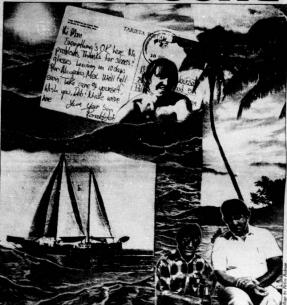
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NEWI READER'S GUIDE TO RESTAURANTS
Begins on page 31, section 3

# MYSTERY of the GYPSY SONG



There are those who believe that Ron Novosat and his father John died at sea. And there are those who believe otherwise.

I's the fourth of July at 6:30 a.m., and we're driving down the twenty-seven-mile highway between Tapachula and Puerto Madero, the southernmost port on Mexico's Pacific Coast. Ken Franke, a retired Coast Coast. Ken Franke, a retired Coast Guard cappain and now a marine surveyor from San Diego, is at the wheel of a red Nissan he rented in Guatemala City. His mission is to find out what happened to the Gypsy Song, a sixty-five-foot ketch-rigged sailboat

that left the port of San José, Guatemala, about 130 miles south of here, on January 2, 1985, bound for Acapulco and ultimately San Diego. Acapulco and ultimately San Diego. The boat's owner, thirty-two-year-old Ron Novosat, his sixty-year-old father John Novosat, and a Spaniard named José have not been heard from since and are presumed lost at sea. However, Athlene Novosat, John's wife and Ron's mother, refuses to believe her loved ones are dead, and she is paying Franke \$500 per day to investigate the case in Guatemala and Mexico.

As a marine surveyor, Franke usually works for insurance companies. inspecting boats before a policy is writ-ten or evaluating boating accidents to determine if a vessel should be sal-vaged. Regarding the Gyspy Song, he vaged. Regarding inc cryspy song, me has been pessimistic from the start—"eighteen months, for goodness sake!"—

and even tried to talk Mrs. Novosat sommered on page 20

BY STEPHEN MEYER



Skip On Space

Your feature article about Rose Lynne ("You Can't Fight Rose Lynne," August 14) deserves as much space in your paper as Duncan Shepherd's movie reviews. Shame on you!

Ms.Sand Woman I still can't figure out why I bothered to read "The Togs of War" (August 14) in the first place, but I'm even more baffled by my ambivalent feelings about

"bravado" (and doubtless more money) than I who live without benefit of his array of protective (?) devices, he is, however, stree smars, and safer. He's a mucho sort of guy who must resort to sort of gay who must resort to pseudovidence against fence posts to case his headaches, yet a loving father who knows how dangerous it is to be a fernule and wants his daughters to have an edge against the violence they may encounter. He's a racist (... we're being overrun hy an immassion from the Third World ...") and a sexist (they're after our long remphasis) women..."). Sorry, no upside here. He's apparently against

women ... "). Sorry, no-here. He's apparently against allowing sex education for kids of sixteen who have probably sixteen who have probably leastly experienced "it" four "it four sixteen who have probably already experienced "it" four years prior — what a kidder! — or does he think his girls, after Junior Ninja Camp, will have the ability and guts to carve the peanuts out of a potential rapist or aggressive boy "friend"?

#### 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.

And, hey, Reader editors, you don't get off lightly either. Surit's an increasingly violent society here, but why add fuel by giving sickon all this amme? Or were you banking on only pacifists reading this amme? Or were you banking on only pacifists reading this and running out and buying these contraptions? In the hope that suddenly armed, they-abiding folks would somehow scare the criminals into

On the other hand, I wish I'd and brasado the four times my car was burglarized and the three imes I was raped; but rather than times I was raped; but rather that dwell on the vulgar past or anticipate an ugly future, what I really want to know is how to walk in the sand without leaving tracks. Outla here. Cara Davidson San Diego

#### That Old Gang Of Nine

Thank you for Jeannette Thank you for Jeannette DeMyze's August 7 article "Come to Sunny San Diego (Be Sure to to Sunny San Diego (Be Sure to Sunny San Diego (Be Sure to Sunny San Diego (Be Sure to the Sunny San Diego (Be Sure to the Sunny San Diego (Be Sure to Sunny San Diego (Be Sunny Sa

urism? More tourists mean more ocupancy taxes and filled hotels. This brings more pressure to build new hotels (and convention enters). These projects, in turn, provide more taxes to solicit more tourists. That's just a vicious tourists. That's just a vicious circle; no taxpuyer benefit there So why put out the effort at all? Ms. DeWyze has the answer ou city government and its camp followers benefit!

Here's the real game: tourists cause congestion. But that way we get taxed or bonded for more roads, traffic signals, parking lots, trolleys, and shuttle buses. So Caltrans and San Diego Transit are happy. More visitors attract more criminals who nere on them more criminals who prey on them (and us). Bill Kolender warns of increasing crime and pitches for a bigger share of the tax pie for the cops. So he's happy. Many tourists decide to settle here:

togger S. he's happy. Many tourists decide to settle here that's more demand for housing and government services. So the decelopers and Sy Murray are housing and government services. So the decelopers and Sy Murray are housinessmen happy. As usual, the anapper/consumer is not happy, for he is caught in a vicious crief experiment of the services of

Pittsburgh!
Daniel G. Kuttner
San Diego

#### Down Memory Lane

Brae Canlen's story about the San Diego Skeptics ("Rise Up from that Wheelchair and Write Me a Check," August 37 reminds me of an incident that occurred about fifty years ago in Chicago. A faith healer was appearing in an exhibition hall, and I was just

an exhibition hall, and I was just as spectator standing outside the building. I saw an elderly crippled am on cruches painfully wend his way up the stairs and into the hall, presumably to see the "healet." About an hour later, the same old man came out and appeared at the bead on the same of the health is bead up high and then three was the cruches. He immediately fell on his ass.

#### Note To A Devotee

Thanks for giving some attention to the activities of the San Diego Skeptics. They certainly deserve credit for exposing "faith healers" in front of the poor naive suckers who get

of the poor naive suckers who get billed out of their money. It's unfurtunate that the views expressed by letter writer Guy expressed by letter writer Guy thousands in San Diego. Perhaps that with J I find i offurthing to hear Dr. Francis Crick disminsed as a "missidemed bigst" by a should take the own shower, go back to the local bookstom, and instead of reading the popular "recoulf" garbage, look up some forced for the properties of the properties of the some properties of the properties of the some mysterious mixacle to be some mysterious mixacle to be some mysterious miracle to be explained by the "psychically skilled," but a logical chemical progression. He might also find out that Crick's discovery of DNA has contributed more to the understanding of life than all the

Mystery of the Gypsy Song The Novosats went down with their ship. Or did they? By Stephen Meyer City Lights North County plant pilfering, KPBS-FM pulls a classic, raises ride toward the top, a horse dies in Bonsall, and congestion and concrete. Straight from the Hip It's Latin to Matthew Alice The Inside Story Channel 8's "news coverage" of the Rotation Diet, and the 1.6-minute photocopy at the San Diego Housing Commission. By Paul Krueger Poetry of the Stalls What women write on walls.

By Judith Moore Restaurants Eleanor Widmer chooses Chinese and dines at Clairemont's Szechuan Restaurant Theater Jonathan Saville analyzes the Rep's production of Little Shop of Horrors Movies The hunted man is the best part of Manhunter. Reviewed by Duncan Shepherd Music John D'Agostino samples a cookin' Cajun Quarter Notes SummerFest: the finale. By Jonathan Saville

Highlights of Upcoming Events Bach's "Magnificat" in La Jolla, an exhibit of Chicano art, and the eighth annual One-Day Endurance Walk Events Listings Dance, film, music, lectures, radio/television sports, specials, for kids, galleries Guide to the Theater Music Scene Upcoming concerts, clubs, and performers Current Movies Capsule reviews and complete directory ...



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T H R E' E

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annual salary by \$2,300. (The highest paid is Los Angeles's Daryl Gates, at \$117,900.) Campillo, the Water Utilities Director, ranked ninth among

his counterparts and was earning just \$5000 a year more than Oceanside's water director, who controls a \$9.9 million

raises to \$61,637

City Manager Murray doesn't set salaries for seven other department heads, including the

city attorney, city clerk, and the

directors of intergovernments relations, personnel, and the convention center. The city charter requires that these

officials operate independently of the manager's office, so they depend on the city council for annual pay raises. Their pay generally ranks higher when

compared with similar jobs in

Abdelnour, for example, placed sixth among city and county clerks. Personnel Director

Richard Snapper ranked fifth in pay, and two of the better-paid personnel directors have more demanding jobs, (Snapper's salary is set by the Civil Service

Commission, which this year gramed him a \$9000 raise to \$77,652.) San Diego's data processing director (\$89,500)

and newly hired convention

ounterparts.

center director (\$88,000) are at the top of their respective lists, but the salary survey notes that they have more job responsibilities than do their

other cities. Clerk Charles

before controls a \$9 9 million budget compared to Campillo's \$125 million budget. Even with last month's \$6000 raise to \$65,270. Campillo moves up just one notch, passing Santa Ana's water director was seen a see Many of San Diego's top city officials, including Police Chief Bull Kolender and City Attorney John Wir, were given hefty pay raises last month in part because a new survey showed their pay lagging behind that of counterparts in other big cities. The study showed Kolender's S64,900 annual salary as the study showed Kolender's S64,900 annual salary as a country of the study should be showed Kolender's pay and Texas. City Manager Sylvester Murray has since increased Kolender's pay by \$5000 to \$76,921 annually. which moves the chief into which moves the chief into eighth place. The city council gave City Attorney John Witt a \$6000 raise to \$86,320, lifting him to eighth place on the lis of comparative city attorney

salaries.

City Manager Murray, who sets the pay for most department heads, ordered the salary survey last spring in response to concerns that San Diego's top bureaucrats were making much less than were making much less than their counterparts, many of whom work in smaller cities where it's cleaper so live. The \$9000 study, compiled by the accounting firm of Deloitte Haskins & Sells, showed Kolender Witt Fire Chief John Delotch, Water Utili

## N THE DEATH OF

Both versions agree on the story's main fact: a horse died after flipping over on its back. But what happened in the three hours before Royal Moonlight broke her neck depends upon whom you talk to. Tony Phillips, the horse transporter who tried to load her into a who tred to load her into a trailer, says that the animal, au unbroken and skittish mare, reared up and fell over backward on her own momentum. The Vista district momentum. The Vista district attorney's office says the horse was abused by Phillips, and they filed a felony charge against him on July 28.

Phillips was hired to move the five-year-old mare from the Top Triangle Quarterhorse Ranch in Bonsall to a hunter/jumper training ranch in Pallbrook.

Witnesses to the June 19 incident told the humane society officer investigating the incident that Phillips beat the horse with a buggy whip for approximately three hours because she would not go into the trailer. They accuse him of being drunk and acting macho that day. "He was determined to get the horse into the trailer no matter what," says owner Mary Nelson, who was not present but talked to others who were. "It was going to be the horse or him. It turned out to be the borse"

The thirty-year-old Phillips, who lives in Fallbrook, said in a

recent interview that he has been transporting thoroughbred horses to local training facilities and racetracks for the past five years. He worked as a trainer before that. "I've never had an animal hurt in my fifteen years

in this business," he said. "It's a little ridiculous to come from that extreme to [becoming] an animal killer." The horse was wild and known as being very difficult to shoe or give



#### HE MEDIAN IS THE MESSAGE

BY THOMAS E APROLD

For years Pacific Beach and La Jolla residents trying to reach northbound Interstate 5 have used a short cut to avoid the congested intersection of Garnet Avenue and Mission Bay Drive. (Several blocks north of Garnet, Mission Bay Drive becomes the freeway on-ramp.) Coming from the north, they drove south on Soledad Mountain Road and, instead of turning left onto Garnet Avenue, they turned a block earlier, onto Felspar Avenue; coming from the west, they took Felspar straight across Soledad Mountain Road. In both cases, they then wound their way through the residential streets onto Bluffside Avenue, which intersects with Mission Bay Drive near the on-ramp.

They can't do that anymore though. On August 6, the city's engineering and development department completed work on a concrete median alone Soledad Mountain Road that begins about one hundred feet north of Felspar and streaches south a block and a half to

Soledad Mountain Road and Felspar Avenue is thus blocked off, and the reason, according to John Tsiknas, senior traffic engineer, is safety. "We were having collisions with turning vehicles on Soledad Mountain Road and collisions with straight-through vehicles on Felspar," he says. Getting the money to install a traffic light, Tsiknas adds, would have taken more congestion. So the median was the only acceptable alternative, since "we had to do

#### G

#### HERE HAVE ALL THE FLOWERS GONE?

BY BRAE CANLEN

Encinitas and Carlshad are dealing with some new middlemen these days — a concession of thieves who stea plants from one nursery and sell them to another. And after them to another. And after months of fighting nightitime burglaries and broad-daylight heists, the flower growers are trying a new tuctic to minimize their losses — buying the stolen goods back from the thieves, at a considerable discount a considerable discount. The coastal greenhouses were

getting "hit pretty bad" last December, according to Detective Bob Carter of the Encinitas sheriff's station Things quieted down, he says, until the beginning of June, when the flower growers started reporting thefts of cut flowers, plants, tools, and supplies, especially five-gallon pots. The thieves, some of whom may be former greenhouse employees, would then sell the flowers, cheaply, to roadside stands.

Plants and supplies were offered for sale at other greenhouses; some became customers.

"They're not supposed to buy stuff off the street unless they

know where it came from," say Carter, citing a county requirement for a pawn license to purchase walk-in merchandise. "But [the merchandise] was at such a reduced price..." Marilu

Johnson, a spokeswoman for the San Diego County Flower Association, says that much of the buying was done by small nurseries in Vista and other inland towns. "A lot of momand-pop places out there are not aware of what's happening," she says. The flower association, an says. The flower association, a organization of 150 growers, formed a task force earlier this year to fight against the losses; an easy battle plan was not found. "It's almost impossible in soil," says Johnson. "You can't paint it or number it or stamp it with your name. It's a real problem."

So some of the flower

So some of the flower growers are buying the stolen goods and returning them to the proper owners. "They're working out a way to compensate each other," says Detective Carter. Greenhouse sheefif and then trying to detain people who come to them with items that appear to be stolen. Ten male suspects have been arrested so far, some through this maneuver. The thieves, who usually work in pairs, have been added to the day, according to Carter. One man will distract greenhouse employees while the greenhouse employees while the other loads the truck, Carter says. Burglaries have also been



The case of the ailfered he

occurring on weekends and at night. Two men recently apprehended in 6:30 p.m. in an Encinitis greenhouse said they were just browsing. "They claimed they weren't going to take anything; say Carter." They said they were off the control of the cont

one man had a prior plant-ment conviction.)

Dave Pruitt, owner of Sea Coast Greenhouses in Encinitas, almost caught the two men who ripped off \$400 worth of redwood lumber from his business last month. A neighbor

saw them loading it into a station wagon around 9:00 p.m. and called Pruitt. He arrived after they had driven off. His greenhouses have been broken into several times in the last year, and Pruitt predicts some vigilante action, since the sheriff's department has been unable to stop the continued losses. "There are guvs in the losses. "There are guys in the business who carry guns now," he says. "And you'll notice barbed-wire fences being put up. too."
Weidners' Begonia Gardens, located across from Sea Coast Gardens on Normandy Road,

year after numerous break-ins. Last Saturday the Weidners lost valued at ten dollars apiece. The thieves made two visits, one during the day and one later that night. "They probably sold so well that they came back for more," says owner Evelyn Weidner She and her husband discussed buying a guard dog for the property, Weidner says. discussed outputs a guard dog for the property, Weidner says, but they didn't want it trampling through the begonias. They have decided instead to hire a security guard to watch over the flowers at night.

## DRIMATE ACTS OF PUBLIC RADIO

It's been nearly a month since public radio station KPBS-FM (89.5) announced it was abundoning its format of local news and information programming and would begin broadcasting seventeen hours of classical music every weekday. But the outcry that decision ignited among public radio devotees hasn't vet abated. partly because the station's executives have such a difficult time justifying their decision. The major change that will be

apparent beginning October 1
will be the absence of Contact
89, the program that is
broadcast weekdays between
9:00 a.m. and 3:00 p.m. Its two producers and on-air hosts, Ed Bremer and Marilyn Hyder, have already been let go and will be replaced by classical music disc jockeys. Contact 89 inusic disc jockeys. Contact as is a unique blend of news, commentary, interviews, and esoterica, most of it assembled by more than fifty "community producers" who have dunteered their time since 1981. The format is unusual for the nation's 307 public radio stations, the majority of which



have relied primarily on classical music programming; only about half a dozen stations employ a news and information format.

The weeknight Spanish

variation of the show, Contacto 89 has also been canceled, as have other programs, such as Sunday night's popular Pacific Ballroom, made up of big band and swing music, and the ten

KPBS station manager Paul Steen: full

hours of folk music broadcast on Saturdays. (The Spanish programming will be relegated to four hours on Sunday nights and folk music will get six hours on Saturday nights. Both time slots are considered "graveyards" by the shows' respective producers.) Station managers have issued a tentativ schedule that incorporates the national programs Morning Edition, All Things Considered, Monitoradio, and A Prairie Home Companion in their usual time slots, but weekdays between 9:00 a.m. and 4:00 p.m., and from 8:00 p.m. to 6:00 a.m., classical music

will be the main staple. The people who work at the station, and many of those who are interested listeners, were shocked by the format change. "I believe that one day [KPBS general manager Paul Steen and KPBS-FM station manager Tom McManus| got up and decided they wanted a different audience," remarks José Mireles, director of Hispanio programming for the station.
"But I don't think they have that right. The community owns the broadcasting license, in reality, and they did this without considering the needs or demographics of the

Technically, the licensee is the California State University Board of Trustees. KPBS-FM is located on the campus of San Diego State University General manager Paul Steen's boss is university president Thomas Day, whom Steen says

was not involved in the decision The primary concern of those opposed to the program change is that it appears to violate the "mandate" of noncommercial public broadcasting. Forty-two percent of the overall KPBS

budget (television and radio) comes from private contributions: the rest of the money is contributed mostly by the state and federal governments. For years, during membership piledge appeals on both the public television station and the radio station, the fundraisers have explicitly stated that local public broadcasting was meant to be an alternative to what was available on the commercial broadcast bands. Locally, classical music is already broadcast twenty-fou hours a day on KFSD-FM, a commercial station. "The commercial station. The public station is given taxpayer dollars to fill that gap that isn't served by commercial broadcasting," says Ken Kramer, who was a former rainstay at the station and is given much of the credit for establishing the news and information format but who is now an independent producer "How is classical music meeting that mandate? KPBS-FM is not a business. It is a community service based on a public university using taxpayer money. How do you justify this

STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice:
Over pixa and beer the other evening, I got to thinking about our friends the halians. Seems to me they should be speaking Lain instead of halian. After the full of Rome, did someone just mix up the leters in the name and condemn Lain to school books forcer or was there some logic to the transition? The tower of Bubel aside, a group of people just doesn't up and change their language without real good

San Diego

San Diego
Over a dish of profit allo spiedo and a bottle of Barolo the other evening. I got to
thinking about our friends the Italians.
Seems to me it doesn't matter what language they speak, as long as they turn out food and drink like this. But I don't

language they speak, as long as they through our food and drink like this. But I don't make my Itving by getting fat on Italian cooking, so I pushed my glate away and a brief — and painless. I promise — history isson about why Sophia. Loren doesn't sound like the pope when she speaks. Of course a language doesn't spring full-blown from a single mind at a specific time cunless you count Zamenhof and his Experanto lingo). But as near as we can suit to be a suit of the speaks of the superior like first speakers of Latin waged their tongues in small groups along the lower thought in the speakers of Latin waged their tongues in small groups along the lower thought in the speakers of Latin waged their tongues in small groups along the lower tongues and the soon everyone was speaking its Latin Europe. The various barbarians in the provinces were, naturally, not native speakers of Latin, but under the henvy hand of the Emperor, they spoke in that longue

speakers of Lutis, but under the heavy hand of the Emperor, they spoke in that tongue—with local variations, words from the Celtic or German or Greek or whatever. After a while, things fell apart and the Empire lost its grip. Communication was weakened with Rome and its speaker of the pure Latin tonges, education declined, and by about 600 A. D., the regional dialects of Latin were so isolated and different they



became mutually unintelligible and thus separate languages.

My simple history lesson was, in fact a little too simple. Latin had three forms: classical written, classical voratorical, and colloquial for "vulgar". Vulgar Latin was the speech of the middle classes in Rome and the provinces, and it grew more and more different from its classical origin as the Empire spread and then declined. The people always survive, though, and it's vulgar Latin, not its highlatin: cousins, that has left its mark. Let's hear it for vulgarity.

vulgarity!

Vulgar Latin gave birth to the Romance Vulgar Latin gave birth to the Romance languages, primary among which are French, Spanish, Portuguese, Romanian, and Italian. If the Italian we hear today can be said to have a specific ancestor, it would have to be the vernacular spoken in Florence (this is true at least for literary Italian). And of all the Italian vernaculars,

South Dakota know there is a Yankton? I'll

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Welcome back to Mission Bay, San Diego's flat, fast course. Enter to win \$500 and help the Special Olympics. Race starts 7:30 am, Saturday, September 6th at Mission Bay Park.

Purpose of the race is to raise funds for San Diego County Special Olympics, a program of sports training and athletic competition for mentally retorded children and adults.

Prizes for top runners in the 10K race:
- \$500 cash to the first male and female finisher - \$250 cash to the second male and female finisher - \$400 cash to the first male and female finisher - Awards to the first 3 finishers in each age group (Cash winners not eligible)

A special drawing will be held for runners in costume; dress up and wint

Free drawing prizes:

\*\*S500 cash - Running gear - Dinners at top local restaurants including Bully's, Cafe Del Rey Mora, Elario's, Reuben E. Lea and Hungry Hunter. These prizes will be awarded in a free drawing immediately following the race. All race participants will automatically be entered in the drawing. Non-runners may register for the free drawing between 6:00 and 7:15 am on race day of the registration area. You must be present to will.

Complete entity term and mail with fee, and stamped, self-addressed 10"x 4" envelope (f entry per envelope, piece) in Paolific Beach Ford/Topoto Distance Classic, do Special Olympics, 5384 Linda Vista Rd., provided a 20-410. Enth, fee: 10x + 30.00, and the 10x + 30.00; add \$2.00 after 9/416. Male Foreics pondied San Diepo County Special Olympics, Race packets without a return envelope may be picked as on one day between 6-00 and 7/15 and the registeration tables. Register in person after 12/4/16s at Movin' Shoes, 3838 Mission Blvd. Mission Beach. Day-of-race registration: 6:00-7/15 am south end of the Hitton Hotels. Roce starts south of the Hitton Hotels. Roce starts south of the Hitton Hotel Roce starts south of the Hitton Hotels. Roce starts south of the Hitton Hotels.

-Join us on Friday, September 5, 6:00-8:00 pm of Hapice Boach Ford's north parting lat. 4570 Mission Bay Drive, to the september and damaling hapice boach Ford's north parting lat. 4570 Mission Bay Drive, to the september and damaling hapital bay many fine Rapific Beach restaurants in Judicia of sound table Pizu. Rocob's and Fraz Shutfle SZ (00 to all registered uniones and only \$4.00 to all others. Free underwater body fall determinations courtesy of Bayside Physical Therapy and Scorts Medicine Clin Music by \$an Diego's

COKER BROTHERS BAND

ENTRY FORM: Approximately 35% of your entry fee will go to benefit the San Diago County Special Olympics and the Association for the Betunded Critizens of San Diago. 55% will go or active things must include an additional \$2.00 late fee.

Name (plea Address	se print)	Lost				First			
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RACES (Check one box)		□ 10K - \$10.00	□1-Mile Fun Run - \$8.00			(Add \$2.00 after September 1)			
DIVISIONS (	Check one box)								
Mon -	☐ 12 & under	□ 13-17	□ 18-29	□ 30-39	□ 40-49	□ 50-59	□ 60+	□ Wheelchair	
Women -	☐ 12 & under	□ 13-17	□ 18-29	□ 30-39	□ 40-49	□ 50-59	□ 60+	☐ Wheelchair	
and Pacific Be demands, act of the risks invo	each Toyota, Special ions, whatsoever in olved in this event of	I Olympics. In Motion, in any manner arriving or	ic. Lynn Flana growing out o nd sufficiently thout obligate	gan, Tim Murpi of my participa trained to part on or liability to	hy. City of San fing in said of licipate in this me. As a par	Diego, and o hietic event I event. Further, t of this waive	ther sponsors affest and ver I grant full pe t I acknowled	nd discharge Pacific Beas for all claims of damage rifly that I have full knowle emission to any and all age that I have read and derable.	age

Parent's signature (Parent's signature required if under 18 years of age)... 









# THE INSIDE STORY

WHEN TELEVISION EXECUTIVES TALK about "community involvement" and "public service programming," viewers should prepare for a barrage of promotional hyperbole. These periodic "news specials," which cover anything from missing children to the AIDS epidemic children to the AIDS epidemic to wife beating, often air during the crucial "ratings" periods. Ratings gauge how many viewers are watching the show and determine how much the station can charge advertisers for air time.

While local stations have also promoted week-long charity food drives and stopsmoking campaigns, none has rivaled the publicity campaign now being mounted by Midwest Television, Inc., owner of KFMB-TV and KFMB-AM radio. For the next two months, KFMB's radio and television personalities, its public affairs, promotions, and newly formed community relations departments will be filling air time usually reserved for news with segments on the "Rotation Diet," a controversial weightloss program that requires

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Adventure 16's

participants to reduce their food intake to as few as 600

Channel 8 news personalities Connie Healy and Jim Laslavic started the diet last Friday, along with KFMB radio reporters Stephanie Donovan and Clark Anthony. Sun-Up host Kathi Diamant is dieting in public; so is TV news cameraman Ron Johnson. When Martin Katahn, a Vanderbilt Katahn, a Vanderbilt University psychology professor and developer of the diet, flew to San Diego last Thursday to promote his best-selling book. The Rotation Diet, he spent most of his time at KFMB's Kearny Mesa studios, where he was interviewed by KFMB radio

hosts and Channel 8's public affairs director.

The two stations have stuffed their schedules with Rotation Diet information: a nutritionist appears each Monday on the Channel 8 news, and groups of overweight employees at local companies are encouraged to compete to lose the most weight. Channel 8 ran large ads on the *Union* television page last week, urging readers

to "Learn How the Rotation Diet Works." Joan Hiser, promotions director for KFMB radio, says the current campaign "is not really a promotion. We're covering it objectively, as a news story." But unlike KFMB's charity food drive, this calorie-burning frenzy has a clear commercial tie-in. The idea for the diet promotion was presented to KFMB stations by the Berkman & Daniels public relations firm, on behalf of their client, Von-supermarkets. Having agreed to spensor the diet, KFMB to sponsor the diet, KFMB management is sparing no effort. A special task force, headed by former TV news producer Terry Wood-Timoney, meets weekly to coordinate diet activities. Robert Myers, president of the KFMB stations, has attended the meetings, along with other top-ranking advertising and programming executives, as programming executives, as well as a Berkman & Daniels account executive.

Vons stores are distributing

free brochures about the die ree brochures about the diet to shoppers and running full-page newspaper food section ads, which promise that pudgy San Diegans can "lose up to a pound a day and never gain it back." The brochures and ads feature the KFMB logos and urge prospective customers to "get into shape with Vons and KFMB's San Diego Scale Down..." In return, Channel 8 dispatched news crews to Vons markets last week, where they "reported



on the diet kick-off activitie Reporter Healy was at Vons for most of her three-minute Friday segment on weight-ins by dieters. (Among other "news," an excited Healy told viewers "at least one Vons store by noon was reporting they had sold out of

asparagus."
Tim Hnedak, promotions director at Channel 8, says KFMB management embraced the diet idea because a similar television promotion in Nashville worked so well. "It got to the point where got to the point where politicians and the newspaper were noticing it," Hnedak reports. "The mayor even issued a proclamation." Hnedak isn't bothered by the commercial aspect of the promotion and points out that because Vons distributes free pamphlets explaining the Rotation Diet, participants

aren't forced to buy Dr.
Katahn's \$15.95 book. As for
warnings from the American
Dietetic Association that the
diet's caloric limitations are
too stringent. Hnedak and
other station executives say the
potential dangers of the diet
will be discussed throughout
the eight-week TV-radio
campaign.

campaign. While Hnedak insists that KFMB wants to help San Diegans get trim and fit, there's evidence that KFMB-TV executives are equally concerned about their station's own health. Channel 8's oncesolid grip on the ratings has been slipping. One survey shows the station's 5:00 p.m. newscast, which was consistently number one, in a dead heat with Channel 10 news. Though a second survey shows Channel 8 slightly ahead at 5:00 p.m., both

HORTON

surveys reveal that Channel 10 enjoys a much bigger audier for its 11:00 p.m. broadcast. 'I don't think anybody is going to buy it when [a television station is] saying they're doing it only for the community," Hnedak admits. "This is a business, and if we

"This is a business, and if we can increase our ratings or hold on to our ratings or hold on to our ratings or hold on to our ratings."

The controversy over the spending practices of the San Diego Housing Commission has caused the commission and its executive director, Ben Montijo. considerable embarrassment this year. It has also cost taxpayers lost of money.

axpayers lots of money.

Montijo has hired auditors to refute critics' claims that the public housing agency squandered public funds to lease and remodel its

downtown office building. He's spent \$3000 on public speaking lessons and recently hired a \$35,000-a-year public relations director. Commissio records also show that in May and June, the agency spent almost \$3000 to defend itself against a lawsuit brought by two critics who were denied public documents and forced to pay what they feel is an outlandish fee for photocopie

of other commission records. Mel Shapiro and Hans Jovishoff, whose scrutiny of commission spending prompted numerous newspaper stories on the subject, had in February asked commission staffers for copies of escrow papers, engineering and architectural contracts. insurance policies, and other documents relating to the agency's 1984 relocation to its

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commission staff refused to hand over the papers, Shapiro and Jovishoff hired a lawyer challenges the commission's twenty-five-cent fee for photocopies, which Shapiro claims is "discriminatory and retaliatory."

Commission attorneys at the

local firm of Jennings Engstrand quickly acknowledged that commission staffers shouldn't have withheld the documents. have withheld the documents. They've since given Shapiro and Jovishoff most of the papers, and lavyers for both sides agree that that portion of the lawsuit soon, will be dropped. But the argument over photocopying fees continues. Shapiro and Jovishoff say twenty-five cents per page is exorbitant; they note that both the city clerk

copied monthly by the agency Those labor costs compute to thirty-five cents per copy, for a per-copy total of thirty-nine

The commission has to date paid about \$3000 to defend itself in the Shapiro-Jovishoff case, and when the portion of the lawsuit on the documents is dismissed, it will pay Shapiro and Jovishoff's lawyer Shapiro and Jovishoff's lawyer for fees and costs.

Commission spokesman Ken Guyer says he's "aggravated that the money has to be spent on this, but we've been asked to defend ourselves, and we have to show that the [copying] charge is reasonable." Shapiro. charge is reasonable." Shapiro says he and Jovishoff will drop the entire lawsuit if the commission lowers its photocopying fee to ten cents. sticking with their quarter-a-page figure.

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and the port district charge just ten cents per copy. They also point out that newspaper reporters have never paid mo than ten cents per copy for

commission documents and

currently pay nothing. But the

aren't yielding. They note that

county courts charge between

fifty cents and one dollar per page. And the commission says it performed a study of

copying costs, which shows a per-page cost of at least thirty-nine cents. Commission lawyers sent Shapiro's attorney a two-page explanation of the study, which revealed that

study, which revealed that equipment and supply costs total four cents per copy. Commission secretaries who operate the photocopiers earn \$12.64 an hour and supposedly spend 1.6 minutes making each of the 94,000 pages

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watts channel rated continuous power. That means the dynamic power of the 7250PE exceeds 200 watts/channel!

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contains two remarkable performance-optimizing circuits—Dynog and Play Trim. Dyneq (Dynamic Equalization) is a recording circuit developed by Tandherg to prevent high-frequency saturation which causes dull, lifel'us sounding high, with Dynog, recordings are constantly crisp, clear, and transparent. Play Trim is an ADI innovation which improves the sound of tapes made on another machine and played back on the 6240. Small differences in the high-frequency response of the recording machine may cause Dolby circuits. the recording machine may cause Dolby circuits in the play deck to mistrack, also resulting in poor sounding highs. The Play Trim control lets you re-equalize the high frequencies so the Dolby circuits can properly decode the

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## **GYPSY**

knows he won't find the men, dead or alive. His one overriding desire is to find some shred of evidence that the Gypsy Song did in fact sink. "I just want to put that lady's mind to rest he says time and again. "I'd like to find a piece of the mast, a life jacket, some sign of the dinghy - anything to indicate the boat went down at sea." He is about to find evidence to the contrary.

Puerto Madero is dirt poor and ut-terly nondescript. Just a few minutes south of the tiny village is a small har-bor about 200 to 300 yards wide and stretching a half-mile inland from the Pacific Ocean — more specifically, from a notoriously dangerous body of water called the Gulf of Tehuantepec. water called the Gulf of Tehuantepec. We've come here to investigate a possible sighting of the Gypsy Song by Leo Laleunesse, a former associate dean of instructional media at Orange Coast College in Costa Mesa, who docked in Puerto Madero last December. When he returned to California in February, he returned to California in February, he saw an article about the Gypsy Song in the San Diego Log, a local marine newspaper. The accompanying photograph resembled a damaged boat he'd seen here in Puerto Madero. La-Jeunesse, an experienced sailor, admits he paid little attention to the unusuallooking vessel, but he is very certain it had a dark ferrocement hull and very distinctive Mediterranean wood railings, just like the Gypsy Song. Whatever he saw, it isn't here now.

Franke, a tall, lanky man of about fifty, spots a fisherman on a boat called the Jurel #1 moored flush against the dock. He climbs aboard and shows Abraham Valdez an eight-by-ten color photograph of the Gypsy Song with a

short text about the missing boat written in Spanish on the back. Valdez before even reading the text, says in Spanish he knows the boat. He saw it last December — December 18, in fact, docked in his home port of Salina Cruz, 250 miles north of Puerto Madero. Franke pulls out a picture of three smiling Novosats: Ron, John, and Athlene. Without hesitation, Valdez points to Ron. "Yes, I saw him in Salina Cruz, and in Santa Cruz." The latter port is just north of Salina Cruz. I ask Valdez if he's sure it was the same person. Yes, very sure. I ask him if he saw the elder Novosat. "No, he wasn't there; the American [Ron Novosat] was with a Colombian and a Mexican-American," Valdez replies.
Franke walks over to two navy vessels

docked nearby and shows the pictures to several officers and sailors. Heads to several officers and sailors. Heads shake. We check with the port captain, and he has no record of the missing boat ever being in Puerto Madero. After several more fishermen on other boats insist they've seen neither the Cypry. Song nor the Novosats, Franke and I go back to Valdez and ask him what the men were drings in Saline Cruz. "They

back to Valdez and ask him what the men were doing in Salina Cruz. "They were buying diesel fuel," Valdez replies. "And this man [pointing to Ron Novosat's photograph] asked where he could buy marijuan." During the forty-kilometer drive back to the Guatemalan border, Franke and I discuss Valdez. If his story is true, what the hell was Ron Novosat doing sailing around Mexico eleven months after he was supposed to be dead? And after he was supposed to be dead? And where was his father? Valdez's sighting is most troubling, especially given that the day before, an American embassy official in Guatemala City had told us that Ron Novosat (but not his father)
had been sighted by someone else in
April of 1985 — three months after the
Gypsy Song presumably sank — this

What the hell was Ron Novosat doing sailing around Mexico eleven months after he was supposed to be dead?

time on the Baja Peninsula. Franke ex-plains that in general fishermen are his most trustworthy sources, followed by sailors, there cab drivers, then policemen, "Vaddez tudle us the men bought diesel fuel," Franke says. "The ought diesel fuel," Franke says. "The Gypsy Song uses diesel. He could just as easily have said gasoline." Franke is particularly intrigued by Valdez's claim that the man in Salina Cruz asked to that the man in Salina Cruz asked to buy marijuana. It was no scret that the younger Nowosat was a heavy marijuana smoker. "Valdez brought that up en-tirely on his own," Franke says, look-ing perplexed. "You heard that stuff about the mystics, didn't you? I don't believe that crap, but it kind of fits, doesn't it? They told Mrs, Nowosat that shed's ee her son again, but not her hus-band. That, the diesel fael, the mari-tuana... it's weird."

thlene Novosat asks her two-and-a-half-year-old grand-daughter, "Where's your daddy?" Nicole, a pretty little girl with blond bangs and full cheeks, is kneel-ing on a chair with her hands fondling the globe that's on the kitchen table. She's played this game many times before, obviously, and she places her tiny finger on a spot just off the coast of Guatemala. "Here," she says, smiling broadly. Nicole has no recollection of her father, Ron Novosat, who last saw his daughter in the summer of 1984 when she was six months old.

Athlene turns to me and says quietly, "We tell Nicole her daddy got lost. We tell her it's like the pictures of little kids on shopping bags." The com-parison is made less for Nicole's benefit parison is made less for Nicole's benefit than for Athlene's, conveying as it does the distinct anguish one feels over a heartbreaking loss unaccompanied by the catharsis and finality that death nor-mally brings. For seventeen months, Athlene, a tall, slender woman with curly brown hair, has been a hostage of fate. Since early 1985, she has been waiting, with a patience that by now he parally ewas or part of the sevent liling martly ewas or part of the sevent liling martly ewas or part of the sevent liling the sevent liling martly ewas or part of the sevent liling the sevent liling martly ewas or part of the sevent liling the sevent l waiting, with a patience that by now has nearly evaporated, for the news telling her either that she is a fifty-six-year-old widow or, preferably, that she is about to be joyfully reunited with her husband and son. The latter possibility seems less likely each day

less likely each day.

Since the disappearance, Athlene and
Deborah Hager, Nicole's mother and
Ron's girlfriend, have lived together in
Palm Desert, San Diego, and now Torrance, near Los Angeles. Deborah says that Athlene is a nervous wreck, that that Athlene is a nervous wreck, mais she still doesn't sleep at night, and that her asthma has been badly aggravated by stress. "Athlene was married to John for thirty-five years!" Deborah says. "I don't know if she's ever thought of them drowning. She's always said they're out



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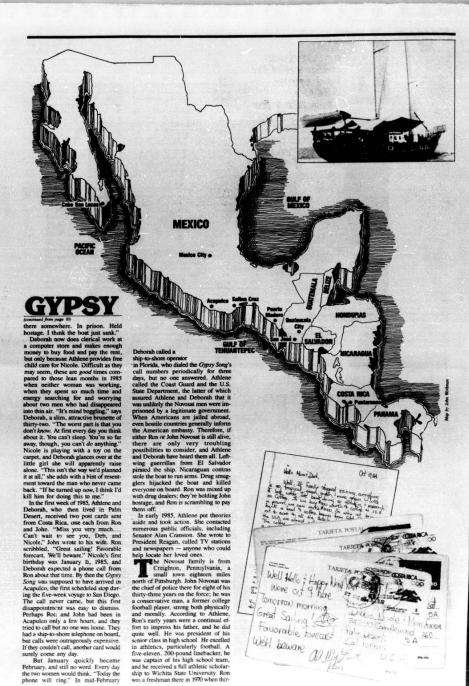








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teen members of the varsity football team died in a plane crash. Athlene recalls the horror she felt when she first heard about the accident, before she heard about the accident, before sne learned that freshmen didn't travel with the team and that her son was safe. Athlene and John Novosat had already lost their first-born son Jeffrey, who, at age thirteen, got in a fight with a troublemaker at school and was hacked to death with a sickle. Only Ron troublemaker at school and was hacked to death with a sickle. Only Ron Novosat knows what, if any, effect these tragedies had on his poyche, but the year after the plane crash, he left Wichita State and gave up his scholarship. His mother says he couldn't take the pressure of competing in sports and studying at the same time. "They wanted to own him," Athlene says, "It was too much for him."
White in Wichita Monograf works.

was too much for him."

While in Wichita, Novosat made some friends who were interested in boats. The young college dropout moved to the San Francisco Bay area in the early 1970s and, with the help of these friends, began constructing the Cypty Song in Sausailto. While he was building the boat (Athlene can't remember the precise details), Ron was arrested at a California airport for allegedly carrying drugs in a hidden belt. John Nowsat flow from Creighton to bail Ron out of jail, and eventually charges were dropped. But reprefusively to bail Ron out of jail, and eventually charges were dropped. But repertusions were felt 2000 miles sway. When a newspaper in Pennsylvania wroig the story of how the police chief's son had been arrested for drugs, John Novosat was so ashamed he offered to resign. He didn't, and the affair blew over, but scars remained. According to Athlene, the son who had always wanted to impress his father didn't return to Creighton for years after the arrest. For an entire decade, Ron wyked sporadically in Sausalito, for a solar panel company, as a plumber, and as

The mysterious caller said he had spent \$5000 searching for the missing men. He wanted to know "real bad" if they'd gotten back uet.

ings into his boal. In 1980 Ron met Deborah Hager, who waited tables at the Food Company, a restaurant he frequented in Sausaitto, Deborah remembers him as "a nice guy, easy-going, and very sincere. Building that boat was an amazing feat. That impressed me. He'd work, on it and libours of the night." Finally, in-early 1982, the Gypsy Song, though not yet completed, took its maiden wyage on the San Francisco Bag. That summer Novsat set sail for Central America with two friends, Joid wills, an expert boustman. sail for Central America with two friends, Josh Mills, an expert boatsynan who would teach Ron how to sail, and Jeff O'Conneill, a mechanic. Novosat-paid all expenses on the voyage, dur-ing which the men intended to finish building the cabin and other parts of the boat. "Ron was proud as hell to get that boat down south," O'Conneil said recently. "He'd built his own boat: Thir-recently. "He'd built his own boat: Thir-

whatever he'd done, the boat was it." In October Deborah took leave from her job and joined Ron in Costa Rica. "It was something different," slie says. "Why not? I figured I'd stay eight months, maybe a year." Her estimate was correct, but she came back in August of 1983 carrying unexpected cargo. Though the couple had never married, Deborah was three months pregnant. She stayed with her family near Detroit until Nicole was born in January of 1984. Ron came home for the birth but returned to Panama soon after, and Deborah and Nicole followed three months later. Ron had set up a business there, chartering the Gypsy Song for Pacific cruises to tourists and American GIs stationed at the Panama

In Central America, Ron went by the name "Miles" or "Miguel". His mother and Deborah Hager believed he used the alias because Hispanies had difficulty saying "Ron," despite the fact that ron is the easily pronounced word for "runt" in Spanish. O Connell of fers another explanation. He says that two weeks before the Oppsy Yong left Saussalito for Central America in 1982, he accompanied Ron to apply for a passport. Ron's "birth certificate, however, lacked a required stamp. Ron was unable to obtain his valid birth certificate in time, but he returned to the was unable to obtain his varie birth cer-tificate in time, but he returned to the passport office a day later. "I don't know how he did it," says O'Connell, "but the next day, he came back with a valid passport using a fake name."
O'Connell says the first name was
Mike, but he can't recall ever having seen the last name.
In the summer of 1984, Ron Novosat

was again arrested on a drug charge. To help out on excursions, Ron had hired a crewman, a Panamanian Indian

named Hilary. Deborah says Ron tound him sleeping on a park bench with nothing to his name but the clothes on his back. Problems arose. According to Jeff O'Connell, Hilary wasn't satisfied with the food Ron offered his crew— a sparse diet of rice and beans. Ron was short on money, too, and Hilary wasn't being paid. And then Ron fired Hilary, allegedly because he wasn't working hard enough. Hilary went to the police. Deborah Hager was with Nicole in a house near the beach when she saw Hilary and several Panamanian policemen heading for the Gypsy Song. She watched through a telephoto lens on her camera as they boarded the boat and arrested the father of her child. Ron had seen the police coming and thrown a small quantity of marijuana over-board, but the officers, who had seen him do it, ordered Hilary to dive into

him do it, ordered Hilary to dive into the water and retrieve the evidence. Ron spent a week in jail. His parents put p \$500, and Deborah, working with a Panamanian lawyer, managed to have the charges dropped. After this in-cident, Deborah, who had never felt safe on the boat anyway, decided sate on the boat anyway, accided Panama was no place for her infant daughter. "I left after Ron got out of jail." recalls Deborah, who made it very clear to authorities that she'd flown to Panama and had nothing to do with the boat herself. "I was with Nicole, and I didn't want to get thrown in the

slinger."
After the arrest, the Panamanians let Ron know that he was persona non grata there, so the chartering business, which had been struggling anyway, quickly went bust. Flat broke, Ron left Panama and sailed the 300 miles to Puntarenas, on Costa Rica's Pacific coast, in late summer, 1984. On September 14, Novosat wrote to his ents that he would wait in Puntarenas

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tentinued from page 13)
a few months until the hurricane sea ended, then would set sail for San Diego, where he, Deborah, Nicole, and his parents all intended to settle. Ron apparents all intended to settle. Ron apparently missed his family badly. "So what's happening with Debbie and Nicole?" he wrote on October 21. "She [Deborah] sounded very depressed on the telephone. I ... would like nothing more than to be with them, but as you know, these are difficult times.... I'm dying to see Nicole — she's so beautiful! I bet she's changing every week. I'm really anxious to get back to California."

Brent Hoffmeister isn't so sure Ron was anxious to get back home. Hoffmeister had signed on as a crew member on the Gypsy Song in October of 1984 while the boat was in Puntarenas, and he got to know both Ron — he cailed him "Michael" — and John quite well. At first, he'd hoped the Gypsy Song would leave for San Diego after about two weeks in Puntarenas but one delay followed another, and Hoffmeister waited impatiently for two months, first in Puntarenas and later in Playas de Coco, the port the Gyspy Some eventually sailed from He also lent Ron \$600 to buy new batteries and recharge old ones. About December 20, 1984, Hoffmeister, fed up with the delays, abandoned ship and forfeited his \$600. "I wanted to get going," he said in a recent phone interview from Connecticut. "Besides, the people [Ron and José] weren't that stable, smoking dope all the time, drinking beer, not getting the boat ready for the long passage. It just didn't look like the kind of trip I

wanted to be on."
Hoffmeister and others who knew
the Novosats in Central America
describe John as a very conservative Midwestern fellow who didn't necessarily complain when his son lit up a joint but would often stand up and walk away. One person affectionately described John as "an Officer O'Malley-type cop, the kind of cop who probably kept more people out of jail than he put in." Though almost everyone thought of Ron as a "nice guy," he evoked darker feelings in those who knew him. Jeff O'Connell, who was on the Gyspy Song in Panama about a year before Hoffmeister joined the crew, recalls that Ron was capable of distorting the truth about himself, "Ron had this image of himself as a really great sailor," O'Connell says. "Ron talked better than he was. He got carried away with the image of 'El Capitan,' which is what they called him down there. He acted like he had all kinds of money and he could do anything, but he was broke all the

In Costa Rica, Ron apparently cultivated the persona of the marginally outlaw bohemian. He told Hoffmeister and others that he was a veteran of the 101st long-range reconnaissance patrol in Vietnam and that he'd served a jail term, implying it was on a drug charge.

He also told Hoffmeister he'd run up nearly \$10,000 in charges to his credit card. The jail term (unless he meant the week he was jailed in Panama) and the Vietnam veteran stories were pure in-vention. Hoffmeister had the distinct impression that Ron was less than enthusiastic about returning to the United States and abandoning his romantic, if impecunious, lifestyle. "He wanted to go sailing, and [Deborah] didn't," Hoffmeister says. "He liked her, but they had a baby now, and going back to San Diego meant living in an apartment, getting a real job, and maybe even sell-ing the boat. The way he talked, it

bunded like he wasn't up to it."

During the fall of 1984, while Ron waited out the hurricane season in Puntarenas, Athlene and John Novosat were caretakers at an apartment complex in Palm Desert. The couple had John's police pension, but most of the money went toward mortgage payments on a house their daughter (Ron's sister) owned in Pennsylvania. So to make some extra money, John worked as a security guard and Athlene worked part-time at a candy store. Then Ron asked his father to fly down to Costa Rica and accompany him on the return voyage to San Diego. John agreed to go, though he hadn't left the United States since his army days in World War II. and he'd only been separated from his wife for one three-week period in thirtyfive years. In the first week of December, 1984, Athlene packed her husband a small suitcase -- just a couple of pairs of shorts, one extra pair of

shoes, and a few other necessities

shoes, and a few other necessities
drove him to Los Angeles International
Airport, and kissed him good-bye.
ometime in early February of
1984, before they even realized
the Oppry Song was missing.
Athlene and Deborah received the first
of many phone calls from a mysterious
fellow who gave the name Dave Peterson. He said he was a "businessman."
and he at various times called from and he at various times called from Oregon, New Mexico, Arizona, Los Angeles, and Carlsbad in San Diego County. Peterson said he'd met Ron and John down in Costa Rica, had become close friends with them, and had even waved good-bye when they left of San Diego. "He wanted to know real bad whether they'd gotten back yet," recalls Deborah. "He was evasive. I asked him what he did for a living, and he came up with some off-the-wall thing." What

drugs or weapons, Louise said. In mid-February, the first clue surfaced — Atthlene received at her Palim Desert apartment a Visa credit card statement that included a 50°C charge in Guatemals on January 1, 1985. The statement listed the creditor as El Rancho de Don Juan restaurant in Escho cno de Don Juan restaurant in Es-cuintla, a city thirty-five miles inland from the port of San José. Athlene con-tacted the U.S. State Department. But when officials at the American embassy in Guatemala called the port captain in San José, they were told that, according to records, the Gypsy Song had never to records, the Coppsy Song had never been there. Nagging questions arose over this bill. What were Ron and John doing in Guatemala? Their first stop was supposed to be Acapulco. And if they did stop in San José, why travel so far inland? How in the world could they spend \$107 at a restaurant in





really troubled Deborah and Athlene really troubled Deborah and Athlene was that in a later conversation, Peter-son said he'd gone down to Cuatemala and spent \$5000 of his own money searching for the missing men. He'd chartered an airplane to fly the coast and search for wreckage and had a girlfriend check Guatemalan jails. His searchine, missing obstimum searchers. motives raised obvious questions "I sked him if Ron had drugs on the boat, if he had some deal going, ard he said no," Deborah recalls. "He said he was just concerned and wanted to help. He said it was his 'mission in life' to find

Desperate for any help they could get and thoroughly confused by the mad-dening number of theories about the Gypsy Song's fate, Athlene and Deborah sought the advice of mystics. Deborah gave a psychic in Michigan a photograph of Ron and John; she rubbed it for a minute and said, "They're dead." A faith healer in Calexico had better news. She told Athlene, without having seen any photographs, that she envisioned a young, fair-haired man and an older, dark-haired man who were being held captive. Deborah contacted a wellnown Los Angeles psychic named Louise - she has supposedly been used by Los Angeles police to help solve crimes — who told her that Ron would return someday but John would not The woman said the Gypsy Song had been bijacked and that a third man on the boat was involved. In her vision, she saw hijackers searching in the hold for something that might have been Cabrera Lazaro. (continued on page 16)

Guatemala? Could the Visa card have duatemana? Could the Visa card nave been stolen, and could the thief — the murderer? — be using it? "We thought of every far-out thing you can imagine," Athlene says. "It just didn't make

The two women had no money to investigate the disappearance themselves, so they had no choice but to rely upon Overseas Citizens Services, the branch of the U.S. State Department that or the U.S. State Department that handles cases involving Americans missing abroad. In early 1985, OCS sent telegrams to embassies throughout Central America, requesting information about the Gypsy Song. They also arranged to put out air-sea alerts. These embassies then called or wrote to numerous ports, asking if the Gypsy Song had docked there. Nothing turned up. Possibly in response to pressure applied by Athlene — several public figures, including U.S. Senator John Heinz and Congressman Joseph Gaydos of Pennsylvania, wrote to the State Department on her behalf - Thomas Shannon, a vice consul at the American embassy in Guatemala City, traveled to the port of San José on June 7, 1985. He visited the port captain there and discovered that the Gypsy Song had been in San José after all. The captain's iog clearly showed that the Gypsy Song arrived in San José on December 29, 1984, and left on January 2, 1985. It also showed that the Gypsy Song had hit a rock and entered port to make repairs. On board were the two Novosats and a Spaniard named José



**GYPSY** 

told her he'd been to the Rancho de Don Juan restaurant, and a waitress there identified photos of Ron and John Novosat. The two men had eaten there. Shannon said, and were given about one hundred dollars in Guatemalan currency, all charged to John's Visa card. It was New Year's Day and banks were closed, so the owner agreed to give them the cash. Deborah was angry after Shannon's call. "A few months earlier, Shannon's call. "A few months earlier, the State Department told us Ron and John hadn't been there," she says. "That got us all jacked up. We were thinking someone had stolen the [credit] cards, we went through the trouble of getting copies of the Visa slip from the banks, and we even had the signature analyzed. And then we find out they'd really been there after all."
Athlene and Deborah have had great

Athlene and Deborah have had great difficulty dealing with the State Depart-ment. From the start, both women say they found officials at OCS evasive, unresponsive, and insincere. "It seems that very few people are interested in our problem," Deborah wrote to OCS director David Hobbs in July of 1985. Everything the State Department did took so much time. Three months took so much time. Inree months elapsed before officials determined that the Gypsy Song had indeed been in Guatemala. Leo Laleunesse reported his sighting of the Gypsy Song in Puerto Madero, Mexico, in February of 1986, Madero, Mexico, in February of 1986, and the State Department didn't send an envoy to Puerto Madero until May 29. When Athlene would call Renny Smith, the OCS officer in charge of the Novosat file. Smith never seemed to be at her desk and wouldn't return the call for days. And when she did call, she



spoke only very generally about the case. "I couldn't get her to tell me specifically what they'd done," Athene said. "They could have saved us so much grief if they d just notified us of everything right away. But they just didn't care."

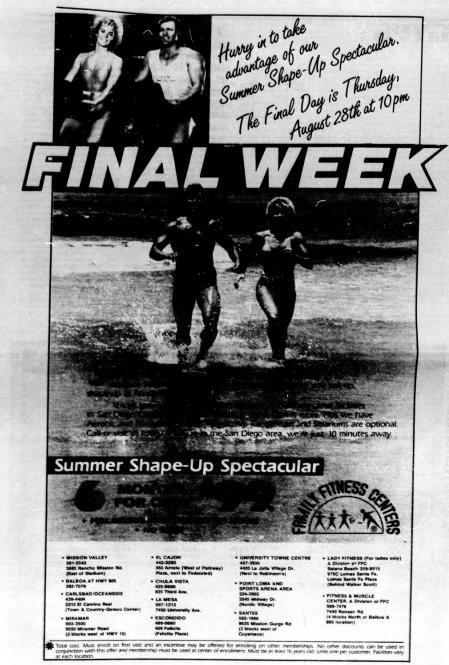
In order to case for hereal to the case of the same of

State Department has done, three months ago, Athlene requested the department's file on the Gypsy Song through the federal Freedom of Information Act. She's still received nothing, mation Act. She's still received nothing, and given the enormous backload of POIA requests, she probably won't until next year. Deborah stopped falling to OCS last year, when she got so angry during a call that Renny Smith hung up on her. "I don't believe anything they say," says Deborah. "They just tell you anything to get you off their backs." In fairness to the Overease Citizens Services staff, they have a thankless job. They have numerous cases and limited resources. Desperate family members call them continually.

which Ron Novosat used to build the Gypsy Song's hull, is "a technologically complex material that has to be very precisely engineered." Ferrocement boats were popular in the 1960s but fell out of favor when many of them sank due to construction defects. Today few insurance carriers will even insure ment hull is made up of carefully meshed metal wire ("ferro") that sup-ports the cement. The mix of the cement is extremely important, containing as it does a concoction of various alloyed materials. The hull, which is only about one inch thick, must be poured very skillfully, and in one set-ting, otherwise it will have vulnerable "fracture zones." Franke says, "I have no evidence of how the young Novosat built the hull. I've heard it was done right, but who knows?"

right, but who knows?"
Franke believes the Gypsy Song's eighty-horsepower inboard diesel engine was inadequate for the thirty-two-ton vessel. He is also worried about two-ton vessel. He is also worried about something he saw in the original marine surveyor's report, a reference to a mast urmbuckle made by a company called Natuce. Franke is certain the surveyor incorrectly spelled the manufacturer's name, that the turmbuckle, a tensioning device that holds up the mast, was made by a Massachusetts firm called Natuce. The Gypty Song's crew, therefore, may have been at the fate of a turmbuckle that has been recalled by the manufacturer because it has a defective stainless steel center serve. (Review 1997). tive stainless steel center screw. (Re-called Navtecs are returned to customers with a nickel-coated bronze to salt water, the steel threads were known to corrode, making the turn-buckle vulnerable to fracture. "When that happens, you lose the rig," says Franke, who, coincidentally, performed

of found officials at OCS e esponsive, and misnicere. "It very few people are intere problem." Deborah wrote i ctor David Hobbs in July or tything the State Department is on much time. Three r sed before officials determin Gypay Song had indeed be termila. Leo Loyan was re- termala. Leo Loyan was re- termala. Leo Loyan was re- ternal. Leo Loyan was re- lero, Mexico, in February of the State Department didni- myoy to Puerto Madero unti When Authene wuld call ! h, the OCS officer in charge sosat file, Smith never seeme or desk and wouldn't return the days. And when she did call	FOIA requests, she probably we steed in set of in 1905.  OCS last year, when she got a OCS last year, when year last on the set of the set	ont until the continuation of the continuation	on," she says, persuade ther investigation Two months friends in Per let to hire her ose Captain I entry-seven ye d now operate siness on Ros is an expert oset, he was h applying his to the Gypsy Seill reasons to the g, he is suspi	themselves. " conduct the i "All we can n to pursue as as possible." ago, using fun msylvania, At own investig. cen Franke, w ars in the Coa se a marine s secrans in Sai no boats, and primarily cc expertise to it oring sank. Fro believe it did. cious of the bo ays that ferro ays that ferro	nvestiga- do is try vigorous  ds raised alene was ator. She ho spent st Guard urveying n Diego. from the macerned he theory hake has For one at's con-	incorrectly spe name, that the name, that the name device that made by a Ma Navtec. The therefore, may a turnbuckle th the manufacture tive stainless s called Navte customers with center screw.) to salt water, known to corre buckle vulnera that happers, y	e is certain the si elled the manufa e turnbuckle, a t holds up the ma sasachusetts firm Gypsy Song's have been at the hat has been reca er because it has steel center screecs are return a nickel-coated After years of ex the steel thread rode, making the ble to fracture. you lose the rig joincidentally, per tootimed on
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## **GYPSY**

last December and found that they broke at twenty-five percent of their rated strength. Franke says that if a turnbuckle were to break and the boat were to be "dismasted" in heavy weather, one of the two masts could strike the side of the boat and puncture a hole in the hull.

everal weeks after Franke and I returned from Guatemala, I talked to Jeff O'Connell and Josh Mills, the two men from Sausalito who traveled to Central America with Ron Novosat in 1982. They provided evidence that the Gyspy Song sailed with far more liabilities than the minor damage incurred when it hit a rock off the coast of Guatemala. Both men said Ron Novosat was a poor sailor, and his explained that in about July of 1983. Novosat decided to paint the Gypsy Song's hull in Panama. Benefiting from an eighteen-foot tide there, boaters could avoid the expense of dry docking by resting their vessels on sand bars and allowing the tide to drop. For several hours, they would have access to the hull for painting or repairs. But, according to O'Connell, when Novosat tried it, the thirty-two-ton boat fell over on its side, cracking the cement hull below the water line. Mills insists that below the water line. Mills insists that this happened twice. "It was repaired, but he used epoxy bonding rather than steel reinforcing," recalls O'Connell. "He didn't put in any heavy reinforce-ment. I told him he should have."

O'Connell, who went along as the mechanic on the trip, recalls Novosat's increasingly "careless" attitude over the year he spent on the Gypay Song. "He wouldn't listen," O'Connell says. "Td

but he wouldn't do it. Since he never had money, he'd jerryrig rather than fixing things right. He was running on

O'Connell says other boaters noticed Novosat's cavalier habits at the helm. "He was constantly bumping into boats," says O'Connell. "One time I woke up on a different boat with the Gypsy Song's bow sprit hanging over the side. Ron had anchored too close and had drifted over and bumped into

Josh Mills was an experienced boatman, and Novosat had taken him along with O'Connell so Mills could teach with O Connell so Mills could teach him about sailing. "He knew nothing about navigation," said Mills. "I gave up trying to teach him. He just didn't follow it." O'Connell recalls that Novosat had a dangerous habit of sail-ing too close to shore and that he was less than skillful when docking. "A few times when we went in for fuel, if there hadn't been fifteen people around to fend his boat off, we'd have taken out the dock," O'Connell recalls.

The Spanish crewman, José, apparently had worries about the Gyspy Song as well. Brent Hoffmeister, who left the boat a week before it sailed out of Costa Rica, recalls that when he said of Costa Rica, recalls that when re sain good-bye to José, the Spaniard was ty-ing down on the deck a nine-foot-long board made of buoyant wood. "It had ropes he could hang only." Hoffmeister recalls. "It was the board he was going to float on in case the boat went

The Gulf of Tehuantepee, into which the Gypsy Song sailed after leaving San José, Guatemala, on January 2, 1985, is no place for a careless sailor in a crippled boat. The infamous gulf, which stretches from Guatemala north to about Puerto Angel in southern Mex-ico, is known for its deadly weather be-

"I know that guy!" the American said. "It was in Cabo San Lucas a few months ago. I saw him in a bar!"

to the Isthmus of Tehuantepec, the narrowing land mass at the extreme southern end of Mexico between the Gulf of Mexico and the Pacific Ocean. On this isthmus - which has been pro posed as a site for a transoceanic canal is a valley between two mountain ranges through which tremendous winds blow during the winter months. They originate to the north near the Gulf of Mexico, descending south and Gulf of Mexico, descending south and lowing offshore into the Gulf of Tehuantepec. Sixty-knot gale-force winds, referred to by Americans as "Tehuantepecers," are not uncommon. What's wone, they sometimes arrive with no warning whatsoever. Ron Nowosts probably knew about these winds. It is less clear he knew the

tween October and April. It is adjacent

these winds. It is less clear he knew the best way to sail the Gulf of Tehuantepec, which is to stay close to shore. O'Connell recalls that as the Gypsy Song sailed south in 1982, it encountered a severe gale well offshore, about sixty miles from the coast. According to John Rains, a columnist for the local marine newspaper the San Diego Log and the author of a book on

sailing in Central America, the winds get worse the farther you are from shore. Even large tuna boats have been known to sink in the Gulf of Tehuantepec, he says, adding that such violent winds are most likely in January. "They talk about los pinches dias de enero — the shitty days of January," Rains says. If the Gypsy Song did indeed sink in a "Tehuantepecer," the three crewmen had only an old inflatable life raft that had been pat flatable life raft that had been patched several times. Nowosaf had sold his \$2800 automatically inflating raft, as well as his large wooden dinghy, before leaving Costa Rica. According to Rains, it is possible that all debris from the wrecked boat — including about ten life preservers with the name Gypsy Song on them — might have been swept out to sea by the violent offshore winds and that the big ships that travel the sea lanes each day might not spot any

wreckage.

en Franke and 1 arrived in Guatemala City at about 8:00
a.m. on July 2, after a fivedirectly to the American Embassy, where we met Tom Shannon, the former head of Overseas Citizens Services in Guatemala. He handled the Novosat case before he was transferred to another department within the em-bassy, and he nodded knowingly as Franke explained his fears about the Gypsy Song. Shannon told us about his visit with port officials in San Juan, and then, almost as an afterthought, he said. "You've heard about the American who

said he saw the younger Novosat in a bar in Cabo San Lucas, haven't you?" Franke damn near fell out of his chair. Mrs. Novosat has never men-tioned this man to either of us. Franke was thinking, "If they've spotted Ron Novosat 2000 miles north of here on the Baja Peninsula, what the hell am

I doing down here in Guatemala?" The story came out like this: In June of 1985, when Shannon was in San José investigating the Gypsy Song, he met an American boater and showed him a flyer with photographs of the Gypsy Song and of the Novosats. "I know that guy," the American said, pointing to Ron's photo. "It was in Cabo San Lucas a couple of months ago. I saw him in a bar." The American went on to tell Shannon about a boat called the Moon-Snannon about a Toot called the Moon-shadow, which he'd seen in San Quin-tin, about 600 miles north of Cabo San Lucas, that looked strikingly similar to the Gypsy Song. Could Ron Novosat have sold the boat? Could the Gyspy Song be sailing under a new name?

Song be sailing under a new name? Franke asked who the American was. We can't release that information said Shannon, who long ago sent his report to Washington, D.C., and has no idea what follow-up was done. Franke asked for the names of those who were on the Moonshadow in San Quintín. Shannon admitted he has that informa-Shannon admitted he has that informa-tion but can't give it out because the federal Privacy Act forbids it. Franke was troubled, not only because this news frustrates his intention to prove the Novosats are dead, but because he's be-ing paid \$500 per day to investigate this case, yet he has no idea what the State

Department has done about the hottest clue concerning the Gypsy Song's fate

Franke and I learned one more thing of value at the Guatemalan embassy. Escuintla, the location given on the Visa bill Athlene Novosat received, is both a city and a department, or state, of Guatemala. El Rancho de Don Juan restaurant, Shannon told us, is not thirty-five miles inland after all, but in San José, which is in the state of Es-cuintla. Franke and I left the embassy marveling at how poor communication has been between the State Department and Athlene Novosat. Why didn't anyone simply tell her the restaurant was on the coast? It would have spared her sleepless nights wondering why her husband and son traveled inland. Why husband and son traveled inland. Why didn't anyone put the unidentified American in contact with Athlene Novosat and Deborah Hager a year ago? A single phone conversation might have established beyond a doubt that the Moorshadow was a different boat and that the man in Cabo San Lucas bore that the man in Cabo San Lucas bore only a superficial resemblance to Ron Novosat. Or it might have established the contrary. Did the State Department do anything at all? We found out later that Shannon had in fact called Athlene Novosat from Guatemala to tell her about his visit to

mentioned the Moonshadow and the fnysterious "man" who said he'd seen Ron. Athlene and Deborah assumed that the State Department would indon't know what the State Department did, but when they traveled to the U.S. Consulate in Tijuana in August of 1985 to meet with consul Sharon Wilkinson she gave them the distinct impression there was no substance to the Cabo San Lucas and San Quintín sightings. "She said something like, 'Oh, that was nothing. He's just some weirdo," recalls Deborah. "We just forgot about

it after that'

I called the State Department in Washington, D.C., to ask what led them to dismiss the Baja sightings and was directed to Ruth Van Heuvin of the directed to Ruth Van Heuvin of the Bureau of Consular Affairs. She said the State Department hadn't dismissed the sightings. If Wilkinson gave Athlene and Deborah that impression, it was merely "her personal opinion, not the position of the State Department." When I asked Van Heuvin to explain exactly what the State Department did to corroborate or refute the mysterious American's story, she realied, "You American's story, she replied, "You want to get into detail, but I can't do

about the report he had to file Athlene Novosat and Deborah Hager concerning his three-day trip Guatemala City, San José, and Puerto Madero. Rather than put their minds a ease, he knew it would only make matters worse for the women. He recom-mended that Athlene have the State Department investigate the fisherman Valdez's sighting in Salina Cruz and most importantly — that she get the name of the American Shannon spoke to in San José. Athlene called Renny Smith of OCS in Washington, D.C., immediately and made these requests, but the Privacy Act prevented Smith from giving out any information about the American. She did agree, reluctantly. American. She did agree, reluctantly, to contact the man and give him Athlene's phone number. "She kept telling me, "This isn't really my job, but I'll do it because I want to help you," Athlene said in frustration after her call to Smith. "She kept saying that over and over again and that the State Department is there for diplomatic reasons,

not to investigate."

Ten days later, Athlene had still heard nothing, so last month, on July 18, 1986, she drove to the U.S. Consulate











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## **GYPSY**

explanation, to see the Novosat file, which consisted mostly of telegrams and other communications between various embassies. However, there was a memo in which Athlene found the names and phone numbers of the mysterious American, Thomas Gaspar Mascari and the Magushadow's owner James Wailand. Athiene gave me the names and numbers, and in a matter of men through relatives and get answers to questions that had tormented Athlene and Deborah for an entire year. Wailand, who runs a marine shop near Santa Cruz, California, owns a boat called the *Moonshadow*, which looks like the Gypsy Song but most assuredly is not the same vessel. He had never been contacted by anyone from the State

been contacted by anyone from the State Department.

Mascari was harder to get in touch with, because he is in jail on a drug charge in Hawaii. Just about everything he told me was written in the State Department memor that Athlene Nowosat read in Tijuana. And yet State Department officials had told Athlene very little of it, not even the nationality of the mysterious man who turned out to be Mascari. During a phone interview from the Oahu Community Correctional Center, Mascari told me that in about april of 1985, he had spent about an hour and fifteen minuses in a about an hour and fifteen minutes in a bar in Cabo San Lucas, where he went to see a televised boxing match (he recalled that it was the Tommy Hearns/Marvin Hagler fight, but it was almost certainly Hagler versus Juan Roldan on March 31, 1985). At the table next to Mascari was a man with a beard, accompanied by two other men.

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shown him photographs of Ron and John Novosat, and Mascari immedi-ately identified Ron Novosat as the bearded man but said neither of the two other men in the bar resembled John Novosat. When I asked Mascari to dirty blond hair and was about five-ten. five-eleven, maybe 190 pounds." Ron Novosat, who had a beard the last time Deborah saw him, has light hair, and his latest driver's license listed him as five-ten, 190 pounds.

In his discussion with embassy of-ficer Shannon, Mascari had mentioned that the bearded man had a habit of biting his lower lip. Both Athlene Novosat and Deborah Hager say Ron had this same habit. Mascari also told had this same habit. Mascari also told Shannon that the guy in the bar 'acted like someone from Pennsylvania." In our recent phone interview, I asked Mascari, who is from New York, what he meant by that. He said the fellow reminded him of people he met when he used to go to Pennsylvania with his uncle to buy horses. "He wasn't a city boy," Mascari said. "I could tell he was from the country." Mascari was surprised when I told him Ron Novosat errew up in a small town in Pennserve up in the pennserve up in the pennserve up in Pennserve up prised when I told him Ron Novosat grew up in a small town in Penn-sylvania. Mascari also recalled that the bearded man "had a bad attitude" and that he "harassed" waitresses in the bar.

sound like Ron at all," says Deborah "He was always very mellow." Other friends were less certain. "He could be friends were less certain. "He could be arrogant," says Jeff O'Connell. "He changed in the two years I knew him. When I last saw him, he wasn't as easypoing as he used to be."

Mascari admits he could be mistaken. "But J was a floor man in Vegas," he said. "They show you pic-

tures of a thousand cheaters, and you're supposed to be able to pick them out in the casino. I don't remember names, but I don't forget a face. The minute that embassy guy showed me the picture. I

recognized it."

Could Ron Novosat still be in Mexico? "If so, what's he doing?" asks Deborah Hager. "I can't imagine one day he's going to call up and say, 'Tve been held captive,' or 'Tve been run-ning drugs.' "The alleged sightings of Ron in Cabo San Lucas (April, 1985) and Salina Cruz (December, 1985) have and Salina Cruz (December, 1985) have raised more thorny questions. No one seriously believes that John — former police chief, stable personality, loving husband of thirty-tive years — would suddenly choose to disappear. Everyone is less certain about Ron. He was something of a loner, had never held a stable to be in bit, life, and they have a steady job in his life, and had hama steady job in its life, and had ham-mered his own wandering spirit into a boot with the flighty name Gypsy Song, Furthermore, both the Valdez and the Mascari sightings were of him alone. "He had plenty of chances to leave me

anything," she says. "He would have at least called, wouldn't he have?" when we were going out," says Deborah. "Why wait until we have a kid together? He wanted to have Nicole even more than I did."

If Ron is still wandering around. where is his father? In a mystery with so few clear-cut answers, the imagination takes charge, and everyone who gets involved in the Novosat case asks whether or not Ron was capable of risking his father's well-being by transporting drugs. If there is any substance to the Mascari and the Valdez sightings, to the Mascari and the Valdez signifugs, the reigning theory — proposed even by some close to the family — is that father John was somehow killed, Ron felt responsible, and now he's too ashamed to come back. "If someone said to him, 'You can make a hundred grand by transporting drugs, Ron could do it, I guess," Deborah says. "But not with his father there. No way. He invited his father to come along!" The theory troubles Athlene as well. "Ron knows he can talk to me about

Dave Peterson, the mysterious caller who allegedly searched for Ron and John in Guatemala immediately after they disappeared, contacted Athlene Novosat about three weeks ago. It had been more than a year since his last call. Athlene told him I wanted to talk to him, so he called me from a phone

booth in Banning, near Riverside, He seemed every bit as strange as Deborah Hager had described him. "Is Dave Peterson your real name?"

I asked him.
"Ha ha ha ha ha ha ha. Of course,"

Was there something on that boat

that you wanted?" "Ha ha ha. Yeah, I'd like the whole

"No, I had nothing on the boat. Listen, if you've ever been between a rock and a hard place, you always have that one hope — there's one person who's going to come and get you. I've been in that spot many times. If I'm that one person, maybe this is my mission. Maybe that's why I've been drawn into

I asked Peterson where I could contact him again, but he wouldn't give a phone number. Nor would he tell me what he did for a living, where he was from, or what he was doing in Central

s they raise Nicole together.
Athlene Novosat and Deborah
Hager can do little more right

Song's disappearance, which has become even more bizarre with the emergence of new clues and the return of Peterson. Athlene still has two daughters back East, but her husband and only remaining son are now gone. She and Deborah have done everything they could to find the missing boat, seeking advice from friends, relatives, State Department officials, investigators, and psychics. Flyers have been posted in ports throughout Mex-ico, Costa Rica, and Panama. Dozens written, and phone calls placed. And, according to Athlene, she's seen to it that "everyone is praying for them." But to date no solid evidence exists that Ron and John are alive. Nor does anything prove they're dead. In the face of such doubt, Deborah tends to believe the Gypxy Song was lost at sea. "I understand that," says Athlene. "I tell her if she wants to date other men, she can. and I won't mind. She's a young woman, only thirty-two, and you get old fast. But I'm not going to give up. Not me. I'm not that way. I'm not going to bury them until I have something to



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# POETRY OF THE ST

#### AN INTRODUCTION TO WOMEN'S BATHROOM GRAFFITI

y eyes is used to it." fiftytwo-year-old Leonardo
Benedictos says. Benedictos
has been washing down the walls of
wemen's bathrooms at San Diego
State University's library for nine
years. He uses 833 Liquid Soap and
a scrubbing pad to clean off writing
done with pens, penfils, and
lipstick. For the graffite etched into
surfaces with compass points, pen
taives, and keys, he says, shaking
his large head sadly, "I can do
mobbing."

the graffiti is more direct.

They write, 'Why do I feel this way?' "
Benedictos does not want anyo

Benedictos does not want anyone to misunderstand. Not everything women write is about sexuality. "Some is very sweet," he says.
"Some is little poems." Still, early every morning, Benedictos wipes off what was written the day before. He does it because it is his job. He

does it, too, he says. "because I think of my mother and my wife and my daughters coming in."

n the three walls and door that enclose the toilet stall, outside the stall, between and across mirrors, on paper and cloth towel and sanitary napkin dispensers, women write everywhere. Hieroglyphs, onomatopoetic attempts to

sounds, the ubiquitous happy faces, nosegay-wreathed swastikas: all bump and collide. Loopy cursive poems descend the walls, while bump and colline. Longy
poems descend the walls, while
mildly nasty riddles trail lopsidedly
in descending lines across smooth
tiles. Insults are swapped. A duo of
talking genitals, male and female,
outlined in carmine lipstick,
confess into cartoon bubbles across
the leasth of a smudeed migror contess into cartoon bubbles across the length of a smudged mirror what they would do with one another in the back seat of a car. Naive rounded script, above whose is lopaided circles drift, propose perplexingly complicated sexual liaisons. Stylized gang runes,

scratched one on top and in excess of the other, illustrate the nature of neighborhood battles.

The woman whom you meet going out a bathroom door as you enter may have copied out the silly were she has read on girl's room walls since grammar school: "If you thinkle, if you sprinkle..." Or, bitting her tongue, she may have jüggered one of these three lines nto a two-square-inch patch on a metal dispenser of toilet paper squares: "Ignacio + Mary = Lov 4ever"; "SIOUXSIE AND THE BANSHEES RULE HARD!!": "I am so drunk." She may have rendered the doe-eyed, long-lashed, idealized face, the long-legged pony, the beatitudinally smiling sun, the naif's man-in-the-moon she sun, the naif's man-in-the-moon she
has-shawe constitutingly since sixthgrade. The woman at whom you
smile as you push open the door
marked "Ladies" could be the one
who wrote with purple felt tip in
spidery, foot-high letters on the
walls of the women's bathroom in
the Sama Pe depot: "PRINCE,"
lopsided beart. Beneath the heart,
she sketched a pert-nosed fermine
rowlie facine off a chunky erect profile facing off a chunky, erect penis rising from two large testicles. She could have been the an who, sometime later, used a hard lead pencil to add "YUM YUM YUMMY, NOW YOU GOT LUV IN YOUR TUMMY." Or hers

may have been the feminine hand that added this assessment of Prince in a script whose acute Spencerian angularity spreads explosive outrage

across the gray metal stall: that obscene chicken-necked Or, prettifying the initial letter with squiggles, the woman at whom you smiled as she exited the bathroom may have written "Greg" or "David" or "Al" or "Bob" and in writing the name made his memory live.

omen write with lipstick, felt tip, ball-point pen, pencil, and eyebrow pencil. Alone in a public bathroom stall, a woman may take a pen from her purse and print what she cannot whisper into her tear-dampened pillow on a summer night, what she cannot tell a psychiatrist or her best friend and psychiatrist of her best friend and will not tell her priest. She may blurt out that she hurts. Her ball-point's grainy line may roll out longhand lines of a life story. The woman who wrote the following used the tip of her mascara wa print tidily on the concrete wall of a women's bathroom in Balboa Park, a bathroom whose floor crunched with broken beer bottles underfoot 'I asked him why he climbed mountains. He said, Because they're there.' I asked him why he loved me. He said, 'Because vou're here.' Now look where I am.'

BY JUDITH MOORE-

No space is too small, too out-ofthe-way, too unforgiving. In the women's room of a National City bar, the bare sixty-watt bulb, suspended from the high ceiling, swaved on its cord when the door slammed. There were shadows and an immediate taste of cheap perfume. Even with the door locked and only oneself staring back from the crazed mirror, menace could be ssumed. A huge moth batted tattered wings against the torn window screen. Urine puddled on the floor. The toilet bowl was unspeakable. On the underside of e metal toilet paper dispenser, these assertions were respectfully interlined, careful not to encroach on one another, resting compact in their anonymity: "God is Always Love"; "Believe me, Dora! Girl, you're through!"; "Who can ride the snake?"; "Rose was here"; "KEN GIVES GOOD FACE"; "I

Women illustrate their rest rooms. Heart outlines, ocean waves, small pigs, a column of smoke, daisy bouquets shedding one petal, soulful feminine faces ose downcast eyes let go a single tear, erect penises - all tangle

can't let myself care"; "SWEET, SWEET, SWEET BABE!"; "Gypsy

More often than men, women spin out call-and-response chains of query, counterquery, and reply such as this, written by five different

"I love Victor." "But he loves me

"But he screws me!" "That's not what he told me ...

"He told you both a lie."
oping no one will deface newly painted walls, janitors at Grossmont College taped up six-foot-long sheets of brown butcher paper in library rest rooms. In the far lefthand corner of one of these sheets eight words, written with blue ballpoint in an inch-square block, provoked responses that filled half the paper: "I'm dating 3 guys & I love it!!!" "It's cool," a penciled love it!!!" "It's cool," a penciled script responds, "as long as nobody gets hurt." Here, disagreement set in: "Being cared for does not mean the same as laying someone. You sound like you don't care and also sound as if you need someone."

A hand-span away, another women confesses, "I miss my boyfriend." Surrounding this wispily penned outcry are these reactions: "There are many men. All you have to do is fall in love and play the game." "Love's a game? Then it is not real, only a product of the mind." To the person who wrote "Big Deal!" beneath "I miss my boyfriend," another writes "I really don't agree with you. I know what she is going through. I feel for her. I really do. The only

thing I can say is try not to let it get you down and Be As Strong as you can and keep going for yourself even on those days you feel yourself on a low! There is a lot of fish In the sea and some day you (me) will find someone that is right for us." On another six-foot strip of frown paper in the same bathroom, mother dialogue developed over a





# POETRY

I'm falling in love with a black

guy. He's wonderful! The problem is 'Society.' So many things are going through my mind. What should I do?"

The responses included:
"Don't marry him just because
you love him. Be sure, first, that you're strong enough to rise above other people's opinions. If you marry him and then find out you can't handle the pressure of difference, you could end up very

unhappy."
"Fuck society, build your own world and find your own happiness world and find your own nappness. Society is not gonna keep you warm at night. Society is not gonna ask you to marry it. Society will just criticize and envy your life."
"Bull shit! We all live within the

realms of society. She cannot blank herself out. If you continue this relationship for any reason, no white guy will want you! That's a fact — ask any decent white guy.

Besides that, if you did get married and had kids, your kids would suffer! Society will shut them out.

If you do get married, please don't have kids!"

"You are making a gross generalization. You narrow minded white trash girl. I am white. I am not in love with a black man, but what you say does not hold true You prejudiced narrow minded ignorant trash."

"You don't know what you are

talking about. I come from a mixed marriage and I hate to admit it but I am 'beautiful' and I have all sorts of men after me. I can chose from the most gorgeous black and Latin men to men from the Middle East. men to men from the Middle East, Europe, even Orientals, you name it. Even white guys have made passes at me. My best friend is a white guy and he is very sweet and cute. If I wasn't engaged to another guy from another mixed marriage, I would have gone for him. Anyway, I have met dozens of white girls who would die for a black guy and I'm not surprised because people who accept other people reflect the future and they are the ones that will brake all the damn racial barriers there are between black

and whites and etc."
"Watch an Al Jolson movie." "Jah Rastafari, I give thanks and Jah praises!"

Another hand joins in, writing in red, "I wish that I could stay in love with someone or just keep a friend!" and signs it "Looking for

A story entitled "True Soap," written in minute letters no bigger than typewriter elite, enters the than typewriter elite, enters the controversy. "I married a man I dated four years. We had a baby and love her. But when I was eight months pregnant I found out that he was bisexual. He became so involved with his male lover (who was also black - we are white although I am not prejudiced) that he wanted to leave me. Now ask me why I'm sick? Or why I sleep with omen, as well as with men. I can't help feeling skeptical about men. So I just please myself. By the way,

Walls in men's hathrooms hear witness to controversy over

happily.

... would travel light."

wrote Saint-Exupery.

And so, we submit. would she. Our Shawl-

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"He who would

travel 1

homoerotic behavior. In women's bathrooms, too, dispute over rights and wrongs of same-sex romance is prevalent, but it's more muted. In the women's bathroom of the Social

Science building at SDSU,
"Luscious Lesbians" in bold red letters was crossed out with a blue on which rode "Disgusting!" in half-foot-high letters. "If you're experimenting," suggested a penciled reply, "try f—ing a vacuum cleaner with a wig." Anti-Semitism enters: "This lesbian Jew

hand, its letters lying low on the imaginary line, its attenuated loops drooping far to the right, seemed to plead for its life as it asked, "How can I get out of this world? I can't find the meaning of it. Sometimes I wanted to go to the other world and see if I belong there. I failed. It's so hard to end a life. Why can't I please anyone? Help me,

Directly above this entreaty, a businesslike near-vertical hand has directed: "Talk to a counselor There are people who spend years learning to help people like you. It would please that person to work

with you. Good luck!"

Security guards patrol the
downtown Greyhound
terminal. Their mien is reminiscent of night nurses on a hospital ward. As the uniformed guards pace from the doors out onto Broadway to the passenger gates and back again, their eyes tick off exits and entrances of gray-haired men and women stumbling under heavy baggage, young mothers hoping infants will not waken, nervous teen-agers taking their first journey from home. The

belching buses, grinding gears, arrive and take off every few minutes. Those just off a bus carry sourness into the women's room with them. The bathrooms are cleaned hourly. The janitor, a broad-shouldered, wide-hipped voman wearing a uniform and brown cardigan, carries a spray bottle filled with disinfectant and a sponge. While she scrubs off
"KISS" from the space between
mirrors, she bites her lower lip.

Women rushing into and out of the bathroom's pay stalls, holding doors for one another so that no one has to pay, an omnipresent litany of announcements droning through static - the room is not conducive to any more than an occasional lipsticked outburst of "I LOVE YOU!!" across the anodized aluminum. Or, "Where did our love go?" Cr, "Has Anybody seen David Charles Muzetta Lately?" answered by, "No, but I'd better not see that SOB. He gave me crabs." A clear light streams down on

time-smoothed tiles and marble walls of the Santa Fe depot's women's bathroom. Such is the spaciousness of the stalls that closing the door behind you, you could execute a waltz turn and not bump an elbow. The room's chilly quiet is of a kind not easily found any longer in public places. In one stall, the writer used gray felt tip, eking out a pale luminous line: "I've come from the mountains. I'm Ramona in the mountains and I am the mountain princess." A heart, split by a heavily feathered arrow pointing south, sits primly on an imaginary straight line beneath "mountain princess." Directly under the heart, still in gray, this:





"Long live peace and serenity." The y's tail flows lazily down the cool

Reneath the mountain princess a new hand joins. "I never did think California was going to be the land of milk and honey! I am in the Marine Corps and got sent here. Believe me, I'd just as soon be back in Michigan where life is a little more real. You know what I mean. Real houses and people. Real snow. Real just about everything. Yours is an okay state to visit, but Jesus, I can't stand living here." Harsh, hurried print enters the conversation: "You tink San Diego is bad, try living in Ramona!" Yet another writer used dark blue ball-point to filigree the capital G, writing. "I'm a daughter of the Golden West but am forced to leave

because all the newcomers are making my hometown a crowded and sinful place to live. I'm making room for another out-of-stater who thinks this is the land of milk and

honey. Well, it isn't."

Emblazoned in spindly two-foot red letters above the toilet in this

same stall, crowning all this memorialized heartbreak with a scrawl so angry it seemed still to scrape, "Spring Valley is where the drugs are."

drugs are."

Nightlife makes writers cryptic.

In a South Bay nightclub, cleanfaced, flushed young sailors, with
eyes that still cry mama, writhe and
rotate to rock and sway and neck to
Top 40 with tiny Filipinas. The
latter do not look directly into the
ewes of their dates; they exchange. eyes of their dates; they exchange glances with one another. On a weekday night, two drunk sailors sat at a table, the more sober of the two occasionally — and randomly - punching the less sober back to consciousness while Springsteen's
"Born in the USA" whammed loudly, again and again, from the juke box and reverberated against the pine-paneled walls. In the women's bathroom, where the once-white walls have been once-white walls have been scrubbed down to rough wood, in a hand not developed far beyond wide-lined grammar school note pads, someone has written, "There are white fat gorillas in here." Beneath an anatomically correct drawing of male sex organs,

drawing of male sex organs,
"CRISIS" is carefully printed.

artin Luther unabashedly
stated where he received
the illumination that
became the Protestant Reformation's
fundamental axiom, the doctrine of

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justification by faith alone. Luther wrote, "The Holy Spirit gave me this knowledge on the privy in the tower." Written on the brown paper taped up by Grossmont College janitors on the library's women's bathroom were modern expressions of the theme: "I pray God moves on everyone's lives who enter these stalls. How do you think He would move in yours? You may be surprized. But remember this – God is Love. He will not Hit you over the head IF you come to Him with your needs. Just ask in the name of

your needs. Just ask in the name of God's son Jesus."
"Some strange kind of place to do your preaching. Have you no taste at all?" A red arrow drawn to that observation bleeds out of the evenly-spaced capitals of "ASSHOLE." A second arrow, in

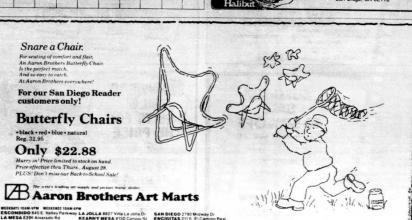
"ASSHOLE." A econd arrow, in pencil, directed toward that imprecation, is followed by, "Now there's someone with the spirit of Christ within them." It goes on. "Why do you all push your religion so facking hard?" "Because," comes the answer, "we care about you that are lost and out of it." Another answers, "Wo will have a supplied to the common them. "You will be not into judge someone and then you call her pompous? You're a hypocrie." Gang-related graffiti claims.

territory and proclaims its writers' group solidarity. On the green walls of the county courthouse first-floor public women's bathroom, squared capitals spell out "LUZ 30's #"; "LA DANDR COY"; "SPIMPEN 'N \$ HOEN"; "#2 Vicious et/ JIDD." Blazing in bright primaries, the bowl of the letter R bulging left rather than right, "EL CROW SHERMAN" and "BARRIO SHERMAN" flare in scarlet above the toilet bowl. The distinctive script, R's facing left, the numbers (which indicate on which street in San Diego the writer lives), the dollar signs (money-finders, which, according to the principles of voodoo and other systems of material magic, bring money to the writer) ... outsiders, puzzling out the meaning of these signs, may shiver beneath their chilly, sinister

On the courthouse's second-floor on the courthouse's second-floor women's bathroom in penciled four-inch-high letters is this: "UNFAIR TRIAL."

"FREE CONSTANZA!!!" In the courthouse employees' bathrooms and bathrooms set aside for women jurors, the tiles are pink. The air is astringent. The clean walls, traceless and silent, reck message. It is, "We are not the sort of women who write in bathrooms." It is, "We are already





## **Smoke Gets** on Your Duck



**ELEANOR WIDMER** 

The Restaurant: Szechuan Restaurant The Location: 4577 Clairemont Drive, Clairemont (270-0251) Type of Food: Szechuan Chinese Price Range: Individual items, \$95 to

\$19.95

Hours: Open daily. Monday through
Thursday, II:30 a.m. to 10:00 p.m.; Friday and Saturday, II:30 a.m. to
II:00 p.m.; Sunday, noon to 10:00 p.m.

If No p.m.; Sanday, noon to RUMP pm.

I have friends who absolutely refuse to
est Chinese food, and not because they
did not to the control of the control, they
will seek out farm, to the control
per seek of the control
pe Now they are achingly bored with Hunan eggplant and fiery dumplings. To hear them

stell it, the original distinctions between Northern, Southern, and Great Plains Chinese cooking have been lost. Familiarity, in cuisines, as well as in relationships, breeds contempt.

In one sense, my friends have a point. Of all the Asian cuisines, Chinese is the most readily accepted, and despite the extensiveness of most Chinese menus, but dishes are aimed at mass, popularized distasts. One restaurant easily duplicates the dishes of another. To overcome the tedium and repetition of most Chinese menus, you have to be willing to submit yourself to a most one properties of the control of the contr

establish rapport with a waiter, try to discover when the number-one cook does his work. This sounds like something out of an old Charlie Chan movie, but it's ab-

solutely true that the number-one cook does the most artful work. I've had lunches ooes the most atrust work. I've had unenes that were disasters because the number one cools arrived at 5:00 p.m. Try to find out the cook's name, as well as his bours, and each time you go to this restaurant, instruct dish. There's slways a private, special, or gournet menu that's used for exalted quests, and you have to try to become one. Of course you're like ants climbing a tree if very little English is spoken. If you have a friend who speaks the native language, that is madditional help. After a half-dozen times of missting on unique items, you may finally get them; thereafter, whenever you come in, you won't have to look at the menu. Just phone the chef, and say that you'll be in. The rest will appear like magic. that were disasters because the number one

mental Julis prome me ence, an assy any out"l be in. The rest will appear like mage:

out "I be in. The rest will appear like mage."

The state of this plan in many Chinese restaurants of this plan in many Chinese restaurants and the plan of the state as personnel who show you to the tables or preside over the cash registers. The menu itself contains 120 items, which range in price from one dollar for a bowl of hot-

menu isten contains Lou nerns, which mange in price from one dollafe for a bow of hot-and-sour soup to \$19.95 for Peking duck. Clearly, if I shaft in inguire beforehard, we sould have been overwhelmed by the men and nearonal on the his-and-miss method and resorated to the his-and-miss method and resorated to the his-and-miss method to mostly misses. We began by ordering the four recom-mended dishes; chef's bean curd (\$5.25), sirrige beans with meat sauce (\$5.25), Im-perial whole fish (\$13.95), and one and a half orders of brif's nest seafood (\$33.45). Our highly knowledgeable waiter then sug-gested General Too's chicken (\$6.25), ginger beef (\$6.95), and Imperial shrimg (\$7.75), as well as a whole smoked duck (\$18.95).

To dispense with the least effective dishes, none of us cared for the smoked duck. This has more to do with us than with the preparation. Chicken or duck that is smoked is not cooked through the way it is if placed on a rotisserie. It looks and tastes somewhat raw — in fact, it's pink in color. All of us pounced on the idea of smoked duck and just as quickly left it after

control and it is postured on the base and control and the postured of the base of the control and the control

or it grew tedious. The General stors chicken has an unsual sauce — a hint of ginger — and is also fine in conjunction with cruncily vegesables. We have a support of the properal whole fish, a huge rock cod in a marvelous, angly sauce that was as good as any Fennch sauce; the string beam, which went crisps and covered with a fine pork sauce; the bean curt, dipped into a batter and lightly fried; and the bird's nest with squid, scalleys, and shrimp that made fools of us. all. We had ordered huge quantities, but we keep picking away at the bird's nest, prepared from finely cut positions that are supported from finely cut positions that are supported from finely cut positions that are to the state of the best bird's nest dishes in the cast of the best bird's nest dishes in the feet with the scalloud in the basket was an astonishment. The bean cut was unique but so rich that each of us could only eat a little of it. Still, you have a large party, one order should

if you have a large party, one order should do nicely.

Our bill for seven dishes and two glasses of wine came to \$65.83 without tip, which of wire came to \$65.83 without tip, which was very reasonable for six people. The service was swift, intelligent, attentive, and those who have been disappointed because the restaurant closed for the move into its new quarters will be pleased that it's now open and with a larger menu than ever. I was always very fond of their Peking duck and hope to order it the next time. But it would talk a few more visits to come up the control of the service of the control of the

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## The Folks for Dinner



Let us get our facts straight about Linte Stop of Horners, currently at Sen Diego Reps I specum Theater. This musical about a man-eating plant has been running steadily in New York for the past four years. In March of this year, it reached its S00th performance. It is already the highest grossing off-Broadway musical in history, Physyright Hosard Ashman, who adapted the script from a 1960 horner

movie, received an Outer Critics Circle Award and a Drama Deak Award for his work on the show. Composer Alam Menken won the Outer Critics Circle Award for the best score of 1982-8.3. The show has been something of a cult, akin to The Rocky Hor-or Picture Show. And the opening-night audience at the Lyccum secreted to adore Sam Woodhouse's slick production, with its con-ident equity across, in efficient side in con-ident equity across, in efficient side contames by Mary Olibona, and in vignous musical direction by Victor Zupane.

So much for the facts. Now for the truth. So much for the lacts. Now for the Iruth. Little Shop of Horrors is trash. Its book is stupid, its jokes are witless, its songs twith one exception) are negligible. It is in thoroughly bad taste. Its appeal is to yuck-sayers — that is, thirteen-year-olds. It has no redeeming artistic values. Question: Why then do audiences go for i?

no redeeming artistic values. Question: Why then do audiences go for it?

Let us consider the story. In a skid-row florirst shop owned by plump, Jewish, pessimistic Mr. Mushaink (Hakeli Cordock) and the story of the story of the control of the story of

tasy, so disguised by the utter shallowness and crudity of the show that audiences can and crudity of the show that audiences can unconsciously indulge themselves in it without the attacks of screaming anxiety they would undergo if they were to have their own nightmares with this content. Seymour, whose very name indicates a tendency to voycurism, is a representation of the infantile unconscious, wrestling with

Seymour, whose very pame indicates are tendency to vegenism, is a representation of the infantile unconscious, wrestling with the child's passionate, ambivation feelings to the child's passionate, ambivation feelings are the child's opposing images of his mother and significant makes the pairs representing the child's opposing images of his mother and father. Audrey is the belowed female, with the positive maternal traits of love, tenderness, and carriag: it is appropriate that her love for Seymour is not motivated by any particular virtues in this uninteresting, unattractive, feekless fellow, for what mother ever needs any reason for what mother ever needs any reason for saloring her minar! The other respiration of the same particular virtues and the saloring that the plant and girl are two aspects of the same parson as precieved by the infantile minar. The plant is the decouring, destructive, manipulative mother, armed with a huge, red, shardlike mouth onto which the child projects his own fantasies of sadistic incorporation: "Feed mel" is the plant's unappeasable cry. That Audrey II has a big, black, admistionable voice (P.L. Drown, a terrific singer in the Rep production) suggests holder in the Rep production) suggests holder. The identification of the instable plant with the hungey infant cas well as with the feared mother) is indicated by the grotesque designed to the production of the instable plant with the hungey infant cas well as with the feared mother) is indicated by the grotesque designed and the production of the instable plant with the hungey infant cas well as with the feared mother) is indicated by the grotesque for the production of the instable plant with the hungey infant cas well as with the feared mother) is indicated by the grotesque designed by a terrification of the instable plant with the hungey infant cas well as with the feared mother) is indicated by the grotesque of the production of the instable plant with the hungey infant cas well as with the feared mother) is a identified the

whose profession is of course concerned with the mouth and its organs of rending and tearing, and whose name is Orin Ru the terrors of the dental chair go beyon infantile concerns with the mouth, invok-ing fears associated with more vulnerable parts of the body. The only passably clever scene in the Rep's Little Shop of Horrors is the slow, relentless, terrifying emergence of that dental chair from a trap door, ac-

of that dental chair from a trap door, ac-companied by horror music, Peter Maradudin's hellish lighting, and clouds of stage smoke; there is true — if rudimentary — theatrical wit here (so lacking otherwise) as the shape and identity of the instruments of torture only gradually receal themselves to the bemused audience. The unconscious fear made emplicit as soon as the dentity fear, made explicit as soon as the dentis himself throws Seymour into the chair and brandishes his drills and wrenches, is of the painful and irrevocable extraction of a vital body part, and the agent of the feared mutilation is the vengeful sexual partner of the victim's beloved. That sexual relationshe victim's beloved. That sexual relationship is represented, according to the common infantile fantasy, as one of violence, with Audrey (the girl) continually being shown with black eyes and broken arms given her by her boyfriend. Now, however, the third party to the family triangle expresses his own destructive rage, causing

his rival's death, and feeding him into the wide-open, toothy jaws of Audrey II. So much for the hated father figure. There is a benevolent father as well:

There is a benevolent father as well-indly, indugent, generous Mr. Mushnik (the 'soft' father). Nevertheless, this aspect of the father cannot be divorced from his other image, for though the im-ages are split in this drimattized fantesy, it is after all the same father who is represented both as loving (and lowed) and as a vindictive, hated rival. Seymour and Mr. Mushnik wae a falling out precisely over the issue of Seymour's aggressiveness and sexuality. The beloved father finds out that Seymour has killed the dentist (the dangerous father) in order to eet the dendangerous father) in order to get the den-tist's girl, and immediately all Mr. Mushnik's mushiness vanishes and he Mushnak's mushness vanishes and he becomes the severe, unforgiving, punishing father, trying to prevent Seymour's erotic consummation the interrupts Seymour and Audrey in their first kiss) — that is, the same hated father figure Seymour had eliminated in the person of the dentist. Father must be killed and devoured all over again, so into the plant with Mushnik.

Up to this point, in the fantasy disguised in Little Shop of Horrors, oral aggression, the impulse toward patricide, and the desire for appropriation of mother have been in-

dulged without inhibition. Now gull arises to punish the gleefully successful Cedipus of the skid own flower shop. The object of the skid own flower shop. The object of the skid own flower shop the control of the skid own flower shows the skid own skid own flower shows the skid own flower shows the skid own flower shows the skid own skid own flower shows the skid own flower shows cept of death to put an end to that over-whelming, superhuman appetite for food, mother, power, everything. Feelings so strong must come from outside the self, from outer space, as it were, and they will go on forever, consequently, Seymour's death does not put an end to his un-conscious impulses, which now proliferate all over the world (and all over the theater) as the monstrust about lakes over

Little Shop of Horrors? But this is why the show is a success; nothing else can account for it.

stow is a success, nothing ene can account for the control of the

Green" is one of the very few moments in Little Shop of Horrors that make the show anything but a waste of time. Still, audiences love this show. Even the Outer Critics (are they from outer space too?) loved it. There are some unconscisus fantasies so powerful that for the sake of their thrills one is svilling to put up with almost infinite trashiness — especially when it is so easy to deny the unconscisus meanings and to characterize Linte Shop as "madly entertaining, full of side-splitting, laughter, and totally free of any intent but to amuse."









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## Big Game



DUNCAN SHEPHERD

Manhanter is a surpassingly silly and passably gripping crime drama, from the masterniath behind TV's Minam Vice, Michael Mann. Anyone who wondered whether Mann might by now be afraid of becoming a parody of himself, and might want to do something different to throw the critics off the scent, can rast easy he is not afraid of that. There are great sweeps of sherbetty color, and vast ranges

throbbing background music by the likes of Kitaro and Klaus Schulze. The images, to be sure, are wide screen and not nar-row screen, but with their off-center compositions and gapingly unused spaces, they will be no trouble to crop for the

ronment, and feel at home in it, is a satan-ically whiskered FBI special investigator named Will Graham (William L. Petersen, last seen with his face pulped by buckshot in To Live and Die in L.A.).

Graham has a Lear Jee at his beck and call, helesopers awaiting him on landing-whole string by the telephone to follow up on any of his flashbulls of inspiration—everything, in short, an FBI man could wnnt if, say, he were trying to solve the kidnapping of he Pupo or the theft of the Statue of Liberty, rather than just (as here) track down your garden-variety psycho killer, who has been dispatching whole families under the full moon. (Thomas Harris, the author of the original novel, also wrote the one about the histories at the Super Bowl.) We sit become the state of the Graham has a Lear Jet at his beck and dinates on the case who do not need or

leaves us feeling as if we are lowly subor-cinates on the case who do not need or deserve to be fully briefed.

Obviously the hero, who has to be coaxed out of an early retirement and who is immediately deemed worthy to be coverboy on a weekly tabloid called The Inner, is someobody of very special gifts.
What these are, however, is not very formed to the contraction of the contraction of the beautiful of the contraction of the capacity to be clear. Fictional defectives from down have made a habit of being miles shead of the ordinary poice (as well as of their readers), but you can usually rell how they got there when they pause long enough to explain their logic. Will Gra-ham has, or reveals, no logic, but some-thing more like insuition or telepathy, and alply not all that different from any plod-ding policeman who tries to put himself into the shoes and inside the kin of the criminal in order to amicipate his next move.

move.

It is difficult, in other words, to put a finger on what is so unusual here, other than (once again) the amounts of technology at the detective's disposal. One doesn't have to stretch all the way to the

actual clairvoyant, and volunteer detec-tive, portraged by Joel Grey in Man on a Swing. In my own case I have to stretch only as far as the myster powel (with pre-tensions) I happened to be reading at the time I saw the movie. This was Colin Wilson's The Janus Murder Case, which revses off such early passages as: "At this stage of a murder inquiry, he never tired to think his way to a solution; he tried to allow his instincts and intuitions to oper-ate. Sometimes, these amounted to someate. Sometimes, these amounted to some-hing very like second-sight." And: "Satifiete had to admit that this intuition could not be explained in logical terms; it was simply a way of knowing, a kind of contact with he mid of the murderer, like accidentally being connected to someone else's telephone conversation." (Chief Superintendent Satifiete, as it de-velops, makes little further display of these abilities in the case.) But Graham, one gathers, it supposed to be civities, in-deed to be self-endangeringly close to the mentality of a murderer — not too dis-similar to the way some actors are said to be self-endangeringly close to, or interate. Sometimes, these amounted to some similar to the way some actors are said to be self-endangeringly close to, or intertwined with, their roles. (Petersen, playing this to the hilt, is quoted in the press handouts as saying: "After Manhanter, I add to actually kill off the character. I cut off most of my hair and dyed it blond — I changed my whole look just to get rid of him." Frankly I thought that, despite the hot-doggains of the character in To Live and Die.) But there remains the robbem of finding arriving actually to

problem of finding anything actually to put a finger on.

At best, one can say that the detective's At best, one can say that the detective's methods here for perhaps' powers' would be the better word) do not translate very well onto the screen: him talking solitarily into a tape recorder or rhetorically at his dimply imagined prey ("I'm going to get you, you son of a bitch!") or him staring at a video screen or out the window into empty space. Plainly he's deep, and a sense of portentousness (helped along by that space-age background music) fills in well enough for a sense of mere mystery. But it seemed to me, on another front, both sensimental and illogical to make our investigator a loving family man who only occasionally becomes difficult to live with (i.e., a bor-derline psychopath) whenever he tunes in on the "mind set" of a murderer. What makes him peculiarly able to do that would very probably make him difficult to live with much more of the time. It was not for no reason that Sherlock Holmes and Father Brown (the latter for more than one reason) swore off the opposite

The killer, when we first get to meet him, seems a fitting adversary for even the most supernaturally endowed sort of hero: six and a half feet tall, a nylon hero: six and a half feet tall, a nylon stocking covering and mashing the top half of his face, a set of vampire dentures that have earned him the journalists incic, name of "The Tooth Fairy," and a self-imposed nickneme taken from the porti-lio of no one less than William Blake-tion one less than William Blake-tion, reinforced by the too the hospes-ship in disposing of a body by way of a flaming runsway wheelchair, turns out to be a wrong one. Not to mention an under-

handedly achieved one.

It is no doubt corny — almost a
Wizard-of-Oz sort of effect — to have this killer emerge, when we get to know him better (i.e., without the stocking over his face), as a painfully introverted fellow. face), as a painfully introverted fellow, with a harelip and a slight speech impediment, a bald dome and a fringe of gray hair, and the overall emotional makeup of a stunted fifteen-year-old. He works in a menial position in a film lab with an apparent hire-the-handicapped policy — or in any case, one of their other hirelings is an attractive blind girl, up whose skirt he killer can attempt to look with impunity, but still without boldness. It is at or around this state of thines that the movie nity, but still without boldness. It is at or around this stage of things that the movic threatens to become genuinely good. But only threatens. It soon backs down. The killer's belated and retarded attempts at First Love make him, while they last, an interesting and even a touching character, and would still do so without that first and would still do so without that first false impression for contrast. (The other killer in the movie, the incarcerated one who was responsible for sending our hero into retirement, is interesting too, but al-together chilling: full of professorial ar-rogance and glibness.) But the softening effect of this romantic experience, with

the merest suggestion of a "cure," or at least a newfound willingness to let one full moon go by without another massa-cre, is undone by the character's last-minute reversion to his "Red Dragon"

persona.

I found this about-face of personality—together with his Terminator-like coolness and efficiency with a shotgun and his Halloween "Boogeyman" imperviousness to bullets—to be unlikely and unsat-Halloween "Boogeyman" imperviousness to bulles — to be unikely and unsatsisfying. But I found mich else to be, too.
The detectives sudden brainstorm that
ratio

identified their man by computer (on the very night of the full moon), would race out to his house en masse when, by their own reasoning, they fully expect him to be out somewhere nurdering some innocent family, and it is only by a fluke that he is at home with a knife at someone's

throat. It makes a big splash.

Everything – including, most valuably, the rapidly developing character – is thrown away by the filmmakers in their drive toward a climactic crescendo: a slow-motion dive through a glass window etc. This is really too bad, because I was etc. This is really too bad, because I was getting ready to say (before that ending came along) that the movie shows a cer-tain kind of restraint, for one about a setain kind of restraint, for one about a serial murderer, in confining the action to a single lunar cycle and bypassing the opportunity to throw in any further entries in the series. I suppose I could (and just dio) say it anyway, and add that I was glad to see that the threat to Graham's own family, if it had to be brought up at all fand in feet it is brought up at all tamity, it it had to be brought up at all (and in fact it is brought up with great in-genuity), was put down again quickly and conclusively. No sign of restraint these days should be allowed to pass without







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# Ragin' Cajun



JOHN D'AGOSTINO

Seeing Cajun fiddler Doug Kershaw last week at the San Diego Wild Animal Park cap the Cap of the Ca performance the repertoire sounded as fresh as the catch of the day. Looking even more trim and fit at fifty than he did at forty, the feisty Kershaw stomped and wiggled through some of his best material and left the crowd hungry for a second

nelping that never came.
There's a good reason why Kershaw's

most pop and rock artists, he can get away with playing the same songs year after year. Cajun music has gnarled roots that with pigying the same songs year attery year. Cajum music has garafer forost hat dig deeper into American soil than at the deeper into American soil than at back to the day when Louisians was a ha-ven for pirates and social outcasts of every stripe. The original Cajums, or Aca-dians, were descendants of French Can-dians whom the British drove from the colony of Acadia (now Nova Social) in the Eighteenth Century. Settling in the fertile bayou lands of Southern Louisiana, the Cajums formed compact, self-contained sois that combined archaic French with the idiomatic linguistics or neighboring English. Spanish, Germans, American Indians, and African slaves, Purposefully fostering their separateness from lea Américains, the Cajuns created ar ich, if mongreized culture that they've fought to preserve even to this day.

preserve even to this day.

Of course, in trend-conscious Southern Of course, in trend-conscious Southern California, the term Cajiun usually is used in reference to the spicy cuisine currently in sought to the constraint of the constraint of the reverse of southern Louisiana's indigenous bounty of seafood, nuts, bay leaves, file powder, and peppers to concert such sa-vory dishes as crawfish étouffé, filé

and Andouille sausage, so did they draw upon the region's multiethnic musical re-sources to produce zesty music. The Ca-juns curried traditional French and Brit-ish forms they'd inherited with equal parts of American Indian and Afro-American music, then added a pinch of American music, then added a pinch of pungent priate chanteys, and simmered the mixture over the flame of a nascent American pioneer spirit. The result was a sound typified by a strong, steady tythm, swiring medodies almost always played in parallel intervals, and a modal quality saugely reminiscent of happipes. Although the squeeze-box (accordion), banjo, and guitar were instruments popular with the Cajuns, it is the fiddle that provide the control of synonomous with the preservation of Ca-jun music and Cajun fiddle playing. He's a representative who comes heavily

a representation of the control of t Born into an impoverished, French-

individualism of an emerging America.

If, as his detractors claim, he has resorted to gimmickry in an effort to reach a conto gimmickry in an effort to reach a con-temporary audience, it is a gimmickry of a very superficial and inconsequential na-ture. There is, for example, the matter of his clothing. When he played here ten years ago, Kershaw wore a wine-colored, velvet suit over the sort of frilly, French-

style shirt one associates with riverboat gamblers. When he made his entrance last Friday, he looked a little more "Hol-lywood." The Doug Kershaw Band already had whipped up some excitement with a miniset of country-rock standards played with an infectious exuberance. Midway through "Six Days on the Road," Kershaw appeared at the rear corner of the stage, feverishly scratching at his fid-dle and stomping his foot, inaudible to any but himself. As he slowly made his any but himself. As he slowly made his way to the front of the stage, the crowd gave him a southern-style greeting of loud hooting and hollering, and Kershaw reciprocated with a spontaneous jig that sent the long fringe on his white "rhine-stone cowboy" shirt dancing and the audience into fits.

dience into fits.

As usual he seemed to be in high spirits, and when he launched into "Diggy Ligy Lo" (a big country charter for Doug and his brother in 1961), he smiled broadly and hunkered down as though trying to saw his fiddle in half. He was giving the crowd what they'd come to hear, and they responded accordingly. Perhaps sensing his control over the assemblage, he unmercifully toyed with the throng's submissiveness between "Diggy throng's submissiveness between "Diggs Liggy Lo" and the next song. First he and the band introduced an ominous, modal drone that created an eerie mood in the dark amphitheatre. Then, intoning a

dark amphitheatre. Then, intoning a cryptic narrative over the sound ("It was 1814.... The British were comin".... They'd already kicked us outfa 'cadia.... not this time."), he would leap into a breakneck excerpt from Johnny Horton's 1959 hit. "The Battle of New Orleans." (a) the come crashing to a half. Horrons, 1959 hit, "The Battle of New Orleans," only to come crashing to a halt and back into the drone after a few tantalizing bars. The crowd likewise alternated between paroxysms of hooting exterement and frust-ated anticipation. After a couple of minutes, Kershaw had had his fun. Laughing maniscally be tore and the state of the state of

But it was with the next piece that Kershaw managed to transcend his place and time. The lyrics to "Louisiana Satur-day Night" read like a diary of Kershaw's day Night' read like a diary of Kershaw's youth, with he regional references (e.g., frog hunting at night on the marshes) and the refrain about takin' down the bow and fiddle and dancin' in the kitchen 'til dawn's early light. He decorated the tune's slow march tempo with evocative arabesques, trills, slides, and alternately mournful and blithe riffs that combined mournful and blithe riffs that combined had the effect of a time machine on any-one with a susceptible imagination. Looking away from the stage, one noticed that the summer evening had provided ap-propriate props. A three-quarter mo-propriate props. A three-quarter mo-ter with a luminescent burgine that could

hills looked black and mysterious; the shadowed shapes of heavily foliaged en-closures holding exotic animals contributed an earthy, primitive air. With little creative exertion, one was transported to a riverbank on the Mississippi delta, there and tap one's feet as a manic fiddler danced and played by torchlight. I glanced back at Kershaw and it seemed as

glanced back at Kershaw and it seemed as though he had read the same script. Swaying and swinging, his legs akimbo like a hinged toy, the Paganini of the swamps was the picture of a man lost in his own recreation of byou bon temps. On the next tune, "Mama's Got than the property of the control of the con-ing stops, Grinning through the main winking sexuality ("With eighteen girk and fourteen bosy, mama's got the know-how"), he dashed off what seemed like several minutes of fiddle virtuosity. He several minutes of fiddle virtuosity. several minutes of fiddle virtuosity. He climaxed his solo with some dazzling, perfectly intonated, semiclassical runs

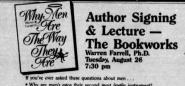
that were all the more incredible because he played them with the violin held sidethat were all the more incredible because the played them with the violin held side-ways and at arm's length, the fringe on his shirt twiching and perking like a string of freshly caught caffish. Having engendered a relaxed rapport with the audience-via taunting asides ("Oh, you wanna hear har?" Well, I'm not ready") and whooping cabotations, he chatted with the carried of the control of the c

panied himself on guitar to play the some-what somber "Natural Man," which celebrates the simple, down-home existence he left behind for the road (and which got nary a wimper of disapproval from the crowd with the line "A good woman in crowd with the line "A good woman in the kitchen with her pots and pana/cooking up a natural meal for her natural man"). Kershaw then playfully pranced around the stage playing a squeeze-box on the tune "Cajun Striper Oueen," whose ribald lyrics combined with his suggestive movements to elicit squeals and rebel yells from the gathering. Back on the fiddle (and employing his ninth bow of the night — his vigorous playing tears the strings to shreds), Kershaw closed the concert with the anthemic Cuotisiana Man," the 1960 hit that remains his best-known song. After several pseudobiographical weres of the mediumpseudobiographical verses of the medium-tempo tune ("Got fishin' lines strung across the Loo-zee-anna River/Gotta catch a big fish for us to eat/He's settin'

traps in the swamps to catch anything he can/Gotta make a livin', he's a Loo-zee-anna man'), Kershaw left the stage. While his band still played, the crowd stood and cheered for his return, and Kershaw obliged, apparently having kept bow to fiddle in the interim. Nearing the front of the stage. Kershaw started play. front of the stage. Kershaw started playing the tune's main riff like a wild man, and the band took his cue, revving the music to racing speed. When the audience seemed about to come unglued, Kershaw disappeared again, this time for cood.

Rershaw disappeared again, this time for good.

As people wound their way through the park grounds, some of them talked about Kershaw in familiar terms, rs if he were a member of the immediate family who'd made good of himself in the world. His vivacious performing style and culture-rich music encourage such imagined kin-ship. It made one "cousin" ashamed for having allowed ten years to elapse be-



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#### **OUARTER NOTES**

#### SUMMERFEST SERIES:

festival of chamber music, the La Jolla Chamber Music Society presented a reception recital, and dinner at the gracious Rancho Santa Fe home of Peggy and Peter Preuss. This gala was in honor of major contributors to the society — a group whose numbers ought to grow, if San numeers ought to grow, it san Diego shows a proper gratitude for this altogether splendid Summerfest? 86. The dinner, beautifully catered by Peter Pavone's Signature Catering of Pacific Beach, was prefaced by some engaging music making in the intimute setting of the in the intimate setting of the Preuss home. Violinist Miriam Preuss home. Violinist Miriam Fried performed the Bach D Minor Partita for unaccompanied violin, followed by a performance of the F Major Cello Sonata of Brahms, with cellist Ralph Kirshbaum and manus David Kirshbaum and pianist David demanded utterance - which is the right way to play Bach, or

The Bach work makes extreme technical and mus demands on the performer, and it was only in the former of these categories that Miss Fried's performance was fully satisfactory. Interpretively, this was a rather four square reading, lacking in nuance and Virtually all the music was

played at the same mezzo-forte dynamic level, and even within phrases, Miss Fried seemed reluctant to give shape to the musical discourse through variations of loudness. Nor did she give much weight to the expressive differences between the lively and meditative sections, playing them all pretty much as though they were saying the same thing; although the audible tempos were in fact different, the inner tempo of the spirit wa the same throughout. That spirit was earnest and solid, like that of an experienced cobbler making a good strong work shoe, but it was a far cry from the fiery inspiration of for example — Kyung-Wha Chung, who played this same partita at an ECPAC recital sponsored by the La Jolla Chamber Music Society last season. The Korean violinish played the Bach work not like someone assembling and reproducing an artifact, but like someone possessed by a vision that irresistibly

any other major composer.
That, in fact, was the way
Messrs. Kirshbaum and Golub
played the Brahms sonata. Mr.
Kirshbaum is a musician of great intensity, who uses his technical mastery (a lush resonant tone, supreme agility, flawless intonation) in the service of an overwhelming

identification with the composer's imagination and passion. He favors strong outlines, bold contrasts, and emotional extremes, with a tremendous dynamic range broadly arched phrases, and a prolific (though never gaudy) exploitation of his instrument's various colors and expressive devices. Nothing could be better for Brahms, and in particular for this sonata which program annotator Eric Bromberger aptly characterizes as "conceived on a grand scale - muscular, a grand scale — muscular, passionate, striving." Mr. Kirshbaum found a congenial colleague in Mr. Golub, whose nobility of style and intensity of feeling matched his own.

II. SCHUBERT & RAVEL

One of the two Summerfest concerts at UCSD's Mandeville Auditorium was devoted to two works by
Schubert (the Eight Variations
on an Original Theme for
Piano Four-Hands, D. 813, and
the Trout Quintet) and Ravel's
Sonata for Violin and Cello. As programming (one of its most engaging features) combined well-known classical works with more or less intriguing oddities. The oddities in this case were the Ravel duo (rarely performed) and the Schubert variations (which I dare say no one in the audience had ever

composed a great deal of friendly entertainment music for home performance by himself and his cronies, much of it light stuff that scarcely belongs in the concert hall. Among his works for two pianists there are three serious masterpieces (the Grand Duo, the Lebenssturme Allegro, and the F Minor Fantasia), but the Eight Variations clearly do not belong to this select group. This is a well-made piece, not particularly striking in its ideas or their treatment, and offering no revelations about the variation form (such as one finds in the composer's treatment of "The Trout" in the quintet of that name, or of "Death and the Maiden" in the D Minor Quartet). But it was pleasing to hear it — no doubt once and for all - in the delightfully vigorous and sensitive performance by Jeffrey Kahane and Mr. Golub, who treated it with the same detailed attention they would no doubt have accorded its

more imposing congeners.

If this Schubert duo is an unpretentious and conventi piece, the Ravel sonata, in contrast, is a work of great importance and of ineffable idiosyncrasy. Its extreme linearity (with the emphasis the interweaving of the two instrumental melodic lines rather than on harmonic movement); the amazing

variety of odd timbral effects; the curious ease with which the limpid, melodious, Fauré-like style congeals into a bold modernism, with its ambiguities of tonal center, polytonality, athematic ssages, and reliance on color as a structural device, only to dissolve once again into a world of nostalgic grace and classical order - these characteristics give the work a strangeness that defies all expectations and an unsettling beauty unmatched in Ravel's ocuvre and equaled only by the three weird final sonatas of Debussy. This elegant, profound, and not easily assimilable work, which continually slips away from all attempts at categorization, was performed with tremendous conviction by Mr. Kirshbaum and cellist György Pauk, with a certain disparity in the styles of the two musician (Mr. Kirshbaum intense almost to the point of demonism, Mr.

the point of demonism, Mr. Pauk lighter and more restrained) adding a supplementary piquancy to the strange, hypnotic brew. The tension in the Ravel sonata is between the stable world of the Nineteenth world of the Nineteenth Century and the disintegrating forces of the Twentieth, with the composer, like Plato's charioteer, using all his intellectual energy to control

grow out of a tonal drama firmly and comfortably framed within a consistent view of reality and value, so that the ultimate experience of this great work is one of self-directed energy and confident resolution. The Summerfest program offered an exuberant, polished performance of the quintet. dominated by the brilliant piano playing of Mr. Kahane (a wonderful musician, whom one would like to hear much more of), and demonstrating a remarkable unanimity of style and expression in an ensemble consisting of (in addition to the pianist) violinist Miriam Fried, violist Paul Biss, cellist Ralph Kirshbaum, and bass player Susan Ranney. In the variations movement, each of the instruments is given its "solo," and it was charming to hear how good each of these fine musicians was, each in his or ber own way, yet all united in

course he prescribes. In the

Trout Quintet, the tension

what was evidently a joyou

III. THE FINAL CONCERT

itself being the outstanding itself being the outstanding musical event of the summer, and perhaps of the whole year took place once again at Mandeville Auditorium, on the final Sunday evening of the two-weckend series. The program consisted of the program consisted of the Beethoven Violin and Piano Sonata No. 4, with Masuko Sonata No. 4, with Masuko Ushioda, violin, and Jeffrey Kahane, piano; Shostakovich's String Quartet No. 8, with violinists Masuko Ushioda and violinists Masuko Ushioda and György Pauk, violist Heiichiro Ohyama (the superb musical director of the entire festival), and cellist Ronald Leonard; and the Schumann Piano Quintet, with the same string players and pianist David Golub. It is always pleasing when the final moments of a satisfying experience can offer a summary of its virtues and

cap it with a triumphant conclusion, and such was the case with this memorable concert. Once again, there was a balance between familiar and less familiar works, between classic and modern, and between the troubled and the screne. Once again, there was first-rate playing, meticulous ensemble work, and strong emotional commitment. Once again, the music and the

again, the mass and the performances were of absorbing interest throughout. The Beethoven sonata gave a further demonstration of Mr. Kahane's tremendously vital pianism, with an explosive expansive, thoroughly Beethovenesque energy not quite matched by the otherwise impeccable playing of Miss Ushioda. The Shostakovich quartet is one of its composer quarter is one of its composer's masterpieces, a brooding, ironic, despairing work, in which the dark night of the soul is expressed with unequaled power and left (as so rarely in the classic-romantic

repertoire, Tchaikovsky's Pathétique Symphony being one of the few other examples as the last word. If one had to pick one supreme performance in the truly magnificent eight-concert series, this was surely it.

While Shostakovich chose to

end his introspective quartet in a total submission to despair, Summerfest itself ended in the more normal and encouraging way, with a vivid. way, with a vivid, impassioned, and gloriously affirmative performance of the Schumann quintet. Inspired by it, a friend and I spent the rest of the experience in the cost of the evening listening to recordings of the quintet's recordings of the quinter's second movement, discovering that while the Summerfest musicians performed it with a rending passion (Mr. Ohyama's almost terrifyingly emotional treatment of the main theme's return was a typical instance of this approach). Clifford Curzon and the Budapest Quartet played it with a tight, impacted, dramatic tension,

Artur Rubinstein and the Guarneri Quartet brought out its sensuality and its oluptuous languor, and perhaps most marvelous of all. though by no means supplanting the other interpretations - Arthur Schnabel and the Pro Arte Quartet performed this same music as an expression of numbed defeat, all passions spent, in a state so far beyond

erene.
This record-listening session at home was not exactly part of Summerfest, but not independent of it either. It was for me, a sign of how deeply this series of chamber mus concerts had refreshed my spirit, restimulated my interest in the works performed, and left me with what I hope are permanent memories of some exemplary performances, on a level with many of those permanently available on recordings by artists of similar caliber.



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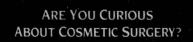
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#### CITY LIGHTS

#### ROYAL MOONLIGHT

took twenty minutes just to catch her and put a halter on.'

actic her and put a halter on. The loggy who was catched the range of the loggy whips and the loggy whips are made to urge a here to go forward. It's impossible to injure a horse to (he lalged extent) who all hopes who have a horse to find a ledged extent) with a bugg whip. An investigator from the San Diego County Humane Society visited the Top Triangle ranch, at the instigation of its owner, before the horse was hauted away by an animal-disposal firm. A humane society spokesum says the horse's wounds indicate abuse. They have photographs of the They have photographs of the dead animal to prove it, the spokesman says. Phillips also



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took post-mortem photographs of Royal Moonlight; his supposedly show that the horse did not have deep lacerations. Both photographs are intended as evidence in court. In its report to the district

attorney, the humane society claims it has five witnesses to testify that Phillips was abusive. The investigation accuses him of drinking beer, along with something in a pint bottle covered by a brown bag. Phillips has five witnesses to support his defense, which denies he drank any hard liquo denies he drank any hard inquot he says he drank a single beerj and claims he never mistreated the heart of the drank and the heart of the drank and the heart of the drank and the drank and the drank and the drank did intervene, says ranch owner Ted Pswell, but they were not by Phillips that it was none of their business. "He wasn't going to stop for nobody," says Pswell. "The only way swold have been in go down those as the drank and the drank a (he says he drank a single beer

medications because he isn't a veterinarian. He would have arranged for one to come, he says, if he had been warned of the animal's disposition. "I had no idea there was going to be a problem," claims Phillips, adding that the ranch employees

told him about the mare's

should have given up on a horse that resisted for three hours. "Their mind shuts off." he explains. "Their brain is the size of a walnut to begin with Phillips says he has transported unbroken horses before and that three hours is not an unusual length of time under those circumstances. "My job is to haul the mare," he says, "That' what I'm paid to do." Phillips claimed he used other methods such as blindfolding the horse and leading it into the trailer

such as bindfolding the horse and leading it into the trailer with grain, with no success. "I went through every trick I knew," he says. While he was asking another trainer for asking another trainer for saking another trainer for the says. The says while he was asking another trainer for the says with the horse bucked. It was a say that the says with the horse bucked. It with the buggy whip for fiftheen or twenty minutes, according to Phillips. The humane society conducted an investigation are rested Fulling at his home on June 20. He was released from June 20. He was released from his own recongularate. The felony charge, which carries a maximum jail term of three years in state prison and a possible fine of \$20,000, is "gross and totally "Everybody", yeu unfulable hindsight." Deputy district

attorney James Atkins is calling it "the worst case that's ever come through here, as far as beating an animal." A preliminary hearing has been set for September 16.

#### THE MESSAGE

something fast." Tsiknas says. A city study found that last year seven accidents were caused by the lack of any sort of traffic barrier in the intersection; so far this year, the number stands

barrier in the intersection; so far this year, the number stands at eight.

Community reaction is used to be a support of the stands of the st

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PRIVATE ACTS

program change to the people who've supported the station? They've been reaching, and even exceeding, their stated fundraising goals. I'm grieving the loss of it quite a bit."

The station has a community advisory committee composed of about ten volunteers who act

as a conduit between the public and station management and who generally meet only at the station's request. Marcy Allyn, a member of the advisory committee, was shocked to learn that the station was about learn that the station was about to alter its programming dramatically. "The committee wasn't consulted in this decision, and I feel strongly that it should have been." she committee if they're not good to strong to use it." Allyn recalls that the was February 25, and at that meeting. Tom McManus and program director Craig Dorval

meeting. Ton McManus and program director Craig Doroal solicited opinions about the current format. Pull Steen was present but didn't speak, she says. "It was the feeling of everyone at the meeting that the station had built a good format." Allyn relates. "McManus asked whether we thought they should change to work the station which were program to be doing some market research and we were going to have another meeting, but we never did." never did."

Allyn also feels that the ange represents an andonment of the station's mandate to provide an alternative public service. But general manager Steen doesn't accept that notion. "Public

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broadcasting is noncommercial broadcasting. That's our charter," he argues. "It doesn't have to be an alternative twenty-four hours a day."

have to be an alternative twenty-four hours a day."

Steen says the community advisory board wan't brought into the final decision, which was made by him and McManus, because "in the ameding together, and besides, it was a decision of the station."

Steen explains that the decision was based primarily on ratings, which show that during the day, only about 3000 people turn in at any one time. (In continuous and the station of the station

think it was ever a debate, he says. "There are realities to life. If you're providing an alternative service and nobody's listening, then it's not an

It is an established fact that nationally the classical music audience, while not large by commercial standards, is affluent, and many obse assume that this had a lot to do with the format change. KPBS-FM, with an operating budget of about \$50000 per year, has needed a new studio for some time but hasn't had the money to build one. "I don't hink the affluence of the classical audience was a consideration." Seen say, and McManus Soen say, and McManus American and the control of the KPBS will be providing an alternative to what's available or FSBD, such as more modern music and overseas concerts Charlie Elster, one of those community producers, thinks the station managers have opted for the easy route because the music and overseas concerts that only public stations have access to. Steen and McManus

 Boxed in? • Burned out?
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that only public stations have access to. Steen and McManus say KPBS won't really be competing directly with KPBD. The competing directly with KPBD. The competing directly with KPBD. The competing directly with the competing directly say that the competi July 28. He says some of the community producers will be retained in a half-hour segment as a lead-in to All Things Considered. "The schedule isn't set in cement," he explains

negative letters, and may have stepped on some high and mighty toes. "They're playing a money game, not listening to their public," Elster says. "They're taking the 'public' out of public radio." Station program director Dorval portrays the decision in more pragmatic terms. "Contact 89 is not on in the time of day when people are interested in

listening to it. That's the issue It's a meaningful show, it would be hard to be too effusive in praise for the program, but you have to be realistic. The nave to be realistic. The nonloyalty of the audience is a vote by the public on what we're doing." And even though the station was exceeding its station was exceeding its fundraising goals (the goal for its last pledge drive was \$80,000, but it received about \$95,000), Dorval still sees the lack of listener loyalty as a thumb's-down vote by the public. "I hate to speak in term of absolutes, but I guess you could interpret it that way."

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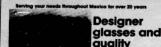
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causes a delay, although he says it's "more like five minutes, not ten or twenty." And while the intersection of Garnet and

indeed, have the highest number of accidents in the city, Tsiknas

the percentage of vehicles using the intersection that is involved

complainers, he says, his department has subsequently synchronized the traffic signals along Garnet and Mission Bay

Drive and also lengthened the left-turn arrow from Soledad Mountain Road onto Garnet by

Mountain Road onto Garnet in fifty percent.

Councilman Gotch's aide, Mikel Haas, adds that some

Mikel Hass, adds that some people support the new median. 
"We've gotten three or four calls from people who live in that neighborhood," Haas says, "thanking us for giving them back their streets, because those streets had been used as a thermuelfier to the freesaw."

streets had been used as a thoroughfare to the freeway." Donna West has lived on Felspar Avenue, just two doors east of Soledad Mountain Road, for two and a half years.

for two and a half years. "During the morning rush hour, our street was a solid wall of traffic." she say. "It's taken us an hour to get out of our divieway, and kids on their way to school [Bayview Elementary School is just a five blocks to the south could never get across. Those care wouldn't stop for my came to put in that median, all of to swent out there and cheered." B

maintains, the accident rate -

in accidents — is among the lowest. But to placate the

Mission Bay Drive does,

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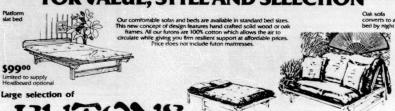
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## **Events, Theater, Music, Film**

"Magnificat"

It is appropriate that Bach's "Magnificat" should be performed at a church named Mary State-of-the-Sea. The "Magnificat," at radiational part of the Vespers (evening prayer) Itungs in the Rooman Carholic Church, is the hymn of the Vrigin Mary, and the sea" comes from the hymn "Ave maris stella" ("Hail, star of the sea"), also used in the Vespers service.

service.

The text of the Virgin's hymn comes from the first



#### New Blood

the divergent collection of works opening Saturday, May 23, at the Centro Cultu de la Raza in Balboa Park. Titled "Sangre Nueva" ("New Blood"), this exhibit

than forty up-and-coming Chicano artists from Secaramento or Tiguana. Their media range from tartoo art, window acreems, the hoods of late-model cars, to the more reasonable cars of the cars these young artists no matter how disparate their styles. "The power structure doesn't want individuals to express themselves," says Ochoa, "and

will be the Messiah. In respon to this sign of God's grace, which confirms the promises of the angel who informed Mary that she had been chosen to bear the Son of God, Mary says, "My soul doth magnify the Lord..." — and this and the verses that follow constitut the hymn that so many

son, who will be the prophet Samuel, she offers up a humn of prayer, "My heart rejoiceth in the Lord," in which the major themes of Mary's later prayer are presented.

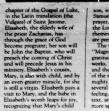
The themes of the "Magnificat" are humility, gratitude, praise of God's great works, his mercy to the humble and the needy, his punishment of the rich, the proud, and the mighty. There are therefore several quite different states of feeling, or "affects," in the text, and nothing could be more appealing to composers of more appealing to composet

contrasts that could be translated into colorful musical translated into colorful music terms. There are numerous Catholic settings of the "Magnificat" in the Sewnteenth and Eighteenth centuries, including those by Claudio Monteverdi (two different settings of the text, in his Vespers of the Blessed Virgin Mary), Marc-Antoine Charpentier, Henri Du Mont,

the Baroque period, who fond of bold emotional



Schutz (in both Larin and German) and Dierrich Burcholde. Butch 3 D Major setting of the Buch 3 D Major setting of the Burcholde. Butch for the form 1728-31. In accord with the grand scope and lofty religious ideas of the hymn, Buch's setting employs a majestic Baroque orchestra, including two flutes, four oboes, three trumpets, and kertledrums, along with the kertledrums, along with the kertledrums, along with the more modes performance at Mary Star-of-the-Sea must make commend on page R. col. 5. (continued on page 12, col. 5



To Take Certain Steps

FORWARD, THE WALK BRIGADE!

Half a league, half a league, Half a league onward, Down boulevard and sun-baked

"Forward the Walk Brigade!" Was there a one dismayed! No, though the strollers knew Someone had blundered:

Potholes to right of them.



Sore feet and sweaty pits They say a winner never quits —
Along the path of Woe,
Where no one ever sits,
Tramped the one hundred. IV. Scraped their new Nikes bare Breathed deep the smoggy air Had scrunched-up underwear Walking all about, while Air-conditioned drivers gawked: With groaning throats all

Cars all around them Rumbled and honked;

marched; Sproutsters and seniors, Their soles no longer arched, Stalked on, and never balked Then they walked back, but no Not the one hundred.

Taxis to right of them, Buses to left of them, Picnickers beside them Frolicked and drank; Tempted by frosty glass Placued by the fumes of gas. They that had walked so fast icontinued on page 12, col. 5)

40 AUGUST 21, 1986

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Down San Diego's scenic drive Hiked the one hundred.

Theirs but to wheeze and sigh Theirs but to walk on by, Down Sun Diego's scenic dri Trudged the one hundred.

parched, Round the first loop they marched;

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#### Dance

Scottish Country Dancing is held each Traday, 7 p.m. to 10 p.m., Pacific Beach Women's Club, 1721 Homblend Street, Pacific Beach, Classes are also held on Wednesdays at 7,30 p.m., 7776 Eads Avenue, La Jolla, For more information, phone 454-5191.

454-5191.

The Baltroom Dance Club of San Diego hosts classes each Friday, 7 p.m. to 10-55 p.m., at the Baltoo Park Club building it Baltoo Park Club building it Baltoo Park. This month the waltz ard jive are featured. Sunday evening practice classes falso 7 p.m. to 10 p.m.) are free for more information on the nonprofit club, phone 483-4860 or 278-8445.

"Dance Jam," create your own dance style in an evening of freeform expression and recreational dancing every Friday, 9 p.m., 3255 Fifth Avenue, Hillcrest, 239-1713.

Polka Dance, the Polka Family Band from Riverside, California, provides the music for an evening of dancing pleasure, Sarurday, August 23, "30 p.m., St. John of the Cross social center, 3522 Washington Street, Lemon Grove, 269-3458.

Tango Demonstration, ballnoom dancers Dan Rann and Kensly Sheldon demonstrate the Argentine tango, Sarunday, August 23, 8 p.m., San Diego Ballnoom Academy, 337 West Washington Street, Hillicrest. A general dance takes place at 8 p.m.; the tango demonstration follows at 10 p.m. Call 692-3203 for reservations.

Philippine Dance, the twenty-three dancers and fourteen musicians of the Samahan dance company perform the Singlid. Dugo, and other Filipino traditional dances, Saturday, August 23, 8 p.m., Southwestern College's Mayan Hall, 900 Oray Lakes Road, Chula Vina. Phone 421-6700 2;500 et 444-7528.

Irish Dameers, the Austern Order of Hibermann presents the Arming Dance Group, from Cool County, Ireland, along with the Standon Cell Brad. Saturday, August 23, 8 pm. Sherwood Auditorium, Ia Jolla Museum of Contemporary Art, 700 Prospect Strees, I.a Jolla. Tackens are available through Tackenstate of the ciling Tackenstate for pelling the county of the county of the county phone 443-1088 or 454-3541.

"Lo-Tec Series," Three's Company and Dancers continue their unmer series with an evening of solo dances and featuring dancer Patricia and featuring dancer Patricia [Jean Isaacs, Saturday, August 23, and Sunday, August 24, Both shows are at 8:30 p.m., at the company's reheartal studio, 3255 Pith Avenue, Hillcrest.

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## TO LOCAL EVENTS

The San Diego Swing Dance Club meets each Sunday at Lehr'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.

Park Club, Balboa Park. Interested in joining? Phone 463-7529.

Round Dancing takes place every Wednesday, 1 p.m. to 3 p.m., Emerald Ballroom, 9184 Gramercy Drive, Mission Village Partners required. Call 565-2727 for information.

Contemporary and Ballroom Dancing sponsored by the Healthy Set single nonamoken' club takes place every Wednesd from 5 p.m. o 8:30 p.m., at Lehr's Greenhouse, 2828 Camir del Rio South. For information on the club's weekend dance ge togethen, phone 292-7406.

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

Tango, the Tango Argentino dance club sponsors an evening of dance every Wednesday night, 7 p.m., Emerald Ballroom, 9184 Gramercy Drive, Mission Village. Call 565-2727 for more

Film

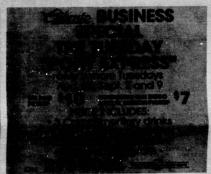
"We Are Born of the Stars" and

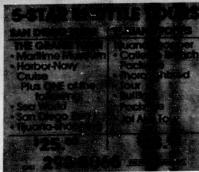
films, premiere at the Tijuana Colletual Center's Space Theatre, today, Thursday, August 21, at noon. We Are Brem of the Sam, as the first 24-bit seed to the Computer General Colletual Computer General Colletual Computer General Colletual Computer General Colletual Colletual

"New Zealand Film Festive held in conjunction with the

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Out of New Zealand" exhibit the film series continues this week with Gaylene Preston's surrealist thiller, Mr. Wrong, Friday, August 22, 7 p.m., International Gallery, 643 G Street, downtown. Free. Reservations required. 235-8255.

Museum Film, among some of the creatures featured in this week's film, Rain Forest, are leaf-cuting and army ants, the golden toad, and the queetal, sacred bird of the Mayans and the Artecs. This film about the Costa Rican tropical forest screen's Saturday. tropical forest screens Saturday, August 23, and Sunday, August 24, 1 p.m. and 2:30 p.m., Narural History Museum auditorium, Balboa Park, Free with museum admission. 232-3821. "The Statue of Liberty," a sixty-minute film about Lady Liberty is the Cinema 55 selection for this week, Wednesday, August 27, 1 p.m., National City Public Library, 200 East Twelfth Street, National City, Free. 336-4280.

National City, Prec. 3304/280.

"International Film Series,"
works by British filmmaker
Michael Apred are featured in
the ongoing series sponsored by
the La Jolla Museum of
Contemporary Art. This wellmaking stars: 1963. when Apred
began a documentary film about
British seem-vera-rolds. He
conductr-i follow-up interviews
with his subject at ages fourteen,
twenty-one, and twenty-eight. In
decises their hopes and deemis,
while in the later convenations,
while in the later convenations,

they reflect on what their live have become. 28 Up screens Wednesday, August 27, 7:30 p.m., in the museum's Sherwood Auditorium, 700 Prospect Street, La Jolla. 454-0267.

"Grand Canyon: The Hidden Secrets," these Academy Award winners – Keith Mertill, Bill Conti, and Randy Thom – contributed to the production of this thrus-three-minure Communas find that cakes the communas find that can be considered to the communication of the TaT-mile canyon's remote comers and depths. The film is not just the film is not just the film in the product of the communication of the 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 Balboa Park. For show times, phone the center at 238-1233.

28n-1231.

Space Center Film, in addition to the ongoing Halley's Comet Wards, Crand Carryon, and other programs, the Reuben H. Fleet Space Theater and Science Space Theater and Science and Science

#### Music '

reconnect oncers, a series of reconnect sat different locations is being held in commention with America's Finese City Week. The United States Navy Band plays today. Thursday, August 21, 450 B Street, downtown. On Friday, August 22, Charles and Marsiplay at the Imperial Bank plans, Sinth Avenue and B Street, downtown. For more information, call 2344197. Free.

"Twilight in the Park," this is the sixth year for the free concerts, held now at other Balboa Park locations while the Spreckels Organ Pavilion is undengoing remodeling. Concert number nine in this year's series

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features the Calvary Baptist Choir today, Thursday, August 21. Three more concerts 

"Children of War" Benefit, folk stagers Magaie Wright, Pan Camm, and Paggi Shamon, as well as the Old Time String, which will bring fifty four teer-agen from wastericken countries to the United States to speak to the Children Old Time Cale; which will bring fifty four teer-agen from wastericken countries to the United States to speak to to the Thursder-August 21, 7.30 pan, the Old Time Cale; Tay Day Time Cale Time Cale; Lescadia, Call 578-9207 for more informative.

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PROGRAM

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8:30 - 9:00 Registration

10:15 - 10:30 Break

classics as "Moonlight Serenade
"In the Mood," "Charanooga
Choo Choo," as well as such
contemporary hits as "Biltle
Jean" and "Charaton of First
Jean" and "Charaton of First
Sturduy, August 21, though
Sturduy, August 23, Mission
Bay's Hospitality Point. Gates
open a. 6330 pm., fas which time
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Dana Foint, and the concerns
start at 7-30 pm. 323-0800
699-4205, or TickethStarter.

San Diego. Symphony Goes to Hollywood, don't expect to find the violin section hanging out at the Hard Rock Cafe or the cymbal player hosting a wild company and the Hard Rock Cafe or the cymbal player hosting a wild host district the company are going to L.A. To work — most specifically, to their Hollywood Bowl dout, featuring an all follshood Bowl dout, featuring an all follshood Bowl Account of the company are going to L.A. To work — most specifically and the Lindbown of the Company are going to L.A. To work — most specifically and the Lindbown of the Company and th

-dudu.

PLAY HEATTHY TENNIS

8:30 = 9:30 Regissimon 9:00 = 9:10 Introduction/Welcome H. Paul Hirshman, M.D. Head, Sports Medicine Section Division of Onhopedics, Scripps Clinic

9:10 – 9:45 Tennis Elbow and Other Common Tennis Injuries J. Fronek, M.D., Sports Medicine Section Division of Onhopedics, Scripps Clinic

11:00 – 11:30 Equipment Considerations
David Natrin, Head Tennis Professional
Mothwest YMCA, 1971-75
Head Tennis Professional, Whispering Palms Club, 1975-84
Director, Tennis Special Consultant for Colf Inns of America

Larry Brown, Director Sports Medicine Center – MS315 Scripps Clinic 10666 North Torrey Pines Road La Jolla, CA 92037

9:45 – 10:15 A Teaching Professional's Advice on How to Play Healthy Tennis Pierce Kavanaugh, Tennis Director Northwest and Encintas \*MCA

10:13 – 10:30 Beast 10:30 – 11:00 Early Care of Common Tennis Problems Sandra L. Niichues, A.T., C., P.T.A. Senior Athletic Trainer Sports Medicine Center, Scripps Clinic

11:30 - 12:00 Questions and Answers Adjourn

DIRECT INQUIRIES TO Sports Medicine Center, 455-8904

PRE-REGISTRATION FORM

Scripp Clinic Sports Medicine Center
Saturday, September 13, 1986, 8-30 a.m. – 12:00 p.m.
Scripp Clinic and Research Foundation
1066 North Torny Pines Road
Amphilheurs, excond floor Creen Hospital Building
FREE – Pre-registration is required since seating is limited.

Del Mar Jazz, the Steve Feirabend Trio performs Friday, August 22, 8 p.m., and solo pianits Sue Palmer tickles the eighty-eights doing ragtime and boogie-woogie, Saturday, August 23, 8 p.m., the BookWorks, 2670 Via de la Valle, Del Mar. Free. 755-3735.

Ragtime Guitarist Richard Glick performs and discusses American ragtime music from Scott Joplin to the present, Friday, August 22, 8 p.m.; on Szuntary, August 23, 8 p.m.; barpsichordist Kathleen Scheide performs and ducusses her work, Words and Music, 3806 Fought Avenue, Hillcrest. For reservations call 198-4011.

Gospel Music, Psalm 150 and the Voices of Fulfillment perform Saturday, August 23, 7 p.m., Lincoln High School Auditorium, 150 South Forty-ninth Street, Southeast San Diego, Free. 264-3171.

The "Magnificat," which many masic lovers consider one of J.S. Bach's most beautiful compositions, is the highlight of account by the beautiful compositions, is the highlight of account by the Gental Whitney and accompanied by organist William Lullo, Featured soloius will be Martha Hamilton, Elinore Thompson, Sussm Lord, Paul Rasbe, and Ronald Banhs, as well as volintar Andrew Stokbs and

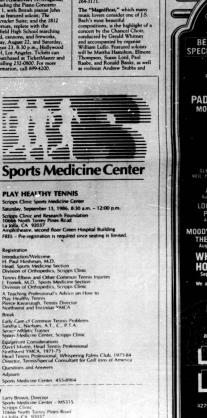
pianist Pamela Stubbs, Sunday, August 24, 3 p.m., Mary Star-of the-Sea Catholic Church, 7727 Girard Avenue, La Jolla Free. 562-0424.

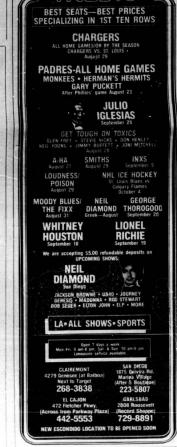
"Music in the Park," the City of Chula Vista sponsors a series of free concerts each Sunday. This week's musical attraction is a free pops concert by the San Diego Symphony Orchestra, Sunday, August 24, 7 p.m., Marina View Park, J Street, west of 1-5. Call 691-5071 for more information.

Tenor Rudy Arambula performs songs by Schubert, Obradors, Purcell, and Britten, Wednesday August 27, 7:30 p.m., Carlsbad City Library, 1250 Elm Avenue,

Carlsbad. Free. For details phone 438-5614.

More Pops, the San Diego Symphony summer seasor. continues with guest conductor Denis de Coteau, music director of the San Francisco Ballet of the San Francisco Baller Orchestra, Iedalig a program titled "Dance, Dance," Among the featured selections are Straus's "The Emperor's Waltz," Anderson's "Bue Tango," two selections from Aaron Copland's Rodes, and John," "The Cirt from Inamena." This program begins Wedneday, August 27, and continues through Bay's Hoppitality Point. Gates open at





6:30 p.m. (at which time free shuttle service begins from Dana Point), and the concerts begin 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

"The World Movement for Peace," the Humanist Fellowship of San Diego sponsors a talk by Rosemary Matson, who recently returned from the Soviet Union, where she studied prospects for a worldwide peace movement, Friday, August 22, 7:30 p.m.

Abraxas School, 1366 Hornblen Street, Pacific Beach, 232-4801.

Street, Pacific Beach. 324-8801.

San Diego Author Jerrs Schad, whose book Afort and Afield in San Diego County has just been published, presents a slide show of the popular and lesser-known parks in this area, Sarurday, August 23, 1 pm. and 7 pm., and Sunday, August 24, 1 pm., and Sunday, August 24, 1 pm. consistent of the property of the property

"Take Advantage of the New Tax Laws," the Foundation for Financial Education sponsors a free lecture explaining the new tax proposals and their effects on inancial planning decisions, Tuesday, Augus 26, 9:30 a.m., University Community Library, 4155 Governor Drive, University

BUCK'S TICKETS

PADRES & THE MONKEES—August 23!

**CHARGERS vs. ST. LOUIS** 

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City; and at 6:30 p.m., in the Community Room, Home Savings of America, University Towne Centre, 4311 La Jolla Village Drive, La Jolla. Reservations are required. Call 283-6850.

Uptown Democratic Club Meeting, Irma Munoy, the newly-elected chairwoma of the Democratic Central Committee, speaks Tuesday, August 26, 7 p.m., community room, Lewis Colonial-Benbough Mortuary, 4255 Ohio Street, North Park. 297-5994.

Antarctica, Wayne Nusbaum presents a slide show/lecture about the fifth largest continent, Tuesday, August 26, 7 p.m., La Costa Public Library, 7750 El Camino Real, Carisbad. 438-5654.

439-504;

"Bainting of the Week," in an effort to acquarate the public with some of the internationally some of the internationally control of the second of

#### Radio/TV

"High Plains Drifter," Clint Eastwood starred in and directed this morality rale about a "stranger" who rides into town, cleans up the ball pays, then less it ail go to hell. Although it includes the usual amount of Eastwood etyle violence and gengley, the "stranger" ower now to Camat than John Ford. Thursday, August 21, 8 p.m., KGTV, Channel 10.

"West Side Story," Leonard "West stde Story," Leonard Bernstein always want-d to conduct the score to his famous musical using operatic voices. Last year he re-recorded West Side Story with a "dream cast" of Kiri Te Kenawa as Maria, Jose

A Cabaret on the Box

TEXASTER STORE

Carreras as Tony, Tatania Troyanos as Anita, and Kurt Ollman as Riff. A behind-the-scenes look at this session is the subject of the next episode of Great Performances, Friday, August 22, 9 p.m., KPBS-TV, Channel 15.

Channel 15.

San Diego Symphony Radiothon, ever feel the need retrieve the morning paper from the driveway in a blue-fox fur coast! Maybe a bason signed by Dowld Atherton and John Williams would be just a blue for the signed by Dowld Atherton and John Williams would be just a blue for the signed by the privacy of your combact order to be privacy of your own bedroom! These teems and more will be accitoned by mamerous local accitoned by mamerous local accitoned by mamerous local accitoned by mamerous local properties of the privacy of your own bedroom! For the San Diego Symphony Orchestra. The radiothon starts Friday, August 22, noning from a cost to 1, pain. 3, and Sanday, August 24, 8 am. to 10 p.m., KFSD-PM (94.1).

"Inner View," a series of six half-hour specials dealing with insues facing Sm. Diego County, produced by Southwestern by Son Diego Line, and Line and Louy, begins Saruday, August 23, 4, pm., KTTV, Channel 69. The topic for the A New World at You Fingerpar, Future episodes explore adult illiteracy, the history of county water projects, the homeless, and the control of the County of the State County of the

Chargers Preseason, live, from Anaheim stadium, the Chargers face off against the L.A. Rams, Saturday, August 23, 7 p.m., KGTV, Channel 10.

WG1, I've," performances by June Allyson, Mascene Andrews, Cab Catllows, Hildegarde, John Nattr, Mascene Sullivan, and others highlight a three-hour salute to the entertainers of World War II, Sarurday, August 23, 8 p.m., KPBS-TV, Channel 15.

"The Wis," Diana Ross is woefully miscast in the 1978 disco version of the successful broadway musical adaptation the 1939 movie of Frank L. Baum's The Wizard of Ot. (Talk about extrapolation of

performances by Michael Jacksor as the Scarecrow, Nipsey Russell as the Tin Man, Ted Ross as the Cowardly Lion, and Richard Pryor as the phlegmatic Wiz save this movie, Sunday, August 24, 1 p.m., KGTV, Channel 10.

I p.m., KGIV, Channel 10.

"The Verdict," this intense courtroom drama should have won Paul Newman an Academy Award for his portrayal of a lawyer who pulls himself from the depths of alcoholism to battle a slick Boston firm headed by James Mason, Sunday, August 24, 9 p.m., KCST, Channel 39.

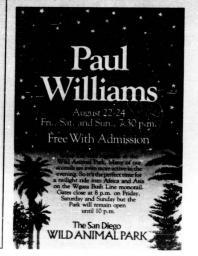
American Composer Aaron Copland, noted for his use of American folk and jazz music in his many orchestral works, is the subject of this week's episode of American flusters, Monday, August 25, 9 p m., KPBS-TV, Chennel 15.

#### Sports

Juggling, 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.

Boxing, "Time to Rumble" is the theme for a six-bout card today. Thursday, August 21, 7 p.m., El Correct Convention Center, 730 Beech Street, downtown. The

#### It's Sumgime at the Pops. Because this week, the Glenn Miller Orchestra takes the stage. Village. Free shuttle service from the Dana Led by Dick Gerhart, the Clean Miller Orchest away for port mild fire cleases such as Chartest away for port miller the Media, "The Media" ("Tucked) uncertain, ""Movelight Seemade," and "Bugle Call Rag. "They'll also plur "New York, New York, The themes from Chartost of Fire," and the pop hir "Billy Jean." Performances begin at 7.30 each evening. Wednesday through Sarurday, August 20: 23. The Opportunity Fount on Hospitality Fount on vittage, tree shuttle service from the Dana Landing parking lot begins each evening at 6:30 p.m. Plenty of food and beverage conces-sions are available at the Paps. Tickets start at just \$6.50. To purchase your tickets for this week's Suringtime or for future. Led by Dick Gerhart, the Glenn Miller The San Diego Pape 1986 Concert Schedule | Dr. of the Week concerts, call Ticketmaster at 232-0800 (service charge applies). Or, for more information call 699-4205 So boogie down to the Pops this week where the Glenn Miller Orchestra will be surging a ora Home Federal Savings and Loan sponsors Suingtime Hosted by KPOP 1360 AM Glenn Miller Orchestra



## TO LOCAL EVENTS

featured matches are San Diego flyweights Aiex "the Kid" Madrid and Ruben "the Wolfman" Proa; welterweights David "El Caballero" Gutierrez and Ted Michaelissm; and middleweights Dusty Dyer and. Juan Ners. Call 231-2711 for ticket information.

Slo-Pitch Softball Tournament, registration for the third annual Bob Barlow Memorial/Softball News softball tournament closes Friday, August 22. The tournament, which takes place August 30 chrough September 1 features four divisions, Begen, C., supper and lower divisions, Call 691-0628 for more details.

One-Day Endurance Walk, walk part of the route (the first thirty-

three-mile loop), or go the entire, grueling fifty-six miles as part of Walkabout International's eighth annual endurance walk, Saturday, August 23, 6:15 a.m., Dana Landing, Mission Bay, To register call 231-7463. See, too, the "events highlight" on page one of this section.

More Slo-Pitch, the South Bay More Slo-Pitch, the South Bay Athletics fourth annual slo-pitch softball tournament takes place Sarurday, August 23, and Sunday, August 24, 8 a.m. to 6 p.m., Kimball Park, the corner of Twelfth Street and D Avenue, National City, For more information, call 475-4800.

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

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 534-4578.

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

Auto Racing, El Cajon Speelway's next event of the season is an all-class stock-car race, as well as a destruction derby, Saturday, August 23. Gates open at 6 p.m., qualifying runs start at 0.15 p.m., and the races begin at 730 p.m. Take the Bradley offeramp at Route 67 to Oilleape Field, in El Cajon.

AFC Half Marathon, described

of the "top twenty-five races" in the USA, this marathon begins at Cabrillo National Menument, continues along San Diego Boy-Enbergaders, and downtown before ending in Balbos Park, Registration is limited to the first 6000 runners; proceeds benefit the American Lung Association. The race takes place Sunday, August 24,7 am, Cabrillo National Moraument, For more information, call 297-3901. County Administration Building, 1600 Pacific Highway, downtown. To register call 239-2644 or 234-3339.

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

The Ultimate Car Protector

Table Tennis, twenty tables are available for beginning, advanced, intermediate, and champion table tennis players every Monday through Friday, 6 p.m. to 10:30 p.m., Conferenc Building, Balboa Park. A tournament is held every Thursday night. Call 583:3870 for more information.

Golf, the Mission Valley Women's Golf Club meets each



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CAR COVER SPECIAL PURCHASE

Dozen Parks Bicycle Tour, Spanish Landing, Ocean Beach, Presidio, and Chicano are just four of the parks on the timerary for the American Youth Hostel's Dozen Parks Bicycle Tour and Picnic, Sunday, August 24, 8 a.m., taking off from the

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All the traditional pageanity, art, music, thrills, death defying action, iThe most beautiful and colorful of all spectacles!

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Monday morning; tee time is at 7:30 a.m.; interested golfers are / 50 a.m.; interested golfers are invited to phone 297-3391 or 295-8470.

Golf Lessons, a series of free Golf Lessons, a series of free classes takes place each Tuesday. This week Rob Knowlton speaks on custom club fitting and the definitions of a well-fitted golf club, Tuesday, August 26, 7 pm. Fore-Ward Golf Fitting, 9359-C Clairemont Mess Boulevard, Clairemont, Call 541-2727 for more information.

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

Women's Three-Pitch Softball, the Ocean Beach Recreation Center is organiting a league for A-level women's three-pitch softball teams. Play begins Tuesday, September 9. For more information, call 587-2878.

Sportsfest '86, that guy in the cubicle next to youn, or that woman in operations, maybe even the general manager himse may be harboring some intrinsic athletic talent stifled by the hohum, workaday, nine-to-five existence. Sportsfest is the chance for Sam Diego corporate

teams to compete against each other in tug-of-war, volleyball, and other contests. The competition is Saturday, September 13. Registration closes Tuesday, September 2. For information call 563-4727.

Comedienne Cathy Ladman performs at the Comedy Store today, Thurnday, August 21, through Junday, August 24, Show times are 9 pm. today and Sunday, 8 pm. and 10:30 p m. on Friday and Saturday. The Comedy Store is located at 916 Pearl Street in La Jolla. 454-9178. In Person "Women Artists at the Lyceum," in conjunction Worden Action and the model of the San Dego Repertory Theatre botts a sette of performance by San Dego women artists, which August 21, with Shakey the Minne and continues next Thursday, August 28, with the "generic performance" Jo Manua Reeves. All performance begin at noon and take place at the Lycoum Theatre, Horton Plass, dod, which was the sand of the sand and th

Pead Sirees in La Jolla. 454-9178. Funnypeople, Richard Merris and Carol Sakind appear roday. Thurday, August 21, through Funday, August 22, Berjaming Tooday, August 26, and continuing through Sunday, Edgest 21, Robert Wall and Boh August 21, Robert Wall and Boh times are Thurnday at 820 p.m., Firday and Saturday, 8 p.m. and 10-30 p.m., Sunday at 8 p.m., and Tuesday and Wednesday 8-30 p.m. The Improva to Carolina and Tuesday and Wednesday 8-30 p.m. The Improva to Carolina 8-30 Carolina Avenue, Pacific and State Carolina and State Carolin

Play Talk for Seniors, the cast and crew of the La Jolla Playhouse production of Gillette discuss their work as part of the "You Have Seniority" series, Tuesday, August 26, 2 p.m., Sherwood Auditorium, La Jolla

Museum of Contemporary Art, 700 Prospect Street, La Jolla. For more information, phone 454-0267. Saturday, August 23, begin at 8 p.m. There is a 2 p.m. matines as well as an 8 p.m. performance, on Sunday, August 24. For ticket information, call 298-0082.

#### Special

"Fair of the Californias."
Palespae cocklights and games of chance, along with food, drink, chance, along with food, drink, chance, along with food, drink, chance along the chance of the californias, open today, Tujunan Cannal Fair of the Californias, open today, Tujunan Cannal Fair of the Californias, open today, Tujunan Cannal Fair of the Californias, open today, Tujunan. The fair continues through August 31. Phone 234-8443 for more information.

"Papanta Pipers," the renowned ensemble of Toronsæn Indiana from the Mexican sate of the Control of the Control

Botanical Tours, a special, free, one-hour tour of Balboa Park's varied botanical attractions takes place today, Thursday, August 21, 6 p.m. The tour leaves from in front of the Botanical Building in Balboa Park. Reservations are required. Call 297-0289.

Fiesta Mexicana, the Mexican influence on San Diego is so easy to overlook. In an effort to recognize the contributions of to overkook. In an effort to recognise the contributions of that culture and its people to America's Finest City, the Chicano Federation is sponsoring an evening of food, music, and dance, Friday, August 22, 6:30 p.m., Satart Fe Train Deport, 1020 Kettnert Boulevard, downtown, Call 278-6100 for more information.

Sandaculpting Championships, teams of no more than ten people can display their sandaculpting skills in three different categories Saturday, August 23, 8 a.m. to 2 p.m., the pier at Ocean Beach. Free. To register call 223-3083.

Street Fair and Chalk-In, the sidewalks around Villa Montenums come alive with fanciful multicolored chalk drawings Saturday, August 23, Villa Montenums museum, 192

## TO LOCAL EVENTS

K Street, downtown. The street fair, with food booths and entertainment by the Main Force, begins at 10 a.m.; the chalk-in

Botanical Tours, a worldwide variety of shrubs, trees, and other fauna are on view every Saturday, 10 a.m., Quail Botanical Gardens, Quail Garden Road, east of 1-5 and north of Encinitas Boulevard. Free. 753-4432.

Linda Vista Multicultural Fair, an one-hour parade kicks off a day of multicultural entertainment, food booths, street dancing, crafts, and educational dancing, crafts, and educational exhibits representing the Vietnamese, Samoan, Chinese, Lao/Hmong, Latinto, black, American, Filipino, and Arabic communities, Saturday, August 23, 11 a.m. to 7 p.m., Linda Vista Road, between Ulric and Comstock streets, Linda Vista Free. 268-8944.

Living History Day, men and women in period dress, vaqueros on horseback, a military encampment of the First Cavalry, and a blacksmith at his forge are

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just some of the attractions as Old Town goes back in time to the 1800s, Saturday, Augusr 23, 11 a.m. to 4 p.m., Old Town State Park. Free. 237-6770.

State Park, Free. 237-6770.

"Christman is August," there are only 126 shopping days left until you-know-shel. If you want to avoid the last-minuter each sure savaning human approximation of a warthog, the time to start shopping for Christman is now. The opportunity exists at the August 23, and Sunday, August 24, 11:30 a.m. to 5 p.m., See, Coast Synare, 4175 Mission Boulevach, Parefite Beach, Call 274-5700 for details.

Sail America Rally, those Aussies think they're hot stuff. First they export all those Mad Max movies, then all that 'shimmpon-the-bathe' monsters, and what do they take in neturn! The America's Cap. America's America's Say. America have towed to get it back. The San Diego connorthum Sail America, led by slapper control and the sail of the

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After-Dinner Walks through the Tijuana River National Estuarine Secretary are conducted each

noon to 2 p.m., Hortor Plan, downtown. Conner will be there, of the califer version of the bare he'll be racing in Perth. Australia. The United States Navy Concert Band, Stu's Crew will provide the musical enterstamment. The release of more than 2000 Italions will conclude the rally. For most nore than 2000 Italions will conclude the rally. For more information, call 450-9908. Fee. Navy Ship Tour, the amphibious assault/helicopter ship U.S.S.
Okinaus (LPH-3) is open for public inspection Saturday,
August 23, and Sunday,
August 24, 1 pm. to 4 pm.,
Broadway pier at the foot of Ash
Street, downtown. Free.
235-3524.

Nature Tours through Balboa Park's Florida Canyon are held each Sunday at 2 p.m., led by naturalists from the Natural History Museum Canyoneers program. For details on the walks, phone 232-3821. Free.

SINGERS

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La Jolla Symp Chorus

Tuesday throughout the summer; meet at 7 p.m. at the Border Field State Park kiosk at the west end of Monument Road, Imperial Beach. 237-6766.

"Janustami," promising to "be bigger than the Fourth of July," a twenty-must firm work diplay, celebrating the birth of Krahna takes place Welmeday, August 77, 930 p.m., Cyntal Per, Pacific Beach, After the fireworks, classical Indian misical and cultural performances will be followed by a 108-course fear at the Hark Krishat emple, 103-Cornal Avenue, Euclie Beech Free: For deratal call 480-2500.

Cabrillo at Sunset, bring your camera — the National Park Service Las instituted summer hours for Cabrillo National Monument. It is now possible to linger at the tip of Point Loma until sunset. Park rangers will offer special programs at the Cabrillo statute throughout the summer. Call 293-5450 for details.

Art and Photography Contest, entries must be received no later

than Friday, October 24, to qualify for the third annual Quail Botanical Garden's art and photography contest. All works must originate from the Quail Gardens park, 230 Quail Gardens Drive, Encinitas. For entry ncinitas. For entry

#### For Kids

Pupper Show, Marie Hitchcock presents The Finest Cary Week Marionettes today, Thursday, August 21, and Friday, August 22, 10-30 a.m., and Sarurday and Sunday, August 23 and 24, 11 a.m., 1 p.m., and 2-30 p.m., Puppet Thearer, Presidents Way, Balboa Park. Presidents 466-7128.

Movie, Digby, the Biggest Dog in the World is scheduled for today, Thursday, August 21, 3:30 p.m., Carlsbad City Library, 1250 Elm Avenue, Carlsbad. Free. 438-5614.

Cartoons, among the scheduled Disney favorites are Motor Manua Cases at the Bat. Double Dribble,

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Musign, this fast-paced revue, utilizing theater, dance, sign language, and mime, continuer its run today. Thursday, August 21, and closes Sunday, August 24, at the Theatre in Old Town. Today's performance, as well as those on Friday, August 22, and





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## **CHRISTMAS AUGUST**

A Holiday Crafts Fair Saturday, August 23 • 10:00 am-5:00 pm Sunday, August 24 • 11:30 am-5:00 pm

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and Tennis Racquet, Friday, August 22, 10:30 a.m., University Community Library, 4155 Governor Drive, University City. Free. 453-5722.

Saturday Storytime, Barbara Gartner conducts a storytime for preschoolers every Saturday, 9-45 a.m., Clairemont Public Library, 2920 Burgener Boulevard, Clairemont. 276-0090.

performances by jugglets, mimes, magicians, and puppeteers are in store Soturday, August 23, 10 a.m. to 4 p.m., Bonita Cove, Mission Bay. Free. Call 452-9595 for more information.

Street Drawing, street artist Cynthia Hubbard leads a scene-drawing class for ten-year-olds and up, Saturday, August 23, 2 p.m., Espresso Gallery, 500 Fourth Avenue, downtown, Call 239-0511 to register.

"Cinderella," the Vista Moonlight Amphitheatre's

production of this musical fairy tale opens Sunday, August 24, and continues through Wednesday, August 27, 8 p.m., Moonlight Amphitheatre, Brengle Terrace Park, Vista. For ticket information call 724-6121.

Acting Classes for Teens, conducted by Anne Bowen-Davies, take place each Monday, 4 p.m., Studio for Performing Arts, 3735 Adams Avenue, Kensington. Call 283-0446 to

Children Ages Four and Up are invited to this free film series presented every Tuesday in August. The next screening is Tuesday. August 19. 2 p.m., San Diego Public Library, 820 E Street, downtown. Free. 696-3927.

Preschoolers are invited to bring an adult for a half-hour storytime session, Wednesday, August 27, 10 a.m., National City Public Library, 200 East Twelfth Street, National City. Free. 336-4280.

#### Galleries

"Missing at the Poles, American Women of 1915," exclpted by Smithsonian Institution artist Frank Micka in 1915, these plaster basts of black, white, and American Indian women were originally exhibited at the 1915 Parama-California Exposition, exhibit details the legal changes that have occurred since.

# Mexico Bargains

Lxtapa \$243

Manzanillo \$223 Puerto Vallarta \$164





in San Francisco hosted by the National Community of Baha'i is on August 28-31. Nationally known artists and worldwide attendance. For further information call: Paul R. Brady at 282-9221.

Singerisongwriter Saturdays - Aug. 23 & 30

to vote in 1920. This exhibit opens Friday, August 22, and continues through February 1, 1987, Museum of Man, Balboa Perk. 298-4114.

**6**6

Coffeehouse & Art Gallery

500 Fourth Avenue across from Horton Grand Hot 220-0511 Mon.-Thurs. 9 am-11 pm; Fri. & Saf. 9 am-midnight; Sun. 11 am-5 pm

Enrollment begins September 2. Call now for information and enrollment materials . . . and be ready to update at State!

TO LOCAL EVENTS

"Sangre Nueva," forty-nine up-and-coming arties who represent the "new blood" in Chicano visual arts exhibit tarrios mi mural designs, woodcors on photographs, and more through October 12. The open through October 12. The open through October 12. The open through of the open through of the open through T. p.m., Centro Cultural de la Raza, Pepper Grove, Balboa Park. "Mis Caminos Son Terrestres," Mexican artist Marra Palsu exhibits murals, sculpture, and fiber art at the Tijuana Cultural Center through Monday, August 25. The center is located on Pasco de los Heroes, less than a mile from the San Ysidro border crossing. For more information, phone 1-706-68-1132.

"Casas Hispanicas," the critics have compared Miguel Martiner's paintings and sculptures of New Mexican women to the post-Revolutionary murals of Diego Rivera and José Luis Orosco. A new exhibition of Martiner's oil and oil-pasted drawings and paintings continues through

August 30, Acevedo Gallery, 4010 Goldfinch Street, Mission Hills. Gallery hours are Tuesdays through Saturdays, 10 a.m. to 5 p.m. 296-8748.

"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 Saurday, 11 a.m. to 4 p.m. 232-9915.

"Summer Show," seven local artists – Kathleen Marshall, Da. Camp, Roy David Rogers, Alfredo Antognini, Leslie Nemvur, Lena Stodberg, and David Fobes – are represented in the multimedia exhibit, which continues through August 30, Anuska Galerie, 2400 Kettner Boulevard, downtown. 231-6652.

Fourteen San Diego Artists exhibit watercolors, oil paintings, sculpture, pottery, and photography at the Art Site Gallery, 921 E Street, downtown





Acapulco \$250 Los Cabos \$169 Cancun \$320 Loreto \$1.38 Mazatlan \$154

Rates per person double occupancy includes 4 days, 3 nights Beach Hotel, 3 breakfasts, tax and transfers. Departures from Tijuana Airport, optional tranfers on request. From downtown San Diego \$25 per person round trip. Cal for information. Tell fres 1 800-225-6943 (619) 650-2444

Turisol, S.A. de C.V. Ave Revolucion 1232 Suite 104 - Tijuana, B.C. Mexico 1-706-685-1992





SDSU EXTENDED

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LASERIUM



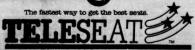
AT THE REUBEN H. FLEET SPACE THEATER AND SCIENCE CENTER • BALBOA PARK 238-1168

#### This Monday, August 25 Edition of the Miss Diego's Bikini Contest

Sponsors include: Rancho Leonero Resort on the Sea of Contra \*9 John Casalhancas Model Center \*San Nicolas Resors, Etterouda, Mestao \*Anderson Photographic Illustration \*Citographic Illustration \*Citographic Service \*Pilleri\* \* Mission Service \*Pilleri\* \* Mission \* Pilleri\* \* Dittinctive Comady Store \* Dittinctive Limo \* Burmy's

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\_\_ Phone # (home) \_\_\_\_ \_\_ (work) \_ Age — (MOTK). Entire # (NOTIC) — Entire must include a pisture and rog be mailed or brought in posits to Dogg's before 5 pm Manday, August 25, 1986. All motes will be reviewed by our padges and selected contestants will be consisted by phone to appear on August 25, July 28, 1986 at Dogg's Miss Dogg's Bilant Contest. For additional info. call John 435-5000 Mont-Fit. 9 arm 5 pm.



ADRES GAMES Padres vs. Expos Aug. 19 & 20, 7:05pm, San Di Jack Murchy Stadium Padres vs. Expos Aug. 21, 1:05pm, Son Dieg Jack Murphy Stadium Padres vs. Phillies Aug. 22, 7:05pm, San Die ack Murphy Stadium Padres vs. Phillies
Aug. 23. 1:05pm, San Diego
Jack Murphy Stadium
Plus The Monkees
Padres vs. Phillies
Aug. 24. 1:05pm, San Diego
Jack Murphy Stadium Padres vs. Mets lug. 25-27, 7:05pm, Sar ack Murphy Stadium

Padres vs. Braves Sept. 10, 7:05pm, Son Did lock Murphy Stadium

Padres vs. Astro Sept. 14, 1:05pm, San Jack Murphy Stockers CHARGERS GAMES Chargers vs. Cardina Aug. 29, 7:0 Jpm. San Diego Jack Murphy Starting

Chargers vs. Dolphi Sept. 7, 1:00pm, San Diego Jack Murphy Stodium Chargers vs. Redskins sept. 2f. 1:00pm. Son Diego Jock Murphy Stadium Chargers vs. Broncos Oct. 12, 1:00pm. Son Diego Jack Murphy Stadium OTHER EVENTS: Dream Syndicate Aug. 22. 9:00pm, Spirit Club

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Appearing August 21-24 **RICHARD MORRIS** 



Appearing August 26-31 ROBERT

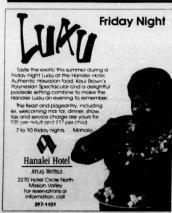


With each dinner entree purchased Sunday-Thursday, receive a complimentary pass for a future show

Audition Night every Monday Doors open at 6:30 pm for dinner Call for reservations and information

832 Garnet Ave., Pacific Beach, CA (619) 483-4520

## READER'S GUIDE TO LOCAL EVENTS













The exhibit continues through August 30. Gallery hours are Wednesday through Friday, noon to 6 p.m.; Friday and Saturday, noon to 8 p.m. 272-0561.

noon to 8 p.m. 212-2961.

"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.
232-9743.

Contemporary Wooden Sculpture by Ling Po and Ted L. Jacov are on exhibit through September 6, Eva Chan Gallery, 7427 Girand Avenue, La Jolla, Gallery hours are from 10 a.m. to 5 p.m., Monday through Saturday, 459-4543.

#### Blood

the artists have to go in a huevo to combat that and become stronger individuals."

From the range of the works on exhibit, it is evident this need will take whatever form is need will take whatever form is available. Tartoo art, for example, was born in the California penal system, where the natural urge to illustrate had no other canvas but the chests, arms, and backs of the inmates. The flowing lines and cartoonlike execution of that yell were copied by the source style were copied by the young artists of the barrio and became "cholo art," best exemplified by David Gonzalez's mural-style paintings (many of which were centerfolds for Lounder magazine) of batos locos and their nicas.

Chicano car culture is well

Chicano car culture is well represented in the exhibit. Los Angeles-based artist Carlos Gutierre: exhibits his paintings created on the flattened hoods of cars, and a lowrider, depicting various Chicano iconography on the hood, trunk, roof, and sides, will be on exhibit opening night.
Included in "Sangre Nueva" are examples of East Coast and

Wanted

#### delivery persons

Flexible hours. Must be at least 18. Must have own car reat for students or for a second job. Room for advancement.

DOMINO'S

style," is much more abstract than the West Coast version. which remains calligraphic

more intent on meaning. When asked if tattoos, graffiti, and other street styles graffiti, and other street styles are valid examples of art, Ochoa replies, "I consider it fine art no matter how technically naïve it is." He says one of the purposes of the exhibit is to cross the gap between street art and the galleries, as well as to develop an audience not just for the

galleries, as well as to develop an audience not just for the technically proficerat arists who are breaking into accepted art circles but for those artists working in less formal, less recognized formats.

To balance the street style, a number of well-known, academically rained artists are included in the exhibit. Paul Boutletting, as is the installation piece by the Tijuana-bused artist Gerardo Navarro. Navarro.

Needless to say, a certain amount of art deals with political themes. These run the gamut from the expressionist mishmash of Sal Garcia's

mishmash of Sal Garcia's apocalyptic paintings to the collages of José A. Ruiz. A native Nicaraguan, Ruiz combines photographs taken by his grandfather during the 1921 American invasion of Nicaragua and contrasts them with photos of the current.

with photos of the current American-financed contra war. He then adds text quoting near identical statements by Calvin Coolidge and Ronald Reugan justifying their actions. Taken as a whole, "Sangre Nueva" is an overwhelming and therefore confusing exhibit. The intentional lack of between the combining the

Sue Martinez or the sophisticated surrealism of San Jose arrist Alfonso Sala

It seems, almost, that many of these artists have nothing in common except Spanish

A group coherency begins to

emerge, however, in the works of some of the younger artists, Ramiro Martinez in particular, whose skewed-perspective portraits of everyday life in Fresno mix the fantastic with

the banal in a complete and thought-provoking way. It is here, in these midrange artists, not technically accomplished

not technically accomplished but possessing a personal vision, that "Sangre Nueva" accomplishes its stated purpose of introducing emerging Chicano artists. They also serve

as the connecting points where the street meets the gallery and, as a result, provides a glimpse of the future. "Sangre Nueva" opens with a

reception, which includes an open poetry reading, musical entertainment, and a dance,

at the Centro Cultural de la

Saturday, August 23, 7:00 p.m.

Raza, Pepper Grove, Balboa Park. The exhibit continues through October 12. Gallery hours are Wednesdays through

Sundays, noon to 5:00 p.m.

— Orlando Ramire

expressive powers of norn true chorus and the soloists. There are several grandiose choruses and virtuous ariss and dutes for the who singers, each section an expressive setting of a vene from the Marian hymn. Like all Bach's liturgical works, it is written for the greater glavy of God, for in his music (and there is no finer example than the "Magnificat" 3, Bach too could asy, "My soul doth magnify the Bach's "Magnificat" will be performed by chorus and soloists on Sunday, Yaques 24, at 300 p.m., at Mary Star-of-the-Sea, 727 Girard Avenue in La Jolla. Admission is free. For further information, phone 466-9457 or 562-0424.

"Magnificat"

(continued from page 1)
do with a single pianist,

do with a single pianist, William Lullo, to convey the magnificent ensemble effects of the original orchestration. But the vocal parts will no doubt be well served by soprano Martha Hamilton, alto Elinore Thompson, tenor Paul Raabe, bass Ronald Banks, and the secollary chair of the church

bass Ronald Banks, and the excellent choir of the church, led by Gerald Whitney.
Bach's setting makes great demands on the technical and expressive powers of both the chorus and the soloists. There are several pranchine.

- Thomas Arne

#### Certain Steps

(continued from page 1)
Came through all out of breath,
Gave up, or strolled in last,
All that was left of them, Left of one hundred.

While others stood amazed,
O the great dust they raised!
All were bewildered.
Honor their lost footprints,
Honor their lost footprints,
Honor the hills they braved,
Honor the fuel they saved. Do not be prim, do not be

staid, Come join the Walk Brigade, Sunstruck one hundred.

If you're the kind of person who is proud of your feets, you might want to see how far you can get on them this Sarurday August 23, in the eighth annual One-Day Endurance Walk, sponsored by Walkabout International and the American Heart Association. Walkabout claims it is the longest one-day group walk of its kind in the United States. Enterprising hikers, stompers, strollers, tramps, followers of Mr. Natural, veterans of Mao's Long March, March hares, and people who enjoy ageting rnational and the American tong March, March hares, and people who enjoy getting up early in the morning to watch other people suffer will gather at 6:45 a.m. at Dana Landing in Mission Bay and follow a fifty-Mission Bay and follow a fifty-six-mile course along San Diego's scenic drive. Although many would-be endurance walkers bag it during or after the first loop of thirty-three miles, last year fourteen men and women completed the entire trek by one o'clock Sunday morning.

There is a registration fee for the event, which covers the cost of support staff and supplies, and T-shirts for the participants. Entry forms are available at the Walkshou office at 835 Fifth Avenue. For mation, call

- C.H. Elste

#### READER'S GUIDE TO THE THEATER

Theater listings are compiled by Jell Smith; commentary is by Jell Smith; commentary is by Jorathan Sawille and Jelf Smith, Information is accurate according in Information is accurate according to material given in s. but it is advantage uses to phone the theater for any last mitual changes and to inquire about licket availability. Many theaters offer discounts to students, senior citizens, and the military, ask at the box offer.

BE YON Office.

BE YON'D THE FRINGE
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 uproarious scenes. Best of the lot in the Old Globe Theatrie's production is "Stitting on Management of the lot in the Old Globe." Theatris production is "Stilling on the Bornch." An occolerat Jim Photoso, plays a cool minier with the Bornch. An occolerat Jim Photoso, plays a cool minier or prospective judge and movelist — in a completely desegrated by the prospective judge and movelist — in a completely desegrated by the prospective judge and movelist — in a completely desegrated by the prospective judge and the mere presence of Torn Lacy dollar production of the prod

THE DRAGON'S TALE
For the first "family musical" of
what it hopes will become a
summer tradition. Octad-One
Productions presents John Carte

and Mary Kay Beall's musical about a town threatened by a dragon. The fully work that the insight who can slay the monster will have the hand has directed the production. Cast members include: Don Flayh. Carol Brinkman. Sergio Sean Cuadra. Michael Ellis. Christopher A. Grant. Jeffery Todd. One Ashforth, Paul Chematt, and William S. Farnum. Donna Shis is the choreographer, and Bill Farnum is the musical director. (Sm.)

CAROUSEL
The Vata Parts and Recreation
The Recreati

724-612.

\*\*CONCEPTED.\*\*

For a limited time only, Visita's Mooolight Amphitheure is Mooolight Amphitheure is Mooolight Amphitheure is Mooolight Amphitheure in Amphitheure in Mooolight Amphitheure in Mooolight Amphitheure in Mooolight Amphitheure in Cheeren's Joseph San de Cheeren's Joseph San

August 27, at 800 pm. For shappat 27, at 800 pm. For John Line 1974-8121.

DAN HOMESTER WAS THE STATE OF THE

Titesia !

presents a world LOST IN

Directed by Will Roberso A contemporary look at fun and agony in the city.

Thurs., Fri., Set. (Through Sept. 20) 8:00 pm · 88

3681 Fifth Ave. in Hillcrest (Located above La Maison

Octad-One Productions, El Cajon Plaza Amphitheatre, 250 East Main Street (nest to the East County Performing Arts Center), El Cajon, through August 24, Friday and Saturday at 700 p.m. Matinnee Sunday at 200 p.m. For information call 466-3981.

THE DUMB WAITER end THE LOVER The Marquis Gallery Theater presents two one-act plays by Harold Pinter. James Johnson directs The Dumb Waiter, in which a

pair of hit mon find themselves in a bizarre situation. Steven Soden and Cary Awe play the men. The Louer, directed by Jennifer Johnson. features Randal McEntree, Patty Sipes, and Steven Soden in an "interesting romantic triangle" (Sm.) Marquis Gallery Theater, through August 23: Friday and Saturday at 6:30 pm.

THE EGOMANIACKS: THE NICKEL-WIENER ROADMAP TO ENLIGHTENMENT The improvisational comedy group

THE CITY

Arts Reservation 298-0811

The Marguis Public Theatre

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'Sheldon Gero and Norbert Ehrenfreund fit each other splendidly . . . their chemistry is right . . . a pair of the city's finest performers . . . Welton Jones-S.D. Union

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#### Theater Directory

NORTH COUNTY COMMUNITY THEATRE 1350 East Vista Way, Vista 724-3-21

OLD GLOBE THEATRE Old Globe Theatre Cassius Carter Centre Stage Festival Stage, Balboa Park 239-2255

ONSTAGE PRODUCTIONS COMMUNITY THEATRE Park Village Theatre. Suite B-9 Park Plaza at the Village 310 Third Avenue, Chula Viga 427-3672

PATIO PLAYHOUSE Vineyard Shopping Center 1151 E. Valley Parkway, Esco

PINE HILLS LODGE 2950 La Posada Way, Julian 765,1100

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

SA'Y DIEGO CITY COLLEGE THEATER Thirteenth and C streets

SAN DIEGO GILBERT & SULLIVAN COMPANY Casa Dei Prado Theatre, Balboa Park 692-0372

SAN DIEGO MESA COLLEGE 7250 Mesa College Drive, San Die

PALOMAR COLLEGE Palormar College Theatre, San Marcos 744-8860

O'FARRELL SCHOOL OF CREATIVE & PERFORMING ARTS SCPA Theatre 6130 Skyline Orive. San Diego 262-7581

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

THE BOWERY THEATRE
480 Elm Street, San Diego

CIVIC THEATRE 202 C Street, downtown

CORONADO PLAYHOUSE 1755 Strand Way, Coronado 435-4856

EAST COUNTY PERFORMING ARTS CENTER 210 E. Main Street, El Caj. vi 440.2272

440-2277
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Southwast San Diego.
230-2800

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

GASLAMP QUARTER THEATRE 547 Fourth Avenue, downtown 234-9583

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

46S-1700 x410

CMPERIAL BEACH PLAYERS
Marina Vista Center
Eighth Street and
Imperial Beach
424-9668 JEWISH COMMUNITY CENTER Front and Center Theater 4079 Fifty-fourth Street, San Diego 583-3300 x36

LA JOLLA PLAYHOUSE Mandell Weiss Center, UCSD 452, 1960 LA JOLLA STAGE COMPANY Parker Auditorium, .a Jolle High School 750 Nautikus Street, La Jolle 459-7773

POINT LOMA COLLEGE Salomon Theatre 3900 Lomaland Drive, Point Lome 222-5474 x248 LAMB'S PLAYERS THEATRE 500 E. Plaza Boulevard, National City 474-4542

LAMPLIGHTERS COMMUNITY THEATRE THEATRE Ben Polak Fine Arts Center 8053 University Avenue. La Mesa 864.4598 LAWRENCE WELK VILLAGE THEATRE 8860 Lawrence Welk Drive, Escondido 749-3446

MY.RQUIS PUBLIC THEATER MARQUIS GALLERY THEATER

SAN DIEGO STATE UNIVERSITY Main Stage and Experimental Theo 265-6884 NORTH COAST REPERTORY THEATRE Lomas Santa Fe Piaza Lomas Santa Fe Road, Solana Beach 451-1035

SAN DIEGUITO PLAYHOUSE 742 Genevieve Street, Solana Beac 755-7358

SANTEE COMMUNITY THEATRE 10025 Los Ranchitos Road, Lakesid 448,5673 THEATRE
Wangenheim Junior High School
Auditorium
9230 Gold Coast Drive, Mira Mess
566-7300 x216

SHOWCASE SAN DIEGO 2244 Fourth Avenue, San Diego

SOUTH COAST REPERTORY THEATRE 655 Town Center Drive, Costa Mess (714) 957-4033 SOUTHWESTERN COLLEGE Arena Theater, Mayan Hall 900 Otay Lakes Road, Chula Vinta 421-1150

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

SUSHI GALLERY 852 Eighth Avenue, downtown 235-8466 TAKE ONE STUDIOS 2400 Kettner Boulevard #12, down

THE THEATRE IN OLD TOWN 4040 Twiggs Street, Old Town 296-0082

TRITERIA (located above) La Maison Restauran 3681 Fifth Avenue, Hillcrest 298.0811

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

UNIVERSITY OF CALIFORNIA SAN DIEGO UCSD Theater, Studio Theater, Mandell Weiss Center for the Performing Arts 452-4574

UNIVERSITY OF SAN DIEG Camino Theater, Alcala Park Linda Vista Road, San Diego 2016480

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#### READER'S GUIDE TO THE THEATER

49

General Not Flashes Maggie Cillière and Ster Claure along with musician Lawrence Nasa — perperents an original comody-play presents an original comody-play presents and original comody-play of the company of the comp open make forum for those interested in Trying out their own material before an audience — in particular, monologues and improvuoris, (Sm.)
Take One Studios, Suite 12, 2400 Kettner, San Diego, through September 13, Friday and Saturday at 800 pm. Open-miles forum Sunday at 800 pm. Por information call 236-9287.

EL GRANDE DE COCA-COLA
The North Coas Repersory Theatre
is staging the comedy-musical that
is set in a South American (pe as
planned, Alocal impressints, Store
Don Pipe Hernandez, has
nonuconde his birtinging an
incurrent Alocal impressints of the
But the company – called Low
Mons Spectocular — extually
comprises members of his own
actor's rightmen. Rehithen
Thompson has directed the
production. Cast members are
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Rick Limkowsik. Bon Lang is the
scenic designer. Purry Burnsulpia.
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GILLETTE
For the bouth production of its
1996 season, the La Jolic
Playhouse presents a new play by
William Happfran, author of Heat
and Big River: The Adventures of
Hu Akhebern Jinn. Set in Gillette,
Wyoming, the play is about two
Tobus-collar deemers. Looking for
freedom, love, and money in a
modern day boom town. Des

the show probably could no forever."

- Welton Jones - S.D. Union

8:00 pm. Malines Saruday.
August 23 at 200 pm.
EQUIDS
Feet Shelfer's morality drama, about a severe form of religious and a boy who has blinded there houses. As a boy who has blinded there houses. As a boy who has blinded there houses are severed as a boy who has blinded there houses. As a boy who has blinded there houses are severed as a boy who has blinded there has been dearly and a severe for a severe for a severe for a severe for a severe form of the severe form o McAnuf has directed the production. Members of the cast production, Members of the cast production, Members of the cast learning of the Computer of the Computer of the Computer of the Conflict, Glorian Conflict

Metiner-Saturday and Sunday at 200 pm
JULIUS CLESAR
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August 23 at 200 pm.

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present The Nickel Weiner Roadmap to Enlightenn AN ORIGINAL NEW PLAY WITH DRAMATIC COMEDY, IMPROVISATION AND MUSIC Every Fistoy & Solutiday night of 8:00 pm: through August 30. Rickets 85 of the door. Toke Che Studios, 2400 Nethew (near Lourel) For more letomatics 226-228.



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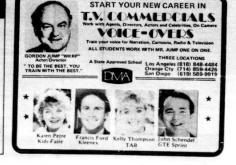




## SAN DIEGO REPERTORY THEATRE

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

Call 235-8025 for tickets



#### GUIDE TO THE THEATER READER'S

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Solutions, regions as a set of the Westmeding, August 27, at 630 pm. 
MOSIGN The Three Thr

OKLAHOMA!

The San Diego Civic Light Opera Association and the Starlight Bowl present Rodgers and Hammenstein's first collaboration in musical cornedy. Set signifies the backdrop of Oklahoma's rise to statehood, the musical tells the love stories of two

Sanday #2 200 pm

THE OPEN TAGE EXPERIENT
Take One Studios Theatre is
offering a place where aspiring
professional professional professional professional
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control before a live audience. Every
Sunday #8 500 pm, the stage is
simple ideas afone; heater
improvisation, masic, comendy
The Company of the Company
Copen Stage Experiment is the idea
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outh of Lauret, second floor),
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couples. Popular songs Include:
\*\*ON. What a Beautiful Mornin.
\*\*ON. What a Beautiful Mornin.
\*\*Propele Will Say We re In Lone.
\*\*Teverything's Lip to Date in Fannass
\*\*ON, "T Can's By Part, and the title
\*\*County's Cornell Say Part, and the title
\*\*Laurey's Cornell withcome (Add
\*\*Aller Alama Eller withcome) (Add
\*\*Aller Alama Eller and Richard
\*\*Charge, Laurey's Aller Alama Say
\*\*Aller Alama Eller and Richard
\*\*Charge, Laurey's Laurey's Laurey
\*\*Aller Alama Eller and Richard
\*\*Charge, August 21, through
\*\*Sanday, August 22, through
\*\*Sanday, August 23, and Say
\*\*August 23, through
\*\*Aller Alama Eller
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\*\*Al

August 31, et 8:30 pm.

CPN APPEOUR.

In Finderick Londade's frethy, upper-class, sophisticated, British, Trentiles comedy, a selfleas permilles genericheman, a selflat permilles genericheman, and architecture, and a rich nasty forque widow sort themselves out into appropriate couples during a stein permilles, and some very selflat permilles generichem from Coward would have given it. The Galarmap production is nimble and stylish with Williedton genericheman from the selflat given in the mode for meringue. Sail you are in the mode for meringue. Sail you are in the mode for meringue. Sail you should be selflated to the selflate growth of the selflate

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RICHARD II
Brian Bedford is the star of the Old
Clobe's Richard fi, and his star
Clobe's Richard fi, and his star
against the rather dim background
of the rest of the production.
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Richard is the brownight fischerating, although the interpretation to rather oversided, proving whost she'll to the

reversided production to rather oversided growing whost she'll to the

king's sentimentality and hieritoric self-disple, Director Joseph Harry's personates for the control cost of the cost

Matine Sunday, August 45, et 2-200 pm.

THE SURFINE EXTS

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September 20. Friday and Saturday at 800 pm. 1600 pm. 160

THE T\*MPEST
Octad-One Productions presents, as its sixth annual "Shakespeare-by-the-Lake," the Bard's majestic coda

about castaways, on island of spirits and monaten, and the virtue of an analysis of the control of the control

TOP CRILS.

The San Diego Repertory Theatr's production of Carly Churchill's official and flowed between control of Carly Churchill's official and flowed between control of Carly Churchill's official and flowed by the Carly Churchill's official and flowed by the Carly Churchill's official churchon attended by the of being's supplaise first scene (a building in most interesting suffering the play's two controls of the churchill's production of the churchill's official churchon attended by the of the churchill's official churchiller of the churchill's official churchiller of the churchiller of the



## READER'S GUIDE TO THE MUSIC SCENE

and photographs to Reader Music Scene, PO. Box 80803, San Diego 92138.

BY JOHN D'AGOSTINO

The first time I saw Jerry Lee Lewis, he scared me to death. It was a late-July night in 1957, and Lewis was the scheduled musical guest on The Steve Allen Show. I already was fairly familiar with Lewis's name and sound; with two teen-age sisters, it would have been impossible not to have heard the current hit. "Whole Lotta Shakin Goin" On." But my seven-year-old hit. Whose Lotta Shakin wom
On. But my seen-year-old
senabilities were not prepared
senabilities were not prepared
black and white screen. When
Allen introduced him and the
camera cut to Lewis, it was the
kind of sight that fixes in the
impressionable mind like a
myressionable mind like a
short-sleeve shirt with broad,
wertical stripes, black slades with
a white belt, and white shoes.
He sat at a white gand plano
not on a regislation plano bench
but on an ordinary low-backed
so that he could face the
audience. Between his left leg
and the keyboard, he cradled a
microphone stand that would
wobble when he played. Behind
drummer and guistrist. I had
seen other rockers on television
— Buddy Holly and the Ewrly
Brothers had been on Alan



Freeds prime-time program, and a year earlier Disk Presley had debuted on this same Allen above. But there definitely was something "different" about this camera and began the rumbling plano intro b" Whole Lotta Shakin' Goir On," there was genuine menace in his yes. We hadn't seen nothin' yet. At the song progressed, Levis and the control of the progressed of the progre

I was transfreed. I had no idea what having "chickers in the barn" or "the bull by the horn" meant, but when Lewis broke into a crooked grin at the line "stand in one spot and wigide it aware talking about cause he had grinned the he wasn't talking about calisthenics. What happened next couldn't have disrupted our transquil living mom more if it had ended with the TV tube explosing. All the Tringing the couldn't have disrupted our transquil living mom more if it had ended with the TV tube explosing. All the Tringing the country of the transquil hirt or the transquil hirt or the country of the transquil hirt or the country of the transquil hirt or the transquil hirt or the transquil hirt or the country of the transquil hirt or the transqui

the piano, tossing his head in time to the music. As his head bobbed almost maniacally, bobbed almost maniacally, Lewis's wany hair came cascading down into his face, and when finally he looked! through his locks at the camera, here was no remaining doubt that this was a dangerous man. Allen wasn't finished, he picked up another chair and threw it across the stage, but Lewis still was oblivious. He was too busy mashing the upper

threw it across the stage, but Levis still was oblivious. He was too busy mashing the upper reaches of the keyboard with the heel of his right shoe. "We ain' lother!" he belowed in his holder has been been so were been some of the stage over his forchead like the guts from a broken pilata. He event fakin. Zipping glissandos up and down the keyboard as though running a thumb down the beeth of a comb, he looked allow the best of a comb, he looked and as though running a thumb down the teeth of a comb, he looked and any second. My dad throw his newspaper at the TV. Surely this was the end of Western civilization as we know it. At last Lewis brought the song crashing to a conclusion, and at the precise moment become the ceal. Allen poised with a flower pot in his hand. I would never know if he'd thrown it or at whom. As various expirhets about 'young people these days' caromed off the drapea, I say specifiess. Presley might have is hip sowleding. Holly made an easy target for parents with his merly glasses and hiccuping.

easy target for parents with his nerdy glasses and hiccuping

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



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## The Week We've All Been Waiting For!!



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Friday, October 3

And don't miss the incredible JULIO IGLESIAS at the San Diego Sports Arena Monday, September 29.

FATS DOMINO & JERRY LEE LEWIS

Wednesday, August 27 Note: Shows at 8:30 & 9:00

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icontinued from page 160 you all style; and even the Everlys were semi-scandadous with their ode to drive-in intimacs. "Wale Up, Little Susse!" But those artists were little more than tweaked variants of the traditional entertainer. This Lewis gay was totally out of control. There was a mean edge to his sound and singing style to his sound and singing style that was almost frightening, a look in his eyes that spoke of a short emotional fuse and a tendency toward violent or at least chaotic behavior.

Teen-agers might have been dancing to his songs, but after seeing him perform on television, one sensed that this was no shuffling pop organ-monker, that had he not Lewis probably would have found another victim for his nervous physically. Despite my tender age, Id already heard enough of the "new music" to feel intuitively that while Presley is the property of th

analogue, Little Richard)
epitomized real rock and roll, a
sound at once exuberant and
nonthreatening, celebratory and
defiant, nonsensical and

defiant, nonsensical and sweatingly sexy:

As much as everyone I can think of, Lewis's life was an extension of his art, and vice versa. Within a year of his appearance on the Allen show. Lewis had scored with the hits "Great Balls of Fire." Breathless, and "High School Confidential." But while on tour in England, it heaked out that

couple of wives under couple of wives under circumstances that left authorities scratching their chins suspiciously. Then there was the famous incident in which an intoxicated Lewis tried to climb the fence at Presley's Graceland estate. Waving a loaded gun and calling Presley out, Lewis sought a mano a mano with the man he claimed was usurping his rightful place as the king of rock and roll. (I think he was somewhat justified



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Lewis had married his thritten-year-old cousin. Myra Gale. The furor over the girl's age and the fact that Lewis had imprudently forgotten to disorce his first wise before marrying her brought his rock and roll walls tumbling down. His career never really recovered from that blook in lie as in music, Lewis was out of control, and he continued to of control. There would be problems with booze and pills, altercations, arrests, bizarre behavior, and, worst of all, the deaths of a

Lewis had married his

SHORTS, SHOTS & ROCK 'N' ROLL

FREE '60's ROCK 'N' ROLL · 25¢ BEER FREE MUNCHIES
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PREE food from 6:00 to 9:00 pm





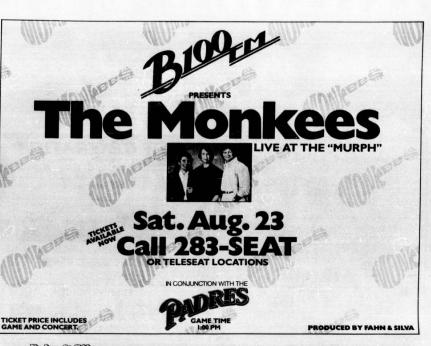
**BILLY BANG** 

Thursday, Friday, and Saturday August 29, 30, 31 PAPA JOHN CREACH



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Today Lewis, who will turn fifty-one next month, is as unpredictable as ever. He's enjoyed some intermittent success as a country singer, has success as a country singer, has attempted several interesting but mostly unsuccessful comebacks as a rocker, and has made it into the newspapers only when his erratic behavior and/or bad temper have gotten him into trouble. But at least, thank God, he never "went Vegas," never took to gaudy, studded capes and spangled

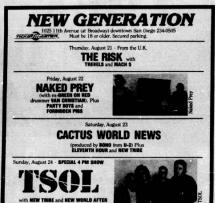
iump suits with collars that could qualify for take-off at Lindbergh Field. He's never sworn off rock and roll as an insidious evil (ironically, Rev. insidious evil (roncally, Rev. Jimmy Swaggart, who currently is waging a campaign against the "pornographic smut of rock and roll," is Lewis's cousin). He's never taken to the pulpit to repent for his wayward life or heathen music. At midlife he still is Jerry Lee Lewis, rock and roll's answer to Evel Knievel. He might not smash or set fire to pianos the way he did in the

Fifties, and he might sound relatively sedate (sedated?) on the Class of '55 reunion album released this year by the "Million-Dollar Quartet" of Lewis, Roy Orbison, Carl Perkins, and Johnny Cash. But Lewis is and always will be "the Killer," and if you like get-down, gutbucket rock and roll with an ominous bite, and the angst-drenched country and have to maintain a dark fascination with this man. Lewis will be joined this week

by Fats Domino for a great double bill. Domino was rding the highest crest of his own popularity at roughly the same time Lewis was shocking, but his lower profile — due in equal parts to his personality, his music, and his race — precluded the sort of publicity that inflated Lewis's legend. Domino made some of rocks most popular and including "Aint' That a Shame," "Bluebery Hill," "Blue Mondag," "I'm Walkin', " "Whole

Lotta Loving," "Walking to New Ordense," "I Hear You Knocking," and even a well-received cover of the Beatles," "Lady Madoman," in 1966. Last summer Dominion Wild Animal Parks, Mahaha Amphilheatre, Although I was unable to attend the concerts, I received reliable reports that the fifty-eight-year-old plano man was a marved of energy and constage should make it a formitment on page 22)

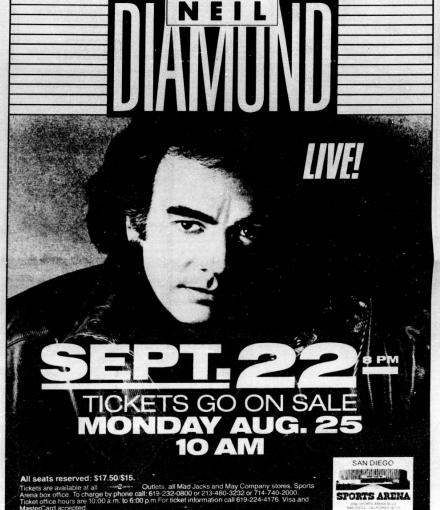






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# **SANDRA** BERNHARD

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All tickets available at Towns and the Bacchana

(continued from page 20) memorable evening when Lewis and Domino perform two shows at Humphrey's Wednesday

night.
In other concerts this week, clogger, fadder, singer, hardy, congress, and the singer, hardy, con My Mind 7 John Hartford will perform at La Paloms. The treat Priday night, while Dream Syndicate, Blue in Heaven, R.S. Your Cat la Dead, and City on Edge are at Dead, and City on Edge are at Dead, and City on Edge are at hights of shows at Humphrey's, featuring jazz artists from the GRP label, gets under way with a show that brings together. Dave Crusials, Lee Rittenour, and Dave Valenatis, While therprograms are fine, this opener promises to smoke, Grusian and Rittenour are familiar to San Diego audiencos, and Valentini setting there. This will be the fluids if south appearance his best yet, Valentinia sat performance here was with Hollis Centry's Neon in the local band's debut at Monk's a few month's back. Based on that gife. If a so there will be some recent attendance at this show. In other concerts this week, 1d say there will be some recet converts to Valentinmania in attendance at this show. Especially if they've had a chance to hear his new album, Light Struck. The album features Valentin's usual mix of azz, rhythm and blues, and altin music and seep heasts.

dia noise and will probably we very well. I'm afraid that on for nostalgia's sake, I can't excited about seeing four Quarrymen will play in the Quarrymen will play in the Century Ballroom of the El Cortez Hotel; Cactus World News will be at New Generation lowntown; and the GRP series downtown; and the GRF series at Humphrey's continues with a show that unites Grusin, Ritenour, and dynamic vocalist Diane Schuur. "GRP Jazz '86" closes its local stint with a Sunday-night performance at Humphrey's that substitutes Humphrey's that substitutes guitarist Kerine Enhanks for Schuur, while X is at the Bacchanal; and former Detroit Wheel Mitch Ryder is at the Belly Up Therm. On Tuesday, the Itals with Mitch Wilco Dread and the Jah Kingdom Band are at the Belly Up Therm; while a very busy Wednesday finds a-ha at the California Theatre; and Jef Scott at the Belly Up Therm; without the Belly Up Therm; (and, of course, 25th Domino Cand, of

#### CONCERTS

(and, of course, Fats Domino and Jerry Lee Lewis at Humphrey's).





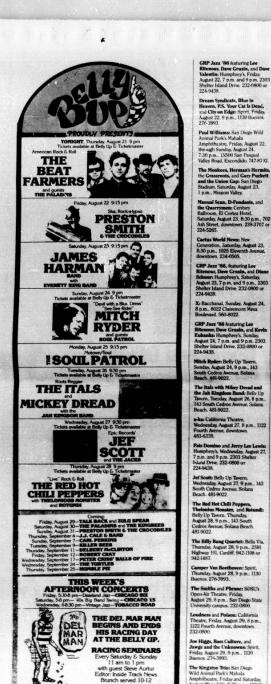
**Others May Come and Others** May Go, But . . . Let's Face It, Confetti STILL Throws The Best Damn Party in SAN diego!!



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GRP Jazz '86 featuring Lee Ritenour, Dave Grusin, and Dave Valentin: Humphrey's, Friday. August 22, 7 p.m. and 9 p.m. 2303 Shelter Island Drive. 232-0800 or 224-9438.

Dream Syndicate, Blue in Heaven, P.S. Your Cat Is Dead, and City on Edge: Spirit, Fridas, August 22, 9 p.m., 1130 Buenos, 276-3993.

Paul Williams: San Diego Wild Animal Park's Mahala Amphitheatre, Friday, August 22, through Sunday, August 24, 7:30 p.m., 15500 San Pasqual Valley Road, Escondido, 747-8792.

The Monkees, Herman's Hermits the Grassroots, and Gary Puckett and the Union Gap: San Diego Stadium, Saturday, August 23, 1 p.m., Mission Valley.

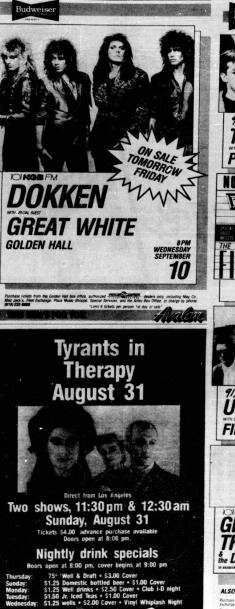
Manual Scan, D-Fendants, and the Quarrymen: Century Ballroom, El Cortez Hotel, Saturday, August 23, 8:30 p.m., 702 Ash Street, downtown. 239-3707 or 224-5265.

Cactus World News: New Generation, Saturday, August 23, 8:30 p.m., 1025 Eleventh Avenue, downtown. 234-0505.

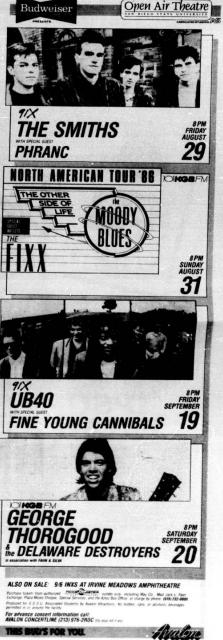
The Kingston Trio: San Diego Wild Animal Park's Mahala Amphitheatre. Friday and Saturday, August 29 and 30, 7:30 p.m., 15500 San Pasqual Valley Road, Escondido. 747-8702.

Papa John Creach: Bella Via.





945 Garnet Ave . Pacific Beach . 276-4653



FOR INFORMATION CALL 481-9022

Friday and Saturday, August 29 and 30, 9 p.m., 2591 Highway 101, Cardiff, 942-1108 or 942-1487.

Michelob StreetScene 1986, featuring the Beat Farmers, Los Lobos, Delbert McClinton, the Paladins, the Smithercoas, and Trouble Funk: F Street and Pacific Highway Saturday, August 30, 4 p.m., downtown. 232-0800.

Dan Hicks and His Hot Licks: McDick's Pub, Saturday, August 30, call for time. 1921 Bacon Street, Ocean Beach. 222-6822.

Waylon Jennings, Jessi Colter

Eddie Rabbitt, Steve Earle, and the KCBQ Flatbed Band: Devore Stadium, Sunday, August 31, 5:30 p.m., Southwestern College, 900 Otay Lakes Road, Chula Vista.

Sandra Bernhard: Bacchanal, Tuesday, September 2, 8 p.m., 8022 Clairemont Mesa Boulevard. 560-8022. 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, Indigesti, Prowler, and Synod: Jackie Robinson YMCA, Friday, September 5, 8 p.m., 151 Forty-fifth Street.

The Blasters with Hollywood Fats: Bacchanal, Sunday, August 31, 8 p.m., 8022 Clairemont Mesa Boulevard. 560-8022. Sha Na Na: San Diego Wild Animal Park's Mahala Amphitheatre,

2303 Shelter Island Drive 232-0800 or 224-9438. Foghat: Bacchanal, Sunday, September 7, 8 p.m., 8022 Clairemont Mesa Boulevard. 560-8022.

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 Shelier Island Drive, 232-0800 or 224-9438.

Blues Fest, featuring Johnny Copeland, Katie Webster, Joe Lewis Walker, and Rockin' Doopsie and the Cajun Twister

Sunday, August 31, and Monday, September 1, 7:30 p.m., 15500 San Pasqual Valley Road, Escondido, 747-8702.

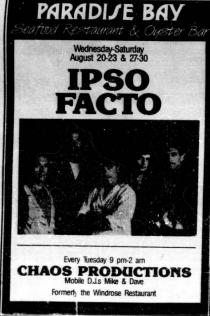
The Ramsey Lewis Quintet: Humphrey's, Saturday, September 6, 7 p.m. and 9 p.m.,

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

UB40 and Fine Young Cannibals: SDSU's Open-Air Theatre, Friday, September 19, o p.m., San Diego State University campus. 232-0800.







Belly Up Tavern, Saturday, September 20, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

The Shirelles: Showtime The Saturday, September 20, call for time, 7578 El Cajon Boulevard. 466-SHOW or 466-7469.

Lionel Richie and Sheila E.: Sports Arena, Saturday, September 20, 8 p.m. 232-0800.

Ceorge Thorogood and the Delaware Destroyers: SDSU's Open-Air Theatre, Saturday, September 20, 8 p.m., San Diego State University campus. 232-0800

J.D. Seather and Karla Bonoff: Humphrey's, Sunday, September 21, 8 p.m., 2303 Shelter Island Drive, 232-0080 or 224-9438.

Flora Purim and Airto: Humphrey's, Friday, Septemb 7 p.m. and 9 p.m., 2303 Shel

**North County** 

Barr-X Ranch House, 119 East Broadway, Vista, 724-0510; Alaska

Island Drive, 232-0800 or 224-9438.

Julio Iglesias: Sports Arena. Monday, September 29, 8 p.m

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



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

contemporary and country, Friday and Saturday.

Bella Via Restaurant and Nightclub, 2591 Highway 101. Cardiff. 942-1108: Hollis Gentry's Neon, jazz fusion, 9 p.m., Wednesday through Saturday; Gene Perry's Afro Rumba, Latin Gene Perrys Arro Rumba, Latin jazz and salsa, 8 p.m., Sunday, the Mark Lessman Group, jazz, 9 p.m., Monday, Mr. Sice Guy, jazz, 9 p.m., Tuesday Holly Burke and Patrick Berrogain perform jazz

Bookworks/Pannikin
Coffeebouse, Flower Hill Center,
2670 Via de la Valle, Del Mar,
755-3735: Stew Feirabend, Jazz,
8 p.m., Friday: Sue Palmer, ragtime
and boogie-woogie piano, 8 p.m.,
Saturday. Belly Up Tawers, 143 South Cedros Avenue, Solana Beach, 481,9022: The Beat Farmers, American roots rock and country note, Thursday; Preston Smith and the Crecoolles, sla, blues, and nock, Friday, the James Harmon Band, nock and frothm and blues, and Evert Kings Wodern Rhythm, blues and frothm and blues, Saturday, Which Pioler and the Uberist Wheels, rock, and the Soul Pario, Motoms and Smithers, and the Soul Pario, Motoms and Smithers Borrelli's Back Room, 2677 Vista Way, Oceanside, 721-5400: Midnight Delight, contemporary, Tuesday through Saturday; live music, Monday, call club for information.

Coffee-by-the-Sea, 1953 San Eliio, Cardiff-by-the-Sea, 436-1231:

the Soul Patrol. Motown soul, Monday, the Itals, regigne, and Vikeky Dread and the Jah Kinesdom Band, regigne, Ruesday, Jef Scott, rock, und the Jacks, nock, Wednesday, Aftermoon Concretts. The Chicago Six, Dixieland jazz, 5:30-8 p.m., Friday, the Chicago Fisheron, big Band swing, 5-8 p.m., Saturday, Tobacco Road, vintage jazz and boogie, 6-8:30 p.m., Wednesday. CiCi Porter, guitarist and singer, Friday and Sunday evenings; Peggy Shannon, folk, Saturday; Mark and Sarah Sclebecker, classical guitar duo, Sunday brunch.

The Country Side Restaurant and Lounge, 450 Douglas Drive. Oceanside. 757-0890: New Country, country, Wednesday through Sunday; Buckshot, country, Monday and Tuesday.

Crazy Burro, 6996 El Camino Real, La Costa. 438-3373: Muse Continuum, new-age jazz, 4;30-8:30 p.m., Sunday.

El Coco Loco, 3296 Mission 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: The Agents, rock, Thursday through Saturday; Pranx, rock, Wednesday.



#### **EVERY THURSDAY**

JAZZ DANCE NITE th Mark Walton of KIFM 98.1 & Channel Thursday, August 21 ZZAJJ

Gemini Fashions presents their Fashion Auction starting at 6:30 pm Dancing begins at 9:00 pm

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DANCE TO '50s & '60s ROCK & ROLL

Appearing August 22-25 **THE JETS**Friday & Saturday 9:00 pm-1:30 am
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EVERY TUESDAY

CLASSIC **OLDIES** PARTY THE JETS

uring Kenny Morrill

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Dancing begins at 8:00 pm • Trivia contest — Win a FREE album

CLASSIC OLDIES "END OF SUMMER" PARTY!

Friday, August 29 — The Jets Saturday, August 30 — The Roosters Sunday, August 31 — THE MAR DELS

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Sailing Tuesday through Saturday nights 7:30 pm & every hour on the half hour until 12:30 am

**COCKTAILS · DANCING** LIVE MUSIC

"The Rockaways" - August 21-23 "Take Two" - August 26-31

Passage 14.50 Tuesday-Thursday, 15.00 Friday & Saturday Board dockside at the Bahia Hotel Mission Bay

The Flying Bridge, 1103 North Hill Street, Oceanside, 722-1904:

Gentleman's Choice Restaur 1020 West San Marcos Boules in the Old California Market). San Marcos. 744-5215: Jack

Henry's, 264 Elm Street, Carlsbad, 729-9244: Tony Soraci

through Saturday, with Judy Ames, Tuesday and Wednesday; the Belair Boys, vintage rock, Sunday and Monday.

Hungry Hunter/Rancho Bernardo, 11940 Bernardo Plaza Drive, Rancho Bernardo. 566-2400: Jim Hawley, contemporary, Wednesday through Saturday.

Ireland's Own, 656 First Street, Encinitas. 944-0233: Gerald Kid,

Hotel Escondido, Scotty's Pub, 2500 South Escondido Boulevar Escondido. 747-5000: Live musi Tuesday through Saturday, call club for information. 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 Showalter, contemporary, Thursdaythrough Saturday; L.A., rock, Wednesday.

Kypling's, 927 First Street (in the Kypling s, 927 r 118.

Lumberyard Shopping Mall),
Encinitas 942-8181. The Robin
Henkel Trio (with vocalist Fran
and drummer Scott Von

Sean McVicker and Paul Dunn, Irish and contemporary, Friday and Saturday; Barbara Lynnan McCarty, Irish music, Sunday.

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 begining at 7 p.m.

Wickersham, contemporary, Monday and Tuesday.

Ravensberg), jazz and blues, Wednesday through Saturday; Fran Loskota, jazz and blues piano, 6-10 p.m., Sunday; Peter

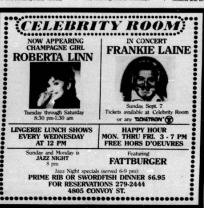
Leo's Little Bit of Country, 680 West San Marcos Boulevard. San Marcos 744-4120: Stampede. country. Wednesday through Sunday. Free clogging lessons, Monday, and country dance lessons Tuesday through Thursday.

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

Mille 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, sintage rock, Thursday through Saturday; Harry Paul and









HOLLIS

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The all new, redecorated Symmings.

coustically rated as one of the finest showroom loung Larger dance floor · Wide screen TV · More room to dance & party Free validated parking · Check it out! 232-6358



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All drinks in the house \$1.75 from 7:00-9:00 pm

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All drinks in house \$1.75 7:00-9:00 pm FREE HAPPY HOUR BUFFET

THE BEST OF R&B, FUSION & MOTOWN

COALITION

50¢ Miller draft all night

STARTING TUESDAY!



HALCYON ORIGINAL MUSIC SHOW 8:30-9:30 pm Long Island Iced Teas \$1.00

NO COVER CHARGE at the Halcyon Sunday through Thui...jay

1/2-lb. Burgers \$1.95 till 5 pm

Tom, variety, Sunday through

Monterey Bay Canners, 1325 Harbor Drive, Oceanside. 722-3474: Chris Clayton, contemporary. Wednesday through Saturday: Tom Cunningham fiddler, 7-11 p.m., Sunday

Mulvaney's, 340 East Grand

music, Friday and Saturday, call club for information.

Oakvale Lodge, 14900 Oakvale Road. Escondido. 749-3193: North Forty, country, Friday and Saturday, and hosting a jam session, 4-9 p.m., Sunday.

Old Del Mar Cafe, 2730 Via de la Valle, Del Mar. 755-6614: The Procrastinators, rock, Thursday





THURSDAY, TOMOHT
SOLDIERS OF FORTUNE with THIS and
PROWLER opens

P.S. YOUR CAT IS DEAD and CITY ON EDGE

THE JACKS with BORDER ANGELS and THE HITTERS plus THE UNCALLED 4 debuts at Spini

TUESDAY, AUGUST 26
DROP CONTROL with MAX FABLE and
THE SIMPLISTICS open with the first two sets

WEDNESDAY, AUGUST 27
THE FUEL with THE ACCESSORIES and
LIQUID STAR opens with the first two sets.

bogies at Spin. Jug. 32th. Labor Ear Pool. Pool. Pools with PREMILER.

POVIND PSE MILEGER, ARPINCANCE, and IDS.

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through Saturday; Borracho y Loco, calypso rock, Sunday; Ella Ruth Piggee, jazz and blues. Monday and Tuesday; Scarlet, rock, Wednesday.

Old Time Cafe, 1464 North Old Time Cafe, 1463 North Highway 101, Leucadia, 363-4030: The Old Time String Band, old-time mountain string band, 1730 p.m., Thurnday; Sam Hinton, 730 p.m., Thurnday; Sam Hinton, 9 p.m., Saturday; the Smith Sisters, folk, 7 p.m., Sunday; Old Time Hoot Night. Tuesday. Totally Awesome (Magdie Wright and Pam Cammi, folk; 730 p.m., survey of the Cammi, survey of the Cammi, folk; 730 p.m., survey of the Cammi, survey of the Cammi, folk; 730 p.m., survey

Pea Soup Anderson's, 850 Palomar Airport Road, Carlsbad. 438-0880: Frank Ricci, variety, Tuesday through Saturday.

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

Poway Mine Company, 12375 Poway Road, Poway. 748-7296: Starfire, Fiftics and Sixties rock, Friday and Saturday.

Ralph and Eddie's, 390 Grand Avenue, Carisbad. 729-2989: Memphis Tennison, rock, Friday and Saturday.

Rancho Bernardo Inu, 17550 Bernardo Oales Drive, Rancho Bernardo. 277-2146: One Plus One Plus Karen Canavagh. contemporary, Tuesday through Saturday: the Rod Craditt Band,

Red Bird Tavern, 13950 Poway Road, Poway 748-4616: Ron Morin, country, 2-6 p.m., Sunday.

The Red Coach Inn, 135 North Pine, Escondido, 743-9796; Blackjack, rock, Thursday through Saturday; the Rhytnm Method, rock, Sunday and Monday, Strider, rock, Tuesday and Wednesday

San Luis Rey Downs Golf
Course Country Club, 31474 Golf
Club Drive. Bonsal. 758-3762:
Dan Connor oldies, country, and
contemporary. Tuesday through
Thursday. The Crescendos, band
dance music. 8-12 pm. Friday and
Saturday, and 7 p.m., Sunday.

Stage Coach Inn. 1865 Vista Way Ron Belli, country, Wednesday through Saturday.

Sunset Lounge, 2328 Escondido Boulevard, Escondido. 741-2541: Don Tennison, country and contemporary. Wednesday through Saturday

Teepee Room, 1270 Main Street.

Ramona, 789-3755; Key Largo, mellow rock, Friday and Saturday That Pizza Place, 2622 El Camino Real, Carisbad, 434-3171: John and Julie Moore, bluegrass, Saturday.

The Top Spin, 205 Laurine Lane. Fallbrook. 728-9108: Robyn Banx. rock, Thursday through Saturday: Telesis, rock, Wednesday.

Triple S Steak House, 1740 East Vista Way, Vista. 726-8770: Crossover, country, Friday and Saturday

Valley Center Inn Saloon, 27555 Valley Center Road, Valley Center. 749-1466: Two Much Fun, country, Friday and Saturday.

Valley Fort Restaurant, Red Dog Saloon, 3757 South Mission Road, Fallbrook, 728-4797: Tom Cunningham, fiddler, Tuesday and Wednesday; C.W. Express, country, Thursday through Saturday

Vista Entertainment Center, 435 West Vista Way, Vista. 941-1032. Jockey Room: Live rock, Friday and Saturday, call club for









DAN HICKS & HIS HOT LICKS

Saturday, August 30 Tickets available at all McDick's Pub

Jazz every Wednesday 7:00-10:00 nm

#### THE MARK LESSMAN GROUP

Open jam session every Sunday 6:00 pm



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our restaurant and pay no cover charge. Corner of Magnolia & Mission Gorge Road Santee - 448-8550

Whiskey Creek, 14240 Poway Road, Poway 248-7531: Jerry Baze and a Touch of Country, country, Wednesday through Saturday; Jon Kendrick and Company, country, Monday and Tuesday; clogging lessons, Monday and Tuesday; country and western deep lessons, Wednesday and Tuesday.

Whiskey Flats, 1260 West Valley Parkway, Escondido, 745 8640: Just Insane, rock, Thursday through Saturday; live rock, Sunday and Monday, call club for information; Crystal, rock, Tuesday

#### Beaches

Avanti's Restaurant, 875 Prospect Street, La Jolla. 454-4288: George Reno, pianist performing pop, jazz, blues, and boogie, 7 p.m., Monday through

"Bahia Pelle," at the dock, Bahia "Baha Pelle," at the dock, Baha Hotel, 98 West Mission Bay Drive, Mission Bay. 488-0551: The Rockaways, contemporary music for dancing. Thursday through Saturday; Take Two, contemporary, Tuesday and Wednesday.

Bahia Hotel, 998 West Mission Bay Drive, Mission Bay. 488-0551: The Clue, rock, Tuesday through Saturday; Chula Vista Room: Bob MacLeod, piano variety, Sunday and Monday.

and rionasy
Carlos Murphy's, 4303 La Jolia
Village Drive, La Jolia, 4574170;
The Two Tones, rock, Thursty,
The Two Tones, rock, Thursty,
Teconded music and video
audience participation
presentation, Sunday through
Tuesday; the Hypnotic Revse with
Marshall Sylver, hypnotic, 820
and 10:30 pm. Wednesday
and 10:30 pm. Wednesday

Carlos Murphy's, 1904 Quivera Way, Quivera Basin. 223-3601: The Hypnotic Revue with hypnotist Marshall Sylver. 9 and 11 pm., Priday and Staturday: the Paime Connection, audience participation recorded music sing-along presentation, Surday through Tuesday, Origanal Oldies Show of recorded music with d.j. Mason Lewis, Wolfmers with d.j. Mason Lewis, Wolfmers with d.j. Mason

Casey's Pub, 714 Garnet Avenue Pacific Beach. 273-9555: Tim

Catamaran Hotel, 3999 Missien Boulevard, Mission Beach. 488-1081: Zaaji, jazz, Thursday; the Jets featuring Kenny Morrill, vintage rock, Friday through Tuesday: Ella Ruth Piggee, jazz and blues, jazz, Wednesday.

Hennessey's Tavern, 4630 Mission Boulevard, Pacific Beach, 483-8847: Double Take, contemporary, Thursday; live music, Friday, call club for information, Dave Smith, contemporary, Saturday afternoon, and Double Take, contemporary, Saturday evening: Fundi and Company, contemporary, Sanday Chuck's Steak House, 1250 Prospect Street, La Jolla. 454-Mr. Nice Guy, jazz, Wednesday through Saturday; the Joe Marillo Quartet, iazz, Sunday.

afternoon; Theresa and James Hinton, Irish music, Monday; Peter Bunch and Gary Link, contemporary; Thesday and Wednesday Club Chalet, 5046 Newport Avenue, Ocean Beach. 222-5300: Messenger, rock, Thursday through Monday; Circles, rock, Tuesday

Naturday

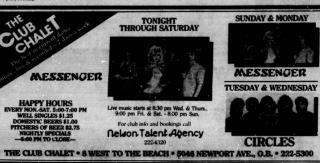
Halkyon, 4258 West Point Loma
Boulevant, Loma Portal. 225-9559:
The Reflectors, rock, Thursday
through Saturday, Coalition,
Motown rhythm and blues and jazz
tasion, Sunday and Monday; Four
Eyes, rock, Tluesday and
Wednesdays Secrets play jazz,
6-8 p.m., Friday.

Hitton Hotel, Carglo Bar. 1775
East Mission Bay Drive, Mission
Bay 276-4010: The People Movers,
contemporary, Wednesday through
Saturday, Triple Play,
contemporary, Sunday through
Tuesday, The Cat-illacs play vintage
rock 8-12 p.m., Priday.

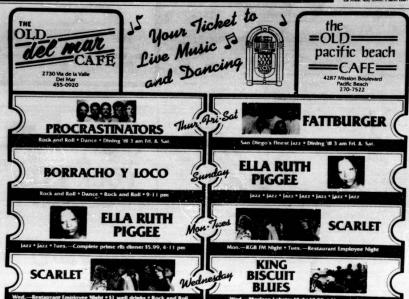
nock 8-12 m., Priday.

Hotel ad Crevenade, 1550 Orange
Coronale, 435-6611.

Count Turnot Lounge: The
Elements contemporary, Tuesday
and Wednesday Sturnday. New
Attitude, contemporary, Tuesday
and Wednesday; the adness with
the Variations, contemporary,
Lucko's pinatis, Performs at 9 p.m.,
Sunday evening, Crown Room:
Doug Ulrich, planiet,
5-309-20 p.m., Priday, and
Santruley from 5-1, paniet,
5-309-20 p.m., Priday, and
Court Registring at 5 p.m. David
Court Registring at 5 p.m. David
Santruley from 5-1, p.m.
Monday through Wednesday.







John Sandoval, 6-11 p.m., Wednesday through Saturday; Chris Curtis, Monday and Tuesday

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

Mary's by the Pier, 710 Garnet Avenue, Pacific Beach. 483-7844: The Snowball Effect, rock, Thursday through Saturday; Top Secret, rock, Sunday

McDick's Pub, 1921 Bacon Street, Ocean Beach. 222-6822: Dark Ryder, rock, Thursday through Saturday, open jam session, 6 p.m., Sunday, the Mark Lessman Group plays jazz, 7-10 p.m., Wednesday. McP's, 1107 Orange Avenue, Coronado. 435-5280: Three

Mony Mony's, 3595 Sports Arena Boulevard, Loma Portal. 223-5596 Scarlet, rock. Thursday through Saturday; the Procrastinators, rock. Sunday and Monday: Toys, rock, Tuesday and Wednesday.

Mulvaney's, 1031 Orange Avenue Coronado. 435-4660: 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: Fattburger, jazz and blues, Thursday through Saturday Ella Ruth Piggee, jazz and blues, Sunday; Scarlet, rock, Monday an

Paradise Bay, 1935 Quivira Road Marina Village, Mission Bay Park. 223-2335: Ipso Pacto, rock. Wednesday through Saturday.

Pear Bar and Grill, 1025 Prospect Street, La Jolla. 454-9711: The Joe Marillo Quartet, jazz, Wednesday and Thursday; the Brief Good Trio with vocalist Lila Brown, jazz, Friday and Saturday; Bruce Cameror's Risky Business featuring Elliot Lawrence, jazz, 4-8 p.m., on the terrace, Sunday.

Rocky's Balboa, 4626 Albuquerque (at Gernet 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.

Most Valuable Players, danceable jazz, Sunday and Monday; Shaker contemporars, Wednesday.

The Salmon House, 1970 Quivir. 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, iazz, nostalgic 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, oldies, and contemporary, Friday and Saturday.

Spice Rack Restaurant, 4315 Mission Boulevard, Pacific Beach, 483-7666: Robert Wetzel, classical guitar, Wednesday through Saturday.

Pacific Beach. 274-2323: Jerry Melnick, piano variety, nightly.

The Surfer Restaurant, 711
Pacific Beach Drive Pacific Beach
274-3200: Connie Alderman. easylistening piano music with vocal
accompaniment, 7 p.m., Friday
and Saturday.

Tablao Flamenco Nightelub 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 11:10 p.m., Friday and Saturday.

PERS TERMOUSE, 4970 Voltaire Street. Ocean Beach. 222-6895: Tom 'Cat' Courtney, bluez. Thursday: the Sidewinders. American music, Priday and Saturday: R.F.D., country, Sunday. Chrystal Wing, folk rock. Tuesday Prufrock, original pop rock, and Dani McGee. original rock, Wednesday at 8 p.m.

Top of the Cove, 1216 Prospect

NOW, YOU GET TO FACE THE MUSIC! THE NEW "BOGART"



ow every Wednesday thru Saturday nights dance to "Live Music" mixed continously with the best current dance

This Wednesday thru Saturday meet the new "Bogart" 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 40's, R&B, and Rock 'N Roll dance music by Southern California's most outrageous stage groups. Arriving August 27th "Ducktail Review." 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.

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

ATLAS HOTELS

Street, La Joila. 454-7779: Bob Corwin, pop classics on the piano, Wednesday through Sunday.

Vacation Village Hotel, Bay Lounge, Vacation Isle, Mission Bay, 274-4630: Gina Eckstine and Jinx, contemporary, Tuesday through Saturday.

Victor's, 1403 Rosecrans Street, Point Loma. 226-1871. Downstairs: Norman Clifford and Frankie Ferlin, contemporary, Wednesday through Saturday evening, and 4-7 p.m., Sunday.

W.D. Pabst and Co., 2901 Ni W.D. Pabst and Co., 2901 Nimitz Boulevard at Rosecrans. 224-3655: Some Girls, rock, Thursday through Saturday; Star Party, recorded music and video audience participation presentation, Tuesday and

#### San Diego North

The Abilene Country Saloon, Town and Country Hotel, 50°) Hotel Circle North, Mission Valley. 291-7131: Bramble, country, Tuesday through Saturday; Jim and

Joe. country. Monday: country dance lessons, Tuesday through Thursday.

Bacchanal, 8022 Clairement Mess Bacchanal, 8022 Clairement Mesa. Boulevard, Kearny Mesa. 560-8022: Flyweil, rock, Thursday through Saturday; X. rock, and the Reflectors, rock, Sunday.

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

Bongey's, 5353 Mission Center Road, 297-8361: The Sugar Tio with Miss Katie, jazz, and Windjammin' (Richard James andior Preston Coleman, Phyliss Hegeman, and Linda Chase), jazz, alternate during the Sunday brunch (II-2 p.m.): Windjammin', jazz, Monday and Tuesday happy hours (5-8 p.m.).

Bunbury's, 9906 Mira Mesa Boulevard, Mira Mesa, 578-8666: Indoor Fireworks, rock, Thursday through Saturday: Private Session, rock, Wednesdes

Carriage House, 7945 Balboa Avenue, Clairemont. 278-2597: Kamelot, classic rock, Thursday and Saturday.

Celebrity Room, 4805 Convoy Street, Kearny Mesa. 279-2444: Roberta Linn, vocalist, Tuesday through Saturday; Fattburget, Jazz, Sunday and Monday.

Crystal T's Emporium, 500 Hotel Circle North, Mission Valley. 294-9010: Bogart, contemporary, Thursday through Saturday: the Ducktail Revue, vintage rock,

Gourmet Lounge/Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-731: Sharon, singing with piano accompaniment and honoring requests, Sunday through Thursday, Jeanelle Rock, pianist, performs Priday and Saturday.

Hajji Baba, 104 Mission Valley Center West, Mission Valley 298-2010: Live Arabic music and entertainment, Wednesday through Sunday. King Luis Inn, 5125 Linda Vista Road, Linda Vista. 291-4279: The Bobby Gordon Trio, jazz, Friday and Saturday.

Treanor, piano variety sing-along music. Wednesday through Saturday.

Holiday Inn, Cricket's Lounge, 595 Hotel Circle South, Mission Valley, 291-5720; New Shooz, jazz, Thursday; Ella Ruth Piggee, jazz and blues, Friday and Saturday.

Mission Valley 298-8281: Ohl Ridge, comedy and music. Theodory brough Saturdos.

Labr's Greenhouse, 2828 Camino 1998.

Labr's Greenhouse, 2828 Camino 1998.

Labr's Greenhouse, 2828 Camino 1998.

Labr's Greenhouse, 2828.

Mission Valley and Saturday.

Mission Valley and Saturday Islands Lounge, Hanalei Hotel, 2270 Hotel Circle North, Mission Valley, 297-1101: Rockola, Beatles music and oldies, Tuesday through Saturday, New Shooz, jazz, Sunday and Monday.

happy hour.

Monk's, 10475 San Diego Missis Road, Mission Valley, \$63,0060: Deovecan, Rep 40 dance music. Thursday and Friday, Heart and Soul, contemporary, Saturday; Midnight Fire, contemporary, Saturday, and Nick Justice and the Caus for Hier, wock and rhythm and blues, Tuesday and Wedencaday. Kelly's Steak House, 284 Hotel Circle North, Mission Valley, 298-2313: Pisno Bar: Paul Gregg and Don Libbey, Monday through Thursday, 5-6, pm.; Craig Jones, sing-along favorites, jazz, ballads, and a bit of country, Monday through Thursday, 6-pm. on: Margie Harmon, Priday and Saturday; Don Libbey, Sunday.

The Moonglow, 4615 Clairemon Drive, Clairemont. 273-1022: Priendship, contemporary, Tuesd through Saturday, live country

music, Sunday and Monday, call club for information.

Navajo Inn. 8515 Navajo Road, San Carlos. 465-1730: Kicks, rock, Thursday through Saturday: Excess Energy, rock, Sunday and Monday; live rock, Tuesday and Wednesday, call club for

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

Pavillion Lounge, Town and Country Hotel, 500 Hotel Circle North. 291-7713: 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 Blue Canyon Band, country and contemporary, Thursday through Saturday.

Smuggler's Inn, 402 Fashion Valley, Fashion Valley East. 291-7170: Live music, Friday and Saturday, call club for information

.

Sahuday, call club for information Spirit, 1309 Benoro Avenue, Bay Park, 276-3993; Prowlet, heavy metal rock, This rock, and Soldiers of Fortune, rock, Thursday, the Deam Syndicate, rock, PS, Your Cat is Dead, rock, and the Control of the Control, and the Control of the Control, and the Locality of the Control, and the Uncalled 4, nock, Sahurday, Simplistics, rock, fiftst box sets), Nimbuo Obi, rock, and Drop Control, rock, Thesday: Liquid Sala rock, fift to so etc). Sala rock fift to so etc).

Stardust Hotel, 950 Hotel Circle North, Mission Valley, 288-0511. Coral Room: Passion (from San Diego), contemporary, Tuesday through Saturday; the Dick Lopez Trio, swing, contemporary, and wocals, Sunday and Monday, Crane

Room: Bert Torres, contemporary, Tuesday through Saturday.

Tio Leo's/Mira Mesa, 10787 Camino Ruiz, Mira Mesa, 695-1461; Private Session, rock, Thursday through Saturday, Minge Strut, contemporary, Sunday and Monday, Kafs Karavan, rock, Tuesday and Wednesday,

Tio Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge 280-9944: Dusty Best, contemporary, Tuesday through Thursday, Frank Dexter, contemporary, Friday and Saturday; Jeff Williams, contemporary, Sunday, and contemporary, Sunday and Monday,

The Wellhouse, 10789
Tierrasanta Boulevard,
Tierrasanta, 560-6677: Ray and
Lainle Correa, swing, r. op,
nostalgia, and contemporary dance
music. Tiesday through Thursday;
Back Issue, wintage rock, Friday
and Saturday; Dan Connor,

AT MUSIC MART

Cerwin Vega No Cents Sale • Cerwin Vega Speakers

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, 2825 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. 222-6358: Forward Motion, Top 40 dance music. Wednesday through Sunday: Windows, jazz, Monday: Hollis Gentry's Neon, jazz. Tuesday.

Street Band, contemporary, Wednesday through Saturday

Ray Club Hotel, 2131 Shelter Bay Club Hotel, 2131 Shelter Island Drive, Shelter Island. 224-8888: James Parish, piano variety, 6-10 p.m., Tuesday through Sunday: Bohby Howard, piano variety, Monday.

Book and Candle, 1250 Sixth Avenue, downtown. 544-0882: Richard Slayter, classical guitarist, 6-10 p.m., Friday and Saturday

Cafe Angelique, 2870 Fifth Avenue (Fifth and Palm), Hillcrest. 692-3370: Dennis Connor, Jazz piano, Monday and Wednesday cernings and Sunday brunch; Lorn Bell, Jazz. Sunday evening: classical piano music during the weeklay lunch times. except Friday when Sue Planer is featured when Sue Planer is featured when Sue Planer is featured performing regime and beorgie-woogle times.

Cafe del Rey Moro, 1549 El

The Trojan Horse

6179 University (College & University) 582-1070 Thurs.-Sat., Aug. 21, 22, 23 U.S. BAND

Sun., Aug. 24 & Thurs-Sat., Aug. 27, 28, 29 BLITZ BROS.

OPEN POOL TOURNAMENT TUESDAY NIGHTS!

Now playing nostalgic rock



Horseshoe Lounge lay through Saturday, 9:00 pm - 1:4 Pool tables, dart game and more 7662 Broadway, Lemon Grove 6:00 am - 2:00 am 469-6344





rerge Thursday, Friday & Saturday August 21, 22 & 23 The state of the s

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. All-You-Can-Eat . **Texas-style Outdoor Barbecue** every Thursday - \$8.95 Includes: BBQ chicken, brisket & rib bones, com-on-the-cob. pinto beans.

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Great jazz & dancing The Denise leter and **Bob Morss Quartet** 



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Aria 5 - channel disco mixer Reg. \$449.00 No Cents Sale Culy \$199.00



V-30X Buy one for only \$500.00 Get 2nd one for no cents 1-15" speaker; 1-

V-37C Buy one for only \$700.00 Get 2nd one for no cents 1-18" speaker; 1-

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D-32B Buy one for only \$900.00 Get 2nd one for no cents 2-12" woofers; 1-

V-29 Buy one for only \$400.00 Get 2nd one for no cents 1-15" speaker; 1-



V-35C Buy one for only \$1000.00 Get 2nd one for no cents 1-18" spkr; 1-horn;



V-43 Buy one for only \$1300.00 Get 2nd one for no cents 1-15" bi - radial horn:



No Cents P.A. Specials Roland SDE-1000

Aphex Aural Exciter No Cents Sale Only \$229.00 Yamaha SPX-90 digital multieffects unit



EQ-522 Aria EQ-522 dual 10-band graphic equalizer Reg. \$200.00 No Cents Sale \$99.95



Aria stereo 10-band frequency analizer Reg. \$389.00 No Cents Sale Only \$189.00

Our Biggest No Cents Sale Ever On Guitars



Reg. \$249.00 Reg. \$439.00 Reg. \$399.00 \$89.50 M. Gibson Challenger 1. pickup \$189.00 N. Gibson challenger 2. pickup \$139.00 O. Gibson Flying "V" P. "Gibson Epihpone PR-300 A. \*Aria acoustic classic white B. \*Aria 12- string SW-20T ... Reg. \$349.00 Reg. \$399.00 Reg. \$684.00 \$139.00 \$159.00 \$349.00 \*Aria SW20 acoustic guitar \*Aria TA-70 semi acoustic Reg. \$689.00 E. "Aria Proll XXMS"V" Q. Reg. \$699.00 Reg. \$489.00 electric

F. \*Aria Proll RS series red.
G. \*Aria Proll 22 custom spruce top acoustic PR-3505 Reg. \$269.00 Reg. \$249.50 Reg. \$349.50 Reg. \$215.00 Reg. \$695.00 \$149.00 \$139.00 \$199.00 \$139.00 Mako Stratocaster LS-3 Mako Stratocaster LS-3 Mako TR-2 B.C. Rich style Yamaha SE-700HE Yamaha BB-5000 5 string Reg. \$599.00 \$289.00 Reg. \$599.00 \$279.00 H. \*Aria Proll 22 custom explorer.

H. \*Aria Proll XX'V'' deluxe.

Fender Stratocaster 2 pickup contemporary.

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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 Traylor, downown. 2322747: 3ay frayor, classical guitar, Tuesday and Wednesday lunch hours; Mark and Sarah Schlebecker, classical guitar duo, Friday and Saturday.

Club Cult/The Whistle Stop, 2236 Fern Street, Golden Hill. 284-2845: Joyce Rooks and the Zebra Club, rock, 8:30 p.m.,

The Coo-Coo Club, 4383 University Avenue. 283-8213: Live music, Friday and Saturday, call

Dock Masters, 2051 Shelter Island Drive, Shelter Island. 223-2572. Too Much Fun, jazz, Tuesday through Saturday: the Bob Campbell Trio jazz, Sunday and Monday.

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

Drowsy Maggie's, Thirty-first and University, North Park. 298-8584: Delia Chariker, folk and blues, and Zanne and Annie, folk and rock, Thursday; Marcia Bowman, Tom Cahoon, and Charlie Holdaway.

Friday: the Paradise Street Band, Irish music, Saturday: Delores Fisher, ragitime, boogle-woogle, light classical and nostalgia music on the piano (78 p.m.), and Rodrigo and Remedios, fiamente Hoot Night, Monday: Delia Chariker, folk and blues. Thesday, Peter Sprague and Priends, Latin, populas, and romantic jazz sounds, Wednesday.

The Escape Lounge, 421 University Avenue, Hillcrest 295-8282: John Van Dyke and Nachan Frye, contemporary, jazz and show tunes, Thursday throug Saturday; Eddie Gold,

day, call club for information: Mimi Smyth, contemporary, Wednesday.

Espresso Gallery, 500 Fourth Avenue, downtown. 239-0511: Mary-Adams Rathburn, harpist and vocalist. Friday: Rick Saxton, folk and ballads, Saturday.

and oanats, Saturdy,
Pat City/China Camp, 2137
Pacific Highway, downtown.
232-0866: Harvey and the 52nd
Street Jive, jazz, Wednesday
through Saturday, On the patic
Paul Montesano's Tropical Jazz
Expansion plays contemporary,
Brazilian, and world beat music,
7-11 p.m., Sunday.

Gabriel's Grille, 2825 Fifth

aue, Hillcrest. 291-4779: Mike Lamy sings your favorite show tunes and requests, 9 p.m. until closing. Wednesday through Saturday.

Garden Cafe, 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

Hotel San Diego, 339 West Broadway, downtown. 234-0221 Harry's Bar: Live music, Friday and Saturday, call club for

Humphrey's, Half Moon Inn, 2241 Shelter Island Drive, Shelter Island. 224-3577. Piano bar: Michael Rorah, Wednesday Michael Horah, Wednesday through Saturday evenings, Rick Rutti, Tuesday through Priday happy hours. Indoor stage: Hollis Gentry's Neon, jazz, Monday; Concerts by the Bay: GRP Jazz '86 presents Lee Ritenour and Dave

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Trans-X

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116

Grusin, jazz musicians, Friday through Sunday, with guest Daw Valentin, Friday, Diane Schuur, Saturday, and Kevin Eubanks, Sunday, 7 and 9 p.m.

Sunday, 7 and 97 and 18 Sunday, 7 and 97 and 18 Street (at Park Boulevard), Hillcrest. 234-3525: Wayne Juré, jazz, Rusday through Saturday, with the Imperial House Opera Singers, Tuesday and Wednesday; Wayne Juré and Hank Young, jazz, Friday and Saturday.

"The Invader," at the dock, 1066 North Harbor Drive, downtown. 298-8066: Live jazz. Thursday, call for information; The B Street Band, contemporary, all other

Jim's Hickory Wood Barbecue, 5312 El Cajon Boulevard. 286-8220: Talent show and hoot night with Elleen Hay performing everything from country to folk and contemporary, 7:30 p.m., Wednesday.

Kensington Club, 4079 Adams Avenue, Kensington. 284-2848: Live music, Saturday, call club for



Mandolin Wind, 308 University Avenue, Hillcrest. 297:3017: The Jacks, rock and rhythm and Nues, ana special guest, Thursday, King Biscutt Blues, blues and rhythm and blues, Thedgay and Saturday; the Cokers, rock and rhythm and blues, Tuesday; the Stingrays, rockabilly and rock, Wednesday.

Tribe, rock, Saturday; T.S.O.L., rock, New Tribe, rock, New World After, rock, Sunday.

Oasis Club, 3184 Market Street, downtown, 237-9772: The Daniel Jackson Jazz Quartet, jazz, 4-8 p.m., Friday and Saturday: Fro

Dixieland jazz 3-7 p.m. Sunday

O'Hungry's, 2547 San Diego Avenue, Old Town. 298-0133: Kenny Gary, contemporary, Thursday and Sunday: Terry and Pat, contemporary, Friday and

Our Place Pub at Miki-san's, 2424 Fifth Avenue. Hillcrest. 232-1773: Coral Thuet and Steve O'Connor, jazz, Thursday through Saturday; the Shep Meyers Trio.

Patrick's II. 428 F Street Patrick's II, 428 F Street, downtown. 233-3077: Fro Brigham's Preservation Band, Dixeland jazz, early evening Thursday, the Imposters, vintage rock, Friday and Saturday, New Summer Sounds dive music), Tuesday and Wednesday.

P.J.'s Warehouse Restaurant, 200 Fifth Avenue, downtown. 234-2200: The Aubrey Fay Ensemble, paz, Friday and Saturday: Tim Cook, plano and vocal variety, Wednesday through Friday happy hours; Roderick Loui, planist, performs II a.m., Monday through Friday.

Reuben E. Lee's, 880 Harbor Island Drive, Harbor Island, 291-1870: Sandee Hirsh and Fortune, Top 40 dance moving



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Lunch: Monday-Friday 11:30 am - 2:30 pm with daily seafood specials

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Rosie O'Grady's, 3402 Adams Avenue, Normal Heights. 284-7666: Eamon Carroll, Irish folk music, Wednesday and Thursday: Sunny Nights, polkas, show tunes, comedy, and just about everything else, Friday and Saturday.

Saturias,

San Diego Harbor Excursion,
Harbor Drive and Broadway,
downtown. 234-4111: David Walson
and the Gathering, contemporary,
Friday and Saturday; the Aubrey
Fay Trio featuring vocalist Fran
Loskota, jazz, Sunday brunch.

Sheraton Harbor Island East, Reflections, 1380 Harbor Island Drive, Harbor Island. 291-2900: Drive, Harbor Island. 291-2900; Shaker, conference and Wednesday. Thursdaythrough Saturday; live music, Tuesday and Wednesday, call clash for information; the Ducktail Revue, windage rock, Thursday and Pride; harpsy hour Sandowner Lounge; John Austin Butch, classical and contemporary painn, Thesiday hrough Saturday. Sheppara's Restaurant: Phil Wrough Saturday, Call Dietriechs, classical harp, Tuesday.

Smedley's Baseball Inn, 502 Fifth Avenue, downtown. 233-8519: Eddie Preston, vintage pop, contemporary, and jazz. Thursday and Friday.

Sternwheeler Showboat, at the dock, 1066 North Harhor Drive, downtown. 298-8066: The Pier Group, contemporary, Tuesday through Saturday, live country music, Sunday, call for

Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island, 291-9110: Dusty and Melissa, contemporary, Wednesd through Sunday, Donna Cote, contemporary, Monday and

100



Hillcrest. 295-2181: The Al Thomas Orchestra, big band swing, Friday and Saturday: Pegg-Minafee with the Jimmy Corsaro Trio, jazz, B. pm., Sunday, John Van Dyke and Nathan Frye. contemporary, jazz, and show tunes, Tuesday, La Boheme: Diego Corriente, Classical guitar. 6:30 p.m., Tuesday through Sunday.

The Trojan Horse, 6179 University Avenue, East San Diego.

Harpersk

Music Store

582-1070: The Us Band, rock, Thursday through Saturday; the Blitz Brothers, rock, Sunday.

Tuba Man's No. 1, 2551 University Avenue, North Park. 295-9426: Null and Void, vintage rock, Friday and Saturday. Upstart Crow and Company, 835 West Harbor Drive, Scaport Village, 232-4855: Live music, Thursday through Saturday, call club for information. U.S. Crant Hotel, 326 Broadway, downtown, 232-3121. Lobby: The Fred Benedett This, cello, flut, and guitar chamber music, 430-830 pm., Tucskay through Saturday, placist Peter Robberecht performs Monday from 2-30-8 pm., and Tuesday through Saturday from 2-30-430 pm. Crant Critt Cocktaal Lounge: Bill Wright, paints, Worday and Tuesday, and Thursday through Saturday from 2-5 saturday; those Saturday; those Anarillo Tho. Saturday from 2-5 saturday; the lock Anarillo Tho.

jazz, 8 p.m., Wednesday, and 4-8 p.m., Sunday, Garden Restaurant: L'Esprit, semiclassical and jazz music, Thursday through Saturday (6:30-10:30 p.m.), and Saturday and Sunday brunches.

Naturday and Sunday brunches.

Via Ventelo Restaurant, 1745
India Street, downtown, 233-4506:
Friday and Saturday: Luigi Lucrano and others sing pop Italian songa 17 your table accompanied by Avanti, painst, after 10 pm. songs by Herman Salerno accompanied by Eduardo, painst, and Marne, guitardit, open-planti, and Marne, guitardit, open-planti, and Marne, guitardit, open-taling the property of the property of the property of the property of the pro-ting of the property of the property of the pro-ting of the property of the property of the pro-ting of the property of the property of the pro-ting of the property of the property of the pro-ting of the property of the property of the pro-ting of the property of the property of the pro-ting of the property of the property of the pro-ting of the property of the property of the pro-ting of the property of the property of the pro-ting of the property of the property of the pro-ting of the property of the property of the pro-ting of the property of the property of the pro-ting of the property of the property of the pro-ting of the property of the property of the pro-ting of the property of the property of the pro-ting of the proting of the pro-ting of the pro-ting of the proting of the pro-ting of the proting of the pro-ting of the pro-ting of the proting of the pro-ting of the pro-ting of the proting of the proting of the pro-ting of the proting of the proting of the pro-ting of the proting of the proting of the proting of the pro-ting of the proting of the proting of the proting of the pro-ting of the proting of the proting of the pro-ting of the proti

Winters Restaurant and Nightclub, 5880 El Cajon Boulevard, 582-1813: Recorded music, Thursday through Saturday, Monday, and Tuesday; the Redcoats, Fifties and Sixties rock, Wednesday.

Words and Music Bookstore, 3806 Fourth Avenue, Hillcrest. 298-4011: Ron Horvitz, ragtime and blues guitarist, 8 p.m., Friday: George Svoboda, guitarist, will play and discuss the music of Bach, Tarrega, and Lauro, 8 p.m., Saturday.

#### **East County**

Alpine Stage Depot, 2754 Alpine Boulevard, Alpine. 445-2550: Terri Adams and Country Velvet, country, Wednesday through Saturday.

Antonio's Hacienda, 700 North Johnson, El Cajon. 442-9827: Dusty Best, contemporary, Friday and Saturday.

Blarney Stone Too, 7059 El Cajon Boulevard, College area 463-2263: Sean McVicker, Irish and contemporary music, Wednesday and Thursday; Jim Hinton, Irish music, Friday and Sunday; traditional Irish music,

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Saturday, call club for information.

The Boondocks Restaurant, 8320 Parkway Drive, La Mesa 465-3660: Eddie Gold, contemporary, Tuesday through Thursday evenings 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.

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

wednesday through Saturday.

Carlos Murphy WCrossmoot
Center, 5500 Grussmoot Center,
Trive, La Mess, 689-9757; Robert
Windolph, contemporary.

Wednesday through Saturday; the
Star Parts, recorded music and
video audience participation
presentation. Sunday and Monday;
resentation. Sunday and Monday;
the Hypnotic Revue. Residay night
at 9 and 11 p.m.

Carlton Oaks Country Club, 9200 Inwood Drive, Santee. 448-4242: Joey and the Stingrays, contemporary, Friday and Saturday.

Circle D Corral, 1013 Broadway, El Cajon. 444-7443: Country Casanova, country, Tuesday through Saturday; Breakheart Pass, country, Sunday afternoon: closging 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 Burchard, 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.

Don's West, 5286 Baltimore Drive, La Mesa, 462-0533; Passage, contemporary, Tuesday through Saturday.

Flinn Springs Inn, 15505 Highway 80, El Cajon, 443-9568: Live country music, Friday and Saturday, call club for information

George Joe's Restaurant, 9568 Murray Drive, La Mesa, 469-6158 Gerri Adams, piano and vocals, Friday and Saturday.

Horseshoe Tavern, 7664 Broadway, Lemon Grove. 469-6344: Sh-Boom, Fifties and Sixties rock, Thursday through Kelly's Pub 6344 El Cainn

neitys Fun, 6344 & Cajon Boulevard, college area. 286-0400: Brent Bowers, contemporary, Thursday and Saturday. Cow Jazz, country swing. Friday: Brian Whittaker, contemporary, Wednesday.

Lakeside Hotel, 9940 Rive Lakeside Hotel, 9940 River Street, Lakeside, 443-9591. Ron Morin, country. Wednesday and Thursday: Apache, country. Friday and with Gene Davis on Saturday, and hosting a jam session Sunday.

Live Oak Springs, Old Highway 80 Boulevard, Jacumba. 766-4288

IIIX Six

Live music, Saturday, call club for

Lorenzo's, 596 Broadway, El Cajon, 442-9696: Ginger and the Knuck-Knacks (formerly Virsion), contemporary, Tuesday through Saturday, Fro Brigham's Preservation Band, Dixieland iazz, Sunday and Monday.

Magnolia Mulvaney's, 8861 Magnolia Avenue, Santee. 448-8550: Four Eyes, rock, Friday and Saturday.

Nite Owl East, 667 North Mollison Avenue, El Cajon. 447-3854: The Baja Strings, Top 40 dance music, Thursday through Saturday: Keeper, contemporary, Sunday through Wednesday.

Ole Wagon Wheel, 8646 Mission Conge Road, Santee. 449-6240: Smokey 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 Ox Bow Inn, 9816 Campo Road, Spring Valley, 469-9616: Dan and Terry, contemporary. Tuesday through Thursday, Alton and the Ox Bow Country Lads, country, Friday and Saturday.

Park Place, 1280 Fletcheap, Park Place, 1280 Fletcher Parksay, El Cajon, 448-411: The Heroes, rock, Tuesday through Saturday, Pranx, rock, Sunday and Monday Dr. James Downs, hypnotist, performs Monday evening, and comedy is featured at 10 p.m. and midnight, Thursday

Pelikan Pub, 7828 Broadway, Lemon Grove. 464-9284: Cow Lemon Grove. 464-4284; Cow Jazz, country swing, Thursday; the Hi-Beams, vintage rock, Priday; live music, Saturday, call club for information; the Walter King Bloes Band, blues and rhythm and blues. Sunday and Tlesday. Mike Wilkes. mellow rock, Monday and Wednesday.

Pizza Plus, 764 Jamacha Road. El Cajon. 444-3300: Straight to the Top, Fifties and Sixties rock, Friday; live music, Saturday, call club for information.

Rodeo Room, 8300 Broadway, Lemon Grove, 469-5137: The OzarkHillbillies, country, Friday and Saturday.

Showtime Dinner Theatre, 7578 El Cajon Boulevard, 466-9997: The Sugar Trio (featuring Miss Katie), jazz, 46 p.m., Friday; Cheatham's Jazz Quartet, jazz, 6-10 p.m., Sunday.

TNT Lounge, 63231 Imperial Avenue, Encanto. 263-2993: Te Picou, jazz, 6-10 p.m., Sunday.

Van Winkle's, 10055 Mission Gorge Road, Santee, 449-0060; Crossfire, country rock, Friday and

Win Cody's Saloon, 240 West Main Street, El Cajon. 440-9247. Jam session. Thursday, rousctans welcome; Conspiracy, rock, Friday and Saturday.

#### South Bay

Bonita Casa Restaurant and Lounge, 4475 Bonita Road. Bonita 267-7700: Scat. rock, Thursday through Saturday.

SEA SHORES INN

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Country Bumpkin, 1862 Palm Avenue, Imperial Beach, 429-1161: White Horse, country, Tuesday through Saturday; live country music, Sunday and Monday, call club for information.

Dance Machine, 1862 Palm Avenue, Imperial Beach. 429-1161: France, rock, Thursday through Sunday; Live rock, Monday through Wednesday, call club for information.

Da Vinci's, 626 E Street, Chula Vista. 427-8880: Live music, nightly, call club for information; club for information; jam session, 2:30-7 p.m., Sunday.

2:30-7 p.m., Sunday.

Dock's Cocktaffs, 317 Third
Avenue, Chula Vista. 422-1566:
Diane Gillman, contemporary,
Wednesday and Thursday: Wayne
Cire, country, oldies, and
contemporary, Friday and
Saturday; Iive music, Monday and
Tuesday, call club for information.

Hutch's, 1463 Palm Avenue, Imperial Beach. 423-3479: Grand Central Station, country, Friday and Saturday; free country dance lessons with Russell Maples, 7:30 p.m., Wednesday.

Joey's, 415 Broadway, Chula Vista. 420-4828: Louie and Loose Change, contemporary and oldies, Wednesday through Sunday; City Lights, contemporary and oldies, Monday and Tuesday.

La Maze, 1441 Highland Avenue National City. 474-3222: Bruce

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Robbins, contemporary, Tuesday through Thursday: East Coast, contemporary, Friday and Saturday

Landmark Cocktail Lounge, City. 475-7313: Four Star Cou country, Friday and Saturday.

The Lantern, 1322 Third Avenue Chula Vista. 427-4200: Live rock, Friday and Saturday, call club for

Marisol, 1680 Broadway (at Main Street), Chula Vista. 429-8045: Los Lupes, Mexican cowboy music (norteño), Thursday; Colour, Latino music, Friday and Saturday Mosaico, salsa and Cumbia music, Sunday evening, with Los Lupes, early evening Sunday

Oasis Bar, 1121 Third Street Chula Vista, 426-2977; Gold'ri West, oldies and country, Thursday through Sunday (live jam session, Sunday at 8:30 p.m.); live country music. Monday through Wednesday, call club for

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita. 479:3537: The Enge, rock, Thursday through Saturday, the Ducktail Revue, vintage rock,

Tuesday: the Agents, rock.

Zoralia's, 603 Palomar Street Chula Vista, 425-1626: The California Beat, Latin music, Friday through Sunday.

#### PERFORMERS

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

**Rock & Roll** 

The Accessories: Spirit The Agents: Old Benila Ste Restaurant, Fireside Lounge Automatics: Lehr's Greenhouse Back Issue: The Wellhouse The Beat Farmers: Belly Up

Taveri The Belair Boys: Henry's, the Mission Inn/San Marcos Blackjach: Red Coach Iru Blitz Brothers: Trojan Horse The Border Angels: Spirit Cactus World News: New Generation Dance Club The Catillac Cowboys: Mont's The Catillac Hillon Holoses

Circles: Club Chalet, Lehr's

Greenhouse
The Clue: Babil Hotel
Conspiracy: Win Cody's Saloon
Crystal: Wiskey Flats
Dark Ryder: McDick's Pub
The Dream Syndicate: Spirit
Prop Control: Spirit
Pro Decktal Revue: Sheration
Harrhor Island, Old Bonita
Store Restaurant, Crystal T's
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Leventh Mour. Non Generation

Eleventh Hour: New Generation

Excess Energy: Navajo Inn

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Dance Club The Erge: Old Bonita Store

Generation Dance Club Four Eyes: Halcyon, Magnolia Mulcaney's
France: Dance Machine
The Fuel: Spirit
The James Harmon Band: Belly

Up Tavern The Heaters: Carlos Murphy's/Quivera Basin The Heroes: Park Place The Hi-Beams: Pelikan Pub

The Hi-Beams: Pelikan Pub The Hitters: Spirit The Imposters: Patrick's II Indoor Fireworks: Bunbury Ipso Facto: Paradise Bay The Jacks: Monk's, Spirit, Mandolin Wind The Jets, featuring Kenny Morrill: Catamaran Hotel Nick Justice and Guns for Hire

Monk's Just Insane: Whiskey Flats Just Insane: Wiskey Flats Kamelot: Carriage House Kicks: Navajo Inn LA: Jolly RogertOceanside David Lee: Casey's Pub Liquid Star: Spirit Mach 5: New Generation Dance

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Messenger: Club Chalet
Naked Prey: New Generation
Dance Club
New Tribe: New Generation
Dance Club New World After: New

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Simplistics: Spirit Preston Smith and the Crocodiles: Belly Up Tavem Snowball Effect: Mary's by the

Soldiers of Fortune: Spirit Some Girls: W.D. Pabst and Company
The Spud Brothers: Hyatt

The Spud Brothers: Hyatt Islandia Hotel Starfire: Pousay Mine Company The Stingrays: Mandolin Wind Straight to the Top: Pizza Plus Strider: Red Coach Telesis: Top Spin Memphis Tennison: Ralph and Eddler. This: Spirit Three Speed: McP's

Top Secret: Mary's by the Pier The Trebels: New Generation Dance Club T.S.O.L.: New Generation Dance

The Two Tones: Carlos Murphy sl.a Jolla The Uncalled 4: Spirit The Us Band: Trojan Horse X: Bacchanal

Contemporary/ Top 40

Judy Ames: Henry's Dean Atkinson: Mexican Village

Wellbause
Pay and Lainie Correa: The
Wellbause
Donna Cote: Tom Ham's
Lighthouse
Carol Crawford: Doc's Landing
Tom Cunningham: Valley Fort
Restaurant, Monterey Bay
Carmors
Jesse Davis: Allantis
Devocean: Monit's
Frank Dexter: Tio Leo's/Missio
Gorge
Corge

The Baja Strings: Nite Owl East Beats Working: Rusty Pelican Randy Beecher: Mexican Village Dusty Best: Tio Leo's/Mission

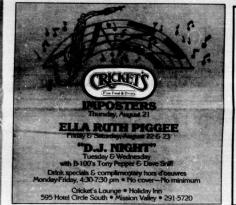
Lighthouse
East Coast: Cafe La Maze
Gina Eckstine and Jinx:
Village Hotel
The Elements: Hotel del Gorge, Antonio's Hacienda The Blue Canyon Band: Pete Ed Ellis and Tapestry: Sandtrag Lounge Delores Fisher: Drowsy Maggie's Forward Motion: Anthony's

D's
Bogart Crystal T's Emporium
Brent Bowers: Kelly's Pub
The B Street Band: the
"broader"
Peter Bunch and Gary Link:
Hemnessey's
Jerry Burchard: Doc's Landing
Chain Reaction: Bull and Bear
City Lights: Jony's
Chris Clayton: Montercy Bay
Commercy Bay

Chris Clayton: Monterey Bay Camers Norman Clifford and Frankie Ferlin: Victor's Colour: Marisol Dan Connor: Silver Fox Louns San Luis Ray Downs Golf Course and Country Club, Wellhouse

Harborside Fowler and Caine: Mira Mar Restaurant Restaurant
Friendship: Moonglow
Fundi and Company: Fundi and Company:
Homoscoy's
Florid Gaines: Submon House
Ginger and the Knick-Knucke
Ginger and the Knick-Knucke
Wayne Gire: Dock's Cockedis
Gereg Glower: Hugagup's
Eddie Gold: Eurape Longs;
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Midnight Delight: Borrell's
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House Change; Jon

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Business featuring Elliot Lawrence: Pax Bar and Grill The isob Campbell Trio and Cheath: m's Jazz Quartet: The Chicago Fifteen: Belly Un The Chicago Six, Selly Up

Jazz

The Joe Azarello Trio: U.S. Grant Hotel Lori Bell: Cafe Angelique

Band: Pal Joseph Odes Club. Patrick's II, Lorenzo's Lila Brown (with the Mel Goot

Trio): Pax Bar and Grill Holly Burke and 'atrick

Berrogain: Bella Via

Restaurant Bruce Cameron's Risky

Steer Crazy: Wrangler's Roost Steppin' Out: Lu's Don Tennison: Sunset Lounge Two Much Fun: Valley Center Inn Saloon Soloon
White Horse: Country Bumpkin

Coalition: Halcyon Cow Jazz: Kelly's Pub, Pelikan Pub
Ed Ellis and Tapestry: Sandtrap

Bd Bills and Tapestry, Sandray Longs

Fathersper, Old Pacific Beach
Call, Celebrid Room
The Aubrey Pay Ensemble: P.1s
Warnhouse Restarant
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Anthony's Harborside, Bella
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The Joe Wartell Quartets
The Shep Mayers Trico Car
Place of Mikisan's
Page Minafee and the Jimus
Cortaan Thick Dip of the Purk
Restaurant, Chick's Stock
House

#### Folk/Ethnic

Marcia Bowman. Tom Cahoon, and Charlie Holdaway: Drowsy Moggies The California Beat: Zoralia's Eamon Carroll: Biarney Stone Pub. Postes O'Condy's Della Charlker: Drowsy Maggie's Colour: Marcia Colour: Marcia Brian Connolly: Biarney Stone Pub.

Pub Jim and Theresa Hinton: Jim and Thereas Hinton:
Hemesseys
Jim Hinton: Bizrney Stone Pub
Sam Hinton: Old Time Cafe
The Latin Flew: Le Sainte Maxime
Louis and Loose Changes Jony's
Barbara Lynnam McCarty:
Barbara Lynnam McCarty:
Bizrney Stone Too
John and Julie Moore: That
Pizzo Place

John and Julie Moore: That
Pizzo Place
Mossleco Marsiol
The Old Time String Band: Old
Time Cale
The Paradise Street Band:
Drowny Moggie's
Gene Perry's Afro Rumba: Bella
Via Restaurant
Rich Saxton: Expresso Gallery
The Smith Sisters; Old Time
Cale

Totally Awesome (Maggie Wright and Pain Camm): Old Time Calk Zanne and Annie: Drowsy Maggie's

#### Blues/R&B/ Reggae

Paul Montesano's Tropical Jazz Expansion: Fat City/China Camp The Most Valuable Players: Rusty Pelican Muse Continuum: Cray Burro New Shoos: Holiday Inn/Mission Valley, Islands Lounge Sue Palmer: Cofe Angelique, Bookworks/Pannikin The Blonde Bruce Band: José Murphy's Borracho y Loco: Old Del Mar The Cokers: Mandolin Wind Tom "Cat" Courtney: Texas

Mesa King Biscuit Blues: Mandolin Wind, Old Pacific Beach Cafe Everett King's Modern Rhythm: Old Del Mar Cafe, Belly Up

Tavern The Walter King Blues Band:

Pelikan Pub
Ella Ruth Piggee: Old Pacific
Beach and Del MarCafe, Lehr's
Greenhouse, Holday
Invibris Son Volley
Preston Smith and the
Crocodies Helly Up Tween
The Soul Patrol: 3elly Up Tween

Tom "Cal" Courtney: Texas
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Kingdom Band: Belly Up
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Ed Ellis and Tapestry: Sandtrap

Coffeehouse
Gene Perry's Afro Rumba: Bella
Via Restaurant
Ted Picou: TNT Lounge
Ella Ruth Piggee: Old Pacific
Beach and Del Mar Cafe,
Holiday bunMission Valley,
Lehr's Greenhouse, Catamaran
Hotel Ed Ellis and Tapestry: Sendrup Lounge The James Harmon Band: Belly Up Tavern The Robin Henkel Trio (with Fran Loskota and Scott Von Rowensberg): Kippling's Ron Horvitz: Words and Music Bookstor The Bala: Belly Up Tavern Kat's Karavan: To Levis/Mira Maccent

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John Thomas: Poseidon
Restaurant
Coral Thuet and Steve
O'Connor: Our Place at
Miki-san's
Tohacco Road: Belly Up Tavern
Too Much Fun: Dock Masters
Topaz: Mile Fleurs
John Van Dyke and Nathan
Frye: Escare Lounce: Ton of

John Van Dyke and Nathan Frye: Escape Lounge. Top of the Park Windjammin' (Richard James and/or Preston Coleman, Phyliss Hegeman, and Linda Chase): Bogely's Windows: Anthony's Harborside Zzajj: Catamaran Hotel, Atlantic

#### **Everything Else**

Mary Adams-Rathburn: Irish, international, and folk music performed on harp and accompanied with vocals. Expresso Gallery Connie Alderman: easti-listening plano music with cocal accompaniment, Surfer Restaurant Restaurant
Phil Beeber: classical guitar,
Sheppard's
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Island East Horton Plaza
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Palazzo leveli, Bahia Hotel The Fred Benedetti Trio: cello, flute, and guitar chamber music and jazz standards, U.S. Grant Hotel

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classical guitar, Coffee by the Sea, Caravaggio's Restaurant (downtown), Carden Cafe Sharon: singing with piano accompaniment, Courmet

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# **CURRENT MOVIES**

All reviews are by Duncan Shepherd. Priorities are indicated by one to five stars and antipathies by the black spot. Unvaled movies are for now unreviewed.

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Elizabeth Perkips, a little more, but mainly because she doesn't try so hard. 1986.

\*\* (Camino Cinema 4; Santée Village 8, from 8/22; UA Chula Vista 6; UA Escondido 8; UA Glasshouse 6, UA Horton Plaza 7)

Allens — Literally, ALIEN in plural. Where the 1979 forerunner was guilty of being overproduced for the scope of its action, the sequel comes near to filling every aveilable inch. "This time" as the act say, "it's war." But there is cheapness of a type, too, the deceibtly sort of light that turns out to



be just a bad dream; the innocent tap on the shoulder at a moment of the other tap on the shoulder at a moment of the other tap on the shoulder at a moment of the other tap the shoulder at an other tap the shoulder at the shoulder at the shoulder at the shoulder at the shoulder tap the shoulder

STATE UNIVERSITY Century Twin, Sen and B Cajor Bird, (862-780). These ir Howard In Duck and These 2 Book is School and Running Sornel Chapters, 5689 University Ave. (863-6201). Ep Gur. James Cameron. 1986.

"(Carousel Cinema 6; Center 3 Cinemas; Flower Hill Cinemas; La Jolia Village; New Valley Drive In, Hrom 8/22; Pizza Cinemas; San Marcos Cinemas; Sarátee Drive In. Spring Valley, Hrom 8/22; Sweetwater 6; UA Horton Piaza 7).

Armed and Dangerous — John Candy and Eugene Levy as private rent-a-cops, directed by Mark L. Lester.

education — the notivellar inche bigwing of fall and Fall Clinting Stores,
who buys his way into college with a
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City Lights — Chaplin scrambles to some of his highest peaks — dancing in the boxing ring, carousing woozily in a rightslub — for the love of a grid who selfs flower on streetcorners, and who is blind, and who is beautiful. 1830.

\*\*\*\*\* (Ken. 8/27)

Extremities — Robert M. Young who thought it was a good rate with a provided the season of the CEVES makes an even toger mistake with the William Mattrosmore process as the control of the CEVES makes are send toger to the control of the CEVES makes are send toger to the control of the CEVES makes with the Mattrosmore process assister film first send country that the control of t

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Theater 3: T DOWNTOWN Astec, 665 5in (239-9239) Call theater for program information Out of Brunds and One Creary Summer, from 8/29

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Cove, 7730 Girend, La John (459-5404)
A Room with a View iome, 3150 Rosecrant (224-3344) Rip Gun

Rey Gur Sports Arens 6, 3350 Sports Arens Disc (223-533) Theater Farm Runter's Day Off Theater 2. The Bendoment (maliness); The Minopole Bay (investings) Theater 3. Ruthless Reycle Theater 4. Armed and Dangerous Theater 5. Fight of the Navigetor Theater 6. Hearthum

Strand, 4950 Newport, Ocean Seach (223-3141) A Fine Aleas and Die Crazy Summer from 8/22 EL CAJON-LA MESA
Ace Drive In. 8000 Broadway, Lemon Grove
(468-5328)
The Bust Charisan Massacre. Part 2 and
Rearmants: from 8/22 tion 8/22

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April 7, From 8/22
Thesier 5, Nothing a Common
Thesier 6, Externities, from 8/22

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Pillage, 670 Crange Ave., Cordinado (135-6161) Ferns Bueller's Day Off and Pristy in Pink, from 9777 Vogue, 220 3rd, Chula Vista (425-1436)
Call threater for program information

Avo. Vista Way (726-3040) Call theater for program information Bigou, 509 East Grand Ave., Escondido ( Spanish movins

Bigou, 500 East create Am.
Spanish movies

Carsino Cincens 4, 2253 St Camino Real,
Orosinado (4359/44)
Theater 1, Expendios, from 802
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Theater 3, One Cray, Summer
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(Indirects), About Last hight (indinees), About Leth Right
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A Fing Aleis
Thistor 5 The Thirthman (instinees).
Heater 6 The Teachtman (instinees).

Crest, 102 N. Freeman, Oceanside (722 5561) Spanish movies Flower Hill Cinemas, 2630 Via de la Valle. Dei Mar (756-6511)

Theater 1: The Fly Theater 2: Armed and Dengerous Treater 3: Allers

(Carousel Cinema 6; Flower Hill Cinemas; Grossmont; La Jolla Village, New Valley Drive; In from 8/22; Plaza Bonita; Rancho Bernardo 6; Santee Drive In; Sou Bay Drive In; Sport; Arena 6; UA Horton Plaza 7)

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Plaza Cinemas, 2565 El Camino Real, Carlobed (779-7147) Theater 1: Nothing in Common Theater 2: Albins Theater 3: Artins Busiler's Day Off Theater 4: The Ry

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Please Tein, 360 N. Excondido Blvd., Escondido
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(765-710)
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Star, 402 N. Hill. Oceanside (722 2865) Out of Bounds and a second leature, from 8/22

Yowne, 217 N. Hill, Opennide (722-2155) A Fine Mess and a second feature, from 5/22 A fine Asses and a special formation from 622
M. Sepondiss 6, 305 De Novo Parines, Escondos (N-6-470)
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egii Plaza termina \* (College: Plaza Cinemas: Santee

Escondio 8: Wasge, from 8229

A Fine Mass — world after for a fasteric comedy, and as unfallied on a fine fasteric comedy, and as unfallied one. It is entitle for one a mess—smooth, potal-had, sharply control of the common state of the common sta

Flight of the Nevigator — Faritasy from the Disney studio, starring Josy from the Disney studio, starring Josy Cramer, discreted by Randal Kleiser (Camino Cinema 4, College, Fashion Velley, Parkwey, Plaza Bonta, Rancho Bernardo 6; Sports Arens 6; University Towne Centre: Wiegand Plaze 6, from 8/22)

Centre: wegants risez.e. o. fruith ozz.;
The Fly — David Conentrer's semale and update of the 1958 sci-lifruite; with eith Goldbium and 
Gene Davis.
Goldbium and 
Gene Davis.
Flower Hill Cinemas; Harbor Drive In;
Also Drive In; Center 3 Cinemas;
Flower Hill Cinemas; Harbor Drive In;
Plaza Cinemas; UA Chulu Vista 6.
La Jolia Village, New Valley Drive In;
Plaza Cinemas; UA Chulu Vista 6.
La Cinemas; UA Escondido 8. UA
Glasshouse 6; UA Horton Plaza 7)

Glasshouse 6; UA Horton Plaza 7;
Chocathusates — Three parapsychologists, having had their research equipment conflicated, go may be a considered parameter of the provided parameter parameter of the provided parameter pa nearness in title to the old Bob Hope comedy, GHOST BREAKERS, is perfectly apt.) Two of the stars, Dan Aykroyd and Harold Ramis, also

wrote the acript, which may explain why both of them click into character and stay there, while the more prominent star, Bill Murray, bounces around as the very embodiment of the moviets amisted eloopiness. "You know," he is told at one point," you know, he is told at one point," you know, he is told at one point," you know, he is told at one point, "you know he is a scentist. Thus 're more like a game show host." With Sigourney, Wesser and flick Moranis. "" (South Bay Drive In)

"South Bay Drive In)
The Great Distantor — Chapin Islaes,
two roles — a Jewish givel to barbe,
two roles — a Jewish givel to barbe,
and a Höter canceluter — in a
offette Nazulem with fur making and
pench-making. Even in the most
famous score (Der Fuelter, or Der
word globel, there is an underlying
disconflort about the move's
inadequacy to its subject, and worse,
(Fider, 6/27)

its inappropriateness: "(Ran, 82").

The Great Mouse Detective —
Another anneaded mouse from the real Another anneaded mouse from the real and real

\*\* (Camino Cinema 4, Plaza Borna; Gung No - Inthe previous more by this name, the American attitude toward the Jaganese (with Randolph Scott showing the way) favored sales; about a Jaganese takeover of an American auto plazi, inclines toward comprolese. Which is not to loward comprolese. Which is not to hower downprolese. Which is not to have a selection of the produce peeling of senoprolese post of a American rookigm won't produce peeling of senoprolese post of a selection of the produce peeling of senoprolese post of a selection of the produce peeling of senoprolese post of a selection of the produce peeling of senoprolese post of a selection of the produce peeling of senoprolese post of a selection of the produce peeling of senoprolese post of a selection of the produce peeling of senoprolese post of a selection of the produce peeling of senoprolese post of a selection of the produce peeling of senoprolese post of a selection of the produce peeling of senoprolese post of a selection of the produce peeling of senoprolese post of the selection of the produce peeling of senoprolese post of the selection of the produce peeling of senoprolese post of the selection of the produce peeling of senoprolese post of the selection of the produce peeling of senoprolese post of the selection of the produce peeling of senoprolese post of the selection of the produce peeling of senoprolese post of the selection of the produce peeling of senoprolese post of the selection of the senoprolese post of the sen

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mysfied by such a wind American diom as: "is a forg' assi weterlipfi?" There is a modest amount of come to be ealien by brawer morrants); but in the end, compromise desent stand in the wind of amonts greater happiness. An expensive present and the such short of compromise is that Michael Kaston, George Wendt, and Gedde Watanabe, Criticol by Ron Howard. 1996. (South Bay Drive In)

Hennah and Her Stellen — It runs an hour and forty-six minutes, rather long for a Woody Alen fein, in fact, the liest of his liters whose running the six of the liters whose running three figures. One might hope going into it that this would be a reflection of the large population and stellent of the large population of the large population of the six of the si oeing generally nice of the control of a No one is. But as in MaNHATAN, Allers obtained in a nice of the control of a No one is. But as in MANHATAN, Allers obhastice resemble to be the capable of one of the control of the capable of one of the control of the capable of one of the capable of the ca

Heartheam — It has something of the or of an informal dinner party of the state of the state of the dominited by a garrulous, sophisticated, tirryit, and so mewhat many-party soman who feets she woman in question is Note Eproro, who has written the exemple, of the something the state of the woman in question is Note Eproro, who has written the exemple, of the own many of something the state of party of the state of party of the party of party o

Mauntee Honeymoon — Gene Wilder's spool on the Old Dail.
Wilder of the Manne of the Than out.
John Mornis's music is the orly part of it hard runs simple, and it is and Ail of the old familiar elements are here, as well as form erwe and urfamiliar cree like a dash of United Hones, as well as form erwe and urfamiliar cree like a dash of United Hones, as well as form erwe and largely unused cast, Jim Calmen and largely unused cast, Jim Calmen and largely unused cast, Jim Calmen (1946). Did Dail.
Wilder of the rest registers as a furny anything Global Razine.
Doorn Dailuse, Joostian Pyrcs, Paul
\* (Vireigard Twin)

are apt to creep into any semi-autobiographical chest-clearing. Nicholson's cat-that-ate-the-canary performance, a little too self-comented or self-throat-cutting, does nothing to offset this. But Meryl Streep, strives very hard not to take advantage of the built-in slant. She is too serious an actress, too



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## **CURRENT MOVIES**

standollish a public personality, to awal herself of the mounts of and phy and self-flattey in Ephron's sorigit. The character she creates, with the character she creates, which and flowarines (lower dipasses, perched diagnorous) near the tip of her nous, etc.) and none toward soan operation hobility, comes across soan operation hobility, comes across soan operation hobility, the best possible senses she does not lest she has to make herself look pood in order to make her artisports. Richard Massic and Mastreen Sapeletron directed by Mike Nichols 1966.

Iron Eagle — One of those moves that makes you embarrassed to be that makes you embarrassed to be the control of the control o Pitzar 6

Horeard the Duck — The three-look and Marvel Comics have (three look and Marvel Comics have (three look and Marvel Comics have (three look) was considered to the screen. Would that he handh'! It may have sounded wide a durink or stoned, but after he or they hard solewed us, and before they have been asked with the results have or with the nacessard vertical play or strong duck. "Auchy" "No duck is an island". Bloomingduck so an island". Bloomingduck solewed with the results have controlled the forces of the same Eurainess). You can port all the fingles you want to effect, car crashes, etc. but the more was fashly beneff of charm. Thompson and Jeffrey Jones. executive produced by George Lucials. Over the hard solewed they have security produced by George Lucials. Over the hard solewed they have security produced by George Lucials. Over the hard solewed they have seen when they have seen they have seen they have seen they have been asked to be supported to the security produced by George Lucials. Over the hard security produced by George Lucial

The Karste Kid, Part B — The resemblance of Part I to the original PCCKY is sharpened by these being PCCKY is sharpened by these being PCCKY is sharpened by these being Alvidsen gots to dract the sequel himself inside of being replaced by, say, Rabon Maccho or Part Monta as the part of the foreign parts of the foreign part

largely given over to two pain-in the-neck villans on the doff mar's halve control of the control of the control control of the control of the control control of the control of the there is still a thing of two for the Karate Kid to learn about his art, as the control of the control of the Karate Kid to learn about his art, as stick, with team of two for the Karate Kid to learn about his art, as to be either side of it. This shows the control of the control of the side and a right. And a left and a left and a right. And a left and a left and a right. And self and a left and a right. And

Centrel

Lags Esplas — Romanic comedyhave of the 1 pp orocalized time for the control of the control of the control of the control of the pixel of the control of the pixel of the control of the pixel of the control of the control of the pixel of the control o

Manhunter — Reviewed this issue With William L. Petersen, Tom Noonan, and Kim Grest; written and directed by Michael Mann.

\*\* (Carousel Cinema 6, from 8/22; Cinema 21, from 8/22; Oceanside 8, from 8/22; Plaza Bonita; San Marcos Cinemas; Santee Village 8; University Towne Centre; Wiegand Plaza 6)

Downs Centre, Weigard Plaza 6]

Mon Liam - A off bolde thriller in

Mon Liam - B off bolde in

Mon Liam - B off bolde

Mon Liam - B off

Marie Saint, Hector Elizondo, Bess Armstrong, 1986. " (Fashion Valley, Mira Mesa Cinemas, Plaza Cinemas, San Marcos Cinemas, UA Chula Vista 6; UA Cinema 3; UA Glasshouse 6; UA Horton Plaza 7)

One Casy Summer — Tao graduates of Generic High School graduates of Generic High School pend the summer on Nathuches Island — These grist, run slout of the rink High School pend the summer of High School of High School Hig

Strand, from 822; UA Chulal visa 6)
Out of Bounds — An I visa form boy
post to California and grafts the
wrong bag from Baggage Plex-Up at
LAX. This, as you would guess, and
rightly nine times out of ten, is full of
happened all Ceder Rapids
Municipal.) Of course you have to
wonder why a drug smuggler would
happened all Ceder Rapids
Municipal.) Of course you have to
wonder about the behavior of
an of the course of the course of the
course box and early wondering
about the scrippinete. Tony Kandign
Min Anthrony Michael Hall and
Jenny Wingt in Greeted by Richard

\* (Bjour Start from 822)



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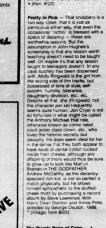
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Pink Flamingos — John Waten's imade—in-Batemore out piece about made—in-Batemore out piece about person allow The combatants are, in one corner, Conne and Raymond Marbie (the of the coral-tend hair, he of the awarding book balley, who impregnate them, and self the offspring to lesbian couples, and in the other corner Divine, a transvestite balley to the control of the control of

back to the middle of his/her crown, circus-clowing e-makeur, and some pretty ununharly relacts. Waters displays a certain baste for artifacts of styleressness and the brash hamm-mass of his actors leave the cleas in the raw, or in the worth. wouldn't be just as effective, it that's the word heard second hand, or haut's no better — wheresed in person rather than on screen. 1974. (Ven. 8-29)

The Purple Rose of Ceier — A not the Invested Regular Ceier — A not the province Invested Regular Ceier — A not the Invested Regular — A not the Invested Regular A not the Invested Regular — A not the Invested R Solvett, Declared Lead membracking solvetted to the control of th

Re-animator — Sick and sickening horror show, said to be derived from an H.P. Lovicraft tale, but thoroughly contemporary in its deviction to ghoulash special effects. Humor prightens the scene momentarily.

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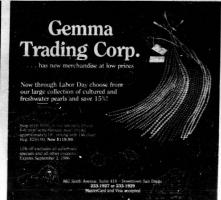
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# **CURRENT MOVIES**

severed head and solicits data from it. "What are you thinking? How co. sught says of the solicits data from it." What are you thinking? How co. sught says of the decapitated body, also incoulated with the rearmating for solicits of the superior solicits of the superior

Dreo in: rom exz2.

A Boom with a View — Another Illustrated Chesis from the people with gave your IVE LEROPEAN even you want to LEROPEAN even you want to be compared to the people with the

Smith, Simon Callow, Julian Sands, Dannel Dy, Lewis, and, certral to the group, the full-placed Helena. Bontlant Carter — wring every ourse relegated Helena. Bontlant Carter — wring every ourse relegated additional lestual commentary by way of heighteend irrelegated additional lestual commentary by way of heighteend irrelegated additional lestual commentary by way of heighteend irrelegated additional lestual commentary by way of heighteend facilities in a pixel additional lestual commentary of the commentary of the point of deferroors stollage, including the vision surprised by a tro of deferroors stollage, including the vision surprised by a tro of deferroors stollage, including the vision surprised by a tro of deferroors stollage, including the vision surprised by the point of the poin

charge all the more telling in a work-thick keeps going on about "passion" and attempting to make satirical hash of the smid, the about, and the booksh. Produced by termal Merchant, written by Ruth Praver Jhabbela, directed by James Ivory. 1986. "(Cove)"

Running Scered — Billy Crystal and Gregory Hines are partners on the Chicago police force rather bantam-cockien for that line of work — but not to their more earnest vocation as a fast-patter comedy team. Lossey-goosiness is the order of the day, and suspense, when wanted, surpossible to surmon. Billy Cristal responsible to its urmon. Billy Cristal surpossible to surmon. Billy Cristal surpossible to surpossible to surmon. Billy Cristal surpossible to surpossible s goosness is the order of the day-mosable to surmon Billy Crystal gets to do several vocal impressions, including (set if the comedy-learn asp.cd rh-eded to be stressed) Given photography Peter Hyams gets to do not of his wilder-than-William-Freddin chase sequences the dear photography Peter Hyams gets to do not get to dance 1996. (Century Hum, Mira Mess Chematic Be-tor get to dance 1996. Ruthless People — Respectably black comedy, even if really only black comedy, even if really only thereoad gray, and disappointingly reay at the end. A nice young could read the end of th

Stand by Me — A coming-of-age film based on a novella by Stephen King, directed by Rob Reiner (Grossmort Mall: Oceanside 8: Rancho Bernardo 6; Santee Village 8; Sweetwater 6; UA Escondido 8; University Towne Centre; Valley Circle; Wiegand Plaza 6; from 8/22)

# under dyed blond hair. The move gets of it a strong start with a saddac annation sequence by Salfy and the saddac strong sequence by Salfy until convention in the closure codes the one for Best Boy is followed by one for Best Boy is followed by one for Best Boy is followed by one for Best Boy is Danny Dalvic deficient by Jim Abrahma and Caudi and Jerry Zucket 1980. Copartide B; Parkwey, Rancho Bernardo & Saret Dive in: Sports Arena & U. Chula Vista 6, UA Escondica 9]

cortions of the backstage, only the constage in the sweet, only the constage in the sweet, only the constage in the sweet, only the constage in the constant of the constant o The Texas Chainsaw Massacre, Part 2 — Director Tobe Hooper returns to the scene of his first screen

College; Mira Mesa Cinemas; New Valley Drive In: Oceanside 8: Parkway; Sweetwater 6: UA Escondido 8: UA Glasshouse 6: Wiegand Plaza 6; from 8/22)

Wisgand Plaza 6, from 8/22)

Top Cun — The tisk, we are odd in a ferely action possible is the neckstane for the fire place of the firely action possible is the neckstane for the file place of the firely weapons School, where the top one-proced of Naval available seeps alwe the notice and the file of the firely school with the file of the f

Internating must be appring in their graves. Must be not one receipting from Sterrich has a great manner and great harden one of the veteral manner and great harden as one of the veteral harden as one of the veteral harden and harden as the second of the

**CURRENT MOVIES** 

28 Up — Michael Apted was only a subordinate member of the firmmaking team that interviewed fourteen British seven-year-oids of varied backgrounds for a 1963 Granada Television program called 7 UP but it was he who thought to keep up with the group thereafter tracking them down and shooting them at seven-year intervals through 1984. The results are a bit like

predecessor rolled into one; or still more accurately, three sequels and their predecessors rolled into one. It is, if not utterly unique, near enough to make no difference. 1985. \*\*\*\* (La Jolla Museum. 8/27.7.30 p.m.) one at a time (or in two cases: three at a time) and gotten out of the ways at a time) and gotten out of the ways at a time) and gotten out of the ways at a time of the same classification and at a way much to the classification and at a way much to point. And it is only the firmmakers (and the suderince, over their point. And it is only the firmmakers (and the suderince, over their instead with, and circulate among, them all. The results too, are a bit half to the control of the c

The Whoopee Boys — The filmsiest, but not briefest of premises sends two urban con men. Michai O'Keele and Paul Rodriguez, to a

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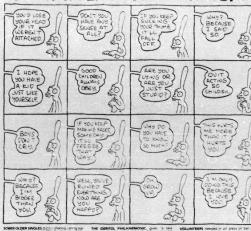
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PICTURE STORY

By the San Diego Historical Society



San Diegan Albert S. Filson, shown in this September 1923 photograph, built what he claimed was the world's largest double bass, which stood fourteen feet high with the end pin (here, without the pin, the instrument measures a mere twelve feet). Mr. Filson had to stand on a five-foot-high pedestal to play the bass. Prior to this 1923 marvel of musical invention, Filson had built a ten-foot bass, only to learn of one made in New York that measured eleven feet. seven inches. A third giant double bass, built by J.B. Villaume in 1851 and "recommended" by Berlioz, is housed in the museum of the Paris Conservatory of Music and stands just over thirteen feet.

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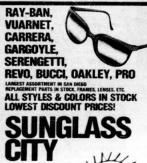
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I think when you have the possibility of violating a person's rights, you have to weight the good with the bad. Maybe people need help and testing is an opportunity to help them. If you fee taking drugs, you do have a problem. It's still a trend that's been acceletion either the still a trend that the still a trend that a trend that the still a trend that the still a trend that a trend that the still a trend that a It's still a trend that's been escalating since the Sixties when drugs were associated with peace and a beautiful experience. If adults do it, the kids are going to do it. Now it's the country's number one industry. There are billioms of dollars being taken from this money being spent on counseling and rehabilitation that could be used for other that could be used for other purposes. I don't believe a positive result should do a person in. It's the person with fifteen kilos that should be seventeen-year-old girl in La Jolla or the bored Chula Vista



Proadcasting
Encanto
I don't think it's a good idea
to logislate drug testing. It's my
responsibility to teach my kids
the dangers of drugs, both the
physical dangers as well as the
legal ones. If you're an
responsible physical children
the pros and coso of drug uses as soon as they ask about it.
Kids need to feet that their
parents must them, and the first
place you learn trust is in the place you learn trust is in the home. They need information. If you start testing all kids in schools, you're penalizing all for the sake of a few, and where do you draw the line, elementary school? I understand the politicians understand the politicians' fears because drugs are a problem, but I think they should be going after the big guys and helping to educate people about the hazards of drugs. As far as testing in the workplace, I feel it's an immerien of prepare. invasion of privacy.



Tim Daniels Retail Manag

Retail Manager National City I think it's fine. I don't see any problem with it, especially if the employer thinks it's necessary for the type of job the person holds. If I were hiring and the potential employee refused, that would say something to me. To tell you the truth, though, I don't think it would help the overall drug problem in this country. It might deter the occasional user, people who might give it up for a while and then start up again. There are a lot of drug-related deaths, not just the ones you hear about. The guy who's using drugs needs help. It's the big dealers that should be locked up. It's like pornography, it's a business. Some of these dealers don't even use drugs. It's the little guy who's the victim.



Philip O'Connor Liberal Arts Student Bonita

If a person has a job where nis concentration is important, there should be an understanding that he won't use drugs before or during work. For instance, nuclear power plants or military installations. I think if anyone should be tested first, it should be people in professional sports. Players are so c ften in the media. If there's a problem with drugs, it's spotligh ed. Players should realize that drug use in this country is becoming a very serious matter and they do have a responsibility to their fans. Young boys are particularly susceptible. Maybe some players feel they need amphetamines or cocaine to get them through the game. I've been around the drug atmosphere, and I've seen what goes on. It's a lot more complicated than trying to get someone to give up tobacco.



Bu Lin Jakaru

I think drug testing just looks at the symptom, not the problem. The problem is why a person feels the need for drugs person rees the need for drugs to begin with. I believe an employer has a right to a good performance and that drug testing might be legitimate if a person's performance was affected, but I have mixed affected, but I have mixed feelings about it, especially random testing. If someone walked up to me with a little bottle, I'd definitely have a few questions for them. The people who really need to get high will find something somewhere. It seems to me the attack should be against the dealers, not the users. Testing might scare a few users into stopping, but it's like cutting a few branches of a tree instead of the trunk.

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FORD MUSTANG, 1968, classic, 283 VIB. automatic transmission, stereotape player, runs great, good overall condition. Must sell. Asking \$2100, 275-3798. FORD MUSTANG, 1984, convertible, fully loaded, V-8, air conditioning, power windows, cruise control and more, \$11,500, 297-0583.

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FORO MUSTANG CT 1963. 299. Assumes transmisson, comparey infurebased indick and runs great according to the comparey of the compare

Amanger, Licky Motori, 477-1941

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FORD PINTO, 1979, blue with 76,000 miles, runs good, automate transmission, dependable. Asking \$1,200, 272,4106 11-x00 - 272-4108.
FORD PINTO, 1923, runs aut needs a little help: Ab-solutely must self right away Moving soon. 1550 or best, severings or westereds, 279-7624. FORD RANCHERO, 1923, singely body excellent, in-terior, 6-cyllinder, automatik, runs great, 11100. 599-8664.

FORD RANGER, 1983, long-tied with shell, 5 speed, power steering, power bases, AMEM cassette, 1 owner, 27K miles, 14200, 546-2453; 279-5342. FORD RANGER, 1985, pickup Bankrupt? Bad credit? No problem! Rent to own! Drive home today! No credit check. Just call Purchalease, 282-8444. credit check. Just call Purchalene, 282-8444.
PGIB TSBMP, 1985, low-nies, ce conditioning,
AMPRIL toaded, excellent condition. Must sall now
have been conditionable to the conditionable of the
PGIB TSBMP Cold, 1985, 4000, analymetic, fair-inpection, 12,000 mines, nevery oppoint. Power doors,
loss, seemig, saidt vandous, belane, ar conditioning. Call after Spm, 4917-380.
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FORD TRUCK 150, 1981, long-bed, amiltim cassette, light and dark blue, chronte and moistings, 14650. Call between noon and 5pm, 284-753. 39 FORD VAN E150, 1975, clean, excellent condition, automate, are conditioning, power selection, processing, automatic, air conditioning, power scening, power brakes, dual tonks, cruse, pureing, carpets, CB, tow-ing package 5,1975, 224, 7145, 224, 1843.

FORD VAN, 1984, conserved. 970, station wagon, power steering, brakes, new tires, shocks, brakes, etc. Excellent sation car. \$750 or hest. 944,3524

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Jeff, 450-0267, 452-2617. HONDA ACCORD, 1981, 4-door, 5-speed, mint cort

HONDA ACCORD, 1983, AMIFM stereo, good co-deion, 36500, or best offer, 581-1232 HONDA ACCORD, 1980, one owner, all records, ex-relient condition, 13900, 282-8023 cellent condition, 1990, 183-4023.

HONDA ACCORD, 1986, 3-door Darind mew, 1145 monthly plus tax. Only 1914 cash required on approved create Combine CEL Physics 1904. Cellent required on approved create Color Life respires 927-186. Calso Auto, 298-8871.

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HONDA ACCORD, 1980, hysteber, symfer acsister fusion of 51% miles, virtual great. Moning Must self-12500 of berri. 454-6038.

HONDA CIVIC, 1986, sedan, blue, AMFM, air con-detoining. Must sell, take over payments. Tenya, 755-5315.

485-5436.
HONDA CLVIC, 1977, 2 door, excellent shape inside and out. Have all maniferiance records. A real beau.
HONDA CLVIC, 1975, there years on rebust regions, an extension and exte

179-79-99.
HONDA CIVIC 15005. 1984, air conditioning. 5-speed, radialcassette. 29K, excellent conditions. 15500. Awn. 755-7567.
HONDA CIVIC CVCC, 1975, station wagon. 1800. NONDA CTVIC DX, 1985, exceptional, 5-speed, air conditioning, power steering-brakes, tinted win-sows, suggage rack, pri stroping, Einke wheels, IIA adulat, only 16th miles 17,750/bes; 561-6791. radiat, drily lisk miles. 17,350/fest. 561-0593.
HONDAC CRVI 1500 DX, 1980, 5 speed, original owner, antime assetts, write, tan interior, ruring earliest, excended, economical 5000. 449, 5189, 1499, 4594, 579, 579, 577-577, retirings or weekends, 481-978, HONDAC CRVIC, 1978, 2-500, good condition, 4-speed, 1890. Call 755-1450.
HONDAC CRV, 1983, 1500. black, 5-speed, are con-HONDAC CRV, 1983, 1500. black, 5-speed, are con-HONDAC CRV, 1983, 1500. black, 5-speed, are con-

4-speed, 1990. Call 755-1930.
HORDAD CKIVC, 1983, 1500. black, 5-speed, air con-desoning, surmore, amilin cassers, 55.000 problem free mele, high miles per galoni, obest and runs fan-tree mele, high miles per galoni, obest and runs fan-HORDAD. CDVIC, 1982, 4-door, 5-speed, AMENA caserder, Green economy, Stock 9303, 3-1087 4, per morieth or 14495 plus feet, 60 morets, down only 1995, deterror payment 1703 23, 0, APS 7 10, 11 HONDA CIVIC, 1979, 4-speed, runs great, 11750. 278-8886.

278-8886.
HONDA CIVIC CVCC, 1978, very clean interior, no body damage, good paint, runs beautifully, white with buye interior, 105-000 miles \$1000, 765-7592. HONDA CIVIC, 1984, station wagon, automatic, air conditioning, AMIFM cassette, 37,000 miles. Ex-cellent condition, 56,495 or best offer 278-9235.

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engine, dump works, good ores, \$2000. Information (leave message), 295-7000, x66. IS IT TRUE you can buy jeeps for \$44 through the U.S. Coverage of 2 Get the facts today? Call (312) 742-142. Government vals use his safety 81270 IMPULSE, 1983. S-speed, air conditioning, power everything, sitt wheel, lumbar seal. AMFM cassets and equivare, aloy wheels, gorgeous black. 16995 or after, 291.4913.

PAGE COMMANDS. The Market Commands are a manufactured to a manufac

270-639; 576-2722
LINCOLN CONTINENTAL, 1975, receiver condition, 726 original miles, leather interior, silipower op-tions, are conditioning, 1196, 260-943 or 222-453, some conditioning, 1196, 260-943 or 222-453, or credit check, and continent conditioning of credit in a condition of conditions, value call functioning, 262-464, LOTUS EUROPA, 1974, twen cam, 54K miles, good condition, 1430, 297-4337. condition, 14300, 297-4337.

MASSRATT BUTCHERD, 1996. Best offer. Drive it and you'll be hooks. Undestreadole car for an intercevable case 435-762.

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MAZDA 626, 1983, burgundy, 5-speed, 4-drox, amilm cassette, 48,000 miles, 15995. Regret I got a company car, 753,6979, 544,188.

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error 131,149 SG, APR 19 93. Seem Nassan, 1922-7275.
MAZDA RKZ, 7273, needs work, 1500 regotable 9am 5pm, 641-5797 7273, needs work, 1500 regotable 9am 5pm, 641-5797 6727.
MAZDA RKZ GGL-6E, 1905, 35500 miles, sile need 5 year warranty, neet postcon script leather Love car, 1314-700, 1500 pm, 1500 pm

578-602.

MAZDARY-LS. 1980 (Leather Special), limited edi-tion, black, 5 speed, survoof, gold wheels, air, amfire cassette, cover, 14995 or best offer. 226-6026.

MERCEDES 220 S. 1957, grey with real red leather interior, beautiful wooden dash and window frames, full survoof. A breath taking classic 122-5588. MERCEDES 2200, 1973, 26 miles per gallon, leather eautiful, straight body, runs perfectly, no problems excepts 2008, 1978, automatic, ar conditioning nroof, stereo cassette, silver metalli . 52,000 miles, Sieve, 118, 900 or best offer: 560-5069.

MERCECEUS BIOTZ 2056S, 1986, 1000med, automatic, ar conditioning, hard and soft top, etc. 197, 900.

MERCECEUS BIOTZ, 1958, 6-4000 redent, runs great, and the state of the state

MERCURY COUGAR, 1967, doesn't run, but good ores, \$150 or best, 453-0963.

MERCURY COUGAR, 1971, runs good, power steer-ng and brakes, 5800, 271-6738 MERCURY COMET, 1966, convertible, new paint, top, runs good, classic Drive away for \$1250 584-2548.

MERCURY LYNX, 1982, 35,300 original, automatic, power, air conditioning, 30 mpg. Good for schoolwork, very good condition, \$2700 or best. Call Cheryl, 541-8233

MERCURY TOPAZ, 1984, coupe Bankrupe? Bac credit? No problem! Rent to own! Drive home tosay! MERCURY, 1975, station wagon, new pattery, very good tires, radiator, needs work, Good buy for mechanically inclined person, 1800, 273, 93,79 MG MIDGET, 1976, white roll but, body and incoror excellent, needs engine repair, must sell. Mark.

MG, 1978, topiess, great body, nice personality, runs a marathon a day. "beach burn", cheap date, must meet. Call Michael, 222-8948. MGA 1600, 1960, 80% restored. \$1750. Larry, 279-9920.

MGB, 1979, low milezge, overdrive, stereo, Jim, davs. 174-7886; evenings, 273-6158 MITSUBISHI STARION ES, 1984, turbo, 18,000 miles, receilent condition, maroon with gray interior. Ask-ng 58900, 457-2683.

ing 18900. 457-2683.
MRTSURSHIP, 1995, Turbo coupe. Bankrupp? Bad order? No problem! Bent to own! Drive home today! No credit once. Just call Purchasease, 269-4444.
MORRIS ABNOR MCKURJ. 1960, 2-core paint, 1275cc.
MCTOR, 531 Cleveland, rurs great, 5250. Carolyn, 466-2216.

494-6631
OLDSMOBILE OMEGA. 1976. Blue, 2-door, automatic, air conditioning, power steering, power bakes, 8-y-since; 1-600/best, 562-680.
OLDSMOBILE STARFIRE; 176, V.A. 5 speed, new shocks, brakes, clutch and battery. Good insude and out, 24mg/s commeung, 130-66-4771. OLDSMOBILE, 1950, body in excellent shape, in-terior needs work, rebuilt engine, 31500 or best. Call Don, after Spm, 284-2616 or 296-0739. OPEL MANTA LUXUS, 1974, runs oil Automatic, great for parts. Best offer Allen, before 3pm, 279-415

OPEL MANTA. 1973. German made 4-speed, bucket seats, mag wheels, extra gauges, runs fine, needs body work. 5675. 226-8699.

List of MiGJatts. Was inheaded Michael, 27: 4778.
MATTING QUIT HOUSE CAN: 1914, 1918 CVCC. 1916
ACTION, 17: mag wheels, 160. Plents for 1970 Food 75:00, 2 onling realment Leave message, 464-6506.
PARTS, 1986 VVM Bing tools engine, 1000, 1965 VV

564-120.
PARTS for 1953 Buck. 322 engine 550, Dynathous transmission 175, were wines closers, States, whereis and other parts. 464-423.
PARTS for 1965 Ford Museury, Call and see if I have what you need 500 tot Lee. 46-350. Surmoot, new time, good condition. 138000est; offset. Weekdays after. 5pm. 573-0286; weekends. 458-3537.

438-237.

PRUGSET 506, 1973, wapon, gas, 35mpg, 4-speed, all, andfin cassette, new gold, Michelins, brakes, excellent condition, 51500 or best, 261-415.

PRUGSET, 1968, cissic, 4-door sedan, automatik, suntool, new brakes, Excellent condition. Offer, Paul, 582-2304.

MERCEDIS BENZ. 1977. Imput region. (no. MISAN SERVER, 1983, Superdistribut, power terror, points, or conductors, \$1,947.0, power, or superdistribut, power terror, power t

PONTIAC BONNEVILLE, 1970, station wagon, full power, body rough, new Michelin tires, traciansson, buttery, aremator, regulator and cooking system. Puni excellent, 1400, fed, 693-0604. PONTIAC BONNEVILLE, 1978, good mechanical condition, many extras, good interior excellent ransportation, \$1000, 279-2556.

transportation, \$1000.279-7556.
PONTTAC CATALINA. 1963, convertible, 4-speed, good condition, new sires, \$1400. Call Scott after 6pm, 483-531.
PONTIAC ENGINE. 150, less than 500 miles since complete firsh long block. Hear ir run. \$175, 1968.
Filletin body, less engine and transmission. \$350, 273-8196. PONTIAC FIERO, 1984, sport coupe, 15,000 miles, black, bit wheel, AMYM stereo, air conditioning, 3,7900 or best offer, 425-5181

7-700 or Dets offer: 423-538.

PONTIAC PRESENCE, 1985, red, VB, air conditioning, sit wheel, car cover included skell maintained, stitlocolor feet, Changed carriers, need to self-unique carriers, need carriers, need to self-unique properties of the carriers of the direct clock yet disconstrates to self-unique. No Dack payments due Call Mr. Jones for information (death; 44-5-322.

PONTIAC PIERO, 1984, red, special edition, automatic power steering, tilt, air, stereo, mags, spoller, bra, luggage rack, Vely low miles, excellent condition, 18500 274-1043 condition. 1850 274-1043 Or mines, excritions condition. 1850 274-1043 (P.S. content and the condition of th

ANNOUTH AUGUST (1974 1275 ) AN

690-4504 SECRETARY OF DESCRIPTION OF THE BOOMS OF THE BOO

MENAULT 8-10, 1967, very good condition, runs well, sacrifice, moving, Chris. 485-7592. well, scarling, moving Chill, 465-1952.

W. D. DOBB, 1975, moth home, 22; not and dash et. Chill, steen, great conducts, 17000, 262-2646, and the child, steen, great conducts, 17000, 262-2646, and the child, steen child, steen

originally 1445 20, sell \$270 Bichard, 2624081 \$TUDERAKER CHAMPION, 1951, notice type, good numning condition, new interior, 4-doors, \$1000. Dave, 459-4200.

STUDEBAKER COMMANDER, 1964, station wagon with sliding rear root, very rare, original, California classes, slock shift with overdrive, factory air conditioning, Good condition, \$1995, \$78-0449. SUBARU GF, 1976, 2-door, sporty, almost new engine, automatic, good condition, \$1,100 or best of-fer, 465-5284

Per 465-5298.

SUBARU GL. 1982. automatic, air condisioning, AMFR/casserte, 598 miller, bit, cloth, new times, red. Molying, best offer 279-6798. 599-5332.

SUBARU, 1977, rum but needs cylinder work Asiamp 1400 or make offer Mus self in 465-0185.

SUBARU, 1978, station wagpn, 4-wheel drive, factory are condisioning. AMFR/d castette, heavy duty basier helts, rust proofed, custom magu, regular gast 12396. 279-6681.

PORSCHE 914, 1970, 1.7 litre. 5-speed, runs well, par-tial rebuilt, digital sound system, \$2450, 581-3617.

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PORSCHE CARBERA, 1995. Banksipt? Bad credit?
No problemil fient to ownf Driver home lookigh No credit check. Just call Purcharlesse, 282-8444.

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TRLER, dop troy-bit, excellent, 1375. Truck, 66 BHT 444, Crewash, 1950. Italier, 6 WP flat bed, very politic, Indexes, 1425, 855-6177.
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TORTOTA CORDULA, 1972, 4-5 (yinder, 4-speed, good recomme, rum, social good Only 1599; 222-289-1. TORTOTA CORDULA, 1972, 4-500-0, AMEN Cassiter streen, new 4-speed transmission, clutch, Lipones, food first and frame, rum great Bought new ce. Tortota CORDULA, 1982, delutes 3-door hat hotels, are condisioning, successes, curriod, Auffer Corbota, are condisioning, successes, curriod of Auffer Cassites, low males, steal at 13995 or best offer, 278-233.





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years, readed, registerate transportation, readed, registeration, respectively. The readed of the registeration of

Must see, 14400bert Evering, 153-3479 Ver SUPPR BEEFLE 1972, AMP Misselts, as con-disioning inerupholisms, runs good. Needs work, Aug see, 3,200 one of the 471-4827 st. see beerle dades, not strong, from instead and dust, small period dades, not strong, from instead, 156-5270. Ver SUPPR BEEFLE, 1973, but services consistent in and out-vibulit imigns, august assister sade. Aug. 1972-200. doi:10.1001/j.1001.0001.0001.0001.0001.

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VW VANAGON CAMPER, 1981, pop-top, new clutch and valves. Excellent condition, 18,002, Joe. 755-9682

VW WESTFALIA CAMPER, 1969, pop-top, rebuilt engine, recepts, radial tires, 1967 tags, just passed smg imspection. Puris excellent. \$1350. Pat. Jack. 274-546.

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VW, 1970, convertible, excellent condition. New red paint with a new black top, recently rebuilt engine, all receipts, lots of TLC, 14600, 442-2143, 284-021. WANTED: Chevrolet Impara. 1967, 2-door. Mun be in excellent condition. Garry. 744-7344. WANTED: Jaguar. XXE. and. XXISO for parts. 747-0993. WANTED: Cars. Cash paid. In running condition. Needing work oldy. Top dollars for clean card Bit at 231-8499.

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DAVID pur similarith hind remit on a not started and considerations of the process of the proces \*ASHEONABLE GUY outsid? Sental's, Horson Plaza, 8's, 4'30. Followed me to art gallery and left. Let's meet.

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ARTIOUES country sicchen cabinet, circa 1990, cherry wood, 14-35, regulator r-106, 1100, night sazind, 375, leafly be (three) on all antimient frame, 14-0, kiren, 220-1859.
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NIGHT STANDS, 2, walnut, painted green. One drawer and stiding doors, excellent condition, 525 each, 464-159.
OFFICE SESK, brown mahogany flat top, 42"×30"; three side drawers, pull out and wide, narrow drawer, excellent condition, reasonable, 454-449. drawn excellent condition, responsible 49-4479, OPPEC FUNDITURE amone may end. 77-287-519, immed severel chair, 1800 two size chair, 1800 to 1900 the 1900

PATIO SET, troptione: Brazilia", 5 feet round, acrylic top talle with umbrera. 6 armchairs, new factory strapping. Lifetime guzzantee: New 31500, sei 5700/best, Donna, 569-5205.

AMAGE LAGE Liberaries (%) Burning April 20.

Amage Lage Liberaries

RANGE, beausiful Littoriaire electric with microwave and serf-cleaning oven, like new: Must sell. Best of-fer. Gien, 236-1462; 276-1352. er sem. £86+942; 276-C152.

RANGE, work 2 overs, self-cleaning, white, looks new, works like new just don't need. Stephanic leave nessage 450-014.

RECLIMER, goet La-Z-Boy, good condition, 575.

Brother's rig-sag portable sewing machine, 550, 496-3391. 4865.1991
REFINGERATOR, Kelvinator energy savet, 18 cubis feet, cream color, two years old, excellent condition. Must sell Leaving the state. 1795. Leave message.

REFRIGERATOR, Kelvinator, no frost, equipped for Justomatic Ke maker, top freezer Brand new, only us-ed for 3 weeks. Anne. 921-0142

topic rest. 483-9330.
REPROGRAFOR: Amains 20 cobe: foo; 1345;
Cereseal Stevik 24 cobe; foo; new ke make; doncerese Stevik 24 cobe; foo; new ke make; doncerese condition. Delivery wouldbe: 270-8706 excerese condition. Delivery wouldbe: 270-8706 excerese condition. 2 door, frost-free, runs great,
1950/seu. 540-580.

REFRIGERATOR. 2-door frost free with top freeze, good condision, \$155 fem. Gai dryer, gold, good condition, \$60, 697-3460.

MACK Committed by discontinuous properties by the production registering to the St. St. St. American developed by the St. American section of the St. American section of

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SOFA, cameltack, brand new neutral colors, Will service Must see! 287-5556

SOFA, light can leather, italian style, 2 months old. Must sell \$800 or best offer Kevin, daytime, 239-0345, evening, 295-0212 SOFA, chaire style, blue and pexit floral, 6' long, ex-cellent condition, \$200 or best, 481-0817 140 Jamps, wicker heddosed for disulai end, bey complete CPO VPSZ.

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RUG, area, 4 re. hand loomed vory with gold and syrriow design. 5175. Umberts baby iscoles 18 224-4812. 465-2786

SOFA and armchair, off-white, great condition. Large flining table with matching benches. 1950s style wool from India, size 5'x4', 5189. Dry cleaned.

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vietau clare 12.2 Paramoure electrical motor and Sessiony parts 14.3 appanese inger 16.4 689.0515.

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TABLE and 4 padded maching chains on rollen. 125 Men's Schwinn 10-speed tale, 150, Black and white TV, 550. All in good condition. 486-1542.

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SOFA, Ethan Allen colonial, 86" long, high bibble, white processing the processing seed of the processing se THE 20 square feet, 3"x3", dark true. Ciriginal cost. 150, will sell 525 or better offer, 272-8591

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Beauthruly formshed 3 bedroom, 2 bath, all
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Anytime, 488-585. 2006. Res. us and depose
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PERNAS CHITOS. Professional 25-35 to share 3 bedroom condo Prefer nonsmoker Pool, ample parking, in house laundry 1275-month, 113 unities. Mike. evenings, 578-5183, days, 574-519. PENASQUITOS. Nonsmoking male or female to share 2 bedroom. 2 bath condo. Pool jacuzzi Jaundry 1325 includes utilities. No pets Evenings, Carol, 484-8425.

FENASQUITOS Beautiful house, grast vem own room. 3 bedroom. 2-U2 bath, washer dryer, microware, furnithed Norwinder, real, regionsbe-1285 monthly Available now. 450-9333, x 505, after 8pm, 484-5612.

POINT LOMA. Yuppie female nonsmolar seeks same or student for 2 bedroom apartment. Large pool, beautiful yand, quiet. No drugs. 5295 plus 1/2 uintees. 223-5219 POINT LOWAL Christian male, nonsmoker wants I more to share spacious 3 bedoom townhouse Rool, faundry, easy access to beaches, bay, freewlys-1250moreh 226-0309.

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POINT LOMA. 3 bedroom house 3 blocks from brach. Share with male and female Available September 1 1255/month, 1255 deposit Evenings, 223-9099. POINT LOMA. \$225 + 1/2 utilities. Prefer considerate nonsmaker Steve, home. 275-060°C work. 456-7373.

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SAN CARLOS. Male needed. Mature environment. Private room in condo near colleges. \$270 monthly, includes all. 466-613; 697-6965. inclions an secondary or years, and the secondary of the

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SAN CARLOS area. Housemate wanted to share 2 bedroom. 1 bath condo. Male. Norsmoker. \$260 + 1/2 utilities. \$83-9067 Power (1994; A)

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> SAN Diego. Uberal minded person to share house on cui de-sac. Privat, bedroom and bath. Cable TV and phone (private line). 1300 includes all utilities. 26e.8286. 266-8286
> SANTEE. Female to share 3 bedroom, 2 bath home.
> 1250 + 13 Juliers. Judy, 448-0425
> SANTEE. Male or female 20 - norunoter, petiess, to share humshare home near Grossnorer College 1200, 13 Julieses, deposit Parking and storage San, after 4, 502-657.

> 4, 50-6577
> SANTEE, Marium: responsible malenfemale to share moose with pool, jecute, wather, dryer, etc. 1350 a. SANTEE, Mariemale Share new frome: Debtoom, 2 balls, Air conditioning libourinoide: Must be need and responsible. 1255. Ill utilities Must, leave and responsible. 1255. Ill utilities Must, leave the responsible in the second responsible. 1255. Ill utilities Must, leave the responsible in the second responsible. 1255. Ill utilities Must, leave the responsible responsible manufacture (1) and 10 days. Responsible responsible manufacture (1) and 10 days. Responsible responsible manufacture (1) and 10 days.

CTR-200 ANCH. Projessional female, 27, course for miner Share spacious 3 bedroom, 3 bash house large backyas, pool. washershipe. Replace deen pool. washershipe. Replace deen pool. and weekenst, e75 c075, weekslays. SCRIPPS. RACHE. Bury portissional female, nonstrucking, share 3 bedroom, 2-1/2 bath sownbuse Chory 53 3 bedroom, 2-1/2 bath sownbuse Chory 54 and 2-1/2 bath s

tras. 695-8271
SDSLL College Avenue Female needed, 1240month.
2 Destroom againment. 582-8280
DSLL, San Carlos Responsible nonomoker. Furnished 4 bedroom house. Freglace. HBCL washer, dryet, air conditioning, necrosives. 3260 plus. 114 usingles. Available: 911. 646-6472

SDSU. Female to share 3 bedroom home with pool two miles from State Prefer considerate, next person. 25: 1300 monthly, depose, 583-8414.

NOTU area Large soom in sarge house. Plenty of swing area. I dots, past, parking washendryer 1275/month plus states; \$10,000.

SDSU area. Furnished bedroom for female Cable TV, refrigerator, microwave cooking only, coffee pot Laundry, pool, spa. No sets, nonsmokers. 1225 monthly, 1350 depoist. 287-0673.

SEJOOB SERION SELECTION SERVICES SERVING MEM. Repossible, friendly people, 21–79, share 4 bedroom; Jashi, merly furnished roads, Air conditioned Fool, jasural, sauna, bethevers, 1250 SHARP HOSSITAL see. Boom for seet, 1775 per month, 177-200.

SCA ANA BEACH. Seeking considerate, mature, health-consistent pontionals of the people children and eas out most of the time. 1375, first, list, in-

Here procession incomments 1330 plus uninot. 481 4787.

SOLARA BEACH. Master bedroom weth shower. Solar and solar comments of the solar comments. All 1450 months fish, 481-702.

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SPRING VALLEY. Musically oriented household.
1170morth plus deposit plus usities. 3 betroom house Loss of open paper. Available Tepterholt. Call
SPRING VALLEY area beforeon, baltroom and den in large house. Solar heatest pool and plus12 distincts. For India Spring Valley on the pool of the plus of the paper. A polytopic valley of the polytopic valley of the polytopic valley. The proposable 1350 plus 172 distincts. 470-1054.

SPRING VALLEY, Male to share large country home with "lew. Close to 1-94, 5250/month, 5250 deposit plus 14 utilities. Jim. 239-5621. plus in unities, lim. 239-5621. "TERRASANTA Housemate wanted to share ownhouse with professional female. Must be imployed, nontmoker, clean, near, 23-35, some furtisure required, all amenities. \$400/month, share bilities. 268-4214. TIERRASANTA. Prefer professional or college per-son. Community pool, jacuzzi, terinis, sauna. 2000. Jouann feet. \$200, 1/3 utilizes, \$60-0840.

TIERRASANTA. Nest, considerate, nonsmoking pro-fessional female, 21-35. to share 3 bedroom, 2-1/2 bath condo, attached garage, Pools, tenna, 5300 monthly plus deposit. After 6pm, 279-4331.

TIERRASANTA. Pool, jacuzzi. Nonsmoker. Deposit and references required. 1325 + 1/2 utilizies. Judy, after. Spo. weekdays, after. 10am. weekends. 792-1549.

497-1863
USD area Fernaire Christian nonsmoker Own bedroom, bath in againtment with pool, carport 190 plus 107 utilities. Carolyn. 511-511 USD ains. Fernaire to strate two-bedroom condo. 1300 per momin plus. 1/2 utilities. Nannincker preferred. 278-2469.

WANTED: Mother and son leek to find and share house with same or 7 (no smoking, no druggli in Casa de Oro/Spring Valley, 586-3174, evenings, 464-0188

280-2951
WANTED: female with daughter wishes to share house or apartment with otheryal Legitimate, positive projet 288-782.
WANTED: I becloon: I path those some storage space receded by shess productional female. Male or female, smoker oday, 756-0720.

WANTED: female society for male or female to look for place or La John near beach for about 1350 earn. Francie, 420:1551

265-8972 VANTED forcely husband relocating to tan Diego from See Francisco serial state rendal 1250 ma-imum Responsible quiet nonsensier. Perfer stable single parentinamed serie of possible isopeni Would move in 4/17-914. George, 7-3-45pm, days only, 3/6-3011.

WANTED: Female psychic needing help! Seeking place to live which will also provide home work loace 448-9417

m4th and physics, Kido dalay. Victor, 549-1532.

WANTED: Space for small staller for responsible, pute, employed female to live in Cen pay rens or stade. Kathy, 226-5778.

WANTED: "Dwn room in 2-3 beddoom place with pool and female roommates. Preferrably La Melas. I'm 21, esponsible, serious student, good natured. Pam, 599-0564. 236-7840.

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BALBOA PARK, north. 2 bedroom. 1490.
Redecorated, spacious ulier unit, on sight laundry,
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BAR HOL ILLIAMIDIS 2 bedroom Private balkony,
Ouet, excellent location Heated pool, 1p3,
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batteriooms View to ocean. Creek the office in home.
Security parking, pool, lakuria, picuses. \$1200. Nancy, 222-700.

CARLSBAD, 1525. Large, surnry I bedroom, I bath apartment with garage Close to beach and shops.

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CLARESMONTLINDA VISTA. Brand new three bedroom, such bath single level apartments, 6075 Set Street, Ferrigerator, gar range, appradent carpets, washersthyer, available. Cell for appointment, 266-501.

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even more! Step by 3275 C Streen or call bioday!
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Hardwood floors in 1930s flumples, 1475-2666 "A"
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GOLDRA HILL Linflurished 1 bedroom, 1360 Very balleton 2-24 parting, washendige, 11000 per soorts (Runc evening, 4884 and 1244-417). month, Briun, evenings, 466-1663.
MISSION BEACH, 2 bedroom year founds condo.
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MISSION BEACH notive. 3 bedroom, 50 years to
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Available Spitember Ist Call 222-3111.
NORTHY PARKICHARMS 1959 Brand new two bedroom two full bath Air conditioning dishwather, any freeway access. Available individual control of the co 125.1125. Two parts of the property of the pro Control, more designed, more feeting to the Control (Section 2012). And the Control (Section 2012) and the Control (Section

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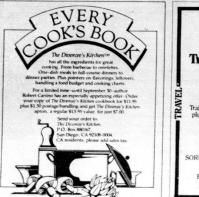
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NOSTH PARK/MILLCREST. 1565-1560. Two bedippings, one or have bally have bedipping, one or have bally have bedipping and have bedipping and have bedipping to the have bally or or parties, critical religion, westerridger hook-ups, off-street parking, carpit, players, allows, refrigeration, dishwesher. Call to make appointment to see 222-21111.



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Balcom, finepace, protein entrance, large master bedroom, thousands of trees froot, jacuts, cer. By owner 1880,000 564-9879.

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By Eleanor Widmer

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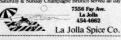
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-Eleanor Widmer The Reader 5/14/81

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A bountiful harvest Only Outdoor seating available

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Open every day 11:30 am-9:00 pm (closed Wednesday 1470 N. Hwy. 10), Leucadia ment to Old Time Calci Call for specials and directions 942-2320

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Buy 1 Meal -

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#### CLAIREMONT & KEARNY MESA

THE GOOD SED 791 Basica Avenue. Kearry, Mela 56-K254 The portions are huge. The service fails, and the onesides are huge, the service fails, and the onesides are huge, the service fails, and the onesides are hunt froot Perhal and good. The "regressional" egg differs, placed cover country skip population, looped with metel of chees, and served in a skiller, are larger enough for two. For signer fair, the "treepps;" Ifflied with fresh vegetables and served with postables are a huge yorkine Feesting specied for two looks.

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North County's only dining restaurant where you'll rediscover the extraordinary taste of freshly-picked vegetables and herbs selected exclusively by vour made from BASIL STREETS very own "organic garden," located right on the premiseal mether you choose the stylish dining room or the garden the pride taken in the preparation and presentation of the chefs unique gournet creations will excite you.

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