories spent some \$2.25 billion in San Diego County last year. That makes tourism



Joan Embery and her contractor draw crowds at the New York convention.

San Diego's third most important industry, only subordinate to manufacturing and the military.

Most San Diego residents realize that tourism is an important component of the economy. But what's less well known is how long this enterprise of hustling to lure visitors here has existed. A case can be made, in fact, that San Diego was the first city in the world to mount a major mass-market campaign to attract visitors.

The moving force behind that first mass campaign was a real estate developer named Oscar W. Cotton, and in his autobiography, *The Good Old Days*, Cotton explained how it came about. The son of a San Francisco vaudeville family, Cotton settled in San Diego in 1903 and quickly put down roots here by paying \$5000 for a one-third interest in 200 Pacific Beach lots.

Before long, Cotton took to the road to help stimulate the lot sales. Armed with a stereopticon lantern and 225 slides, many hand-colored, depicting various San Diego scenes, "I presented these lectures in style," Cotton wrote. "I had an assistant to change the slides as I signaled with an electric buzzer, while I stood outside the picture in full dress and tails."

Cotton carried his slide show over much of the country, and he returned to see his real estate business flourish. He formed a home-building company, and for years it boasted phenomenal activity. But with the advent of World War I, Cotton and the rest of the San Diego business community watched commercial activity virtually stop. By the end of the war, the situation was bleak. With a population of some 85,000 people, San Diego counted about 3500 vacant

houses and apartments. "In our then small downtown district there were possibly 300 empty stores," Cotton wrote in his autobiography. "We had no manufacturing to attract newcomers ... and there was no sale whatsoever for any real estate, vacant or improved. The few houses that were sold from time to time brought less than half of what they had cost to build." Yet Cotton was undiscouraged; he had a plan.

"It was complete to the last detail," Cotton explained. "I would get the San Diego businessmen to subscribe a large cash fund — \$100,000 or more — to be spent in systematically advertising San Diego's marvelous advantages as a place to live. Each ad would carry a coupon asking for more information. Each person signing a coupon would receive a personal letter in reply.

(continued on page 16)

## HOW MUCH SHOULD YOU SPEND FOR A COMPACT DISC PLAYER?

PROBABLY \$650.00

People shopping for a Compact Disc Player always want to know how much they have to invest in order to get a good player. What do you get if you spend \$300.00? or \$600.00, or \$1,500.00? Many people also wonder whether "all CD players sound alike."

Finding the answers to these questions can be difficult because the information is not readily available. Experts agree there are many real differences between CD players. In the March issue of Digital Audio Magazine, Contributing Editor Ken Pohlmann wrote an article entitled "How To Choose A CD Player." Here are several excerpts from that article:

"Design fundamentals offer a lot of choices: analog or digital filtering, number of digital-to-analog (D/A) converters, synchronous decoding, single or triple-beam lasers, and 14 or 16-bit quantization word length."

"Product longevity is designed into the product. If I buy a player, I want it in my listening room not at the repair shop."

"Ultimately, it all boils down to sound. It surprises me that some people espouse the opinion, 'all CD players sound alike.' I'll go on record to the contrary—I can hear a difference."

In conclusion Mr. Pohlmann comments on several CD players which he likes, including the Denon DCD-1500:

"The Denon DCD-1500 tops my list. It's the player I recommend most highly. It has oversampling, dual D/A converters, remote control, formidable specifications, full features and Denon sound. The Denon engineers who created it should be honored in public."

Ken Pohlmann of Digital Audio Magazine reviewed the Denon DCD-1500 in the June, 1986 issue: "To me the sound of the DCD-1500 seemed a shade better than what I had been hearing of late from several CD players whose measurements haven't been quite as good as this one's. To avoid prejudice I called in two friends who own CD players and asked them to bring their players along to my listening room. Both of these friends preferred the sound of the DCD-1500 over that of their own."

"It (the DCD-1500) not only performed well on the bench and was easy to use but it sounded as good as any CD player I have tested so far. What's more, its price is a good deal lower than that of some of my other favorite CD players."

## breier sound center

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5340 F. Clairemont Mesa Blvd. - 569-7785 (1/2 mile east of I-16 on the northwest corner of Nutter Road)  
Open Monday through Saturday 10 am to 6 pm

Low monthly payments available with your good credit  
VISA Breier Sound Center makes it easy to own the very best

## 7 REASONS WHY YOU CAN BUY WITH CONFIDENCE FROM BREIER SOUND CENTER

- 40 YEARS OF CONSISTENT STEREO LEADERSHIP**  
Breier Sound Center has been selling, installing and servicing the finest stereo music for San Diegans since 1946.
- SELECTED COMPONENTS**  
After careful evaluation, Breier Sound Center selects and recommends only the best-sounding and most trouble-free products in each price range.
- FREE FIVE-YEAR PROTECTION PLAN**  
For your protection and peace of mind, most new components purchased at Breier Sound Center include our free five-year protection plan.
- IN-STORE SERVICE DEPARTMENT**  
Breier Sound Center performs factory-authorized repair service on all the brands we sell—in the store!
- YOUR EQUIPMENT MUST WORK CORRECTLY**  
Stereo components purchased at Breier Sound Center will be tested (using professional test equipment) before you buy them to be sure that they work as promised by the manufacturer. Turntables and tape decks are electronically calibrated for optimum performance. And your diamond needle is examined under our \$7000 professional microscope.
- CUSTOM HOME INSTALLATION**  
Breier Sound Center experts can work with you to design and install a custom music and video entertainment system which will become an intimate part of your home.
- LIBERAL TRADE-IN ALLOWANCES**  
Your old stereo equipment is worth \$55 toward the purchase of today's new, high performance models.

# SUPER SUMMER SALE

## UP TO 50% OFF SELECTED ITEMS & 70% OFF ON YORKTOWNE CLASSIC DISPLAY CABINETS

WE WILL BEAT ANY LEGALLY ADVERTISED PRICE ON MERCHANDISE CURRENTLY IN STOCK!

**70% OFF CLASSIC DISPLAY CABINETS**

**FINISHED 15 FT. L-SHAPED KITCHEN IN DORSET OAK BY**

**\$879 PLUS FREIGHT**  
**60% OFF**

**THAT'S PLUS FREE INSTALLATION BY L.R. SMITHS CONTRACTING INC. #480277**

**OAK KITCHEN CABINETS BOB HAYWOOD'S FINISHED DISCOUNT PRICE ON THIS KITCHEN**

- A quality kitchen you can install yourself or use our installation service, factory-direct to your home after purchase. Take a close look at these quality construction features:
  - Genuine oak veneer panel on solid oak door frame
  - Solid oak drawer fronts and front frames
  - Mortise & tenon joints
  - All steel ball-bearing drawer runner with positive stop
  - Special finish to resist common household hazards
  - Heavy-duty, self-closing hinges
  - Adjustable shelves in all wall cabinets
  - Counter-top & apron cabinet aids available at discount prices

**RUGGED SOLID PINE BUNKBED**

**RUGGED 3 DRAWER CHEST**

**YOUR CHOICE \$6900**

- Unfinished
- Some assembly required
- Bedroom extra
- Fully assembled
- Unfinished
- Bedroom extra

**BAR STOOL**

**\$700**

- 18" - 30"
- Unfinished
- Adjustable

**ROCKER FINISHED**

**\$3498**

- Made of hardwood
- Fully assembled
- 21" or 20" other sizes & styles in stock
- Rocker pads available

Reg. \$699

**PINE TABLE & COUNTER SET**

**TABLE & NOOK \$69900**

**CHAIRS \$5900 EACH**

- Unfinished or finished
- Solid pine w/ storage under bench

**OAK-DOUBLE SIDED ENTERTAINMENT CENTER**

**\$19900**

- Finished or unfinished
- 60" x 72" x 17"

**SOLID PINE BOOKCASES**

**\$2900**

**\$3900**

**4' SOLID WOOD SWING**

**\$1998**

- Hanging chain included
- Some assembly required
- Similar to illustration

**4' SOLID OAK SWING**

**\$3998**

- 5' also available
- Hanging chain included
- Some assembly required
- Similar to illustration

**HARVEST TABLE**

**\$194.98**

Country styling and solid Alder hardwood construction combine to make this table a family favorite. Top size: 34" x 60".

**COMPUTER TABLE**

**\$109.98**

Full sized work center. Top is 27" x 48" with height of 27". Monitor stand shelf is 12" x 24". Constructed of solid hardwood.

**GOURMET TABLE**

**\$99.98**

A gourmet's delight! Compact work island with a chopping block top. Features utensil drawer, storage shelf and casters. Solid hardwood construction.

**SERVICE CART**

**\$49.98**

Versatile, multi-use cart ideal for use as a microwave stand, buffet table or entertainment center. Has two handy storage racks and easy roll casters. Made of solid hardwood.

**CHOPPING BLOCK**

**\$169.98**

Old fashioned butcher shop styling. Heavy, end-grain top makes a perfect cutting surface. Solid Alder hardwood construction.

**APPLIANCE CART**

**\$89.98**

Perfect for a microwave oven, storage or entertainment. Designed for convenience with a utensil drawer, two storage shelves and towel bar.

## ASK ABOUT OUR 90 DAY SAME AS CASH PLAN

**BOB HAYWOOD'S L. FINISHED FURNITURE**

**\$9998**

**24x36x17**

**EL CAJON**  
45-46 Magnolia  
10-3551

SALE ITEMS ARE SUBJECT TO STOCK ON HAND  
STORE HOURS: KEARNY MESA MON.-FRI. 10-8 SAT. 10-6, SUN. 11-5  
EL CAJON MON.-SAT. 10-6, SUN. 12-5  
Expires 8/16/86

**OAK STEREO UNIT**

**\$12998**

- FINISHED IN A RICH MEDIUM STAIN
- COMES WITH GLASS DOORS
- Reg. \$133.96
- 24x36x17

**COMPUTER STARTER DESK WITH BOOKCASE HUTCH TOP**

**\$99.00**

Finished in a beautiful medium oak stain with a beautiful leather finish. 37" Wx23" Dx57" H. FINISHED \$99.00. Reg. \$209.00. Assembly required.

# Tourist

(continued from page 12)

together with warm, friendly, alluring literature that he or she would not be able to resist reading." The crucial point was that the campaign be sustained and systematic, Cotton argued. Other cities had advertised their attractions in magazines or newspapers, but "all these ads were merely a 'flash in the pan.' The city would run one or two ads and stop. To what extent the city profited, if at all, no one ever knew."

Cotton's plan became reality in November of 1919. The time seemed propitious. Midwestern wheat farmers who had received unprecedented prices for their crops during the war were getting \$300 an acre for the sale of farms that previously would have commanded forty dollars per acre. Many other people had made quick fortunes during the war, and Americans generally were eager to take to the road as wartime travel restrictions were lifted. The carefully detailed plan of the "San Diego-California Club" was to spend \$100,000 printing quarter-page newspaper ads in selected Midwestern papers every week for eight months. (Cotton and his peers in the San Diego establishment most coveted those nouveau riche Midwestern farmers as new residents.) "The real object of



committees of San Diegians lavished upon those respondents who traveled here? One year after the campaign began, Cotton was able to report that 46,151 inquiries had come in response to the ads, with more than 6,000 of them pledging to relocate in San Diego. By the fall of 1920, a housing shortage had developed in the city. The sale price on homes had doubled. Such success soon bred imitation. Within a year and a half, Los Angeles undertook a similar national advertising campaign. Before long, San Francisco followed suit, and by the late 1930s, cities and states all across the country were touting their charms far and wide.

Having accomplished its short-term

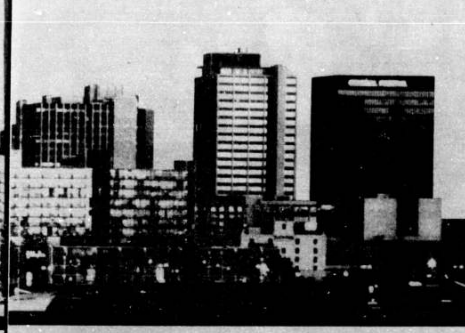
monies raised from San Diego residents, why not impose a tax on hotel rooms? Tourists brought to San Diego by ConVis's efforts would then be carrying the financial burden of tourist promotion.

**T**his idea wasn't original. Las Vegas had adopted such a room tax in 1937. San Francisco had followed in 1961 and immediately began raking in almost a million dollars a year. By 1964, after lengthy study, the San Diego city manager enthusiastically recommended a four-percent room tax here, proceeds from which would go into a special fund, with up to sixty percent of that jackpot — expected to be at least half a million dollars per year — to go to ConVis.

Today it seems ironic, but both ConVis and the San Diego Chamber of Commerce opposed the transient occupancy tax, or TOT. Even fiercer opposition came from San Diego hoteliers, who argued that such a tax would be discriminatory and hard to collect. It would penalize tourism, and San Diegians would have no guarantee that future city councils would continue to use the money to promote visitors. When the city council went ahead and levied the tax anyway, the hotel owners, led by Atlas Hotels president Charles Brown, persevered in a long and difficult fight to allow the citizenry to decide the issue. Fifty-two percent of San Diego's registered voters trooped to the polls in February of 1965. But the TOT supporters triumphed, garnering approval of the tax from sixty-two percent of those voting.

More than twenty years have passed since that vote, and the changes and countercharges that preceded it have been tested by time. Clearly, Brown and his fellow innkeepers were wrong about the TOT killing San Diego tourism. Over the years, the tax rate has risen from the original four percent to a current seven percent. Today the tourist who stays in the average-priced San Diego hotel room (sixty-seven dollars per night) is contributing to the city coffers \$4.69 for every single day of his stay. And still the number of tourists — and the pot generated by the TOT — continues to grow. In the 1976 fiscal year, ten years after the tax was imposed, it brought the city more than four million dollars. For the fiscal year that just ended, the city predicts it will wind up collecting about \$21,250,000 from local hotel guests.

Another of the initial tax opponents' predictions seems to have been more prescient, however. They said that



future city councils would fail to give the majority of the money to the convention and visitors' bureau, instead using it for other pet projects. ConVis's share of the 1965-66 tax was almost fifty-nine percent, but over the years, that cut has gradually shrunk. Finally, last year the city council institutionalized the minimum portion ConVis should receive from the TOT money; it passed a law requiring that the bureau get twenty percent of the total hotel tax collected — after administrative costs and the money collected by hotels on Navy Field are first subtracted from that total. (The Navy Field revenues have been committed to paying off the operating deficit of the new convention center.)

If that sounds relatively straightforward, there's still plenty of room for political intrigue and histrionics during ConVis's annual budget-setting process, as anyone who watched it this year can testify. According to the twenty-percent rule, ConVis's share of the 1985-86 room taxes was close to \$3.9 million. In addition to that amount, the city gave the tourist bureau an extra \$398,330 to spend on marketing the new (as yet unbuilt) convention center. Together, those allocations totaled \$4,286,330, about seventy percent of ConVis's total budget for fiscal 1986. Another \$278,000 came from the county and other local government agencies, with a final \$1,496,000 coming from private sources such as membership fees. (The bureau's more than 1500 members range from obvious candidates like hotels and visitor attractions to businesses as diverse as accountants and building contractors who think a healthy tourism industry will help their businesses prosper. The annual membership fees range from \$225 to \$200,000, depending on the extent to which the member will benefit from the bureau's work. Among the membership benefits are various advisories from the bureau about potential sources of tourist business.)

This past December, when the 1986-87 budget-setting process began, ConVis started by taking the city's estimate (at that time) of the 1986-87 hotel room taxes and applying the twenty-percent rule to get \$4,935,090. In addition to asking for that amount, ConVis also requested \$600,000 to market the new convention center (instead of the \$398,330 it had received the previous year). In sum, ConVis was asking for \$5,535,090 from the city for this coming fiscal year, a hefty twenty-nine percent increase over its 1985-86 budget.

Then in April, the city began saying it had overestimated the coming year's hotel tax revenues. As a result, when City Manager Sylvester Murray presented his recommendations to the city council committee that decides how to divvy up the TOT funds, he recommended a lower figure (\$4,558,732) for ConVis's basic budget and only \$418,624 for convention marketing funds (instead of the \$600,000 ConVis had asked for). This would have resulted in an increase in ConVis's budget of about sixteen percent. However, for most of the other groups funded by TOT funds — a mixed crew ranging from the Cabrillo Festival, Inc., to the chamber of commerce's Economic Research Bureau — the manager recommended only a 5.1 percent budget increase. And for the many groups clamoring to receive TOT funds for the first time, the manager recommended nothing at all. So when ConVis representatives walked into the public services and safety committee meeting May 21, they couldn't feel too bad about the budget increase they were being recommended to receive, and they felt very confident about their chances of actually getting it.

They were stunned, then, by the committee's actions. The council members ignored the city manager's recommendation and doled out money to six groups that had not previously received any TOT money at all, groups ranging from the Balboa Stadium Track Restoration (\$78,000) to the Downtown Marketing Consortium (\$200,000). The committee also bestowed more than a 51 percent budget increase on the Dr. Martin Luther King Day Parade organizers, the chamber of commerce's Motion Picture and Television Bureau, the International Hospitality Council of San Diego, La Jolla Playhouse, and the Mission Beach-Pacific Beach shuttle. But to support this spate of generosity, the committee had to take money from elsewhere. The members noted that the twenty-percent rule had enabled ConVis's basic promotional budget to climb by seventeen percent, and suddenly ConVis looked as though it could stand a little belt tightening. Although the committee couldn't give ConVis less than the twenty percent, it did something that upset ConVis almost as much as if it had. The members said they wanted ConVis to continue promoting the new convention center — but that this year ConVis would get no extra money for this task. Instead, the agency should promote the center using funds from its regular budget. The



committee also ordered that ConVis should shoulder an added \$199,500 financial burden, a subsidy to the city's Convention and Performing Arts Center to defray discounts on center facilities used by conventions for which the city had never before made ConVis pay.

In the two weeks that followed, ConVis officials urgently lobbied city council members, and finally at the end of a very long Tuesday-afternoon full city council session, the grim-faced bureau representatives tried to catch the attention of the entire city council before the committee budget recommendations became permanent. The ConVis representatives hinted darkly of drastic cuts in programs and personnel; they tried to remind the council of past ConVis accomplishments. They mentioned what happened in San Francisco between 1979 and 1983 when that city cut back on advertising citywide attractions to concentrate on promoting its (then-new) Moscone convention center: total visitors declined by fourteen percent in that period, with hotel occupancy dropping from eighty-one to sixty-nine percent. If something similar happened in

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## WINTER IS THE PITTS IF YOU'RE NOT IN SAN DIEGO.



every ad will be to get a live prospect to send in his or her name." Cotton wrote, "This is a direct selling campaign. Its object is to attract the attention of the retiring man and to get his name; and then, by our 'follow-up,' actually to bring him to San Diego with his family." Within a few weeks after the ads began running, a force of thirteen stenographers was churning out the follow-up letters. Among other things, the letters advised respondents that San Diego boasted "a climate free from winds and storms, never hot and never cold, with sunshine on 356 days of each year.... Our people live much out of doors the year round, among their rose gardens and shady lawns, motoring, swimming, yachting, playing baseball, tennis, and golf, and it seems to make them more joyous than where life is hard. We are spared the grim tragedies of heat and cold, and it is easy to live long and happily, and for less money than elsewhere."

Who could resist such honeyed words, or the personal hospitality that

goals, the San Diego-California Club saw its budget shrink during the early 1920s, and in 1923 the club became an arm of the San Diego Chamber of Commerce. Visitor promotion activities continued under a variety of guises and finally were consolidated in 1954 into an independent organization called the San Diego Convention and Tourist Bureau (sensitive to the slightly negative connotations of the word "tourist," ConTour became ConVis in 1965). Although the San Diego-California Club had begun its life supported entirely by private donations, by the early 1960s, the bureau had gotten at least one leg onto the bandwagon of public funding, receiving fifty cents from city taxpayers for every dollar the bureau raised from private sources. Although that public subsidy amounted to about \$80,000 annually, in 1962 the bureau asked the city for an increase to a dollar in tax money for every dollar raised privately. But the city countered with another idea. Instead of subsidizing the tourist bureau with more



# Tourist

(continued from page 15)

San Diego, that seemingly ever-expanding fund of hotel taxes could actually shrink, the ConVis representatives warned.

What they heard in response must have sent a chill down the bureaucrats' spines. Although none of the city council members criticized the bureau openly, several made oblique comments that hinted at simmering resentments. The council members declined to give ConVis any more money than the committee had recommended; the city budget that went into effect July 1 included less than a two percent increase in ConVis's city funding. City councilman Mike Gotch later privately expressed the opinion that the funding decision was "at least in part" a message from the council that the tourist bureau needs to work harder at explaining what it does and convincing the council that ConVis's budget is being well spent. Gotch is not asserting that ConVis is spending its money badly, just that the bureau tends to operate by itself and doesn't give the council members enough information to judge ConVis one way or the other. Gotch says several of his fellow council members feel some "real serious reservations" about last year's decision to give ConVis a flat twenty percent of the TOT annually. He predicts the council may reconsider the action this year and make ConVis act like all other TOT recipients, who must annually reconvene the city council of their worthiness to receive the money.

Although its funding allocation this year may displease the ConVis staff, the bureau nonetheless commands a budget of \$6.3 million dollars. In past years, it has

ranked among the top ten best-funded convention and visitors' bureaus in the nation, and though current rankings aren't available yet, they probably haven't changed too drastically. ConVis officials concede. The local bureau occupies a suite of offices that fill most of the eighth floor of the Security Pacific Bank building on the community-concourse plaza downtown. Though not opulent, the offices are comfortable, many commanding the kind of picture-postcard views of San Diego that ConVis tries so aggressively to sell.

One of the offices with a view belongs to Terry Cahill, a tall, thin man who exudes a purposeful sense of energy. Cahill is in charge of marketing; he's the man most directly concerned with the fine-tuning of San Diego's image as it's perceived outside this city. On a recent morning, he seemed delighted to talk about one of the most powerful image-making tools the bureau has ever used: the first television commercial selling San Diego. Produced this spring, it aired in Phoenix during May, then appeared on Los Angeles television throughout June.

Few travel destinations can afford to use TV commercials, Cahill says, because they cost so much to produce and run. Yet in recent years, the number of places appearing on TV, though small, has been growing: now Las Vegas, Hawaii, Vancouver, Alaska, Florida, and New York (state and city) all boast televised sales pitches. So there was pressure on San Diego to keep up with the industry frontrunners, Cahill says. The other reason the San Diego bureau wanted a television commercial of its own is because of the medium's inherent ability to depict a multitude of images in a very brief time.

From the earliest planning stages, ConVis knew its commercial would be selling San Diego as a place offering visitors multiple benefits.



Terry Cahill

Photograph by David Corry

Cahill says as part of the planning process, he and other staff members carefully analyzed the other existing TV travel commercials. "They're all basically going with their strengths. With Alaska it's the pristine wilderness, all the beauty in the environment. With Hawaii it's the tropical paradise." When strategy sessions for the San Diego commercial began last fall, Cahill says the ConVis staff was well aware of San Diego's place in the market. "We're positioned as a water-oriented paradise with something for everyone to do." Still, the commercial's creators decided to seek more reassurance for how to craft the electronic image by organizing three "focus group" sessions this

past January and February. For each group, ConVis found typical tourists and conventioners in the twenty-five to fifty-five-year-old range who were visiting the city. ConVis asked them to discuss their impressions of San Diego for two or three hours, in exchange for a fifty-dollar fee. Cahill says, "Once you get them together, you basically just listen very carefully to what they say. And in their vernacular, 'climate' was more important than the weather. They'd refer to things like the 'research climate' here. Or someone said, 'This is the kind of climate where you can do anything.' Somebody else actually said,

"This is a friendly climate."

ConVis had its angle. The script that was prepared and shot this spring shows a fast-paced succession of handsome, energetic people doing everything from viewing pictures at the San Diego Museum of Art to rowing on Mission Bay, while in the background a jingle burbles on about how San Diego has "got the climate for you!" Financially, Cahill says the commercial was a coup. Made by a local company, Cinira Corporation, it cost about \$93,000, a price Cahill says was roughly half that bid by unionized Los Angeles production companies. It's harder to evaluate the commercial's effect on the million Phoenix residents who were exposed to it, or on the Los Angeles TV viewers who saw it in June. In one attempt at such an evaluation, ConVis randomly called Phoenix residents before the commercial ran and asked them various questions about San Diego. Those responses will be compared to another Phoenix telephone survey just now being completed. Cahill says an even more concrete indication of success has come from American West Airlines, which split the costs of airing the commercial in Phoenix with ConVis in exchange for having information about American West interact with the San Diego footage. "We've had word from American West that their load factors are up and they're even adding a flight to San Diego," Cahill says. "That's a pretty good sign."

Television commercials are aimed straight at the ultimate travel consumer — the individual sitting at home who will one day be mulling over possible vacation spots. Such "personal pleasure" travelers (as ConVis calls them) are crucial to San Diego's economy. They make up fully three-quarters of all the visitors who come here, and ConVis has studied them exhaustively. Bureau statistics show that

though they come from all over the world, the majority — some fifty-five percent — hail from California and the western United States. Nearly half of those come from Southern California alone, most often in the summer months. More than forty percent of all of San Diego's visitors come just for the day, and as a group, these people are among some of the lowest spenders of all, parting with an average of only seventeen dollars per person per day (compared with sixty dollars per day for those who stay in a hotel). Besides the fact that the day visitors leave behind relatively little money, there are other problems with trying to woo them. Most of them already know and like San Diego, and they make their plans on short notice, influenced by factors like the weather and holiday events. But the biggest problem by far with trying directly to persuade the personal pleasure traveler (both the day-trippers and hotel guests) is the very great expense of mass-media advertising, not only television but also the publications that reach the traveling masses. The problem, Cahill explains, is not so much that the absolute costs of such media are so astronomical, but that consumers today are barraged by such a jumble of competing products. "To try to pierce that wall of noise requires a certain amount of tenacity," Cahill says. Paying for all the ads you need to get the consumer's attention is what costs so much.

So even though the personal pleasure travelers make up the bulk of San Diego's visitors, ConVis doesn't spend the bulk of its money and effort trying to court them directly. The bureau looks more to the tour-group packagers and travel agents through whom many of the higher-spending, personal pleasure travelers will make their arrangements. (These days some seventy to seventy-

(continued on page 26)

# NISHIKI SALE!



## SPORT

- ☆ Lightweight CR-MO main tubes with forged dropouts
- ☆ Dia-Compe alloy side pull brakes with gum hooded levers
- ☆ Suntour new SVX alloy derailleurs and 12-speed gearing
- ☆ Sugino cast low profile VP crankset
- ☆ Maillard sealed mechanism quick release hubs
- ☆ Vetta Italian anatomic saddle

Sizes: Mens 19", 21", 22", 23", 24", 25", 27"  
Ladies Mixte 17", 20"  
Colors: Metallic Wine, Metallic Silver with Metallic French Blue, Gloss Black  
Other Models Available.

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|--|---|--|
| <b>Alan's Cycles</b><br>1220 S. Hill St.<br>Oceanside<br>722-3377          | <b>Bicycle Company</b><br>9158 Mira Mesa Blvd.<br>Mira Mesa<br>566-0710               | <b>El Camino Bike Shop</b><br>362 N. El Camino Real<br>Encinitas<br>436-2340   |
| <b>North County Bicycles</b><br>370 W. Washington<br>Escondido<br>741-4966 | <b>Rancho Bernardo Bicycles</b><br>16769 Bernardo Cir.<br>Rancho Bernardo<br>485-0111 | <b>San Diego Cycle Emporium</b><br>343 S. Hwy. 101<br>Solana Beach<br>755-2725 |
| <b>Ski New Vista</b><br>728 Escondido Ave.<br>Vista<br>941-1513            |   |  |

### South Bay Area

- |  |  |  |
|--|--|--|
| <b>Chula Vista Cycle</b><br>1149 Third Ave.<br>Chula Vista<br>422-2305 | <b>Holland's Bicycles</b><br>977 Orange Ave.<br>Coronado<br>435-3153 | <b>S &amp; W Bicycle Sales &amp; Service</b><br>3142 East Plaza Blvd.<br>National City<br>479-4600 |
|--|--|--|

### East County Area

- |  |  |  |
|--|--|--|
| <b>Bike Shop #3</b><br>1125 N. 2nd St.<br>El Cajon<br>444-9677 | <b>La Mesa Cycles</b><br>8706 La Mesa Blvd.<br>La Mesa<br>461-9680 | <b>San Carlos Bike Shop</b><br>7297 Navajo Rd.<br>San Carlos<br>469-9997 |
|--|--|--|

### San Diego City Area

- |   |   |  |
|---|---|--|
| <b>Adams Ave. Bicycles</b><br>33281 Adams Ave.<br>San Diego<br>281-3677     | <b>Bicycles Unlimited</b><br>4845 Newport Ave.<br>Ocean Beach<br>225-0113 | <b>The Bike Shop</b><br>4637 College Ave.<br>San Diego<br>286-4215     |
| <b>California Bicycle</b><br>633 Pearl St.<br>La Jolla<br>454-0316          | <b>Hal's Bike Center</b><br>7730 Ronson Rd.<br>Kearny Mesa<br>560-8666    | <b>Hillcrest Bike Shop</b><br>3934 Fifth Ave.<br>Hillcrest<br>296-0618 |
| <b>Terrasanta Bikes</b><br>10645 Terrasanta Blvd.<br>Terrasanta<br>277-8949 |   |  |

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AUGUST 7, 1988 17

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Discover San Diego's most complete lighting store

**Largest selection of ceramic ginger jar lamps and decorator table lamps in San Diego!**



**Ceramic Ginger Jar Lamp**  
Soft pleated shade, 3-way socket, brass finished base. Variety of colors.  
Reg. \$29.99, save 52%  
**\$19.99** Other lamps \$12.99 and up

**Solid Brass Outdoor Lantern**  
In antique finish  
**\$19.99**  
Value \$75

**Tulip Glass Table Lamp**  
**\$10.99**  
Value \$29.99

**Hawaiian Breeze**  
• 3-speed reversible  
• Solid wood blades  
• Maintenance free  
• Limited lifetime warranty  
• Antique brass finish  
**\$29.99** Value \$89.99

**Solid Brass Wall Swinger Lamps**  
Your choice  
**\$59.99** each value  
Pleated shade, tint or shell style

**Bevelled Glass Chandeliers**  
Several designs, sizes and colors in polished brass or chrome to choose from.  
Single tier from **\$39.99**  
Two tiers from **\$89.99**  
Three tiers from **\$149.99**

**CONCORD LIGHTING**  
One of California's Largest Selections

**Casablanca Fans**  
• 10-year warranty  
• 3-speed Lady Delta with Emerson motor, light kit extra  
**\$139.99**  
Value \$289.99  
Special orders 20% over invoice

**Emerson Fans**  
• 3-speed and reverse  
• Lifetime warranty  
• Made in USA  
#3042 **\$129.99**  
Value \$249.99

**tro-mouter JUNO Track Lights**  
Up to 50% Off As Marked  
Bulbs as low as \$16.00  
Fast Track kit includes 2 bulbs, 4 ft. track and a cord connector  
Limited quantities  
Value \$89.99 \$4-617

**Cane Lamp**  
Includes chain and canopy. In walnut, natural, white or pastel colors.  
**\$19.99**  
Value \$49

**Torchiere "Deco" Floor Lamp**  
Choice of assorted decorative color.  
Limited quantities.  
**\$28.99**  
Value \$59.99

**Adjustable Flex Neck Floor Lamp**  
56" to 70" height  
56" to 70" height  
**\$39.99**  
Value \$89.99

**All Purpose Brass Table**  
Brass plated table has 1 P91 uses. Perfect as a table, great for plants, books or collectibles.  
Easy to assemble. 14" x 12" x 28" tall  
**\$19.99** Value \$49.99

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NO HIDDEN CHARGES

**\$89** DAILY WEAR complete

**\$109** 30-DAY EXTENDED WEAR complete

**\$40** SPARE PAIR when purchased same day. Daily or extended.

**TINTS**

**\$119** DAILY WEAR complete

**\$159** EXTENDED WEAR complete

**1 HOUR SERVICE** in most cases

**10 YEARS SAME LOCATION**

COMPLETE CARE INCLUDES 45-DAY WRITTEN GUARANTEE

✓ Professional eye exam & fitting ✓ 6 months follow-up care  
✓ One pair brand name lenses ✓ Care kit and instructions  
Brands include: Bausch & Lomb, Hoya, Cooper, Ciba, O.C., American Hydron, Cooper

**NO WAIT REPLACEMENTS**

in most cases — thousands in stock

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Optometrist  
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# Tourist

(continued from page 17)

five of all domestic tickets and eighty-five to ninety percent of international tickets are written by travel agents, rather than bought directly from the airlines.)

"We deal with the middleman," says Susan Webb, the bureau's tourism promotions manager. In contrast with the anachronistic task of creating a certain image of San Diego in the minds of faceless potential vacation consumers, her work is far more personal, a matter of cultivating friendships with the tour packages so they'll include San Diego in their pretty brochures of California destinations; of sending thousands of travel agents little presents like exquisite full-color posters of Anza-Borrego wildflowers or La Jolla's underwater preserve. In exchange for those kinds of favors, Webb says ConVis doesn't expect the travel agents to browbeat their clients into scheduling San Diego vacations. But when a client asks, "Gee, what's a good place to go in California?" ConVis would like San Diego to be one of the cities the travel agent mentions. The task of currying favor with the travel vendors gets even chummier. Last year, ConVis organized forty different so-called familiarization tours, three- and four-day trips in which travel agents and tour operators from all over the country are flown here free (courtesy of various airlines), then are winced, dined, and shown the town for a total cost of less than a hundred dollars per person. ConVis also regularly organizes similar junkets for journalists from daily newspapers, radio and television stations, and magazines located all over the country and beyond. (Although some news organs such as the *San Diego Union* forbid their

writers from accepting such seductive freebies, many do not.) ConVis then zealously watches for the results. For 1985, for example, the bureau could boast of having netted 33,344 column inches of (overwhelmingly favorable) "news stories" in more than 1000 publications.

Once again, the value of those news stories is hard to quantify; some clearly must motivate more tourists to travel here than others. "If someone does a story in the *Chicago Tribune* on San Diego in November, that's more beneficial to us than a story in the *Miami Herald*," one ConVis staffer comments. But how beneficial?

At least one department within the bureau does measure its successes with a precision that seems almost scientific compared to some of the rest of the bureau's work. That's the group that swoos meetings and conventions and is directed by Sandra Butler. A three-year veteran of the ConVis staff, Butler has the soft, girlish voice of a third-grade teacher and the no-nonsense manner of a trader on the New York Stock exchange. "We track these things twenty years out," she says of the meetings that associations and corporations are constantly scheduling. "We know when they're coming west, and we're in touch with them way in advance, so we try to have them seriously consider us. We know how to point out what San Diego offers that a competitor may not. We don't ever downgrade our competitor. But let's say Portland, Las Vegas, and San Diego were the choices for some group's meeting in the West. We would really key our pitch on our dependable, year-round wonderful climate — knowing that we have a better climate than our two competitors. We'd talk about the variety of attractions and, specifically, how wonderful it is to enhance their attendance-building through fam-



Susan Webb, Sandra Butler

ily events — because we have a competitor who doesn't have the nice wholesome family events that we have. We're always going in on what they don't have that we have." Until recently, ConVis maintained files on some 30,000 different groups that meet on a regular schedule. As part of a streamlining effort, the bureau recently cut that number down to about 10,000, and Butler estimates that as many as eighty percent of them are planned by professionals "who wouldn't have their jobs for long if they made their decisions on whim. It's quite scientific to them."

From the ConVis files, from trade shows of professional meeting planners like the recent one in New York, from a half-dozen other varied sources, the ConVis staff tries to ferret out information about who might possibly be considering bringing a group of people to San Diego. Butler's staff then issues bulletins to fifty-five of its member hotels that might be interested in pursuing the business. Not every bulletin is sent to every hotel, Butler says, grasping a thick volume full of such recently issued leads. And not every hotel would be interested in every meeting. She pointed, for example, to one page alerting the hotels to a meeting of national aerospace writers; this group specified that it was interested only in hotels located on the water. "This was an urgent," Butler said, turning to another page announcing a

meeting of the Adult Children of Alcoholics, who were seeking 400 "room nights" (the total number of rooms needed throughout an event). Although the group will not be meeting until next January, it had a deadline of June 15 by which it wanted to pick the hotel facility. No other city was being considered by the alcoholics' children, "so this was a very hot lead to our members," Butler explained. "They knew that some [San Diego hotel] was going to be picked, so they would want to respond very fast." As a contrast, she flipped to another page listing the American Atheists' desire for 125 room nights in either San Diego, Min-

neapolis, Chicago, or Atlanta. Butler says for most meetings, ConVis leaves to the hotels the job of actually making the sale. The exception arises when meeting planners are considering using either the Convention and Performing Arts Center or the new convention center; in the case of the latter, the meetings are so large that participants would have to be lodged at several hotels. The ConVis staff itself tries to sell these affairs; one recent example was the Alcoholics Anonymous convention scheduled to bring together some 55,000 delegates in 1990. "Just about every major city in the United States was bidding on that thing," Butler

says. "Every city that bid had to have 17,000 rooms reserved." Butler says ConVis worked with the local AA chapter and spent close to a year putting together a bid. "We had to get information on the number of seats coming into the airport every day. We had to find out how many international connections there would be from L.A." The national chapter eventually narrowed the competition down to nine finalists, in which the San Diego bureau was included. "We flew to New York at our expense, along with the other finalists, and we presented our case. And we were selected as the number-one choice." Then the port district com-

missioners decided to seek new bids on the construction of the convention center. Alcoholics Anonymous became nervous and canceled its reservation here, and now it's choosing between Seattle, Vancouver, and Houston. Despite that souring and costly experience (an estimated \$30 million in revenues was lost), the ConVis staff has booked almost 200 other groups into the still-unfinished facility between late 1988 and the year 2000.

Besides the hunting for meetings that Butler's staff conducts, the other work of the San Diego bureau that appears most scientific is the statistical infor-

(continued on page 20)

"The meeting was postponed to 10 o'clock. I tried to catch you, but you'd already left."

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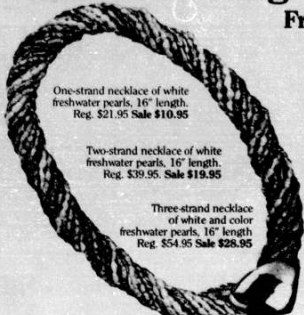
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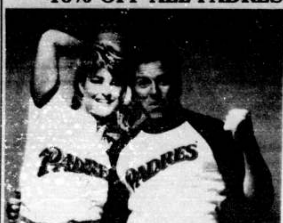
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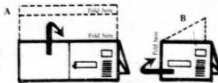
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- |  | YES                      | NO                       |  | YES                      | NO                       |
|--|--------------------------|--------------------------|--|--------------------------|--------------------------|
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| 2. I am a patient person.  | <input type="checkbox"/> | <input type="checkbox"/> | 18. I am very friendly and outgoing.   | <input type="checkbox"/> | <input type="checkbox"/> |
| 3. To be happily married I must be in love.                            | <input type="checkbox"/> | <input type="checkbox"/> | 19. I am calm, cool, and confident.  | <input type="checkbox"/> | <input type="checkbox"/> |
| 4. If someone doesn't like what I do, that's their problem.            | <input type="checkbox"/> | <input type="checkbox"/> | 20. I would like to vacation all by myself.                                  | <input type="checkbox"/> | <input type="checkbox"/> |
| 5. I'm a leader, not a follower.                                       | <input type="checkbox"/> | <input type="checkbox"/> | 21. I would like to make many changes in our society.                        | <input type="checkbox"/> | <input type="checkbox"/> |
| 6. I am angry at someone, I tell them so.                              | <input type="checkbox"/> | <input type="checkbox"/> | 22. I enjoy being around children.   | <input type="checkbox"/> | <input type="checkbox"/> |
| 7. People should give each other romantic gifts if they are dating.    | <input type="checkbox"/> | <input type="checkbox"/> | 23. My moods can change rather fast.   | <input type="checkbox"/> | <input type="checkbox"/> |
| 8. I prefer to work in a situation that puts me in the public eye.     | <input type="checkbox"/> | <input type="checkbox"/> | 24. I like to do spontaneous things.   | <input type="checkbox"/> | <input type="checkbox"/> |
| 9. I like to change my wardrobe as styles change.                      | <input type="checkbox"/> | <input type="checkbox"/> | 25. I like to work out my problems with the help of friends.                 | <input type="checkbox"/> | <input type="checkbox"/> |
| 10. I sometimes get nervous in new situations.                         | <input type="checkbox"/> | <input type="checkbox"/> | 26. Some people consider me to be old-fashioned.                             | <input type="checkbox"/> | <input type="checkbox"/> |
| 11. It is easy for me to fall in love.                                 | <input type="checkbox"/> | <input type="checkbox"/> | 27. Sex should be restricted to people who are in an exclusive relationship. | <input type="checkbox"/> | <input type="checkbox"/> |
| 12. I believe in a supreme being.                                      | <input type="checkbox"/> | <input type="checkbox"/> | 28. I would like to be in love with the right person.                        | <input type="checkbox"/> | <input type="checkbox"/> |
| 13. I like to join organizations.                                      | <input type="checkbox"/> | <input type="checkbox"/> | 29. I am ready to start a primary relationship.                              | <input type="checkbox"/> | <input type="checkbox"/> |
| 14. I like to work for a company that is open to new ideas and change. | <input type="checkbox"/> | <input type="checkbox"/> | 30. I am ready for positive changes in my life.                              | <input type="checkbox"/> | <input type="checkbox"/> |
| 15. I like to work very easily.  | <input type="checkbox"/> | <input type="checkbox"/> |  |                          |                          |
| 16. I would like to date a college graduate.                           | <input type="checkbox"/> | <input type="checkbox"/> |  |                          |                          |

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# Tourist

Continued from page 76  
mation ConVis gathers about the visitor industry. ConVis staff members can dig out numbers that show, for example, that Western Canadians (who compose a quarter of San Diego's international visitors) are also among our most tight-fisted guests, spending an average of about \$360 per person during their (average) nine-day stay. (Australians and New Zealanders, who rank among

the biggest spenders, drop some \$870 per visit per person, in comparison.) Or the ConVis staff can point out how San Diego is the eighth most popular destination for bus tours in the United States (after Washington, D.C., Orlando, Los Angeles, San Francisco, Montreal, Hollywood, and Nashville.) They can go into exhaustive detail about what San Diego sights visitors see and how much money they spend as they make the rounds. Much of these statistical reports originate with the work done by a researcher named Steve Leighton.

A contract employee who also works for the Los Angeles and Orange County tourist bureaus, Leighton's full-time job is intercepting tourists and gathering basic information about them. Of the three Southern California areas, Leighton says he strongly prefers the work in San Diego. "The interviews are much easier because people tend to be so much more relaxed," he states. Every month his mission here is to talk to fifteen out-of-towners in the Escondido area, thirty each at the zoo, Wild Animal Park, and Sea World, thirty at the border, seventy-five at various

hotels, thirty at the airport, fifteen at Seaport Village or Horton Plaza, thirty at Old Town, and fifteen each in Balboa Park, the Cabrillo Monument, and the Shelter Island fishing areas. On paper, the twenty-one questions Leighton is supposed to put to each of them look formidable, particularly number seventeen: "Thinking about all the things you did yesterday, how much did you and your party spend on lodging (rate/night), meals or snacks out, alcoholic beverages, amusements or attraction admission fees, daily transportation/gas, grocers/food shopping, non-

food shopping items; and other items?" Yet Leighton has polished the art of speeding through the questions and detaining his subjects for no more than a minute or two. That, plus a breezily friendly attitude, seems to minimize annoyance from most of the people he stops. Despite the repetitiveness of the job, Leighton says every week or so he encounters something interesting enough to relate to friends. There were the two young women Leighton stopped recently. "I was kind of in a hurry, so I really didn't pay much attention to the way they were dressed," he recalls. The

women told him they were from Detroit and that the purpose of their visit was "business, and a little pleasure." When Leighton asked how much they had spent on amusement, one of the women chuckled. "Honey, we don't pay for our amusements. We get paid." Only then did the embarrassed interviewer notice that the women were obviously prostitutes — much to the delight of some of the other tourists who had overheard the exchange. One recent afternoon at the Escondido, Leighton was meeting with much more ordinary visitors. "Right

now we're getting a lot of our Arizona people," he said. "Somebody just told me in Phoenix it's 110 degrees." This particular day, San Diego's weather, uncharacteristically muggy, seemed little better. Leighton headed for a group of five people sitting in some shade across from the harbor excursion landings. One of the women, it turned out, was from Italy, visiting relatives here. Using a mixture of sign language and help from the relatives, Leighton extracted answers for several of the key questions. Leighton moved on to a middle-aged couple from Riverside, down for a

morning at the beach and an afternoon of antique-hunting. Then to a man from Scotland visiting a girlfriend here. Then to a bronzed and fit-looking pair of grandparents who had brought their granddaughter down from Orange County on Amtrak to experience Sea World and a train ride. None of the tourists showed the least sign of recognition when Leighton mentioned that he was doing a survey for the San Diego Convention and Visitors Bureau. They all acted as if they were here solely because San Diego is a pleasant place to be. □

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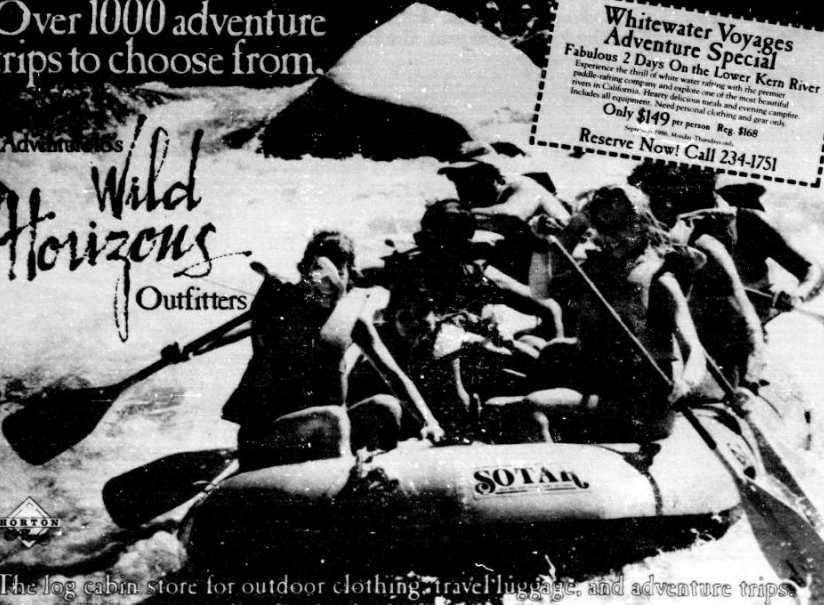
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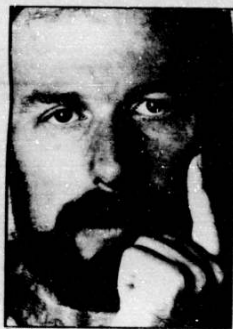
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# Rise Up from that Wheelchair and Write Me a Check



Why the San Diego Skeptics are out to debunk swindlers, scam artists, and all manner of fakes and phonies.

By Brae Canlen  
Photographs by Craig Carlson



Truth healer Peter Popoff (in action from videotape)

**T**he world is heavy with lies. There are black lies, deliberate and demonic. And white lies, well-intentioned, that do some good. Then there are the marbled lies, the ones whose color is not easily recognized. These are the ones the San Diego Skeptics go after.

Perhaps lies is too strong a word. Call them doubtful assertions — extremely doubtful to the Skeptics. Take, for example, astrology, fire-walking, UFOs, Laetrile, psychics, and the Bermuda Triangle. They don't believe in any of it. They want to see proof, scientific proof, that these phenomena exist and are not just another way to make money off the readership of the *National Enquirer*. It's the unethical financial gain that motivates the Skeptics to rip the cloak of believability from the shoulders of impostors, they say.

As a club and as individuals, the Skeptics spend their spare time challenging, or planning how to challenge, those whom they consider full of malarkey. Not on a big, national scale, but on a small, San Diego scale. Like when a national convention of astrologers met at the Bahia Hotel at the end of June. The Skeptics, for their part, participated in an all-day astrology contradiction, held the same weekend at Abraxas School in Pacific Beach.

The purpose of the program was

to offer the public another view of astrology, one that says it's an irrational belief that gets no respect from astronomers. The Skeptics described for the audience a U.C. Berkeley-developed test that they say proves the folly of astrology. Ernie Ernissee, a founder of the club, administered the test to an astrologer at the Philosophy Forum, a discussion group that met in an office building next to the downtown library. The results showed the astrologer to be predictably inaccurate about people's personalities, says Ernissee. "Horoscopes are so general that they fit everybody," he says, explaining why a Libra will agree that people of her astrological sign have a balanced, good-natured personality. But what's wrong with avoiding all gossip with co-workers because your horoscope advised it that day? "It disarms you from reality," says Ernissee. "You're basing your daily decisions on bad information."

Ernissee's real first name is Robert; he was nicknamed Ernie because it rhymes with his last name. Ernissee is thirty-seven years old, works as an electronics engineer for HLX Lasers in Sorrento Valley, and lives with his mother in Claremont. In June of 1985, in between jobs, Ernissee worked full time at starting the organization, which now has sixty-five members. Many are scientists,

like Francis Crick, who won the Nobel Prize as one of the parents of the DNA model. There is also a tax accountant, a Federal Express driver, an employment counselor, a farmer, an antique dealer, an attorney, and plenty of computer programmers.

The Skeptics' motto, stated simply, is "stopping fraud — either deliberate or unintentional — when it hurts people and limits their lives." Their biggest event, to date, was an evening with James Randi, the investigator of psychics known best for his explanations of Uri Geller's spoon-bending tricks. More than 300 people came to UCSD on March 8 to listen to Randi's latest pursuit: television evangelists. Randi claims that the TV ministers who cure the sick through divine assistance actually use a variety of tricks and memory devices to convince viewers of their powers. One of these ruses, according to Randi, is to offer the slightly feeble a wheelchair to sit in before the show. (The minister allegedly brings a truckload of them.) During the television broadcast, the evangelist will dramatically order the person to get up out of the wheelchair and walk. They amble about in front of the television and the audience, and then they walk out of the auditorium the same way they walked in.

Randi has fat dossiers on a few specific faith healers. One of them is Peter Popoff. While in San Diego last March, Randi assembled the equipment he used clandestinely to record a radio transmission at one of Popoff's revivals. Ernissee went with Randi to shop for the equipment, and he's a bit proud that Popoff was exposed with mechanical parts from a La Jolla Radio Shack. "God's frequency is thirty-nine point seventeen megahertz and sounds just like Peter Popoff's wife," says Ernissee. The recording, played by Randi on *The Tonight Show* in April, is of a female voice relaying the name, address, and illness of audience members to Popoff, who wears what looks like a hearing aid in his ear. The evangelist then repeats the information (as though prescient) and yells, "Praise Jesus!" as he slaps his hands on people's heads. The formerly lame and once ill then fall backward into the arms of Popoff's assistants. Ernissee does not think they are really cured.

"It's a scam. It's a flimflam," he says. But Ernissee claims he wouldn't spend his Thursday nights spying on evangelists if it weren't for the fact they are making the sick sicker. "There are cases of people who forgo treatment because they think they've been cured. That's serious business, as far as I'm concerned." What really rubs against the skeptics' grain is when Popoff tells members of the audience to throw away their

medications because they no longer need them. Prescription bottles are hurled up on stage by heart patients, epileptics, and other ailing people.

Ernissee has decided to pay a visit to W.V. Grant, a television evangelist who rented San Diego's Golden Hall on July 3 and 4 (and whose appearance was shown the following Sunday on cable channel CCN). Ernissee is attending the program incognito, along with Bob Clark, another member of the San Diego Skeptics. The two men will pose as part of the faithful who came to be healed; they hope Grant will cure them of diseases they don't have. They will turn over this evidence, and any other information they gather, to James Randi.

Bob Clark works as a handyman. He is also an actor, and he plays roles in some of the "Crime Stopper" videos filmed by the San Diego Police Department. He has not washed his hair for two days in preparation for tonight's part, and he looks as though he just walked off a construction site. He has a ruddy tan, and his hair is fried blond on the top layer. A white T-shirt, grimy Levi's, and mismatched socks (one white, the other brown) are his uniform of the day. Before departing, Ernissee and Clark go over their new identities, asking each other questions like, "What is your name?" Clark says, in an Arizona slur, "I'm Nolan LaCross, from Phoenix." But he can't decide whether to have skin cancer in addition to being a drug addict and an alcoholic. Ernissee thinks that Clark might be loading on too many problems, so they skip the cancer.

Ernissee is going to be Frank McGuire, a Vietnam vet with shrapnel complications. He's had six operations in the last six years. No, make that sixteen years. Two more on his hip, four on his knee. All done by "Doctor Kilroy" at the V.A. Hospital. He's in constant pain, which is why he was once addicted to heroin. Ernissee practices limping around the room with a cane, which he bought for \$2.50 at the Salvation Army. The combat fatigue jacket is the same one he wore in Vietnam, when he served in a communications relay center.

Ernissee and Clark are going to take separate cars and cannot speak

to or acknowledge each other inside Golden Hall. "I have to play-act from the time we get there," says Ernissee. "I don't know how sophisticated they are." So he limps for the three blocks between his parking space and the auditorium. His arm gets tired from leaning on the cane, and his gait falls out of sync. He decides not to risk a fast hobble when the "Don't Walk" signal flashes. "I knew that light was going to change," Ernissee says. "I must be psychic."

Golden Hall, always cavernous, is especially so tonight. There are maybe forty people present, counting stragglers who shift position in the lobby; it looks as though W.V. Grant's people have set up far too many chairs. But the San Diego Skeptics are an hour early. This is the time, Ernissee claims, when W.V. Grant usually gathers his information on individuals. The evangelist stands near the doorway, and he looks like one of the Kennedy brothers. Tanned, nicely suited, he greets people warmly, but only if they approach him. Ernissee is nervous, faced with the prospect of being Frank McGuire. But he limps over to W.V. Grant and adopts the nonchalance of a guy who's been to 'Nam and isn't fazed by anything anymore.

The performance is good, but something in the character is wrong. Ernissee doesn't act like the skeptic Ernissee, but he still comes off like a guy who isn't easily convinced of things. Grant asks some polite questions, but Ernissee has to volunteer all the information about himself. After hearing the Vietnam story, the evangelist calls for one of his assistants, who is playing a video game, to come over. Grant introduces this man as a Vietnam veteran. But the assistant wants to get back to the video game, and the expected conversation doesn't happen. A frozen moment passes, and the evangelist looks around for his next greeting. Ernissee limps away.

Inside the auditorium, Clark is sitting toward the back row of chairs. Ernissee takes a seat in the middle, next to a chubby Filipino woman whose polyester dress looks like an exploding grenade. Ernissee evaluates his encounter with Grant. Then he worries about what's ahead. "It could have the misfortune of being the first one," he says, barely moving his lips. "I don't know if I'll be able to run up and down and yell, 'Praise Jesus!'" But neither Clark nor Ernissee is called upon to show his faith or skepticism. W.V. Grant cures many others, though. He also guesses their names, the name of their doctor, and their disease or condition. Three people get new hearts, a woman loses her diabetes, paralyzed sides come alive, and about two dozen others are healed, including a woman who has what Grant describes as "a water-retention problem in her epidermis."



# Skeptics

(continued from page 23)

But the skeptics are not the only ones passed over. So are the three Hispanic women next to Ennissee, who brought a paralyzed young girl in a wheelchair. The two older women contentedly watch the preacher, but the girl's mother looks anxiously at the child's twisted head and open mouth. She keeps turning the wheelchair in Grant's direction and fussing with the three cardigan sweaters she has draped on the child. She writes two checks, one for twenty dollars and the other for twenty-five, during two of the four intervals when Grant calls for contributions.

Ennissee later says he was "made" — recognized as an investigator by Grant. A guy sitting four chairs down, wearing a dark suit and an FBI-agent face, picked that seat to observe him, he thinks. Ennissee played along up until the very end, repeatedly raising his arms with everyone else and even holding hands with strangers.

Grant's assistants did not go into the audience and interview people before the service, as Ennissee had predicted. The Skeptics is not sure how Grant got personal information about the faithful, but he ventures guesses. "As far as I can figure, these people are either regulars who keep coming back or they put information about themselves on their envelopes," he says. He is referring to the donations envelopes, sent to those on Grant's mailing list, which the evangelist personally collected from each person at the beginning of the



The bent spoon trick

service. Ennissee thinks that Grant memorized the information written on the outside of the envelope, and later he linked it to the correct person using memory association devices. If Grant guesses wrong, the individual most probably will not call him on it in front of an auditorium full of people, Ennissee says. Those who got healed probably wrote their illnesses on the envelope's "prayer request line," which Ennissee never got a close look at.

Later in the evening, Ennissee is still disturbed about the twisted little girl in the wheelchair who came with her mother. "How do you think that woman next to us feels now that her offspring wasn't healed? Was it because her faith

wasn't strong enough? Or she didn't give enough money?" He is incredulous that Grant lengthened one man's leg, which he explains away as an optical illusion "that they do at Boy Scouts' camp." He is steamed over the next-to-last request for funds, in which Grant asked the audience to make out a check to him that equals the highest one they wrote in the last seven days. "If his preaching makes people feel good, that's fine. But does he have to take so much money?" Ennissee asks. "In the first place, these people probably can't afford it. In the second place, he's convinced these people that God talks to him." The Skeptics' purpose in investigating Grant, Ennissee says, is not to put the

minister out of business; they just want to expose his operation to his followers and let them do what they will with the information.

Ellie Shneur, as the other founder of the San Diego Skeptics, would love to expound on this purpose. "The challenge is not to teach people what to think, but how to think," he says. "We are saying, 'Use your common sense to analyze things. Don't take anything on authority. Ask the right questions. Use your noggin to make decisions.'"

Shneur (pronounced schay-or), age fifty-nine, has a collection of academic credentials that allow no doubt about his reverence for science. For years he researched the brain and its chemicals; at the same

time, he tried to pound the neurosciences into the gray matter of college students. He has served on committees that advised the U.S. government on how to look for life forms on Mars and what kinds of casualties were caused by dropping hydrogen bombs on Japan. Now he dabbles in genetic engineering and "the processing of information by living systems," which is how he describes his La Jolla medical research firm, Biosystems Inc.

Shneur cooks with aluminum pots in his La Jolla home; he is confident that he will not develop Alzheimer's disease because of this, as some holistic health advocates claim. If he gets a cold, you won't catch him loading up on vitamin C because there is no proof, he says, that it works. Shneur might walk across hot coals in his bare feet, but only to prove that he didn't have to meditate first to escape injury. "The coals are not hot," he explains.

"People confuse temperature and heat. [Firewalking] is like sticking your finger in the oven for a few seconds."

Shneur has an academic tone to



Ellie Shneur

his voice and an accent vaguely European. He is French but has lived in the United States since 1941. Shneur speaks in a rapid staccato, heating up quickly to topics quickly and then apologizing when he fears being overzealous. His latest enthusiasm involves international commerce, specifically the Japanese trading firm's very pants off the United States.

Last month he attended a conference in Anchorage to discuss global infrastructure. It's no big wonder to Shneur that the United States is being surpassed

technologically. "The Japanese are beating us," he states, "while we worry about UFOs and astrology."

One of the greatest tragedies and travesties, to Shneur, is the ascent of the creationist movement. Creationists are pushing to make schools teach in their science classes the biblical account of how the earth was made. "Here, in this country, we have to fight against teaching that the earth is 6000 years old," he says, sadly shaking his balding head. Shneur has spent the last few months contacting all eighty-six Nobel Laureates, most of whom he says he knows personally, and asking them to sign a document outlining why creationism should not be taught as a science in schools. Seventy of them have signed it so far. Their opinion will be presented to the U.S. Supreme Court when it hears a Louisiana case dealing with the creationist issue.

The San Diego Skeptics have their antennas turned to the city's eastern border, where the Institute of Creation Research has its headquarters in Santee. Although

the Skeptics have not taken any direct action against the creationists, the proximity to the East County religious center is certainly considered a disadvantageous placement by Shneur. So is the distance to the cancer clinics in Tijuana and the widespread existence of alternative health practitioners in San Diego County. The residents of San Diego are more than a tad gullible, Shneur says, adding that the town's overall belief in the paranormal runs high. "It's a Midwestern city transported to the West Coast," he says of San Diego. Shneur blames the retrogression he encounters on "a feeling of complacency." And also on the local school system, whose science departments, he claims, have outdated textbooks and teachers with little formal training in the sciences.

Shneur belongs to the local chapter of the National Committee against Health Frauds. He claims that many of the ill who go to Tijuana clinics die painful deaths. "You don't hear about the

(continued on page 26)

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## Skeptics

(Continued from page 25)

sufferings of those people," he says. "You just read about cures."

Shneur and Ernissee met through the Committee for Scientific Investigation of Claims of the Paranormal (CSICOP). They both talked to CSICOP about starting a San Diego affiliate, similar to the Bay Area Skeptics in San Francisco and the Southern California Skeptics in Los Angeles. So CSICOP gave them each other's phone number, and the San Diego Skeptics were produced.

The group has had irregular meetings, and the last one convened in Ernissee's kitchen. Finding a free or almost free place to meet regularly is agenda item B at their July 9 meeting. Nine people have come, and one of them has to leave early. Shneur can't be there because he's discussing global infrastructure in Alaska. The one female member (there are a dozen altogether) who said that she would be attending, just called to say she can't make it. She was going to tell of her visit to a psychic fair in Leucadia. Ernissee and another member entertain the group with the story of their recent excursion to what was billed as a "psychic reading jamboree." It was held in a private home on Nimble Boulevard. Readings were done for five dollars by several psychics, often working in pairs. According to Ernissee, one psychic would elicit personal information from the subject, and a few minutes later, the other psychic would feed the information back, as though

clairvoyant. "People were amazed!" says Ernissee, amazed. The other Skeptic who attended remembers how frustrated the psychics were when all they could get from him were "yes" and "no" answers. The psychics eventually called him a "wise ass," and the Skeptics left.

The men at the meeting also discuss creationism and Shneur's Nobel Laureate petition; one of the members is skeptical about its ultimate effect. The court decision will be a simple, logical interpretation of the law, he believes. "Those signatures and sixty cents will get you a bus ticket to Honolulu" is his honest appraisal. Ernissee thinks the issue is important enough to warrant any effort. "To teach a Hebrew myth as science is insane," he says.

After giving a report on his visit to the W.V. Grant event, Ernissee brings up what the group could do the next time Peter Popoff comes to town. There is much discussion, and disagreement, over how involved the San Diego Skeptics should get with faith healers. Someone suggests they attend Popoff's event wearing hearing aids and carrying briefcases to throw the minister off. This idea is quickly discarded, as the Skeptics decide they don't want to be "a disruptive force." One member, who describes himself as a fundamentalist preacher turned atheist, wants the Skeptics to stay away from anything with religious overtones. "Every religion is fraudulent from here to yonder," he says. Do the Skeptics want to risk being accused of antireligious sentiments? he asks. Why not leave investigations to professional skeptics like James Randi? "Let's just keep our



antennae whirling," he says. "Let's be the salt that leavens the bread, not the whole loaf."

Another member, a ghost writer of scientific books, disagrees. "Let's not be chicken-livered about this," he says. He thinks they should take a strong stand against certain shams, especially astrology. Should the group pressure newspapers to publish a disclaimer with the daily horoscopes? It's an idea that quickly passes. Goals are discussed: rather than gathering more evidence against chicanery, the group should inform the public of what they already know. They can give talks in Lions and Kiwanis clubs and in schools. A pilot for Northwest Airlines warns against appearing "smart and smug" at these lectures. He also tells the

Skeptics about a study he's doing on the psychological explanations for people's irrational beliefs. Someone else tells his fellow Skeptics about the harmful bacteria found in the grotto water at Lourdes, a town in southwestern France. The Lourdes grotto is where Mary, the mother of Jesus, supposedly appeared to three children. People travel to the site from around the world, bringing crippled and ill relatives in hopes of a miracle. They dip themselves in the grotto water, which is believed to have healing powers. But a recent scientific analysis of the water showed that it also had high concentrations of human pathogens, left behind by the pilgrims to the shrine. The irony is not lost on the San Diego Skeptics.

## Diversion Territory



Mike Timoney, Cheryl Harvey

JONATHAN SAVILLE

Frederick Lonsdale's *On Approval* is a silly, shallow, meaningless, flimsy imitation of an upper-class comedy of manners, a thorough waste of time. Frederick Lonsdale's *On Approval* is a charming, sophisticated, witty, frothy, British comedy of character, altogether a delightful evening in the theater. Choose one, according to your mood. I myself was in the mood for sophisticated froth when I went to the opening of this period piece at the Gaslamp Quarter Theatre last week, and I passed a

couple of diverting hours there.

Middle-aged Richard and the youthful duke of Bristol are friends. Middle-aged Mrs. Wislack at 11 youthful Helen are friends. The women are wealthy and the men are poor. Richard and Helen are nice; the duke and Mrs. Wislack are awful. Richard loves Mrs. Wislack; Helen loves the duke. Mrs. Wislack and the duke are reluctant to accept their woos. They all go to Mrs. Wislack's house in Scotland to try each other out "on approval" — which in this extremely proper play of sixty years ago means tea and conversation, nothing worse. Richard becomes disillusioned by Mrs. Wislack's nastiness, and Helen

becomes disillusioned by the duke's selfishness. Richard and Helen escape, leaving Mrs. Wislack and the duke snowed in.

What will happen next? The only symmetry left unexplored is that Mrs. Wislack should marry Helen and Richard should marry the duke. The Mrs. Wislack-Helen pairing might work, since the ladies could spend their time comparing the preposterously wonderful costumes Dianne Holly has designed for them at the Gaslamp. But Richard and the Duke, although they both look splendid in evening jackets (what man doesn't?), would still be out of cash, which makes marriage an impossibility in plays like this. If Noel Coward had written *On Approval*, he might have explored all the potential threesome as well: Richard, the duke, and Helen; Richard, the duke, and Mrs. Wislack; Richard, Helen, and Mrs. Wislack; the duke, Helen, and Mrs. Wislack. These combinations could have provided material for several more hours of frivolity. But Noel Coward did not write *On Approval*.

That is its problem. Lonsdale knows what he is doing. The play is well made. The situations are amusing. The tone is precisely calculated. The conversations succeed each other with brisk efficiency. There are many funny lines. But with Coward, the funny lines would have been funnier, and there would have been more of them. There would have been no instances — or which there are quite a number in *On Approval* — when a comment by one character absolutely demands a devastating witty reply by another, yet nothing comes — but some mild, flat quip. Coward won't have made the situations, the characters, and the humor build, instead of allowing them to amble along at the same genial pace throughout. And inevitably, without showing them as any less ridiculous, Coward would have given the characters some human reality. He would have delicately but irresistibly forced us to believe in their passions, however much those passions might be covered over with wit, irony, or sophistication. He would have put *On Approval* under the mercurial *On Approval* — all mercurial.

San Diego theatergoers have been treated generously to Noel Coward by the Gaslamp over the years, so it would be churlish to complain that this treatable theater has altered the menu this time. One valuable thing *On Approval* teaches us is precisely to appreciate Coward, to recognize how much better he was — in plot, characterization, dialogue, wit, and style — than the competent Lonsdales who wrote the same kinds of plays, but did not write them so well. The production also teaches us that the resident artists of Gaslamp have so perfected their craft that at times they can make Lonsdale seem almost like Coward. Director Will Simpson has oiled the machine with just the right lubricants of blocking, rhythm, pacing, and style. (Query: do the English really eat rice pudding with a knife and fork? Robert Earl has created two more of his persuasively real sets in the Gaslamp's minuscule space (although the copies of *Punch* date from thirty years too late). Matthew Cubitto has done the simple, proper things with the lighting. There is even a convincing snowfall.

As to the actors — Robert Harland as Richard, Mike Timoney as the duke, Cheryl Harvey as Helen, Rebecca Nicholson as Mrs. Wislack — they wear their clothes with elegance, they demonstrate comfortable mastery of the few, repetitive traits assigned to each character, each of whom projects a notable personal magnetism, and (most important of all) they are impeccable in keeping within the narrow range of emotional tone prescribed by the script. Their declarations of love, their outbursts of anger, their occasional anxieties and tears, are always appropriately British, upper-class, and decorous. No real feeling is ever allowed to intrude, for that would burst the play's bubble irretrievably. And yet all the characters seem just as real as they need to be, just as absurd, and just as absurdly dignified. All this is not easy to bring off. The actors deserve praise.

One might cavil at the British accents. But why cavil? *On Approval* is not designed to make one's critical faculties. Its sole purpose is to entertain. It does that.

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## A Ruse for Emily



Madelyn Smith, Ron Marshall

JEFF SMITH

Seen from a distance, which is where playwright Stephen Metcalfe would like us to view his creation, Emily Brown is a wonder. She exudes more self-reliance than Ralph Waldo Emerson. And why not? She's attractive, has a degree from Barnard, and

a great job at a prestigious brokerage on Wall Street, where everyone, fashionably, is on a last-name basis. She also has twenty-three conservatively cut business suits (and thus will never repeat her wardrobe in a month, a Saturday or two included), an apartment in a posh locale, and a bottomless expense account for lunches (i.e., a "face to face") with prospective clients. The meal would cost a month's rent

for some folks? Hey, no prob. Emily's got it covered. Though she is Young, Urban, and Professional, to call her a yuppie misses the mark. She's already got it, it would seem, what the rest want. Emily Brown is the majority stockholder in everything she does. She's in control. "Tough as nails," she can handle whatever comes along. Her motto? "Stay in charge."

That's the surface, where Emily (and Emily) wants to remain. But her mighty show of strength is just a smoke screen of P.R., and Emily is actually the opposite of what she seems. Her father owns the brokerage, it turns out, her apartment is still unfurnished (after four years), and though she swears to the skies that she wants a "relationship" with true "commitment," Emily is allergic to the buzz words of the decade — and especially to what they imply. Luckily for her, the men she dates are equally skittish. A quick sincerity check is all she needs to reveal the bluff behind the bravado. As soon as a man shows signs of becoming serious about her, Emily ups the ante. She proposes marriage. Even has a ring for the occasion. Magicians can't make anything vanish faster than her little pop quiz. The men are gone in a poof — at least until Jon Stone comes along. He doesn't wear three-piece suits, speak stock marketese, or regard maturity as the punishment for a mispent youth. He's "normal," which scares the daylight out of Emily. Worse yet, he fails the test: he accepts her proposal, and Metcalfe's play is off to the races. But while most romantic comedies are based on the couple's inability to come together until the end, Emily works on the opposite principle. Once Jon accepts, Emily back-pedals like mad to liberate herself from the ties that bind.

The Old Globe Theatre is giving Emily a world premiere production that is first-class all the way. Stephen Metcalfe, whose *Strange Show* and *Villages* have flourished at the Globe, couldn't ask for a more sympathetic professional treatment of his new play. No playwright could. Directed by Jack O'Brien, the show is stylish, deft, and

sure, even when the play itself is not. O'Brien has always been a master of subtly suggesting much with little and, in concert with scenic designer Douglas W. Schmidt and lighting designer David F. Segal, O'Brien is able to conjure up the sights and sounds of Manhattan with amazingly simple means. Just a touch here and there — but always the right touch, the perfect nuance — and the stage becomes a chichi restaurant where reservations are a must, or Central Park, or even a woody Minnesota. Steven Rubin's costumes and Michael Holton's sounds also contribute here. Nothing intrudes or seems out of place, and everything enhances. Emily is often a very funny play. But for every zinging one-liner, O'Brien has added visual humor that is as funny — and often more so — as the script itself.

The playwright couldn't ask for a better supporting cast. Joining Globe mainstays Jonathan McMurtry and Larry Drake is William Amos, the actor who dazzled audiences as the president in *Rep. Master Ronnie* at the Rep. This trio, along with Steve Rankin, is consistently funny in roles ranging from male chauvinist stockbrokers to hot-dog vendors. Margo Martindale does what she can as Hallie, an anticaricature and antifeminist, the ticking of whose biological clock, strangely, is made an object for laughter. Mitchell Edmonds is comically double-cast as both fathers — Mr. Brown and Mr. Stone. Edmonds even tries to give Mr. Brown dignity when he has to recite the bromide of the Eighties: "One can love or do work; one cannot do both." And then there's Jo deWinter. Among her many impressive credits are the original Mrs. Norman in *Children of a Lesser God* and (and?) Nurse Ratched in the original production of *One Flew Over the Cuckoo's Nest*. DeWinter's roles at the Globe this year — in *On the Verge* and now in *Emily* — are feebly written, and her attempts to make sense out of Emily's mother are valiant, even when Dierdre's last words to her daughter come straight from the pages of *Cosmo*, "take chances, my baby."

Metcalfe's play has been given excellent direction, design work, and a nifty supporting cast — and the playwright couldn't ask for a better Emily. During her two-plus-hour's traffic on the Glb. stage, Madelyn Smith must do the equivalent of a week's worth of aerobic exercises. She is all over the place, a human cyclone of precise timing and obvious talent, and she is delightful. So much so, in fact, that it is hard to imagine anyone else ever playing the part. Her work is herculean in a role that must rival Hamlet for sheer word count, though certainly not for depth, and Smith never misses a beat. She is especially charming when Emily comes downstairs and treats the audience as an ally to her foibles. On these occasions when Emily confesses (not her fears, necessarily, but rather that she is afraid), Smith is a spellbinder. Her only peer in this regard would be John Glover's unforgettable rapport with audiences in the Globe's 1981 production of *Much Ado*. Smith is that

good. Her efforts, in fact, are likable in every way, even though ultimately the character she plays is not. Metcalfe couldn't ask for a better production. This is a great one. But we can ask for a better script from the author of *Strange Show*. That wonderful play was built with believable, three-dimensional characters at a unique intersection of their lives. Emily has no such foundation. It floats glibly through a hodgepodge of Eighties concerns and clichés, most of which have been examined by other plays (Kevin Wade's *Key Exchange*, Mamet's *Sexual Perversity in Chicago*), and it offers, at best, the illusion of substance. The play and the title character are quite similar; both are superficial; both refuse to take anything seriously (and/or are afraid to); and both strive, above all else, to be likable. Metcalfe is dead set against ruffling any feathers. Early in act two (the weaker by far of the two acts), for example, things threaten to become dramatic. But then

Emily, to everyone's apparent relief, tells the audience to "lighten up." And the play goes back about its merry way. It just faked the hand-off to seriousness.

Everything in the script is too calculated to endear and to mask its weaknesses. As a playwright, Metcalfe has reached a stage where he shouldn't need to resort to such obvious tricks, but *Emily* is loaded with them. The most effective are Emily's downstage chats with the audience. They could charm the stars to fall from the skies. But they reveal little about the character. They merely set the next scene in gear, and it is actually Madelyn Smith, and not Emily who is doing the endearing ("She likes us," I heard a woman say). Take away these moments, unmask the character by just watching her in action, and Emily isn't charming at all. This is a very unflattering portrait of a woman, in fact. She is spoiled, shallow, and spineless — or "insincere, immature, and deceitful," as one of the men describes her. She is more a walking hang-

up — a fear of being found out — than a fully realized being with psychological depth and a sympathetic heart. And one wonders what Jon (by contrast an almost idealized male, with only positive traits and as thinly written as Emily) could see in her. It is very cold at the centers of Emily and Emily.

I must report that the audience enjoyed the show immensely the night I saw it. And with good reason. Jack O'Brien's direction is often brilliant. Madelyn Smith gives one of the finest performances in San Diego this year, and the production is marbled with veins of rich humor. But Metcalfe has not struck gold. And one doubts that he has been lulled into a false sense of security by the reception of his play. Emily will require some substantial rethinking in order to live on. The place to start is obvious. All Metcalfe has to do is imagine the play staged and acted by lesser hands — minus the magic of O'Brien and Smith. Its flaws will soon become clear. □

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## Temporary Relief



Houston

DUNCAN SHEPHERD

The reviews I have read of *Heartburn* sound as though the individual critic is taking revenge on the filmmakers in the first place. Now, the question is more or less

explicitly put, could the director of *The Graduate* and the stars of *Sophie's Choice* and *One Flew over the Cuckoo's Nest* turn out such a piece of fluff? Well, to ask what doesn't seem to me all that different a question, how could the director of *Day of the Dolphin* and the stars of *Still of the Night* and *The Shining* do such a thing? Clearly they could do so without lowering

themselves in my eyes; and it seems, then, to fall on my sort of person to say that the movie is really not all that bad (nor, to be sure, all that good).

Granted that much of the comedy is overmechanical and overoiled: she says, "I don't believe in marriage," and he says, "Neither do I," and we cut immediately to the scene of their wedding. Or they pull up to the curb outside their new home, which looks like something in one of the unluckier sections of Beirut, and he says, "Needs a little work." On the other hand, the movie's most infectious scene — that of the expectant parents taking turns singing baby songs with half-remembered lyrics — goes a long way into improvisational sprawl. Perhaps there is a lesson here for this movie and others: something to do with the benefits of elaboration. But even mechanicalness and oiliness (back again on the first hand) will start to look good alongside their opposites, crudeness and creakiness. The opening wedding scene, for instance, which irresistibly calls to mind the opening wedding scene of *Prizzi's Honor*, with Jack Nicholson (the common factor in the two) and Meryl Streep coming shoulder to shoulder in the church vestibule, repairing to opposite pews, and then making eyes at each other across the aisle, comes off as much the crisper piece of direction, fewer shots, and sure, to score the same points. You might want to argue that John Huston has forgotten more about directing than Mike Nichols has ever learned, but that's beside the point.

The movie overall has something of the air of an informal dinner party dominated by a garrulous, sophisticated, bright, and somewhat smart-pant woman who feels she has a lot to get off her chest. Not, in short, the most regrettable way to pass an evening. The woman in this case is Nora Ephron, who has written the screenplay of her own *romance à la carte*, and what she has to get off her chest is her crumpled marriage to Watergate reporter Carl Bernstein (disguised by pseudo-

donym, naturally, but further by the ethnic focus-pocus of dismissing Mandy Patinkin early in production and slotting Nicholson in his place). It is Ephron who has had to bear the brunt of the critics' wrath for dragging down the above-named trio of unimpeachable artists — not to leave out Streep's favorite photographer, Nestor Almendros, who tends to light everything here to evoke the Minnesota outdoors in January or the inside of a city morgue. But, as is apt to tumble from the lips of any garrulous, sophisticated, bright, and dominating dinner guest, there is a virtual avalanche of knowing and amusing observation ("My wife's name was Kimberly," she quotes her pseudonymous husband as saying: "One of the very first Kimberly's"; and the takeoff on Alistair Cooke bawling *Murderpiece Theatre*, coming fairly far along in the action, has precisely the looseness and broadness that might be expected with (or during) the third bottle of dinner wine).

There is altogether too much of a tendency, however, to take up topics as they would come chronologically (and then to let them go); and the lack of narrative ingenuity, as much as any sort of wine-induced muzziness or moodiness, is responsible for the fact that the level of amusement tails off as the movie goes along. That, and the fact that it becomes increasingly clear that topics we had supposed were being deferred till later are instead being deferred till never. We get little sense of the couple's daily lives together, or of either of their separate jobs — especially his. Where she at least meets occasionally with an editor and is identified as a food writer (and even demonstrates some expertise in the field by whipping up Spaghetti Carbonara in the middle of the night), he is identified as only a Washington, D.C. "columnist," of unspecified beat, with a computer terminal and desk (at which we never see him). This, of course, is just one measure of the lopsidedness that is apt to creep into any

semi-autobiographical chest-clearing.

Nicholson's cat-that-ate-the-canary performance, a little too self-contented or self-throat-cutting, does nothing to correct the lopsidedness. Apart from his righteousness in the baby-song scene, he does very well at a public restaurant when he is hiding his infidelity from everyone but us, and he has a good moment of sincere — or at least eloquent — remorse after the couple's initial reconciliation. But this latter moment is a bit like a UFO sighting: a dubious flash of light in an impenetrably shadowy characterization.

Streep, meanwhile, strives very hard not to take advantage of the built-in slant. She is too serious an actress, too standoffish a public personality, to avail herself of the mounds of self-pity and self-flattery in Ephron's script. There is nothing she can do (but go through the motions) about the pie-in-the-face emotional climax, or about the show-stopping theatrical speech that immediately precedes it. But if she falls flat, it is not because she sabotages them on the spot, but because she has been working toward another end all along. The character she creates, with strong inclinations toward frumpiness and frowziness (toward glasses perched dangerously near the tip of her nose, etc.) and none toward soap-opera nobility, comes across as independent and courageous in the best possible senses; she does not feel she has to make herself look good in order to make her antagonist look

bad. It seems to me (admittedly not one of her greatest admirers) that Streep has never been better. Reason enough, right there, to recommend the movie, but only to those whose expectations are not so high as to block the view.

*Ginger and Fred* is a typically diffuse — typically, that is, for latter-day Fellini — three-ring circus, but with an untypically strong emotional core. This — the center ring, so to speak, under the Fellini big top — is occupied by a fictitious Italian dance team who imitated Astaire and Rogers in the Thirties and Forties and who are now reunited for a Christmas-time TV program called *We Are Proud to Present*. They do not, however, occupy the central position on the TV program, but are surrounded and engulfed by, among others, a flock of dwarfs, a transvestite, a cow with eighteen teats, and a swarm of celebrity lookalikes, including (rather to the advantage of Italian television over American) a Marcel Proust and a Franz Kafka besides a Woody Allen and a Clark Gable. (You can hardly go wrong with lookalikes, even when, as Bill Forsyth showed in *Comfort and Joy*, the lookalikes look *nothing* like.) Television and advertising are the main attractions of what we're obliged to call the two side rings of the circus, and although the tone is unmistakably satirical, the level of freakishness in all this is far more reminding of other Fellini movies than of

his ostensible targets. Anyone so prone to self-parody is not apt to be of much use on other topics.

There is also, though, a level of professionalism and meticulousness here which lifts Fellini safely above his chosen enemies (as well as above most rival contemporary filmmakers), but even this would seem rather routine and passionless if not for the emotional resonances brought by the two stars, Giulietta Masina, Fellini's long-time wife and intermittent leading actress, and Marcello Mastroianni, who, with thinning gray hair and broadening bald spot, looks much more like Fellini's double than when he had that explicit role in *8 1/2*. These two have at least two fine scenes together: one when they retreat to opposite ends of a public lavatory and makeshift dressing room, *à la* embarrassed by what has happened to their bodies to dress in the same proximity as forty years earlier; and another when an electrical blackout gives them a momentary respite to reconsider their participation in the escalating fiasco. Perhaps they should have followed through on the temptation to snark out when they had the chance. The dance piffle is really rather puny, as we suspected it must be with two non-dancers in the roles: something more like a two-legged mouse (Mastroianni) and a spastic marionette (Masina). It is understandable that Fellini, against an overpowering backdrop of blue and lavender neon bars and on top of a shimmer-

ingly liquid black floor, would violate the fundamental Astaire dictum to forget about faces and keep the feet in the frame at all times. Understandable, but somehow unpardonable.

\*\*\*  
Have there really been five other *Friday the 13th* before *Friday the 13th, Part VI: Jason Lives*? Or is this just a leg-pull on the order of *Surf II* and *History of the World, Part I*? My failure to have seen any of the previous installments, or to have even noticed most of them, would surely amount to one of my more notable achievements as film critic and automatic member of the top percentile of Dedicated Moviegoers. (Perhaps even enough of an achievement to have me drummed out into the mere ninety-eighth percentile.) The portion of this latest title that follows the colon — couldn't we please have a moratorium on colons in movie titles? — would suggest that one of the characters of the series has entered that select circle of fictional figures with whom the cultured public is on an instantaneous first-name basis, along with the likes of Hamlet, Ishmael, Shane, and Tonto. Needless to say, the disclosure that "Jason fellow is still alive in Part VI" lessens whatever incentive there was to go back and catch up on Parts I through V, and I suspect that his current alive-ness wouldn't mean as much to me without them. The streak lives. □

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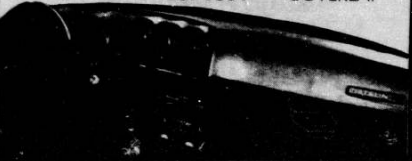
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# Pass Word



Illustration by Ray Sparano

ELEANOR WIDMER

**The Restaurant:** Athens Market  
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**Price Range:** Complete dinner, \$7.50 to \$15.50. Deluxe Athens Market Special, \$15 per person  
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**The Restaurant:** Mongolian Beef House

**The Location:** Carousel Plaza shopping center, 1856 East Valley Parkway, Escondido (480-7474)

**Type of Food:** Chinese and Japanese, some cooked at your table  
**Price Range:** All-you-can-eat buffet dinner, \$7.95; all-you-can-eat lunch, \$4.95  
**Hours:** Open daily. Lunch, 11:00 a.m. to 3:00 p.m.; dinner, 3:30 p.m. to 9:00 p.m.

Watching movies about the days of Prohibition, I was always impressed with the way people sidled up to locked doors, rapped three times, waited for the peephole to open, and murmured, "Louie sent me." The words had an instantaneous effect, and those who pressed their noses against the

doors of forbidden delights were admitted to hours of revelry. I was reminded of this sense of wonder when a friend called me the other day and almost without preliminaries commanded, "Go to the new Athens Market and say, 'I want what Victor eats.'"

"Victor? I didn't even know a Victor! As if reading my mind, my friend continued, "Do as I tell you. Say Victor sent you and that Mary should cook you what he eats."

I was to say "Victor sent me." Now here was a phrase that sent my heart tripping. Through the years, I had often had dinner at Athens Market on E Street but never with such a preface, never with such intimation of mystery and intrigue! Exactly as instructed, I made the call and requested the food that Victor eats. Owner Mary Pappas didn't miss a beat. "What Victor eats? Sure, fine, you can have it for dinner. How many in your party? Three. I'll make everything for you. Just what Victor eats."

Athens Market is now located in the Senator Hotel on F Street and has its own entrance. Unlike the old restaurant, which was originally a market with a few tables in the rear and later converted to house a complete dining room, the new place has a clean, spacious feeling to it. The walls have been finished with long swirls of plaster, possibly to create the illusion of ancient walls, and a geometric border, called a Greek key, blue in color, decorates one ledge of the ceiling. There's a small but compact bar, the windows face a clean, broad street, and the seating arrangement, the white cloths, and fresh carnations provide a festive air. Since we had arrived early, Mary took a minute to change from her afternoon to her evening outfit (black slacks instead of green ones, and a frillier blouse), calling over her shoulder happily, "What shall I tell you? I've been in this restaurant fourteen days without a break."

Our dinner in its entirety is not listed on the menu as such, but several of its courses are available nightly. We didn't know until we started eating exactly what we would be having. Our meal began with excellent lentil soup, with lots of lemon in it, and good, hot French bread. I'm not very fond of butter that arrives in little cardboard covers and feel that the butter cubes should be placed on a dish before they are brought out, so that you're not messing with squares of paper. Yet the butter-in-cardboard is only criticism of an otherwise faultless dinner.

Our soup was followed by *horiatiki* salad, or "hobo" salad, which consists of fresh tomatoes, cucumbers, green peppers, feta cheese, and olives, dressed with olive oil and oregano. It was fresh, plentiful, and satisfying.

Then the orgy began. Our waiter and Mary brought out one platter after another. One contained grilled lamb chops — "I picked them out myself in the market," Mary assured us — another, lemon chicken surrounded by *spanakopita* pockets (fillo dough stuffed with spinach) and *tiropita* (fillo dough stuffed with three types of cheeses). The hot pastries melted in our eager mouths.

Though Mary told us we should have ordered the lamb chops rare, we found that even cooked medium-rare, they were superb. And the chicken was an enormous hit for its tenderness and flavor. With the entrees, we were served *horati*, or the greens of endives, which resembled spinach and had a unique, mildly tart flavor. We were also given an entire platter of thinly sliced potatoes with their skins on, which had been baked and drizzled with lemon.

This was a powerful meal, full of different textures and flavors, and everything had been beautifully prepared. My friends, who almost never venture downtown, were delighted by the meal, the service, and the personal attention lavished on us by Mary, who kept asking, "You want more tomatoes? Another piece of chicken?" although we had clearly eaten ourselves into insensibility.

I always leave room for Mary's desserts, which are outstanding. She brought us some homemade *baklava*, some

*galaktaburiko* (a marvelous custard wrapped in fillo dough), and a third, new dessert called "Mary's Delight" or "Mary's Special" — she hadn't quite fixed on the name. It's a wonder of custard and nuts and is prepared in a loaf. Don't miss it.

This sterling meal cost the fixed-price of fifteen dollars — we didn't know until the bill arrived what the price would be. It was a bargain because it included soup, salad, appetizers, two outstanding entrees, two huge servings of vegetables, and dessert. I urge you to try this meal. Be sure to phone Mary in advance, only this time you may have to say, "Make me what Eleanor had that Victor had."

In the event that you can't eat this much food, know that the lemon chicken dinner called *kotopoulo* costs \$7.50 and includes soup, salad, rice, and vegetable, that the *horiatiki* salad is \$6.50, the *lentil* soup \$2.00, and the *tiropita* and *spanakopita* appetizers \$4.25 each. Stuffed grape leaves (\$7.50), *moussaka* (\$8.50) and *souvlaki* (shish-kebab, \$10.50) are all available as complete dinners. Lunch hours tend to be jammed and for good reason. Should you

have any Greek dish that you'd like Mary Pappas to prepare for you, call a day in advance.

Every now and again, we encounter an entirely new concept in dining that becomes such an instantaneous success that we marvel we ever lived without it. The other night, my friends and I drove to Escondido to the Mongolian Beef House, located in the Carus Plaza shopping center on East Valley Parkway. When we got there, long lines filled the walkway, and the wait seemed at least an hour long. Fortunately, we had made reservations at least two hours beforehand, which enabled us to be seated almost immediately.

Each table held its own hibachi cooker, the fumes from which were carried away by overhead vents. Cooking at our own table was not the novelty because these hibachi cookers are also available at Korea House on Convey Street. What proved amazing was the buffet, a long counter filled with both cooked and uncooked food. The hot food included chicken, egg rolls, fried won tons, fried broccoli, almond chicken, fried and white steamed rice. The

uncooked items were raw fish, raw squid, crab meat, skewers of shrimp, pineapple and chicken, raw strips of chicken, raw beef, all of which you cooked at the table. There was also *dim sum* and a sushi bar, as well as a salad bar that went begging. You could have as much as you could eat, return as many times as you liked, and the meal included soup and dessert. All of this cost \$7.95.

What was it like inside? Restrained pandemonium. Six or eight people squeezed into booths intended for four; parties of young men and women seemed to have a system worked out so that one brought the *dim sum*, one the sushi, one the cooked dishes, and another the uncooked. You would have to visit this place twice just to get the hang of it. Those who had been to the Mongolian Beef House before knew exactly what they wanted, and they had eight or ten skewers on the hibachi at one time (that was the best item from my point of view).

If I were to return, I would ignore the *dim sum* and the soup, limit myself to two egg rolls, and then concentrate on all the food that can be cooked on the hibachi —

the fresh fish was wonderful, but I had too little of it, and in my desire to taste everything, I ignored all but one strip of chicken. American, as well as Chinese, desserts are available, of which the best one was a Chinese popover sprinkled with sugar.

At lunch, which is \$4.95, you have a choice of five items, no *dim sum* or sushi. However, if you have time and the energy to sweat out the lines and tolerate the press of people, try the dinner, which starts at 3:30 p.m. After I got home, I spoke to owner Roland Nguyen, who is originally from Saigon and who has lived here for eleven years as an accountant. During his recent travels to Tokyo, he came across these Mongolian beef bars. "It's like Disneyland," he told me. "People go crazy over it. I decided if they can do it, why couldn't we?" So my wife and I tried it. We've been open a few months, and people love it."

In due time, this all-you-can-eat Mongolian beef house, which serves Chinese and Japanese cuisine, will be located in San Diego. For now, the drive to Escondido is worth the experience. □

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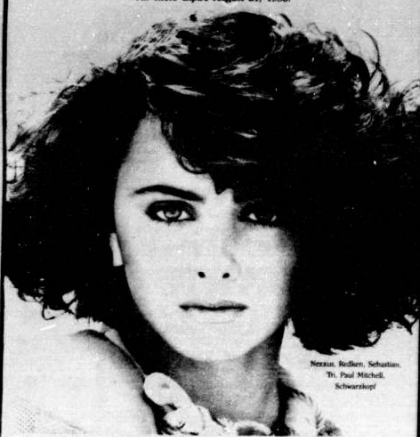
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# My Lunch with Buck



JOHN D'AGOSTINO

"Nice place," said Buck Henry, sipping the toney downtown San Diego restaurant. "How long has this been here — fifteen minutes?" To a long-time fan of the phlegmatic writer/director, the remark was a distillation of the Henry style — crystal sincerity finely etched by acid sarcasm. It also was the product of an aroused appetite. Henry was to be lionized that night at a screening of *Heaven Can Wait*, the 1978 film that earned him and co-director Warren Beatty an Oscar nomination. The film would be shown at the La Jolla Museum of Contemporary Art as the final installment of a retros-

pective series celebrating the Directors Guild Golden Jubilee, and Henry would conduct a Q&A afterward. As a build-up to the event, he was being spirited around town by the Cinema Society of San Diego's Andy Friedenberg for the usual slate of interviews and public appearances, all sandwiched around a welcome break for lunch. As Henry casually spit a string of sardonic *BBs* at the ephemeral cachet of yet another new Southern California eatery, one was reminded of the bigger game that he has bagged in a career spanning more than two decades.

Henry first marked his arid wit as a pen-for-hire in the more incipient hinterlands of early television, writing for *The Steve Allen Show*, *The Garry Moore Show*, and the then-progressive *That Was*

the Week *That Was* before co-creating with Mel Brooks the intelligence-agency spoof *Get Smart*. In the late Sixties, he moved into film and since has racked up screenwriting credits on such efforts as *The Graduate*, *Catch-22*, *The Owl and the Pussycat*, *What's Up, Doc?*, *The Day of the Dolphin*, and *Protocol*. In 1980 he took his first solo flight as a director on the ill-fated executive-branch lampoon, *First Family*, which starred Gilda Radner, Bob Newhart, Richard Benjamin, and Madeline Kahn. But while millions have laughed at his film scripts and his understated comedic acting, Henry undoubtedly and ironically is best known for his many appearances on the original *Saturday Night Live*. As the show's most frequent guest and host (a total of thirteen appearances), he created some of SNL's most memorable characterizations, including the unwitting fool in John Belushi's "samurai" routines, the nerdy father of offish Todd Dillamua in the Lisa Looper sketches, and lecherous baby-sitter Uncle Roy.

One might assume that by now Henry would be instantly recognizable due to national exposure in the early Eighties, included a co-featured role opposite SCTV's Dave Thomas on *The New Show*. But there's a generic quality to Henry's familiar puss that makes a person stop just short of positive identification, unable to ascertain whether Henry is a movie star or one's high school math teacher. On this day, especially, he is the model of anonymous eccentricity. Sporting a slightly rumpled interpretation of the "layered look" — sand-colored, canvas-and-cotton duds, topped by a matching cloth cap and an overstuffed, canvas carry-all — he could be a diplomatic liaison on a field trip. Though conspicuous by his noncompliance with the establishment's unwritten dress code, he causes no heads to turn as he wades amid tables of smartly flanneled and coiffed businesspeople. That he would go unrecognized in a San Diego restaurant is not so surprising; much funnier is the fact that even after he'd hosted SNL several times, he was routinely refused admittance to New York's NBC studios by security guards who couldn't believe that he was a "somebody."

Mention of his involvement with SNL causes Henry's face to fold into the expression that defines his appeal as a comic actor. With his eyes mostly hidden behind thick glasses, it is left to Henry's mouth to transmit his thoughts. Whatever

riddles his mind might pose are resolved in an Arthur Bremer-ish half-grin that mixes stoic resignation with an almost pathological impishness.

You were on *Saturday Night Live* more than anyone outside of the regular cast. Do you have any particularly vivid recollections of your work on the show?

We did a special — a *nightmarish* special — in New Orleans during Carnival. Prime time. A two-hour SNL, and the whole thing was live, with fifteen locations all around Carnival. I mean, this was a job no sane human being would ever think of trying to accomplish. And Jane [Curtin] and I were on a platform in the middle of what was supposed to be the main parade on — I don't remember what street it was. Canal, I think. Anyway, the parade never came. Traffic held it up for the entire two hours we were up there, and we had to fake our way through it all as they kept cutting back to us. We had roughly 200 mildly hilarious "ad-libs" we were prepared to make about this parade that we couldn't see, all of which had to be scrapped because we were live, and the viewing audience could see that there was no parade there. Meanwhile, drunk, vomiting people were throwing coins at us, trying to kill us. Which, of course, is in the spirit of Carnival. A terrifically bad show to watch, but, God, it was fun to do. Belushi did his version of *A Streetcar Named Desire* — with the actual streetcar. [Writer Michael] O'Donoghue tried to get the "antler dance" going with thousands of drunken college kids. It was hilarious.

In the years since SNL was at its peak, and even since your directorial debut with *First Family*, the industry has been wooing the teen-age dollar by increasingly gearing its product to the cheap laugh. Do you ever worry that sooner than you'll be a market for your more subtle brand of humor?

It's never tough for me to get work because I'm real slow. There's always something for me to do because it takes me so long to do anything. But to answer your question, when I'm working for someone else, when I'm not doing something completely my own, part of the reason I'm being paid is to do whatever they want me to do. If I just can't do it, then I don't work for them. If they can't see my point of view, then they don't want me. So, it is a two-way street. If you work for a studio on a film, inevitably the studio gets to say, "Hey, it's our \$20 million, so you'd better listen to a few things." And if

they're reasonable, you listen. If they're not, you find a way around it. The same holds true if you work for a movie star or director. It is unusual to come in full-bore and keep everything you had in mind intact from start to finish. It's almost never done. And times change, and for a while, one's attitudes fit in with the world of commerce, and then a few years go by, and they don't anymore. The cycle comes back. Writers and directors with strong voices more or less stay the same until they finish. There are no reasonable expectations that you can go forever.

A director's life, for example, is usually a short one. There are some major exceptions — [John] Huston and a few others — but for the most part, directors have two decades in which to make their mark and they're out. They're not like musicians and conductors who seem to have eighty, ninety years of active career life. Actors? Well, you think of the long-lived ones, but when you balance those against the ones whose careers quickly wither and go, the average isn't too good. And I think that's true of writers, as well. Also, it's a business in which you're supposed to be "hot." It's not as important to be good as it is to be "hot." So one is faced with the prospect of taste-makers who set up categories — who's important, who's trendy, who's "with-it." That's what the world is now, the world is *People* magazine — a real nasty American trend that makes everything contingent on celebrity. And it starts from the top, where you're probably just famous, as they say, for being famous. And people confuse it with being good, or interesting, or brave, or truthful. So I think of this cheapening of tastes as a big problem, but not one confined to screenwriting. It's an epidemic in America.

I've spent a lot of my career adapting in both the small and the large sense. I've adapted books, I've adapted plays, I've adapted other people's screenplays, and people say, "Aw, isn't it a drag?" No, it isn't a drag. It's a profession. And I think I can do other people's "voices" better than most other writers. *The Graduate* was an adaptation; *Catch-22* was an adaptation; *The Owl and the Pussycat* was an adaptation — and all had very different "voices," and I had a great chameleon. I make the original voice as strong as possible and then add whatever I can to it. The problem I face today is that the stuff I'm adapting from is getting lamer, with all these sequels and prequels and a version of this that's really an extrapolation of that.

[The decision-makers] are scared of originality because it's chance-taking. The kind of ego that used to exist in studio heads and network heads, where they wanted to put the stamp of their idea on something, has been replaced by the need to report an idea as part of a responsibility to the corporate structure. So while we deplore some of the private behavior of the Zanucks and the L.B. Mayers and the great studio heads of yore, we miss their wanting to imprint their personalities on a generation of films. And by God they succeeded! They were a pain in the ass for guys in my profession who had to work for them, but at the same time, they built their own dreams, they didn't just cash in on other people's. ... Am I making any sense?

I don't know. I can't remember the question.

I think it was, "What do you want for dessert?" [A waiter comes by with a pot of coffee].

No, thanks. I've had my cup for the day. What's one more cup of coffee?

I have to be careful. By the time I turned in some work late last night, I was so wired on caffeine, I couldn't get to sleep.

Oh, that's the great one. The late-night jitters. I know them well. Most of the writers I know work three, four hours a day and stop, and they're fresh the next day. I'm more apt to work twenty-two hours straight, then collapse for three days. But I have a hial hernia. You, on the other hand, are young and by all appearances very healthy. [To waiter] Give him some coffee, and keep it coming.

Which project would you say has come the closest to capturing the Buck Henry sense of humor?

I'm not sure I can answer that. The films I've worked on are like kids that you like for different reasons, and like kids, some of them can break your heart with their failures [*First Family* was a horrible flop that lost millions]. But ... to tell you the truth, I'm not terribly interested in my own work. It's never been that interesting to me. Other people's work is more interesting. I spend a major part of my life going to theater and to museums and to movies and traveling. For example, I'm tremendously excited that I'm going to Toronto to see the Berliner Ensemble do *The Three-Penny Opera*. That's more meaningful to me than any piece of directing I'm going to write.

But you can understand people regarding your work in the same light you regard theirs?

Oh, sure, but it's a little embarrassing. This morning I was one of your local radio shows, and I couldn't remember any of the things, for example, that people were asking me about *Get Smart*. I know they think I was being sort of sour because I kept saying, "I just don't remember that gag." But I honestly don't re-

member much about something I've done once it's long past. [A waiter comes by to suggest a piece of fresh peach pie à la mode for dessert. I order one for each of us.] Yeah, why not? What does it matter that I've got a hial hernia and a pre-ulcerous duodenum? What do you care? ... Anyway, about humor ... you know, every time I talk about this I'm sorry an hour later. It's like eating Greek food — I didn't say that! For any Greek people listening in, I did not just say I'm sorry an hour after eating Greek food. We've just given me my headline.

Oh, great. "Buck Henry says 'I'm sorry an hour after eating Greek food.'"

But were saying about humor? Having been involved — for pleasure — in political satire for most of my working life, one always wonders why there is a dearth of that. Well, as the country moves farther to the right, even though the target gets bigger, it gets harder to hit because they keep moving it farther away. I mean, that biting kind of satire rarely happens anymore. *Saturday Night Live*, albeit I haven't seen it in a long time, doesn't do very much contemporary political stuff. Today's audience probably doesn't want to see it, and the performers haven't grown up doing it. The Lenny Bruce era is long gone; the social satirists, the Mort Sahl era is long gone. I mean, Mort can still work, but he can't work *Top Gun*. The first really famous and deservingly successful comedian to come along in the next wave was Steve Martin. Just funny. Steve has made me laugh harder than any other person in a long time. When I first saw his act, I was really so happy about it I ended up making a little movie short with him [*The Absent-Minded Waiter*]. I was just such a big fan of him, but his humor is rigorously unsexual and unpolitical. (continued on page 36)

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## CITY LIGHTS

### ED SCHOLDERS

(continued from page 4)  
sell a piece of land he had in the redevelopment zone on lower Broadway. He had planned to build a shopping center on his Seventh Street property containing fourteen different shops — one for each of his children, and for himself and his wife — but the plan got sidetracked due to his knack for attracting old cars. Court records show he received an offer on the land last February for \$485,000. Scholders' counter-offer was \$700,000. Needless to say, the deal fell through.

If Scholders doesn't clean up his luts before their respective deadlines, the city will do the job for him and bill him for the costs by attaching liens to the properties. He says he doesn't have the money to do the work and isn't overly worried about the consequences. "If I had a maggot to squash or a judge to squish, I'd squash the judge," he says. "And that goes for Dim Witt too, not [city attorney] John Witt, Dim Witt. It goes for any phase of the government. I told them motherfuckers that I had twelve kids, and I'd rather kill them than have them fight for a country like this." ■

### OUT OF CORONA

(continued from page 5)  
Corona's popularity and availability have surged primarily because of the beer's image-creating powers. "Certainly taste is a factor, but there are a lot of good-tasting beers," he explains. "It's the image. Corona is your little badge. Sitting at Corona with your Corona means you're cool. It looks good."

Dos Equis, a darker Mexican brew, for a time held that coveted position, but beer men say the Dos Equis had nowhere near the scale of the Corona craze. According to the recent issue of *Beer Market's Insights*, an authoritative trade journal, Corona passed Heikenen as the number-one import in California this year. Between January and May, Corona shipped 166 million cases to California, accounting for twenty percent of all imported beers. Barton Beers imported 5.2 million cases of Corona last year, through June of this year, the company had already imported five million cases. The total for 1986 is expected to be between twelve and fourteen million cases, which means it will replace Beck's as the number-three import in the country. (Heikenen is number one.

Molson number two.) "We think this is definitely more than a fad," says Mesa's marketing man. "This has never happened before in the import market. We can't explain it. It wasn't advertising that did this, it was word of mouth. This shortage has been a problem, but we're certainly not complaining." ■

### MONEY FOR NOTHING

Arbitron diary in English, and they'd just assume it was American stations only. So even if they listened to Radio Latina, they felt it didn't apply." As a consequence, Diaz added, he's most pleased with Arbitron's musical "entertainment" because it has a biblical text and serious social and racial overtones by his new pretty far out, after *Fiddler on the Roof* (pogroms), *Man of La Mancha*, *Evita*, and numerous other musicals. We may not like it, but we have to accept it. But finally, to force a Brechtian mold of the "alienated actor" on Bill Irwin in *The Three Card Trick* (and *Two Steps Back*, July 17) on account of his performance in *A Man's Man* last year, is going too far. How many more straw men will Mr. Saville set up for the pleasure of knocking them over? Unorthodox as this sounds, we "discovered" Brecht in the U.S.A. about twenty to thirty years too late and kept his influence alive more for his participation in the McCarthy era than for his plays. While not underestimating his influence, what has Brecht to do with a modern or not Bill Irwin is to be commended for not trying to approach.

After this had to be said, Mr. Saville is entirely right both to state that not even a farce is mere entertainment without a view of the world and to complain about the intellectual middle of the playwright about his meaning, if any, of the play, and what it might be.

So the original scenario did not contain Arlecchino, and in adding him, Mr. Katz must have had a meaning in mind, no matter how hidden it is in the text of the play and especially in this production.

Brechtian references aside, if Mr. Saville's analysis of Bill Irwin's acting is plausible — and I think it is — would it not be more merciful and more to the point to give him the benefit of the doubt and credit him with a more humanistic and less "alienated" interpretation? The actor looks indeed critically at the tragicomic situation of Arlecchino, who has been cuckolded three times, without even being married. In doing so, Bill Irwin Arlecchino encounters an essentially tragic figure who is ambivalent and utterly unsure of himself, equating food with sex, sex with love, and being always a breadwinner, never the bride. He suffers from not being able to throw off his disguise and to be himself — whatever that may be. He cannot face either his "successful" double, Leandro and finally runs away from everybody — and himself — like Don Juan, in the next tragicomic. If labels have to be applied, "existentialist" comedy and Sartre's *No Exit* (*Le Condamné à Mort*) (Hill's the Others) seem to me to be a more apt interpretation than to beat the Brechtian horse to death. Robert S. Leeds Pacific Beach

regular bed canopy. "We're saying that people should buy this for the look of it and keep it around just in case," Khadivi says. No one has bought an earthquake canopy yet, but interest has been expressed at the musical "entertainment" because it has a biblical text and serious social and racial overtones by his new pretty far out, after *Fiddler on the Roof* (pogroms), *Man of La Mancha*, *Evita*, and numerous other musicals. We may not like it, but we have to accept it. But finally, to force a Brechtian mold of the "alienated actor" on Bill Irwin in *The Three Card Trick* (and *Two Steps Back*, July 17) on account of his performance in *A Man's Man* last year, is going too far. How many more straw men will Mr. Saville set up for the pleasure of knocking them over? Unorthodox as this sounds, we "discovered" Brecht in the U.S.A. about twenty to thirty years too late and kept his influence alive more for his participation in the McCarthy era than for his plays. While not underestimating his influence, what has Brecht to do with a modern or not Bill Irwin is to be commended for not trying to approach.

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## LETTERS

(continued from page 3)  
**On The Brechtian Horse**

After many years, with increasing admiration and annoyance, read the ever-longer critiques of Jonathan Saville. I have tried to follow his Olympian pose and labyrinthine thought processes. But to no avail: the end result is always the same: he looks for something that is not there and, in many cases, should not be there.

### WAKE ME

(continued from page 5)  
a child's bed canopy costing \$500. Khadivi and Osborn designed their product to resemble a

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minutes after the police arrived, and their claim adjustment was fast and fair. When was the last time you saw an American insurance agent at the site of some problem, except in television commercials? I also notice that little if anything is ever said about the Green Angels who travel the Mexican highways to assist foreign travelers who are broken down. Where in the United States do you find anything comparable to these Green Angels?

Like everywhere I have ever been, including the United States, and I have been border to border and coast to coast, there are always some things good and some things bad that can be said about each place. Has our media become so negative that nothing good can be said about our neighbors and only the despicable acts of a few can be reported? We are more than willing to help countries or citizens thousands of miles away. Why can't we help our immediate neighbors or at least countries within our own continent? I have not begun to say all I would like to say, and realizing that brevity is not one of my strong points, I will conclude by challenging the publisher to print this, although I feel that if it is published, it will be relegated to the dark recesses in some obscure area of the paper, as I doubt it would be deemed newsworthy because it is not written by a negative toward Tijuana, Mexico, or Mexicans. Tens of thousands of visitors enter Mexico each year with no ill effects or bad experiences. Why is it that their stories are never told? Don Campbell Tijuana

would approach your wife, daughters, mothers, or other related females and say, "Hey baby, you wanna fuck?" or while grabbing their genitals, "Come on baby. Sit on this." Well, these are just some of the types of comments made by the American males to Hispanic females who are waiting in line to cross the border into the United States. Judging from their dress and haircuts, some of these "men" are obviously members of our "elite" military. Or how would you like it if the border patrol or customs agents at the Mexican border were to ask one of your female family members or friends to go out on "dates" with them? I have yet to see Mexican nationals or individuals with a legal right to cross into this country called here and behave as I have witnessed many Americans act in Tijuana, or, for that matter, other parts of Mexico as well.

Permit me to digress a moment and explain that first I am an American, a WASP if you please. I have been in the U.S. Navy. I have traveled in several foreign countries, including a good portion of Mexico. I am not a bleeding-heart liberal who strikes his banners at every little cause, nor an advocate for hypocrisy. I do currently live in Mexico and have done so for almost three years. I do not pretend that everything in Tijuana or Mexico is perfect, because it is not (at least from this one American's point of view). Mexico does have its problems, just like any other country, including the United States — maybe not the same and certainly more noticeably in some areas, but then mine is not to discourse on the problems of Mexico in this forum.

As an American, I have traveled to several foreign countries and seen for myself the realization of the term "ugly American." But in all my travels, I have never been treated badly, just the opposite. I have been accorded royal treatment everywhere I have been, including my travels in Mexico.

It seems ironic that your paper would publish an article about one missing vehicle (Mr. Erratz must be a very important or powerful person), as I cannot recall any incidents of stolen vehicles here in the U.S. being written up in your tabloid and/or problems with a U.S. insurance company being listed in the press. Yet poor Mr. Erratz's unfortunate misadventure is virtually hailed as an international incident. While every day cars and vans are stolen here in San Diego and go untold except as reported as a public announcement on some of the radio stations, and every day people have problems with their insurance companies, these occurrences never reach the attention of the public through the mass media. My only surprise about your publishing Mr. Erratz's "horror" story was that you did not make it your feature article. I must admit it was certainly more interesting than Richard Melzer's feature article "Richard Melzer's Navy," July 10 & 17, which put me to sleep in the first issue.

To elaborate on a couple of more details, my one experience with a Mexican insurance company, Atlantic, was one of pure amazement. The agent was at the site of the accident within five



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## Section 2 Events, Theater, Music, Film

### A Child Of Hitler

During the 1944 Allied bombings of Germany, a popular joke circulated. One farmer to another: "Why'd the bombers drop bales of hay instead of bombs last night?" The other: "They're for the goats among us who still believe in victory." In the rather insular countryside, a person could tell this joke and live. Yet also in small towns throughout Germany, in squadrons patterned after professional military units, teenage members of the Hitler Youth commandeered networks of vigilantes and informants. Says Alfons Heck, "We knew we were the law." The grim evidence of his power? His father, who opposed Hitler, refused to discuss politics with the boy because "he knew I would have turned him in." An aunt who listened to BBC broadcasts during the war only admitted so years later, saying, "You were so crazy, you would have reported me." The grandmother with whom he lived maintained a friendship that he was unaware of with a Jewish family until their "deportation." Heck is fifty-eight years old and with his tanned, smooth features, looks ten years younger. Subtly another forty years, and there is an eight-year-old boy who had already spent three years in an educational system completely restructured under Hitler's rise to the chancellor. Alfons Heck entered a kindergarten curriculum that featured weekly classes in "racial science." Within six months, there were no Jewish students in his school



Alfons Heck

at all. November 9, 1938. The Kristallnacht pogrom in Alfons Heck's village of Wittlich (population 8000) included the sacking of the synagogue and looting of Jewish-owned businesses. Ten-year-old Heck, who ran behind the SS men to watch, had been a member of the Hitler Youth for seven months by then; he had been issued his uniform, had sung and drilled, participated in war games, rallies, and band practice, marched each Sunday afternoon, and had gone on

hiking and camping trips. He had been instructed in the sanctity of German nationalism, defense until death before the flag, and adoration of the Führer, whose photograph hung beside the classroom crucifix. Just a month before, in Nuremberg, he had stood at attention in the front row while Hitler spoke to 80,000 Hitler Youth members. To a youngster already steeped five years in the propaganda of the Third Reich, first by his Catholic teachers, then by older schoolmates in the Hitler Youth, the destiny of

(continued on page 12, col. 3)

### August Showers

First of all, everybody should know that Halley's comet is definitely out in New York. Mention it, and you will never be asked back to the cocktail party (the same goes for King Tut). The in thing these days is Tempel's comet. But the real upper crust will admit nothing but Tuttle's comet. There are a few pockets of fanatics in Forest Hills who scorn all of these in favor of the Giacobini-Zinner comet, the Pons-Winnecke comet, and the Whipple-Fedke-Tevezdie comet. These are cults and not respectable. I advise those of you interested in upward mobility to go for Tuttle.



What really makes Tuttle nifty is its meteor. Try to get something out of Halley, other than an aching eye and a big bill from the Sharper Image. Tuttle is generous. Every year in August, it sheds tiny bits of its tail into the earth's atmosphere, which, as they speed along at some thirty-eight miles an hour and at an altitude of some forty to seventy miles, burn up. On August 11 and 12, the sky is filled with their gleaming streaks. These meteors are called Perseids, because they seem to radiate from the constellation Perseus.

There are other meteor showers throughout the year: the Leonids in October, the Lyrids in April, the Orionids in late October, the Geminids in December, the Taurids, the Quadrantids, the Eta Aquarids, and the Delta Aquarids. Anyone who is anyone prefers the Perseids, especially because they are the most reliable and spectacular. Avoid the Eta Aquarids, which are associated with Halley's comet.

The theory that these meteor showers come from comets' tails has been disputed. The particles may not be part of the comet, but may simply move along with it, like a mother-in-law. Another theory, by a former Royal Astronomer subsequently removed from his post, is that meteors are the blood corpses of the invisible



cosmic dragon  
Hogni.

The word "meteor" comes from the Greek, meaning "things lifted up beyond" or "things in the air." To see these things in the air, you have to get away from city lights. The moon is a snafu too. On Monday, August 11, the first-quarter moon will set by midnight. Barring a major earthquake, San Diego will not set at all. The farther out in the country you are, the more you will see. Out in the country, in the dark hours of early morning, you should be able to see up to fifty Perseids an hour. You do not have to look at the constellation Perseus. The meteors appear in all parts of the sky; it is only that if you traced back their trajectories, you would find them all intersecting at that constellation. If you want to locate Perseus, see if you can find a group of stars in the form of a tall young man holding up the bloody head of Medusa and looking sick.

(continued on page 12, col. 3)

### The Fin Man

Long before even the forebears of Dr. Ruth Westheimer came along and started spouting off, I'd thought that only one kind of "size" figured in the sexual equation: the size of the fins on a man's car. Although that puerile miscalculation had the potential to toss into disarray what later would become my love life, to a seven-year-old kid

eavesdropping on the world from an elevated bay window, it was the only available conclusion. After all, of the five or six older guys on the block, only Jim seemed to have no problem attracting the pony-tailed wonders who giggle-bounced in and out of his car in a never-ending stream. By a process of elimination, I had arrived at the explanation to this phenomenon. All of the guys wore the same "D.A." haircuts, the same striped, short-sleeve shirts rolled up even shorter to expose an extra inch of budding bicep, and the same "dungarees."

All of them had acne, listened to the same radio station, smoked cigarettes, and looked pretty cool. All of them drove cars that looked like a potato bug after you'd flicked it with your fingernail—stubby, balled-up jalopies whose engines they would sit at curbside and rev until somebody's dad hollered at them to knock it off or he'd call the police. All of them, that is, but Jim.

Jim drove a sleek, two-tone 1957 Chevrolet, and it was a beauty. The top was pure white, the bottom half fire-engine red, with a sash of chrome that fanned out until it reached the taillights. But it was the fins that made the car special. The fins rode sentinel on either side of the trunk—proud wedges of steel that sliced around a corner like trained sharks, seemingly carved to a point by wind and centrifugal force. The other guys could be bent over their engines for hours and get nothing but grimy hands for their efforts. Then Jim would cruise down the street, and in seconds those fins would have



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Illustration by Peter Cullen

## READER'S GUIDE

Contributions to **READER EVENTS** must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. 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 80803, San Diego CA 92138.

### Dance

**New England Contra Dancing** to live music takes place today, Thursday, August 7, 8 p.m., United Commercial Travelers Hall, 4569 Thimble Street, North Park. 481-1974.

**Scottish Country Dancing** is held each Friday, 7 p.m. to

10 p.m., Pacific Beach Women's Club, 1721 Homestead Street, Pacific Beach. Classes are also held on Wednesdays at 7:30 p.m., 7776 East Avenue, La Jolla. For more information, phone 454-5191.

**The Ballroom Dance Club** of San Diego hosts classes each Friday, 7 p.m. to 10 p.m., at the Ballroom Park Club building in Ballroom Park. This month the waltz and East Coast swing are featured. Sunday evening practice classes (also 7 p.m. to 10 p.m.) are free. For more information on the nonprofit club, phone 483-4860 or 278-8445.

**Ballroom Dancing**, swing and waltz to a five-piece band every Friday, 9 p.m. to midnight at the Regency Ballroom and Dance Center, 2011 El Cajon Boulevard, North Park. A beginners' class is offered from 7:45 p.m. to 8:45 p.m. Call 294-9633 for information.

"Dance Jam," create your own

dance style in an evening of freestyle expression and recreational dancing every Friday, 9 p.m., 3255 Fifth Avenue, Hillcrest. 239-1713.

**Irish Dance Festival**, dances from across North America perform both solo and figure dances at the eighth annual Hidden Valley Irish Dancing Festival, Saturday, August 9, and Sunday, August 10, 5 a.m. to 6 p.m., 52 Columbia Parish Hall, 3327 Glencliff Drive, Mission Valley. 443-1088.

**The Village Folkdancers**, a troupe of senior citizens, perform the folk dances of many lands, Sunday, August 9, 1 p.m. and 2 p.m., Plaza del Mundo, Old Town. Free. For details call 296-3161.

"City Motion," more than sixty students have been rehearsing ten weeks for "City Motion," a ninety-minute jazz and modern dance program choreographed by San Diego City College.

Instructors Sandra Foster-King, Wendy Ellen Cochran, Terry Plante, Donald Robinson, and Johanna Winkel, to be presented Saturday, August 9, 2 p.m. and 8 p.m., City College Theater, Fourteenth Avenue and C Street, downtown. Call 266-1460 for ticket information.

"Late Great Chevy" Dance, forget the gray old stuff and get out the mouse to make that perfect poudrour, then slip on down to the Southern California Late Great Chevy Club's Fifties dance, with music by the Wanders, Saturday, August 9, 6:30 p.m., King's Inn, 1333 Hotel Circle South, Mission Valley. 475-2145.

**Ballroom and Tango Dance**, Felix Chavez demonstrates the tango Argentino, Saturday, August 9, 8 p.m., Emerald Ballroom, 9184 Granetree Drive, Mission Valley. 565-2727.

"Lo-Te Series," Three's Company and Dancers continue

their summer series with native San Diego Bill De Young and Marsha Fabalis performing Ron and Nigh Turns, an O. Henry-like tale that includes a sketch of a policeman confronting an on-the-job tooth fairy, Saturday, August 9, and Sunday, August 10. Both shows are at 8:30 p.m., at the company's rehearsal studio, 3255 Fifth Avenue, Hillcrest. 295-9074.

**The San Diego Swing Dance Club** meets each Sunday at Lehi's Greenhouse, 2828 Camino del Rio South, Mission Valley. A beginners' class begins at 3 p.m., followed by a dance to live music (at 4 p.m.). For details phone 274-3235.

**African Dances** to live drums are taught each Sunday at 6:45 p.m., 3554 University Avenue (above Performance World) in North Park. 265-1731.

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

## TO LOCAL EVENTS

**Royal Country Dance Society**, 7 p.m., room 302, Casa Del Prado, Ballroom Park. 276-7064 or 488-2617.

"Circle Dancing," Sufi dancing continues on Mondays at 7:15 p.m., 4070 Jackdaw Street, Mission Hills. 295-9677.

**San Diego Folk Dancers** invite all intermediate dancers to join in no-partner and couples' dances each Monday, 7:30 p.m., Recital Hall, Ballroom Park. 463-7529.

**Israeli Dancing** is conducted every Monday, 8 p.m., Lawrence Branch Jewish Community Center, 4126 Executive Drive, La Jolla. 457-3030.

**Folk Dances** are held each Tuesday and Thursday, sponsored by the Caballero Club. The group meets at 7:30 p.m. in the Ballroom Park Club, Ballroom Park. Interested in joining? Phone 463-7529.

**Contemporary and Ballroom Dancing** sponsored by the

**Healthy Set single nonumbers'** club takes place every Wednesday from 5 p.m. to 8:30 p.m., at Lehi's Greenhouse, 2828 Camino del Rio South. For information on the club's weekend dance get-togethers, phone 292-7406.

**Cowed, Improvisational Dance** classes are held every Wednesday from 7 p.m. to 8:30 p.m. at the Studio, 3735 Adams Avenue, Kensington. For details phone 283-0446.

**International Folk Dancing** is held each Wednesday, 7 p.m., no experience and no partners are necessary for the classes, held at the Ballroom Park Club Building in Ballroom Park. For details phone 569-4955 or 422-5540.

**Museum Films**, where are the northernmost, southernmost, and westernmost points in the United

States? The answer is revealed in the new Natural History Museum film, *Alaska and Hawaii*, a panoramic look at the forty-ninth and fiftieth states. The second feature, *The Mountain States*, features the Big Sky beauty of Montana, Idaho, Wyoming, Nevada, Colorado, and Utah. The films screen Saturday, August 9, and Sunday, August 10, 1 p.m. and 2:30 p.m., Natural History Museum auditorium, Ballroom Park. Free with museum admission. 232-3821.

"Blockheads," it's another fine movie when, twenty years after World War I, Stan and Ollie are still guarding the trenches in France. They get shipped home to create more havoc stateside. This Laurel and Hardy comedy classic screens Tuesday, August 12, 7 p.m., Coronado Public Library, 640 Orange Avenue, Coronado. Free. 522-7390.

"International Film Series," works by British filmmaker Michael Apted are featured in the ongoing series sponsored by the La Jolla Museum of Contemporary Art. This week's film, *Firstborn*, is a melodrama about an older son who must rescue his mother from an abusive relationship and star Teri Garr, Michael Weller, and Christopher Collier. The work screens Wednesday, August 13, 7:30 p.m., in the museum's Sherwood Auditorium, 700 Prospect Street, La Jolla. 454-0267.

"Grand Canyon: The Hidden Secrets," show Academy Award winners—Keith Merrill, Bill Conti, and Randy Thom—contributed to the production of this thirty-three-minute Omnimax film that takes viewers on a stunning visual trek through some of the 277-mile canyon's remote corners and depths. The film is not just meant to thrill you with scenic wonders,

however, it explores "the experience of mankind in the canyon, from the native Americans' first descent in 2250 B.C., to the present." The work screens at the Reuben H. Fleet Space Theater and Science Center in Ballroom Park. For show times, phone the center at 238-1233.

**Space Center Film**, in addition to the ongoing *Halley's Comet* Watch, Grand Canyon, and other programs, the Reuben H. Fleet Space Theater and Science Center in Ballroom Park brings in a new Laserium laser-light show that features the music of Pink Floyd. Each performance is created live and projected onto the Omnimax screen. Shows times are scheduled for Fridays and Saturdays at 9:15 p.m. and 10:15 p.m., and on Saturdays and Sundays, a 6 p.m. show is added. For more information, phone 238-1168.

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## READER'S GUIDE

### Music

"Twilight in the Park," this is the sixth year for the free concert, held now at other Balboa Park locations while the Spreckels Organ Pavilion is undergoing remodeling. Concert number seven in this year's series features the San Diego County Symphony Orchestra, today, Thursday, August 7, 6:30 p.m. Three more concerts take place next week on Tuesday, August 12, at 6 p.m., the Navy Band performs on Wednesday, August 13, the San Diego City College Night Band takes the

stage, while next Thursday, August 14, features the Marine Corp Band. All performances take place at the temporary band shell in the parking lot behind the Starlight Theatre. Free. 236-5471.

**Solo Piano Recital.** Nicolas Reveles, director of USD's new liturgical music program, performs Haydn's Sonata in C, Villa-Lobos's Grandis, and Chopin's Polonaise Fantasia, among others, today, Thursday, August 7, 7:30 p.m., El Camino High School, 400 Rancho del Oro Drive, Oceanside. 260-4600/4296.

**San Diego Pops, the San Diego Symphony's summer season continues with music director David Atherton leading a "Tchaikovsky Extravaganza." Pianist John Lill is the featured soloist on the famed Russian composer's Piano Concerto No. 1. This program runs from today, Thursday, August 7, through Saturday, August 9, Mission Bay's Hospitality Point. Gates open at 6:30 p.m. for which time free shuttle service begins from Dana Point, and the concert starts at 7:30 p.m. 232-0800, 699-4205, or TicketMaster.**

"Cabaret in the Park," show

music, a special guest appearance by Marsha Griffith, and dancing highlight the fifty-five voice San Diego Men's Chorus pop-style performance Friday, August 8, 8 p.m., the Cafe Del Rey, 1000 Balboa Park. The program for this nightclub-style concert includes "Everything is Coming Up Roses," "New York, New York," selections from Dreamgirls, and a special arrangement of "Somewhere When We Touch." For ticket information, call 282-6882.

**The La Jolla Chamber Music SummerFest** continues this weekend with two days of performances. The Saturday,

August 9 concert is at 8 p.m., Mandeville Auditorium, UCSD. The program consists of Schubert's "Erlösung des Arminio" for Four Hands in A Major, Ravel's Sonata for Violin and Cello, and Schubert's Piano Quintet, op. 114. ("Trio"). There are two concerts on Sunday, August 10. The afternoon concert, at St. James-by-the-Sea, 743 Prospect Street in La Jolla, begins at 3 p.m. The selections scheduled to be performed are Vivaldi's Sonata a due in A Minor, J.S. Bach's "The Musical Offering" (selection), Poulenc's Sonata for Piano and Woodwind Quintet, and Brahms's Clarinet Trio in A Minor, op. 114. The closing concert Sunday, August 10, 7 p.m., Mandeville Auditorium, UCSD, features Beethoven's Sonata No. 4 for Violin and Piano in A Minor, op. 23; Shostakovich's String Quartet No. 8 in C Minor, op. 110; and Schumann's Quintet for Piano and Strings in E-flat, op. 44. Tickets may be purchased at the La Jolla Chamber Society's box office, Suite 320, 7946 Ivanhoe, La Jolla, and by calling 459-3724. For more information, call 459-3724.

**Solo pianist Lori Wheeler** performs Sunday, August 9, 8 p.m., at the BookWorks, 2670 Via de la Valle, Del Mar. Free. 755-3735.

**Classical and jazz musicians** Fred Benedetti (guitar), Robert Williams (flute), and Jeffery McFarland-Johnson (cello) perform selections from classical composers Beethoven, Haydn, and Mozart and jazz composers Keith Jarrett, Chick Corea, and Luis Bonfá, Saturday, August 9, 8 p.m., Woods and Music, 3806 Fourth Avenue, Hillcrest. Call 298-4011 for reservations.

**Jazz Saxophonist Charles McPherson**, currently in residence at SDSU, performs Sunday, August 10, 2 p.m., at the BookWorks, 2670 Via de la Valle, Del Mar. Free. 755-3735.

"Music in the Park," the City of Chula Vista sponsors a series of free concerts each Sunday. This week Harvey and the 52nd Street Jive perform on Sunday, August 10, 4 p.m., Memorial Park Bowl, 373 Park Way, downtown Chula Vista.

**Flute Concert.** Yoni Amheim, associate principal flutist for the Israel Philharmonic, joins the Jewish Community Center Symphony for an all-Mozart concert Monday, August 11, 7:30 p.m., Tiersen Israel Synagogue, 6660 Condes Mountain Boulevard, San Carlos. Tickets are available at the College Branch Jewish Community Center, 4019 Fifty-Fourth Street and by calling 953-3305.

**More Pops.** the San Diego Symphony's summer season continues with saxophonist John Dankworth leading a program titled, "All That Jazz." Among the featured selections: "We've Only Just Begun," "African Waltz," and "Here, There, and Everywhere." This program begins Wednesday, August 13, through Saturday, August 16, Mission Bay's Hospitality Point. Gates open at 6:30 p.m. for which time free shuttle service begins from Dana Point, and the concert begins at 7:30 p.m. snack and supper menus, as well as fireworks displays, will be featured. Phone the symphony box office at 699-4205 or TicketMaster at 232-0800.

**Lectures**  
"Debt or Democracy? The Case of Peru." Alan Garcia, the charismatic, democratically elected president of Peru, has earned the Latin American countries that have recently won

## TO LOCAL EVENTS

back democracy from military dictatorships must choose between honoring their international debt obligations or facing civil unrest and the possible return of the military junta. Peruvian economist and director of the Latin American Center at Boston University Daniel Schiffo discusses the future of Peru and other Latin American debt nations, today, Thursday, August 7, 4:30 p.m., at the Institute of the Americas, 10111 North Torrey Pines Road, La Jolla. 453-5560.

**Pathologist Robert Bucklin** discusses autopsies as part of the "Meet the Experts" series, Friday, August 8, 7 p.m., Writers' Bookstore and Haven, 3341 Adams Avenue, Normal Heights. 583-7429.

"Campaign Movers and Shakers," it's accepted fact that the candidates (or the proposition) has become, as they say in advertising, the product. Three "behind-the-scenes" movers and

shakers share in a panel discussion sponsored by the Business and Professional Women's Association, Monday, August 11, 5:30 p.m., Cardinal Room, King's Inn, 1333 Hotel Circle South, Mission Valley. The scheduled panelists are attorney and political consultant Bob Glaser, whose credits include the Proposition A and Mike Gotch's city council campaign; LaDonna Hatch, campaign manager for Maureen O'Connor's mayoral bid; and George Giron, a member of the California Group, whose campaigns include Pete Wilson for U.S. Senate, Reagan/Bush, and Panamanian President Nicholas Andro Barletta. For reservations and information, call 583-7429.

Beyond War, the combined nuclear arsenals of the United States and the Soviet Union can destroy this planet six times over. The Beyond War movement believes something must be done

and is presenting an introductory lecture about its goals, Monday, August 11, Old Time Cafe, 1404 North Highway 101, Encinitas. Call 755-7296 or 942-0817 for more information.

**Town Meeting on AIDS**, three speakers — Phyllis Speecher, UCSD School of Medicine; David Hubley, executive director of the San Diego Hemophilia Association; and Terry Cunningham of the San Diego AIDS Project — discuss the latest developments from the international AIDS conference in Paris, as well as answer questions from the audience, Monday, August 11, 7:30 p.m., lower level auditorium, Mercy Hospital, 4077 Fifth Avenue, Hillcrest. Free. For more information, phone 543-0300. Free.

"Writing Suspense Thrillers," published suspense novelist P.J. Estrada leads a six-week workshop on how to write nerve-rattling suspense novels, beginning Monday, August 11,

7 p.m., Writers' Bookstore and Haven, 3341 Adams Avenue, Normal Heights. For registration information, call 282-3363.

"A Child of Hitler," author Allons Heck was a fanatical, if naive high-ranking member of the Hitler Youth. He discusses his experiences Tuesday, August 12, 7:30 p.m., the Bookworks, 2670 Via de la Valle, Del Mar. 755-3735. See, also, the "events highlight" on page one of this section. Free.

"Painting of the Week," in an effort to acquaint the public with some of the internationally recognized works in its collection, the Timken Gallery is sponsoring talks on a particular painting each week. This week's selection is Death of the Virgin, by Peter Christus, Wednesday, August 13, 1:30 p.m., Timken Art Gallery, next to the San Diego Museum of Art, Balboa Park. Free. 239-5548.

### Radio/TV

**Talk to the Mayor**, newly elected San Diego Mayor Maureen O'Connor answers listener's questions Friday, August 8, noon to 1 p.m., KSDM-AM (760). The phone number for the call-in show is 570-1776.

**Padres on TV**, one week they're up, the next week they're down. This yo-yo effect is creating some tension as the pennant races begin to smolder. The three-game series against the division-leading Houston Astros air this weekend. The Friday, August 8, and Saturday, August 9 telecasts begin at 5:30 p.m. The Sunday, August 10 contest airs at noon. On Tuesday, August 12, the Padres face the Atlanta Braves. That broadcast begins at 4:30 p.m., KCST, Channel 39.

"The Foreman's Ball," director Miles Foreman (One Flew over the Cuckoo's Nest, Amadeus) made

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## Now you can sit in the gallery for peanuts.

If the cost of summer entertainment is keeping you at home, the San Diego Pops has a way to get you out of your shell. Just buy a Gallery ticket to the Pops Dance, Dance, Dance performance on Wednesday, August 27th or Thursday, August 28th. And we'll give you a free Gallery ticket to any other remaining concert. That's two concerts for just \$6.50.

Make a date with "The Girl from Ipanema" August 27th or 28th. Denis de Coteau conducts this jobim classic, and many other "Dance" favorites, including "Hungarian Dances" by Brahms and Two Dances from "Rodeo" by Copland.

For your free concert night, you can choose any performance of the Tchaikovsky Extravaganza, All That Jazz, Swingtime, Fiddler's Favorites or even the Factorio Pops Parade.

The San Diego Pops Gallery Ticket	Price
Tchaikovsky Extravaganza	\$6.50
All That Jazz	\$6.50
Swingtime	\$6.50
Fiddler's Favorites	\$6.50
Factorio Pops Parade	\$6.50

Performances begin at 7:30 pm at Hospitality Point on Mission Bay, near Marina Village. Free and

beverage concessions are available to all Pops concertgoers. And free shuttle service from the Dana Landing parking lot begins each evening at 6:30 pm.

If you're hungry for a special evening of entertainment, but don't want to shell out a bundle of money, take advantage of our two-for-one offer today. To order tickets, call 699-4231, Monday-Friday, 9am-5pm. Or, for more information, call the Pops at 699-4205.

After all, it's not great that we pop for free tickets to a great show.

### Two for one at the Pops.

For every Gallery ticket you buy to the Pops Dance, Dance, Dance performance, Wednesday or Thursday, August 27th or 28th, we'll give you a free Gallery ticket to any other remaining Pops concert. Subject to availability. To order tickets, call 699-4231, Monday-Friday, 9am-5pm. Or visit our box office at the Hospitality Point on Mission Bay. Offer expires August 22, 1986.

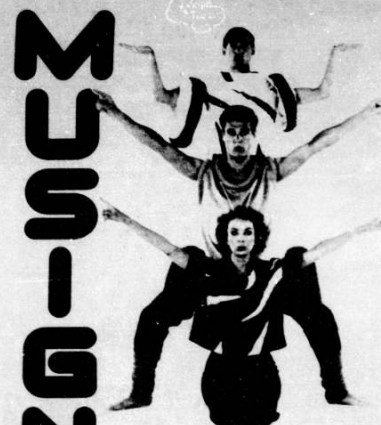
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## READER'S GUIDE

this film before the Soviet tanks rolled into Czechoslovakia in 1968 and he emigrated to the West. This comedy of errors about a town's attempt to honor its eighty-six-year-old fire chief is a pointed satire of bureaucracy at its most destructive. *The Fireman* is on TV, August 8, 9 p.m., and Sunday, August 10, 2 p.m., KFSB-TV, Channel 15.

"Whose Life Is It Anyway?" Tom Conti did it first on Broadway, but they needed a "star" for the movie, so they got Richard Dreyfuss, who does a credible job as an artist who, as a result of an accident, becomes a quadriplegic and decides he doesn't want to continue life in a diminished capacity. Sunday,

August 9, 8 p.m., KETV, Channel 6.  
No More Wire Hangers! Poor Joan Crawford gets trashed in the movie version of *Mommie Dearest*, her daughter Christina's simple tale of child abuse among the rich and famous. *Fare Dureway* chews up the scenery and then some in her portrayal of Crawford, which has made this movie something of a camp classic. Saturday, August 9, 8:30 p.m., KFMB-TV, Channel 8.

"National Down-home Blues Festival," appearances by bluesmen Taj Mahal, Sunnyland Slim, Robert Junior Lockwood, and Lector Row highlight this program of the three-day Atlanta Blues Festival, Sunday,

August 10, 7 p.m., KPBS-TV, Channel 15.  
"The Mysterious Black-Footed Ferret," believed extinct until rediscovered in 1981, this elusive creature is the subject of a National Audubon Society Special, Monday, August 11, KPBS-TV, Channel 15.

"Trash," no, this isn't some Andy Warhol movie, it's an examination of how Americans dispose of, read, and create art with more than 225 million tons of garbage each year. Among the experts, Jan Shauler of Duck's Breath Mystery Theatre, William Rathje, who claims he can decipher lifetimes through trash, and a retired Philadelphia sanitation worker, Monday,

August 11, 10 p.m., KPBS-TV, Channel 15.  
"Bad Company," an overlooked classic by Robert Benton, this allegory about America's involvement in Vietnam stars Barry Brown and Jeff Bridges as two deserters from the Civil War. Tuesday, August 12, midnight, KUSI, Channel 51.

### Sports

Palomino League Tournament, these players, many of whom have already been drafted by the pros or offered college baseball scholarships, are the elite of the Pony League. The winner of this three-day, nine-game tourney

represents San Diego at the Palomino League World series. Wednesday, August 13 through August 18, in Greensboro, North Carolina. Play begins today, Thursday, August 7, through Sunday, August 10. Game time is 5:30 p.m. and 8 p.m., today, August 7, and Friday, August 8. On Saturday, August 9, the games begin at 2 p.m., 5 p.m., and 8 p.m. The final game, Sunday, August 10, begins at 2 p.m. All games will take place at Smith Field, SDSU. Call 226-1451 for more information.

Judging, beginners are welcome to attend free workshops and practice sessions for jugglers and unicyclists, each Thursday, 6:30 p.m., Federal Building, Balboa Park. For more information, call 293-3480.

## TO LOCAL EVENTS

MADD 10K, Mothers Against Drunk Driving sponsor a 10K and fun run for all ages. Sunday, August 9, 7:30 a.m., Pan American Road East, near the Municipal Gym, Balboa Park. For registration information, call 238-4791 or 272-8316.

Tennis Tournament, the San Luis Rey Downs Country Club hosts its fourth annual singles tennis tournament, both men's and women's divisions, Saturday, August 9, and Sunday, August 10, 8:30 a.m., San Luis Rey Downs Country Club, 31474 Golf Club Drive, Bonnell, 758-1762.

Snorkeling Excursions, aquarium naturalists from the Scripps Institution of Oceanography lead a "face-to-face mask" encounter

with the marine life in the caves off La Jolla each Saturday in August, 9:30 a.m., La Jolla Cove, La Jolla. Although previous snorkeling experience is not necessary, it is advised that each participant be a strong swimmer. Reservations are required. To register call 534-4778.

Orienteering is the skill of being able to navigate unknown terrain with just a map and a compass. Beginners are encouraged to attend the next meeting. Saturday, August 9, 10 a.m., South Avenue and Laurel Street, Hillcrest. Call 565-2889 for more information.

Thunderbub Regatta, rub-a-dub-dub, three men in a rub. One hooked up an eight-horsepower

motor, got a bitchin' paint job, and entered the Thunderbub Regatta, where other "fancy tubs," equipped with motors and decorated to express the owner's individuality, race around a one-eighth-mile course. Not that they expect to set any records. The aim is just to stay afloat. The regatta takes place Saturday, August 9, noon, Enchanted Cove, Fiesta Island, Mission Bay (Pier). For details call 232-1289. Free.

Charger Pressroom Kick-Off, Den Fouts, Lionel "Little Train" James, Gary Anderson, Billy Ray Smith — names that are music to the ears of San Diego's football fanatics and who are soon to cross the goal posts into nirvana when the San Diego Chargers better

known as "Air Coryell" or "Ground Coryell," depending on who's injured or not) face off against the Dallas Cowboys, reputed to be "America's Team," Saturday, August 9, 6 p.m., San Diego Stadium, Mission Valley. Tickets available at the stadium box office.

Auto Racing, El Cajon Speedway's next event of the season is an all-class stock car race Saturday, August 9. Gates open at 6 p.m., qualifying runs start at 6:15 p.m., and the races begin at 7:30 p.m. Take the Bradley off-ramp at Route 67 to College Field, in El Cajon. 448-8900.

Women's Pro Surfing, thirty-two of the top women surfers compete for \$1000 in the final event of

the Stoked USA Pro-Am series. This preview of the women's world surfing tour takes place Sunday, August 10, 7 a.m. Oceanview Pier, Oceanview. For more information, call 799-9402.

Wheelchair OTL, two divisions, world-championship class and unlimited class, are open to all individuals in wheelchairs — paraplegics, quadriplegics, amputees, as well as able-bodied friends playing in wheelchairs (supply your own) at the eighth annual Wheelchair Over-the-Line tournament. Sunday, August 10, 8 a.m. to 3 p.m., section N-5, San Diego Stadium parking lot, Mission Valley. A practice session takes place Friday, August 8, 6 p.m., San Diego Stadium. Viewing is free. Call 236-6683 for details.

## HORTON PLAZA

### Birthday Extravaganza

Saturday, August 9th

Birthday party commences at noon. Free birthday cake for the public. Entertainment featuring: The Mimosas, Cotton Club Revue, C'est Si Bon, Harvey & 52nd Street Live.

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Also appearing: **CARL LABOVE TAMAYO OTSUKI**  
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## READER'S GUIDE

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Admission: Children under 12 years Free, Adults \$2.00  
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For more information call (619) 899-3487



### LA JOLLA CHAMBER MUSIC SOCIETY Summer Fest '86

SCHEDULE OF EVENTS

Saturday, August 9, 1986 from 6 - 8 p.m.  
Superconcert in the Green at USCD Sculpture Garden near Mandeville (515)

Saturday, August 9, 1986, 8 p.m.  
Evening Concert in Mandeville Auditorium  
Schubert/Ravel/Schubert (515-58)

Sunday, August 10, 1986, from 2 - 3 p.m.  
Ice Cream Fest at St. James-by-the-Sea Church

Sunday, August 10, 1986, 3 p.m.  
Matinee Concert in St. James-by-the-Sea  
Vivaldi/Beethoven/Poulenc/Brahms (512-58)

Sunday, August 10, 1986, 5 - 7 p.m.  
Superconcert in the Green at USCD Sculpture Garden near Mandeville (515)

Sunday, August 10, 1986, 7 p.m.  
Closing Concert in Mandeville Auditorium  
Beethoven/Shostakovich/Schumann (515-58)

\*Senior (over 60) and students (with ID)  
To order your tickets, call the  
La Jolla Chamber Music Society 459-3724  
Visa/MasterCard/American Express accepted

Saturday, August 9. All performances are at 7:30 p.m., except for a 2 p.m. matinee on August 9, Palomar College Theatre, 1480 West Mission Road, San Marcos. For ticket information, call 744-1156.

"Cinderella," the Rodgers and Hammerstein musical comedy performed by the El Cajon Youth Summerstock Theatre continues today, Thursday, August 7, through August 16, 7:30 p.m., Granite Hills High School, 1719 East Madison Avenue, El Cajon. Tickets are available at the door. Call 442-3468 for more information.

A Punch and Judy Show for the "modern child," performed by puppeteer Don Auer, takes place Saturday, August 9, 10 a.m., Claremont Library, 2920 Bunker Boulevard, Claremont. 276-1140. Free.

Kids' Films, the San Diego Public Library's monthly children's film series offers Mickey's Trailer, Frog Goes to Dinner, Shrinking of Treckman, and In Duck, Saturday, August 9, 2 p.m., third floor auditorium, 820 E Street, downtown. Free. 236-5494.

Children Ages Four and Up are invited to this free film series presented every Tuesday in August. The next screening is Tuesday, August 12, 2 p.m., San Diego Public Library, 820 E Street, downtown. 696-3927.

Preschoolers are invited to bring an adult for a half-hour story time session, Wednesday, August 13, 10:30 a.m., National City Public Library, 200 East Twelfth Street, National City. Free. 474-8211.

### Galleries

C>Note Sale, the San Diego Art Institute's annual "C>Note Sale" where an original work of art is available for an even one hundred dollars, continues through August 17, San Diego Art Institute, Balboa Park. For details call 236-5946.

"Art Evenings in La Jolla," sixteen galleries are open every Thursday until 10 p.m. Among those participating are the Black Duck Gallery, Eva Chan Gallery, Knowles Gallery, and Rags Gallery. Call 454-5323 for more information.

Fourteen San Diego Artists exhibit watercolor, oil paintings, sculpture, pottery, and photography. The opening reception is Friday, August 8, 5 p.m. to 9 p.m., Art Site Gallery, 921 E Street, downtown. The exhibit continues through September. Gallery hours are Wednesday through Friday, noon to 6 p.m.; Friday and Saturday, noon to 8 p.m. 272-5361.

"The Golden Land," more than one hundred landscape paintings and photographs of California, including the European-influenced Lake in Yosemite Valley by Albert Bierstadt, impressionist Theodore Wore's "The Road to the Sea," and Vija Gelman's modern lithographs of the ocean, go on display, Saturday, August 9, through October 5, San Diego Museum of Art, Balboa Park. Museum hours are Tuesday through Sunday, 10 a.m. to 4:30 p.m.

"Birds in Art: A Century of Growth," forty-four prints, most of which are hand-colored illustrations from books and albums from the Eighteenth and Nineteenth centuries, are view at the San Diego Museum of Art, Balboa Park. The show continues through Sunday, August 10. Call 232-7931 for information.

Sports Artist Leroy Neiman, who was resident artist for Flamingo, exhibit some of his best-known works at the Hanson Galleries, 1227 Prospect Street, La Jolla. Gallery hours are Sunday through

Thursday, 10 a.m. to 5 p.m., and Friday and Saturday, 10 a.m. to 10 p.m. The exhibit continues through August 15.

"Beams of Silk," San Diego Gary Fay's hand painted silks enhanced by neon are on exhibit through August 15, Phenomenon Gallery, 917 E Street, downtown. 232-4327.

"Seven Collagraphs," works by Daniel Britton, Emanuele Gacciaro, Katherine Hart, Michael Iwen, Elaine La Vasseur, Robert Sanchez, and Randolph Sommer, as well as two drawings by Ernie Silva, go on view for a benefit show at Natalie Bush Gallery, 908 E Street downtown. The works remain on view through August 16. For details phone 544-0203.

"Dr. Seuss from Then to Now," more than 300 drawings, illustrations, political cartoons,

Los Angeles Artist Steve Thomson's thirty-seven "foals" and snow shake-up scenes are on view through August 16 at the Pink and Pearl Gallery, located at 711 Eighth Avenue, downtown. 236-0284.

"Arnold Newman: Five Decades," some 160 color and black-and-white photographs of famous and influential twentieth-century men and women are on view in this retrospective, which is on view through August 17 at the Museum of Photographic Arts in Balboa Park. His subjects include Georgia O'Keeffe, Picasso, Eugene O'Neill, Marsha Graham, Igor Stravinsky, and scores of other luminaries. 239-5262.

"The Morality Party, or How Many Yellow Women Can One Hat Wear?" Jill Moon's large-scale installation is on view through August 30, Installation Gallery, 447 Fifth Avenue, downtown. Gallery hours are Wednesday through Saturday, 11 a.m. to 4 p.m. 232-9915.

"Summer Show," seven local artists — Kathleen Marshall, Dan Camp, Ray David Rogers, Alfredo Antonini, Leslie Nemour, Lena Stodberg, and David Fides — are represented in this multimedia exhibit, which continues through August 30, Anaka Galerie, 2402 Kettner Boulevard, downtown. 231-6652.

"Special Summer Show," Spectrum Gallery opens its doors to nonmembers for this invitational show, which continues through September 6, Gallery hours are Wednesday through Saturday, 11 a.m. to 5 p.m., 744 G Street, downtown. 232-7243.

Contemporary Jewels, Jane Groover and Jane Ferne exhibit new works, including necklaces, brooches, brooches, and earrings, which emphasize the "sculptural qualities" of modern jewelry through September 12, International Gallery, 643 G Street, downtown.

"Out of New Zealand," more than 195 pieces by twenty-four artists working in clay and glass are on exhibit through September 13, International

### TRIP TICKETS

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CHARGERS VS. DALLAS August 9

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MONKEES + HERMAN'S HERMITS  
GARY PUCKETT

After Philby's game August 23

INXS September 5  
Great seats  
from \$19.75

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AC/DC/  
QUEENSRYCHE August 12

BILLY OCEAN August 12  
A-HA August 27

LA CAGE August 12  
AUX FOLLES August 9

NEIL DIAMOND August 28  
WHITNEY HOUSTON September 18

PET SHOP BOYS November 4  
DAVID COPPERFIELD August 9

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GRAMM MASH August 13

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NEW ESCONDIDO LOCATION TO BE OPENED SOON

## TO LOCAL EVENTS

and books portraying your favorite Seuss characters remain on view through August 17 at the San Diego Museum of Art in Balboa Park. Tickets are sold through TicketMaster and at the door. 232-7931.

"Mis Caminos Son Terrestres," Mexican artist Maria Palau exhibits murals, sculpture, and fiber art at the Titiana Cultural Center through August 25. The center is located on Paseo de los Heroes, less than a mile from the San Ysidro border crossing. For more information, phone 1-706-684-1132.

"Casa Hispanica," the critics have compared Miguel Martini's paintings and sculptures of New Mexican women to the post-Revolutionary murals of Diego Rivera and Jose Luis Orozco. A new exhibition of Martini's oil and oil-painted drawings and paintings continues through August 30, Acevedo Gallery, 4210 Goldfinch Street, Mission Hills. Gallery hours are Tuesday through Saturday, 10 a.m. to 5 p.m. 296-5746.

"The Morality Party, or How Many Yellow Women Can One Hat Wear?" Jill Moon's large-scale installation is on view through August 30, Installation Gallery, 447 Fifth Avenue, downtown. Gallery hours are Wednesday through Saturday, 11 a.m. to 4 p.m. 232-9915.

"Summer Show," seven local artists — Kathleen Marshall, Dan Camp, Ray David Rogers, Alfredo Antonini, Leslie Nemour, Lena Stodberg, and David Fides — are represented in this multimedia exhibit, which continues through August 30, Anaka Galerie, 2402 Kettner Boulevard, downtown. 231-6652.

"Special Summer Show," Spectrum Gallery opens its doors to nonmembers for this invitational show, which continues through September 6, Gallery hours are Wednesday through Saturday, 11 a.m. to 5 p.m., 744 G Street, downtown. 232-7243.

Contemporary Jewels, Jane Groover and Jane Ferne exhibit new works, including necklaces, brooches, brooches, and earrings, which emphasize the "sculptural qualities" of modern jewelry through September 12, International Gallery, 643 G Street, downtown.

"Out of New Zealand," more than 195 pieces by twenty-four artists working in clay and glass are on exhibit through September 13, International

Gallery, 643 G Street, downtown. 232-7243.

and books portraying your favorite Seuss characters remain on view through August 17 at the San Diego Museum of Art in Balboa Park. Tickets are sold through TicketMaster and at the door. 232-7931.

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### Hitler

(Continued from page D)  
his generation to rule the world was palpable.

For the past six years, Alfons Heck has spoken out about his childhood in Germany; he has addressed students, Holocaust survivors, and the children of survivors and has debated neo-Nazi henchmen. His side of the war story — that of a youngster taught to revel other human beings at the same time he was being taught to read and write — is one that is only recently being told, and on these shores.

Recent efforts by the German ministries of culture and education to bring him there to lecture turned up not a single willing sponsor. Yet according to Heck, a generation of German adults must break their "conspiracy of silence" and face the same kinds of questions that are being asked surviving Jewish parents by their children.

Heck relates the story of a San Diego woman who had read a locally published Hitler Youth article by him. "In a conspiratorial tone, she told me, 'I, too, was in the Hitler Youth.' I said, 'And?' ... You're sixty-two years old. Of course you were. You had to be, unless you were Jewish!"

Before membership in the Hitler Youth was made compulsory in 1939, more than 6.5 million young people eagerly joined its ranks. They worked on farms or trained during their summer vacations until 1944, the euphemistic "Year of the War Volunteer" when the gymnasiums were closed, the quasi-military platoons became the real thing, and teen-agers were conscripted into full-fledged combat service.

With conscription came power, and by the time Alfons Heck was sixteen, he was in charge of 3000 fourteen- and fifteen-year-olds sent to staff an anti-aircraft station and dig trenches to shore up the collapsing western front. When he turned seventeen and Hitler had inaugurated the Volksturm, a last-ditch, rag-tag citizen's army that fought door to door, he was given a rank equivalent to major-general.

The Hitler Youth stood in

company with the SS, both organizations dubbed "werewolves" for their rabid fanaticism. In the final weeks of battle, twelve-year-old girls operated antitank artillery; young boys fought in the streets; if Hitler Youth fighter pilots could not shoot down enemy planes, they rammed them midair. Even after the armistice, members opened fire on the Allied occupiers. In all,

tens of thousands of German youngsters died in battle, and hundreds committed suicide, rather than surrender. Alfons Heck did have a brief, brilliant, and ultimately ignominious wartime "career." When he was fourteen, he enlisted in the elite Hitler Youth — from its members were recruited combat pilots for the Luftwaffe. He excelled; so much so that he

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# READER'S GUIDE TO LOCAL EVENTS

## AUDITIONS

FOR  
SAN DIEGO MESA  
COLLEGE  
CHORUS

WED., AUG. 20, 6:30 PM - 9:30 PM  
MESA COLLEGE — MUSIC BLDG. RM C116

## FALL 1986 PROGRAM

J.S. BACH — CANTATAS 150 & 78

FOR MORE INFORMATION, CALL 560-2811  
7:30 AM - 4:00 PM, AFTER AUG. 12

abandoned plans to enter the priesthood in favor of the air force and became Germany's youngest, highest-rated glider pilot. The year was 1941, however, and Germany was already retreating. Remmel had lost Africa, some 300,000 German soldiers had died at Stalingrad, the Luftwaffe was undermanned, and Heck was diverted into infantry training. Although he trained and hoped for it, he never flew combat.

When Germany fell and his French guards showed Alfons Heck and other prisoners of war the films of the death camps, Heck remembers that he laughed at what he thought were faked scenes. But until the seventeen-year-old received permission to attend the Nuremberg war crimes trials did he comprehend the horror of the other plans. With his attendance came the appalling realization that his childhood and adolescence, the bonds and ties of friendship and blood ties, the reasoned and spiritual breadth of his self-knowledge had been tainted by a man who not only destroyed Germany to the cheers of his countrymen but whose plan for global domination was pretext for the annihilation of millions.

Today Alfons Heck tries to explain how this happened to him, and like the history of the Holocaust, why it must not be forgotten. The author of a book, *A Child of Hitler*, Heck will discuss his life as a member of Hitler Youth and the madness that fell upon Germany. His lecture on Tuesday, August 12, 7:30 p.m., at the BookWorks in Del Mar (Flower Hill Mall, 2670 Via de la Valle) is free; for details phone 755-7375.

— Dinah McNichols

## Showers

Last August, Eva Lee (this is her real name) went with friends to the Alcazar-Borrego desert on the night of the Perseids. In answer to the question "How were they?" she replied, "Pretty." Presided forth, she declared them

"magical." She also had high praise for snuggling up together under a blanket. She avers that her observation of the Perseids has greatly increased her social worth in distinguished La Mesa circles.

Metors of the first and second magnitude (that is, the bright ones) are probably not more than one- or two-tenths of an inch in diameter. Paltry things, but see enough of them and you may get yourself invited to the next royal wedding.

The annual Perseid meteor shower will be visible in dark areas, after midnight, on the morning of Tuesday, August 12. For further information, consult the shower's manager, God (no telephone number currently available).

— Ben Sira

## Fin Man

(continued from page 1)  
Unfortunately there aren't many cheery Chevys on the road anymore. Or so I thought.

This Friday and Saturday, the Southern California Late Great Chevy Club will hold its third annual "Summers Past" convention, a celebration of the pre-1965 Chevrolet. Friday's festivities include nostalgic drag races for pre-65s at the Carlsbad Raceway. On Saturday, a "Shower-Shine" will give owners of older Chevys an opportunity to show their stuff in the parking lot of the King's Inn, on Hotel Circle in Mission Valley. The Shower-Shine will last from 8:00 a.m. to 4:00 p.m., to be followed by an "oldies" dance from 6:30 p.m. to 11:00 p.m., also at the King's Inn. Music will be provided by the Wanderers. Participating car clubs include the Over the Hill Gang, California Incorporated, the Nomad Club, Little Guys Street Rods, the Los Angeles Chapter of the Late Great Chevys, and Classic Chevys. But the event is open to the public, and the admission price entitles you to a dance ticket, a raffle ticket, and a dashboard plaque. For more information, call 470-7275.

— John D'Agostino

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466-1710

**THE BOWERY THEATRE**  
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233-4088

**COVINGTON PLAYHOUSE**  
1755 Strand Way, Coronado  
435-4056

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

**EDUCATIONAL CULTURAL COMPLEX THEATRE**  
4343 Ocean View Boulevard  
Southwest San Diego  
239-2800

**FIESTA DENVER THEATRE**  
9605 Camino Road, Spring Valley  
467-8977

**GASLAMP QUARTER THEATRE**  
347 Third Avenue, Downtown  
234-9583

**GROESBECK THEATRE**  
8800 Grossmont College Drive, El Cajon  
465-1700 x410

**IMPERIAL BEACH PLAYERS**  
Marina Park Center  
Eighteenth Street and  
Imperial Beach Boulevard  
424-9669

**JEWISH COMMUNITY CENTER**  
Fruit and Center Theatres  
6779 1/2 Fourth Street, Diego  
583-3306 x36

**LA JOLLA PLAYHOUSE**  
Marshall Street Center, UCSD  
452-3960

**LA JOLLA STAGE COMPANY**  
Parker Auditorium, La Jolla High School  
750 Third Avenue, La Jolla  
459-7773

**LANE'S PLAYERS THEATRE**  
502 E. Plaza Boulevard, Normal City  
474-4542

**LARK KENTERS COMMUNITY THEATRE**  
Lark Park Play Arts Center  
8053 University Avenue, La Mesa  
464-4596

**LAWRENCE WALK VILLAGE THEATRE**  
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749-3448

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

**BEYOND THE FRIDGE**  
There are three kinds of comedy in this legendary British revue: hilarious, dated, and cheap shot. Written twenty-five years ago by Alan Bennett, Peter Cook, Jonathan Miller, and Dudley Moore, the revue still has some surprising scenes. Best of the lot is in the Old Globe Theatre's production "Sitting on the Bench." An excellent Jim Picklock plays a cool miser reminiscing on his life — as a prospective judge and novelist — in a completely despoiled face and dining voice. And yet every line is a riot. Passion Whitehead's sermon called "Take a Pec: Jerry Pearson's 'The Well Song' is a wonderful parody of Brecht/Weill music, and the mere presence of Simon Lady doing comedy also stand out. As does the company's St. Ignace mission. "So That's the Way You Live" (though why they have garbled the title, imitating Shakespeare, the production, which features the songs "It's You," "Broadway Baby," and "Choo Choo Homebound" — and will also feature a ten-person chorus. Members of the cast are Brenda O'Brien, John Crenshaw, Jamie Malone, Kim Heblert, Ria Carey, and Brian Wells. Jim Cook is the musical director. Ken Gernie is the conductor, and Thomas Boland is the scenic designer. There is dated material, however. Ironically, most of the anticlerical war positions the revue takes, though supremely daring when first performed, appear both naive and well and laughable today. There is dated material, however. Ironically, most of the anticlerical war positions the revue takes, though supremely daring when first performed, appear both naive and well and laughable today.

**DANES AT SEA**  
For the second production of its Summer Theatrefest, the Vista Parks and Recreation Department presents the tongue-in-cheek musical *The Dumb Waiter*, in which a pair of men find themselves in a bizarre situation. Steven Soden and Gary Aye play the men. *The Lover*, directed by Jennifer Johnson, features Randall McEntire, Patty Sims, and Steven Soden in an interesting romantic triangle.

**THE DUMB WAITER AND THE LOVER**  
The Marquis Galtier Theatre, through August 23, Friday and Saturday at 8:00 p.m. *Matinee Sunday, August 10, at 2:00 p.m.*

**THE ESOXMANACKS: THE NICKEL-WEINER ROADMAP TO ENLIGHTENMENT**  
The improvisational comedy group — former Hot Flashes Magpie Gillette and Sheri Gleason, along with musician Lawrence Nuss — presents an original comedy play. Called *The Nickel-Weiner Roadmap to Enlightenment* (Or This Had Better Be the Right Road for My Feet And Killing Me), the play is about three seekers after spiritual

expense of individuals or groups. In other words, a couple is introduced in three others, homosexuals are cruelly stereotyped. Bad taste and cheap shots were a staple of 1960 humor. Today they are offensive. A program note claims that the show is "subject to change at a moment's notice." Director Patrick Whitehead, who performed in *Beyond the Fridge* with three members of the original company, should pay heed to that note and rethink the inclusion of certain jokes. He has directed the revue well, the Globe's designers have effectively given it the charcoal gray, button-down look of its period, and it can be very funny (Sm).

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truth, and it takes a serio-comical look at the quest for (and the commercial business of) enlightenment. Audience participation is encouraged, since the script allows for improvisation throughout. Nuss has composed original music for the show, which premiered in northern California. The show will play on Friday and Saturday nights. On Sunday night, the ESOXmanacks are offering an "open-mike" forum for those interested in trying out their own material before an audience — in particular, monologues and improv work (Sm).

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**FIAGRO GETS A DIVORCE**  
Oskar von Herwilt's continuation of Beaumarchais's eighteenth-century comedies was well worth reviving, so as to give American audiences some acquaintance with this quirky, talented, German-speaking Hungarian author who died young in the 1930s. The play itself, which shows Figaro, Suzanne, the Count and Countess Almaviva, and other characters from *The Marriage of Figaro* propelled into the Twentieth Century by a socialist revolution, mixes satire with the manners and pretensions of aristocrats, the bourgeoisie, and revolutionaries, the proclamation of a vague historical humanism that wants history to be conducted with compassion, and a depiction of a troubled marriage, each of which tasks it accomplishes fairly well (though not really well enough), while the burden of all these ultimately proven wrong much for it. The production by Robert Woodruff, in contrast, shows this most imaginative of American directors at the top of his game. The staging (which, with breathtakingly beautiful and moving inventions, and the acting is first-rate) (S+).

**EL GRANDE DE COCA-COLA**  
The North Coast Repertory Theatre is staging the comic-musical that (three ultimately proven wrong much for it). The production by Robert Woodruff, in contrast, shows this most imaginative of American directors at the top of his game. The staging (which, with breathtakingly beautiful and moving inventions, and the acting is first-rate) (S+).

**THE FOX**  
"Most works that live," DH Lawrence once observed. "In spite of the author's laying it on thick." What Lawrence laid in his novel *The Fox* and elsewhere, was a primitive, pre-vid view of the sexes in which the male dominates in both sex and marriage. *The Fox* is about the intrusion of Henry, a young soldier back from WWI, onto the farm of Jill and her father, who try to keep a life of their own. At least a third of the novel is strewn with Lawrence's sermons for his view, and Henry becomes an agent of the Life Force determined to destroy the manager of sexual freedom. Jill and her father are determined to assert. In Adam Miller's dramatic adaptation of the story — which the Bowery Theatre has turned even further into an excellent, no-intervention spirit — vestiges of the Lawrencean Man are seen. Henry, who plays the role of the characters much more democratically as a marriage of wits and yearnings. And it builds, as much through feeling as through language, to an incredible apocalypse. This is incrementally intense and gripping theater for adult audiences only (Sm).

**THURSDAY THROUGH SATURDAY AT 8:00 PM.**

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## Theater Directory

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

**MISSION PLAYHOUSE**  
Marina Village  
1534 Camino Vista, San Diego  
235-6523

**SAN DIEGO STATE UNIVERSITY**  
Main Stage and Experimental Theatre  
265-5684

**THEATRE**  
Landscape Plaza  
Lomas Santa Fe Road, Solana Beach  
451-1881

**NORTH COUNTY COMMUNITY THEATRE**  
1350 Vista Way, Vista  
724-3421

**OTYARELL SCHOOL OF CREATIVE & PERFORMING ARTS**  
SCPA Theatre  
6130 Myrtle Drive, San Diego  
265-7581

**OLD GLOBE THEATRE**  
Old Globe Theatre  
Casita Center Stage  
Festival Stage, Balboa Park  
239-2255

**ONSTAGE PRODUCTIONS**  
COMMUNITY THEATRE  
Park Village Theatre, Suite B-9  
Park Village Theatre, Suite B-9  
310 Third Avenue, Chula Vista  
427-3872

**PALOMAR COLLEGE**  
Palomar College Theatre, San Marcos  
744-8860

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

**PINE HILLS LODGE**  
2960 La Puente Way, Julian  
765-1185

**POINT LOMA COLLEGE**  
Seaton Theatre  
3900 Loma Drive, Point Loma  
222-6414 x248

**SAN DIEGO ACTORS THEATRE**  
311 Fifth Avenue, downtown  
265-4894

**SAN DIEGO CITY COLLEGE THEATRE**  
Township and C. city College  
231-2676

**SAN DIEGO GILBERT & SULLIVAN COMPANY**  
Coca Dr. Pacific Theatre, Balboa Park  
692-0372

**SAN DIEGO JUNIOR THEATRE**  
Coca Dr. Pacific Theatre, Balboa Park  
339-8355

**SAN DIEGO MESA COLLEGE**  
1225 Mesa College Drive, San Diego  
560-2601

**SAN DIEGO REPERTORY THEATRE**  
Lawrence Theatre  
79 Horton Plaza, downtown  
344 North Broadway, downtown  
1620 South Avenue, downtown  
265-5684

**SAN DIEGO STATE UNIVERSITY**  
Main Stage and Experimental Theatre  
265-5684

**SAN DIEGO THEATRE**  
742 Governor Street, Solana Beach  
755-7358

**SANTER COMMUNITY THEATRE**  
10025 Los Bonitos Road, Lakeside  
448-5673

**SCRIPPS RANCH COMMUNITY THEATRE**  
Wingshield Junior High School  
Auditorium  
92100 Coast Drive, Mira Mesa  
566-7300 x216

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

**SOUTH COAST REPERTORY THEATRE**  
655 Tupper Drive, Costa Mesa  
714/437-4333

**SOUTHWESTERN COLLEGE**  
Auditorium Theatre, Ravenna Hall  
909 1/2 Lakes Road, Chula Vista  
427-3872

**STARLIGHT**  
Starlight Bowl, Balboa Park  
232-3649 x234-5745

**SUSHI GALLERY**  
852 Eighth Avenue, downtown  
235-8466

**TAKE ONE STUDIOS**  
2401 Kettner Boulevard #12, downtown  
238-1239

**THE THEATRE IN OLD TOWN**  
4540 Tanager Street, Old Town  
298-0082

**TRITERIA**  
(located above) La Maison Restaurant  
3681 Fifth Avenue, Hillcrest  
764-0811

**UNITED STATES INTERNATIONAL UNIVERSITY**  
2616 Theatre  
10455 Romarado Road, Scripps Ranch  
271-4350

**UNIVERSITY OF SAN DIEGO**  
UCSD Theatre, Studio Theatre  
Marshall Center for the Performing Arts  
452-4574

**UNIVERSITY OF SAN DIEGO**  
Carnegie Theatre, Alcala Park  
Linda Vista Road, San Diego  
591-6480

**WEST COAST THEATRE**  
1515 E. Valley Parkway, Escondido  
746-6669

**WINE HILLS LODGE**  
2960 La Puente Way, Julian  
765-1185

**THE THEATRE IN OLD TOWN**  
4540 Tanager Street, Old Town  
298-0082

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# READER'S GUIDE TO THE THEATER

sharper, more certain and subtle — and more adult — than before. McCullum, who now does more with seemingly less effort, is joined on stage by Hickey Mullany (as Nellie) and Pauline Mayne (as Jill). Both of the women are quite good. And McCullum's direction, which includes blocking the low scenes between Henry and Nellie inches from the audience, forces the spectators to stay in the present and, like Nellie, to become caught up and swept along by flash floods of emotion. Lawrence would scream that his story has been pillaged of all meaning, but the opposite is the case. Miller has modernized Lawrence's novels by freeing it from a one-dimensional (and very sexist) perspective. And the all-star cast of actors at the Bowery — McCullum, Mullany, and Mayne — makes this not just a much more interesting version, but a clearly struck match. (Sm.)



Dennis at Sea

**JULIUS CAESAR**  
Bill McCullum and Dinkin Matthews have apparently taken their cue for this staging of Shakespeare's Roman tragedy from Caesar's last speech: "How many ages hence shall this our lofty scene be acted over in states unborn and accents yet unknown?" It is the profession of this event — the preposterous coup d'état — that the Old Globe production is trying to show. That at the Caesar Court we see a military coup in some remote tropical country, and it resembles the fall of mighty Caesar. But the characters we watch aren't the historical figures whose sufferings become legendary. Instead they

are small, smart, Brutus and Cassius were saving the known world from a tyrant. The irony of this fact is lost at the Court — as is most of all, the play's tragic dimension. In attempting to demonstrate the commonality of Julius Caesar with other times and ages, the modern dress production (which includes machine guns, grenades, and helicopters) has actually erased the play's specific uniqueness and tragic scope. The production boasts a performance that transcends its problems. Though Actor John Vickery — who could probably move audiences even if he were Brutus in an L.A. Dodge uniform — gives a complete and powerful performance, in spite of all else, the production's portrayal of the "noblest Roman of them all" is flat.

persuasion. In the end, neither this nor the production in general is convincing. The approach is interesting — to show the past synchronically linked with the present — but the latest in depth and scope outweigh the gains. (Sm.)

**LA CAGE AUX FOLLES**  
For one week only, the National Touring company of this Tony Award-winning musical will perform at the Civic Theatre as part of the San Diego Playhouse Series XII. Based on Jean Poiret's French comedy, *La Cage Aux Folles* has music and lyrics by Jerry Herman, book by Harvey Fierstein, direction by Arthur Laurents, and choreography by Scott Salmon.

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**THE RED-HOT LOVERS**  
The Fiesta Dinner Theatre is offering the Neil Simon comedy about Barney Cashman, who has been a faithful husband for twenty-three years and who, at age forty-seven, "wants to join the sexual revolution before it's too late." So

Barney tries his hand at seducing M.E. Anderson has directed the production. Members of the cast are James Paccantelli, Jose Lynn Kline, Kary Lynn Vail, and Debbie McKinn. Marty Burnett is the scenic designer, Millicent Rine the costume designer, and Lois Miller the lighting designer. (Sm.)

**LIT LABBER**  
The El Cajon Community Theatre is staging the musical — music by Gene de Paul, lyrics by Johnny Mercer, book by Norman Panama and Melvin Frank — based on the comic strip by Al Capp. The simple folk of Dogpatch, Ala., become involved with the government,

which wants to use the town for atomic bomb testing. All of which happens around Sadie Hawkins Day, in which the women who catches the men must marry them. Songs from the musical include: "If I Had My Druthers," "Nemely, No," "The Country's in the Best of Hands," "Love in a Home," and "Put 'em Back." (Sm.)

**LITTLE SHOP OF HORRORS**  
The San Diego Repertory Theatre is staging the comedy-musical — book and lyrics by Howard Ashman and music by Alan Menken — based on Roger Corman's classic "B" movie of the same name.

Things get weird at Mr. Mulsinski's Skid Row Flower Shop when a sickly plant — Audrey II — sprouts into a man-eating monster. Sam Woodhouse has directed the production. Members of the cast are Lisa Galtiers, Kira Williams, Karle Foreman, Haskell Gordon, Richard Seltzer, Wayne Tabbert, Thom Murray, and P.L. Brown. Mark Donnelly is the scenic designer, Mary Gibson the costume designer, and Peter Marandini the lighting designer. Victor P. Lapinski is the musical director and sound designer. Bonnie Johnson is the choreographer, and Linda Vickerman the vocal coach. (Sm.)

**MISSION**  
The Theatre in Old Town is hosting *Mission*, a group that combines dance, theater, music, and sign language, in a musical revue. Formed in Berkeley, California, in 1981 (and awarded the Bay Area Theatre Critics Circle Award in 1982 for "Outstanding Achievement in New Directions in Theater"), the three-person group has a repertoire of recorded music that ranges from jazz to early rock. It rolls to Broadway tunes and pop. Two of Mission's group members are the group's first members of the group.

**MY THREE ANGELS**  
The Fallbrook Players are offering the comedy by Richard Wright. Speck, about a trio of escaped convicts who take refuge with a French family being besieged by invading relatives. Jacques Cador has directed the production with assistance from Richard Waterfield. Members of the cast, all of whom are residents of Fallbrook, are Earl Guse, David Smith, Scott Lash, Ambrose Baerman, Don Precious, Michelle Condit, Joan Landace, Janine Walden, Gregg Seard, and Bob White. (Sm.)

**THE MISER**  
The Lamb's Players Theatre presents the classic farce, by Moliere, about the penurious Harpagon. The Lamb's production has moved the play from the Sixteenth Century to the French Quarter of New Orleans in the mid-1850s. David Macfarlane, former managing director of the company, has directed the production. Cast members include Mark Correll, Robert Ducter, Pamela Smith, Vanda Thompson, Janine Zeller, Duane Castle, Paul Engington, Kurt Reichert, Tom Stephenson, and Kenny Wagner.

**MODERN TIMES**  
The improvisational comedy team returns to the Trieria with a new show and a special guest comedian Don Victor, who has directed and will perform in the show. Among many other things, he was the Victor of the comedy group Victor & Wanda. (Sm.)

**MUCH ADO ABOUT NOTHING**  
The Old Globe Theatre presents Shakespeare's popular comedy about two romances — that of Claudio, who rejects his bride at the altar after being duped into believing she is unchaste, and that

of the confirmed bachelor, Benedick, and the sharp-tongued spinster, Beatrice. Brian Bedford has directed the production. Members of the cast are Lisa Galtiers, Kira Williams, Karle Foreman, Haskell Gordon, Richard Seltzer, Wayne Tabbert, Thom Murray, and P.L. Brown. Mark Donnelly is the scenic designer, Mary Gibson the costume designer, and Peter Marandini the lighting designer. Victor P. Lapinski is the musical director and sound designer. Bonnie Johnson is the choreographer, and Linda Vickerman the vocal coach. (Sm.)

**THE OPEN STAGE EXPERIMENT**  
Take One Studio Theatre is offering a place where aspiring performers, amateurs, and professionals can do in-progress work before a live audience. Every Sunday at 8:00 p.m., the stage is available for: audition pieces, simple ideas, dance, theater, improvisation, music, comedy, drama, art, magic, and more. The Open Stage Experiment is the idea of Dinah Lind-Sey Theatre, who asks that performers for a Sunday evening arrive by 7:30 p.m. to sign up. (Sm.)

**OUR TOWN**  
The Performing Arts Theatre of the Handicapped presents a reprise of its production — performed last April — of the classic drama by Thornton Wilder. The show, "with a small cast of able-bodied and disabled performers," has been directed by Al Vaila. Joe Prothro of Coronado plays the stage manager who narrates the story of Grover's hearing-impaired mother. Two of Mission's group members are the group's first members of the group.

**ON APPROVAL**  
Reviewed this issue.

**THE SOUND OF MUSIC**  
For its annual summer production the Christian Community Theatre presents the popular musical by Rodgers and Hammerstein about the von Trapp family singers. Paul Russell has directed the show, which includes more than 300 volunteers. Jane Diegelman plays Maria. Other principal cast members are: Dan Regas, Louise Smith, Kathleen O'Hall, Ed Holmstrom, and Kevin Taylor. Becky Weiss is the costume designer. Dave Madigan the lighting designer. Mary Campbell the

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Book & lyrics by Howard Ashman Music by Alan Menken Directed by Sam Woodhouse on the Lyceum Stage

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Photo by A. William Jusis

"One half of a show! Good Time, Santa Cruz"

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"Sexy and funny and altogether glorious..." —Christopher Schneider, LA Jolla Light

"Endlessly inventive, satirically on the edge, politically current, funny, fervent..." —the performances are astonishing... there's a lot here to wow an audience. —Sylvia Drake, LA Times

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success, pleasing virtually all members of the audience who know nothing else about Molire's script. Those who have read it, however, or have seen more faithful productions, will miss the playwright's most view, the seriousness of his satire, and the elegance of his language. Recommended for everyone but Molire fans. (S+)

Lowell Davies Festival Theatre, Simon Edison Centre for the Performing Arts, through August 31; Friday, August 8, Sunday, August 10, and Tuesday, August 12, at 8:30 p.m.

**THE TEMPEST**  
Oscar One Productions presents, as its sixth annual, "Shakespeare by the Lake," the Bard's majestic coda about castaways, an island of spirits and monsters, and the virtue of forgiveness. Martin F. Gerrish has directed the production. Don Pugh

is Prospero. Other cast members include: Carol Brinkman, Sergio Sean Castro, Michael Ellis, Christopher A. Grant, Jeffrey Todd, Paul C. Henuk, Kathleen A. Lindsey-Saltburn, Don Ashforth, and William S. Farnum. The costume designers are Dana York and Laura Tolman. The production is performed outdoors in a naturalistic setting, and admission is free. (Sm.)

Oscar One Productions, El Cajon Plaza Amphitheater, 250 East Main Street (next to the East County Performing Arts Center), El Cajon, through August 31. Sunday at 6:00 p.m. For information call 466-3987.

**THE THREE CUCKOLDS**  
The second offering of the La Jolla Playhouse this season is a farce by Leon Katz in the style of commedia dell'arte, adapted by Bill Irwin and Michael Greif (who co-direct), and

treated chiefly as a showcase for Irwin himself, the famous neo-avant-garde who plays the central character, the hapless Arlecchino. Irwin's style is a peculiar one, strangely alienated from the role (in the Brechtian sense), highly maneuvered and artificial, stunning in its physical tricks, but not sympathetic in human terms. The play itself has certain pretensions to meaning, quite muddled and ineffective. The rest of the cast shows immense talent and technique, but the material is not fundamentally good enough to make the show really funny or really anything. (S+)

La Jolla Playhouse, Warren Theatre, UCSD campus (behind the bookstore on Rupertus Way), through August 9; Thursday through Sunday at 8:00 p.m., Matinee Saturday and Sunday at 2:00 p.m.

**TOP GIRLS**  
The San Diego Repertory Theatre is staging Caryl Churchill's "contemporary play about contemporary women" — in particular, about women of power: how they achieve success, and the price they pay to gain that power when the role is defined by men. Meg Wilbur has directed the production. Ms. Wilbur is a professor in the department of theater, film, and television at UCLA. Cast members are Kate Frank, Teri LaPorte, Ellen Crawford, Jeanne Mori, Kathie Denger, Barbara Murray, and Darla Cash. Dan Dyden is the scenic designer, John B. Forbes the lighting designer, and Clare Hensel the costume designer. (Sm.)

San Diego Repertory Theatre, Lyceum Space, through September 31; Thursday through Saturday at 8:00 p.m., Sunday at 2:00 p.m.

**VANITIES**  
The San Diego Playhouse is staging the bitter-sweet comedy that chronicles the lives of three young women from Texas — as high school cheerleaders, college sorority sisters, and finally as disenchanted adults, when they reunite to find that they now have little in common. The play, by Jack Hefner, examines the "beauty queen fixation." Sadie Lou Trier has directed the production. Members of the cast are Teresa Chambers, Marlene Payne, and Connie Welsh. (Sm.)

San Diego Playhouse, 742 Genevieve Street, Solana Beach, through August 10; Thursday through Saturday at 8:00 p.m., Matinee Sunday at 2:00 p.m.

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### READER'S GUIDE TO RESTAURANTS

Short reviews of more than 200 recommended restaurants. From Oceanside to Tijuana, from the beaches to East County. An indispensable guide to dining from the Reader's veteran restaurant critic, Eleanor Widmer. Look for it every week in Section 3.

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

BY JOHN D'AGOSTINO

It's only natural that musicians fancy themselves producers, especially when it comes to their own recording sessions. After all, who better to make decisions about instrumentation, equalization, final balance, and colorative effects than the person who wrote the music? What a number of would-be producers discover once they've tried their hands at it, however, is that producing is much more than pushing faders, twisting knobs, and saying, "That was almost incredible — let's try it just once more." A good producer is blessed with an ear for the subtle nuances and textural idiosyncrasies that best complement a song. That tell the listener with sound what the lyrics are trying to convey in words. He must add meat to the skeletal framework of a piece without hindering it with extraneous frippery. Perhaps most importantly, he must have a vision of the finished product that extends beyond even that of the composer. Given access to an attentive, intuitive producer, the smart songwriter will realize that his half of the creative equation is complete, and that it is in his best interests to pass the baton to someone with fresh



JOAN ARMATRADING

eyes and ears. Only after years of observing the process of first defining and then refining a piece in the studio is the average musician ready to try producing his own music. If he's been a good student, the results of his maiden effort can be splendid. A perfect example of that is the latest album by Joan Armatrading.

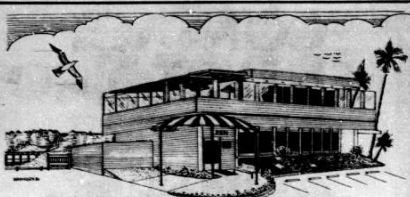
For thirteen years, Armatrading has been a favorite of the critics and a cultish constituency of fans. With a voice as tough as steel and a perceptual acuity that penetrates to the tender lining of the heart, Armatrading has filled eleven albums with songs that plot a straight-ahead course through the mine field of interpersonal relationships. Occasionally her view of things has been bleak, but more often her work has been marked by a

tough-mindedness that masks the sincerest form of vulnerability. She's a survivor of the love wars who hollers and cries through the worst of the fighting but then re-enlists for another tour of hazardous duty. As her lyrics have gotten bolder, her stance tougher, and her work generally more personal, Armatrading's recordings have assumed an increasingly belligerent pose. By the time of

1983's *The Key* and last year's *Secret Secrets*, the only thing that remained from Armatrading's semi-folk beginnings was the emotional intensity that always has given her work a serrated edge. Otherwise, those two albums seemed the culmination of her efforts to broaden her musical base, to match survivalist instincts with thumping guitar textures and a bottom-end kick that meant business.

Now, on her twelfth A&M Records release, *Sleight of Hand*, Armatrading has taken that approach one step further. Having learned a great deal about sound sculpting from two of the industry's best faders — Glen Johns and Steve Lillywhite — the British native produced the album herself and for the first time in her career played all the guitar parts. The record affirms the reasoning behind Armatrading's decision to make her producing debut — she now has a firm grasp of her art and should be allowed to ride her self-generated creative momentum wherever it will lead. In this case, it leads to some of the crunchiest rock and tastiest aural decorations yet to grace an Armatrading opus but without sacrificing the emotional integrity for which she's famous. Armatrading's new creative freedom can be heard in her vocals, which are more aggressive and spirited than on past efforts. The songs themselves are pure.

(Continued on page 8)



### DINNER AND GREAT SAX AT BELLA VIA WITH ERNIE WATTS AUGUST 10th



Bella Via's Concert Series continues with a Sunday night appearance by Grammy Award-winner Ernie Watts. An elaborate buffet dinner, bottle of champagne for two and guaranteed seating, all for \$30.00 per person. Dinner served at 6:00 pm on our beautiful upstairs deck overlooking the Pacific. Ernie Watts performs at 8:00 pm. Tickets available at all Ticketmaster locations or at Bella Via. For more information call 942-1108.

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Anita O'Day — August 14, 15 & 16 • Neon — August 21, 22 & 23  
Billy Bang — August 26 • Papa John Creach — August 29, 30 & 31

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**SOUTHLAND CONCERTS**

Tickets at all Ticketmaster locations (Bella Via's, Max's, Commodores, Club St. James, Eastern and Plaza Music). Showers in Encinitas. Reservations or change to the phone at 942-1108.

continued from page 77

Armatrading — a shirt-ending mini-manifesto that stare holes through the truths about the deceptions, fears, and reprisals that plague even the best of relationships. But even more than on her earlier efforts, the individual messages on *Sleight of Hand* don't stand on their own; they now are accompanied by imaginative production that unifies them with a certain "listen-ability" that is as attractive as the tunes.

Armatrading waited a long time to make the kind of statement at the engineer's console that she's been making for years with her voice and guitar. From the sound of *Sleight of Hand*, her timing is perfect. Armatrading will share a rather unusual double bill this Wednesday when she and Graham Nash perform at the Civic Theatre.

In other concerts this week, Steppenwolf and the Guess Who will be at SDSU's Open-Air Theatre tonight, Thursday; while the irrepressible David Lindley and his El Rayo-X share insanity with David Bradley's Maniacs at the Belly Up Tavern. With no new product save for the hit song from *Top Gun*, Kenny Loggins returns to SDSU's Open-Air Theatre for a Friday night show, while the Church and the Abecedarians are at La Paloma Theatre; and Poco and Nicolette Larson are at the San Diego Wild Animal Park's Mahala Amphitheatre for the first of a three-night stand. Saturday's shows include a performance of samba, salsa, and reggae by Zám Zám Zám at P.F.'s Warehouse in the Gaslamp Quarter; and a reggae feast featuring Freddie

McGregor, Brigadier Jerry, Peter Brugga, the Studio One Band, and Ras Posse at the Spirit; while the unforgettably popular Chuck Mangione is opening a two-night stand at Humphrey's.

Sunday's biggest bash will convene many of San Diego's best jazz musicians for a marathon concert to benefit KSDS. The KSDS Jazz '88 Radiothon Benefit Concert will feature (as of press time) the Campbell Jazz Trio (Bob Campbell, Tom Finklea, and Tom Asarofo), Carl Evans, Jr., of Fatburger, Bruce Cameron, Hollis Gentry, Ella Ruth Piggie, Harvey of 52nd Street live, Marley Days, Manzo Hill, Mike Rybak, C'est Si Bon, Jack Pollack, Jimmy Corrao, and Sharon Andrews. It will be held in the Dock Master's Lounge on Shelter Island beginning in the afternoon. Also on Sunday, saxophonist Ernie Watts will be at Bella Via in Cardiff; Tower of Power will play the Belly Up Tavern; and the Adolescents, S.N.F.U., Ministry of Truth, and SWA will be at the Jackie Robinson YMCA. Monday's only show brings Eurythmics and Jean Beauvoir to SDSU's Open-Air Theatre.

Tuesday's concerts have Billy Ocean and Melt-a-Morgan at Golden Hall; AC/DC and Queensrÿche at the Sports Arena; and promising newcomer Bob Jungblum on a bill with Jeff Scott at the Bacchanal. Ray Charles will make his annual summer appearance at Humphrey's on Wednesday night. Due to scheduling problems, Charles' Tuesday evening shows had to be cancelled.

## CONCERTS

Steppenwolf and the Guess Who: SDSU's Open-Air Theatre, tonight, Thursday, 8 p.m., San Diego State University campus, 232-0800.

David Lindley and El Rayo-X and David Bradley's Maniacs: Belly Up Tavern, tonight, Thursday, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Kenny Loggins: SDSU's Open-Air Theatre, Friday, August 8, 8 p.m., San Diego State University campus, 232-0800.

The Screaming Blue Messiahs: Spirit, Friday, August 8, 9 p.m., 1130 Buenos, 276-3993.

The Church and the Abecedarians: La Paloma Theatre, Friday, August 8, 9 p.m., First and D streets, Encinitas, 232-0800.

The Butthole Surfers: Spirit, Friday, August 8, 9 p.m., 1130 Buenos, 276-3993.

Poco and Nicolette Larson: San Diego Wild Animal Park's Mahala Amphitheatre, Friday, August 8, through Sunday, August 10, 7:30 p.m., 15500 San Pasqual Valley Road, Escondido, 747-8702.

Zám Zám Zám: P.F.'s Warehouse, Saturday, August 9, 8 p.m., 200 Fifth Avenue, Gaslamp Quarter, downtown, 234-2200.

Freddie McGregor, Brigadier Jerry, Peter Brugga, the Studio One Band, and Ras Posse: Spirit, Saturday, August 9, 9 p.m., 1130 Buenos, 276-3993.

Chuck Mangione: Humphrey's, Saturday and Sunday, August 9 and 10, 7 p.m. and 9 p.m., 2303 Shelter Island Drive, 232-0800 or 224-9438.

The KSDS Jazz '88 Radiothon Benefit Concert, featuring the

Campbell Jazz Trio (Bob Campbell, Tom Finklea, and Tom Asarofo), Carl Evans, Jr., Bruce Cameron, Hollis Gentry, Ella Ruth Piggie, Harvey of 52nd Street live, Marley Days, Manzo Hill, Mike Rybak, C'est Si Bon, Jack Pollack, Jimmy Corrao, and Sharon Andrews: Dock Master's Lounge, Sunday, August 10, 3 p.m., 2051 Shelter Island Drive, 234-1062 or 223-2572.

Ernie Watts: Bella Via, Sunday, August 10, 8 p.m., 2591 Highway 101, Cardiff, 942-1108 or 942-1457.

Tower of Power: Belly Up Tavern, Sunday, August 10, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

The Adolescents, S.N.F.U., Ministry of Truth, and SWA: Jackie Robinson YMCA, Sunday, August 10, 8 p.m., 151 Forty-Fifth Street, 264-0144.

Eurythmics and Jean Beauvoir: SDSU's Open-Air Theatre, Monday, August 11, 8 p.m., San Diego State University campus, 232-0800.

Billy Ocean and Melt-a-Morgan: Golden Hall, Tuesday, August 12, 8 p.m., Community Concourse, downtown, 483-6339.

AC/DC and Queensrÿche: Sports Arena, Tuesday, August 12, 8 p.m., 483-6339.

Rob Jungblum: Bacchanal, Tuesday, August 12, 8 p.m., 8022 Claremont Mesa Boulevard, 560-8022.

Ray Charles: Humphrey's, Wednesday, August 13, 7 p.m. and 9 p.m., 2303 Shelter Island Drive, 232-0800 or 224-9438.

Joan Armatrading and Graham Nash: Civic Theatre, Wednesday, August 13, 8 p.m., 202 C Street, downtown, 483-6339.

Big Country: SDSU's Open-Air Theatre, Thursday, August 14, 8 p.m., San Diego State University

campus, 232-0800.

Jack Mack and the Heart Attack: Belly Up Tavern, Thursday, August 14, 7 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

The True Believers: New Generation, Thursday, August 14, 8:30 p.m., 1025 Eleventh Avenue, downtown, 436-0505.

Anita O'Day: Bella Via, Thursday, August 14, through Saturday, August 16, 9 p.m., 2591 Highway 101, Cardiff, 942-1108 or 942-1457.

The David Friesen Trio: Old Time Café, Friday, August 15, 7 p.m. and 9 p.m., 1464 North Highway 101, Leucadia, 436-4030.

Doug Kershaw and Southern Pacific: San Diego Wild Animal Park's Mahala Amphitheatre, Friday, August 15, through Sunday, August 17, 7:30 p.m., 15500 San Pasqual Valley Road, Escondido, 747-8702.

Spragman Band: Solana Beach Public Library, Saturday, August 16, 3:30 p.m., 755-1404.

Spyro Gyra and Stanley Jordan: SDSU's Open-Air Theatre, Saturday, August 16, 8 p.m., San Diego State University campus, 232-0800.

Loose Justice: Humphrey's, Saturday, August 16, 7 p.m. and 9 p.m., 2303 Shelter Island Drive, 232-0800 or 224-9438.

Meat Puppets, Firehose, Mojo Nixon and Skid Roper, and P.F.'s: Your Cat Is Dead: Spirit, Saturday, August 16, 9 p.m., 1130 Buenos, 276-3993.

The Marvellettes and Mary Wells: Showtime Theatre, Saturday, August 16, call for time, 7578 El Cajon Boulevard, 466-SHOW or 466-7469.

The Surfaris: Belly Up Tavern, Sunday, August 17, 9 p.m., 143

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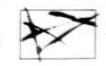
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John Hartford: La Paloma  
Theatre, Friday, August 22, 8 p.m.  
First and D streets, Encinitas.  
436-4030.

GRP Jazz '86 featuring Lee  
Ritenour, Dave Grusin, and Dave  
Valentin: Humphrey's, Friday,  
August 22, 7 p.m. and 9 p.m. 2302  
Shelter Island Drive. 232-0800 or  
224-9438.

The Monkees, Herman's Hermits,  
the Grassroots, and Gary Puckett  
and the Union Gap: San Diego  
Stadium, Saturday, August 23,  
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Schuur: Humphrey's, Saturday,  
August 23, 7 p.m. and 9 p.m. 2302  
Shelter Island Drive. 232-0800 or  
224-9438.

GRP Jazz '86 featuring Lee  
Ritenour, Dave Grusin, and Kevin  
Eubanks: Humphrey's, Sunday,  
August 24, 7 p.m. and 9 p.m. 2302  
Shelter Island Drive. 232-0800 or  
224-9438.

Mitch Ryder: Belly Up Tavern,  
Sunday, August 24, 9 p.m., 143  
South Cedros Avenue, Solana  
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The Rat and Natty Dread: Belly  
Up Tavern, Tuesday, August 26,  
9 p.m., 143 South Cedros Avenue,  
Solana Beach. 481-9022.

Pats Domino and Jerry Lee Lewis:  
Humphrey's, Wednesday, August 27,  
7 p.m. and 9 p.m. 2302 Shelter  
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224-9438.

a-ha California Theatre,  
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483-6339.

The Red Hot Chili Peppers and  
Rotunda: Belly Up Tavern,  
Thursday, August 28, 9 p.m., 143  
South Cedros Avenue, Solana  
Beach. 481-9022.

The Billy Bang Quartet: Bella Via,  
Thursday, August 28, 9 p.m., 2591  
Highway 101, Cardiff. 942-1108 or  
942-1487.

The Smiths and Phranc: SDSU's  
Open-Air Theatre, Friday,  
August 29, 8 p.m., San Diego State  
University campus. 232-0800.

Papa John Creach: Bella Via,  
Friday and Saturday, August 29 and  
30, 9 p.m., 2591 Highway 101,  
Cardiff. 942-1108 or 942-1487.

The Moody Blues and the Fixx:  
SDSU's Open-Air Theatre, Sunday,  
August 31, 8 p.m., San Diego State  
University campus. 232-0800.

Discharge, Indigetti, Powder, and  
Synod: Jackie Robinson YMCA,  
Friday, September 5, 8 p.m., 151  
Forty-fifth Street.

The Ramsey Lewis Quintet:  
Humphrey's, Saturday,  
September 6, 7 p.m. and 9 p.m.,  
2303 Shelter Island Drive.  
232-0800 or 224-9438.

Carl Perkins: Belly Up Tavern,  
Sunday, September 7, 9 p.m., 143  
South Cedros Avenue, Solana  
Beach. 481-9022.

Sergio Mendes and Brazil '86:  
Humphrey's, Friday, September 12,  
7 p.m. and 9 p.m., 2303 Shelter  
Island Drive. 232-0800 or  
224-9438.

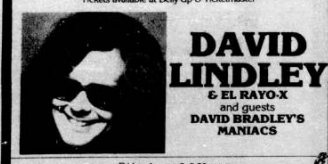
Hiroshima: Humphrey's, Sunday,  
September 14, 7 p.m. and 9 p.m.,  
2303 Shelter Island Drive.  
232-0800 or 224-9438.

Whitney Houston: Sports Arena,  
Thursday, September 18, 8 p.m.  
232-0800.

The Shirelles: Showtime Theatre,  
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time. 2578 El Cam Boulevard.  
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TONIGHT, Thursday, August 7, 9:15 pm  
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**DAVID  
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Saturday, August 9, 9 pm



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Thursday, August 21: **ITALS and NATTY DREAD**  
Friday, August 22: **RED HOT CHILI PEPPERS**

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Wednesday, 6-8:30 pm—Rhythm & Blues—**BORDER TOWN**

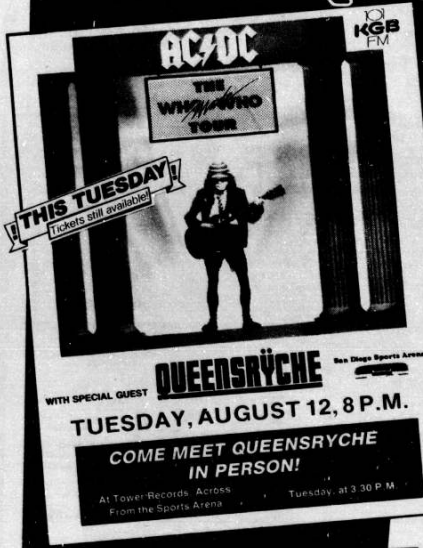


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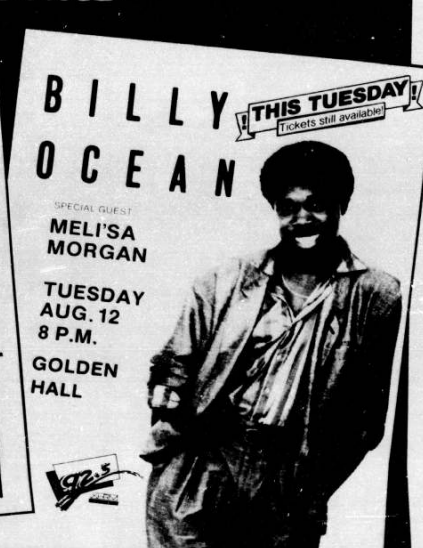
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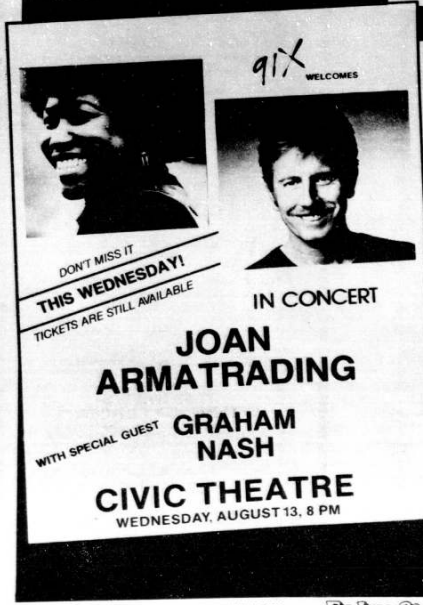
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8 P.M.

**GOLDEN  
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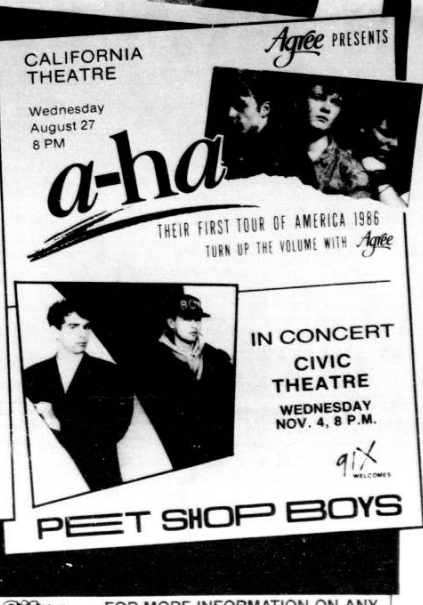


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WEDNESDAY, AUGUST 13, 8 PM

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Wednesday  
August 27  
8 PM

**a-ha**

THEIR FIRST TOUR OF AMERICA 1986  
TURN UP THE VOLUME WITH **Agnee**

IN CONCERT  
**CIVIC  
THEATRE**

WEDNESDAY  
NOV. 4, 8 P.M.

**PET SHOP BOYS**

TICKETMASTER

AT MAY COMPANY: WEAD JACK'S PLAZA  
MUSIC SHOP AND FLEET EXCHANGE  
FOOT TRAILER: FARMER, 400-720-0000

Fahn & Silva  
presents

FOR MORE INFORMATION ON ANY  
OF THESE SHOWS CALL: 483-6339

Flora Purim and Airo.  
Humphrey's, Friday, September 26,  
7 p.m. and 9 p.m., 2303 Shelter  
Island Drive, 232-0800 or  
224-9438.

The Everly Brothers (Humphrey's,  
Friday, October 3, 7 p.m. and  
9 p.m., 2303 Shelter Island Drive,  
232-0800 or 224-9438).

Thursday afternoon or Friday  
before 5:00 p.m. The listings  
are free.

### North County

Barr-X Ranch House, 119 East  
Broadway, Vista, 724-0510: Alaska,  
contemporary and country, Friday  
and Saturday.

Bella Via Restaurant and  
Nightclub, 2501 Highway 101,  
Cardiff, 942-1108: Bruce Cameron,  
jazz, 9 p.m., Thursday; Ella Ruth  
Peggie, jazz and blues, 9 p.m.,  
Friday and Saturday; Ernie Watts,  
jazz, 8 p.m., Sunday; the Don

Glaser Trio, jazz, 9 p.m., Monday;  
George Kases, jazz, 9 p.m.,  
Tuesday; Hollis Gentry's Neon,  
jazz, Wednesday; Holly Burke and  
Patrick Berrigan perform jazz  
during the Sunday brunch.

Belly Up Tavern, 143 South  
Cedros Avenue, Solana Beach,  
481-9022: David Lindley and El-  
Ray X, rock, and David Bradley's  
Maniac Band, rock and comedy,  
Thursday; the Rebel Rockers,  
Caribbean rock and roll, Friday;  
Jerry Ropelle, rock, and Odds and  
Ends, rock, Saturday; Tower of  
Power, rock, rhythm and blues,  
and funk, Sunday; Pocket Rocket,  
Fifties rock, Monday; Talk Back,  
reggae, Tuesday; the Seclasons,

rock, and Jack Tempchin, rock,  
Wednesday. Afternoon Concerts:  
The Chicago Six, Disneyland jazz,  
5:30-8 p.m., Friday; Border Town,  
rhythm and blues, 5-8 p.m.,  
Saturday; and 6-8:30 p.m.,  
Wednesday.

Bookworks/Pannikin  
Café/Bar, Flower Hill Center,  
5670 Via de la Valle, Del Mar,  
755-3735: Tobacco Road, vintage  
jazz and swing, 8 p.m., Friday.

Borrelli's Back Room, 2677 Vista  
Real, Oceanside, 721-5400:  
Midnight Delight, contemporary  
Tuesday through Saturday; live  
music, Monday; call club for  
information.

Coffee-by-the-Sea, 1953 San  
Elija, Cardiff-by-the-Sea, 436-1231:  
CICI Purley, guitarist and singer,  
Friday and Sunday evenings; Pogo  
Shannon, 60's, Saturday; Mark and  
Sarah Seibecker, classical guitar  
duo, Sunday brunch.

The Country Side Restaurant  
and Lounge, 450 Douglas Drive,  
Oceanside, 757-0860: New  
Country, country, Wednesday  
through Sunday; Backshot,  
country, Monday and Tuesday.

Crazy Barro, 6996 El Camino  
Real, La Costa, 438-3373: Muse  
Continuum, new-age jazz,  
4:30-6:30 p.m., Sunday.  
El Coco Loco, 3296 Mission

### CLUBS

Club listings are compiled by Ron  
Jennings. If you wish to be  
included, please call 265-5382.

**Chuck's STEAK House**  
NOW APPEARING

**La Jolla's Finest Jazz**  
featuring the great sounds of

**MR. NICE GUY**  
Wednesday 8 pm-midnight,  
Friday & Saturday 9 pm-1 am

Every Sunday night — Jazz 8 pm-12 am  
Joe Marillo Quartet

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

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

**PARK PLACE**  
Live rock 7 nights a week!

**PRIVATE DOMAIN**  
with MIKE PETERS  
(formerly with  
THE LONDONERS)  
AUGUST 7, 8 & 9

Every Thursday  
Live and Dance from LA  
**The Best of Comedy**  
Tonight!  
The return of  
JEFF WAYNE

Every Friday  
**KGB Night**  
with  
Jim McInnes  
Fun • Games  
Prizes

Mondays  
**DR. JAMES DOWNS**  
Hypnotist 10 pm-mid.  
Dance to  
**INDOOR FIREWORKS**  
Sunday & Monday

**1280 Fletcher Parkway El Cajon 448-7473**  
Starting August 12: IPSO FACTO—One week only!

**HUMPHREY'S**

**JAZZ**  
by the bay

Humphrey's presents the best of the "Late Nite" jazz  
as one of San Diego's hottest local bands  
performs on Humphrey's indoor stage!

Monday, August 11  
**HOLLIS GENTRY'S NEON**  
8:00-midnight

Complimentary hors d'oeuvres  
6:00-8:00 pm/drink specials  
Don't miss an exciting evening!  
**NO COVER/MUST BE 21**

**CONCERTS BY THE BAY**  
Saturday & Sunday, August 9 & 10  
**CHUCK MANGIONE**  
Wednesday, August 13  
**RAY CHARLES**

**HUMPHREY'S**  
2241 Shelter Island Drive  
224-5577

**Bonita Casa**  
STEAK AND SEAFOOD

Thursday, Friday  
& Saturday  
August 7, 8 & 9

Bonita's favorite D.J. hosts popular  
hits for dancing every Tuesday and  
Wednesday, 9 pm 'til 1 am

South Bay's most elegant  
**Sunday Champagne Brunch**  
Over 50 different selections including "made to order" omelettes, carved roast  
beef, baked salmon, oyster shooters, beef ribs, and an incredible desert  
assortment. Plus a bottomless glass of champagne!

**Only \$9.95**  
Brunch Drink Specials  
Margaritas only \$1.00 • Bloody Marys only \$1.50  
Brunch served 9 am to 3 pm

**Banquets & Catering**  
Take the hassle out of your next party—let us do the work for you!  
Groups from 3 to 300! Call 267-7700 and ask for Beth Myers.

Featuring the best entertainment and the friendliest staff in the South Bay!  
4775 Bonita Rd., Bonita (at the golf course in the heart of Bonita)  
267-7700

**LOWENBRAU**  
**HUMPHREY'S CONCERTS**  
by the bay

All Ages Welcome  
All Seats Reserved  
Two Shows Nightly 7 & 9 P.M. Sharp!

**SATURDAY/SUNDAY**  
All New Show!  
Nine-Piece Band  
**CHUCK MANGIONE**  
Saturday & Sunday, August 9 & 10

**WEDNESDAY**  
The Genius of Soul  
**RAY CHARLES**  
Wednesday, August 13  
NOTE: August 12 shows have been cancelled. Tickets must be  
exchanged for August 13 or refunded at point of purchase by  
August 12.

**LONE JUSTICE**  
featuring MARIA McKEE  
Saturday, August 16

**GRP JAZZ '86**  
**LEE RITENOUR & DAVE GRISIN**  
Friday - Sunday, August 22 - 24  
Special Guests: Friday — DAVE VALENTIN  
Saturday — DIANE SCHUUR Sunday — KEVIN EUBANKS

**XTRA**  
89 Gold AM  
LIVE FROM THE STAGE

The Hall of Famers  
**FATS DOMINO & JERRY LEE LEWIS**  
Wednesday, August 27

**RAMSEY LEWIS QUINTET**  
Saturday, September 6

**UPCOMING SHOWS**  
**SEPTEMBER**  
**SERGIO MENDES / BRASIL '86**  
Friday 12  
**FLORA PURIM & AIRO**  
Friday 26  
And don't miss the incredible **JULIO IGLESIAS**  
at the San Diego Sports Arena Monday, September 29.

**OCTOBER**  
**THE EVERLY BROTHERS**  
Friday 3

**HIROSHIMA**  
Sunday, September 14

**Lites Out**  
by the bay

Humphrey's  
Shelter Island Drive  
"by the bay"

**TICKETS ALSO AVAILABLE AT HUMPHREY'S  
HUMPHREY'S CONCERT LINE • 224-9438**

**SOUTHLAND CONCERTS**

**TICKETS at all Ticket Master locations**  
(Mad Jack's, May Company's, 32nd St. Naval  
Station and Plaza Music Shops in Rancho  
Bernardo) or charge it by phone at 232-0800.



# LEHR'S GREENHOUSE

## TONIGHT

Thursday, August 7  
**BUD LITE LONGNECK NIGHT**  
1/2-price potato skins & nachos  
\$1.25 Longnecks all night long  
No cover 8:30 to 9:30 pm



## ROCKIN' WEEKEND

Friday, August 8  
**JAZZ HAPPY HOUR**  
with guest host Art Good • 5:00-7:30 pm  
Complimentary hors d'oeuvres  
98¢ Champagne & Chablis

featuring  
**ELLA RUTH  
PIGGE**



Friday & Saturday, August 8 & 9

**FRANCE** plus **THE AGENTS**

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

**\$3**

2 for 1 covers, \$1.25 Coronas  
Blush Wine & Iced Teas 'til 9:30 pm

## SUNDAY

Sunday, August 10

## SUNDAY BRUNCH



featuring

## MOST VALUABLE PLAYERS

Come to the Greenhouse this Sunday and enjoy our  
new Jazz Brunch including complimentary cocktail for  
adults and:

Blackened Kentucky  
Figs Benedict  
Tenderloin  
Caramelized Beef  
French Toast  
Baked Goods  
Apple Turnover  
Cheesecake  
Breakfast  
Pancakes

and much, much more.

Call for reservations and specify jazz  
or Greenhouse seating • 299-2828.

In Lehr's Cabaret, Sunday night, August 10

## NEW TALENT NIGHT ROMEO & QUAD MIRAGE

featuring

\$1.25 Iced Teas all night long

## TUESDAY & WEDNESDAY

Tuesday & Wednesday, August 12 & 13



## REFLECTOR'S

No Cover. 1/2-price potato skins & nachos 'til 9:30 pm  
\$1.25 Iced Teas & Margaritas all night long

2828 Camino del Rio South, Mission Valley 299-2828

Avenue, Oceanside. 757-7757: Live  
Afro-Cuban and Latin music on  
two separate dance floors. Friday  
through Sunday, call club for  
information.

**FireSide Lounge**, 439 West  
Washington, Escondido. 745-1931:  
Private Session, rock, Thursday  
through Saturday; the  
Procrustians, rock, Wednesday.

**The Flying Bridge**, 1103 North  
Hill Street, Oceanside. 722-1904:  
Tony Carmen, nostalgia music,  
Wednesday through Sunday.

**Gentleman's Choice Restaurant**,  
1020 West San Marcos Boulevard  
(in the Old California Market),  
San Marcos. 744-5215: Jack  
Johnson, country and variety,  
Thursday through Saturday.

**Gilbey's Cocktail Lounge**, 945  
West Valley Parkway, Escondido.  
483-0422: Passion (from L.A.),  
contemporary, Tuesday through  
Thursday; live music, Friday and  
Saturday; call club for information.

**Henry's**, 204 Elm Street,  
Carlsbad. 729-9244: Tony Sorici  
and Co., contemporary, Tuesday  
through Saturday; with Judy Ames,  
Tuesday and Wednesday; the  
Belair Boys, vintage rock, Sunday  
and Monday.

**Hotel Escondido**, Scotty's Pub,  
2500 South Escondido Boulevard,  
Escondido. 747-5000: Mary and  
Charles, contemporary, Wednesday  
and Thursday; Passion (from L.A.),  
contemporary, Friday and  
Saturday; Double Trouble,  
contemporary, Monday and  
Tuesday.

**Hungry Hunter/Rancho  
Bernardo**, 1240 Bernardo Plaza  
Drive, Rancho Bernardo.  
566-2400: Jim Hawley,  
contemporary, Wednesday through  
Saturday.

**Ireland's Own**, 656 First Street,  
Encinitas. 944-0233: Gerald Kid,  
easy listening music, Thursday;  
Sean McVicker and Paul Dunn,  
Irish and contemporary, Friday and  
Saturday; Barbara Lynn  
McCarthy, Irish music, Sunday.

**Japanese Restaurant Yae**, 11616  
Iberia Place, Rancho Bernardo.  
485-0390: Donna Blackwood,  
contemporary, 5:30 p.m., Friday.

**Jolly Roger/Oceanside**, 1900  
North Harbor Drive, Oceanside.  
722-1831: Chuck Skowalek,  
contemporary, Wednesday through  
Saturday; Chris Clayton,  
contemporary, 7-11 p.m., Sunday.

**Kypling's**, 927 First Street (in the  
Lumberyard Shopping Mall),  
Encinitas. 942-8181: The Robin  
Henkel Trio (with vocalist Fran  
Luskota and drummer Scott Von  
Zawenberg), jazz and blues,  
Wednesday through Saturday; Fran  
Luskota, jazz and blues piano,  
6:30 p.m., Sunday; Peter  
Wickham, contemporary,  
Monday and Tuesday.

**La Tapatia**, 340 West Grand,  
Escondido. 747-8282: Live Latin  
music, Friday through Sunday; call  
club for information; the Mariachi  
La Tapatia performs Friday  
through Sunday beginning at 7 p.m.

**Leo's Little Bit of Country**, 680  
West San Marcos Boulevard, San  
Marcos. 744-4120: Stampede,  
country, Wednesday through  
Sunday; Free clogging lessons,  
Monday, and country dance  
lessons Tuesday through Thursday.

**La's**, 1963 East Valley Parkway,  
Escondido. 746-7038: Steppin'  
Out, country rock, Tuesday  
through Saturday.

**Mile Fleurs**, 6009 Paseo Delicias,  
Rancho Santa Fe. 756-3085: Joel  
Nash, piano show tunes,  
Wednesday through Saturday;  
Topaz, jazz, Sunday through  
Tuesday.

**Mira Mar**, 815 North Hill Street,  
Oceanside. 439-6711: Fowler and  
Caine, contemporary, Wednesday  
through Saturday.

**Mission Inn**, 502 East Mission,  
San Marcos. 471-2939: The Belair  
Boys, vintage rock, Thursday  
through Saturday; Harry Paul and

## SAMBA • SALSA • REGGAE



LIVE AT  
**P.J.'s**

200 Fifth Avenue  
(Corner of 5th & L)  
(Gaslamp)

\$8.50 advance  
\$10.00 at door

A Brazilian farm used to produce exciting  
series of dance music. A Brazilian  
S.D.S.U., The Big Kitchen, West  
Coast Music (C.V.), Hunter's  
Book Store (La Jolla)  
For information call: 298-7473  
or 234-2200

## CELEBRITY ROOM GRAND OPENING PARTY TONIGHT!

Thursday, August 7, 7:30 pm  
Complimentary buffet will be served

Featuring  
Viggo  
Lemmon

**FRANKIE  
FORD  
AND COMPANY**

Tuesday through Saturday, 8:30 pm - 1:30 am  
**HAPPY HOUR MONDAY THROUGH FRIDAY  
3:00-7:00 PM FREE HORS D'OEUVRES**

Sunday and Monday is  
**JAZZ NIGHT**  
8:00 pm **FATBURGER**

Jazz night specials:  
**PRIME RIB OR SWORDFISH DINNER \$6.95**  
(Served 6:00-9:00 pm)

Shows • Dancing • Dining • 4885 Conway St. • 279-2444



COMMITTED TO THE FINEST IN JAZZ ENTERTAINMENT  
(Music from 8:00 p.m. to 12:30 a.m.)



**LILA BROWN**  
Held over for five more weeks!  
The popular jazz soprano is  
accompanied by the Mel Gay New Trio



**JOE MARILO QUARTET**  
The multi saxophonist and  
San Diego Jazz Pioneer

## ON SUNDAYS ... JAZZ ON THE TERRACE

1:00 pm - 6:00 pm  
**BRUCE CAMERON'S "Risky Business" with ELLIOTT LAWRENCE**

San Diego's newest and hottest jazz group  
1025 Prospect Street, La Jolla 454-9711  
Validated underground parking, rear of building

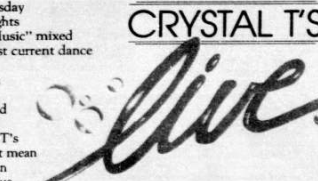
(CREATING SAN DIEGO'S NEW FUTURE)

# LONG LIVE live MUSIC!



Now every Wednesday  
thru Saturday nights  
dance to "Live Music" mixed  
continuously with the best current dance  
disco.

This Wednesday thru  
Saturday meet the new  
"Rogart" face to face and  
"Live" at Crystal T's in  
Mission Valley. Crystal T's  
is changing and we don't mean  
just a face lift... (Pardon  
the dust). Our continuous  
music concept features week after week of  
Top 40s, R&B, and Rock 'n' Roll dance music by Southern  
California's most outrageous stage groups. In the weeks to come Los  
Angeles' hottest acts arrive. Join us after work or play for Happy Hour  
(4 to 7 p.m., Tues. - Fri.)... Cocktails and Hors d'oeuvres to enjoy,  
music and people, real "Live" people.



Located in front.

Town & Country Hotel 500 Hotel Circle North, 294-9010

ATLAS HOTELS





through Saturday; the Agents, rock, Sunday and Monday; France, rock, Tuesday and Wednesday.

**Woolen Nickel**, 13300 Pwaw Road, Pwaw, 748-6364. Rem Morn, country, Friday and Saturday.

## Beaches

**Atlantis**, 2595 Ingraham Street, Mission Bay, 226-3888. Jesse Davis, contemporary, Tuesday through Saturday; Hollis Gentry's Neon, jazz, 6 p.m., Sunday; Zazaj, jazz, 7 p.m., Monday.

**Avanti's Restaurant**, 875 Prospect Street, La Jolla. 454-4288. George Reno, pianist performing pop, jazz, blues, and boogie, 7 p.m., Monday through Saturday.

**"Bahia Belle"**, at the dock, Bahia Hotel, 998 West Mission Bay Drive, Mission Bay 488-0551. The Clue, rock, Tuesday through Saturday; Cheatham's Jazz

Quartet, jazz, Sunday; Piano Bar: Marsha Griffith, Tuesday through Saturday; Bob MacLeod, Sunday and Monday.

**Cafe on the Bay**, 2211 Pacific Beach Drive (in Campland), Pacific Beach, 272-8239. Richard Slater, classical guitar, Sunday brunch.

**Carlos Murphy's**, 4303 La Jolla Village Drive, La Jolla, 457-4170. Perfect Stranger, rock, Thursday through Saturday; Star Parts, recorded music and video audience participation presentation, Sunday through Tuesday; the Hypnotic Reuse with Marshall Sylver, hypnotist, 8:30 and 10:30 p.m., Wednesday.

**Carlos Murphy's**, 1904 Quivira Way, Quivira Basin, 223-8061. The Hypnotic Reuse with hypnotist Marshall Sylver, 9 and 11 p.m., Thursday; the Heaters, rock, Friday and Saturday; the Fame Connection, audience participation recorded music sing-a-long presentation, Sunday through Tuesday; Original Oldies Show of recorded music with d.j. Mason Lewis, Wednesday.

**Catamaran Hotel**, 3999 Mission Boulevard, Mission Beach. 488-0881. Mark Meadows and Pacific Highway, jazz, Thursday.

the Jets featuring Kenny Morrill, vintage rock, Friday through Saturday; Ella Ruth Piggee, jazz and blues, jazz, Wednesday.

**Chuck's Steak House**, 1250 Prospect Street, La Jolla. 454-Mr. Nice Gog, jazz, Wednesday through Saturday; the Joe Marillo Quartet, jazz, Sunday.

**Club Chalet**, 5046 Newport Avenue, Ocean Beach, 222-5300. The Beat Club, rock, through Saturday; Pantera, rock, Sunday and Monday; Scat, rock, Tuesday and Wednesday.

**Elmer's**, 7955 La Jolla Shores Drive, La Jolla. 459-0541. Sound Investment, contemporary music for dancing, Wednesday through Saturday.

**The Grande**, 1200 Garnet Avenue, Pacific Beach. Joyce Rooks and the Zebra Club, rock, 9 p.m., Wednesday.

**Halcyon**, 4258 West Point Loma Boulevard, Loma Point, 225-9559. The Heroes, rock, Thursday through Saturday; Coalition, jazz, Sunday and Monday; Archer, Hardrock, rock, and Pranz, rock, Tuesday; Pranz, rock, Wednesday. The Mark Lessman Band plays jazz, 6-8 p.m., Friday.

**Hennessey's Tavern**, 4630 Mission Boulevard, Pacific Beach. 483-8847. Funk and Compans, contemporary, Sunday; Chuck Perrin, contemporary, Tuesday evening; live music on all other nights, call club for information.

**Hilton Hotel**, Canto 180, 1775 East Mission Bay Drive, Mission Bay. 270-4010. The People Movers, contemporary, Wednesday through Saturday; Triple Play, contemporary, Sunday through Tuesday.

**Hotel del Coronado**, 1550 Orange Avenue, Coronado. 435-6611. Ocean Terrace Lounge: The Elements, contemporary, Tuesday through Saturday; "Mr. Lucky" pianist, performs at 9 p.m., Sunday evening; Crown Room: Doug Ulrich, pianist, 5:30-9:30 p.m., Friday and Saturday from 6:30 p.m.; Palm Court beginning at 5 p.m.; David Gest, pianist, Thursday through Sunday; Ron Sings, pianist, Monday through Wednesday.

**Hyatt Islandia Hotel**, 1441 Quivira Basin Road, Mission Bay. 224-1234. David Daniels and Flashback, contemporary, Tuesday through Saturday.

**Jazz Mine Records**, 572 La Jolla Boulevard, La Jolla. 454-9832. The Bobby Gordon Quartet, jazz, 2-4:30 p.m., Sunday; live jazz, Monday, call club for information.

**Joe Murphy's**, 4302 Mission Boulevard, Pacific Beach. 270-3220. Four Eyes, rock, Thursday through Saturday; Circles, rock, Sunday and Monday; the Sien Brothers, rock, Tuesday and Wednesday; the Blonde Bruce Band featuring saxophonist Johnny Vian plays boogie, blues, and rhythm and blues, from 4-8 p.m., Sunday.

**Judson's**, 3111 Sports Arena Boulevard, 225-0900. Dale Pearson, piano variety, Tuesday through Saturday.

**La Jolla Village Inn/Shotter's Lounge**, 3299 Holiday Court, La Jolla. 453-5500. Dale Pearson, piano variety, Tuesday through Saturday.

**La Valencia Hotel**, 1132 Prospect Street, La Jolla. 454-0771. Bob Powell, rock, Thursday through Saturday; David Gest, pianist, Thursday through Sunday; Ron Sings, pianist, Monday through Wednesday.

**Le Salette Maxine**, 1250 Prospect Street, La Jolla. 454-2434. The Latin Five, Latin music, Tuesday through Sunday.

**Mary's by the Pier**, 710 Garnet Avenue, Pacific Beach. 483-7844. The Roadrunners, vintage rock, Thursday through Sunday.

**McDuck's Pub**, 1921 Raton Street, Ocean Beach. 222-6822. The Blonde Bruce Band, blues and rhythm and blues, Tuesday through Saturday; open jam session, 6 p.m., Sunday.

**McP's**, 1107 Orange Avenue, Coronado. 435-5280. Live music on all nights except Sunday; call club for information.

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

**Monk's**, 3595 Sports Arena Boulevard, Loma Point. 223-5506. Powell, rock, Thursday through Saturday; Eventatrock, Sunday.

**Paradise Bay**, 1535 Quivira Road, Marina Village, Mission Bay Park. 223-2335. The Reflectors, rock, Thursday through Saturday; Circles, rock, Wednesday.

**Paradise Bay**, 1535 Quivira Road, Marina Village, Mission Bay Park. 223-2335. The Reflectors, rock, Thursday through Saturday; Circles, rock, Wednesday.

**Pax Bar and Grill**, 1025 Prospect Street, La Jolla. 454-9711. The Joe Marillo Quartet, jazz, Wednesday

and Monday; Automatics, rock, Tuesday and Wednesday.

**Murphy's**, 1031 Orange Avenue, Coronado. 435-4600. Live music, Friday and Saturday; call club for information; Bing Cosey hosts talent night, Sunday.

**Old Pacific Beach Cafe**, 4287 Mission Boulevard, Pacific Beach. 270-7522. Fatburger, jazz and blues, Thursday through Saturday; Ella Ruth Piggee, jazz and blues, Sunday; Private Domain, rock, Monday and Tuesday; King Biscuit Blues, blues and rhythm and blues, Wednesday.

**Paradise Bay**, 1535 Quivira Road, Marina Village, Mission Bay Park. 223-2335. The Reflectors, rock, Thursday through Saturday; Circles, rock, Wednesday.

**Pax Bar and Grill**, 1025 Prospect Street, La Jolla. 454-9711. The Joe Marillo Quartet, jazz, Wednesday

and Thursday; the Mel Grot Trio with vocalist Lila Brown, jazz, Friday and Saturday; Bruce Cameron's Risky Business, featuring Elliot Lawrence, jazz, 4-8 p.m., on the terrace, Sunday.

**Ricky's Balboa**, 6526 Alhambra at Garnet Avenue and Mission Bay Drive. 270-6550. Live music in the dining room, Friday and Saturday; call club for information; live sports via television are offered daily.

**Rusty Pelican**, 4340 La Jolla Village Drive, La Jolla. 58-1888. The Little Big Band, contemporary, Tuesday through Saturday; the Most Valuable Players, danceable jazz, Sunday and Monday.

**The Salmon House**, 1970 Quivira Road, Marina Village. 223-2234. Floyd Gaines, contemporary, Thursday through Saturday.

**Sandtrap Lounge**, 2702 North

Mission Bay Drive, Mission Bay. 274-3314. Ed Ellis and Tapestry, jazz, nostalgia blues, and contemporary, Thursday through Saturday and early evening Sunday.

**Silver Fox Lounge**, 1833 Garnet Avenue, Pacific Beach. 270-1343. The Dan Connor Band, country, blues, and contemporary, Friday and Saturday.

**Spice Rock Restaurant**, 4315 Mission Boulevard, Pacific Beach. 453-7696. Robert Wetzel, classical guitar, Wednesday through Saturday.

**Steamer's**, 1165 Garnet Avenue, Pacific Beach. 274-2323. Jerry Melnick, piano variety, nightly.

**The Surfer Restaurant**, 711 Pacific Beach Drive, Pacific Beach. 274-3200. Connie Alderman, easy-listening piano music with vocal accompaniment, 7 p.m., Friday and Saturday.

**Tablao Flamenco Nightclub and Restaurant**, 3567 Del Rey Street, Pacific Beach. 483-2703. Live flamenco music and dancing, 7:30 and 9:30 p.m., Wednesday, Thursday, 7:30, 9:30, and 11:30 p.m., Friday and Saturday.

**Teatx Teahouse**, 4970 Voltaire Street, Ocean Beach. 222-0955. Tim "Car" Courtney, blues, Thursday; the Sidewinders, American music, Friday and Saturday; R.F.D., country, Sunday; Chrystal Wing, folk rock, Tuesday; Prudnick, original pop rock, and Dani McGee, original rock, Wednesday at 8 p.m.

**Top of the Cove**, 1216 Prospect Street, La Jolla. 454-7779. Bob Corwin, pop classics on the piano, Wednesday through Sunday.

**Vacation Village Hotel**, Bay Lounge, Vacation Isle, Mission Bay. 274-4630. Gina Eckstone and Jinx,

TC's Kitchen Thursday: Fried chicken Friday: Baked pork chops Saturday: Open menu Sunday: Closed Monday: Meat loaf Tuesday: Salisbury steak Wednesday: BBQ ribs

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Join us in Tijuana every Wednesday

## ROCK NIGHT

### 2 FOR 1 DRINKS

between 8:00 pm and 12:30 am  
Thursday through Sunday, 8:00 pm-5:00 am  
The fabulous group  
**CRASH**  
with singer Genny Silva

**MIKE'S**  
Revolution of 6th St.  
1-706-685-3534

STRAITA HEAD SOUND  
presents  
Saturday Rock 'n' Roll Calendar  
August 9

## BIBLE BLACK



with  
**SUSPICION & SHOCK**  
7578 El Cajon Blvd., La Mesa • Call 466-9997 for info

**The Trojan Horse**  
8179 Balboa Village & University 882-0878  
Thurs-Sat, August 7, 8 & 9  
**CODA**  
Sun. & Wed., August 10 & 13  
**THE FACT**  
Thurs., August 14  
**BLITZ BROS.**  
OPEN POOL TOURNAMENT  
TUESDAY NIGHTS!

## THE CLUB CHALET

The best in current dance music, live & recorded - 7 days a week

### SERIOUS GUIDE


**HAPPY HOURS**  
EVERY MON.-SAT. 4:00-6:00 PM  
WELL SINGLES \$1.25  
DOMESTIC BEERS \$1.00  
PITCHERS OF BEER \$2.75  
NIGHTLY SPECIALS  
- 6:00 PM TO CLOSE -

Live music starts at 8:30 pm Wed. & Thurs., 9:00 pm Fri. & Sat. • 8:00 pm Sun.  
For club info and bookings call  
**Nelson Talent Agency**  
222-4320

**TONIGHT THROUGH SATURDAY**

**SUNDAY & MONDAY**  
**PANTERA**  
Sundays-504 drafts 4:00-6:00 pm

**TUESDAY & WEDNESDAY**




**TC'S KITCHEN**  
THURSDAY:  
Fried chicken  
FRIDAY:  
Baked pork chops  
SATURDAY:  
Open menu  
SUNDAY:  
Closed  
MONDAY:  
Meat loaf  
TUESDAY:  
Salisbury steak  
WEDNESDAY:  
BBQ ribs

**THE CLUB CHALET • 8 WEST TO THE BEACH • 5046 NEWPORT AVE., O.B. • 222-5300**

## REFLECTIONS

presents



**The Shakers**  
Tuesday-Saturday from 9:00 pm beginning Tuesday, August 12

**Happy Hour**  
Tuesday-Friday 5:00 pm to 7:00 pm  
Complimentary hors d'oeuvres  
Thursday & Friday Happy Hour with live music presenting

**Ducktail Revue**  
"The best of the '50s"

## FREE PARKING

No cover - No minimum  
291-2900

**Sheraton-Harbor Island East**  
1380 Harbor Island Drive, San Diego

## HALCYON

4258 W. Point Loma Blvd • 225-9559 • No cover Sun-Wed.  
Friday & Saturday only!  
August 8 & 9, 7:00 to 9:00 pm

## THE HEROES

with **JOHNNY ALMOND**



All drinks in house \$1.75

**TUESDAYS ORIGINAL**  
This week  
**ARCHER** - hard rock!  
& **THE HEROES**  
\$1.00 loved beers  
No cover charge

Tonight - August 7  
**BUD LITE NITE**  
THE HEROES  
a long neck Bud Lite  
only 75c  
No cover charge

**HAPPY HOUR JAZZ FRIDAY**  
Happy hour prices  
7:00-9:00 pm all drinks \$1.75  
**MARK LESSMAN JAZZ BAND**  
6:00-8:00 pm

**OPEN AT NOON FOR LUNCH!**  
**1/2 LB. BURGER**  
**ONLY \$1.95**

## THE OLD del mar CAFE

2730 Via de la Valle  
Del Mar  
455-0920

**SIERS BROS.**  
Rock and Roll • Dance • Dining til 3 am Fri. & Sat.  
Thurs-Fri-Sat

**ELLA RUTH PIGGEE**  
Jazz • Jazz • Jazz • Jazz • Jazz • Jazz • Jazz • Jazz  
Mon-Tues

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

## the =OLD= pacific beach CAFE

4287 Mission Boulevard  
Pacific Beach  
270-7522

**FATTBURGER**  
San Diego's Finest Jazz • Dining til 3 am Fri. & Sat.

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

**PRIVATE DOMAIN**  
Mon.-KGB FM Night • Tues.-Restaurant Employee Night  
Wednesday

**KING BISCUIT BLUES**  
Wed.-Midweek Lovers Night \$7.99 • Margaritas \$1.50

contemporary, Tuesday through Saturday.

**Victor's**, 1403 Rosecrans Street, Point Loma, 226-1871. Dances, Norman Clifford and Frankie Perlin, contemporary, Wednesday through Saturday evening, 4-7 p.m., Sunday.

**W.D. Pahl and Co.**, 2901 Nimitz Boulevard at Rosecrans, 224-3655: The Wanderers, vintage rock, Thursday and Friday, the Incidentals, vintage rock, Saturday.

## San Diego North

**The Abilene Country Saloon**, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131. Brattle, country, Tuesday through Saturday. Jim and Joe, country, Monday, country dance lessons, Tuesday through Thursday.

**Rachael**, 8022 Clairemont Mesa Boulevard, Kearny Mesa, 560-8022. Crystal, rock, Thursday through Saturday. Jack Rantford's tribute to Jimi Hendrix featuring Purple Haze (the group), Sunday, Bob Junglas, rock, J. Scott, rock, and Big Easy, rock, Tuesday.

**Blarney Stone Pub**, 5617 Balboa Avenue, Clairemont, 279-2033. Jim Hinton, Irish music, Wednesday and Thursday. Brian Connolly,

Irish music, Friday and Saturday. Eamon Carroll, Irish music, Sunday.

**Bunbury's**, 9906 Mira Mesa Boulevard, Mira Mesa, 578-8666. Kicks, rock, Thursday through Saturday. Private Session, rock, Wednesday.

**Carriage House**, 7945 Balboa Avenue, Clairemont, 278-2597. Kamelot, classic rock, Friday and Saturday.

**Celebrity Room**, 4805 Conway Street, Kearny Mesa, 279-2444. The Frankie Ford Show, musician, singer, actor, and comedian, Thursday through Saturday.

**Crystal T's Emporium**, 500 Hotel Circle North, Mission Valley, 291-7131. Ragat, contemporary, Tuesday and Wednesday.

**Gourmet Lounge/Town and Country Hotel**, 500 Hotel Circle North, Mission Valley, 291-7131. Sharon, singing with piano accompaniment and honoring requests, Sunday through Thursday. Jeanelle Rock, pianist, performs Friday and Saturday.

**Haji Baba**, 104 Mission Valley Center West, Mission Valley, 298-2010. Live Arabic music and

entertainment, Wednesday through Sunday.

**Hindquarter**, 7040 Miramar Road, Mira Mesa, 564-4292. Jo Treanor, piano variety sing-along music, Wednesday through Saturday.

**Holiday Inn**, Crick's Lounge, 595 Hotel Circle South, Mission Valley, 291-5720. Street Corner, jazz, Thursday through Saturday.

**Islands Lounge**, Hanalei Hotel, 2270 Hotel Circle North, Mission Valley, 297-1101. Rockella, Beatles music and oldies, Tuesday through Saturday. New Shooz, jazz, Sunday and Monday.

**Kelly's Steak House**, 284 Hotel Circle North, Mission Valley, 296-2131. Piano Bar Paul Gregg and Don Libbey, Monday through Thursday 5-6 p.m.; Craig Jones, sing-along favorites, jazz, ballads, and a lot of country, Monday through Thursday, 6 p.m. on; Margie Harmon, Friday and Saturday; Don Libbey, Sunday.

**King Luis Inn**, 5125 Linda Vista Road, Linda Vista, 291-4279. The Bobby Gordon Trio, jazz, Friday and Saturday.

**La Hacienda Cantina**, Mission Valley Inn, 878 Hotel Circle South, Mission Valley, 298-6281. Oh! Ridge, comedy and music, Tuesday through Saturday.

**Lehr's Greenhouse**, 2828 Camino del Rio South, Mission Valley, 299-2828. Franco, rock, Thursday through Saturday, with the Agents, rock, Friday and Saturday; New Talent Night, Sunday evening with rock bands Romeo and Quad Mirage, and the Most Valuable Players play jazz during the Sunday brunch; the Reflectors, rock, Tuesday and Wednesday; Ella Ruth Pigeon sing jazz and blues during the Friday happy hour.

**Monk's**, 10475 San Diego Mission Road, Mission Valley, 563-0060. Live music, Thursday through Saturday, call club for information; Midnight Fire, contemporary, 5 p.m., Sunday; the Wanderers, vintage rock, Monday; the Jacks, rock and rhythm and blues, and Nick Justice and the Guns for Hire, rock and rhythm and blues, Tuesday and Wednesday.

**The Moonlight**, 4615 Clairemont Drive, Clairemont, 273-1022. Hot Shit, Top 40 dance music, Tuesday through Saturday; David Daniels and Flashback, contemporary, Sunday and Monday.

**Nawajo Inn**, 8515 Navajo Road, San Carlos, 463-1730. Indoor Fireworks, rock, Thursday through Saturday; Blith and the Boys, rock, Sunday and Monday; live rock, Tuesday and Wednesday; call club for information.

**Padre Gold**, 7245 Linda Vista Road (at Genesee), Linda Vista, 277-8884. Country Velvet featuring Terri Adams, modern country and vintage rock songs, Friday and Saturday.

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

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

**Peter D's**, 5149 Clairemont Mesa Boulevard, 277-3217. The Rosie Trio, contemporary, Thursday through Saturday.

**Smuggler's Inn**, 402 Fashion Valley, Fashion Valley East, 291-7170. Live music, Friday and Saturday, call club for information.

**Spirit**, 1130 Buena Vista, Bar Park, 276-3931. The Mudrocks, rock, Joe Sinatra and the Troy Dante Quintet, "low-sharing" and Nick Justice and the Guns for Hire, rock, Thursday; "Tricky" Subjects, rock, Fairfield Park, blues and rhythm and blues, the Hitters, rock, Curve Line, rock, Watt 4, rock, Friday; Freddie McGrogan, reggae, Irigardier Jerry, reggae, Peter Briggs and the Studio One

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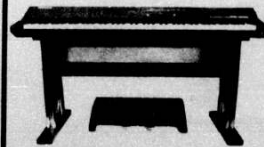
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## NEW! ROLAND DIGITAL PIANOS!

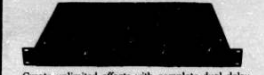


— The Roland RD 1000 velocity-sensitive MIDI keyboard with 88 wooden keys and balanced weighted action.  
— And the Roland MKS20 rack-mountable module.

**A GRAND ILLUSION:** Both units offer 8 velocity-sensitive sounds — 2 classic grand pianos, electric grand, harpsichord, clavinet, vibraphone, and 2 distinctive electric pianos!

**HEARING IS BELIEVING!**

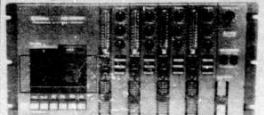
## NEW! KORG SDD 1200 DUAL DIGITAL DELAYS!



Create unlimited effects with complete dual delay facilities! Independent inputs and outputs, independent modulation and independent sampling facilities!

**DISCOVER THE POSSIBILITIES!**  
**INTRO OFFER \$379!\***  
Reg. \$479 — Save \$100!

## CLARION XD6500 SALE!



4-track with 4-channel mixer • High-speed • dbx noise reduction • D2 per channel • Individual playback and record level controls • Selectable line and midbass metering • Many more features...

**NOW ONLY \$595!\***  
Reg. price \$995 — Save \$400!



**DOUBLE-TIER KEYBOARD STANDS ONLY \$59\***

\*Huge savings are available on all items even if not specifically on sale! Sale prices expire 8-16-86 and are limited to stock!

## YAMAHA MUSIC COMPUTERS!



**NOW IN STOCK!**

## ATTENTION: KORG OWNERS!

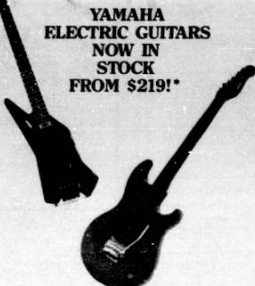


New MEX 8000 stores 256 sounds for your Korg synth module, or DWT in 4 libraries! Transparent MIDI thru connection, 2-second data transfer! Real time sequencing capability!

**LESS THAN \$239!\***

## NEW! YAMAHA BX 1 HEADLESS BASS!

Outstanding balance, tone, and effortless playability!



**YAMAHA ELECTRIC GUITARS NOW IN STOCK FROM \$219!\***

## CLEARANCE SALE!

	Reg.	Sale
Roland EM101 synth module	\$350	\$195
TOA SLB 15" sub-woofers	\$439	\$259
Roland SBX80 sync box		
WSPITE	\$1395	\$499
Roland MKS10 piano module	\$995	\$399
Peavey MXFC guitar amp	\$599	\$259
Korg RK100 MIDI remote		
shoulder keyboard	\$499	\$249
Roland guitar and bass synthesizer systems		1/2-PRICE!
Peavey Fury basses w/ase	\$374	\$199
Korg DD220 super percussion	\$249	\$149
Cerwin-Vega B119 18" bass	\$500	\$219
speaker system	\$399	\$199
Peavey 412F speaker system		
TOA and Boss mic stand		
monitors—includes powered units		40% OFF!
Aria RS54 multi-track recorder	\$899	\$419
DOD guitar effects pedals		1/2-PRICE!
Peavey Electret condenser mics		1/2-PRICE!

## NEW! PEAVEY 3020HT!



**INCREDIBLE 4-WAY SYSTEM!**

Super subwoofer lows to crystal clear highs featuring Peavey's new HT94 super tweeter!

## NEW! JUST ARRIVED!

## KORG

**DIGITAL SAMPLING SYNTH!**  
Absolutely the most fantastic full-featured sampling synth you have ever heard! See it today!

## ROLAND JX8P SALE!



**NOW ONLY \$1145!\***  
Reg. price \$1695—Save \$550!

## YAMAHA SPX90 DIGITAL MULTI-EFFECTS PROCESSORS!



Reverb, echo, delay, pitch change, gating, reverse, gating, parametric eq, sampling, modulation, vibrato, auto-pan, compression, flanging, chorus, phasing, and more in a single unit! MIDI equipped; 90-memory locations!

**LESS THAN \$745!\***

## NEW! KORG KME56 MULTI-GRAPHIC EQUALIZERS!



Four 5-band mono equalizers and one 7-band stereo equalizer! Each eq has its own facilities for input, output, attenuation, and bypass!

**UNDER \$299!\***

**578-6660**  
8470 Production Ave.  
(Off Miramar Rd. between Commerce & Distribution)  
Open Mon-Fri. 10:00-6:00, Sat. 10:00-5:00

**NEW GENERATION**  
1025 11th Avenue (at Broadway) downtown San Diego 234-0505  
Must be 18 or older. Secured parking.

Thursday, August 7  
**EXTREMES WITHOUT FEAR**  
"An evening of art & fashion" featuring Michael Soriano and the Catwalk, and special guest DJ Matt from Aylum

Friday, August 8  
**GREG CLAYBORN**  
"Click Taster" with STAYNE and Special guests from LAFD Talent

Saturday, August 9  
**BOOTS BARELY 600** featuring **MASSIAL BOOM** with **TRACERS** and **THE REDD** plus **THE BORELLAS**

Sunday, August 10  
**THE JACKS**  
(with former members of the Beat Farmers & Penetration) plus **CULTURAL BREATHTAKING** and **DEPENDANTS**

Wednesday, August 13  
From England **THE JET SET** plus **BORELLAS** and **BOB**

Thursday, August 14  
EMI/America recording artists **TRUE BELIEVERS** (with former member of Bora & Rita)

Saturday, August 16  
**SWEELE** (recorded "Shine-on") with **GENERATION**

Coming 8-15—S.D.'s **SHAKESPEARE** (ask to hear Shakespeare on KGB)  
8-15—**CALISTO WORLD WIDE** (produced by Bono from U2)

**Where the Beat meets the Beach**

**945 Garnet Pacific Beach**

Vinyl Whiplash Night, Wednesdays,  
\$2.00 cover — \$1.25 wells  
Thursdays, \$3.00 cover — 75c wells

Tonight, Thursday, August 7

**BEACH & SIDE CLUB**

**DOWN UNDER NIGHT**

with special appearances by Linda McManus, Miss New Zealand show, The Sullivan's

- Doors open at 8:00 pm
- First 91 people admitted FREE
- Sit-Scout Lager, while they last and giving away prizes including an Australian Rip Curl wetsuit, official shirts from the U.S., Aus. & N.Z. America's Cup Challenge rugby compliments of Triton Rugby, New Zealand cheese mounds and live off tracks.

**READY OR NOT HERE COMES Diego's**

**SOLANA BEACH**

**GRAND OPENING FRIDAY, AUGUST 22**

860 Garnet Avenue • Pacific Beach  
272-1241



Rand, reggae, Saturday: the Seventh, rock, the Hidingmask, and the Simplicities (two sets). Tuesday: Liquid Star, rock, Zero Option, rock, the Drive-ins, rock, and Stormy Summer, soft rock, Wednesday.

**Stardust Hotel**, 950 Hotel Circle North, Mission Valley 288-0511. Cord Room: Passion (from San Diego), contemporary, Tuesday through Saturday; the Dick Lopez Trio, swing, contemporary, and vocals, Sunday and Monday; Crane Room: Bert Torres, contemporary, Tuesday through Saturday.

**Tio Leo's/Mira Mesa**, 10787 Camino Ruiz, Mira Mesa. 695-1461: The Snowball Effect, rock, Thursday through Saturday; the Dynamic Duo (formerly Paradise), contemporary, Sunday and Monday; Ray's Ramon, old-time swing rock, Tuesday and Wednesday.

**Tio Leo's/Mission Gorge**, 6333 Mission Gorge Road, Mission Gorge. 280-9944: Dusty Best, contemporary, Tuesday through Thursday; First Effort, contemporary, Friday and Saturday; Jeff Williams,

contemporary, Sunday and Monday.

**The Willhouse**, 10789 Tierrasanta Boulevard, Tierrasanta. 560-6677: Ray and Laine Correa, swing pop, nostalgia, and contemporary dance music, Tuesday through Thursday; Noll and Yod, vintage rock, Friday and Saturday; Dan Connor, country and contemporary, Sunday and Monday.

**Wrangler's Roost**, 6608 Mission Gorge Road, Mission Gorge. 280-6263: Steer Crazy, country, Tuesday through Saturday.

Haywire, country, Sunday and Monday.

## San Diego South

**Abbey Restaurant**, 2425 Fifth Avenue, Hillcrest. 291-4779: Restaurant: Mike Lamy, elegant dinner music, 6-9 p.m.; Wednesday through Saturday (Wednesday local stars perform with Mike).

**Anthony's Harborside**, 1355 North Harbor Drive, downtown. 232-6358: Forward Motion, Top 40 dance music, Wednesday through

Sunday; Bill Shreve, jazz, Monday; Hollis Gentry's Neon, jazz, Tuesday.

**Artes Bowl**, Turquoise Room, 4356 Thirtieth Street, North Park. 283-3135: Sheri and the City Street Band, contemporary, Wednesday through Saturday.

**Bay Club Hotel**, 2131 Shelter Island Drive, Shelter Island. 224-8888: James Parish, piano variety, 6-10 p.m., Tuesday through Sunday; Bobby Howard, piano variety, Monday.

**Book and Candle**, 1250 Sixth

**CRICKET'S**  
Street Corner  
Thursday through Saturday  
August 7, 8 & 9  
"D.J. NIGHT"  
Friday & Wednesday  
with 8-10 p.m. Party Pepper & Dave Shift  
...entertainment here...  
...No...  
...Mission Valley... 291-5720

**THE RUSTY PELICAN**  
VERY FRESH SEAFOOD • LIVE ENTERTAINMENT  
**THE LITTLE BIG BAND**  
MAINSTREAM ROCK & ROLL  
TUESDAY, WEDNESDAY, THURSDAY 8:00-12:30  
FRIDAY & SATURDAY 9:00-1:30  
**DANCING**  
**MOST VALUABLE PLAYERS**  
JAZZ FUSION  
SUNDAY & MONDAY 8:00-12:30  
**587-1886**  
ACROSS FROM UNIVERSITY TOWNE CENTRE  
4540 LA JOLLA VILLAGE DRIVE

Great jazz & dancing  
with  
**The Denise Jeter and Bob Morss Quartet**  
  
Tuesday through Saturday 9 pm to 1 am  
**PORTHOLE Lounge**  
**Holiday Inn**  
San Diego Embarcadero  
1355 N. Harbor Drive

**7 GREAT REASONS TO PARTY AT CONFETTI...**  
**Tuesday...**  
Bar Wars  
Bar and restaurant employees bring in a current pay stub or work I.D. and get into the party free. \$1 cocktails all night long.  
**Wednesday...**  
Starting the issue anyone wearing skirt and heels gets in free and can enjoy 50¢ cocktails from 8 to 10.  
**Thursday...**  
Thursday Night Live  
Our most energetic party of the week! Complete with costumes, decorations, lip syncs and \$1.25 shooters.  
**Sunday...**  
No Muzik Night  
San Diego's best alternative music dance scene. 25¢ draft beer & wine, free pizza 7 to 9. Be one of the first 91 people and get in free.  
**Monday...**  
Monday Madness. 9 to midnight. All cocktails \$1.75. Free pizza.  
**Friday...**  
Big Chill Happy Hour. 5 to 8. Cocktails \$1.50. Music from the '60s and early '70s. Hottest dance music in town from 8 to close.  
**Saturday...**  
Non-Stop Party. 25¢ draft beer & house wine 7 to 9. San Diego's hottest dance party all night long.  
**Confetti**  
San Diego's most popular and ORIGINAL Fundirinary  
5373 MISSION CENTER RD. • MISSION VALLEY • 291-8635

Avenue, downtown. 544-0882: Richard Slater, classical guitarist, 6-10 p.m., Friday and Saturday evening.

**Café Angélique**, 2870 Fifth Avenue (Fifth and Palm), Hillcrest. 692-3370: Dennis Connor, jazz piano, Monday and Wednesday evenings and Sunday brunch; Lori Bell, jazz, Sunday evening; classical piano music during the weekday lunch times, except Friday when Sue Plamer is featured performing ragtime and boogie-woogie tunes.

**Café del Rey More**, 1549 El Prado, Balboa Park. 234-8511. Piano Bar: John Garcia, Tuesday through Thursday; Kristi Rickert, Friday and Saturday.

**Caravaggio's**, 1119 Sixth Avenue, downtown. 232-2747: Jay Taylor, classical guitar, Tuesday and Wednesday lunch hours; Mark and

Sarah Schlebecker, classical guitar duo, Friday and Saturday.

**Carlos Murphy's**, 3890 Twigg, Old Town. 260-0305: Robb Huff and Brian Stevens, contemporary, Friday and Saturday.

**Club Café/The Whistle Stop**, 2236 Fern Street, Golden Hill. 284-2845: Joyce Rooks and the Zebra Club, rock, 8-30 p.m., Sunday.

**The Co-Co Club**, 4383 University Avenue. 283-8213: Jimmy Fontane, contemporary, Friday and Saturday.

**Duck Masters**, 2051 Shelter Island Drive, Shelter Island. 223-2572: Too Much Fun, jazz, Tuesday through Saturday; the Bob Campbell Trio will host a special local jazz jam session with Hollis Gentry, Carl Evans, Bruce Cameron, Ella Ruth Piggee.

Harvey and the 32nd Street Jive, Ayanna Hobson, Manito Hill, Jack Pollack, Jimmy Conaso and Sharon Andrews, Marley Davis, and Mike Rybak, Sunday; the Bob Campbell Trio, jazz, Monday.

**Doonies**, 4225 El Cajon Boulevard, East San Diego. 283-4581: Pano bar, Paul Gregg, Tuesday through Saturday; Patti Glenn, Sunday and Monday.

**Drowy Maggie's**, Thirty-first and University, North Park. 288-8584: Slow Freight, popular and folk, Thursday; Fiesta Flamenca (Rodrigo, guitar, Romo, dancer; Remedios Flores, singer), Friday; the Paradise Street Band, Irish music, Saturday; Delores Fisher, contemporary piano music, 7-8 p.m., and Zeno's Klezmer dance music, Sunday; Old Time Host Night, Monday; Delia Charlier, folk, blues, and popular, Tuesday; Peter Sprague and

Friends, Latin, popular, and romantic jazz sounds, Wednesday.

**The Escape Lounge**, 421 University Avenue, Hillcrest. 295-8282: John Van Dyke and Nathan Frie, contemporary jazz, and show tunes, Thursday through Saturday; Barbara Casler, contemporary, Tuesday and Wednesday.

**Espresso Gallery**, 500 Fourth Avenue, downtown. 239-0511: Mary-Adams Rathbun, harpist and vocalist, Friday; Rick Saxton, folk and ballads, Saturday.

**Fat City/China Camp**, 2137 Pacific Highway, downtown. 232-6086: Harvey and the 32nd Street Jive, jazz, Wednesday through Saturday; On the patio: Paul Montesano's Tropical Jazz Expansion plays contemporary Brazilian, and world beat music, 7-11 p.m., Sunday.

**Gabriel's Grille**, 2825 Fifth Avenue, Hillcrest. 291-4779: Mike Lamy sings your favorite show tunes and requests, 9 p.m. until closing, Wednesday through Saturday.

**Garden Café**, 3774 Fifth Avenue, Hillcrest. 296-9922: Mark and Sarah Schlebecker, classical guitar duo, Wednesday.

**Hamburguesa!** 4016 Wallace Street, Old Town in the Bazaar del Mundo. 295-0584: Charlie Morse, contemporary, Friday and Saturday.

**Holiday Inn/Embarcadero**, Port Hole Lounge, 1355 North Harbor Drive, downtown. 232-3861: The Denise Jeter and Bob Morss Quartet, jazz, Tuesday through Saturday.

**Hotel San Diego**, 339 West Broadway, downtown. 234-0221.

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**EVERY THURSDAY**  
**JAZZ DANCE NITE**  
With Mark Walton of KIFM 98.1 & Channel 10  
Thursday, August 7  
**MARK MEADOWS** with the **PACIFIC HIGHWAY**  
Complimentary hors d'oeuvres beginning at 6:00 pm  
**Gemini Fashions** presents their **Fashion Auction** starting at 6:30 pm  
Dancing begins at 9:00 pm  
First 300 people qualify for drawing each nite

**EVERY FRIDAY THROUGH MONDAY**  
**DANCE TO '50's & '60's ROCK & ROLL**  
Appearing August 8-11 **THE JETS**  
Friday & Saturday 9:00 pm-1:30 am  
Sunday & Monday 8:00 pm-12:30 am  
Every Friday, Fantasy Fashions presents their **Fashion Auction** starting at 6:30 pm

**EVERY TUESDAY**  
**CLASSIC OLDIES PARTY**  
August 12  
**THE JETS**  
featuring Kenny Morrill  
Complimentary hors d'oeuvres beginning at 6:00 pm  
**Gemini Fashions** presents their **Fashion Auction** starting at 6:30 pm  
Dancing begins at 9:00 pm  
First 69 people receive **FREE** Bahia Belle pass

**EVERY WEDNESDAY**  
**KIFM 98.1 Live Out JAZZ**  
With Art Good of KIFM 98.1 • Wednesday, August 13  
**ELLA RUTH PIGGEE**  
Complimentary hors d'oeuvres beginning at 6:00 pm  
**Fantasy Fashions** presents their **Fashion Auction** starting at 7:00 pm  
Dancing begins at 8:00 pm • Trivia contest — Win a **FREE** album  
First 98 people receive **FREE** Bahia Belle pass  
**Don't miss our Sunday Brunch • All you-can-eat \$10.95 \$1.00 discount for seniors**

**EVERY TUESDAY THROUGH SATURDAY**  
**ROCK AT THE BAHIA**  
**THE CLUE**  
9:00 pm-1:30 am  
\$1.00 drink specials 8:00 pm-closing  
Tuesday: Kamikaze • Thursday: Margaritas  
Every Wednesday \$1.25 Heinekens & Corona all night long  
**HAPPY HOURS**  
Monday-Saturday 4:00 pm-8:00 pm, Sunday 4:00 pm-6:00 pm • Best burrito bar in town  
Never a cover or a minimum

**EVERY SUNDAY**  
**SUNDAY BUFFET BRUNCH**  
10:00 am-2:00 pm • All you-can-eat • Includes a complimentary cocktail \$10.95  
**JAZZ JAM**  
featuring  
**CHEATHAM'S JAZZ QUARTET**  
6:00 pm-10:30 pm  
**5 NIGHTS A WEEK!**  
  
**BAHIA BELLE MOONLIGHT CRUISE**  
Sailing Tuesday through Saturday nights  
7:30 pm & every hour on the half hour until 12:30 am  
**COCKTAILS • DANCING • LIVE MUSIC BY "THE ROCKAWAYS"**  
Passage \$4.50 Tuesday-Thursday, \$5.00 Friday & Saturday  
Board dockside at the Bahia Hotel Mission Bay

Harry's Bar. Live music, Friday and Saturday, call club for information.

**Humphrey's**, Half Moon Inn, 2241 Shelter Island Drive, Shelter Island. 234-3577. Piano bar: Michael Rorah, Wednesday through Saturday evenings, Rick Ruffi. Tuesday through Friday happy hours. Indoor stage: Hollis Getty's Neon, jazz, Monday. Concerts by the Bay: Chuck Mangione, jazz, 7 and 9 p.m., Saturday and Sunday; Ray Charles, blues and rhythm and blues, 7 and 9 p.m., Wednesday.

"The Invaders," at the dock, 1066 North Harbor Drive, downtown, 298-8066. Live jazz, Thursday, call for information; The B Street Band, contemporary, all other nights.

**Jolly Roger**, 807 West Harbor Drive, Seaport Village, 233-4300. Quartertone (Barber and Orc) mirth and music, Wednesday through Saturday; Tom Cunningham, contemporaries, Sunday and Tuesday.

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

**Mandelin Wind**, 208 University Avenue, Hillcrest, 297-3017. The Jacks, rock and rhythm and blues and special guest, Thursday; King Biscuit Blues, blues and rhythm and blues, Friday and Saturday; Jeff Williams, contemporaries.



ERNE WOTTS, Sunday, Bella Via

Tuesday, live music, Wednesday, call club for information.

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

**The New Generation Dance Club**, 1025 Eleventh Avenue at Broadway, downtown, 234-0505. Greg Claborn, rock, Status rock, and special guests from LAPD talent, Manual Scan, rock, the Need, rock, and the Borrellas, rock, Saturday; the Jacks, rock, Cultural Breakthrough, rock, and the D-Fendents, ska and reggae, Sunday; the Jet Set, rock, the Bohemians, rock, and Big Express, rock, Wednesday.

**Our Place Pub at Miki-san's**, 2424 Fifth Avenue, Hillcrest, 232-1773. Coral Thuet, jazz, Thursday; Bruce Cameron's Risky Business featuring Elton Lawrence, jazz, Friday and Saturday; the Gunner Biggs Trio, jazz, Sunday.

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

**Patrick's II**, 428 F Street, downtown, 233-3077. Pro Brighams Preservation Band, Dixieland jazz, early evening, Thursday, PM, contemporaries, Friday and Saturday; New Summer Sounds (live music), Tuesday and Wednesday.

**PJ's Warehouse Restaurant**, 200 Fifth Avenue, downtown, 234-2299. Jim, Zim, salsa, reggae, and samba music, 8 p.m., Thursday; Kevin Green, pianist and guitarist, performs 5-7 p.m., Wednesday through Friday.

**Reel Gusto**, 4105 Taylor Street, Old Town, 295-3111. Two Pieces, Sixties and Seventies hits, Fry through Friday.

**Reel Gusto**, 4105 Taylor Street, Old Town, 295-3111. Two Pieces, Sixties and Seventies hits, Friday; DJ Jim Anthony spins platters on Saturday.

**Reuben E. Lee's**, 880 Harbor Island Drive, Harbor Island, 291-1870. Sander Harsh and Fortune, Top 40 dance music, Thursday through Saturday.

**Rosie O'Grady's**, 3402 Adams Avenue, Normal Heights, 284-7666. Eamon Carroll, Irish folk music, Wednesday and Thursday; Prima Vista, contemporary, Friday and Saturday.

**San Diego Harbor Excursion**, Harbor Drive and Broadway, downtown, 234-4111. David Watson and the Gathering, contemporary, Friday and Saturday; the Aubrey Trio featuring vocalists Fran Loskota, jazz, Sunday brunch.

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Live music 7 nights a week!  
1593 Sports Arena Blvd. • 224-5599 • Across from Sports Arena

Thursday-Saturday, August 7-9  
9:00 pm-1:30 am  
**EVERSTAR**  
August 12 & 13  
9:00 pm-1:30 am  
**Automatics**

Every Sunday  
**SHORTS, SHOTS & ROCK 'N' ROLL**

Slip into your favorite shorts (no cut-offs please) and get into the party  
**FREE**  
Enjoy \$1.25 shots from 7:00 pm till closing • Get love dancing to  
**'60's ROCK 'N' ROLL • 25¢ BEER**  
**FREE MUNCHIES**  
Both from 7:00 pm to 9:00 pm

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**9/16 HAPPY HOUR**  
With Billy Brown, 911 shooters, 25¢ draft beers & FREE food from 6:00 pm to 9:00 pm

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**THE WANDERERS**  
Thursday & Friday, August 7 & 8

**THE INCIDENTALS**  
Saturday, August 9

Don't forget  
**SAN DIEGO'S GREATEST HAPPY HOUR**  
Monday through Friday, 4:00-8:00 pm  
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The fun starts at 9:40 pm with  
**TOO MUCH FUN**  
Tuesday-Saturday,  
9:00 pm-1:00 am  
**CAMPBELL JAZZ TRIO**  
Sunday & Monday,  
8:00 am-midnight

**DOCK MASTERS**  
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Joe Murphy's Nightclub & Pub  
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**FOUR EYES** Thursday-Saturday  
**CIRCLES** Sunday & Monday  
**SIERS BROS.** Tuesday & Wednesday  
**BLONDE BRUCE BAND** Sundays 4-8 pm

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11 am-8 pm  
All draft beer 75¢ • Well \$1.50  
Every Friday 6-8 pm every cocktail in the house \$1.00 • Imported beer \$1.50  
Lunch specials daily on our outdoor deck

Roderick Loui, pianist, performs 11 a.m., Monday through Friday.

**Reel Gusto**, 4105 Taylor Street, Old Town, 295-3111. Two Pieces, Sixties and Seventies hits, Fry through Friday.

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**San Diego Harbor Excursion**, Harbor Drive and Broadway, downtown, 234-4111. David Watson and the Gathering, contemporary, Friday and Saturday; the Aubrey Trio featuring vocalists Fran Loskota, jazz, Sunday brunch.

**Sheraton Harbor Island East**, Reflections, 1380 Harbor Island Drive, Harbor Island, 291-2900. Devocan, Top 40 dance music, Thursday through Saturday; the Shakers, contemporary, Tuesday and Wednesday; the Decktall Revue, vintage rock, Thursday and Friday happy hour, Sundowner Lounge; John Austin Butsch, classical and contemporary piano, Tuesday through Saturday; Sheppard's Restaurant, Phil Berber, classical guitar, Wednesday through Saturday; Gail Dietrichs, classical harp, Tuesday.

**Sneaky's Baseball Inn**, 502 Fifth Avenue, downtown, 233-8519. Eddie Preston, vintage pop, contemporary and jazz, Thursday;



THE CHURCH, Friday, La Paloma Theatre

Sunny Nights, polkas, showtunes, comedy rock, and just about everything else, Friday and Saturday.

**Sternscheider Showboat**, at the dock, 1066 North Harbor Drive, downtown, 298-8066. The Pier Group, contemporary, Tuesday through Saturday; live country music, Sunday, call for information.

**Tom Han's Lighthouse**, 2150 Harbor Island Drive, Harbor Island, 291-9119. Dusty and Melissa, contemporary, Wednesday through Saturday; Donna Cote, contemporary, Monday and Tuesday.

**Top of the Park**, Park Manor Hotel, 525 Spruce Street, Hillcrest, 295-2181. The Al Thomas Orchestra, big band swing, Friday and Saturday; Peggy Minnie with the Jimmy Coraso Trio, jazz, 8 p.m., Sunday; John Van Dyke and Nathan Prye, contemporary, jazz, and show tunes, Tuesday, La Boheme: Diego Cornejo, classical guitar, 6:30 p.m., Tuesday through Sunday.

**Winters Restaurant and Nightclub**, 5880 El Cajon Boulevard, 582-1813. Recorded music, Thursday through Saturday.

**Trojan Horse**, 6179 University Avenue, East San Diego, 582-1071. Coda, rock, Thursday through Saturday; the Fact, rock, Sunday and Wednesday.

**Tuba Man's No. 1**, 2551 University Avenue, North Park, 295-8426. The West Coast Band, rock, Friday; the Score, vintage rock, Saturday.

**Upstart Crow and Company**, 835 West Harbor Drive, Seaport Village, 232-4855. Live music, Thursday through Saturday; call club for information.

**U.S. Grant Hotel**, 326 Broadway, downtown, 232-3221. Lobby: The Fred Benedetti Trio, cello, flute, and guitar chamber music, 4:30-8:30 p.m., Tuesday through Saturday; pianist Don Craker performs Monday from 2:30-4:30 p.m. Grant Grill Cocktail Lounge: Bill Wright, pianist, Monday and Tuesday and Thursday through Saturday; the Joe Azarelli Trio, jazz, 8 p.m., Wednesday and 4-8 p.m., Sunday. Garden Restaurant: L'Esprit, semi-classical and jazz music, Thursday through Saturday 6:30-10:30 p.m., and Saturday and Sunday brunches.

**Via Veneto Restaurant**, 1745 India Street, downtown, 233-6306. Friday and Saturday: Luigi Lorenzoni, and others sing pop Italian songs at your table accompanied by Anzini, pianist, after 10 p.m., songs by Herman Salerno accompanied by Eduardo, pianist, and Manny, guitarist; opera highlights by Herman Salerno and the Salerno singers accompanied by Dan Copenhagen, pianist, Sunday, 6:30 p.m.

Now open **TICKET EMPORIUM** New location  
**DAVID COPPERFIELD**  
August 9

<p>Kenney Loggins, Aug 9 Kerry Michael, Aug 11 AC/DC, Aug 12 Billy Ocean, Aug 12 St. Ruth 6 J. Armstrong, Aug 13 Savage Dym, Aug 14 Manhattan, Aug 15 A-HA, Aug 27</p>	<p>Ready Blues, Aug 31 JFK, Sept. 5 Breakdown, Sept. 14 Whitney Houston, Sept. 15 Ned Diamond, S.D., Sept. 20 &amp; 22 Sally Lightfoot, Sept. 29 Pat Sharp, Sept. 30 Chargers &amp; Palmer, all games</p>
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'50s - '60s - '70s  
R/Roll - Pop - Soundtracks and More  
Cash paid for used LPs and 45s

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**I WILD H E SIDE**  
Tonight: Last call for 18 & up with 1.0  
Roxy West 2201 El Cajon Blvd. at Miss.

**Tenley Razor Guitar**  
• Maple neck  
• American made  
• A \$400.00 value

**Companion Amp**

Already this amp is getting a good reputation. A \$90.00 value. Plus case, cord & strap.

**Only \$299.00**

**Electric Guitars**  
Reg. \$349.00  
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Some include: Grover tuners, 2 Humbucking pick-ups, tremolo. Hurry, supply won't last forever!

**Beginner Keyboard Package**  
• YAMAHA DX 27 Synthesizer  
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**Both For Only \$899.00**

**Tenley KB 100 Keyboard Amp**  
• Multiple channel input  
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**YAMAHA YPR-1 Piano**  
Includes:  
• AC adaptor  
• Sustain pedal  
• Music rack  
• Stand  
• Cover

**Only \$369.83**



Monday and Tuesday: the Redcoats, Fifties and Sixties rock, Wednesday.

**Words and Music Bookstore,** 3806 Fourth Avenue, Hillcrest, 298-0111: Fred Benedict, Robert Williams, and Jeffrey McFarland Johnson will play classical and jazz and discuss their differences, 8 p.m., Saturday.

## East County

**Astoria's Hacienda,** 700 North Johnson, El Cajon, 442-9827: Dusty Best, contemporary, Friday and Saturday.

**Barney Stone Tio,** 7059 El Cajon Boulevard, College area, 463-2263: Sean McVicker, Irish and contemporary music, Wednesday and Thursday; Jim and Theresa Hinton, Irish music, Friday and Sunday; traditional Irish music, Saturday, call club for information.

**The Boondocks Restaurant,** 8320 Parkway Drive, La Mesa, 465-3600: Eddie Gold, contemporary, Tuesday through Thursday and Friday happy hour; live music, Friday and Saturday, call club for information; Jim Moore, guitar variety, Sunday and Monday.

**Bronco Billy's,** 11377 Woodside Avenue, Santee, 448-8778: Coyote, country, Wednesday through Sunday.

**Carlton Oaks Country Club,** 9200 Inwood Drive, Santee, 448-4242: Jerry and the Stringers, contemporary, Friday and Saturday.

at 9 and 11 p.m.: Robert Windolph, contemporary rock, Wednesday.

**Circle D Corral,** 1013 Broadway, El Cajon, 444-7443: Country Casanova, country, Tuesday through Saturday; Breakfast Pass, country, Sunday afternoon; the Ducktail Revue, vintage rock, Monday; clogging lessons, Monday and Tuesday.

**Crown Room,** North Second Street and Oakdale Avenue, El Cajon, 447-0456: Lee Whittington, contemporary, Wednesday through Saturday.

**Doc's Landing,** 1185 East Main Street, El Cajon, 442-0258: Jerry Burdard, contemporary, Wednesday through Friday; Carol Crawford, contemporary, Saturday through Tuesday.

**Don's East,** 13321 Business Highway Eight at Los Coches, El Cajon, 443-2444: Elton J.R. and the Country Gold, country, Friday and Saturday.

**Flinn Springs Inn,** 15505 Highway 88, El Cerrito, 442-7558: Live country music, Friday and Saturday, call club for information.

**George Joe's Restaurant,** 9508 Murray Drive, La Mesa, 469-6158: Geri Adams, piano and vocals, Friday and Saturday.

**Horseshoe Tavern,** 7664 Broadway, Lemon Grove, 469-6344: Live music, Thursday through Saturday, call club for information.

**Kelly's Pub,** 6344 El Cajon Boulevard, college area, 286-0400: Brent Bowen, contemporary,

Thursday and Saturday; the Outdoors, rock, Friday; Brian Whittaker, contemporary, Wednesday.

**Lakeside Hotel,** 9940 River Street, Lakeside, 443-9591: Ron Norin, country, Wednesday and Thursday; Apache, country, Friday and Saturday and hosting a jam session Sunday.

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

**Lorenson's,** 596 Broadway, El Cajon, 442-9696: Ginger and the Knick-Knacks (formerly Vision), contemporary, Tuesday

through Saturday; F.O. Brigham's Preservation Band, discband jazz, Sunday and Monday.

**Magnolia Mahoney's,** 8861 Magnolia Avenue, Santee, 448-8550: Scat, rock, Friday and Saturday.

**Nite Owl East,** 667 North Mollison Avenue, El Cajon, 447-3854: The Bass Strings, Top 40 dance music, Thursday through Saturday; Keeper, contemporary, Sunday through Wednesday.

**Old Wagon Wheel,** 8646 Mission Gorge Road, Santee, 449-6240: Sonley Joe South, country, Thursday through Sunday and hosting a jam session beginning at

6 p.m., Sunday; country and western dance lessons are offered on Thursday also.

**The Outpost,** 652 Grand Avenue, Spring Valley, 464-9007: Linda Sherwood and Surefire, country, Friday and Saturday.

**The Os Bow Inn,** 9816 Campo Road, Spring Valley, 469-9616: Dan and Terry, contemporary, Tuesday through Thursday; Alton and the Os Bow Country Lads, country, Friday and Saturday.

**Park Place,** 1280 Fletcher Parkway, El Cajon, 448-4111: Private Domain, rock, Thursday through Sunday; Indoor Fireworks, rock, Sunday and

Monday; Ivo Facho, rock, Tuesday and Wednesday; De James Davis, hypnotist, performs Monday evening, and comedy is featured at 10 p.m. and midnight, Thursday.

**Pelican Pub,** 7828 Broadway, Lemon Grove, 464-9284: Live music nights, call club for information.

**Pizza Plus,** 764 Jamacha Road, El Cajon, 444-3309: The Cat-illacs, vintage rock, Friday; the Border Tones, Fifties and Sixties rock, Saturday.

**Straight-Ahead Sound,** 7578 El Cajon Boulevard, 466-9997: The Sugar Trio with Miss Katie, jazz, Friday happy hour.



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4. 12 oz. beer 80¢
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Seafood Restaurant & Oyster Bar

Wednesday-Saturday  
August 6-9

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**CHAOS PRODUCTIONS**  
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## EURHYTHMICS

Aug. 11

## AC/DC

Aug. 12

## BILLY OCEAN

Aug. 12

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All home games  
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Aug. 31

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Sept. 15

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## AUGUST 7, 1996 41

# CURRENT MOVIES

though, provides several kinds of resistance as a rough-and-ready American trucker ("I was born ready"), who takes at a considerably tanked-up volume, who leads with his stubbled chin, and with his confidence in the face of countless small details and humorous marvels. 1986. (Vineyard Town)

**Commando** — Arnold Schwarzenegger, expanding himself as an actor, portrays a devoted father of a fuzzy-purred mongrel, tickles

her ribs, treats her to ice cream, teaches her karate, allows her to handcuff a wild lion, takes her fishing and swimming. But not to worry. This oomph-snoogum stuff doesn't go much past the credits, when the girl is kidnapped (never mind why) by Latin American counter-revolutionaries, and Col. John Matrix (ret.) has to go back into action. His escape from an airplane during takeoff, without stopping, same, is a worthwhile scene — something slightly new. But none other, although the final assault on

an island stronghold off the California coast suggests a profitable sort of OC Comics Battle-of-the-Tanks Matrix vs. Rambo. Or, once that doesn't promise the requisite body count, better make it Matrix and Rambo vs. The Third World. Directed by Mark L. Lester. 1985. (Hartford Drive In)

**The Dark Crystal** — Tolkien-esque fantasy, designed by British illustrator Brian Froud, co-directed by Jim Henson (creator of the Muppets) and Frank Oz (voice of Miss Piggy, Yoda, et al.) and enacted by a new breed of puppet for which there is as yet no convenient label. The major designing effort has gone toward minor revisions of the known universe, creating creatures that look not quite like anything you have ever seen before, although somewhat like some things you have seen, vultures, lizards, beetles, troll dolls, Olla the Dragon, Mia Farrow (as she would appear on a canvas by J.M.W. Turner), and so on. The results are decidedly mixed. Broad, rounded features clearly the forces of Good; narrow, pointy ones the forces of Evil; our aesthetic sympathies go entirely to the latter. The effort to animate both these factions as a separate matter altogether, and the slow, bobbing movements of all the main characters prove deadly to the movie's pace. 1982. (Ken, 8/11)

**Desperately Seeking Susan** — We are asked to swallow several horse-piles of improbability. A yuppie Madame Bovary (Rosanna Arquette), who reads the Personals the way an earlier generation read novels, and a honorary homeless person, a day of (hooky is obviously a wide-open opportunity to prove the superior cunning, free-spiritedness, awesomeness, and so forth, of youth over adults. And Hughes, for certain, is highly successful at showing the foolishness of fools — the haltingly stylized speech, for example, of a history teacher who keeps trying to get his students to complete his sentences for him ("Anyone? Anyone?"). He just doesn't know when to let up on that task. Where he is least successful is in showing the charm of his young chambers. Matthew Broderick, who comes up to the audience by way of direct address to the camera, exudes smugness from start to finish. And Mia Sara, as his girlfriend, is a sort of aspiring Barbara Carrera — so acutely self-conscious that she can hardly keep her eyelids up or her lips together. With Alan Rickman and Jeffrey Jones. 1985. (Center 3 Cinemas, from 8:00; Plaza Cinemas, from 8:00; Sweetwater 6, UA Esccondido 8, UA Escondido 8, University Towne Centre)

**Ferris Bueller's Day Off** — Writer-director John Hughes offers another piece of candy to teenagers, in hopes that they'll like him, maybe even (by now) appoint him an honorary homeless person. A day of (hooky is obviously a wide-open opportunity to prove the superior cunning, free-spiritedness, awesomeness, and so forth, of youth over adults. And Hughes, for certain, is highly successful at showing the foolishness of fools — the haltingly stylized speech, for example, of a history teacher who keeps trying to get his students to complete his sentences for him ("Anyone? Anyone?"). He just doesn't know when to let up on that task. Where he is least successful is in showing the charm of his young chambers. Matthew Broderick, who comes up to the audience by way of direct address to the camera, exudes smugness from start to finish. And Mia Sara, as his girlfriend, is a sort of aspiring Barbara Carrera — so acutely self-conscious that she can hardly keep her eyelids up or her lips together. With Alan Rickman and Jeffrey Jones. 1985. (Center 3 Cinemas, from 8:00; Plaza Cinemas, from 8:00; Sweetwater 6, UA Esccondido 8, UA Escondido 8, University Towne Centre)

**A Fine Mess** — Stapledon with Ted Danson and Howe Mandel, written and directed by Blake Edwards. (Camino Cinema 4, Greenmont Mall, La Jolla Village, San Diego Drive In, Santee Village 6, Sports Arena 6, Sweetwater 6, UA Escondido 8, Wiegand Plaza 6, from 8:00)

**Fraternity** — Christopher Collet presents an image of Teenager of the Year, in the role of a normally reprobate, reformed, and who can nonetheless pull himself together at appropriate moments for the display of maturity. There are many such moments. The delicate situation, for all concerned, of a divorced mother trying to strike up a new relationship merits a thoroughgoing attention, and the development of this situation starts off very gradually and believably. But warning signs eventually begin to appear. The new love-in is found asleep in front of the TV in mid-afternoon, a pinball machine is installed in the living room. Mum shows a sudden predilection for the corset. "Did you hear they're opening a restaurant on the moon? Great food, but no atmosphere!"

**Light of the Navigator** — Fantasy from the Disney studio, starring John Cramer, directed by Randal Kleiser. (Camino Cinema 4, College Parkway, Plaza Bonita, Rancho Bernardo 6, Sports Arena 6, UA Escondido 8, University Towne Centre)

**Ginger and Fred** — Reviewed this issue. With Greta Garbo and Marcello Mastroianni, directed by Federico Fellini. (Ken, through 8:59)

**The Great Mouse Detective** — Another animated mouse from the Disney studio, in fact a whole society of them underneath (and a perfect mirror image of) the London of 1897. They have their own mouse queen beneath Buckingham Palace, who coincidentally happens to be celebrating her own Diamond Jubilee. And they have a portly medical mouse named Dawson, just back from army service in Afghanistan. And they have the legendary Basil of Baker Street, private investigator and self-appointed nemesis of the evil and elusive Prof. Ratigan — actually a rat, passing himself off as a large mouse, who schemes to become "supreme ruler of all mousekind."

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# CURRENT MOVIES

Gremlin; a miraculous escape from a Peat White death trap, and the climactic battle made and on the side of Big Ben. The drawing of the characters, unspooled, is in Disney's most inspired style, and Reagan (with voice by Vincent Price) is so comically hammed-up to take a spot among Disney's better (i.e., more frightening) villains. 1986. (Camino Cinema 4, Plaza Bonita, Vineyard Town)

**Haunted House** — Gene Wilder's spoof on the Old Dark House genre, a genre which seems to run to spoofs more often than not John Morris's music is the only part of it that rings straight, and is paradoxically the most amusing part. All of the old familiar elements are here, as well as some new and unfamiliar ones like a dash of homosexual microphilia. In a large and largely unused cast, Jim Carrey registers as a funny voice (Hugh Griffith, perhaps, from beyond the grave), but none of the rest registers as a funny anything. Gilda Radner, Dom DeLuise, Jonathan Pryce, Paul L. Smith. 1986. (New Valley Drive In, Oceanview 8, Rancho Bernardo 6, Santee Village 6, South Bay Drive In, Sweetwater 6, UA Escondido 8, University Towne Centre, Valley Circle)

**Howard the Duck** — The Marvel Comics character comes to the screen, with Lea Thompson and Jeffrey Jones, directed by Willard Huyck. (Ace Drive In, Camino Cinema 4, Cinema 21, New Valley Drive In, Plaza Cinemas, Rancho Bernardo 6, San Marcos Cinemas, Santee Village 6, Sweetwater 6, University Towne Centre, Wiegand Plaza 6)

**The Karate Kid, Part II** — The resemblance of Part I to the original "Rocky" is sharpened by there being a Part II. (And this time, John G.

Aviden gets to direct the sequel himself, instead of being replaced by say, Ralph Macchio or Pat Morita as he was by Sylvester Stallone.) The most attractive parts of the fore-runner, of course, were the bonding between old man and boy, East and West, and the teaching of the ways of karate. With those already accomplished, the sequel is largely given over to two pan-in-the-neck villains on the old man's native Okinawa, one old and one young, who persistently try to goad our pacifist heroes into fights. Naturally there is still a thing or two for the Karate Kid to learn about his art, particularly from a miniature drum on a stick, with two miniature netherball to beat either side of it. This shows him how, when things really get rough in combat, to strike back with a left and a right. And a left and a right. And a left and a right. And so on. 1986. (Grossmont Mall, New Valley Drive In, Oceanview 8, Rancho Bernardo 6, Santee Village 6, South Bay Drive In, Sweetwater 6, UA Escondido 8, University Towne Centre, Valley Circle)

**Legal Eagles** — Romantic comedy trifler of the type populated (and lurched over) by Nick and Nora Charles. And a perfectly acceptable

**Legend** — Wagonian comic book, a primeval forest (with Maxfield Parrish atmospherics), a pair of unicorns, pony-tailed elves, pony-tailed

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# CURRENT MOVIES

including (as if the comedy-farce needed to be stressed) Oliver Hardy, Director (and director of photography) Peter Hyams gets to do one of his widest than-William-Friedkin chase sequences: two cars on the track. Gregory Hines does not get to dance. 1986.

• (Byron, from 888: Carousal Cinema 6, Century Twin, Clearmont, Mira Mesa Cinemas, Oceanside 8, Plaza Bonita, Santa Village 8, Spring Valley, from 888)

• Respectably black comedy even if really only charcoal gray and disappointingly rosy at the end. A nice young couple kidnap the wife of the clothing manufacturer who has stolen their idea for a Spanx Mini-Knit. They want half a million or they'll kill her (just kidding). But the businessman, who has a bottom mistress, was already planning to kill her himself. The mistress, who has a Turkish boyfriend, sees some possibilities for blackmail. And so it goes. The highly coincidental plotting doesn't really hold interest, much less water, but individual players have their appeal.

Judge Reinhold and Helen Slater as the Jimmy Stewart-Jean Arthur team of kidnappers. Belle Mulder as a FBI Air marshal who finds happiness as a hostage when she's kidnapped. William-Friedkin chase sequences: two cars on the track. Gregory Hines does not get to dance. 1986.

• (Byron, from 888: Carousal Cinema 6, Century Twin, Clearmont, Mira Mesa Cinemas, Oceanside 8, Plaza Bonita, Santa Village 8, Spring Valley, from 888)

**Short Circuit** — Imagine one of the robots from *Star Wars* — only more cloying — inserted in the story from E.T. — only more cloying — and you will have a less what to expect. But too "good" an idea. You should be warned, particularly of the Mr. Matsop of Asian Indian descent. "Maybe you've created another Frankenstein's monster," etc. With Ally Sheedy, Steve Guttenberg, Fisher Stevens, and Austin Pendleton, directed by John Badham (who asks the robot to dance a tango to his own SATURDAY NIGHT FEVER, 1986).

• (Fiesta Twin, Plaza Twin, Towne)

**Sophie's Choice** — A bit down of a large William Styron novel, it's an intricately layered movie. The growth of the bond between the central trio — Sings, the aspiring young Southern novelist (and narrator of the tale), Sophie, the beautiful Polish-Catholic concentration-camp victim, Nathan, the volatile Jewish lover — is quite likable and involving. A couple of color-drenched flashbacks to Auschwitz, which do not come up

until a long ways in, make the movie seem more mawkish; that is, they make it seem a different, more ordinary (not to mention longer) movie. With Meryl Streep, Kevin Kline, and Peter MacNichol, written and directed by Alan J. Pakula. 1982.

• (Ker, 810)

**Stop Making Sense** — A concert movie and nothing more, and as such, it's pretty good. It's the only one of the MTV generation that can stand up to someone who proves that you can be the biggest screw-off and wise ass and yet still be the best. Most impressive sex object, most esteemed friend, etc., etc. And of course it means there will be plenty of rock music in the background, and the sound effects will be emptying, and the visuals will be repetitively prettified (yet strangely, as if viewed through

from the patient). To say that enjoyment of the Talking Heads' music will be as a help to enjoyment of their movie would be to underrate comedy. To say a strict prerequisite would perhaps get nearer the case. 1984.

• (Gould, 819 midhigh)

**Top Gun** — The title, we are told in a tersely written preamble, is the nickname for the elite Fighter Weapons School, where the top one percent of Naval aviators keep alive the noble art of aerial combat. In what follows, director Tony Scott attempts to keep alive the noble art of movies about it. This means that the hero will have to be someone the MTV generation can identify with — someone who proves that you can be the biggest screw-off and wise ass and yet still be the best. Most impressive sex object, most esteemed friend, etc., etc. And of course it means there will be plenty of rock music in the background, and the sound effects will be emptying, and the visuals will be repetitively prettified (yet strangely, as if viewed through

a frosted window). It means also that Howard Hawks and William Wellman, who knew flying as well as they knew filmmaking, must be spinning in their graves. Maybe not over everything. Tom Cruise has a great manner and great haircut as one of the veteran instructors; the storyline respects the age-old traditions of male camaraderie, and the climactic dogfight, though not terribly lucid, is pretty exciting — or anyway the participants in it are pretty excited. Tom Cruise, Kelly McGillis, Val Kilmer. 1986.

• (Carousal Cinema 6, Clearmont, Flower Hill Cinemas, La Jolla Village, Loma, Oceanside 8, Plaza Bonita, Rancho Bernardo 8, San Marcos, Clearmont, South Bay Drive In, Spring Valley, from 888, Studio 3 Cinema, UA Horton Plaza 7)

**Turtle Diary** — A very sweet (a little too, no doubt, for some tastes) adaptation of the Russell Hoban novel, directed by John Irvin, from a script by Harold Pinter. A relationship between a man and a woman that's founded on nothing but their mutual desire to liberate three sea turtles

after thirty years' residence in the London Zoo, and that doesn't stand in the way of each of them developing other (and sexual) relationships with other members of opposite sexes, is quite refreshing in contemporary films, to say the least. Or to say the most, either. The turtle napping itself is perhaps too neat and snag-free, but there is refreshment to be taken, too, in the absence of any artificially contrived suspense. In any event the patness of the caper isn't a problem for the rest, and by far the most, of the film. Ben Kingsley, looking and acting like Ben Clazant's unrepentant brother, is very touching as the priestly book-shop clerk who masterminds the plan, when he is not preoccupied with, for example, scrubbing up the stove or the tub after their use by the inconsiderate teenager in the same rooming house. And Gloria Jackson, which is to say more tentative and less arm-twisting, as the machine children's book author, and recent obsessed owner of a pet water beetle, who comes in on the plan. But a couple of smaller

performances — pound for pound, as they say — yield nothing in touchiness to the larger ones. Harriet Walter as Kingsley's co-worker who ventures into some modest sexual aggression in an effort to ward off spinsterhood, and Eleanor Bron — especially her — as another of Kingsley's rooming-house mates, rather more desparingly advanced into spinsterhood. 1985.

• (Ker, 812)

**Under the Cherry Moon** — Prince's second movie (and first one directed by him personally) is much less tuned to the MTV wavelength than might have been expected — especially in view of his previous screen appearance in *PURPLE RAIN*. Until the closing credits (and until after his character has been shot dead), he does not sing on screen, although a couple of mouthings to what we can recognize as himself on a tape deck and a car radio. He does not in fact play any sort of singer at all, but rather a piano player cum gigolo, with an odd-shaped and close-cropped mustache and a brazen's adobe.

in a French Riviera nightclub. And though the movie has a lot of music in it (and behind it, it is not even really a musical. No, it is, as the exquisite 1940sish black-and-white might lead some to suppose, the least bit not in effluence. To say what the movie is, and not what it is not, is not so easy. Contemporary in time-setting but deliberately passé in style, it is the very odd caprice of a very young man who chooses to view himself in terms of very old movies, and as such it is an entirely interior vision, separate and self-contained, distant but vivid, at the same time nostalgic and cheerful, nostalgic and childlike, opulent and ephemeral. If nothing else, it captures exactly the quality that was missing in the movie memory sequences summoned up by the homosexual gossip mags in *KISS OF THE SPIDER WOMAN*, and as a sort of aesthetic credo, it is fascinating and revealing in much the way those scenes ought to have been (and were in the original novel). No one, certainly, can accuse Prince of attempting simply to repeat his earlier screen success. Nor of kowtowing to popular taste. The

alternative accusations of egotism and self-indulgence are pretty near compiments by comparison. Or offenses. Photographed by Michael Ballhaus, with Kristin Scott Thomas and Jerome Benton. 1986.

• (Plaza Bonita)

**Vamp** — Vampire fans can have new objections to the concept of the After Dark Club, where the strippers are all bloodsuckers and feast on lonely, degenerate patrons whom no one will miss. (Or especially to the casting of Grace Jones as a nonverbal vampire dating back to ancient Egypt.) They will want to debate longer over such innovations as the vampires turning into werewolves (almost) at the point of attack, or a newly converted vampire retaining warm feelings towards his friends in life. But in any case the movie exceeds too much effort, with too little results, trying to be a collegiate *AFTER HOURS*. With Chris Makepeace, directed by Richard Yusef. 1986.

• (Fiesta Twin, from 888, Studio 3 Cinema, from 888, Vogue)

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SLIM	Small, blonde, wearing a dress.	Intelligent, serious.	Married to Barney.	Very bored.
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## PERSONALS

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# AUTOMOTIVE




## Complete Clutch Job \$164

(most cars, brand new parts)

<ul style="list-style-type: none"> <li>1 Transmission input shaft seal (work V8s only)</li> <li>2 Pressure plate</li> <li>3 Clutch disc</li> </ul>	<ul style="list-style-type: none"> <li>4 Throwout bearing</li> <li>5 Pilot bearing</li> <li>6 New transmission oil</li> <li>7 Road test</li> </ul>	<ul style="list-style-type: none"> <li>Note: Hydraulic parts are not covered. Not for 4WD.</li> </ul>
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## 35-Point Major Service Special \$

Extra for fuel-injected. Our major tune-up includes: (reg)

<ul style="list-style-type: none"> <li>1 Compression test</li> <li>2 Valve adjustment</li> <li>3 Replace</li> <li>4 Spark plug wires</li> <li>4 Spark plugs</li> <li>5 Distributor points</li> <li>6 Condensers</li> <li>7 Air filter</li> <li>8 Oil filter</li> <li>9 Gas filter and</li> <li>10 Engine oil</li> <li>11 Adjust wheel angle</li> </ul>	<ul style="list-style-type: none"> <li>4 Adjust carburetor</li> <li>4 Adjust air &amp; fuel ratio rods</li> <li>5 Adjust steering box</li> <li>5 Check and adjust brakes</li> <li>7 Adjust brakes</li> <li>8 Check and adjust</li> <li>8 Check and adjust tie rods</li> <li>8 Check and adjust shock absorbers</li> <li>8 Check &amp; adjust exposed belts</li> <li>10 Lubric front end</li> <li>21 Check &amp; replenish all fluid &amp; oil levels</li> <li>22 Check electrical system</li> <li>23 Check for loose or hot bolts</li> </ul>	<ul style="list-style-type: none"> <li>44 Check brakes</li> <li>45 Check door hinges</li> <li>46 Check lights</li> <li>47 Check door latches</li> <li>48 Check and recharge battery</li> <li>49 Necessary</li> <li>50 Test tire pressure</li> <li>51 Check door hinges</li> <li>52 Check all holders</li> <li>53 Check cooling system &amp; h2o</li> <li>54 Check exhaust system</li> <li>55 Check door hinges</li> </ul>
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Note: 1 for 6-cylinder cars and Rabbits, Daehlers, Scions, & Fords, add \$20.  
 Toyota Scrambler add \$30. Datsun 1900SX with 5-spark plugs, add \$35. 2 Pressure plate for VW (except vans & squabblers later than 1977). Beetles, 1977 and later \$40 and prior 1977 \$70.  
 3 for VWV Type and Karmann Ghia's—only \$80.

## Minor Tune-Up Special \$35 (reg. \$50)

Our tune-up includes a lot more than others. It includes:

<ul style="list-style-type: none"> <li>1 Spark plugs</li> <li>2 Distributor points</li> <li>3 Condensers</li> <li>4 "Aster" timing</li> </ul>	<ul style="list-style-type: none"> <li>5 Adjust dwell angle</li> <li>6 Check &amp; replenish all fluid &amp; oil levels</li> <li>7 Check brakes</li> <li>8 Check battery</li> </ul>	<ul style="list-style-type: none"> <li>9 Check lights</li> <li>10 Adjust 100 ohm and 10 ohm resistors</li> <li>11 Check cooling system &amp; hoses</li> <li>12 Road test</li> </ul>
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## Brake Job Special \$36 (reg. \$60)

Front or rear. Brake job includes:

<ul style="list-style-type: none"> <li>1 Install complete hydraulic or install rear brake shoes</li> <li>2 Drain old brake fluid</li> <li>3 Install special new pads or install rear brake shoes</li> <li>4 Refill hydraulic fluid</li> </ul>	<ul style="list-style-type: none"> <li>5 Bleed entire brake system</li> <li>6 Adjust 100 ohm and 10 ohm resistors</li> <li>7 Replace front rotor seals (if rotor runs)</li> <li>8 Road test</li> </ul>
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Note: Hydraulic parts are not included.

**Brand new parts. Ask about our special rates for engine overhauls.**

**Special equipment & depressing only \$10**

**All our work has a 2-year or 20,000 mile unlimited warranty**

**All prices include taxes & labor**

# overseas

## Automotive Repairs

Offer good through August 14, 1978.  
 with this ad. Towing & rental car available.  
 Hours: Monday-Friday, 7:30 am-6:00 pm  
 Open **Saturday 8 am-4 pm**  
 808 Miramar Rd. **695-1999**  
 Call for appointment now.

**PERSONALS:** New advanced acrylic is stronger, thinner. Very little weight. Only \$14. 15 years experience. Open 7 days. 215-7120

# CLAIREMONT

## GERMAN AND JAPANESE AUTO SERVICE

**Lube, oil and filter change**  
\$12.50 (Reg. \$12.95)

<b>Tune-up Special \$34.95</b> Includes: 12-point new parts spark plugs, ignition points compression, new air filter and oil, adjusting carburetor, safety inspector and road test. Reg. \$46.00	<b>Complete Brake Job Special \$129.95</b> Includes: New brake shoes and brake pads, turn drums and rotors, bracket, wheel bearings, adjust brake, bleed and adjust brake system. 12-point car test. Reg. \$165.00 Includes: Front and rear brakes
<b>Clutch Job Special \$205.95</b> Includes: New clutch includes: Complete assembly of new parts, clutch disc, pressure plate, throwout bearing.	<b>Car Care Check \$21.95</b> Includes: 12-point car test and inspection, check for leaks of oil, gas and water, check for burning a car and check for rust. Includes: New oil and new 12-point car test and check for leaks of oil, gas and water.

**Engine Steam Clean  
Special \$19.95**  
Reg. \$32.00

 **Kendall**  
MOTOR OIL

We sell and recommend Kendall  
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Just 1 mile east of Interstate 5  
on 3034 Clairemont Drive  
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Call for appointment • M/C/Visa  
Mon.-Fri. 7:00 am-5:30 pm, Sat. 8:00 am-5:00 pm  
Specials good through 8/30/86. Mention ad.

**WINDOW TINTING**  
from \$40

**5 YR. TEFLON SEALANT**  
**\$140**



**SUPER SEALER**  
**292-9466**  
 Mobile Car Teflon and Window Tinting

- Maintenance free Teflon sealant is guaranteed
- Work done at your home
- Call between 9am-8pm for appointment M-Sat

**JUNK IT**  
**\$500-\$5000**  
 Cars and trucks '76-'86  
 In reasonable running condition  
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**Sheepskin seatcovers, ca**

Superlamb's reputation is well known for quality, comfort and fit

**\$29.95**

**\$39.95**

Available in 20 different colors

**\$69.95**

**\$84.95**

Available in 20 different colors

**\$99.50**

**Custom Tailormade**  
 The Superlamb Seating is made to order. Available in 20 different colors

**Factory direct**  
 Superlamb's Factory direct

**Superlamb**  
 Genuine Sheepskin Seating

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- U.S. specifications with full factory warranty—delivered to your door.
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## car covers and masks

25% off all car covers & masks  
 universal fit car covers from \$56.95 each

**Custom-Fit Car Covers**  
 Made to fit your specific vehicle  
 (Must be a 1980 or newer model)  
 100% cotton, 100% polyester  
 100% polyester, 100% vinyl




- Double-stitched seams
- Neoprene elastic in hems for snug fit
- Breathable fabric allows trapped moisture to evaporate

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**San Diego: 616-6610**  
**Mon-Fri. 9-6/Sat. 9-5**



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**Saturday Expensive.** **W**hy not Islandia Hotel, near Bagan, 224-1234. A great luncheon buffet of local specialties is available Monday through Sunday. The room, with a swimming pool, and the buffet, meat, chicken, seafood, and desserts. Even more lunch. You'd need the

**W**HETHER 1930 Guviva or 2000, where almost all Americans crave the same of the Italy and the forests. The chef's special is a shrimp, chicken, and beef (made with fresh beef), and the Peking duck is too expensive. It's worth the Sunday. There are standard dishes, and a chef menu, plus all drink, at minimal cost. The lunch and dinner to moderate. Branch San Diego, 206-2345.

th Avenue: 692-3370.  
Family offers, but the  
best combinations of  
flavors and prices

ago and coconut, or  
and apricot stuff-  
you may encounter  
sitting at two front  
patio, complete with  
especially suitable for  
Lunday brunch. Large  
time, discreet, priced  
moderately (around  
servers, served Monday  
thru). Open daily. Late  
Lunday. Moderate to

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**FAST** Hyatt Islanda Hotel, Dunedin Basin, 224-1234. A casual, sunbather buffets of entry is available Monday through Sunday. The room, with most congenial, and the buffet, fish, meat, chicken salad, and desserts. Even more day brunch. You'd need the

**HART WEST** 1930 Queens (26-5,000). Where almost all the Americans lived, the view of the Bay and the air are assets. The chef's special soup (shrimp, chicken, and dishes) (meat with fried hashbrown, and the Peppercorn). Nothing is too exciting. The worth of the Sunday is often standard dishes, and chow mein, plus all in drink, at minimal cost. No service, lunch and dinner to moderate. Beach East San Diego, 286-2345.

ing. Mandarin standards  
large portions, the fresh  
service. Among the best  
hot and sour soup, crystal  
shrimp, and chicken in  
sauce. Blooms here, but you  
must leave the surroundings.  
Closed Monday. Open Tues-  
day and dinner. Low to


steak and coconut, or mango and apricot soufflés you may encounter has seating at two levels: a main floor, complete with a fireplace, and an upstairs, especially suitable for the Sunday brunch. Large sphere, discreet classical architecture, modernity priced accordingly. **Open Monday through Saturday. Moderate to expensive.**

nings, dinner begins  
 today. Open daily. Lunch,  
 day, dinners nightly.  
 027 University Avenue.  
 waiters and chef have

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**COSTA DORADA** No. 3, Francisco Javier Mina, 11, 43001 Tarragona. Tel. 977 22 11 11. The best view of the cultural center, this beautiful dining room, housed in a two-story mid-18th-century building, has a terrace with a view of the sea and specialties. The whole fish baked in a layer of coarse salt or the large shrimp prepared in the style of the coastal towns (sea urchin and seafood stew), shrimp steak (layers of shrimp intertwined and grilled), and more, a menu that is served at a reasonable price. We recommend a highly (consistent) honest and generous service, and a pianist add to your evening. Open daily from 12:30 to 11:30 p.m. and dinner to midnight, every day except Sunday.

[illegible]

**LA CASA GALILEA** Blvd. Fundadores 408  
1-704-855-8817 Not frequented by many tourists,  
this Spanish restaurant located in a residential  
area is one of the best you can expect to find,  
a friendly staff, and low prices. Except for pasta,  
which is prepared Saturday only, you don't  
need to be in or out of the kitchen. The food  
speculators are. But the handwritten specials have  
more interesting preparation than the dishes  
on the menu. The menu is in Spanish, but can  
be, seafood, lentil, or potato and spinach) are  
vegetarian. As the well known, the food is  
wonderful. The prices are frequent and very  
portions are overwhelming, and if you eat

the drift will be varied by size and a difference one brought in its place. Take Avenida Revolución to the beach, and you'll find a lot of drift. If you're on the right instead on Blvd. Revolucion, drive half a mile up the hill. Make a U-turn to 68th. Open the door and you'll find a lot of drift. If you're through here again, drive Low. **68th and Avenida Revolución**, 7, between Avenida Revolución and Constitución, 1-706-485-9494. The extensive menu, the freshness of the meats, the huge size of the portions, the variety of the food, the fact that La Costa is the reigning seafood and fish restaurant and oyster bar, and the fact that the equal and chickens are also first-rate. Seafood available: Open daily, lunch to late dinner. Low. **70th and Avenida Revolución**, 7, between Avenida Revolución and Constitución, 1-706-485-9494. The bend where it becomes Avenida Caliente. Continue past the twin high-rise towers of the Fiesta Americana and a larger one, the Hotel Riu. Turn right and you'll find a lot of drift. Moderate. **70th and Avenida Caliente**, 7, between Avenida Caliente and Avenida Revolución, 1-706-485-9494. The corner of Avenida Caliente and Avenida Revolución, 1-706-485-9494. Even if you aren't interested in the house, the garden, the pool, the terrace, the view, La Costa is a trip just for the appetizers melted

[illegible]

h's had a meteoric rise, from a storefront cook to the racetrack to the large quarters in the river zone. "I was a cook for 10 years, and I know how to fix the complete range of fish and seafood, but you have a choice of more than a dozen picnic spots, and you can't get a better deal than the one prepared. The baby slacks, the whole fish, fish steaks, and squid are uniform in size. The prices are a lot better than the others. A lot of people with Vets Card sauce. Both the shrimp soup or fish soup are wonderful. You can't get a better deal than the others. Open on Monday. Moderate. Late Passo de los Hombres past

[illegible][illegible][illegible][illegible][illegible][illegible]

hours—open late nightly. Cheese and fruit trays, as well as resort plates, have minimal cost at the lounge. The breakfast buffet is beautifully executed. Complimentary service includes a romantic, lit patio. Lively service lets you request otherwise. Open daily, lunch & dinner. **Expense**

**THE CAPTAIN BULLY** 7145 Grand Avenue, Suite 2100. This handsome coffee shop serves breakfast, served from opening to closing. The tempting pastries, varieties of waffles made in scratch, and egg combinations are all generous and well prepared. One of the few places where you can get good oatmeal or a veggie omelette. Hours: 7 a.m. to 10 p.m. daily. **Expense**

**THE PHARMACIA CAFE** 4144-4146. The outdoor lounge is a beautiful place to sit with your thumbs, reach for eggs for breakfast or other house fare. The cocktails and pastries. Closes early on Mondays. **Expense**

**PAG BAY & GRILL** 1101. In this elegantly appointed lounge, which includes a bar, you can buy a lunch, which includes pasta, and finish supper with the money left.

orange grove juice and entire carafes of good wine. Inexpensive drinks include fresh fruit punch, lemonade, iced tea, and soft drinks. Open daily, breakfast, lunch, and dinner. Closes early on Sunday.

**5941 La Jolla Boulevard** 456-8088

Only one of the most stylish restaurants in San Diego, the breakfast/lunch room serves a variety of breakfast and lunch items, including chicken doors and bakery. Its artwork that is in the dining room is a highlight. The restaurant is the site of the most popular and the most sumptuous banquets, providing a setting for the excellence of its cuisine.

Five courses are served for a fixed price.

[illegible]

fresh fish, or wal-  
ter's presentation, but  
the place is a little  
overpriced for the  
price-conscious. Closed  
only through Sunday.

**BOA! La Valencia**  
4554-47th St.  
808-771-1121. Noted for  
its "fish and chips,"  
this is a third-price, "un-  
der the table" joint. The  
fish is good, but the  
drinks, which in-  
clude beer, attract many  
tourists.

**BUTTY PELKAN** 140 La Jolla Village  
Drive 587-8880. Recommended for its physical environ-  
ment, and its sports, waterfront, walkways to ad-  
jacent areas, and the fact that it is a  
seafood restaurant prone to be one of the best  
in the area. In particular, Happy Hour is  
dramatic. Fresh fish seems to be the  
only offering with appealing southern bread  
and butter. Closed daily. Sunday  
Dinner menu.

**TERESA'S** 3032 Grand Ave.  
808-521-1111. Recommended for  
the drinks, wonderful sea-  
food in chicken sauce, and  
the fact that it is a restaurant  
for the couples or squid or

**WEDNESDAY \$525** La Jolla  
This newly decorated restaurant features contemporary art, antiques, and a bar, all set at the foot of the hill overlooking the ocean. Beef terrine, trout, lamb chops, and chocolate cake are served here. Reservations include solo dining, couples' experience, family fun, or group parties.

67: Great American  
King area is almost  
entirely new. The  
center. Light menu  
of soup, salads, and  
hot and cold entrees  
is selective. Open  
bar and low-key  
restaurant, the best  
of its kind. 454-9113  
unfetched, unrefined,  
sincerely achieved and  
pleasant salad, the  
best of its kind.

**Richards'**

**Rosarito Restaurant**

Come join us at our

**2nd Anniversary Party**

**Free Drinks & Food**

August 7, 7:00 pm-midnight • Live music

... there is no equivalent to these meals at these prices in San Diego.

must (closed beer  
 Sours Bar. Open  
 on Friday, dinner  
 sale.  
 HAWK University  
 Robinson, 4405, La  
 here's something  
 store, and this one  
 as well as one's  
 of 5:00 p.m. and  
 we reduced price  
 brunch is en-  
 joyable dinner  
 At regular dinner  
 nightly specials.  
 Bar. Open daily.

Low to knee-length, 232-4085.

At Hensley Court, you can choose the size you want on the regular crop, semi crop, or long crop. Specialists are professionals.

6000 Agua Caliente Blvd. Take Revolution toward racetrack. (name changes to Agua Caliente), look right after passing the skyscrapers. English spoken. 1-706-686-3603.

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**MEXICAN COMBINATION PLATE**


Two enchiladas topped, this entree and one margarita is in the special for only \$3.95. The original Mexican paper flower for the table.

only \$3.95

Come join us at our  
**2nd Anniversary Party-**  
**Free Drinks & Food!**  
 August 7, 7:00 pm-midnight • Live music  
*"... there is no equivalent to these meals  
 at these prices in San Diego."*  
*Elaine*



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in calories, fat, and salt than  
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Special  
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Fresh Fish Dinners  
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Dinners include: Chowder or salad, fresh  
vegetable, bread, choice of baked potato,  
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**Grand prize-winner at the**

**1983 Rosario Seafood Fair**  
Sunday brunch 9 am to 2 pm. Breakfast, lunch & dinner  
and the best margarita in the area.  
Your old friend Al's Muskegon **20% off** With  
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**Don Pancho Seafood House**  
KM 40 - South of Rosarito on the old road  
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**Carne Asada with Chile Relleno,  
Taco, Enchilada Verde, Frijoles,  
Fresh tortillas, Salad and one  
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Plaza, next to Federated)

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425-6600  
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