Sixth Photography Awards Exhibition See page 2, section 2



# The GIRLS of SUMMER



ight after the Fourth of July, a series of perfect days unrolled across. San Diego County beaches, and the series of perfect days unrolled across. San Diego County beaches, and the series of the ser

Karen and two frieesh had settled a few hundred feet south of Crystal Pier. "Summer is the time to go to the beach, and kick back, meet new people, just get crary and banzai," said seventeen-year-old Karen, who in less than two weeks will be a junior at Madison High. Tall and slender and blue-eyed and tanned to a ginger brown, her streaky blood hair falling down her treaky blood hair falling down her to see the second of the second second to the second to the

side. They commiserated Madison was like most high schools, said Karen (whose name, as all the other girls' in this story, has been changed). "You've got rockers, punkers, stoners, and squids." Squids, she explained, an nerds. Probably, she demurred, speaking in tones as round and even as matched pearls, squids are very nice. But she doubted that squids come to the beach. "They probably list home and watch Leave It to Beaver on TV." When squids turn on the radio. "They probably list not be squids turn on the radio." They probably list no symphonies to KGB-PM (101.5) and XHITZ-FM (90.3). Punkers like to dye their hair green. Stoners, well, they stay stoned. Karen and her freinds are "normals." They listen to 91X and XHRM-FM (92.5).

They listen to 91X and XHRM-FM (92.5).

Madison and Clairemont high school students gather at the section of Pacific Beach where Karen and her friends are sitting. "We're the P.B. locals. We all stick together. We re one happy family.

From braces to boys, from drugs to divorce: the young ladies on the beach talk about their thoughts and feelings.

BY JUDITH MOORE



Talk, Music. And Cement

Both the tone and the content of your August 21 coverage ("Private Acts of Public Radio") of KPBS radio's upcoming program changes require some response. The article states that the station had announced it was

had announced it was
"... abandoning its format of
local tews and information ... ...
and that management has had a
... difficult time justifying their
decision." Nothing could be
farther from the truth. We made it
very clear to reporter. Neal
Matthews that the decision to information program was based on many months of consultation and on hard and irrefutable audience data. We also made it very clear that we were keeping in place the corps of community producers who have contributed so much to the station over the years and that we fully intended

years and that we fully intended to continue an aggressive schedule of local news and features. We are very dedicated, indeed, to keeping the "public" involved in public broadcasting.

The broadcast of controversial material played no role whatsoever in the decision to make program changes. The station has never retreated from a topic simply because it was topic simply because it was controversial. Not once have we been pressured by the licensee, an underwriter, or any agency of

# LETTERS

The Reader welcomes letters for publication. Address them to Letters to the Editor, Box 80903, San Diego, 92138. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

As far as the mandate for publication is concerned, we feel as just as appropriate to offer a fine are schedule that enriches.

present an allely quit format, particularly when more than half that format, of moceosity, consists of repear material. It should be model, not, that we will be model, not, that much of that musics and that much of that music and that much of that music is available only to noncommercial stations. Public radio station have a fifty-year beriage of broadcasting fine music and many communities around the country were pinners and office the only broadcast. We're pleased to let readers know that our October's schedule, still not set in cement at this writing, includes Spanish-language programming from # 500 to 100 pm. weekingliss and Al to 100 pm. weekingliss and Al time, begin and lought schedule of broadcasting devoted to classical music. music and that much of that

sical music

classical music.

The point that we have been striving to get across is that public radio is a flexible and vital medium, that we welcome constructive input at all times, and that decisions, based on extensive research and solid professional judgment, are made professional judgment, are made for the sole purpose of creating the very best possible public radio Tom McManus, station manager

#### Point By Numbers

I'm a crank and a weird guy, sure, but I listen to KPBS all the time, and I'm sure glad I don't have a membership in that station' All those hard-working folks who put out their twenty-five dollars in the last super-successful pledge drive should - I say ought - to

Contact 89. And they consciously isisten to the program content; you can't use Contact 89 as willpaper. This beats KFSD hollow. When the only justification for what sure looks like repressive politics a bent-number argument, I smell a rat. If I were a member, I'd sue.

And even If I were an upscale classical must lower I would

break a leg, it will be the result of a freedom of information act. You remember that Lincoln

# Why Live

With One The Neal Matthews article "Private Acts of Public Radio" doesn't speak for all San Diego radio listeners. Why should San Diego lies with one local San Diego lies with one lies of most people to receive. In most cities, public broxskasting does supply classase to the public, so why not KPBS? Also there will be lots of news and information. so why not KPBS. Also there be lots of news and information left on KPBS, in fact, the best programs will still be there. Programs that were canceled didn't have listeners. It's that

Paul Krueger has done a fine job keeping the people of San Diego informed about the way the San Diego Housing money. In the August 21 "Inside Story," he mentions the hiring of

disapproval by the commissione a fact that should provide some commission. Conceivable, there could be a position for such a person, provided its activity were general toward providing information about the need for low-income housing to the community. However, Mr. Guge's task is simply to defend the indefernible actions of Ben and to make him look like an unfairly maligned person just trying to do his job. This must add a lot to the understanding of formation of mage. 80 commission. Conceivably, then

demand their money back. They were paying for something great, supposedly participating in public radio, and they were in the end cheated out of what they were

paying for; community-based information radio.

The justification for the change The justification for the change is a transparent numbers game. If the ratings say that only 6000 at a time are listening, and since the programming is played twice each day, that means that 12,000 people at least during the day time to Contact 89. And they consciously listen to the consensus services with the content of the content o

classical music lover, I would hesitate to send in my twenty-five dollars in fear that the next thing you know, the station would go jazz or, God forbid, communist fuggot punk-rock music. The format is a bit unstable now, after

format is a bit unstable now, after all, and there is some public pressure and articles in the papers.

So now I have to climb up on papers.

So now I have to climb up on my roof and try to get that Los Angeles station on an antenna op er my daily dose of weiral ideas, controversy, wit, weather, secholarship, reminiscepces, et al. And if I fall off my roof and break a legi, if will be the result of

closed newspapers and held editors without trial during the Civil War. The press is often muzzled in wartime. Contact Civil War. The press is often muzzled in wartime. Contact 89/Conucto 89 is being muzzle and what I wain to know, Steen and MacManus, or anyone, is what war are we fighting? Xian San Diego

#### The 39-cent Steps

money. In the August 21 "Inside Story," he mentions the hiring of Ken Guyer as a \$25,000-year public relations director. (They like to call hum public informatio officer, as if there was a difference, and they are very touchy shout this! The iniring took place despite disapproval by the commissioners

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SALES REPRESENTATIVES ADVERTISING ART DIRECTOR

0 ( N The Girls of Summer Ever wonder what teen-agers really think about as they sit and sun on San Diego beaches? By Judith Moore City Lights Tough tenants, a fountain fizzles, bike beef in Carlsbad, furning over a chemical fire, and obit editing.... Straight from the HIP Beyond bats and balls.

By Matthew Alice The Inside Story Trolley problems in the Golden Triangle, and press restrictions at the O'Connor-Cleator fundraiser. By Paul Krueger. She Only Smuggled on Sundays Get a great deal on a hot car at an out-of-the-way auto auction. By Gordon Smith. 22 Reading Reasons to read Reasons to Live and anything else Amy Hempel writes. By Jeff Smith 26 Theater Jonathan Saville writes on modern productions of the Greek tragedies 28 Comedy The Big Apple appeal of Cathy Ladman. By John D'Agostino.... Movies Stand by Me remembers the Fifties. The Fly forgets 32 them. Reviewed by Duncan Shepherd Restaurants Eleanor Widmer reviews Le Corbier and Andres' Patio Restauran

Highlights of Upcoming Events Tim Wengerd's The Bone Cantata at Sushi, music for outsiders, and an exhibition of computer animation at the La Jolla Museum of Contemporary Art.

Quarter Notes Rich Burrows's dance recital at Three's Company. Reviewed by Jonathan Saville

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VERIFIED

Yes, it is possible to fight our landlord, as Terry Costello found out, but you shouldn't try this at home. Costello lives in a two-bedroom cottage off Goldfinch Street in Mission sued by her landlord, Bob suced by her landford, Boo Barrymore of La Jolla, for "unlawful detainer," the customary procedure employed when a landlord wants to evict a tenant. "If my roommate hadn't been law students. I probably would have moved out," Costello says. Instead, the law students took on the case and, under Costello's name have fought the eviction by Costello's participation in a tenants' revolt that involved six of the complex's eight units.

The recent troubles began las April when Barrymore, a local nvestor with several land oldings and a well-known Rolls-Royce collection, raised each unit's rent by fifty dollars. "In the five years I've been here, he's doubled my rent, and each time it goes up, he says its due to incre expenses. But this property has never been maintained one tenant, who asked to remain unnamed. Several ots claim that Barrymore deteriorate badly; in fact, Costello, who pays \$550 per month for her apartment, quit her job as manager of the units last December "because it was so overwhelming. I was repairing walls, fixing ceilings, painting. I threw in the towel. I couldn't be a plumber, a painter, and a fix-it person all the time." When the rental increase notice arrived, ten residents (many of whom socialize together) living in six of the units wrote Barrymore a joint letter of protest. They argued that he couldn't justify a rent hike



without first attending to some of each cottage's problems, and they pleaded mercy for one tenant, an eighty-six-year-old woman on a fixed income who's lived in one unit for more than thirty years. "Because she survives on a small fixed income, coming up with

Jolla stockbroker. Plank claims

that he and other cyclists were given tickets for minor — and questionable — violations, like making illegal turns and

straying out of the bike lane

They accuse the Carlsbad police

of arriving at the ride with an attitude on their shoulders. "It's amazing to think that

these guys have nothing better

morning than run around in squad cars chasing [bicyclists],' says Plank. He was ticketed by

Shipley for an illegal left-hand

turn, which he claims was made properly for a bicycle. (Shipley says he saw Plank and his

bicycle as a vehicle.) When he

asked the police sergeant what

people were being ticketed for, Plank says that Shipley replied, "Anything and everything."

to do at seven o'clock in the

letter was swift. He had his another fifty dollars per month another fifty dollars per month will be especially burdensome, if not downright impossible," the tenants wrote. "And to simply 'find another place' for her, at her age and in her fragile condition, might be equivalent to helping her to her grave." Barrymore's reply to that attorney send the tenants a note, saying that if they wanted to vacate the premises, they could do so within ten days and not

worry about the thirty-day notice required in their rental agreements. "It was pretty (continued on page 37)

staging area." And when federal firefighting crevs arrived from their station two miles north of the fire to battle the flames, he

adds, they quickly doused the

blaze themselves with hand-held water hoses.

The county's Stepham has three complaints. First, he says, no one knows with certainty exactly what chemicals were involved because the navy failed to maintain accurate inventory records. (An NOSC source says

the sole master list was kept inside one of the trailers and

was destroyed in the blaze.) Secondly, he says, because of this uncertainty, the blaze never

blaze ther

nselves with hand-held



# DACE TROUBLE

It was advertised as a bicycle tour through North County that would begin and end in Encinitas and benefit the San Dieguito Boys and Girls Club. But very few of the 235 participants were riding three-speeds from Sears on the morning of August 16. Most of them came on Italian bicycles heir seamless racing shorts shifting eagerly on their seats

And the Carlsbad police were waiting at their city limits, citation booklets shifting expectantly in their hands. The meeting between the two was, in the words of one ticketed man, "like something out of Smokey and the Bandit." But Carlsbad Police Sergeant Mike Shipley would describe it

more like a scene from Breaking Away. "They were racing," he says, again and again, still perturbed. "There were numerous traffic violation observed." Although hundreds of citations could have been or citations could have been written, according to Shipley, only ten tickets were issued, primarily for running red lights and stop signs. Some tour participants, who paid eight dollars to join the thirty-three-mile ride, were as irate as only serious bikers can be. "All anyone could talk about lafter the racel was how they hated the Carlsbad police," says Bryan Plank, a thirty-nine-year-old La

The chemical fire that stroyed four trailers at the

Navil Ocean Systems Center (NOSC) on Sunday, August 17, was extinguished shortly after the first alarm went off around 9:00 p.m. But more than a week later, Gary Stephany, chie of environmental health protection with the county's Department of Health Services. is still smoldering over the way the navy handled the incident.

IRE WATER

NOT COOL?

BY THOMAS K ARNOLD

The fifty-five-foot trailers located on the southwest tip of Point Loma just north of the U.S. Coast Guard station and ighthouse, had formerly served as chemical laboratories, says NOSC spokesman Joel Meriwetner. Several months ago, the trailers were abandoned and NOSC workers began cleaning out the leftover chemicals for shipment to a hazardous waste disposal site elsewhere in the state. By the time the fire started last week Meriwether says, "eighty to ninety percent" of the chemicals had already been packed "and had been either shipped out or taken to a nearb

should have been fought up close with water. And thirdly, Stephany says, the navy never notified his department, he only learned of the blaze indirectly the next morning, twelve hours after the fire had started. "I was very upset when I found out he says. "It's our responsibility to protect the public health, and when something like this happens, it's their [the navy's] responsibility to notify us so we can take some sort of action to protect the public." The fact that the federal fire department battled the blaze with water, Stephany adds, "shows us that they weren't prepared to fight a chemical fire.... We have

# RAY FOR SPRAY

There is something not happening in Balboa Park. It is something big, and it is not happening on the plaza outside the Reuben H. Fleet Space Theater. Tourists sit on the benches, staring into nothing Couples, roaming for atmosphere, walk past empty

air. Everyone is vaguely disgruntled over the stillness Dancing in the center of it plaza should be the park's fountain, a fifty-foot-high waterwork that has been turn off all summer. San Diego residents, who rely on the fountair, as a backdrop for wedding pictures, are complaining. So are tourists who, upon double-checking their brochures, realize they've been short-shrifted on scenery. The only ones who seem to be enjoying the drained fountain are children, now enjoying a rare opportunity to run through its center, yank on the electrical cables, and maybe break a light

The fountain's downfall lies in its pump, which was inadvertently submerged in water. The underground cement

vault that holds the fountain's machinery, located in shrubs east of the fountain, filled up with water sometime during the Memorial Day weekend. Park workers discovered the flood on the following Tuesday; they think the water was intended for

some nearby rose bushes and that a faulty valve did not shut off when it should have. The pump — a combination of motors that weighs 1800 pounds was irrigated three times
before the city could get a crane there to pull it out of the ground. This was accomplished on June 10.

"It needs [more] rewinding," says Bill Wilson, supervisor of the city's electromechanical crew, explaining why the big pump is not working yet. His department hired an independent contractor to do the rewinding (proving) work rewinding (rewiring) work, which was completed around July 1. But the motor was not returned to its vault and tested until two weeks ago. "We could

have had it back [in the ground] a lot faster than that, but we've been busy with other things.

says Wilson. Taking precedent over the fountain has been sewage spills, he says. When the rewired machinery was reinstalled and tested two was reinstance and tested wo weeks ago, city electricians found that the amplitude needed adjusting, which means that the pump (which is the size of a small desk) has to be lifted back out of its vault. But the city's big crane is broken, so another

one has to be rented or borrowed to do the job. Then the motor has to be worked on some more, put back in the ground, and tested again.

The city also has to determine what caused the flooding in the first place. The faulty valve is one theory. Another is a one theory. Another is a hydraulics problem in the pipes leading to the fountain. Solving the latter would involve jackhammering open the plaza, according to Don Steele, the grounds maintenance manager

in Balboa Park. "Why couldn't this happen in the wintertime?" Steele asks. The thirteen-year-old fountain the tallest spout of water in the city — is on many a must-see list during the summer, he says. The park staff has been answering inquiries about the missing hydroattraction every day. When will the fountain be up again? No later than Labor Day, said Steele last week.

Late news splash. The fountain is back on! After inquiries for this article, a crane was somehow found to haul the motor up last Thursday, city electricians worked on it Friday, and it was put back in the ground on Monday. A leak in the pump was quickly plugged. By Monday evening, tourists and residents alike stood on the plaza, staring in awe at one of San Diego's greatest wonders.

# **MAUSE OF DEATH**

Newspaper reports of Philip-Dimitri Galás's death on August 12 left no doubt of his accomplishments as an artist.
playwright, and novelist. The
Los Angeles Times
memorialized Galás as "that
rarity, a native San Diegan who transcended the hedonistic comforts of Southern California The San Diego Union's fourteen-paragraph obituary was peppered with quotes from Galas's admirers, who remembered the thirty-two-yearinique ... an incredible talent But the cause of Galás's untimely death was barely hinted at. The *Tribune*'s obituary noted only that he "died yesterday in a hospital The Union reported that Galas had died of kidney failure. The Times probed a bit deeper. listing pneumonia as a cause o death and telling readers how "Galas intense urge to create did not abate even while he was hospitalized at various times this year." But only two San Diego weeklies revealed what the artist's family and

nds knew: Galas was a



Philip-Dimitri Galás

The publication of that information in the Gayzette and Update, both circulated in San Diego's homosexual community, highlights a dilemma facing newspaper editors here and across the nation. How do editors balance a family's desire for privacy against their newspaper's obligation to tell readers both the cause of death and the

extent of the AIDS epidemic Galás's death is the most Galas's death is the most recent example of this problem, but not the first. At the wishes of his family, the Union last year omitted a cause of death in the obstuary of Karl Keller, a prominent SDSU literature professor and author. The Gayzette, however, criticized the Union's omission and reported that "AIDS claimed a San Diego State University professor who had made significant contributions to his field and who was openly gav."



Galás stated simply that the artist "died Tuesday, August 12, of AIDS." Gaycette editor Chris Kehoe says she and reporter Lair Davis confirmed Galás's illness through reliable sources in the gay community and printed the information "because it is the truth." Kehoe says the Gazette is "simply telling reality, in contrast to the other papers, which, by the sin of omission, are leaving it out." But Kehoe's defense of factual reporting has a strong philosophical underpinning shared by other gay activists. "The community will never know the toll AIDS is taking unless mention is made of people lost to it," says Rick Moore, a Gayzette contribut who reported the true cause of professor Keller's death and who last week used his column who last week death press for "overlooking" the recent AIDS-related deaths of both Galas and a local philanthropist. Nicole Murray, columnist for the gay weekly Scene, says he reports AIDS deaths to emphasize the random, unpredictable nature the dread disease. "People should know that it's Russian roulette," says Murray "It's not just happening to crazy faggots who have sex twenty-four hours a day



Murrey Kehoe and Moore all acknowledge that their insistence on reporting the truth deceased. Earlier this year, kehoe received an angry phone call from the friend of an AIDS victim whose death was briefly noted in the Gavzette. "He was very irate and said he would see a lawyer." Kehoe recalls. While nothing came of the threat. Kehoe makes sure her reporter. have confirmed the cause of death before a story is nutdished. But the panet usually

doesn't interview survivor before writing the obituary. "I personally wouldn't want to ask if she knows the cause of death," Kehoe says, "Still, the fact remains that we're not printing anything cruel, vicious, or untruthful. I can't alter eality because they've chosen

Editors at the Union and Los Angeles Times follow guidelines for sensitive obituaries, but AIDS deaths still create a quandary in the newsroom. Since both dailies publish only the deaths of notable San Diegans, the obituaries are considered news stories, not sanitized death notices. "As a general rule, we try to publish the cause of death," says *Union* assistant managing editor Al JaCoby, But IaCoby says that in most cases, his staff "will have considerable oncern for the families" and will withhold that information if the survivors request. Both JaCoby and Times editor Dale Fetherling say they'd make an exception and ignore a family's request in the death of very prominent public figures, such as the mayor. And Fetherling asys he understands gay editor Kehoe's argument that to omit AIDS information can distort the epidemic's true toll

Yet when Times arts writer Hilliard Harper confronted the

# STRAIGHT FROM THE HIP By Matthew Alice

legged purple scientists back in the Twentieth Century.

Dear Matthew Alice: When I was in Little League, the coach told us to make sure to turn our bats so that the label never made contact with the ball. The tabet never made contact with the ball. The theory was then if the ball struck the label, it would break the bat. After years of watch-ing professional ballplayers blithely ignore this old taboo. I must conclude that all my childhood coaches lied to me. So what chitanood coaches tied to me. So what gives? Seymour Fisher Del Cerro I'll bet you had a lot of broken bats as

I'll bet you had a lot of broken bats as akid. Seymour—you only did half of what you should have to protect your bats. Didn't anyone ever tell you to rub your bat with an old soup bone, to seal the grain and tengthen the humber? They told me, and I still have my gencine Maury Wills. Louisville Stuger, unbroken, as proof that the method works. Of course, there are those who say I couldn'th it the ball hard enough to break a lollpop stick, but we won't get into that.

enough to break a lollipop stick, but we won't get into that.

Ballplayers have a special relationship with their bats. They still use bones to treat the wood, even in the majors. Shoeless Joe Jackson, the incomparable left fielder of seventy years ago, used to take his bats back home to South Carolina with him during the winter. "Anyone with any sense knows that bats are like ballplayers," he said. "They hate cold weather."

The not going to are use with a 356.

"They hate cold weather."
I'm not going to argue with a .356
tifetime average, but I do know that
superstition can get the upper hand in this
game. Is the position of the label one such
superstition? Several Padres admit they
watch the label; one player's theory is that
the label is printed on the weak side of the
bat, the one with the wides grain. A look not, the one with the widest grain. A look through a bat rack will corroborate his observation, but another theory is that the act of stamping the label in the bat creates a stress point, giving it a better chance of breaking there — kind of a double wham-



such, nobody's ever tested this theory scientifically. I don't think you can improve on Hank Aaron's reply to Yogi Berra when Berra told him he should hold the bat with the label up. "I ain't up there to read," Henry said. "I'm up there to hit."

Dear Matthew Alice:
Recently a coverbey save me some lassminute tickets to the Platres-Reds game. In
about the hird inning, a Clinenand batter
fouled one off in our direction and I co aght
i. My question ii, if my co-worker had
gone instead of me, would abe have caught
the ball? Would it have even been fouled
off in that direction? Or fouled off at all?
Cerval Tanksle.

There must be a connection between baseball players, fans, and science fiction writers. Players and managers are always saying absurd things to explain disasters or triumphs. Say Carmelo Martinez is caught stealing and the next batter singles. Some-

that nothing can change it. Of course, it was determined that you and not your co-worker would attend the game, so your question is moot, to a strict determinis. But let's ignore that trifling obstacle for

But let's ignore that trifling obstacle for opment and put ourselves in the stands you stay home and let your co-worker come along. Now, imagine that the bozo behind us spills his beer just before the pitch is made, exactly as it happened when you went. But now you're not sitting there your friend is. The dolt with the beer has just drenched her, and being the base post of the pitch of the pitch of the has pust drenched her, and being the imperamental character she is, your replacement turns around to dump a box of popcorn on his head. She's wearing sunglasses, however, and the reflection of the lights in the glasses distracts the batter for an instant, causing him to swing a linear of your co-worker, you'd have graciously ignored the beer, the batter wouldn't have been distracted, and you'd heve your souverin. See what are so we have you will be a supporting your local team? See what a ridiculous tangle these determinists get a support of the property of temperamental character she is, your

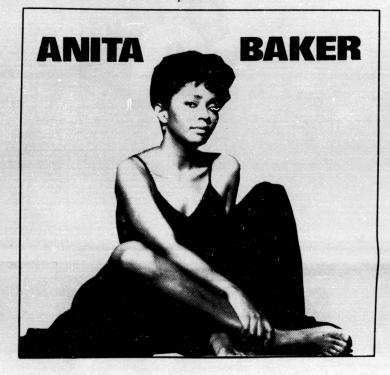
themselves into?

To answer your question, no, I don't believe it's possible to say what would have happened had you turned down the tickess. I assume your friend would have caught the ball, which I assume would have been hit to exactly the same place. I also assume, given the state of affairs this eason, that the Padres would have lost the game.

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

legged purple scientists back in the Twentieth Century. The kind of thinking that enlarges the number of factors that affect the evolution of scientists or the path of a foul ball into a specific individual's hands is called deter-minism. Taken to its log cal extreme, total material determinism says that every event that has happened or will happen we determined at the instant of creation and CLIP THIS COUPON WE WILL FRAME ANY OF YOUR POSTERS UP TO 24" x 36" WE ARE GPEN TILL 9:00 PM MONDAY THROUGH FRIDAY WE ARE OPEN SATURDAY & SUNDAY TILL 6:00 PM Special includes your choice of black, gold or silver aluminum frame, dry mounting so your poster will not ripple, regular glass, 3445 MIDWAY DRIVE 223-5313 wired and ready to hang. Offer good with coupon through September 4, 1986 MC/Visa/Discover > COUPON!

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# THE INSIDE STORY

JIM MILLS HAS NO TOLERANCE FOR PEOPLE who stand in the way of mass transit. When federal officials talk of ending subsidies for Amtrak commuter trains, former state senator Mills blasts them as ignorant. He criticizes the "highway lobby" for its shortsighted and expensive devotion to a "billion-dollar system that is crowded beyond capacity every day at rush hour." Now, as chairman of San Diego's Metropolitan Transit Development Board (MTDB). Mills is furious at UCSD administrators who won't cooperate with plans for northward extension of the San Diego Trolley and a shuttle-bus service for the crowded Golden Triangle area "As long as they have a parking place on campus where they can put their Volvos and BMWs, they don't

Volvos and BMWs, they don't care about transit problems." Mills complains. The current dispute began this spring, when UCSD campus planner Patricia Collum informed Mills and a transit advisory panel that the university opposed a proposal to route an extension of Sar. Diego's successful downtown trolley line north through the UCSD campus to

Del Mar. UCSD's Collum told the transit planners the idea was unacceptable because it would split the campus in half and because vibrations from the light-rail track would affect sensitive equipment used by UCSD research scientists. Mills later cornered UCSD Chancellor Richard Atkinson at a campus function and explained that campus planners were overreacting."
told him we could put the
trolley line underground and
not split the campus," Mills
recalls. "As for disturbing the recalls. "As for disturbing the delicate instruments, we can deal with that by spending money. We could wipe out any vibration by mounting the tracks on rubber pask." Mills says Atkinson "agreed with me on all counts," but the chancellor reiterated that the decision was made by a campus committee.

campus committee.

That dispute became moot when trolley consultants this summer decided, in part because of the university's protests, to recommend that the light-rail track be routed east of the campus alongside Interstate 5. The consultants then asked UCSD's permission to lay a spur of track on UCSD property from the proposed I-5 trolley line east to the Santa Fe railroad tracks that carry Amtrak's



Los Angeles-San Diego trains. That spur line would allow passengers to transfer between Amtrak trains, the northbound trolley line, and city bus service that serves the UCSD campus. UCSD officials vetoed that idea in a June 9 letter to MTDB. "The notion of creating a transit transfer of creating a transit transfer of creating a transit transier center represents a major activity hub unrelated to the mission of UCSD and is antithetical to the collegiate environment we are attempting to maintain," wrote Vice Chancellor V. Wayne

Cennedy. UCSD officials have also told transit planners that they want no part of a proposed shuttle bus service that would service UCSD, the University unfortunately no possibility that the university will have sufficient funds to participate

in the financing of the proposed MTDB shuttle." Transit planners say the Golden Triangle shuttle's projected \$1.3 million projected \$1.3 million operating budget would be funded primarily by assessments levied on businesses and on UCSD, since shoppers and students would make up most of the projected 4000 daily passengers who would ride the four-mile loop. UCSD's exceptions of the projected students and the projected students are supplied to the projected students and the projected students are supplied to the projected students and the projected students are supplied to the projected students and the projected students are supplied to the projected students and the projected students are supplied to the supplied to the supplied students are supplied to the supplied students are supplied to the supplied to the supplied students are sup courient le loop. UCSD's decision not to participate in the shuttle loop imperits the project. "It raises the question of whether it's even practical," says William Lieberman. MTDB's director of planning and operations. "It's designed as a loop, but if you take out the university, you have a big U/ Jahape]. If you're at one end and you want to get to the other, it's ridiculously long." Lieberman says MTDB "lieberman says MTDB" got through with the plan." To date, more than \$85,000 has been spen on feasibility studies for the shuttle. Most of those funds have been studies for the shuttle. Most of those funds have been contributed by private developers building in the Golden Triangle, but \$10,000 in public funds is now being spent to survey Golden Triangle residents in a effort to gauge potential shuttle ridership without UCSD's

participation.
Mills charges that UCSD's refusal to support the trolley extension and shuttle bus

administration's "contempt for the interest of students and the community, who need mass transit." He says Atkinson's refusal to reconsider those decisions is "the kind of response that went out with Marie Antoinette." UCSD officials supplied copies of their correspo, dence with MTDB but wouldn't be interviewed about the issue.

Sensitive to criticism tha her aloofness during the 1983 mayoral campaign contributed to her defeat, Mayor Maureen O'Connor took pains to accommodate the press in this year's successful campaign against Bill Cleator. But last

Thursday O'Connor and her husband, Robert O. Peterson banned newspaper reporters and television crews from a unique, precedent-setting fundraiser held at their Point Loma home.

The decision to restrict

access to the event, which raised \$50,000 to retire the campaign debts of both O'Connor and Cleator, was shrouded in confusion. The day before the combined day before the combined fundraiser, reporters were told by mayoral press secretary Paul Downey that they could attend the function. But Downey rescinded the invitation hours later when he learned that O'Connor's spouse had decreed that no

Peterson didn't want the press there" explains Norma Assam, an O'Connor aide who organized the fundraise "He's a private person."

Local newspaper editors say they respect Peterson's privacy, but they're still miffed that their reporters were turned away. "The fundraiser had public value and should have public value and should have been open, "says Los Angeles Times editor Dale Fethering." Next time we talk to the major, we might ask her not to do that again." One reporter who covered the O'Connor/Cleator can paign was less diplomatic, "The symbolism kills me," he says. "She [O'Connor] ran a

ampaign geared on openr o the public and then she locked the door and swaps checks [with Cleator supporters] to pay off campaign debts."

campaign debts."

Reporters and editors were also upset when they realized that not all reporters were turned away at the door of O'Connor's bayside home. Alison DaRosa, the Tribuna Morgan with his widely read daily column, was invited to the fundraiser. Though O'Connor greeted DaRosa with the caveat that "you're here as a friend, not a reporter," DaRosa, who was a classmate of O'Connor's at Rosary High School,

circulated throughout the gathering with notebook and pen in hand. Her cheery observations were carried the next day in Morgan's column. "A combo played classical music; a gentle breeze danced from the bay. People who wouldn't have talked two months ago genuinely enjoyed one another last night." Though such gushings hardly qualify as news, Times editor Fetherling says he's disturbed about the selective enforcement of the publicity blackout. O'Connor's representatives won't commen on whether the mayor feels that DaRosa breached their agreement by writing her column item on the evening

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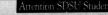
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Slacks.

Everybody knows everybody, and if you don't, you meet them real fast." Karen pointed to blond Diane, who lay back, looking utterly exhausted, in a beach chair sunk in the sand at Karen's left. "Last summer she didn't know anybody, and I brought her down here and introduced her, and now she knows everyone." Diane grinned a weary agreement.

A year ago, Karen and her friends than this summer. "More people seem to have jobs," said Karen. Diane, who not long ago quit taking ballet lessons after five years, is afraid her body has already started to turn to flab. "Maybe

everyone's grown up," she suggested. Karen's parents split up six years ago. Her father lives in Alpine. She used to spend summers with him. Now that she is in high school, she said, "I like to stay here with my friends. This summer I'm just working at the Soup Exchange and going to the beach." Karen gets to the beach every day. This morning, she'd gotten up about ten. She ate some pudding and watched *Metal Shop* on MTV. Then she smoked a cigarette, and her friends came by and picked her up. They got to the beach in time to get a parking place on the strip between Crystal Pier and Big Olaf's ice cream

shop.

All three girls wore gleaming two-piece suits. Karen owns three Most girls, she said, will wear a one-piece only if they think they are fat, or if they have an ugly stomach, or if their parents will not permit them to wear two-piece feet, seven inches is sleek as an eel, never worries about what she eats. She

COMPATIBILITY

"People meet at the beach, get rowdy and crank sounds. get away from life, from reality."

eats, she said, "Whatever's there -Danish rolls, Jack in the Box." She pays no attention to how much she weighs. "Usually," she said, "I don't even know what I weigh unless I've just been to the doctor." Diane, however, weighs herself every morning and is trying to lose weight. "She doesn't eat for two

days," said Karen, not unkindly, about Diane, "and then the next day she pigs." Diane admitted it. She starved, and then she ate too much. Diane refused to offer even an estimate of her current to offer even an estimate of her current weight. For meny of the girls on the beach, weight was the ultimate worry "No one cares anymore whether some-one is a virgin or not," said one girl, and not a few talked easily and unabashedly about being on the pill. But weight and clothing size called for dissembling. One girl claimed to wear a size seven, but she couldn't have buttoned herself into anything less than a

When Karen has to work at the Soup Exchange, she leaves the beach at five.
If she doesn't have to work, she stays
until six, then goes home, takes a
shower, eats dinner. Then she and her

friends may "cruise down to Fiesta Island and kick back with everybody. The people who hang out on this sec-tion of Pacific Beach, said Karen, party tion of Pacific Beach, said Karen, party at Fiesta this summer. "People meet there, get rowdy and crank sounds, get away from life, from reality." If no one's at Fiesta, you can go to

a movie. (Favorite movies this sum a movie. (Favorite movies this summer are Top Gun. Karate Kid. Part II, and Psycho III.) There are parties at people's houses where bands, like the local group Shock, will play. Sometimes parties are advertised and Xeroxed flyers are handed out at the beach. The bost changes admission

Xeroxed flyers are handed out at the beach. The host charges admission, three dollars for guys, half that for girls. Two or three kegs of beer are purchased. If enough people show up, more beer is bought.

By August last summer, in the early evening, there would be people "raging" all over Pacific Beach. And are the polyected of the control of the c out of De Anza. 50, successively, during summer 1985, P.B. locals par-tied at and were run out by the police from El Carmel Point, Mariner's Point,

Kate Sessions Park, and finally Vaca-

Kate Sessions Park, and finally Vaccino Village. This year at Fiesta Island, the police have not bothered them, Karen said. "Sometimes they set up checkpoint to look for drunk drivers. But usually they just drive by." "What are you going to do?" asked Diane. "Arrest 400 people?" Everybody had a song that made them remember last summer, the summer of 1985. That song, or maybe two songs, reminded them of parties they went to, of what they wore, and who they loved, and how it all turned out. When school started again in the fall. when school started again in the fall, maybe one of the girls was doing homework and was depressed and then that particular song came up on the radio. The song that will always remind radio. The song that will always remund Karen of last summer, summer 1985, is Dire Straits's "Money for Nothing," Karen pointed to her friend Diane. "Her and me and two guys hung out "Her and me and two guys hung out together every day last summer, and that song we ald come on all the time." Then, when they were back at school, all through the year, every once in a while "Money for Nothing," with its chorus, "Money for nothin' and your chicks for free," would come up on the radio, and Karen would remember summer 1983.

radio, and Karen would remember summer 1985.

Karen thought this summer's song would be Van Halen's "Dreams" ("And in the end on dreams we will depend, 'cause that's what love is made of") or "Love Walks In" ("There she stands in cilleen works of the company of the property of the company cilleen works." a silken gown, silver lights shining down") from the group's new album

or Suphanie, Lori, and Sarah,
stretched out on their stomachs
on towels near the lifeguard
station south of the Crystal Pier in
Pacific Beach, smelling of the occount
of in Stephanie's tanning totion, the
song that will remind them of this sum-

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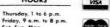
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mer will probably be something by Depeche Mode, Wham!, INXS, or Depeche Mode, Wham!, INXS, or Japan. The three girls graduated this spring from Pacific Beach Junior High. Next month they will start at Mission Bay High School. Stephanie, an exuberant, round-faced fourteen-year-old wearing a black bikini, had heavy earwearing a black to ixini, had neavy car-rings dangling from her double-pierced ears. She confessed she was pro-gressively lightening her reddish blond hair this summer with SUN-IN. ("Just a few sprays bring out golden highlights of summer," reads SUN-IN's advertising copy.) When Stephanie abruptly sat up and took the bottle out of her beach bag and showed it, her friends Sarah and Lori laughed. But the laughter was

Sarah is a dimpled thirteen-year-old in a bright yellow two-piece suit who has lived near the beach all her life. Lori is a freekle-faced girl of fourcen with recently installed brases. None of the three is old enough to have what they called "real jobs," but all three baby-sit. On a typical summer day, they are out of bed by ten. They such soap operas — Another World, One Life to Live. All My Children, Genral Hospital, The Young and the Restless Sarah, who got started watching soaps several years ago with her mother, said that when the daytime dramas are on. "You yell at the TV, you say, 'Dori dhat' io one character or "Match out!' to another. You get involved. If you're gone, you will find yourself rushing home just to see what's going to happen next."

# One fifteen-year-old, speaking of her father, said, "I really don't know where he is"

time," said Lori, who is a sufficiently dedicated soap opera fan that she has her grandmother record any episodes she misses. "Then," she said, with satisfaction, "when I get home in the evening, I watch them."

The three had all been to lots of

The three had all ocen to lots of parties this summer. "Pool parties, at people's houses, in the back yard. Sometimes they get a DJ and everybody dances," said Stephanie. Parents were at these parties, but not right there in at these parties, but not right there in the room. People did not drink, the girls said. "They stay pretty much straight, they don't go off," said Stephanie. "If they do, it's just, like, bounce them out."

bounce them out."

Lori, in fact, said she had not been to one party this summer where people drank. "It's not fun," said Lori, and Stephanie added, "It's fun to be in control of yourself." Sarah suggested, "Perhaps people are just burned out on drinking."

drinking."
Stephanie has read almost all of the Stephanie has read almost all of the thirty teen-age romance novels in the Sweet Valley High series. Lori and Sarah read them, too. "You can't put them down, you just have to read

them," said Lori. The series' locale is Sweet Valley, a Southern California

town whose "rolling hills" are "carpeted with lush grass." The series' "carpeted with lush grass." The series' principal characters are twin sisten, the mischievous, even occasionally malevolent, Jessica and the four-minute-older, dependable, straight-arrow Elizabeth. The twins are medium height, slender, blue-eyed, and blessed with "shoulder-length, sun-kissed blond hair." Although the series makes reference to girls who have "sought at-tention in the arms of any boy who came along," the embraces described do not wander past the first blouse button.

Dutton.

The longest boy-girl relationship Stephanie has had was during seventh grade with a boy she met at University Towne Centre. The relationship lasted Towne Centre. In e relationship instead two months. Lori only recently started going with a boy. Sarah, who has nothing serious going, noted about the lack of durability of these real-life romances. "Stuff fades off."

Sarah's father, an accountant, and her

have two children. Sarah and her have two children, Saran and ner younger brother. Sarah thinks of her parents as a couple who are in leve with one another. "They like to go out, go to the movies together. Sometimes we all do something, like go to dinner and

Lori's parents were divorced several years ago. She and her ten-year-old sister and her mother, a welfare worker, live with her mother's parents. One of the girls on the beach said her mother didn't work. "But that's because your ment work. But that's because your parents are still together," answered another, quickly adding that "most everybody's parents are divorced." Girls at the beach estimated that the parents of at least half of the girls their

Of those girls who believed they Of those girls who believed they knew what caused their parents' breakup, several said their fathers drank too much. On easisten-year-old, frowning as she massaged her knee with fingers on which the nails were bitten back to the quick, said, "My father had been cheating on my mother for four years before they split up."

All of those whose parents were divorced lived with their mothers. Most of these girls rarely saw their fathers. Two had not seen their fathers since their parents' initial separation. As she drew circles in the sand with an index fineer, one fifteen-year-old, speaking of

finger, one fifteen-year-old, speaking of her father, said, "I really don't even know where he is." Another, gazing out toward the horizon where sailboats bobbed on glinting water, said about her parents' breakup two years previous, "It was really hard." The four-word was really hard." The four-word sentence dragged on for what seemed hours. The silence of the girl's two friends, who seconds before were gig-gling, grew awesomely huge. Overhead an airplane droned. The girls' eyes stayed on their friend's stricken oval



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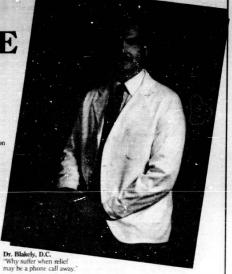
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face and did not glance skyward, where a long banner advertising Nozema fluttered out from the plane's tail.

at this time in the lives of these young girls, it is with other girls that most of their days — and evenings — are spent. Priendships with other girls that are simportant to them as boyegir relations. When Lori and Sarah were embroiled in a situation they compared to some tragedies they have seen in soap operas. A mutual friend told untrue tales to Sarah about Lori and to Lori about Sarah. Soon Lori and Sarah were yelling at each other. By the end of seventh grade, said Sarah, her voice deepening. "We weren't talking at all." All last summer, when they would see one another at the beach, they would sy hello, but that was all.

Listening to Sarah's recollection of their "breakup," Lori furrowed her brow and gazed out toward the ocean. If their friend had not told tales about them, Sarah though the split between Lori and herself would never have lappened. "Last year." Sarah concluded, speaking in measured tones, "we were young and immature. Now we can talk about everything that happened, and its really cool." Sarah smiled at Lori. Lori smiled back. The sunshine glittered off her braces.

her braces.

An a weekday morning before these girls were wiping sleep them before them their yees, the sand would have been raked clean of the previous day's debris, joggers would have showered and struggled into suit and tie and gone on their way to work, and surfers, wearing kneebuster trunks in meon brights writed into eyepopping patterns, would have already lofted them. Well branch the surfer would have a feet and the work of the

boards into vans and headed to McPonald's for an Egg McMuffin. By ten Pacific Beach began to take on an over-the-finec air of a small-town neighborhood: towels and chairs and umbrellas, rented at the beach or brought from home, were laid out and poked into sand and set up at a regular distance from one another, and perfect strangers said, it is worn beach chairs, and young mothers laboriously pushed strollers, toddlers, packed in with plastic buckets and towels and a box of Pumpers, screeched when they sighted the waves.

the waves.

Pale vacationing families, each of
their faces a replica of the other, like
one after another in the series of
natched plates you see hung on dining
room walls, landed, rather than arrived,
on the beach. They made elaborate
camp. The youngsters took places on
white towels carried from nearly
noteds. Their mothers, eyes wide with
a frightened, willess aree, kept a body
count as children and husband popped
up and down through the nioving weter.
The sun, which earlier had danced

The sun, which earlier had danced on the sea and sparkled off the pastel houses that front Pacific Beach, by noon began to glare down and flatten the landscape. From the corner near the lifeguard station, the smell of hot fat and spices radiated off the hotdog agon. A jugging zoo of melodics from cassette players and radio stations tuned along AM and FM bands from 9IX all the way to 103 deconstructed the silence of two hours previous.

The girls crossed Mission Boulevard and walked to a 7-Eleven and bought sixteen-ounce Big Gulps. In busky tenors they yelled out, "Hi" to friends. They might flirt a little with some guy they knew. Karen confessed she had done just that. "He was cute," she said. "Rad."

The traveler's children turned listless and asked when they could go to Sea World or back to the mostel to watch with the season of the season

tore it open. They took the top slice off their sandwiches and laid potato chips across glistening surfaces of pressed ham, put back the bread, and squeezed the sandwich between both palms.

An enormous man, his burned Besh in rolls above black boxer trunks, presented his wife with two of four chill dogs. He sat down next to her in one of their two plastic-webbed lawn chairs. The chairs' legs sank deep into the sand. The wife's breasts fell resistlessly into floral-printed brassiere cups. Chili dribbled down onto her white thighs. The couple stared out at the water. They bit down and chewed and did not talk. Their lips and teeth and tongues were a factory. Eating was their job. No wonder, then, that set out here

No wonder, then, that set out here and there on this stretch of beach these teen-age girls, growing only a filmy sweat, seemed to deserve their indolence, "When we're hot," smiled a curly-headed blonde, "then, yeah, we go in the water." She could swim, of course." But some girls, "she went on, "are too afraid of getting their hair wet." The curly-headed blonde put her feet up on a radio wedged into the sand and draped with a beach towel. She beat out rhythms with red fingernails as Eddie Van Halen's miraculous guitar licks twined around Sammy Hagar's hick-highest pairlone. She lazily telewed ice from the Big Gulp cup. She chose a chip of ice as if the clutter of ice were a selection of bombons. An occasional silver dropped on her chest." There she stands in a silken gown, silver lights shining down," she sama glong with

Hagar.
Three or four towels away, a brunette with violet-blue eyes had chocolate at the corner of her mouth. Her friend pointed it out. Looking at her friend, as if into a mirror, the brunette licked the corner of her mouth until her friend the corner of her mouth until her friend nodded and said, "It's okay now." Then they got out compacts. They checked their eye shadow and still using their mirrors, in the glass they watched, over their gleaming shoulders, the swarthy boys, striped across noses and beneath eyes with the green and yellow and black zinc oxides that protect against sunburn, stride out of curling waves. The boys looked like painted braves from cowboy-and-Indian movies. The brunette and her friend joked about guys who had to stay on their stomachs They scoop a hole in the sand and stay on their stomachs so it won't show."
When she said "it," she lifted her dark. bushy eyebrows, which, like model Brooke Shields's eyebrows, were thick and tamed upward toward the arch. Then, even as their laughter died, a green-nosed boy approached, dripping seawater, and addressed the brunette by name. As they talked, sweat broke out in oily drops down her neck and across the wings of her clavicles.

By three o'clock, food wrappers and cigarette butts and paper cups and shreds of torn kite littered Pacific Beach. Pulled up to the sidewalk that looks down onto and parallels the stretch of Pacific Beach where Karen and her friends, and Lori, Sarah and Stephanic lay out, pickups and vans had been parked fender-to-fender since noon. By midafternoon the windshields glinted. Car radios blasted. Shirting and men straddled fenders and drank beer from cans. They were ugly men, and their sweat was pupplote. Teen age girls in the sketchiest of bekins whereas the properties of the sketchiest of bekins whereas the properties of the sketchiest of bekins whereas the secretion of leg or foot. The men's eye for the secretion of leg or foot, the men's eye for the secretion of leg or foot. The men's eye for the secretion of leg or foot, the men's eye for the secretion of leg or foot. The men's eye for the secretion of leg or foot, the men's eye for the secretion of leg or foot. The men's eye were support bullets. The knowingly procedure among the girls secreted merely brassy, prematurely hard, while others, unaware of their charms, innocent of their own allure, heedlessly showed themselves. A fifty-year-old male in khaki wash pants and polyester short-sleeved shirt, his narrow face blanched under a billed cap, stood in the shadow of the beach at girls like Karen and Sarah and the curly-headed blonde who so be autrilluly at eie. One wanted to pull down a curtain between these men and these girls.

to pull down a curtain between these
men and these girls.

an, six feet tail, sun-bleached
blond hair, blue eyes, teeth
flashing and muscles glistening, really sweet, very friendly: this
was the "perfect guy" that developed
as girls described him. At La Jolla
Shores, give or take a few inches, allow
for braces, brown hair or brown eyes,
a few sets of jug ears, and he was
everwhere.

everywhere. From La Jolla Shores' pale, generous beach, the western vista appears in-calculably wide. While ar Pacific Beach, separation of younger and older, tourist and local, conces about only by happenstance, on La Jolla Shores' beach an apartheid by age is strictly observed. Between the hite lifeguard stations number 22 and number 23 are teen-agers. Between number 23 and young mothers with baties. Only tourists unaware of the beach's 'Zooning' and a Cambodian family a toothless grandmother, a father, two prepubsecent boys, and a girl no older than four — heedlessly setting danywhere. The Cambodian family had come to the beach to gather aluminum pop cams in a huge, heavy plastic bag

the father carried.

Running paralel to La Jolla Shores' beach is a concrete boardwalk, There are three pay phones on this boardwalk, and all three are always in use, usually by a girl. Between boardwalk and beach proper, the knee-high wall, known as surfer's wall or surfer's ledge, has leaning against it every brand of boogie-board and surfboard and skateboard. Atop the wall near noon on a weekland on the wall near noon on a weekland on the wall near noon on a weekland with the standard of the wall have been supported by the wall by the wall been supported by the wall by the wal

For teen-agers, La Jolla Shores' parking lot, set next to the emerald green grass of Kellogg Park, is almost as important a social arena as the beach. On this July morning, boys sat on the back of pickups and in vans. They watched the girls pass by on the sidewalk, and the girls, as they walked, glanced furtively into the parking lot. On the beach itself, the girls arranged chairs to fice surfer's wall and the parking lot. A short-hard blond male in a chair in the sand, his bare feet on the ledge, the backs of his legs coated with sand. He, too, faced the parking

Conversations between boys and girls were masterpieces of minimalism. On the sidewalk, a thin, goose-bumped boy recently out of the meringue of La Jolla surf intercepted a richly tanned blonde whose aqua blkini bottom rode high on her buttocks. "Who are you down here with?" The box ared

her buttocks. "Who are you down here with" the by asked. 
"Nobody," she answered, sucking in her lower lip and pulling her blond bangs down over her forchead as if drawing drapery. By "nobody" she meant she was not with another male. She had come with two other girls, and her towel, printed with white geese on a field of pale blue terry cloth. lay between her two friends in the sand. The two girls watched.

Glances grazing one another's temples, the boy and girl looked toward

# Stephanie knows one girl who became anorexic. "She wound up in the hospital. She could eat only three grains of rice."

one another for twenty seconds. Neither spoke. Then the boy, yanking at the floral legs of his kneebusters and turning his eyes toward the group of boys from whose circle he had walked away, said, "I'm just gonna have some

"See ya." she said.

In the early Seventies,
Stephanie must have been a
particularly popular name. A
see cond Stephanie, a graceful five-feetieght-inch tall baskethall player with
loose, wavy, golden-brown hair, sait
with her friend Sardi at La Jolla
Shores. Sandi and Stephanie do not
always come to the beach talone,
Girls will come to the beach alone,
Sandi said, if they have a car or a
brother to drive them here.
It takes about ten minutes from

It takes about ten minutes from Sandi's house in University City to get to La Jolla Shores, but she would come here even if she lived farther away. She believes, and Stephanie agreed, that the reason for La Jolla Shores' popularity is its preponderance of cute guys.

she declared, she has never been in love. "I'm just too young," she said. "A my age, you like to flirt, not to be with just one person."

Once at the beach, Stephanie and Sandi lie around and occasionally get up and go talk to the guys who sit on the wall. "I used to sit with those guys all the time," said Sandi, not unwist fully, "but they are so into their surfing When we get really hot, we go into the water. We dive in the waves. A lot of girls are afraid to get their hair wet or their makeup straked. I talked to one of the guys over there [pointing to the wall]. They say girls don't need makeup. They say it just turns them

Stephanie, who has two brothers, one a freshman in college and the other a junior in high school, considered Sandi's comment and then said that by having brothers, "You learn a lot about what boys think and also what a pain

boys are."
Sandi has three bathing suits.
Stephanie has five. Pilar's Beach Wear
on Mission Boulevard, with its stock of on Mission Boulevard, with its stock of 6000 bathing suits, and Nordstrom at Fashion Valley are their favorite places to shop for suits. They both prefer printed suits to plain, and two-piece to one-piece. Both have had their ears pierced. They have one hole in each ear lobe. They know girls who have three and four. "I asked my dad to let me get my ears double-pierced, and i e said, 'No. when you get old, you won't want

No, when you get old, you won't ward two holes in your ears," said Sandi. Sandi wears only her Mickey Mouse ring. Stephanie, like many girls on the beach, wears several rings on both

# Their mothers' girlhoods seem dark ages ago. "She went to love-ins. I don't even know what that is."

strict."
Parenthetically, Sandi noted that
University Frigh even has its stoner
group. "No matter where you go, you
have them," she said disparagingly.
"They don't care what they went. They
have long hair and they dye it blue and
pink." Sighing, she added, "You just
team to deal with them."

On most summer mornings, Sandi is up by ten thirty. She watches *Three's Company* and then her soaps. While she watches, she sits in her chair in the family room and eats. Usually she puts

some frozen French fries in the oven. some frozen French fries in the oven, and then, after the fries have warmed, she puts them on a plate and floods them with ketchup and nacho cheese. She drinks a Coke. The Young and the

Restless ends at noon, "So I put up my

normal high school. The language is the same. People still smoke, still party. We don't wear uniforms ... but we may have to soon," Stephanic said ap-prehensively, "because we have a new principal, a brother, who is really

hands. "One is my mon's high school ring." she said, lifting her left hand and showing the ring's dark blue stone. "Everyone," said Sandi approvingly, "wears their mon's high school ring." Stephanie and Sandi, fifteen and fourteen, both lifelong parochals school students ("Prokies"), will be sophomores this fall at University High School. "Some of the people there are real rich and snobbish," said Sandt, a five-foot-tall, pony-tailed blonde who speaks in a husky, burbling voice. She herself is nor from a rich family, she asserted. In fact, she said, when her older sister started at University High. asserted. In Tact, see said, when ner-older sister started at University High, their mother had to go to work to help pay the tuition. University High, Sandi noted, can be extremely "cliquey... but the freshman classes are always more cliquish than the senior class."
Generally, compared to nonparochial high schools, Sandi suspects that life at University is "more controlled."

University is "more controlled."

Stephanie interrupted, saying that
Catholic school was not that different
from any other school. "People think
you go around carrying your Bible and
worshiping God a lot. But it's like a

visor at NASSCO] drives me and my younger sister to the beach." Stephanie, declaring forthrightly, "I

am not a morning person," gets up around nine in the summer. She watches situation comedies and game shows. Sometimes she reads; she's another of the fans of the Sweet Valley High series, having now read twelve of books. Her mother, who works at State Farm Insurance, telephones her about eleven. After they talk, Stephanie takes a shower. She tries to be out of the house by noon. Stephanie wishes

the house by noon. Stephanie wishes she were old enough to get a job. "Its seasier for boys to get work," she said noting that "some of the younger good and the state of the my mother forces me to eat dinner, I will," she said, "but if she does not know I haven't eaten dinner, I won't eat

all day."

Stephanie knows one girl who Stephanie knows one girl who became anorexic. The struggle with her body to keep it thin "got to this girl's mind," said Stephanie, and even though the girl was "super thin," she imagined herself as fat. Stephanie said that 'he girl would go out with her friends, and she would drink a Diet Coke. Her friends would eat a burrito, fries. This girl wasn't trying to lie, but she would think that she had really eaten what her friends ate. She wound up in the hospital. She could eat only three grains of rice."

"I tried dieting for a day, but it only lasted two hours," said Sandi, noting that she believed in working out to keep and softball during the school war and Stephanie plays softball, soccer, and is on University High's girl's basketball team. "Some girls," said Stephanie witheringly, "think they are going to

break their fingernails."
s the girls arrived at beaches s the girls arrived at beaches and set up beach housekeep-ing, the arrangements of some were as casual as a striped bath towel, Sunblock 15 ChapStick to keep their lips from drying and blistering, and a bottle of Johnson & Johnson's baby oil: they simply spread their towels and stretched out. Others homesteaded. They set out chairs, inflatable pads, AM/FM radio/cassette players. cosmetics cases stuffed with three or four suntan lotions and hair sprays and

eye shadows and brush-on blushers and spray bottles filled with water. Many of the girls' mothers were not even twenty when the girls themselves were born and are in their midthirties

now. To the girls at the beach, their own mothers' girlhoods seem dark ages ago.
"When she was a girl, there were wars
and hard times," one said about her
mother. Another offered about her thirty-four-year-old mother, "Sometimes she will tell me about her past times she will tell me about ner past. She was a lot worse child than I was. I know she tried drugs — marijuana and acid. She went to love-ins. I don't know entirely even what that [a love-in] is yet.

She went to a couple of them."

Most girls said they do not want to marry until they are twenty-five. They

all knew girls who had become pregnant. Karen, at Pacific Beach, noted that if a girl becomes pregnant during the end of the school year, she will try to finish out the year. Some, though, will drop out. One girl finished off the year and had her baby during the summer, then came back to school the next fall. "They usually end up by getting married," said Karen. Karen and her friends guessed that if a friend of theirs became pregnant, they would advise her to get an abortion.







pregnant but thought them "dumb.... They should have been smarter, Sandi had a friend who became pregnant, she would tell her to keep the baby, "because otherwise she'd be killing someone. I would say that she about what other people would say

All of the girls hoped to marry. Only Jolla Shores who comforted a cranky infant against her bare boulder while at the same time unbuckling a toddler's sandal, said, "Absolutely, no," she would not have children.

Most felt it easier to imagine oneself at twenty-five as wife and mother than as career person. Fantasizing about themselves at twenty-five, they could see that, yes, they had a job, but what that job would be was rarely specified. "I'd have an education," said one. "Secretary?" asked another. Karen did not know what, precisely, she wanted to do. "I do know," she said, "that I don't want to be working at the Soup Exchange when I'm thirty." Yet when the girls began to fantasize aloud about lives as wife and mother, the portrait of the future cluttered with detail; the house in a quiet suburb, two cars, "lots of love" in a close family. The husband, a thirty-year-old version of the eighteen-year-old "cute guy," by then most typically an engineer or a doctor or simply somebody who "makes good money" or "works steady," helps out with a bit with housework and child care. But he does not do "too much" housework. He will not cook dinner or

## "Our beaches are better than L.A.'s. less crowded, But thev have more guys. But ours are sweeter."

iron. The imagined couple of ten or fifteen years from now will go out to dinner and a movie or dancing at least once a week and are "really in love." Ashley and Rebecca will be seniors

next year at Hoover. Ashley said her mother did not "bother" with women's ilberation. "It really doesn't concern much. Women can't go to war, but as far as I know, that's all they can't do, being women. I know in certain jobs there is prejudice against women," she

aid cautiously.

Rebecca added, "We don't need to think about [women's liberation]. It doesn't really concern us."

Even though most people from Ashley and Rebecca's school go to the beach at south Mission — and Ashley and Rebecca sometimes go there, too
— the two girls also drive over to La Jolla Shores several times each week. Tail, slender Rebecca's two-piece aqua suit revealed her long, narrow waistline. Her features hinted at the Eurasian good looks of Forties movie stars Jen-nifer Jones and Myrna Loy. Her manner was that of a great and elegant lady, and she lent to the simple space around

her towel the air of a drawing room or nosed and round-necked and row-checked, like her friend Rebecca, seemed mature beyond her years. At Hoover they are not part of any par-ticular group. "We mix," said Rebec-ca, and Ashley nodded agreement. Talking about the mod, punk, rad, stoner, and squid social divisions, Rebecca said. "With some people, be-ing a mod or a stoner is like a religion. They feel the have to stay with it." nosed and round-necked and rosy-

They feel they have to stay with it."
Ashley and Rebecca described Ashley and Rebecca described themselves as good students. They are in Hower's academic program, a pro-gram designed for students who plan to go on to college. Ashley said she would always remember this past school year, during which she took chemistry and physics, as "my endless year. You just finished something, and then there was something else you had to do." She sighed, recalling it, and

Rebecca gasped agreement.

Rebecca predicted about their upcoming senior year, "It will be great I just made it as a cheerleader. That was my dream of high school and I finally

1844 INDIA STREET, 232-6601

made it." Ashley, who all through her first three years of high school had longed for and not won an Associated Student Body council position, had been elected to an ASB office at

"My major, at this point, is "My major, at this point, is undeclared," said Rebecca, purpose-fully mimicking prim tones as she discussed her tuture college career. She did, she believed, want eventually "to be in either medicine or biology. Ashley was not sure what she would do. She knew she would go on to college. but after that? Her eyebrows shot up and stayed for a moment, wrinkling her otherwise smooth forehead.

On summer evenings, Rebecca and Ashley like to go to clubs — Stratus, After Dark, the Distillery. In clubs that do not permit those under eighteen to attend, the two girls work to make themselves look older. Rebecca said, "I massively tease my hair." To go to Stratus, they "punk out" their hair, combing in pink and blue gels and then teasing their hair into high and spiky

arrangements.

Rebecca and Ashley are best friends. Refecca and Ashley are best friends. Their boyfriends are also best friends. Rebecca met her boyfriend through Ashley's. Ashley has gone with the same boy fer two years. He is going to college up in Los Angeles to major in engineering and has given Ashley a promise ring that she wears on her left hand. She showed the ring. On the gold circlet, two small diamonds abutted one another. 'My boyfriend explained to me that the ring is like us, 'Together, not awart.''

not apart."

On the record, not one girl at Pacific Beach or La Jolla Shores had used drugs. On the record, some girls did not even know anyone who used drugs. Only a few had ever been drunk. Off the record, almost all have at least tried marijuana and slugged down alcoholic beverages to the point of intoxication.

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Most frequently imbibed is been and after that, fruit-flavored wine coolers

after that, fruit-flavored wine coolers and schnapps. Several girls blamed the influence of Los Angeles on San Diego teen-agers' drug use. "Everything goes around at least once up there before it comes down here," said one girl. "In L.A. everyone is more sophisticated," said another, adding, "I know people there who were snorting coke when they were twelve. I wouldn't even have known what look of with coke when I was known what look of with coke when I was known what to do with coke when I was that age." Parenthetically, she added, contrasting L.A. and San Diego, "Our

beaches are better - less crowded. But they have more cute guys. But ours are

Off the record, a majority of the girls had attended parties in homes where alcohol was made available. Parents occasionally purchased kegs and were present. More often, however, at most parties held in homes, parents were parties held in homes, parents were away — and unaware a party was be-ing held. Typically, older siblings or teen-agers who looked sufficiently mature to not be asked for ID bought the booze. Tales were told of being so drunk that partyers vomited. One girl,

drunk at an end-of-school party, hid in a closet. She threw up all over her host's

shoes, sleeping bag, and tennis rackets.
"Lots of parents don't want to admit their kids are stoned and drunk," sug-gested one girl, who went on to tell the story of a boy whose mother fourd him passed out in the hall outside his bedroom. He'd been drinking. "All his mom said when she found him was. Johnnie fell asleep on the floor." She mimed a prissy, high-pitched maternal

Late in the afternoon, sitting on her towel on Pacific Beach, Karen sang a

snatch from the Beach Boys' "California Girls" and gazed out across the water. The air above the narrow waves was made of dots and points. The boats had blurred. Karen spoke with great seriousness, trying to explain what summer at the beach meant to her and girls like her. "We're just trying to have some fun before we grow up and have to go to work every day." Then her forehead wrinkled, and she turned her glance to her two friends, as if for confirmation, and said, "But we'll still have fun then." Her friends agreed. They

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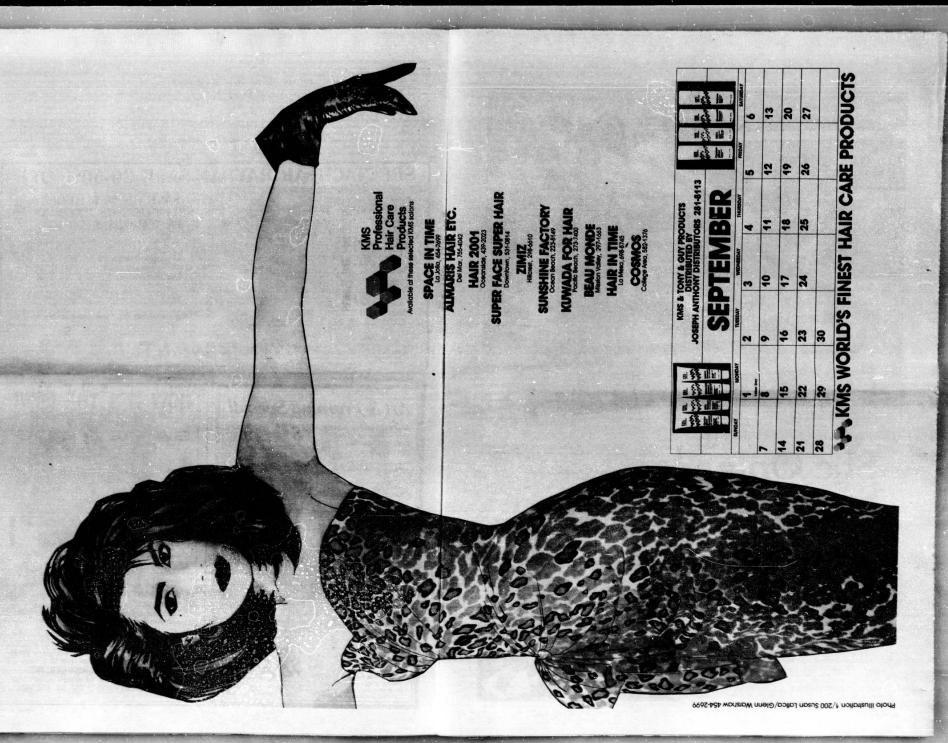
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# She Only Smuggled on Sundays

If you're interested in a previously owned vehicle, and you don't care that the previous owner was a smuggler, then head on down to Ream Field in Imperial Beach.

BY GORDON SMITH

In better times they were sleek, gleaming sedans and custom trucks and vans, classy datenight transportation, latest models, freeway cruisers with air conditioning, stereo cassette decks, power steering, and power brakes.

treeway crusers with air conditioning, stereo cassette decks, power steering, and power brakes. They made you look and feel good. Now they sit in long, lifeless rows, covered with dust, neglected and abandoned under a low, gray morning sky. Assorted fragments of their former owners' lives are scattered inside. Bockey underwear, crumpled receips, owner's manuals, a comb. The carpet stains are still there, the authrusys are still conditionated and the still the st

they did months ago.
It is 8:00 a.m. An elderly
attendant swings open the gates to
the lot, and within minutes forty or
fifty people are swarming around
the vans, trucks, and cars. The

visitors glance at numbers scrawled on the windshields then consult thin pamphlets that list the vehicles in numerical order along with their makes and models.

For the next hour and a half, people roam up and down the rows of vehicles in this fenced-off for next to the main runway at Ream-Pield in Imperial Beach.
Frield in Imperial Beach.
Fried in Imperial



were caught trying to smuggle people into this country — is under

Item number 69: a 1977 Chevy pickup, tan. "Hey, look at this customized!" jokes a burly young man as he shows a friend that the passenger door is missing. Item number 55: a 1974

Item number 55: a 1974 Chevrolet van, blue, odometer reading 70,000 miles. "Well, I'd bid \$450 for this," a middle-age man says in a low voice, A middle-age woman next to him — his wife? nods and scribbles something on

her program.

Item number 5: a 1983 Toyota
Celica, red, passenger side badly
dented with a few spots showing
rust. "Most of these are junk,"
complains a bearded, fortyish man
to his overweight female

companion.

Item number 43: a 1977 Buick
Regal, black, fabric on the front
seat worn, hubeaps speckled with
rust, odometer reading 28,245
miles (probably means 128,245). A
narrow-waisted man with a
mustache and curly black hair looks
the car over, then gives one of the
tires a quick little kick.
Most of the vehicles are not

tires a quick little kick. Most of the vehicles are not impressive, but the sheer number and variety of them is: 108 in all, ranging from a black 1980 Datum 280z. In nearly perfect condition to a lime-green 1981 Dodge Ram Charger that has two flat tires and is missing its windshield, driven all the state of the state of the state of the state of late-model Harley-Davidson motorcycles and a 1974 Dodge Commander motor home. Some of the vehicles have been

Some of the ventees have been seized by the Immigration and Naturalization Service at the Tecate, Otay Mesa, and San Ysidro border crossings, and a few have been confiscated from drug dealers and other criminals by the Drug Federal Bureau of Investigation. But the majority — about two-thirds—have been seized by the U.S. Border Patrol. "More cars are seized here than in any other sector of the border nationwide," said Luís Valderrama. "This is the most notorious alien-smuggling point in the nation."

Valderrama is a big. heavyset man with jet-black hair and the title of vehicle seizure officer for the border patrol's San Diego sector, which includes all of San Diego, Orange, and Riverside counties, except for the border crossings. "A car is seizable if it has an [undocumented] alien in it," he explained. "If it does, the case is the opposite of a criminal case — the owner is guilty unless he can prove to us that he's innocent. The only exempt vehicles are cars that are illegally in the possession of another person, and common carriers, like taxis. If a taxi driver picks up a fare, how does he know if it's an illegal alien? But we have seized taxis when their drivers have been observed making pickups of illegal aliens that were obviously arranged. And sometimes aliens who have been arrested will implicate cabbies.

"It's logistically impossible to prosecute every single person arrested for transporting aliens," Valderrama continued. "The courts would be clogged. So this is another enforcement tool. Taking



someone's car gets their attention." In effect, the government is saying that it might not be able to fine you or send you to jail for smuggling illegal atiens, but it can sure as hell take your car.

take your car.

San Diego sector seize an San Diego sector seize an average of more than 165 cars and trucks each month. Most of these whiches are confiscated at freeway checkpoints near of the seven can finerstate 5. But the section of the seven can finerstate 5. But the first of the seven can be seen as the seven can

Chuia vista.

"You learn to spot suspicious things, like a vehicle that's practically scraping the ground even though there's only one person in it who's visible. Or sometimes you can actually look into the vehicles and see people lying on the floor or pretending to be asleep." In one classic case, the owner of a car explained to an amused border patrol agent that the three people in his trunk had requested to ride there because they were bothered by freeway lights.

Among the border patrol's recent

Among the border patrol's recent seizures were a two-door AMC Gremlin that had eleven illour all aliens in it and a two-ton box truck with a false compartment in the front that harbored fixen people. The seizure is the seizure in the front that harbored fixen people. The comparate, then pase off the inside," explained Valderrama, "If the measurements don't make," explained Valderrama, "If the measurements don't make," explained Valderrama, "If the measurements don't make seized at San Clemente in February of this year when forty-three aliens were discovered hiding amid is load of new coffins. And in July, at 1976 Topota Celica with eleven people in it raced across the border near the Oug Mesa port of entry and sped west on Highway II7. Border patrol agents gave chase, but they were falling behind when the Celica spun out of control and rolled over, injuring several of the illegal aliens inside.

Most of the vehicles confiscated by the border patrol are either stolen or owned by professional smugglers. In contrast, the majority of the vehicles seized by the Immigration and Naturalization Service at the Tecate, Olay Mesa, and San Ysidro border crossings belong to ordinary people who are belong to ordinary people who are family members into the United States. "Only about twenty percent of the people we see are prost," said an INS special agent in San Ysidro. "But we still grab seventy vehicles a month, about fifty of them at San Ysidro. We actually seize twice that many, but logistically, we conty impound seventy. If it's a junker, it would cost us too much money to process it.—we're not going to be able to sell in for much—so we decline the seizure. That means the vehicle is towed to a for a purple storage and column it after put in storage and column in the service of the service is the service of the property of the service in the service of the service is the service of the service of the service is the service of the s

The border patrol, too, allows

many smugglers to reclaim their vehicles in this fashion, and for about the same price. Smuggling people has become so popular that Valderrama and members of his staff — who have the capacity to dispose of only about 130 vehicles a month — are more or less drowning in automobiles and related paperwork. For the time being, local border patrol agents have been instructed to avoid seizing vehicles whenever they possibly can, and meanwhile, the federal government is looking for a private firm to two and store the vehicles seized by various federal agencies. Valderrama said such an arrangement would be worth approximately one million dollars a year and could become a reality boctober. Currently the border patrol and the INS have a backlog of more than 1800 cars and trucks here; about 500 are parked at Ream Field, and 600 more are gathering dust inside a fenced yard in Chula Vista. They sit in long rows, empty and silent, like an apocalyptic vision of some gas-poor city of the future. "Once we do seize a vehicle, a

"Once we do seize a vehicle, a to of things can happen to it," said Valderrama. "First of all, we try to find the registered owner — they might be on vacation, for instance, and be unaware that their car has been stolen. If they can convince us that the car was stolen, they get it back. Or a car might have an outstanding bank loan on it, so we notify the bank, and if it's cost-effective for them to repossess it and sell it, they'll send someone to pick it up. If the bank hasn't responded within sixty days, we consider they've abandoned their interest in the vehicle."

Vehicles that have had secret compartments built into them are often destroyed, Valderrama went on. Still others are put to use by the government, as long as an owner or a bank cannot claim them. "We have first pick, then the INS, and then other federal agencies." Valderrama noted. For example, a 1985 stretch limousine worth \$50,000 that was seizzed here not long ago was turned over to the secret service and is now being used to ferry dignitaries around Washington, D.C. Local plainclothes border patrol agents who work on cases involving organized smuggling rings have a fleet of some thirty seizzed vehicles at their disposal. And while he's at work, Valderrama himself has the use of an air-conditioned 1979 Ford LTD, with power steering and

hapless smuggler.
In the ead, though, seventypercent of the confiscated vehicles
wind up in the monthly sakes at
Ream Field, where people like Paul
Caliver check them over carefully.
Caliver—thirty-eight, muscular,
quick to laugh—is a part-time
photographer and real-estate agent
from San Diego who has been
coming to the vehicle auctions—for
about a year. There are a lot of
good transportation cars out here,
for the price. The majority of em
run, and you can pick Tem up for a
lot less than you could on a used
car lot. The only thing is, they need

some cleanup."

Caliver has his eye on number 16, a 1972 Dodge Tradesman sedan, and number 31, a 1965 Pontiae LeMans, among others. None of the cars can be test-driven — the government doesn't want to hire people to maintain the vehicles and work with individual buyers. But for each mo this sale, the government prints a pamphlet listing the cars available. Any that don't run are described as "inoperable," and that's enough for Caliver, who has worked at his uncle's auto-repair shop. "The mileage and the engine don't really matter to me. You can part-out an ergine [dismantle it and sell its parts] for \$250. So if shard to lose, even if it isn't running.
"The cars that are really others."

are sometimes good buys, because you have to pop cash, and not everyone has three Pour Little Good and the certain the state of the control o

for twenty-five dollars

# **Smuggled**

in Tijuana, so if it's not perfect, it doesn't bother me. Maybe it needs a paint job, but you go to Earl Scheib, spend another hundred dollars, and you can turn around and sell the car for three times what you paid for it. It's a good hustle r someone on a small income." Carol Fischer, a forty-six-year-

old Lakeside housewife, is a more systematic buyer and has a differen objective. She and her son Eddie, a senior at El Capitan High School, have come to the sale to buy a first car for Eddie. Both of them like number 73, a 1972 Dodge Swinger sedan, although Carol is also admiring the Dodge Commander

Fischer explains that she has purchased cars at the sales before. The sales are always held on Wednesdays, but the cars can be inspected for two days beforehand, so Fischer usually shows up on Monday, and if she sees a model she likes, she goes to the library and reads about it in consumer magazines. Then she returns on Wednesday to make her bid.

"Other than that, if it needs a paint job, no sweat," she says. "If the tires are worn evenly, no problem But if it has a lot of dents or if the engine has oil splattered over the place, I figure the owner drove it real hard. Maybe the oil is just from a leaky gasket, but if just from a leaky gasket, but if that's what it was, why didn't he fix it? I'm looking for something clean and well cared for, something that was somebody's pride." Charles Seivers, sixty-five, has his head inside a 1977 Cadillac

Coup DeVille. "I just may bid on this," he says. "I look for body damage and mileage. This one here has a fairly good body — no rust — and 95,652 miles on it. I look for a radio — this one's got one — and for seat belts, too, because now there are seat belt laws."



Seivers stands up. He has short, steely gray hair and says he is retired. He is wearing a gold chain around his neck, a gold bracelet, and several gold rings. "Some of these cars are dogs and some aren't," he declares. "I buy them car salesmen from San Diego and Tijuana, looking for cars they can resell on their own lots. Also among the bidders are some of the samuglers who were arrested and had the cars tilten from them, according to Valderrama. "I'm sure some of the people who were riding in these reliables with the property of the people who were riding in these reliables with the property of the people who were riding in these reliables with the property of the beautiful the property of the prope primarily as a method of upgrading my own automobiles ... but I did make \$1000 reselling a Cadillac not make SHOO reseming a Cadillac no too long ago, after painting it and cleaning it up. Bidding for them is kind of a gamble," he adds philosophically, "but if it is to be, then you shall have it."

in these vehicles when they were seized come out to bid on them," he noted. "It's a public auction — we have no way to restrict them."

A growing sense of apprehension fills the air as Pat Lamb, a fortyish man with blood hair and a tie, steps up to the microphene. Lamb works for the government? General works for the government? General works for the government? General works of the government agencies. "Welcome to another INS spot-bid sale," he intones. "This is not really an auction...." For the next few minutes, he explains how the sale works. The number of each whicke will be announced, and interested bidders will then submit their bids — along with their names — on small white cards. The highest bidder gets the car, and no one knows how much anyone else is bidding. The crowd seems impatient with this explanation, though, most of them are apparently regulars and want to get going.

want to get going.

"Write legibly in English," says Lamb. "Okay, let's start. The first thing we're going to offer today is a 1978 Ford pickup, four-wheel-drive. It's inoperable...." Hopeful bidders immediately begin scribbling figures on their small white cards, then pass them to two uniformed women roaming up and down a center aisle. These women take the cards to a young woman assisting Lamb on the podium, and she sorts through the bids and tells Lamb which one is highest. Lamb then announces the amount of the winning bid and the name of the

As the sale moves briskly along, As the sale moves oriskly along, Caliver roams the room nervously, first standing near the back, then taking a vacant seat in the middle, and finally moving to yet another seat in the front row. In contrast, seat in the front row. In contrast, Seivers sits almost serencely near the front, filling out bid cards from time to time, handing them to the women who are gathering them, and then sitting back patiently to await the results. Meanwhile, Carol and Eddie Fischer sit toward the back, occasionally conferring in whispers before submitting their

"Let's close the bidding on number 25 and move on to number 26," says Lamb. A few minutes later, there is a murmur from the crowd as number 25, a 1979 Porsche 924, is sold for \$3401. Some of the amounts being bid seem as if they were arrived at randomly or through absurd, areane calculations the way people pick favorite combinations at jai alai or the combinations at jai and of the Del Mar racetrack: a 1965 Ford F-100 pickup is purchased for \$666.66; a 1975 Volvo 242-GL Sedan for \$768.99; a 1976 Triumph TR-7 for \$1285.53. But Lamb soon announces that the winning bid of \$1111.11 for a 1979 Oldsmobile sedan was higher than the next closest bid by only eleven cents. These people know what they're

doing.

By the time seventy of the 108 vehicles have been sold, Caliver,

Seivers, and the Fischers have all bid several times, none of them successfully. Meanwhile, someone named Marguerita Marquez has submitted winning bids for four cars, and someone named Margare Muldoon has purchased three. Such buyers could be used-car dealers or simply individuals looking to resell the cars on their own for a profit. According to a spokesman for the California Department of Motor Vehicles, there is no limit on the number of cars an individual can sell. "The law says it depends on their intent. If they plan to resell it, they need a business license. But there's no computer check" on vehicles that are resold, the spokesman said. "We do cite a spokesman said. "We do cite a number of people every year for illegally reselling vehicles, though. We usually identify them through complaints made by consumers who feel they've been had."

The sale at Ream Field continues, "Last call on number 72 number 73 is next," says Lamb. When the winning bid for 73 is announced a few minutes later -\$737.73 - Carol Fischer lets out a squeal of delight. She and Eddie look at each other, grinning —

that's their bid. As Lamb announces opening bids for veh.cle number 99, Seivers stands up and walks slowly toward the exit in the back of the room, expressionless as well as winless About three-fourths of the original crowd is still present, however, and when number 108 — the 1980 Datsun 280Z - is sold for \$3187.01, a bearded man in the back ments to no one in particular, 'That's a good price." Caliver after that - like eivers, he failed to submit a

successful bid - and in the noonday sunshine outside, he comments, "The prices were just too high this time." He shrugs and laughs "I didn't come close at all."

laughs "I didn't come close at an Overall, 108 cars of all types and prices have been sold, ranging from the 1974 Dodge Commander motor home that went for \$4145.91 to a beaten-up 1974 Ford Pinto that brought \$222. The average sale price for the vehicles was slightly more than \$1000, which means that the federal government took in a total of about \$109,000. But as Valderrama points out, "We really don't care if the government makes any money at all through this. The

idea is to discourage smuggling."

Outside the room where the sale was conducted, Carol and Eddie was conducted, Carol and Eddle Fischer are still smiling about having gotten the 1972 Dodge Swinger sedan for \$737.73. "I don't expect we'll have to do much of anything to it," says Carol. "It probably would have cost me at least \$200 more if I had bought it

from a used car dealer.
"Eddie wanted to bid a little over \$700, and sevens and threes are my favorite numbers, so that's how I decided what to bid. It turns out that if we had bid \$500, we still would have gotten it — we still would have had the high bid. But important thing, because it's going to be his car.

Eddie laughs "I've been saving for this since I was in the eighth for this since I was in the eighth grade," he says. "But now I'll have the real bills — the repairs and all." He laughs again. A car that once was someone's baby, their gleamin' machine, the brand-new wheels that made them proud, now belongs to

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t is almost 9:30 now, and

people are making their way from the vehicle lot to a huge yellow brick building nearby, where the sale will be held. A long room inside is furnished with rows of folding chairs, and it has a podium

folding chairs, and it has a podium in front with a microphone and a shabby little loudspeaker. By 9:30 every chair is occupied, and latecomers have to stand along the walls near the back of the room. A total of nearly 200 people have come here looking for bargains, some aleried by friends and others by notices of the sale malied by the government to those who have expressed an interest. Most of the people are dressed casually, but here are a few nattily attired used-

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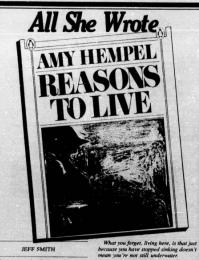
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JEFF SMITH

I don't get used to living at the beach, to seeing that wet horizon. It's the edge, the country's aisle seat. But if you made me tell the truth, I'd have to say it's not a good thing. The people who live here what you hear them say is 'I'm supposed

ches came forth, hacking out novels geared more toward sales than women's issues, and a lot of bad writing saw the dark of print. Today while we wait with growing impa-tience for our senior male novelists —

be lucrative. Thus a horde of Marilyn Fren-

Today white we wat with growing impartence for our senior male novelies—
Gass, Barth, and Maller (whose last book, and ancient Egyst, should have been called and ancient Egyst, should have been called to the control of the control drich being three examples (and all three having something important to say about Vietnam) — the short story has been their dominant literary from. The list of women accomplished in the short story is quite long and growing, it would seem, daily. New Women. New Fiction, a recently published New American Library paperback edited by Susan Cahill, provides a generous sampling. Toping the list, though, are the stories of Mary Robison (in Glichrist (the Land of Bown). Elimental Vietney Over Japon: but skip her novel. The Amanicalism), and Amy Hempel, to whom I may propose marriage in this article.

article.

I low Amy Hempel's writing. She can be hilarious and wise in the same sentence — or the same word — and her characters delight in exercising their sagacious wits. Like the woman who enrolled in a "Fear of Flying". Class and, when asked, said her worst fear would be to finish the course and will be first; Ox the same set of the same set of the same set. (Amy Hempel, still be afraid. Or the woman who, after the Sunday paper rejected a feature article of hers, asked the editor, "Wasn't it bored "Nashville Gone to Ashes" (Nashville elienja a deg that was cremated), the woman with the mynah bird. Her deceased hus-band had taught it only one line. He put a sign on the cage encouraging people to ell the bird if s stupid. This allows the mynah to reply, "real sarcastic, "I can talk — can you fly?" "

Not to mention the guy who married the most beautiful woman be had ever seen and then learned the "irrelevance of beauty." Amy Hempel's work is easy to love. It is always bright, wise, funny, full of compas-sion and foreiveness, and endlessly inven-

sion and forgiveness, and endlessly inven-tive. I just wish there were more of it. The thirty-five-year-old Chicago-born New Yorker has thus far published only one volume of short stories. Reasons to Live (in Penguin's Contemporary American Fiction paperback series) offers only fifteen stories — some being short-short, a page or so in

paperback series) offers only rifeen stores - some being short-short, a page or so in length - and that's it. But it's an amazing collection. Reviewers usually approach a writer's initial effort in low gear, armed with a base of beach bear certaged that for a "first stry" they say, locating the nerits of the text in some critical netherworld between partial fulfillment and future expectation. But Reasons to Live requires no disclaimers. Hempel writes with a mature hand. Every story reveals the world to us through fresh, insightful eyes. And "Beg. 31 Tog, line, Cort. Rep" it one of the best short stories I have ever read.

Strong, and the story in the story traces to the story in the story in the solve recovery of a woman from an extremely painful loss ("I had accidents. Then I had bigger ones. But the part that hurt was never the part that got hurt"). Typical of Hempel's narrators, the woman who tells her story has a good sense of humor. At one point, for cample, a friend

humor. At one point, for example, a friend makes her a daiquiri so large it has "a tide factor." But the jokes also serve to magnify her pain, which, Hempel shows us elo-

ing enough?" Or the girl who gave her brother "a look you could iron clothes with." Or, in a wonderful short story cell-ed "Nashville Gone to Ashes" (Nashville

quently, has pushed the woman very close to madness. As the story unfolds, learning to knit takes on a symbolic meaning for the woman. Stitching becomes mending, and in successive dand refreshingly largon-free) stages, she begins to heal and learns how to let go and "hose that sense of loss." When the store of loss. "However the story of loss." Hempel has said in an interview. "There was a peried in my life. — my ventices were

was a period in my life — my twenties were miserable — when every other day there was some horrible tragedy. Dr. Christian Barnard said, "Suffering isn't ennobling, recovery is," If I have a motto for this particular bunch of stories, that's what it is." For the majority of Hempel's characters, though, the recovery is not complete. She

is much more interested in first steps than in finish lines. And her characters, when in finish lines. And her characters, when compared to the hyperbolic lives that pervade popular fiction, seem different. These aren't epic people. You might not even notice them at the grocery store. And in an age that produly wears is hurst like battle scars — and that celebrates them in the fashionable Key of Me — Hempel's people do an odd thing: they mocestly go about the business of rebulancing their lives. They look for positives, however small Cit's the little steps that help. Weether, breakfast, crossing with the light"), and they always remain open to the healing balm of humor.

Hempel's minimaliat prose is deceptively

Hempel's minimalist prose is deceptively

simple. One could read her stories aloud, successfully, at the Comedy Store. But successfully, at the Comedy Store. But Hempel also uses humor as an analytical tool, and the surfaces of her stories soon give way to interwoven subtexts and to touching human depths. "Tonight Is a Favor to Holly," for example, is about a woman preparing to go on a blind date to please her roommate. The speaker's doubts about the mospect are funny ("He'Il be, explease her roommate. The speaker's doubts about the prospect are funny ("He'll be so dumb there aren't any examples.") But these doubts, Hempel shows us, have also been conditioned by previous experiences that have led the speaker to prefer being a spectator, rather than a player. In only seven pages, the author has created not only the complex sensibility who tells the story

but also an entire way of living — single's life in a beach community that "doesn't even have the class L.A. lacks." Word has it that Hempel is working on another col-lection of stories. Following her career could itself become a reason to live.

"His problem is the past," Gray said about his father. "He says only do things you have done before and liked. Whereas me, what's coming is the thing I'm looking for."

I thought the present was the safer bet.

We can only die in the future, I thought; right now we are always alive. (Amy Hempel, "Pool Night")

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# Now for Something Ancient



JONATHAN SAVILLE

This week a production or adaptation of Sophocles' Aga will be presented at the La Iolia Pitayhouse, under the direction of Peur Sellars. Not having usen the production yet, I cannot predict what specific critical comments it will evoke (eff Smith will be reviewing it next week). But there are certain issues that arise in any modern production of a Greek tragedy and that constitute the terror and occasionally the triumph of directors (along with the appropriately glowny or cestait response of audiences). It is these issues I want to bouch upon it what you may take as an apprehensional or the proposal or the proposa

senoran vices so that even the most disnart spectators could hear they were aided by the remarkable acoustics of these structures.) No more than three professional actors were needed for any of the extant Greek tragedies, for with the masks disguising his face, each of these versatile arrists could impersonate several different characters — a particularly useful strategy, since the actors, all of them male, had to undertake the female roles as well. In adtion, an important part was played by the chorus, twelve highly trained though nonprofessional performers who sang or chanted the great lyric odes interspersed froughout the plays, engaged in dialogue with the magn actors, and dianced to the accompaniment of flues and drawn of of the spectacle that had extensive movement; to the visic, the action was relatively stitic, consisting almost exclusively of convenients and relatorical speeches, for scenes of exciting physical activity (such as the violent marders these plays are so replete with were not shown to the audience but were instead narrated — usually with prodigious eloquence — by messengers.

The modern theater has a vast range of resources that Greek tragedy naturally made no use of. The expressive armospheric effects provided by the modern lighting designer. He was the property of the modern lighting designer, which is the property of the p

What, indeed, is he to do with all those

answer is to try to replicate the original conditions of production as precisely as possible; hence, for example, the modern revival, in Greece and elsewhere, of our-door, declamatory, masked performances of Greek tragedy, along with the chanting and dancing chorus. Since most theares to day, are indoor spaces, those classiczing devices have also been drawn inside, with variable success. In the worst of such performances (and they are legion), the action of the control of the contr

masks lend to be experienced as an impodiment, hiding what we most want to see and making us feel frustrated and deprived. Even more agenizing is the prious treatment of the chorus. For even under the best of conditions and they are usually far from that the singsong choral speaking, with its discordint variety of pit has, so that and interest the control of the chorus of the discordint variety of pit has, been and a music, not speech, not anything recognizably human — to the point where the audience, stunned and exhausted by the endless weirdness of the whole experience, finds itself paying scarcely any attention to the glorious poterty into which the tragic playwrights have poured all their blazing genius. "Was that really what Greek tragedy was like?" we wearily ask as we outer out into the blessed normatily of the

What is needed. If this great ancient heater is to come to life for us instead of functioning as an enervating cultural duty, is not thearireal antiquariation but an resources of the modern actor and the modern stage. Of the modern actor and the modern stage. Of the modern actor and the modern stage of the modern actor, one might add — for a living theater must be aimted at a living undicate, and the perceptions and espectations of the modern stage and espectations of the modern undicate, while radically different from those of the ancient Athenians, nevertheless offer the modern director a rich, supple,

and variegated material to socia with. Modern addence here been trained by the modern theater to be extraordinarily emissive to the expressive, powers of lighting, costumes, sets, and refined acting techniques. If they are less sensitive than their forebears to the sounds, images, and meanings of great poetry, that is without doubt a deplorable loss. But perhaps the poetry may be reintruduced through the other senses, so that the language of words may have been sound to be a sound to the sound to be a sound to be a

simulacrum of something that is irretrievably gone.

But finding modern equivalents for ancient devices and techniques is not the
greatest of the problems confronting a
modern director who wants to make Greek
tragedy accessible to an audience in the age
of Marx. Freud, Einstein, advanced
capitalism, decayed Christianity, and the
modern sensibility, even from the size of
the conditions and the control of the control
crient Greek views of politics, personality,
morality, piety, heroism, fate, family,
society, the cosmos, and the divine. Even
when the issues, in a play seem relatively

Sleepers!

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Of our value you'll say, "Jeepers, Creepers!

familiar, modern, and universal — as, for cample, in the conflict of individual conscience and state power in Sophocles' Antigene — the familiarity disquises a deep strangeness which we try to deny but which is all the more disturbing for being so unassimilable. The popular religion of the source of the state of the state of the contraction of the state of the state of the contraction of the state of the state of the conmodern consciousness. Yet this religion underlies much of what happens in the ragedies; gook (the gods actually worshipped by the audience) imitate action, appear on stage, and sometimes are central characters in the plot; and we must not characters in the plot; and we must not as part of a civic-religious festival in honor of a powerful deity whose altar was one of the fixed pieces of scenery in every production. Similarly, the ethical ideas embodied in the tragic events are cometimes of surpassing strangeness to Christians and utilibrarian slike, if one wants to find in platonic notions of goodness (it is better to stere the late of the contraction of sunders of productions and pilless shanes of proud vindictiveness and pilless so search long and hard among all the in-

Of the three Greek tragic poets whose work has come down to us, Sophocles is in this respect the most alien of all: he seems genuinely to have admired Oedipus

as that aged sinner denies all responsibility for his crimes and unforgivingly crieses his repentant son, and he saw nothing wrong in the murder of Cytermestra by her gleefully vengeful children. There are equally puzzling attitudes in Ajos. H.m. is the modern director to deal with a world view in many ways stockingly contrary to that of the modern audience, and often quite unintelligible to them?

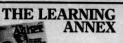
quite unintelligible to them?

There have been several diverse solutions to this problem. The director may ignore the philosophical alienness of the plays, hoping to hold his audience's attention with he grandeur and pathso of the characters' heroism and suffering. Or he may take the exposite approach, underlining the opposite approach, underlining the opposite approach, underlining the form of the control o

theory of nature, society, or the self that he ancient playwright, having other ways of looking at things, knew nothing of. This is the director not as interpreter of the text but as a more or less independent auteur, exhibiting not he slightest plety tward the classics but violently transforming them into mothern plays, on the modern stage, for modern audiences with modern procecupations.

To those with a reverence for the past, those to whom the genius of Aeschylus, Sophocles, and Euripides overcomes the distance between their culture and our own, this last approach may seem a typical example of twentieth-century artisic arrogance and rootlessness. It must be said that it often results in travessies of both an-arrogance and rootlessness. It must be said that it often results in travessies of both and that it often results in travessies of both and that it often results in travessies of both and often sometimes, when the director has genites of his own, when the issues he is preoccupied with find deep resonances in the concrede interaction of ancient text and modern sensibility instigates those great flights of imagination that the theater longs for and lives by — then a modern adaptation of an ancient tragedy can give the unbiased theatergoer an eaulated artisic experience sail generits, offering conceding a travel of the contraction of the disease and in the world.

Which brings us - maybe - to Peter Sellars' Ajax....



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# That Cathy Clowns



JOHN D'AGOSTINO

Cathy Ladman looks too delicate to be

catch-as-catch-can diet, the weird hours, and the occasionally hostile audiences. But Ladman has an important psychological advantage that enables her to compete on equal terms with more physically imposing comediennes, such as Lois Bromfield, Roseanne Barr, and Karin Babbitt she was born and raised in New York

City. Although she now resides in Los Angeles, Ladman's world view is embold-ened by the muscular, defiant cynicism that is pure Gotham. Yet her material is at least once removed from the combative, cabile-on-coke style of a Richard Belzer. Ladman is more like the young Woody Allen: her humor builds from the premise that her intelligence, common sense, taste, and clear perceptions put her at odds with a lesser world and doom her to

ontinuous frustration. In a delivery that ranges from an effete monotone to the grating whine of a den-tist's drill, Ladman gives the impression that fate dealt her a short straw, that as a result of some cosmic misassignment, it has been left to her alone to sort out the has been left to her alone to sort out the absurdities that plague her erhnicity, her gender, her citizenship, and that enervaiing, string-ar maze of interaction known as the parent-child relationship. Ladman accepts her responsibility and goes about her task not with the relish of the tough Manhattan cookie, but with that peculiarly New York-Jewish stoicism that

Itarly New York-Jewish stoccism that makes every sentence a question punctuated with a shrug of resignation.

I first saw Ladman several months ago when she opened for Jerry Seinfeld at La Paloma Theater. She went over nearly as well with the audience that night as did the headliner, and I made a mortal note to earth her if the over nearly a San Diego. the headliner, and I made a margial note to catch her if she ever played a San Diego club. Since then she has appeared at the local Comedy Store twice, most recently last week. On the first of the nights that I saw her, it took the crowd a while to warm to her, partly because it was a tradi-tion of the store of the same of the same partly because Ladman's dry, coversa-tional style rarely slips into the drum-roll cadence trang test quick, easy laughs. Yet once the audience synched into her un-derstatement and rhythm, the comedi-enne worked it for a number of sizable boffs.

unnecessarily in an accent that turns
"flowers" to "flah-wuzz." Her mother is
always warning her about the dangers of
the big city and quoting from crime re-

ports to substantiate her fears for her daughter's safety. "Just to ease her mind once," says Ladman, "I told her, 'Ma, last night I was walking home, and there were a couple of suspicious people walk-ing behind me. So I shot them? I love to torture my mother Every once in a while. torture my mother. Every once in a while torture my mother. Every once in a while. "I'll call her screaming and crying and then hang up. She's a typical Jewish mother. Not long ago, she was dismissed from her jury duty. She kept insisting that she was guilty. My parents. ... I've been in therapy for a while now, talking about my parents. It's starting to help. Now my therapis hates them, too.'

Actually Ladman's life doesn't seem to

have been al! that traumatic. After attend-ing college in Albany, New York, she spent several years at a variety of occupa-tions, including free-lance writing, sell-ing advertising in the Big Apple, and sub-stitute teaching in Philadelphia. The last ing advertising in the Big Apple, and substitute teaching in Philadelphia. The last of these apparently was the most trying. "Substitute teaching is the worst," she says. "I remember one time these kids kept saying things like, "Suan does it this way, "Susan lets us do that," "Susan's prettier than you are, "Finally, I said, "Yeah? Well, Susan's dead." Not long after that, I was subbing in a really tough school, so I thought I'd lay down the lawright off the bat. "I'm Ms. Ladman, and I'm taking Mr. Bradley's place today, and way the bat." I'm Ms. Ladman, and I'm taking Mr. Bradley's place today, and way the word of the bat. "I'm Ms. Ladman and I'm taking Mr. Bradley's blace today, and way the word of the

ordered checks and it cleaned me out. I over these 'scenic checks.' The most I had in New York had a picture of a man and woman looking for their suder, checks. I couldn't even afford a car in those days. Now I live in L.A., and I have to drive. I just bought a new car. Well, new to me. I had been supported by the summer of the summer o ordered checks and it cleaned me out. I called the Automobile Club. Now I know why they call it triples. A Three times a truck went by and I'm going, [waving] Ay1. Ay1. Av19. Av1

Another regional fetish that Ladman has had to adapt to since moving to the W. x Coast is exercise. "I bought the Jane Fonda workout video. Have you seen this thing? The woman has no bones — she's fillet of Fonda. I'm trying to follow this thing, and Fonda sits down, wraps her legs around behind her back, and pulls them over her shoulders. Then she says, [cooing] Now, doesn't that feel good? Oh, yeah, and when we're finished doding this, maybe we can hang ourselves by the nostrils." Being extremely thin and, uh, underdeveloped has brought Ladman her share of anxieties ("I'm actually looking forward to sagging"), and in general she finds womanhood a difficult road. "It's tough to be a woman. I'll tell ya, I've had tough to be a woman. I'll tell ya, I've had it with this menstrual thing. I'm premen-strual. I'm postmenstrual, I'm midmen-strual. I've got five good minutes every month, and then I'm usually asleep. And men don't know what it's like to have to use a women's bathroom. After you wait forever to get in, the only available stall is the one with no door, on it. Every women. the one with no door on it. Every womthe one with no door on it. Every wom-an's bathroom has one; they call it the 'display stall.' I usually get the door with a letch that has one screw missing, so that when you try to close it, it just swings round and round and round. Then you have to hold the door shut with oze hand and women keep trying to get in. [Voice rising, it, a hereing or generated.] 'Here

have to hold the doer shut with cae hand and women keep trying to get in. (Voice rising, in a piercing crescendo) 'Hey, where's somebody in here! Don't come he, there's somebody - he, -

'Hey!' ... In New York, it's much easier Hey! In New York, it's much easier to meet guys, like when you're on the sub-way. 'Well, we've had our groins pressed together for several hours. Ya wanna raise a family?' "

logether for several nours. It wannar asset a family? "
The crowd has been solidly behind Ladman for some time, tot seems especially responsive to this subject matter, "but hat edaing, I really have it, it think I started feeling that way when I was this started feeling that way when I was the year on this date. In Yiddish, a blind date is a Shidech. That's an appropriate term Every time Id see one of these guys coming up the sidewalk, I'd say, Shill Eccol's He doesn't have any cars! Ever been on a doubtle blind date? Their where you arrange the seating normal person/jerk. "The women low this." I have to admit that I've had some interesting experiences on dates. I once went out with a bad stutterer. Spent the entire evening it. Baskins kobbins while he tride to order papup ice.

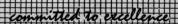
on dines. I once went out with a had kin-terer. Spent the eartier evening it. Buskin-Robbins while he tried to order papays ice. Made the misstake of pulling up to the clown at a drive-through Jack in the Box. They finely had to twe us sway. Then I went out with the most boring guy I've ever met in my Ifte. He just sat across from me at dinner like this [Ladman shumps her shoulders, droops her eyes, and lets her lower lip hang down]. This histing, this guy has attempted suicide. And succeeded. His name was Ira. A thinking, this guy has attempted suicide. And succeeded. His name was Ira. A shelter: Although Ladman came to Los Angless primarily to pursue her goals of working in films and television (the will be featured this fall in an ABCTV show called Funny), she continues to do her studying and fills.

standup act in clubs and colleges and fills in some of the blanks in her schedule by

chant for writing visual payoffs that in-jects her stage act with a theatricality that recalls the warped, apocryphal anecdotes that were a staple of Woody Allen's early standup routines. Ladman's still discuss-ing the duting game. "It's not getting any better out there. Recently there this guy, and lasked him what be did for a liv-ing. He said, "I make fertilizer. Now what do you say to that? So I just looked at him for a minute and said, "I thought cows did that." And as we're talking. I'm immerine this up, at we'r. Lefense. imagining this guy at work." Ladmai squats as though on a commode and pan tomimes someone flipping through a thick magazine. "You still in there?" 'Yeah, I'm trying for a little evertime.' For the ten o'clock break, it's coffee, a cigarette, and a bran muffin. And every so often, the foreman comes through. All right, you guys, let's eat that roughage! Let's go!' How do you call in sick on a job like this? 'Yeah. I accidentally ate some

Let's go! How do you call in sick on a job like this? "Veh." I accidentally ate some rice. I'd just be wasting everybody's time! If came in today."

Move plausible if equally all's is Ladman's recollection of a trip to Canada. "Canada's a beautiful country, but he can be considered as time! I went there, I ras into the rudest woman in the world' at the border cross." I have a some and the consideration of the consideration of



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# Summer of '59

DUNCAN SHEPHERD

Stand by Me comes from a Stephen King novella called The Body. The goldie-oldie by Ben E. King (no relation, as they say) that gives the movie its title, and its dominant musical motif, is quoted in the text of another Stephen King book, The Stand — but that's a separate matter entirely. This one, assuming a reasonable. entirely. This one, assuming a reasonable degree of faithfulness in the adaptation, is

Sherwood Anderson territory. (2)0 they still read Sherwood Anderson in American high schools, or is in now all Sephen King, S.E. Hinton, and the "poetry" of Bruce Springstern? He still, even without such blandishments as telekinetic powers and ghostly playmatets and haunted Plymouths and so an, sets himself, and the still be such as the still be such as the still be such as the such as t

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Rock. Oregon, the story concerns four twelve-year-olds who have got wind (never mind how) of the whereabouts of a missing contemporary of theirs, whose name and face have been all over the local news: he is now to be found by the rail-road tracks, better than a day's hike away. where he was thrown after being struck by the train. The quartet sets out on an overnight quest, interested in the first place to see a bona fide dead body, and in the second place to reap the publicity ben-efits of having been the ones to discover him. One of the four is a sort of surrogate Stephen King, prized already by his peers him. One of the four is a sort of surrogate Stephen King, prized already by his peers for his abilities as a story-apinner. A demonstration of these powers beside the control of the story that the story that his reputation. Of course, you have to be willing to make allowances for the calcowness of the storyteller; but then, some of Stephen Kings inventions in things like Creepthow and Car's Eye, with noalisi of being wild by a tweelve-year-old, are hardly more mature. And the fillimmaker, Rob Reiner (note of This is Spinul Tapi, more recently of The Sure Thing), implicates himself in the process when he scene to the visual: a full-blown fan-tay sequence about an ostractoff at boy who gets his revenge on his tormentors by turning a pie-eating contest into a barforama"—i.e., a womiting sequence to outdo the one in Monty Python's The Meaning of Life by a multiplication factor of nine or ten. (Perhaps just a dash of supernaturalism there, after all.)

of minor of the control of the contr

narrated by the hero as an adult (Richard L reyfuss) and prompted by a present-day newspaper headline that announces the death of the leader of the quartet. (This revelation, first thing in the movie, did not prevent the audience I was a mem-ber of from letting out a collective moan when it was reiterated at movie's end: new evidence, perhaps, of the short attention span and short memory of today's movie-going public.) So the entire movie, as you cannot help but see, is suffused with an awareness of death, and moves inexoan awareness of death, and moves fineso-rably toward a sadder and wiser reconcili-ation with it. Or at any rate toward a sen-tentious reconciliation with it: "We'd only been gone two days," the narrator/story-teller affirms at the finish, "but somehow the town seemed different, smaller."

the town seemed different, smaller.

Nothing in the interim quite justifies
the solemnizing tone of the beginning and
ending. The episodic action, padded out
with the aforementioned flashbackswithin-the-flashback and campfire fanwithin-the-flashback and campfire fan-taps sequence, has still had to be over-loaded with contrived incident in order just to reach feature-length: a hair's-breadth escape from a junkyard dog named Chopper ("Chopper," the narrator meditates, "was my first lesson in the vast difference between myth and realwast difference between myth and realnity"), an even narrower escape from an
onnyshing train on a high-tise trestle, a
leoch attack that makes invasid all the
way into one of our heroes' jockey shorts,
and a meledramatic face-off (writebhlade
on one side, pistel on the other) with a
gang of older youths who have the same
notion about the publicity value of discovering the body, in similar fashion, only
more so, the movie is overcrawded in the
sin highly informed and informed with
its highly informed and informed and
the realrack, the theme song from Have Gun
Will Travel that serves as sort of marching song for our waysfares ("... a knight Will Prave that serves as a sort of marching song for our wayfarers (". . . a knight without armor in a savage land . . "), and innumerable idioms that pin down exactly the era of the story and the age of its characters ("That's so funny 1 forgot to

But even at its best, this sort of infor-mation, laid on at this sort of thickness, becomes showoffy and pedantic a trivial pursuit par excellence. And at other times (at its worst, that is), this sort of information becomes misinformation. (The child actors, Wil Wheaton, River Phoenix, Corey Feldman, and Jerry O'Connell, reflect this split: at times spontaneous and true; at others balky and awkward. River Phoenix, as the natural leader of the group, is the best, or least caricatured, or most universal, of them.) Phrases like "candy ass" and "shit for brains," for example, don't sound quite right to my ear

maybe a bit out of time, but more definitely out of the age bracket of our heroes at that time. And phrases like those, and worse, seem to come along every minute. Speaking as one who was only a grade or so behind our foursome in school. I can

so benind our indistance in school, 1 cent testify that profanity did not come easily to the tongue of any decent twelve-year-old in 1959, even ones who had advanced. old in 1959, even ones who had advanced. like these here, to experimentation with cigarettes. At those and other moments, showoffiness gives way to carelessness, and trivia descends to tripe.

David Cronenberg's remake of The Fly, almost three decades after the fact, must Davis Cronenerg's remake of The Priy, almost three decades after the fire, must be seen as an attempt to make the story more palatable to a new generation. Those old enough to have seen the origination of the price of the pric

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fly. I only want to suggest here that real-ism will be of limited usefulness in these sorts of circumstances. It comes in most useful, it seems to me, when the action is most nearly human. Which means in the preliminary and expository stages. The small talk is well and humorously writ-ten, and Jeff Goldbium and Gerna Davis Certainly the filmmakers have done some diligent entomological research, with ed-ucational results, and the early clues to the hero's coming state are both clever and valid: the spoonfuls of sugar he shov-els into his coffee at a restaurant, for inels into his coffee at a restaurant, for in-stance, and the Italian pastry he decides to order on top of it. However, his high-toned ravings about liberation of the flesh, about purification and higher life forms, are of little thematic relevance when you consider the source (and the eventual destination). And by the time he starts to vomit a milky fluid onto his foot in order to dissolve it and ingest it, real-ism has begun to rebax its claims. If this, as the effects grow more and more graphic, eventually reaches the threshold of pain. What the remake has gained in tension (i.e., anxiety about what you will have to see next), it loses in clarity of conbring an enlivening individuality and ec-centricity to the roles of groundbreaking scientist and observing journalist (soon enough, loving companion). The meas-ured pace of the remake stretches this expository phase out, and there is an addi-tional sort of twilight period when the hero begins almost imperceptibly his to-tal physical transformation.

This is the big innovation in the remake: that the scientist doesn't come out make: that the scientist doesn't come out of the experiment as a man's body with a fly's head, but goes instead through a gradual, head-to-toe change. (I am not qualified to say that this is more real.)

have to see next), it loses in clarity of con-cept. And there is nothing here to com-

pare to that haunting climactic image of the fly's body with a man's head, trapped in a cobweb and borne down on by a ravin a cobweb and borne down on by a rav-ening spider. (The remake takes no inter-est whatever in what became of the free-loading fly.). This moment alone, which achieved a cosmic shift of perspective of the kind you get in some of Gary Larson's newspaper cartoons, gives the original a leg-up on the remake in my book— and never mind about what came before. It does so, anyway, until I can see it again and change my mind.

My primary memory of the original Texas Chainsaw Massacre was that I had nothing to fear from it. It was too low-budget and unskilled ever to be able to show me something I would be sorry to have seen (I am not speaking aesthetically here.) But Tobe Hooper, the director of both the original and the seemel her seemel and the seemel. 



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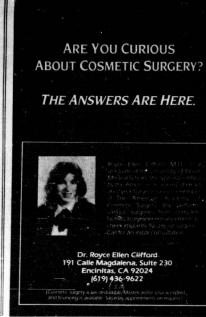


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32 AUGUST 28, 1986

# **And Half Not**



ELEANOR WIDMER

The Restaurant: Le Corbier
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Price Range: Fixed-price, five-course
meals, 342.00

The Restaurant: Andres' Patio Restaurant
The Location: 1235 Morena Boulevard,
Bay Park (275-4114)
Type of Food: Cuban and Mexican

Price Range: Complete dinners, \$4.75 to \$9.75; lunch, \$2.50 to \$5.00. Hours: Closed Sunday, Monday through Wednesday, lunch only, Il-00 a.n. to 6:00 pm.; Thursday through Sunday, lunch Il-00 a.m. to 4:00 p.m., dinner \$500 pm. to 9:00 pm., dinner 5:00 p.m. to 9:00 p.m.

5:00 pm. to 9:00 pm.
Once a classA establishment changes
its chef, especially if he is brought in from
a foreign country, the restaurant is entitled
to a fresh review. Should you remember
having read about Le Corbie of La Iolia
in these pages before, please he aware that
the new chef from Belgium has a cooking
style uniquely his own, and in essence it's
a new restaurant. When my friends and I
returned there the other night, we also

discovered that the original fixed price of \$3500 for a five-course meal, plus com-plinentary champage, had been changed to \$4200 per person and no free wine. Our party consisted of one man and two women, cach of whom was to pay for his or her meal. There is no mint or petition or her meal. There is no mint or petition my femal defined and 1 did not have the canactive that intent to ear five courses. We mem., and although the portions are small, up feather fired and 1 did not have the capacity that night to eat five courses. We therefore asked whether we could have one meal divided. The waiter immediately registered consensation, Obviously at such an exatted restaurant, this request had not been made before. Our waiter returned a few minutes later and informed us that few minutes later and informed us that the world of the minutes later and informed us that the world pay \$5700 for one meal, plus a few extrast such as individual portions of vegetables. We agreed.

Although my ownern friend and I were not too hungry, our male excort war swenous. He likes the Continental idea of having fish as well as meat and asked whether he could have fish, without vegetables, and then his meat centred, we would cost \$250.0 He declined.

If you cat in a place like Le Corbier, possible the would cost \$250.0 He declined.

If you cat in a place like Le Corbier, be was informed that an additional entries would cost \$250.0 He declined.

If you cat in a place like Le Corbier, be a cut and a state of the could cost \$250.0 He declined.

If you cat in a place like Le Corbier, but what lies behind these sums = \$5700 to share one meal and \$2500 for an extra entree—is a lack of accommodation for individual necess. The purpose of a restaurant, whether the entrie is \$700 or \$2700, is to make the patron leaf the interest seems a codds with this concept and hardly builds good will.

A certain savey is necessary on the part of the waiter and the maitre d' in

ly builds good will.

A certain savvy is necessary on the part
of the waiter and the maitre d' in
establishing rapport with diners. Our male
friend who wanted fish in addition to his
\$42.00 meal would have gladly returned to
Le Corbier again if the piece of fish had
been assessed at a fair price. But we were
stunned by \$25.00 because it appeared

punitive, as if we were being discouraged to break the mold of the fixed-price, fixed course structure. The great genius of Ber-trand Hug of Mille Fleurs and Paul Dob-son of Dobson's is their ability to gauge their customers and to serve their needs their customers and to serve their needs. Neither owner of Le Corbie was present. Cher was home with the flu, and Jean-Pierre was in Los Angeles. Possibly the staff was not prepared for the unusual, but in the future, I hope they will respond more realistically to special requests or that a mini-menu or à la carte items will be add-

ed to the menu.

As for the meals themselves, this is how they stacked up: our escort had a magnifi-As for the meals themselves, this is not the hey saked up our escort had a magnification of the control of the

four — both salads, one radicchio and the other tossed green — because of the sharpness of the vinegar. Our salmon entrée was superb, but the vegetable soufflés (what the maitre d' called "vegetable flans"), although gorgeous to behold, were includible due to excessive salt. Just as the greens could not stond une to the vinesure the could not stand up to the vinegar, the natural flavor of the vegetables was lost. Our desserts were masterful, as well as generous. Each of us received a whole portion of a pomme d'amour, a love apple, consisting of pulf paury in the form of an apple and filled with apple sites. Pomme d'amour takes twenty minutes to prepare and has to be ordered at the beginning of the meal. If available, don't miss it. The dessert and the salmon proved to be the highlights of our meal. Our excort had two glasses of wime. The two meats, plus the additional \$1500 and the wine, came to \$112.36.

Seated at the next table, which was in close proximity to ourse (the wall banquette is essentially one unit), were two young men who struck; up a conversation with us and proceeded to report on some of the most couly resumants in Paris, New York, and Los Angeles. One of them commented on local restaurant reviewers and, speaking directly to me without being aware of "when only writes about restaurarias in Mission Gorge."

I was highly amused. No doubt "Mis-sion Gorge" was a metaphor or shorthand for those ethnic restaurants that I pursue so ardently and whose costs are a fraction of the meal we had just consumed. They are also a lot more fun. I enjoy a first-rate, well-executed meal as much as anyone, but

well-executed meal as much as zayone, but never experienced at Le Corbie the sense of exhiltration that came from discovering Khyber Pass. El Goloos, Tran's Vietnamese, or the Mongolian Beef House in Escondiols of Hoding restaurants where one can eat well for about \$50.00 has dubbed meas the "critic of Mission Gongs," then I accept the laurels with pleasure. Which brings me to a good, inexpensive restaurant, which is not located in Mission Gorge, Called Andrey, Patio Resturant, it should be renamed Andres' Cuban Restaurant, The once-open pario is now enclosed, and although it used to be restricted to lunches, it's now open for dinner on Thursday through Saturday. The top

price for an authentic Cuban meal prepared with meat or chicken is \$6.95; those that feature fish or seafood range in price from \$5.95 for cuttlefish to \$9.75 for breaded

reature risk or seasook range in piece to reason \$3.5% for cutterfields to \$97.5 for broaded \$3.5% for cutterfields to \$97.5 for broaded specialties and had arrac con polio (chicken with rice, \$5.95), pieuria de puerco sanda (Cuban-style mass preti with yucca and mores, \$6.95), and arrac frito Cubano orfied rice with porch, ham, shrimp, and bean sprouts, \$5.95), and arrac frito Cubano orfied rice with porch, ham, shrimp, and bean sprouts, \$5.95). Of these the beat was the shredded beef in wine sauce. The secret at this restaurant as to pour the wonderful black beam direct-ity over the meat and rice the way it is done spearaciely. The shredded need and beans, plus homemade soup (select the soup over the salad), males a hearty and wonderful meal that can't be beat for the price of \$5.95. The fried rice dish is very similar to Chinese fried rice (the owner said it had

come to Cuba via the Chinese), and the chicken with rice and beans is the most bland. The Cuban roast pork has a great deal of potential, especially since it is accompanied with yucea root and moros, related to the potato family, but the pork was quite sally. The owner applogized for the saltiness of the pork and didn't charge us for it.

the fort it.

We didn't hav, the opportunity to taste the seafood dislete, but you can easily make a meal of the appetizers listed under a la carte items. Try the papa rellemo (stuffed potans, 85 cents), the emparkad (82.25), the fried plantains (\$1.00), or the Cuban tumal (\$2.25). The seafood constitute a varied and interesting p.m. Monday through Westerdey but is open for both lunch and dinner Thurday through Sudreday, The fresh, earthy food, the losp prices, and the generous management make this restaurant worthwhile.

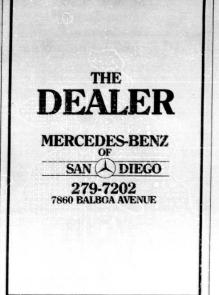












# **OUARTER NOTES**

# BURROWS

i.

Dancer Rich Burrow appeared last weekend in Three's Company's Lo Tec Series. Burrows is both dar and choreographer, and the evening gave a pleasant sampling of his taleats in both categories. He danced in all but two of the nine items on the but two of the nine items on the program, and virtually all the choreography was his own (the exceptions were Linle Black Box by John M. Wilson and Not So Sweet Bedroom Suite, in which Burrows collaborated on the choreography with Ann Hallifan). Another element Hallifan). Another element giving the program unity was the fact that these were all solo dances, exploring the expressive and formal possibilities of a single dancer on stage—and of course doing without the greater complexities. In both meaning configurations, of the interaction of numerous dancers in Bedroom Suite—Burrows and the elegant and commanding Patricia.

commanding Patricia
Sandback, as a married couple
in a double bed; but since the
point of this sad piece was the
total alienation of husband and
wife from each other, each

dancer danced only when the other was "asleep," thus technically adhering to the program's title, "An Evening o Solos." In Burrows's own External Combustion, there was a second figure on stage, as dancer Melissa Nunn enacted the expressionistic torment of the soloist with torment of the soloist with jagged intensity; but this other figur. was a naked man (presumably Burrows himself) lying supine and breathing through a vacuum-cleaner hose, and patients etherized upon (or under) a table naturally do no dancing. The expression of inner emotional conflict and extreme states of anxiety has been

emotional conflict and extreme states of anxiety has been prominent in the history of modern dance, and this tradition was represented on the program not only by External Combustion but also by Bedroom Suite and Little Black Box, a dance to the Mack Box, a dance to the despairing randowness and futile explosiveness of Webern's music, showing the soloist jerked around and puppetized by forces that take sway from him control over his environment and his own both Modern dance really does not have much more to say in the sway from the control of the much more to say in the sway from the control of the sway for the control of the sway for sway realm of angst, and the best of category) tend to be made up

mainly of re-experienced clichés, like twice-fried pork. It was the other dances of the evening that showed the choreographer's imagination and the dancer's skill to best

choreographer's unagination and the dancer's skill to best advantage.

Prominent among these was Burrows's Ceremony for One, a lyric and almost scraphic solo to a rhapsodic harp piece by Benjamin birnten. It was easily to be the street of the series of knee operations (the dancer's life is a perilous and heroic one) seems to be at the height of her expressive powers. The expression, in this dance and by this dancer, was not of neurotic suffering but of noble serenity. Miss Isaac's that certain inner spirit — soul and body at one one without which no dancer can be truly memorable, enabled her to statain and communicate an experience of impassioned calmness, luminous in its confident paradox.

Burrows himself is a dancer of less depth, the is limber, supported the stage space and turn it into a malleable medium.

over the stage space and turn it into a malleable medium

responsive at every moment to the dancer's will. But he has a great talent for sly, whimsical humor, and in the pieces in this vein, his engaging charm and pixy smile immediately succeeded in establishing a warm ranport with the stylizations of movement in traditional Japanese theater turned into burlesque as, without abandoning the severe decorum of the style, Burrows pixy smile immediately succeeded in establishing a warm rapport with the audience, which supported the dancer-choreographer's sallies with appreciative laughter. Burrows's Tap Episode (for the right lee) brought bim into an relaxed insone are and a lovely command of tap technique, he amused himself (and the audience) with creating his own visally ritythmic muse; until at the very end the loudspeakers polished things off with the rest of the received of the rest of the received his polished things off with the ery end the loudspeakers polished things off with the ery end the loudspeakers polished things off with the ery end the loudspeakers polished things off with the ery end the loudspeakers polished things off with the ery end the loudspeakers are the end of the ery end the loudspeakers of the ery end the ery end the loudspeakers of the ery end the ery end the loudspeakers of the ery end the loudspeakers of the loudspeakers of the ery end the ery end the loudspeakers of the ery end the loudspeakers of the ery end the ery

was, anomalously, of a different sort: it showed a blindfolded political hostage, amusing, greeted this somber.
poignant Ball IV with the same
giggles and yelps they had
accorded the earlier jeux in this

slowly thrust his hands into the pockets of his floppy white pockets of his floppy white pants, made them emerge searchingly from the open fly, and then, after an immensely slow and controlled knee bend, used them to pick up two rubber balls lying at his feet. The final dance in this series

blindfolded political hostage, confined in that same octagon of light we had seen in Tap Episode, bouncing a ball only a few inches off the ground, as an indication of his painfully restricted imaginative world under the deprivation of freedom. It was a touching freedom. It was a touching moment, perhaps the only moment in the whole evening when one found oneself in the presence of the authentic human condition, freshly and precisely rendered. But the audience, by this time having determined that Burrows was a delightful comedian of dance and that virtually everything he did was intended to be amusing, greeted this somber.

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#### C I T Y LIGHTS

#### HEY, LANDLORD

insulting," says Dan Bressler, one of the tenants who signed the letter. So the tenants got mad and wrote five sens had and who five separate letters to the city building inspection department, complaining about the conditions of their cottages. A conditions of their cottages. A building inspector came out to look at the properties and sent a report to Barrymore, requiring the repair of several items around each unit — including high weeds, insufficient electrical outlets, leaky roofs, and deteriorating window

The tenants now say that Barrymore has responded and the cottages are being improved. But the rental increase still went into effect June 1. And at the distributed a memo saying there will be no more open barbecue fires allowed, no more car washing on the street (using his water), and no more free garage

statement of the garage storage space.

On June 19, Coatello received a notice stating that since her rental agreement only allowed two residents in the cottage, one of her two roumantess would arrived just as the law students were studying intensely for the upcoming bar cam, and they couldn't afford to move. The three of them reasoned that since Barrymore's manager of the units knew but three people in the state of t do something about it? Retaliation for her leadership role in fighting the rent increa and calling in the building inspector, they figured. And

such retaliation is against the law.

law.

Costello's roommates succeeded in getting a part of Barrymore's complaint throw out of court, and like true barristers, they have attacked with gusto the other side's technical missteps. But the substance of their contention substance of their contention is wrong, says Barrymore. He flatly denies that he has a vendetta going against Costello "That is not at all possible, "That is not at all possible, feasible, or correct," he declares. "It all started with their being too noisy. That's how I found out they had three people living there. I didn't know before." As for the letter of protest, signed by the tenaits Barrymore claims most of their were "induced" to sign it, but he refuses to elaborate on that

contention.

Three other tenants besides
Costello say unequivocally that
her unit was never noisy.
Furthermore, they claim that
Barrymore allowed as many as

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four people in some units. Classen Gramm, Barrymore's attorney, believes the case will go to trial in about three weeks. "I'm satisfied that this isn't a retaliation case," Gramm say "If we wanted to retaliate, we "If we wanted to retailist, we would have given all three of them thirty-day notice and gotten ris of them all. But we just asked that once of them icave, and they reliased, so we had to use for possession of the preemises." The law students as use of the state of

for court costs and attorneys fees. ■

#### RACE TROUBLE

Anything and everything illegal, Shipley explains. "The director told me that all the rules of the road would be obeyed," he says. Two days before the ride, Shipley called Jay Knobloch, the event organizer, with a warning: Carlsbad officers would be out to enforce the vehicle code. (Three extra officers were added to the shift, which added to the shift, which normally has is patrol cars, according to Shipley). "I told him we had received complaints about this event last year," and the second last year, it was to the second last year, and year, and year, and year, and year, and year, year, year, year, year,

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(continued from page 37) aggressiveness of the tour participants. This whole collision course

131

might have been avoided if the Carlsbad roads had been closed for the duration of the tour, which lasted about two hours But the city's traffic is rerouted But the city's traffic is rerouted only for races, and only when the Carlsbad police are paid to put on extra patrols, which cost the event thirty-five dollars per officer per hour. The boys and girls' club decided to frog that expense. Last year they offered



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to use volunteer monitors but were told that the police department cannot have untrained citizens directing untrained citizens directing traffic. So this year nothing was done besides reminding the cyclists, by microphone and by hand-out flyers, to observe all

some participants were a bit gung ho. "A lot of people that are serious riders take this as a race," he says. "The traffic signals were not obeyed by the people in the front pack." But Duncan Smith, a branch director for the club who also director for the club who also helped organize the event, says that the tour went through other North County towns - all of them under the jurisdiction of the county Sheriff's Department - with no problems or complaints from law enforcement officers. "We could have had a much better fail for all consequent if the

day for all concerned if [the Carlsbad police] had taken over some intersections and helped monitor things," says Smith. "If Carlsbad didn't want the event in their area, they should not have given us a permit," he

says.

If the Carlsbad police had the last word on the permit, things might indeed have been different. Because the event was officially not a race and did not

SSSSSSSSSSSS



traffic laws.

Jay Knobloch agrees that

instead of the police. But the police department is always consulted, and next year's bour will involve "a lot of discussion," according to Stipley, "I would suspect that there's going to have to be some guarantees," he adds.

But this year's law rediscement proble is not over enforcement proble is not over enforcement proble is not over enforcement proble is not over concerning the stiple work ahead, if it intends to collect fines on all citations issued on August 16. Some tickede bayes[stiple] and citations included the problem is and driver's license numbers, according to Bryan murbers, according to Bryan merces, according to Bryan names and driver's license numbers, according to Bryan Plank. Although he gave Shipley the correct information, Plank intends to fight his alleged violation in court alleged violation in court of the mark on his driving record, getting stopped and tickered during the ride did not run Bryan Plank Nay. Or his touring time, which he was able to calculate accurately, despite the delay, by using a small

involve street closures, the city manager issued the permit instead of the police. But the

FIRE WATER

continued from page 4)
people on twenty-four-hour call,
and so does the city fire
department," he says. "And
between the two of us, we could
have helped them and maybe
prevented something that might
have happened, like an
explosion or acid gas clouds
that could have been inhaled by
arrone who ddin't have on anyone who didn't have on

proper protective gear."

Stephany admits, though, that he can do little more than fume. "Unfortunately, there's no legal mandate to make the federal government report anything to us." he says. Because the four trailers were located on navy land, he adds,

source says. "So the firefighters just kept loading water on the flames and in some cases were standing just inches away from the fumes. By the time they were three-quarters of the way done, there had been four or six explosions, and then someone regulation of inventory required under both state and county laws. "If this had been a chemical lab outside of federal jurisdiction, we would have on file a consplete record of the chemicals that they have," Stephany says, "We'd know if explosions, and then someone stepnany says. We'd know it there was anything that could cause cancer, mutation of gen-or birth defects, and we'd have all that information on a noticed some labels and

running computer inventory.
But as it stands, we have
nothing, because these labs are
on federal land." Stephany adds
that while the blaze was being

that while the blaze was being fought, some of the chemicals were washed down into the tidepools at the foot of the citifs. But despite the threat of the citifs was the citifs and the citifs that despite the threat of the citifs. But despite the threat of the citifs was the cities was the c

officer Ken Mitchell says the reason "conventional firefighting techniques" were used to fight a chemical fire was that "the way it appeared, it was a structural fire, so that's the way it was fought." Mitchell would neither confirm nor deny that federal firefighters were unaware of the chemical presence. (An NOSC source says the contrusion was the

says the confusion was the navy's fault, not the firefighters "They keep moving hazardous stuff around from building to

building, so you never know where it's going to be," the

everyone backed out.")
The NOSC's Meriwether says
that at the county's behest, the navy subsequently made tests on samples drawn from puddles left after the blaze was fought to find out what chemicals might have been involved. Preliminary results, he adds, show that resuits, ne ados, snow man while some of the chemicals had a nitrate base, "the levels were less than those which are appropriate for children to drink.... I appreciate the [county's] interest." Meriwether [county's] interest," Meriwethe says, "but since the tests show there's nothing dangerous, why the big deal? Good grief?"

the big deal? Good grief!"
Other information casts doubt on that assessment. An NOSC source says that the morning after the fire, navy safety officers questioned anyone who had been connected with the chemical labs "to see if they could remember what had been stored there." And the list, distributed later in the day to distributed later in the day to distributed later in the day it?
"everyone who had been on the
scene that night," the source
says, contained several
potentially dangerous
chemicals. David Merk, senior hazardous materials specialist with the county's Department of Health Services, says five of the chemicals included on the list

sodium methoxide, benzol peroxide, tetrahydrofuran, glycerol, and acetone — could have either exploded or further fueled the fire. The first two, Merk says, "could also be moderately toxic by ingestion or inhalation under certain conditions," And one other chemical included on the list, roxide, tetrahydrofuran chromate, "is an irritant that

could damage the skin respiratory passages, and kidneys, as well as lead to ulcers and circulatory shock." Merk says his primary concern is with the chemicals that didn't combust in the fire, "chemicals combust in the tire, "chemicals like chromate, a heavy metal, or other chemicals we don't even know about. Where are they? Did they get washed down into the tidepools and are accumulating in the marine life?"

#### CAUSE OF DEATH

AIDS issue while reporting on Galás's death, he sided with the artist's family. Harper says he "had a pretty good idea" that Galás was an AIDS victim but says he found no one to confirm the underlying cause of death. (Doctors are required to list only the primage cause of death only the primage cause of death only the primage cause of death. Obctors are required to list only the primary cause of death on the death certificate. They can omit Isting AIDS as underlying cause if they or the in Calabi's case. I Allapre asked. Galds's family to tell him the "real cause of death," but he says, "They didn't want to go into deaths, and I decided it wasn't this germane to the wasn't, "Harper has some regards only," Harper has some regards only in the company of the comp ne's troubied by the questions raised by San Francisco Chronicle reporter Randy Shilts, who defends the printing of AIDS deaths by asking, "What if they gave an epidemic and nobody died?"

## LETTERS

(continued from page 3) the need for low-income housing, and one might wonder how many units this activity will add to the

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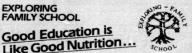


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# Section 2 **Events, Theater, Music, Film**



#### Wengerd's Bones

"... When I started painting the pelvis bones, I was most interested in the holes in the bones — what I saw through them," wrote Georgia O'Keeffe of the sun-bleached cow bones that are among the signature images in her painting. Tim Wengerd shares O'Keeffe's fascination with cow pelvic bones and their eye-like quality Having found a cow pelvis
"beside a road going up to a
volcano in Costa Rica under
the full moon," he first created the full moon," he first created a solo dance in which he anchored the pelvis to his head like a mask. Gradually he collected more pelvises (including several from a dump in Blanding, Utah): he picked up ten cow masks in Mexico

City; and he decided to choreograph an evening-long dance, using the bones and masks. First calling the dance a "bone chorus," he eventually

took another term from choral music: cantata. A cantata may be either sacred or secular — Bach wrote his Coffee Cantata to celebrate the introduction of coffee into Europe. in The Bone Cantata, Wengerd explores both meanings of the word. On the secular side, the dance has secular side, the dance has many humorous elements. One of its thirteen movements, "Bone Party with Grand Pas de Vache," translates literally as "great step of the cow" and is also a play on the ballet term "pas de chat" (step of the cat). It features dancers in cow maske doing cowlike movements to the music of a Oaxacan band. (The cantata's mix of sounds go from Schubert, Mozart, and

#### Animation By Computer

The artist has never ceased to employ the new in pursuit of aesthetic excellence. From the first rude paint mixtures smeared on a cave wall to the modern airbrush, discoveries in the sciences will invariably be accepted to the property of the season will rovariately eletion season will rovariately eletion of the season of the maStrites, the use of the computer
as a graphic medium began. In
the Eighties, this form is
blossoming faster than a flower
an an accelerated time-lapse
the computer has artic du
change our lives in counties
way, surely one of the most
pleasant is computer animation,
as the upcoming exhibition of
computer animation,
as the upcoming exhibition of
computer animation.

This program of short films and
commercial "showereb" is as
varied as can be. Viewere will
experience landing an F-14 on as
varied as can be. Viewere will
experience landing an F-14 on as pressed into service by creativ

varied as can be. Viewers will: experience landing an F-14 on a carrier flight deck and a probe seve-view of space flight via computer simulation. A moment later, one travels to worlds of pure fantasy, where

chrome dinosaus srelk or crazed potates shapes dance the two-step. It's all a part of festival director Steve Churchill's attempt to display "a broad spectrum from fine art to the cutting edge of commercial art techniques." This cutting edge of technique is constantly honed in the fast-



— Ray Tracing — In a remarkable short film from Apollo Computer, Quest: A Long Ray's Journey into Light, we follow the path of a light beam shrough a landscape of

comprised of reflective, transperent, and brightly colored geometric shapes. It's like sone strange dream dreamed by the designers of the Memphis school of furniture after too much electric pira. To understand ray tracing, consider a telepision set. The

million individual pixels

forming a single image. The computer then simulates an

imaginary ray of light traveling backward and follows it from one pixel on the screen to a particular scene, where it his the object, bounces around, and ends up back at the light source. Considering first that each pixel has its own ray and, second, the jitterbug that the Apollo group puts it through, it seems no event wonder that Seems no great wonder that Quest required the use of 108 Apollo work stations over a seven-week period and more than 52,000 hours.

- Also featured is a technique called textur

computer, be it granite, jelly, o paper. This can then be wrapped or unwrapped from any surface. This method is used to great effect by Anne Seidman in her film The Blue Chair.

- Fractals: Invented by Benoit Mandelbrot at the IBM Research Center, this branch of mathematics allows the computer to describe the computer to describe the irregularities of natural shapes, such as mountains. One of the distinguishing characteristics of a fractal shape is that it is infinitely rich in detail. No



# Alfresco

subjected to a scathing barrage of obscenities so graphically explicit that even a celebrated vulgarian such as Eddie Murphy would have blanched and slammed down the receiver But the frenetic onslaught of repulsive verbiage had a familiar ring to it. It was Les, an old high school pal, who gained some measure of notoriety when — after attending the Newport Folk Music Festival in 1965 — he launched a short-lived petition drive to demand that all musical events taking place during summer months be held oc.doors. Distraught that few others shared his vision. Les rived at the famed Woodstock festival in August, 1970 -exactly one year after the event. Nonplussed but

weeks listening to cassettes of Joan Baez, Ten Years After, and the Incredible String Band before packing his tent and returning to San Diego, "It was a lot better than sitting in some concert hall with a bunch of polyester hippies listening to some frou-frou band like the Cowsills or Ultimate Spinach, he proclaimed. "There's something so righteous about listening to music outside on a sunny day. It's a trip and a half."

Not having heard from Les

since he left San Diego ten years ago to live in a tepee in Anza-Borrego Stare Park, I was curious to learn why he was calling. This, after all, was a man who was twice committed to a padded room in an East concerts were held in San Diego during the summe of 1975. ("And two of them were by Andy Williams and Up with People!" he screamed.)



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ediction where it is to be held, a
contact phone number, and a phone
number po public information to
SREADER EVENTS EDITOR. P.O. Box 80803, San Diego CA



and though mount from scheen care and the control of the control o

Daytime Folk Dancing, the Kayso Folk Dancers host two

dances, Fridays, 9 a.m. to noon, Casa Del Prado, Balboa Park, an Saturdays, I p.m. to 3 p.m. Nor Park Recreation Center, 4044 Idaho Street, North Park. Call 238-1771 for more information.

The Ballroom Dance Club of San Diego hosts classes each Friday, 7 p.m. to 10:45 p.m., at the Balboa Park Club building it Balboa Park. This month the waltz and tive are featured.

or 278-5449.

Ballroom Dancing, swing and sway to a five-piece band every Friday, 9 p.m. to midnight at the Regency Ballroom and Dance Center, 2011 El Cajon Boulevard, North Park. A beginner's class is offered from 7:45 p.m. to 8:45 p.m. Call 294-9633 for information. Scottish Country Dancing is held each Friday, 7 p.m. to 10 p.m., Pacific Beach Women's Clab, 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 more information, phone 454-5191.

"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.

For more information on the nonprofit club, phone 483-4860 or 278-8445.

emble, directed by Lynda 1rth, as well as students from American Ballet School, The routerly, as wen as substitution in the American Ballet School. The school for the American Ballet School. The Micropials Morganical Variation of Clinks, Scarlarti, and Chevalier de Saint-Georges, Lynda Yourth's Vallet Fantaite, set of the music of Clinks, Carlatti, and Chevalier de Saint-Georges, Lynda Yourth's Vallet Fantaite, set of the music of Clinks, Gustavo Unquee's Child's Play, choreographed to the music of Igor Stravinksky; Moraswik's yas de deux from Cottbella with an

Igor Stravinksky, Morawski's pas de deux from Coppelia with an original score by Delibes; and Yourth's Balle School, performed to the music of Carl Czerny. The performances take place Saturday, August 30, 7:30 p.m. and 8 p.m., San Diego City College Theatre, 1313 Twelfth Avenue,

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# TO LOCAL EVENTS

Square Dancing, Ken Reid and Don Pfister call the do-st-dos and allemandes, Saturday, August 30, 7:30 p.m., Emerald Ballroom, 9184 Gramercy Drive, Mission Village Shopping Center. 565-2727.

"Io-Tee Series," Three's Company and Dancers continue their summer series with the tenth annual faculty/student net the scheduled performances are a first time ever restaging of Robei Cohan's Sauth Marer, and Rich Goden's Sauth Marer, and Rich Sauthold Sa

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 274-3215.

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

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

"Circle Dancing," Sufi dancing

San Diego Folk Dancers invite all intermediate dancers to join in

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

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

Round Dancing takes place every Wednesday, I 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 nonsmokers'
club takes place every Wednesday
from 5 p.m. to 8:30 p.m. at
Lehr's Oreenhouse, 2828 Camino
del Rio South. For information
on the club's weekend dance gettogethers, phone 292-7426.

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

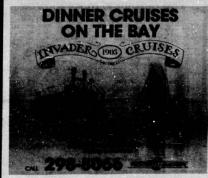
International Folk Dancing is held each Wednesday, 7 p.m.; no experience and no partners are necessary for the classes, held at the Balboa Park Club Building in

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

"New Zealand Film Festival," held in conjunction with the "Out of New Zealand" exhibit, the film series continues this week with Vigil, directed by Vincent Ward, Friday, August 29, 7 p.m., International Gallery, 643 O Street, downtown. Free Reservations required. 235-8255.

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"The Exhibition of Computer Animation," animation has undergone a radical change in the last few years. The days of drawing each frame by hand have been replaced with the microchip been replaced with the microchip that can produce startling images in the blink of an eye. Eighteen short films, including both arrists and commercial works, from the best-known names in computer animation screen for three weekends, beginning Friday, August 29, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. The Friday.

August 29 show times are 7:00 p.m. on 5 sturday. August 30, through Monday, September 1, a 4 p.m. armser is added to the evening schedule. Tickets are available through Ticket Mater and by calling 23-2,000, 15:00-1225. See, also, the "events highlight" on page one of this section.

"Earth: The Restless Planet" and Elephants: Their Last Stand, this week's selections in the Natural History Museum series,

screen Saturday, August 30, and Sunday, August 31, 1 p.m. and 2:30 p.m., Natural History Museum auditorium, Balboa Park. Free with museum admission. 232-3821.

"Texas," a movie about the biggest of the continental forty-eight states, is the Cinema 55 selection for this week, Wednesday, September 3, 1 p.m., National City Public Library, 200 East Twelfth Street, National City. Free, 336-4280.

"International Film Series,"
works by Britch filmmaker,
Miched Ageed are featured in
Miched Ageed are featured in
Miched Ageed are featured in
the Lagolia Museum of
Contemporary Art. This week's
film.— the final in the Ageed
documentary about Police bassit
Sting, Ageed filmed the bleachedblood imperiorayered during
blood imperiorayered during
filmed from the Michel
Mic

the hand's European tour. Bring On the Night screens Wednesday, September 3, 7:30 p.m., in the museum's Sherwood Auditorium. September 3, 7:30 p.m., in the museum's Sherwood Auditoria 700 Prospect Street, La Jolla. 454-0267.

"Grand Canyon: The Hidden Secrets," three Academy Award winners — Keith Merrill, Bill Contt; and Randy Thom — contributed to the production of his thirty-three-minute Omnimas film that takes viewers on a stenning visual trek through some of the 277-mile canyon's

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40-hour program(s).

# TO LOCAL EVENTS

remote comen and depths. The film is not just meant to thrill you with secting wonders, however, it explores "the capyon, from the native Americans' first descent in 2550 B.C., to the present." The work screens at the Reuben H. Fleet Space Theater and Science Corner to Balboa Park. For show times, phone the center at 2954-1233.

Space Center Film, in addition to the ongoing Halley's Comet

Watch, Grand Canyon, and other programs, the Reuben H. Fleet Space Theater and Science Center in Balboa Park brings in a Center in Balboa Park brings in a new Lasertim laser-light show that features the music of Pink Floyd. Each performance is created live and projected onto the Omnimas screen. Shows times are scheduled for Fridays and Saturdays at 9:15 p.m. and 10:15 p.m., and on Saturdays and Sundays, a 6 p.m. show is added.

"We Are Born of the Stars" and Skyuard, two new Omnimax films are now showing at the Tijuana Cultural Center's space theater. We Are Born of the Stars is the first 3-D film in the Omnimax first 3-D film in the Omnimas format and is comprised entirely of computer-generated graphics. Soyuard follows the growth and development of a flock of Canadian genes. This twenty-three-minute lmax film includes the first cell-aminution sequences in this format, as well as dramatic footage of the Canadian armed forces parachutist team.

performing acrobatics in midair. The films screen at the Tijuana Cultural Center, Paseo de los Heroes and Mina, Zona Rio, Tijuana. For show times, call the center at 706-684-1132.

# Music

Spreckels Organ Pavilion is undergoing remodeling. The final concert of this series features the Sun Harbor Chorus, today, Thursday, August 28, 6 p.m., the temporary band shell in the parking lot behind the Statlight Theatre. Free. 236-5471.

San Diego Pops, the San Diego Symphony's summer season continues with guest conductor Denis de Coteau, music director of the San Francisco Ballet Orchestra, leading a program titled "Dance, Dance,"

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Among the featured selections are Strauss's "The Emperor's Walta", "Andersons's "Blue Walta", "Andersons's "Blue Walta", "Andersons's "Blue Market Copland's Roder, and Jobins's "The Gist from Juacens." This program run from roder, Thorday, August 28, Mission Bay's Hospitalier Point, Oarte open a 64-09 pm. (at which time free shurtle service begon from Dans Point), and the 232-680, 699-4205, or Tickeh'asters.

Guitarivia, Ron Horvitz plays the blues and ragtime, Friday, August 29, and George Svoboda plays and discusses the music of Bach, Tarrega, and Lauro, Saturday, August 30, Words and Music, 3806 Fourth Avenue, Hillcrest. Both shows begin at 8. pm. For reservations call Latin Jarr and Šalaa, San Diego's Afro Rumbu mixes jazz and the traditional rhythms of the Caribbean, Sunday, August 31, 2:30 p.m. Spanish Village, Balboa Park, Free. For details phone 276-5976. See, too, the "eventh highlight" on page one of this section.

Del Mar Jazz, the George Kezas Jazz Duo performs Saturday, August 30, 8 p.m., the

BookWorks, 2570 Via de la Valle, Del Mar. Free, 755-3735.

Saxophonist Joe Marillo and his quartet appear Sunday, August 31, 3 p.m., D.G. Wills

Valle, Del Mar. Frec. 755-713.
French Choir, in Mairtine de la Sainte Chapelle Royale de Paris, al 120-voice men's and boy's choir, named by the French Ministry of Culture as the official Ministry of Culture as the official Chattes, performs maise from the Eighteenth Century to the present, Sarurlay, August 30, 8 pm. Saint Brigid's Church, 4745 Cam Street, Pacific Beach information. Or more Pianist Kenneth Brookstein performs works by Beethoven, Ravel, Scarlarti, and Brahms, Sunday, August 31, 4 p.m., the Athenaeum Music and Arts Library, 1008 Wall Street, La Jolla. For more information, call 45f-3878.

Organist Mary Louise Euckins performs selections from Bach, Mozart, and others, Sunday, August 31, 6 p.m., Phillips Temple, 2933 National Avenue Logan Heights, Free. For more information, call 423-2716.

Books, 7527 La Jolla Boulevard, La Jolla. 456-1800.

Free Pops in Carlabad, the "Dance, Dance, Dance, Dance, Ponger is scheduled for the San Diego Symphony Crehestra's pops performance Sounday, August 31, 7 p.m., Carlabad Research Center, tale 15 or Pelcamar Airport Road Exir, east to El Camino Real, and north on Faraday Avenue, Carlabad. Free.

"Music in the Park," the City of Chula Vista's series of free concerts ends Sunday, August 31, 7 p.m., Marina View Park, 3 Street, west of 1-5. The featured attraction will be Warren Mooers and his Orchestra. Call 691-5071 for more information.

Bluegrass, the Swept Wing Chicken Thieves perform Monday, September 1, 12:30 p.m. and 2 p.m., Banaar del Mundo, 2754 Calhoun Street, Old Town. Free. 296-3161.

More Pops, the San Diego Symphony summer season continues with gaset conductor Newton Wayland, long-time arranger and conductor during Boston Pops, leading a program titled "Fieldies's Favorites." Among the selections are Irving Bellin's "Martiny Drag," Rakam's "Latus," Rose's "Holiday for Strings," and Offenbuch's

Overture to Oppleas in Hales. This program begans Wedneday, September 3, and continues through Saruday, September 6, Mission Bay 1 Hospitality Fourity Fourier September 1, and Popular Fourier September 1, and super menus, as well as ferreworks displays, will be featured. Phose the implemon the september 1, and the se

#### Lectures

Snakes, Dorothy Delisle presents a slide-illustrated lecture about reptiles titled "An Introduction to the Herpetofauna of Massachusetts," today, Thurday, August 28, 7 p.m., Otto Center, San Diego Zoo, Balbos Park, Free. Call 264-3352 for further information

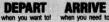
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CORONADO Glorietta Bay Inn 1630 Glorietta Blv. Saturday, Sept. 6 10 am

CLAIREMONT Al Bahr Shrine 5440 Kearny Mesa Rd. Monday, Sept. 8 1 pm & 7 pm

SAN MARCOS Best Western-Hill Top 330 Mar Vista Dr. Saturday, Sept. 6 11:30 am

MISSION VALLEY Plaza Intercontinental 1515 Hotel Circle South Saturday, Sept. 6 10 am Monday, Sept. 8

# TO LOCAL EVENTS

Laguna Aster (Machanambra iaponeus) is considered rare and endangered by the California Native Plant Society, whose San Diego Chapter is sponsoing a field mp to Mount Laguns, where Mile Favos will lead a discussion on the plant, Sunday, August 20, 9 an. Meet as 154 October 100 of the California Chapter State Chapter 100 of the California Chapter 100 of the Chapter 100 of the Chapter 100 of the Chapter 100 of the Chapter 10

Radio/TV

"The 150-Million-Ton Shrimp," no, this shrimp doesn't scarf up Tokyo. The next installment of Lung Wild examines the efforts of scientists to breed kirll so that they may be harvested to feed humans. This program airs today, Thursday, August 28, 8 p.m., KPBS-TV, Channel 15.

Padres on TV, Trader Jack is on the proxi. Even Joan Kee is talking trade. But who and when? Unless manager Steve Boros make a pate with the devel and the state of the state Montreal, Friday, August 23, in three-game series against the Philadelphia Phillies is broadcast Monday, September 1, through Wednesday, September 3. All four broadcasts begin at 4:30 p.m., KCST, Channel 39.

"Murder by Death," Neil Simon's spoof of the Jetective gente, starring Peter Falk, Alec Guinness, and Maggie Smith, airs Friday, August 29, 9 p.m., XETV, Channel 6.

"Boom!" Liz and Dick were at the height of their romance an

box-office power when they decided to adapt Tennessee Williams's The MdB Trun Dozen't Sop Her Arnymer to the screen. The MdB Trun The M

A Walk on the Wild Side, rock iconoclast Lou Reed's 1983 homeoming gir at the Bostom Line in New York's Greenwich Village in the subject of a one-flow of the Standard on Stan

"Call Northside 777," James Stewart plays a lawyer who must olve an eleven-year-old case to prove his client innocent, Sunday, August 31, 8 p.m., KUSI, Channel 51.

Labor Day Radio Specials, KPBS-FM (89.5) pre-emps us regular schedule to air four precipitation of the programs scheduler to air four precipitation of the programs scheduler to the programs scheduler to the programs characteristic programs, and interviews with historians, as well as with Jack Smith, the last characteristic programs for the programs for face of against departs of the programs for the glumon, the first program for the glumon, the first program for Big Union, red Worlder of the World — the grams of the Workers of the World — the Worbbles — who were responsible for organizing many of America's unions during the early part of this century. One Big Union Segins at 9 am. Following at II am is Avio Gudrie and Pete Seger at Wolf Trap. This show features such some as "II Had a such some as "III Had a such some as

Hammer, "Goodinghe Irens," and several selections written by Woody Guthre. A nitner-minute program of such Broadway show-suppers in "Feede Will Say engage with the selection of the selection of "Trouble in River City" from The Massi Ahm follows at 1 p.m. Later that evening. Breaker Boy, a radio drama about one boy's initiation into the coal mines of the early 1900s and another's excape, is broadcast at 7 p.m.

"Battle of the Bison Forest," this episode of Survival Special looks at the wild horses, deer, elk, raccoon dogs, and other creatures of Poland's Bislowieza forest preserve, Monday, September 1, 8 p.m., KPBS-TV, Channel 15.

American Artist Georgia
O'Keefe, whose paintings bridged
the gap between the abstract and
representational styles of the
Thirties and Forties, is profiled in
the next installment of American

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Chargers vs. Redskins Chargers vs. Broncos October 12, 1:00 pm

Chargers vs. Oilers December 7, 1:00 pm Chargers vs. Seahawks

December 14, 1:00 pm

PADRES GAMES: Padres vs. Braves September 10, 7.05 pm Padres vs. Braves Sentember 11, 105

Padres vs. Astros September 12, 13, 705 pm Padres vs. Astros September 14, 1,05 pm September 14, 1:05 pm Padres vs. Glants September 16, 17, 7:05 pm

OTHER EVENTS:

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6 AUGUST 26, 1986

Masters, Monday, September 1, 9 p.m., KPBS-TV, Channel 15.

9 p.m., KPBS-TV, Channel 15. "On Edge," four parelies – Elleen Hag, editor of the Benarda Ness, Alan Hemphill, columnist for the Benarda Ness, trul attorney Mary Howell, and unward candidate Fed Schnaubelt, as well as special guest — examine topical community issues. This week's guest is former 5 ton Dego Mayor greated for the proposed of On Edge and Tuesday, September 2, 7 p.m., roger Heagecock. The next episode of On Edge airs Tuesday, September 2, 7 p.m., Southwestern Cable, Channel 15; and 8:30 p.m., KCOX, Channel 4.

## Sports

6:30 p.m., Federal Building, Balboa Park. For more information, call 293-3480.

information, call 293-1482.
Charger Feedball, this late games of the presence pix two teams who have never lived up to their potential. The St. Louis Carlinals quarterback Neil Lomax has yet to deliver on the protonial est have been and San Dey Schert. This year, market, if we keep our fingers crossed, the AFC West, admittedly the harbest davison, will see some sparks from the Chargers. The Louis proposed properties of the Charges. The San Dego Stedium, Mission Valley. Tickets are available at the stadium box office.

Boogie Board Pro/Am Championship, more than thirty top-ranked bodyboarders from Hawaii, California, and Brazil compete for \$3000 in prizes at the seventh annual Morey Boogie Bodyboard Pro/Am

Championships, Saturday, August 30, and Sunday, August 31, 7 a.m., Harbor Beach, Oceanside. Call 439-0900 for more information.

Sto-Pitch Storball Tournament, the third annual Bob Bullow Memoral/Spidial Pows softball Outstand Memoral/Spidial Pows softball tournament begins Saturday, August 53 and continues through Morday, September 1. The Gord division, Bopen, C. D. and Dree, women's upper and Dree, women's upper and lover division, say well as specule stubbition games. On and lover division, as well as specule stubbition games. On and Four Acces Connelysforthall team faces off against a local center of the study of the

center. All games take place at the Rancho Bernardo Communis; Park, Highland Valley Road and West Bernardo Drive, Rancho Bernardo, Call 691-0628 for more details.

Snorkeling Excursions, aquarium naturalists from the Scrips institution of Oceanography lead "face-to-face mask" encounters with the marine life in the caves of La Joll each Saturds in Joll each Saturds with the marine life in the cave of La Joll each Saturds with the marine life in the cave of La Joll each Saturds in the Control of t

register call 334-326.

Auto Racing, 41 Cajon
Speedway's next event of the
season is an all-class stock-car
race, as well as an extra-lap
event, Saturday, August 30.

Gares open at 6 p.m., qualifying
runs star at 6:15 p.m., and the
races begin at 7:30 p.m. Take the

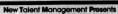
Bradley off-ramp at Route 67 to Gillespic Field, in El Cajon. 448-8900.

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

Golf, the Mission Valley Women's Golf Club meets each Monday morning; tee time is at 7.30 a.m.; interested golfers are invited to phone 297-3391 or 295-8470.

Golf Lessons, a series of free classes takes place each Tuesday. This week the topic is "Think



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# TO LOCAL EVENTS

Your Way around a Golf Course," Tuesday, September 2, 7 p.m., Fore-Ward Golf Fitting, 9359-C Clairemont Mesa Boulevard, Clairemont, Call 541-2727 for more information.

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

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

# In Person

Lyceum Theatre, Horton Plans downtown. For more informati call 231-3586.

Can 231-33980.

Comedians Felicia Michaels, Jackson Perdue, and Harry Basil perform at the Comedy Store today, Thursday, August 28, through Sunday, August 31.

Show times are 9 p.m. today and Sunday, 8 pm. and 10-20 pm. on Friday and Saturday. The Comedy Store is located at 916.

Pearl Street in La Jolla. 454-9178.

Funnymen Robert Wuhl and Bob Nickman appear today, Thursday, August 28, through Sunday, August 31. Show times are Thursday at 83.0 pm., Fraday und Saturday, 8 pm. and 10-30 pm. Sunday at 8 pm. The Improv is located at 832. Garret Avenue, Pacific Beach. For information phone 483-4520.

"Mixed Nuts," Max Branscomb, Kate Dempsey, Tim Eurans, Robin Cramers, Mike Singley, and Mary Reber are Mixed Nuts, the comedy trouge from Bonta. Their next performance is Sarunday, August 30, 7 p. m., On Stage Production Theatre, suite 19-, 310 Thaid Avernae, Chula Vista. Call 479-6029 for ricket information.

Poetry Readings, Poetry Unlimited of La Jolla sponsors two readings this week. Kate Watson, raised in Scotland, educated at Oxford, and well

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west conductor of Dance. Dance, Dance.

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August 30. The Pops

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Dance, Dance, Dance

60 YTR A G. 14

evening from Wednesday,

music director and

Francisco Ballet, is

also find Anderson's "Blue Tango," Strauss'
"Emperor Waltzes," Copland's "Buckaroo

Holiday" and "Hoedown" and others

company and good conversation in the weeks ahead at these fine restaurants: Paul Dobson's new La Gran Tapa, George's at the Cove.

eorge's at the Cove

the single courmet

conveniently located near Marina Village

conveniently secreted near Manna Village. Free shuttle service from the Dana Landing parking lot begins each evening at 6:30 p. m. Plenty of food and beverage concessions are available at the Pops.

Tickets start at just \$6.50. Topurchase your tickets for this week's Dance, Dance, Dance or

The solo

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for future concerts, call Ticketmaster at

more information call 699-4205.

232-0800 (service charge applies). Or, for

circles, reads Monday, September 1, at 10 a.m. Owen Kane, who follows the traditions of the Celtic bards, combines sougs and poerry Wednesday, September 3, 8 p.m. Box, September 3, 8 p.m. Box Tradings take place at the Lutheran Church of La Jolla, Till La Jolla Boulevard, La Jolla. Call 459-8583 for more

#### Special

"Fair of the Cliffernias," Palenger coefficients and games of chance, along with food, drink, rides, and entertainers from all over the world are in store at the Tipatan Grand Fair of the Tipatan Grand Tipatan Fair of the Grand Fair of the Tipatan Grand Fair of the Grand Fair of

exit at the overpass.
"Papantle Hyres," the renowned the member of Totonacan Indians from the Mexican state of Verserus return to the Tijana Cultural Center for their summer stay and ritual pole dance. Performances of the serial "Hying" dance take place each Thursday and Friday at 1 p.m. and 6 p.m., and on Sturudays and 6 p.m., and on Sturudays.

Sundays, I. p.m., 3 p.m., and 6 p.m., at the Cultural Center patio. The center is located on Paseo de los Hérose, less than a mile from the San Ysidro bender crossing. For information, phone 1-706-684-1132. Free.

Psychic Fair, although some remain skeptical about the power of the mind, others have no of the mind, others have no qualms about rapping into their psychic source. The Alexandra Institute hosts a two-day fair that includes more than twenty-five practitioners of such psychic arts as tarot, astrology, palmistry, and many others. The fair takes place Saturday, August 30, and Sunday August 31, 10 a.m. to 8 p.m., Scottish Rite Center, 1895 Camino del Rio South, Mission Valley, Admission is free. For details call 287-8029.

Turtle and Tortoise Exhibit, the difference between a turtle and tortoise is that rurtles are primarily land-based chelonians, while tortoises are the seagoing members of the species. Booth varieties will be on display at the Turtle and Tortoise Exhibition, Saturday, August 30, and Sunday,



NEIL DIAMOND





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August 31, 10 a.m. to 5 p.m., room 101, Casa Del Prado, Balboa Park. Free. Call 460-9389

Julian Street Festival, St. Elizabeth's Church sponsors this annual event, which includes games, raffles, booths, food, pony rides, stilt walkers, musical rides, still: walkers, musical entertainment, and more. The festival takes place Saturday, August 30, and Sunday, August 31, 10 a.m. to 6 p.m., B Street between Fourth Street and Fifth Street. For more information, call 765-1297.

Vintage Train Rides, riding a Vintage Train Rides, nding a train in an unknown experience for most people three days. Restored trains, including a 1926 Restored trains, including a 1926 Restored trains, including the Bacific Southwess Radiow, Museum three times a day every weekend for a fifteen-mile round-try journey on the old Sin Diego and Artiona Eastern line. This Sortedie, August 31, Sanday, August 31, and Monday, Sopenhels I. The train levers at 11 a.m., 1 p.m., and 3 pm duly. The miseum is discreted at 916 697-782 or 478-9937 for more information.

"Street Scene '66," to quote Marrha and the Vandellas, 
"Summer's here and the time is 
right for dancing in the streets." 
This year, Street Scene moves to 
a bigger location, but the annual 
insufface for the San Diego alla 
Festival continues its tradition of 
two stages, a beer garden, food, 
and some of the best rock and

Barbecue, arts, crafts, games, country music, raffles, and more are in store at the forty-minth annual deep-njt barbecue at Our Lady of Light Church, Sunday, August 31, 11:30 a.m. to 6 p.m., 9116 Riverside Drive, Descanso. Call 478-5916 for more information. "Hotdance '86," Art Park, an

"Hordance '86," Art Park, an opportung reformance space in Del Mar, houst an afternion and evening of celebre (performance) the spragatement of the State of the Police/Celebrities Charity
Softball, the main event is a
grude march between the
LAPD and the SDPD
softball ream. Before that,
however, a ninety-minute show
featuring Las Vigos celebrity
imperication and a softball game
between a celebrity ream freal
ones like Doag Carlley, no
Deep Dolice Officers, Association feeth
Councilman Ed Struiksma playing
a verundefined goottom rakes Councilman Ed Struissma playing a yet-undefined position) takes place, Sunday, August 31, 2 p.m., San Diego Stadium, Mission Valley, For ticket information call 239-1283. Ukranian Festival, the West Coast Ukranian Festival brings a weekend of dance, food, and music to San Diego. A ecchamyosi folk night), teaturing chorts and ensembles from across the country, as well as the Kozaks, who spoof the Cossack tradition with "heart-stopping" leaps and

Nature Tours through Balboa Park's Florida Canyon are held each Sunday at 2 p.m., led by naturalists from the Natural

other feats of dancing daredevily takes place Saturday, August 30, 6-30 pm. St. Therese social hall 6016 Camino Rico, Del Cerro. The following day, Sunday, August 31, noon, the House of Ukraine presents is annual lawn program at the outdoor stage area of Balbas Park. Ethnic dance group, and the Kosaks will entertain. This program is free. For more information, call 461-5257. History Museum Canyoneets program. For details on the walks, phone 232-3821. Free.

phone 23/2-3821. Free.
Country Fair, the Econodido
Times-Adocute celebrates its
bundredth anniversary with a
country fair. Among the
accountry leaf group Eysten and
country leaf group Eysten and
dancers. Former Pade Nate
performance there will be
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481-9890 for more information.

Boating Skill, Courses, two free, nine-week course on boating skills and coastar plotting, sponsored by Florilla 12 of the San Diego Coast Guard.

Sanl Diego Coastar Guard.

Sanl Diego Coast

Coast Guard Air Station, 2170 Harbor Drive, downtown. To register call 287-2763.

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

Cabrillo at Sunset, bring your camera — the National Park Service has 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 statue throughout the summer. Call 239-3450 for summer. Call 239-3450 for

#### For Kids

Puppet Show, Don Ave Puppets present Tale of the Dragon today, Thursday, August 28, and Friday, August 29, 10:30 a.m., and Sattrday and Sunday, August 30 and 31, 11 a.m., 1 p.m., and 2.30 p.m., Puppet Theater, Presidents Way, Balboa Park. 466-7128.

Mime and Music, kids are invited to an afternoon of "Music with a Twist of Mime," Saturday, August VO, 10:30 a.m., San Diego Public Library, 820 E Street, downtown: Free. 696-3927.

# TO LOCAL EVENTS

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 register.

#### Galleries

"Drawing," is a ritus — Beth Bachenheimer, John Cor, Scott Schafer, Barbars Sexon, Gillium — enablite their work beginning with a reception, today, Tunday, August 28, 639, m., noom D-104, Mena College, 1220 Mena; Mena College Direc, Kearny Mesa. The September 18. Gallery Bours are Monday through Friday, 9 a.m. to 2 p.m. 560-2829.

"New Dimensions," Leon D. Miller exhibits three-dimensional wall sculptures dimensional wall sculptures beginning with a reception, Sunday, August 31, 4 p.m., Perspectives Gallery, 835 G Street, downtown. The exhibit continues through September 3 Gallery hours are Tuesday through Saturday; 10 a.m. to 4 p.m. 234-1766.

watermedia, a juried exhibit of watercolon, gathering artiss from all over the world, opens Tuesday, September 2, 10 consumer College Art Gallery, 330 Grossmont Eduleryad, El Cajon. The reception is Sunday, September 1, 11 a.m., Grossmont Folloge Art Gallery, and Consumer College Art Gallery, and the consumer College Art Gallery, and the consumer College Art Gallery, and the consumer College Art Gallery, pp. ma. and Sundays noon to 4 p.m. 440-2277.

· Inventory

1930 are on exhibit through Saturday, August 30, the Gallery Store, 724 Broadway, downtown. 233-9100. to nonmembers for this invitational show, which continues through September 6. Callery hours are Wednesday through Saturday, 11 a.m. to 5 p.m., 744 G Street, downtown 232-9743.

"Casas Hispanicas," the critics have compared Miguel Martiner paintings and sculptures of New Mexican women to the post-Revolutionary murals of Diego Rivera and Jose Luis Orozco. A Rivera and Jose Luis Orocco, A new exhibition of Martine's oil and oil-pastel drawings and paintings continues through Saturday, 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 Weser" Jill Moor's large-scale installation is on view through Stander, August 30, Installation Gallery, 447 Fifth Avenue, downtown. Gallery hours are Wednesday through Saturday, 11 am. to 4 p.m. 232-2915.

232-9915.

"Summer Show," seven local artists — Kathleen Manhall, Dan Camp, Roy David Rogers, Alfredo Antognini, Lesle Nemour, L-na-Stodberg, and David Fobes — are represented in smultimedia exhibit, which continues through Suruday, August 30, Ansulas Gallerie, 2400 Kettner Boulevard, downtown. 2314-6502.

231-6002.

Fourteen San Diego Artists exhibit watercolors, oil paintings, sculpture, pottery, and photography at the Art Site Gallery, 212 E Street, downtown. The exhibit continues through Saturday, August 30. Gallery hour are Wedneslay through Friday, moon to 6 p.m., Friday and Saturday, and proposed to 5 p.m.

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Twelve Artists, John Brodie, Diane Buckler, Karen Carson, Jamet Cooling, Amanda Farber, Eugenis Geb, Gary Ghirardi, Robin Mitchell, Astrid Preston, Robert Smith, Joanne Stuhr, and Gillian Theobald, exhibit their work through September 20 at Patty Aande Gallery, 660 Ninth Aver ue, downtown. The exhibit is open by appointment only, except Saturdays, 11 a.m. to 5 p.m., 233-9242.

Contemporary Wooder. Sculpture by Ling Po and Ted L. Jacox are on exhibit through September 6, Eva Chan Gallery, 7427 Girard Avenue, La Jolla, Gallery hours are from 10 a.m. to 5 p.m., Monday through Saturday, 459-4543. 5 p.m., 23-3944.

British Artist Tony Cragg, who says that much has lost a fundamental understanding of the world and its objects, creates scalptures from the educate of scalptures of the educate "States of Mind," Judith Bledsoe exhibits her latest mixed-media collages through September 7, Old Town Circle Gallery, 2501 San Liego Avenue, Old Town Callery hours are Thursdays and Fridays, 10 a.m. to 6 p.m.; Saturdays through Wednesdays, 10 a.m. to 6 p.m. 296-2596.

"Women Artists at the Lyceum," more than seventeen local soome artists, including Reesey Shaw, Rosenary Boor, Eller Philips, and Audi Lawen, among others exhibit their work in conjunction with the San Diego Repetrory Theatre's production of Top Grift. The exhibit continues through September 31, Lyceum, Horton Plaza, downtown, 231-3586.

"New Work from New York," painter Philip Tusana, soulpeor Philip Tusana, soulpeor Philip Tusana, soulpeor Philip Agichium, and photographer Elliot Schwartz are featured in the imagamal exhibit of the new Paris Green Gallery, Tusana's seek, unuflat to the "Tusana's seek, unuflat to the "Republic Control of the "Republic Control of the "Republic Control of the Control of the Philips Philip Plana, downtown. 231-3586.

"(1-81-18)", sepecially created for this invitational above, new works in ceramics, fiber, glass, and jewelty go on exhibit through callen, '235 Fearth Avenue, downtown. Among the artists participating are Manta Walled, "Compared and Compared Co

through Saturday, 11 a.m. to 7 p.m. 456-3737.

artist Cataro Nuñez exhibits a new series of paintings of the Islas Coonado Mexicanias, through September 30, Galeria Dimensiones Continuas, Plaza Ohi, Clemente Orocco and Avenida de los Heroes, Rio district, Tijuana.

"Sangre Nueva," forty-nine up "Sangre Nueva," forty-nine up-and-coming artiss representing the "new blood" in Chicano visual arts exhibit ratroo art, mural designs, woodcuts, photographs, and more through October 12, Centro Cultural de la Raza, Pepper Grove, Balboa Park, Gallery hours are Wednesday through Sunday, noon to 5 p.m. 235-6135.

"Missing at the Polls, American Women of 1915," scalped by Smithonian Hunturion artist Frink Micks in 1915, thee plater buts of black, white, and American Indian women were companily enabled at the 193, bed in Balbox Park. The current exhibit details the legal changes that have occurred since American women won the right to weter in 1920. This exhibit to with 1920. This exhibit 1939, Moseum of Min, Balbox Park. 298-4114.

#### Bones

Command from page I)
Bach to gamelan music to the sounds of trains, frogs, parrots, and the ocean.) In another section, "Tres Tristes Trios" ("Three Sad Trios"), a castenet-playing gypsy meets her two lovers in Hell, three drunken men dance the

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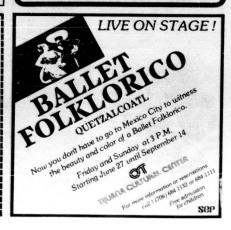




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THE FASTEST BOATS ON EARTH

morning after, and three nuns wearing masks of hideous little faces cavort in tennis shoes. A movement called "The

Meaningful Gestures" draws or Wengerd's seven years as principal male dancer with the Martha Graham Company. It contains classic Graham contains classic Graham movements — "very squared-off, hieratic forms," he says— but it removes them from any context. "They look like they should mean something, but they don't." The section is partly a spoof, partly a tribute to the modern dance giant wh chose big, mythic themes and created a dance technique in which all movement originate from the pelvis. Wengerd says most of the movements in The Bone Cantata are not at all Graham-like, but he laughs, "Who but a Graham dancer would stick his head in a cow

committed suicide by jumping

The Wennesd counts among his influences the rative American dance fittuals he saw growing up in New Mexico, his teachers at the University of Urah (Ama Scholov and Jose Limon), and Martha Graham. Since leaving 4-7 Craham developed a one-man performance and has appe. red as guest x-Joist with companies in Hawaii, California, New York, Mexico, Costa Rica, and Tamania. Among the praise he ratamatical through the principle of the property of the pelvis?"

Just as "The Meaningful
Gestures" combines whimsy
and meaning, the cow pelvises
occupy a middle space betweer
the secular aspect of The Bone
Cantata and its darker, more Cantata and its darker, more spiritual side. Waggling on the heads of the "bone creatures," the pelvises look silly, but they also represent death. Mr. Wengend took his visual inspiration from the cow pelvises; the dance's emotional impulse came from the clearly of several of his friends during the near search of the care for the care of th or several or nis rriends ournig the past year. He created a sole "Metamorphosis, Theme, and Variations" in honor of Joseph Duell, principal dancer with th New York City Ballet, who power, maturity, and versatility who knows how to who knows how to communicate emorional passion without the excesses that have made passion anathema in some circles. He is at the height of

out his apartment window.

Another movement, "New Wave," mimics — and expresses Wengerd's distress about — the mechanical, inhuman style he feels his power..."

The Bone Canuta will open a
Sushi tonight, Thursday,
August 28, at 8:00 p.m.,
followed by a followed by a discussion/reception. It will also be performed Friday and Saturday at 8:00 p.m. and 10:00 p.m. and sunday at 8:00 p.m. Sushi is located downtown at 852 Eighth Avenue. For more information, call 235-8466. characterizes a lot of today's modern dance, "That kind of dance is merely a reflection of dance is merely a reflection of what we are and how we behave," he says. "It does not illuminate anything beyond "here's the way we look in the mitror." We tend to treat each other as obstacles, rather than

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wilight ride into Africa and the Wgasa Bush Line mone Gates close at δ p.m. Frida through Monday but the Park will remain open

The San Diego

- Janice Steinber

#### Animation

The world premiere of The

Bone Cantata occurred last

month in Wengerd's native

New Mexico, where he now lives. This weekend Sushi presents the work's San Diego

presents the work's San Diego première. Performing with Wengerd are students from his San Diego workshop, including Frank Joseph Adams, who dances with Los Angeles

Eisenberg; native San Diegan Anne Cox, who returned from dancing in Germany to be in the workshop; Graciela Torino

an Argentine dancer studying at the University of Utah; and three well-known local dancers: Wendy Ellen Cochran, Julia Morgan, and Ellen Segal. Tim Wengerd counts among

choreographer Mary Jane

(continued from page 1) contains the same degree of random detail as the whole. This adds greatly to the realism This adds greatly to the realism of computer animation, evidenced by the Gold Series by Abel Image Research, where a golden cat leaps through flames in a fractal landscape. Other new techniques are being researched under a heavy cloak of secrecy given the

monetary rewards innovators can reap in the world of advertising. Those TRW commercials don't come cheap and consequently, most of the pure artistic efforts are the products of creators in a products of creators in a university setting or the special-effects mavins of Hollywood. The exposition features a bit of both: the poignant Tony De Pelirie, where a computer-generated pinno bar singer reminisces; and clips from Flight of the Navagiator and Young Sherlock Holmes. It is a full time to be because or the field. job keeping abreast of this field, but director Churchill, founder of San Diego's Odyssev Visual Design (one of the first Design (one of the first companies in the area to do complicated 3-D computer animation) makes his business his pleasure; and he makes it

ours as well.

The exhibition of computer animation begins a three-weekend engagement at the La Jolla Museum of Contemporary Art tomorrow, Friday, August 29. Show times are at 7:00 p.m. and 9:00 p.m. Show times on Saturday, Sunday, and Monday are 4:00 p.m., 7:00 p.m., and 9:00 p.m. Tickets are available at all TicketMaster locations, Hunter's Books, Upstart Crow & Co. bookstores, and Paper Doll stores in Encinitas and Fashion Valley. For further information, call 454-2541 or 560-1225.

- David Scroggy

#### Alfresco

"I can't believe it," Les bellowed over the phone.
"When I left here in '76, there



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# TO LOCAL EVENTS

with outdoor music. Now that I'm finally back, there are three open-air concerts scheduled for this coming weekend alone

"Terrible?" I asked, not believing what I had heard. "Les, have you been eating too many desert mushrooms! Your dream has come true!" "Go sit on a cattle prod,

phlegm-face," retorted Les, as his shock subsided and the bellicose temperament that got him expelled from sophomore gym class at Helix High returned. "I'm stoked that there are three out-a-sight, out-a-door gigs coming down, dude. That's not the problem, man. The problem is..." Les's voice trailed off. Knowing how volatile he could be (Les once volatile he could be (Les once set fire to our junior high school principal's car after being suspended for having called a substitute teacher "maggot-face"). I decided to wait, hopeful that whatever hac caused him to stop speaking would ross. would pass.
"This is very embarrassing.

promise you won't tell anybody Chuck," he implored. "The problem isn't that Los Lobos, the Call, Trouble Funk, the Smithereens, Delbert McClinton, the Beat Farmers, and the Paladins are playing at the downtown Michelob Street Scene '86 concert Saturday at Scene '86 concert Saturday at the same time Peter Sprague's Spragueman band and Liquid Sound are getting down at the fourth annual Hordance '86 at Arts Fark in Del Mar. And I'm not bummed that Afro Rumba is playing Sunday afremcon at Spanish Village in Balboa Park. But I've been away ten years. But I we been away ten years, and the fact is, I've never heard of any of these cats. Who the hell are these bands, Chuck? What happened to the Doobie Brothers and Edgar Winter?"
"Les, get a hold of yourself," I said. "The Doobies broke up

four years ago, and I think Edgar Winter is doing commercials for Coppertone. It's a new age, and you've got to get with it. Los Lobos is a Grammy Award-winning band Grammy Award-winning band from East Los Angeles. Their music blends rock, blues, swing and norreno, which is a Mexican version of country a western. It's like hearing the

WALTERS · SCENIC TOURS : 562-9949 Bell Helicopter Certified 206B • 206L An exciting and 'thrilling sky tour! 10/30/60 minute flights \$35/\$65/\$105 per person



four decades in one package The only group more danceable than Los Lobos is probably Trouble Funk, the top go-go-band from Washington, D.C.

"Go-go?" Les asked. "You mean like the frug and the This is 1986, not 1966,

"This is 1986, not 1966, Les," I said. "Go-go music today means hard funk, a la James Brown. These guys lay down a groove that won't quit and they star with Arr Garfunkel in the first go-go movie. Good to Go, which i just now being released. Playing before them will be the Call, a Santa Cruz band that Peter Gabriel has called the future of Santa Cruz nam tran Perer Cabrel has a Cus nam tran Perer Cabrel has called the future of American rock and roll.

American rock and roll.

The committee of th

national fame."
"What kind of name is "No, no," I said. "Beat Farmers, for a group!"
"No, no," I said. "Beat Farmers, as in Beat on the Brat." "Realizing that my reference to this classic Ramones' song title would mean nothing to Les, I got back to basics. "The Michelob Street Scene '86 will be held Saturday, August 30, from 3:30 p.m. to 10:00 p.m., downtown in an enormous parking lot at Pacific Highway and F Street. The gates open at 3:00 p.m. the day of the show,

and there will be a beer garden. food, and nonstop music on tw stages at either end of the concert site. Approximately 6000 people attended this even last year, and it was a blast. If you want to go, you can get your tickets at all TicketMaste outlets and at the gate on the day of the show, beginning at 2:00 p.m. You can ger more 200 p.m. You can get more information by calling 459-1404, but hurry. They're expecting 10,000 people. And all the profits go to the ait the profits go to the San Diego Jazz Festival." Les was silent. "Also on Saturday, August 30, is the fourth annua Hotdance in Del Mar's Arts Dark" I Continued "T" Park," I continued. "The park is located at 1226 Camino is tocated at 1226 Camino Del Mar, and the show begins at 5:00 p.m. Peter Sprague, a great jazz guitarist who has worked with Chick Corea, worked with Chick Corea, Hubert Laws, and Charles McPherson, will play Latin and bop fusion with his hot new band, Spraguersan. Another group called Liquid Sound will also do a set, and there will be a display of art by Marjorie Nodleman and photographs by David Dye. And, like Street

David Dye. And, the Street Scene, there will be plenty of dancing and food and drink. For details phone 755-7025." "Drink!" Les gasped, sounding perplexed. "Righto," I zaid, not missing a beat. "And to end the weekend with a bang. Afro Rumba, the best salsa band in San Diego. Will give a free San Diego, will give a free concert from 2:30 p.m. to 4:30 p.m. on Sunday, August 31, at Spanish Village in Balboa Park. Their spicy in Balboa Park. Their spicy Latin jazz sounds are sure to get people dancing. Call 265-4243 for more info on that. And then, well, I guess that's it. Isn't that great, Les? Les?" "I can't take this variety!" Les screamed. "I'm going back to the desert. There may not be

music there, but at least you know what to expect."

— Chuck Roger



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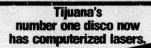


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# READER'S GUIDE TO THE THEATER

Theater listings are compiled by Jeff Smith; commentary is by Jonathan Swide and Jeff Smith. Information is accurate according to material gioten, so, but it is always uses to phone the theater for any last-minute changes and to inquire about ticket availability. Many theaters offer discounts to students, senior citzens, and the military; ask at the box offer.

at the box office.

ALAX

For its final production of the season, the La Jolle Playhouse presents a contemporary adaptation state of the season, the La Jolle Playhouse presents a contemporary adaptation state of the American National Theaties under the difference of Peter Sellans Debet Audiest Wicking permisered at the American National Theaties of the Playhouse of the Pendagon after the conclusion of a week from which the Chined States has put emerged incidences. Neuroscience of the Playhouse Manual Playhouse of the Playhouse

BEYOND THE FRINGE
There are three kinds of comedy in
this legendary British revue:
hilarious, dated, and cheap shot. hilarious, dated, and cheap shot. Written tenstry five years ago by Alan Bennett, Pete: Cook, Jonathan Miller, and Dudley Moore, the nervue still has some uproarious scenes. Best of the lot in the Old Globe. Theatre's production is "Sitting on the Bench." An excellent Jim Pladock plays a coal miner reminiscing on his life — as a prospective judge and novelist — in a completely designant on reminiscing on a completely designant of the complete of the progression of the complete of the properties of the properties of the progression of the p

ADAMS AVENUE THEATRE

ALPHA OMEGA PLAYERS 1531 Tyler Avenue, San Diego

THE BOWERY THEATRE 480 Elm Street, San Diego 232-4068

CORONADO PLAYHOUSE 1755 Strand Way, Coronado 435 4856

4343 Ocean View Boulevard, Southeast San Diego 230-2800

GASLAMP QUARTER THEATRE 547 Fourth Avenue, downtown 234 9503

IMPERIAL BEACH PLAYERS

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LA JOLLA STAGE COMPANY Parker Auditorium, La Jolla High School 750 Neutillus Street, La Jolly 459-7773

LAMB'S PLAYERS THEATRE 500 E. Plaza Boulevard. Net lona' City 474-4542

LAMPLIGHTERS COMMUNITY THEATRE Ben Polak Fine Arts Ceriter 8053 University Avenue La Mesa 464-4598

LA JOLLA PLAYHOUSE Mandell Weiss Center, CICSE

Marina Vista Conte Eighth Street and Imperial Beach Bos Imperial Beach 424-9668

GROSSMONT COMMUNITY COLLEGE

Stagehouse Theatre, 8800 Grossmont College Drive, El Cajon 465-1700 vd 10

EAST COUNTY PERFORMING ARTS CENTER 210 E. Main Street, El Cajon 440-2277

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droning witch. And yet every line is a rice, Pexton Whiteheads sermon called Take a Pex. Jerry Parlons. The Well Song is awardering the work of the wo

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

MISSION PLAYHOUSE Marina Village 1936 Quivira Way, San Diego 226-0518

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

BONE CANTATA
Sushi presents the San Diego
première — for four nights only —
of dancerkhoreographer Tim
Wengerd's evening length dance
work. The piece features Wengerd. Wengerd seening length dates
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SANTEE COMMUNITY THEATRE 10025 Los Ranchitos Road, Lakeside 448-5673

NORTH COUNTY COMMUNITY THEATRE 1350 East Vista Way, Vista 724-3421 O'FARRELL SCHOOL OF CREATIVE & PERFORMING ARTS SCPA Theatre 6130 Skyline Drive. San Diego 262-7581 THEATRE
Wangenheim Junior High School
Auditorium
9230 Gold Coast Drive, Mira Mesa
566-7300 x216

OLD GLOBE THEATRE Old Globe Theatre Cassilus 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 Thind Avenue, Chula Vista 427-3672

PALOMAR COLLEGE Palomar College Theatre, San Marcos 744 6860 PATIO PLAYNOUSE Vineyard Shopping Center (15) E. Valley Parkway, Escondido 746-6609

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

POINT LOMA COLLEGE Salomon Theatre 3900 Lomaand Drive, Point Loma 222-6474 x248

SAN DIEGO GILBERT & SULLIVAN

Case Del Prisdo Theatre, Baltica Park. 692-0372 SAN DIEGO JUNIOR THEATRE. Casa Der Prado Theatre. Balboa Park.

9860 Lawrence Welk Drive, Exco. 749-3448 SAN DIEGO MESA COLLEGE

Theater Directory

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

SOUTH COAST REPERTORY THEATRE 655 Town Center Drive, Costa Mesa (714) 957-4033 SOUTHWESTERN COLLEGE Arena Theater, Mayor Hali 900 Otay Lakes Road, Chula Vista 421-1180

STARLIGHT Starlight Bowl, Balboa Park 232-3049 or 234-STAR SUSHI GALLEAY 852 Eighth Avenue, downtown 235-8466

TAKE ONE STUDIOS 2400 Kettner Boulevard Suite \*12. downtown 236-1235 THE THEATRE IN OLD TOWN 4040 Twiggs Street, Old Town 298-0082

(located above) La Maison Restaurant 3681 Fifth Avenue, Hillcrest 296-0811 SAN DIEGO ACTORS THEATRE 311 Eighth Avenue, downtown 268 4494

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throughout through material before an audience — in particular, monologues and improv work. (Sm.)
Take One Studios, Suite 12, 2400 Kettner, San Diego, through September 13, Friday, and Saturday at 8:00 pm. Open-mike forum Sunday at 8:00 pm. For information call 236-9287.

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is staging the comedy-musical that
is set in a South American is staging the convedy-musical that is set in a \$50th American.

It is a set in a \$50th American.

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clear (Sm.)
Old Globe Theatre, Simon Edison
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# READER'S GUIDE TO THE THEATER

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Sunday at 200 pm.

(VYPS)

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taken their cut on this staging of
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Mary Gibson the costume designer and Peter Manadudin the lighting designer factor? 2 Augent is designer. For the property of t production is trying to show. Thus at the Cassilic Carter we see a military coup in some nameleus at the Cassilic Carter we see a military coup in some nameleus at the cassilic carter was every considerable to the solid carter was the fall of military Cassilic But the characters we waith aren't the historical Rigures whose sufferings were swing tigner whose sufferings were swing tigner whose sufferings were swing tigner whose sufferings were swing tight known as the same and the same same and misses the control and the same same and misses the control and the same and the same same and misses the control and the same and the same same and misses the control and the same and the same same and misses the control and the same and the same same and misses the control and the same and the same same and misses the control and the same and misses the cont

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LOST IN THE CITY

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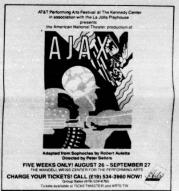
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Ron Claneros the choreographer. Conrad Susa has composed original music for this production. (Sm) Lowell Davies Festival Theatre. Simon Edison Centrs for the Performing Arts. through September 21: Friday, August 29, Tuesday, September 2, and Wednesday, September 3, at 8:30 pm.

Ron Clairens the choreographe Connot Sixes has composed original must for this production (Sm.) and the Control Sixes has expected and the Control Sixes have been seen to the Statebook, the Performing Arts, through Sixes and S

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800 pm.

LITTLE SHOP OF HORRORS
The San Diego Repertory Theatre is daging the comment, musical — look and "rice by Howard Adman loads and "rice by Howard Adman loads and "rice by Howard Adman loads on Reger Comman's classic Bis movie of the same name. The movie of the same name is the same of the same point of the sa

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Annie), Jim Christian (Will Parker), Jim Marshall (Ali Hakim), Priscilla Allen (Aunt Eller), and Richard Kinsey (Jud Ery) (Sm.) Starlight Bowl, through August 31; Thursday through Sunday at 8-30 om.

6:30 p.m.

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Upper-Class sophisticated. British
Teerities comedy, a selfless
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Worth seeing, if you are in the
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populment 27, Wordnesday through
Sarutridg at 8:00 pm. Meximes
Sunday at 2:00 pm. Meximes
Sunday at 2:00 pm. Meximes 231 3629

RICHARD II

Brain Bedford is the star of the Old
Globe's Richard II, and his star

sagainst the rather dim background
of the rest of the production.

Bedford is an active of such powerful
reshined skill file is most.

Impressive in his command of
Shakespearon lenguage) that his
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THE OPEN STAGE EXPERIMENT Take One Studios Theatre is THE OPEN STAGE EXPERIMENT Take One Studio Theatre is offering a place where aspiring performers, amateurs, and professionals can do in-progress youngs at 800 pm., the stage is available for "audition pieces, simple ideas dance, theater, improvisation, music, comedy, drama, art, magic, and more. The Open Stage Experiment is the idea of Dinah Lindes Smith, who also

that performers for a Sundey evening arrive by 7:30 pm. to sign up (Sm.)
Take One Studios Theatre. No. 12
2400 Netther Boulevard (one block south of Laurel, second floor).
Sen Diega, Sundays at 8:00 pm. For information call 238-1235 or 231-3829.

THE SUNSHINE BOYS
The Margain Public Treater is staging the Neil Simon comedy—
some says his furniest — about AT some says and now have an innate enrightly for each other frow (CSS west to 67 as which soudful be complete without Levis and Clark. (Soh neist the idea. Mineran Margain has directed forched Etherdenal et al. Levis and Clark. Other members of the cast are Sam Good. Mary Lynn, and AT Phillips. (Sm.).
Theses, though September 20. Priday and Saturday as 800.00.

se 8:00 pm.

TARTUFFE
For this production of Moliteria's
great assentiementh-century commoly
great assentiementh-century commoly
great assentiementh-century commoly
Crigit Floot has chosen to use the
English version by Bubent Straine
and Cherle Thomas, which shutues
gives the director and his excellent
cast the opportunity for some
gives the director and his excellent
countries and any paperance by
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lase seen more fastified productions,
will miss the playingfit's moral
limits the playingfit's moral
and the elegance of his language.

Matinee Saturday and Sunday at 2:00 p.m. THE SUNSHINE BOYS

Molière fans. (Sa.) Lowell Davies Festival Theatre, Simon Edison Cestre for the Performing Arts, through August 31: Thursday, August 28; Saturday, August 30; and Sunday, August 31, at 8:30 p.m.

August 31, of 8,30 pm.
THE TEMPEST
ORSAGONE Production presents, as its sist annual "Shakespeare-bythe-Lake: the Bard's majestic coda 
about castaway, an Island of spirits 
for the state of the state of the state 
for spirits 
for spirit

Information call 460-3967.

TOP GIBLS

The San Diego Repertory Theatre's production of Caryl Churchill's difficult and flewed restrous cornelly comes as close as possible officerent movements together. There is a perceptible drop after the play's explaise first some (a launcheon attended by five of history's most interesting women, clauding Pope Jeans), but director

Mag Wilbur and an excellent cast have kept the fall from being too precipitous. The play is due to precipitous. The play is due to the control of the contro

presents a world premiere musical

#### LOST IN THE CITY

directed by Will Roberson words and music by Stu Shames created by Stu Shames,

Christine Sevec and Will Roberson starring Christine Sevec and Stu Sharnes contemporary look at fun and agony in the big city 8:00 p.m. — Thurs. • Pri. • Set. — \$6.00

TRITERIA

3681 Fifth Avenue in Hillcrest (above La Maison Restaurant) Reservations 298-0811 (thru Sept. 20 - no show on Sept. 13)

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Thursday-Saturday 8 pm Ticket prices \$8 & \$10 Sunday 7 pm 480 Elm St. (5th & Elm)

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3 sessions for \$9.95

Not valid with other specials. One to a customer. Nonmembers only. Guaranteed September 3.

# DERSCHIDE TO THE MUSIC

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

BY JOHN D'AGOSTINO

Those of you who heard John Blake's great shows several months also at P3. Warehouse in the Caslamp Quarter (all including the Caslamp (all including t Those of you who heard John

of "outside" musicians who since the Sixties have made since the Sexties have made their jazz bones in the alternative venues of America's major metropolises. Playing in loft spaces, little theaters, art galleries, churches, and BILLY BANG

BILLY BAYG

campuses, such young
musicians as trumpeters
Bakaitak Carroll and Olu Dara,
trombonist Craig Harris, alto
saxophonists Demeel Moondoc
and Jimmie Vass, and tenorist
Final Love has over the years
Final Love has over the years
from the control of the make
even while most of them have
even while the music
has taken many forms, the
musicians have been unrified
tradition tempered by a hrash
youthful disregard for its
limitations and by an educated
awareness of and conversance awareness of and conversance with global music that their

prodecessors lacked. The result in the best examples has been at music that swings — awan at music that swings — awan at music that swings — awan at the swings with a swingship gave just its are blood type. A few of these recognized outside of their immediate spheres (all-jumpose planiat Anthory Davis comes to braint, and of these, Bang would seem to have the inside track on establishing a solid reputation retailive vacuum of awan-jazz. What makes Bang an unusual volinists is that he sets equal store in the violin's potential as a

Inguithme, auta tan south a composition of the composition of a future in such a striving. A fagille wooden box with four strings running its length is hardly an ideal percussion device, and as regards the locomotive element of music a shardly an ideal percussion device, and as regards the locomotive element of music a shardly an ideal percussion of the composition of the composition of the properties of the move and the restrictions inherent in the fiddle's physical spees with the resourcefulness of the monovator. By varying his bowing technique, in copyoration of the properties of the resourcefulness of the monovator. By varying his bowing technique, in copyoration of the properties of the classical camp, and unexpectedly dropping into popping pizacial comps, he coaxes as much percussiveness as possible from the violin. Less things at once and other tricks of the classical camp, and unexpectedly dropping into popping pizacial comps, he coaxes as much percussiveness as possible from the violin. Less things at once and other tricks of the classical camp, and unexpectedly dropping into popping pizacial comps, he coaxes as many participation of the coaxes as much percussiveness as possible from the violin. Less the regarded on the classical camp, and the coaxes as many participation of the coaxes as many participation of the coaxes as a coaxes and the coaxes as a coaxes and the coaxes are coaxes as a coaxes are coaxes and the coaxes are coaxes and

hythmic, and not solely a selodic, instrument. In the

colorful characters, poignancy, dead spaces, militant determination, and spontaneous activity.

Despite Barg's unique approach to his Barg achieves an unusual rhythmic complexity in his improvisations and compositions not at the expense of inspired melody and harmony, but in addition to beet a composition of the compositions and harmony, but in addition to beet a superposition of the compositions of the compositions of the compositions of the compositions and harmony, but in addition to beet a male halp imposity most violinists would envy. Bang the compositions would envy. Bang the compositions would envy. Bang the compositions with the composition of the composition of

Bang could ever get. But most of the time, Bang's muse leads him to a stretch of musical (continued on page 18



2828 Camino del Rio South, Mission Valley 299-2828

Thursday, August 28
HULA-HOOP
TOURNAMENT
Dirik specials & prizes
½ price potato skins &
nachos \$1.25 Mai Tais all
night long. No cover
8:30 to 9:30 pm.

KIFM JAZZ HAPPY HOUR Compliment ME HOLLIS TRACKS
Feature Track

T



ome to Lehr's Greenhouse this Sunday and our new Jazz Brunch including compliment cocktail, and much, much more. Call for



SUNDAY BRUNCH

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LEHR'S FAMOUS RAMOS FIZZ SUNDAY BRUNCH NEW YORK GIANTS DALLAS COWBOYS . Live jazz band . Bus to and from game Souvenir drink coin
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MEBOED

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1.25 Iced Teas. price appetiz-all night long.

WEROES

Con a

\$1.25 Iced Teas

PAJAMA PARTY // price cover in PJ s.
Drink specials &
surprises. // price
potato skins & nachos
Seagrams Coolers.
All right long.
to cover 8:30-9:30 pm

STORY &

KIFM JAZZ HAPPY HOUR with guest host Art Good \* 5:00-7:30 pm Complimentary hors d'oeuvres 984 Charnagne & Chablis featuring ZZAJJ

Friday & Saturday.
September 5 & 6

DBROBS plus PRIVATE SESSION

Two bands \* Two dance floors
Three bars \* Three video big screens
with music videos mixed by Lehr's Vis
2 for 1 covers. \$1.25 Coronas
Blush Wine & Iced Teas Iti 9:30 pm



16 AUGUST 28 1986

ued from page 17) fromtimed from page 17). highway that constantly allows him to switch stylistic lanes without changing direction. Such an opportunity has been provided by his seetle, which two years ago recorded a wonderful allown. The Fire from Within. Inspired by the Carlos Castaneda book of the same name, the album is a walking (cometimes running) from through Bang's musting block party featuring the diversity of styles erumensed above. Naturally the constant thread throughout The Five From Within is the marvelous playing of Bang, whose strong presence of Bang, whose strong presence of Bang, whose strong presence of Bang, who was the street of Bang, who was the street of Bang, and the screet's rhythmic flow like a smooth stone, now whimniying like a hiev of enraged homes, mooth stone, now whitniying like a hiev of enraged homes, more treating deep into reflection on the lovely The Shift Below's his playing is a gift to the ears. Bang will bring two

of the players from that session (guitarist Oscar Sanders and bassist William Parker), as well as drummer Zen Matsuura, to Bella Via tonight, Thursday, for a single show if you could use expense, the control of the player of the Billy Bang Quartet in this rare appearance at the Cardiff restaurant/club. The natural appeal of a large-fiestive Block party will be established to the country of the country of the player of the player of the country of the c

attraction of an event that has become one of the highlights of summer in this twon is the fact that this year's presentation will boost the best line-up in the Street Scene for the statistic with the double bill of the Best Farmers and the Paladins, the two San Diego bands slated to carry the hometown colors this year. The former have proven the fact that the double high the statistic work of the paladins was much more than just medis-cocktail party talk. In the past couple of

years, the Beal Farmers have generated raves and developed a large popular following from here to as far away as Merrye mere to as far away as Merrye limes; really do know more about hars-knuckle American rock and roll than we do; critical reviews of the bands albums and British performances have been as glowing as Chernobyl, and Brit fans seem to have the state of the bands and the seem to have the state of the seem to have th their ranks of the talented loey Harvis and on the two-inch heels of an album (16m Ge) that makes their debut effort sound like a warm-up, the Beat Farmers' irresistible combination of fertile roots-rock and funky fun should have the locals bellowing for more when they perform at the Street Scene

they perform at the Street.

Opening the show this year is another of my favorite local another of my favorite local the properties of the street of the properties of the pro



SEPTEMBER 18 8 PM SAN DIEGO SPORTS ARENA ON SALE NOW!

ANOTHER PECIFICONCERTS P

under the stars

Humphrey's presents the best of the 'Late Nite' jazz as one of San Diego's hoffest local bands.

Sunday, August 31
Appearing on Humphrey's outdoor stage

HOLLIS GENTRY'S NEON

Monday, September 1 Appearing on Humphrey's indoor stage

HOLLIS GENTRY'S NEON

Complimentary hars d'aeuwes 6:00-8:00 pm/drink specials Don't miss an exciting meeting! NO COVER/MUST BE 21

HAPPIPLYS

22-1 Sheffer Island Drive











THCRSDAY, August 28

JAZZ DANCE NITE

MARK Mark Walton of KIFM 981 5 Channel 10
MARK MEADOWS with the PACIFIC HIGHWAY
Gamini Pachione presents their
Pashton Auction starting at 6:30 pm
- Darcing begins at 9:00 pm

**CLASSIC OLDIES** "END OF SUMMER" PARTY! MAR DELS



FRIDAY THROUGH SUNDAY, August 29-31

ROCK AT THE BAHIA 9:00 pm-1:30 am

THE CLUE
HAPPY HOURS: 4:00 pm-8:00 pm • Best burrito bar in to

**BAHIA BELLE MOONLIGHT CRUISE** 

Sailing Thursday, August 28 through Sunday, August 37
730 pm and every hour on the half hour until 12:30 am
COCKTAILS - DANCING
LIVE MUSIC BY "TAKE TWO"
Passage \$450 Thursday, \$5.00 Friday-Sunday
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September 1986

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KIFM 98.1 LABOL JAZZ
from the Catamaran to the Bahia Resort Hotel starting Septe
Every Thursday Genstal Fashions presents their
Fashion Auction starting at 6330 pm
Every Wednesday Fashions presents their
Fashion Auction etarting at 700 pm





SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
HAPPY HOURS 4:00 pm-8:00 pm Friday-Monday 6:00 pm-8:00 pm Tuesday-Thursday Best burrito bar in town		CIALS	SELLA RUTH PIGGEE 8:00 pm	HOLLIS GENTRY'S NEON 9:00 pm	THE CLAIR 9:00 pm	THE CLUE
THE CLIE 9:00 pm	THE CLUE 9:00 pm	9 THE MAR DELS 9:00 pm	ELLA RUTH PIGGEE 8:00 pm	HOLLIS GENTRY'S NEON 900 pm	THE CLUE 9:00 pm	THE CLUE
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21 THE CLUE 9:00 pm	THE CLUE 9,00 pm	THE CLUE 9,00 pm	ELLA RUTH PIGGEE 8:00 pm	HOLLIS GENTRY'S NEON 9:00 pm	THE CLUE 9:00 pm	27 THE CLUE 9:00 pm
28 THE CLUE 9:00 pm	THE CLUE 9-00 pm	THE MAR DELS 9:00 pm		Manage S	BAHIA BI DONLIGHT alling every Friday & S 7:30 pm and every he half hour until 12 COCKTAILS - DA E MUSIC BY "THE I ssage: \$5.00 - Board d	cruise aturday night our on the 30 am INCING ROCKAWAYS" ockside at the

fromtimed from page 183
are right (I've yet to catch them
wrong'), they create a
hypnotic, authentic rockabilly
groove that makes the Stray
Cats sound like
hubblegummers. I've never been
much for stagey antics, so for
me it's a measure of the
Paladins' pedigree that when
bassist Tom Vearsley does back

bubblegummers. I've never been much for stagey antics, so for me it's a measure of the Paladins' pedigree that when bassist Tom Vearsley does back flips off his upright bass toward the end of a Paladins gig, it seems less a gimmick than the necessary release of energy built up during the set.

Sandwiched between the

up during the set.
Sandwiched between the
Paladain and the Beat Farmers
And the Beat Farmers
And the Beat Farmers
And of whom I was only
vaguely aware before hearing
their latest album, Especially
for You, I can hear why these
guys are considered among the
front-runners in the current
to proper cock lading with the
Outfield and a few others).
Apparently the Smithereens and
I have listened to a lot of the
same music. In addition to
barely disguised Beatles feints
the second of the second of the second of the
Byrds, the Beau Brummels,
even to Roy Orbison but in an
ingenous way that dos an't
smack of graw robbing. The
combination of Sixtee-sih soing
stylings and ranged b Eightes
Smithereens a smart choice for
an event whose purpose is to
provide danceable and
entertaining music. Aside from
proffering what might be
sermons, the Smithereen's set
should appeal to those of you
who like to trace the ancestry of
popular songs, Let's see... I

can name that influence in . . . three notes.

Speaking of the Call, I'm pretty much in the minority amond my associates in my

pretty much in the minority among my associates in my regard for the band. I've seen the sociopolitical crunch-rock band twice timost recently when they opened for Simple Minds at San Diego Statel and Rose from their dark of the state of t

again.
As if the above-mentioned bands weren't sufficient to make this year's Street Series a real to the pear's Street Series a real soul-blue-rag-threat Delbert McClinton, the Washington, D. C. "go-go" band Trouble Funk (African percussion meets born-fried Status soul and percussion meets born-fried Status soul and one search of the street Series and an appearance at the street Series and an appearance and street Series and an appearance and street Series and an appearance and street series and stre

San Diego Jazz Festival, the Michelob Street Scene '86 will be held this Saturday and will feature two main stages in order to keep the music almost

to keep the music almost to continuous.

Camper Van Beethoven is without question the most without question the most without question the most many and the properties of the properties of the properties and that play Osterizer-rock. Like its peers in this Siberian outpost of nu-rock, the band tosses a wild array of musical styles into the blender to arrive at a sound that taxes a critical styles into the blender to arrive at a sound that taxes a critical styles into the blender to arrive at a sound that taxes a critical styles are sound to the state of the content of th

haphazard Dr. Frankenstein approach produces some truly bizarre hybrids. Gypsy-ska? Klezmer-and-western? Psychedelic mariachi? Thrash-pop? They're all in the

Thrash-pop? They're all in the Camper.

I wish I could say I've heard the bands never album.

Gamper.

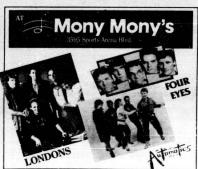
I wish I could say I've heard the bands never album.

Good the say I could be say the say of th

the Red Hot Chill Peppera,
Thelonius Monster, and
Rotundi are at the Belly Under
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Rotundi are at the Belly Under
Area and the Self William of the Self William of the Self William of the Herbert Household Belly William of the Herbert Household William of the Child William of the William of the Child William of the Chi

SUPPORT SAN DIEGO'S ORIGINAL MUSIC SUNDAY, AUGUST 31 • 9:15 PM





Don't miss our all-star jams at each location!

For information: Call Nelson Talent 222-4320, Mony Mony's 223-5439, Dance Machine 429-1161



#### CONCERTS

The Red Hot Chili Peppers, Thelonius Monster, and Rotundi: Belly Up Tavern, tonight, Thursday, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

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

Camper Van Beethoven, Social Spit, and Three Guys Called Jeaus: Spirit, tonight, Thursday, 9 p.m., 1130 Buenos. 276-3993.

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

Loudness and Poison: California Theatre, Friday, August 29, 8 p.n., 1122 Fourth Avenue, downtown. 232-0800.

Joe Higgs, Bass Culture, and Jawge and the Unknowns: Spirit, Friday, August 29, 9 p.m., 1130 Buenos. 276-3993.

Talk Back and Zulu Spear: Belly Up Tavern, Friday, August 29, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

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, Friday and Saturday, August 29 and 30, 9 p.m., 2591 Highway 10i, Cardiff, 942-1108 or 942-1487.

Michelob Street Scene '86, leaturing the Beat Farmers, the Paladins, Los Lobos, Delbert McClinton, the Smithereens, the Call, and Trouble Funk: F Street and Pacific Highway, downtown.

Saturday, August 30, 3 p.m. 232-0800.

The Paladins and the Kingbees: Belly Up Tavern, Saturday, August 30, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

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.

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

The Blasters with Hodywood Fats: Bacchanal, Sunday August 31, 8 p.m., 8022 Clairemont Mesa Boulevard, 560-8022.

Sandra Bernhard: Bacchanal, Tuesday, September 2, 8 p.m., 8022 Clairemont Mesa Boulevard. 560-8022.

J.J. Cale and Band: Belly Up Tavern, Thursday September 4, 9 p.m., 143 South Cedros Avenu Solana Beach. 481-9022.

Discharge, Indigesti, Prowler, and Synod: Jackie Robinson YMCA. Friday. September 5, 8 p.m., 151 Forty-futh Street.

Humphreys, Saturday, September 6, 7 p.m. and 9 p.m., 2303 Shelter Island Drive. 232-0800 or 224-9438.

Sha Na Na: San Diego Wild Asimal Park's Mahala Amphitheatre, Senday, August 31, and Monday, September 1, 7:30 p.m., 15500 San Pasmal Valley Road, Escondido, 747-8702.

UB40 and Fine Young Cannibals: SDSU's Open-Air Theatre, 17:day, September 19, 8 p.m., San Diego State University campus. 232-0800.

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.

The Psychedelic Furs: California Theatre, Tuesday, September 9, 8 p.m., 1122 Fourth Avenue, downtown, 483-6339.

Dokken and Great White: Golden Hall, Wednesday, September 10, 8 p.m., Community Concourse, 202 C Street, downtown.

Delbert McClinton: Belly Up Tavern, Thursday, September 11, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

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

Robert Cray: Belly Up Tavern, Friday, September 12, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

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

Sparks: SDSU's Montezuma Hall. Monday, September 15, 8 p.m., Aztec Center, San Diego State University campus. 232-0800.

Peter Criss' Balls of Fire: Belly Up Tavern, Wednesday, September 17, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

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

Albert King: Halcyon, Saturday, September 20, two shows, 7 and 10 p.m., 4258 West Point Loma Boulevard, Loma Portal, 225-9559

Blues Fest, featuring Johnny Copeland, Katie Webster, Joe Lewis Walker, and Rockin' Doopsie and the Czjun Twisters: Belly Up Tavern, Saturday, September 20, 9 p.m., 143 South Ceum; Avenue, Solana Beach, 481-902.

The Shirelies: Showtime Theat 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. Souther and Karla Bonoff: Humphrey's, Sunday, September 21, 8 p.m., 2303 Shelter Island Drive. 232-0080 or 224-9438. Gene Loves Jezebel: SDSU's Backdoor, Sunday, September 21, 8 p.m., Aztec Center, San Diego State University campus. 265-6562.

Neil Diamond: Sports Arena, Monday, September 22, 8 p.m. 232-0800.

The Turtles: Belly Up Tavern, Wednesday, September 24, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Humble Pie: Belly Up Tavern, Thursday, September 25, 9 p.m., 143 South Cedros Avenue, Solana

Jimmy Cliff: Humphrey's, Saturday, September 27, 7 p.m. and 9 p.m., 2303 Shelter Island Drive. 232-0800 or 224-9438. R.E.M. and 10,000 Maniacs UCSD Gymnasium, Sunday,

Sintember 28 8 n.m. UCSD pus, La Jolla. 483-6339.

Clairemont Mesa Boulevard. 560-8022.

The Everly Brothers: Humphrey's, 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 Friday before 5:00 p.m. The listings

#### **North County**

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

Bella Via Bestaurant and Nightelub, 2591 Highway 101, Cardiff, 942-1016. Billy Bang, Jazz, 9 p.m., Thursday, Papa John Creach, electric violin jazz, 9 p.m., Friday and Saturday, and 8 p.m., Priday and Saturday, and 6 p.m., Sunday, the Don Glaser Thic, jazz, Tuesday, Flolin Gentry's Neon, The Saturday, Holin Gentry's Neon, Patrick Herngain performs az during the Sunday brunch.

Belly Up Tween, 143 South Cedros Avenue, Solana Beach 481-9022: The Bed Hot Chili Peppers, rock, Thelonius Monster, rock, and Rottundi, polla-puni. Thursday: Talk Back, regage, and Zulu Spear, regage, Friday, the Paladins, rock and rhythm and blues, and Jamie James and the Kingbees, rock and rhythm and blues, Stardawy, Preston Smith and the Crocodiles, ska, blues, and









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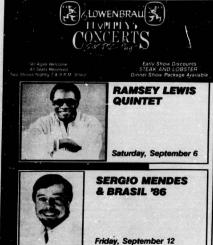
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Sunday, September 1



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Saturday, September 27



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Friday, October 3

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Sunday, Sept. 21 LITTLE MILTON
Tuesday, Sept. 23 RAMONES

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rock, Sunday, the Mar Dels, vintage rock, Monday, Fo Mo, world beat dance music, Tuesday; the Jecks rock, and Little America, rock, Wednesday, Affernon Concerts: Fie Chicago XI, Distelland Bazz, 5:30-8 p.m., Friday, Border Town, rhythm and blues, 5-8 p.m., Salturday, Fobseco woogie, 6-8:30 p.m., Wednesday, woogie, 6-8:30 p.m., Wednesday

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

Borrelli's Back Room, 2677 Vista Way, Occanside. 721-5400: Midnight Delight, contemporary, Tiresday through Saturday; live music, Monday, call club for

Coffee-by-the-Sea, 1953 San Elijo, Cardiff-by-the-Sea, 436-1231: Kate Beck, guitarrist and singer, Friday: Peggs Shannon, folk, Saturday: Mark and Sarah Schlebecker, classical guitar duo, Sunday brunch, and CiCi Porter, guitarist and singer. Sunday evening.

The Country Side Restaurant and Lounge, 450 Douglas Drive, Oceanside. 757-0860: 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

Fireside Lounge, 439 West Washington, Escondido. 745-1931: Pranx, rock, Thursday through Saturday; the Agents, rock, Wednesday.

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

Gilbey's Cocktail Lounge, 945 West Valley Parkway, Escondido. 480-0420: Passion (from L.A.), contemporary, Tuesday through Saturday; recorded music Monday

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

Hotel Escondido, Scotty's Pub, 2500 South Escondido Boulant 2500 South Escondido Boulevard Escondido. 747-5000: Double Trouble contemporary, Thursday through Saturday.

Hungry Hunter/Rancho Bernardo, 11946 Bernardo Plaza Drive, Rancho Bernardo. 566-2400: Jim Hawley. contemporary, Wednesday through Saturday.

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

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

Jolly Roger/Oceanside, 1900 North Harbor Drive, Oceanside, 722-1831: L.A., rock, Wednesday through Saturday.

Kenling's, 927 First Street (in the syping s, 36.7 First Street in th Lumberyard Shopping Mall). Encinitas, 942-8181: The Robin Henkel Trio (with vocalist Fran Loskota and drummer Scott Von Ravensberg), jazz and blues. Thursday through Saturday:



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THE JACKS LITTLE AMERICA mber 4 900 pm



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friday, 5-8 pm—Vintage Jazz & Swing—Bonder Town
day, 6-30 pm—Vintage Jazz & Swing—Tobacco Road

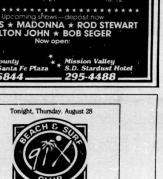
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Scott Von Ravensberg, jazz. Sunday through Tuesday: Peter Wickersham, contemporary, Wednesday.

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.

Leo's Little Bit of Country, 680 West San Marcos Boulevard, San Marcos. 744-4120: Stampede, Sampede, 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.

Oceanside, 439-6711: Fowler and Caine, contemporary, Wednesday through Saturday.

Mission Inn, 502 East Mission, San Marcos, 471-2939: The Belair Boys, vintage rock, Thursday through Saturday: Harry Paul and Tom, variety, Sunday through Tuesday.

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 Awaue, Escondido. 741-0935: Mark Bracken, guitarist and singer, Friday and Saturday.

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 Time Cafe, 1464 North Highway 101, Lexadia. 436–4301: Exan Carasan, Janmerred dulcimer music, 7:30 p.m. Thursday, the Unstraing Heroes, biblegrass, country, and swing, call for time, Saturdey, Ranch Party, Brandley, 1617 Emily Floor Highway Sandy, 1617 Emily Floor Highway Carasan C

Pomerado Club, 12237 Pomerado Old Del Mar Cafe, 2730 Via de la Road, Poway 748-1135: The Savery Brothers, country, Thursday through Saturday. Valle, Del Mar. 755-6614: Scarlet, rock, Thursday through Saturday: Borracho y Loco, calypso rock, Sunday; live music, Monday through Wednesday; call club for

Poseidon Restaurant, 1670 Coast Boulevard, Del Mar. 755-9345: Soliel, tropical jazz, Friday and Saturday; John Thomas, tropical jazz, 5:30-7:30 p.m., Sunday.

438-0880: Frank Ricci, variety, Tuesday through Satur lay.

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

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

Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo. 277-2146: One Plus One Plus Karen Canavagh, contemporary, Tuesday through

San Luis Rey Downs Golf
Course Country Club, 314/4 Colf
Club Drive, Bonsall, 758-3762:
Dan Connor odies, country, and
contemporary, Tuesday through
Thursday: The Crescendos, band
dance music, 8-12 p.m., Friday and
Saturday, and 7 p.m., Sunday. Sunset Lounge, 2328 Escondido Boulevard, Escondido. 741-2541: Don Tennison, country and contemporary. Wednesday through

Saturday: the Rod Craditt Band. oldies music, Sunday and Monday 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: Strider, rock, Thursday through

Saturday; the Rhythm Method.rock, Sunday and Monday Freewill, rock, Tuesday and

Rudi's Hidden Acres, 3700 Carmel Valley Road, Del Mar. 481-9656: Red Lane, country and rock, Friday and Saturday.

Teepee Room, 1270 Main Street, Ramona. 789-3755: Key Largo, mellow rock. Friday and Saturday.

That Pizza Place, 2622 El Camino Real, Carlsbad. 434-3171:

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John and Julie Moore, bluegrass,

Time Machine/Chez Orleans, 302 North Midway Drive. Escendido. 743-1772: The Enge. rock. Thursday; the Drifters, pop-vocalists, and the Box Tops, rock. 8 and 10 p.m., Sunday.

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

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 Wedi.seday. CW. 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

Whiskey Creek, 14240 Poway Road, Poway 748-7531: Jerry Baze and a Touch of Country, country, Wednesday through Saturday; Jon Kendrick and Company, country,

Monday and Thesday; clogging lessons, Monday and Thesday; country and western dance lesso Wednesday and Thursday.

Whiskey Flats, 1260 West Valley Parkway, Escondido. 745-8640: Crystal, rock, Thursday through Saturday; Friends, rock, Sunday; France, rock, Tuesday and Wednesday.

Wooden Nickel, 13303 Poway Road, Poway 748-6364: Ron Morin, country, Friday and Saturday.

Beaches Atlantis, 2595 Ingr

Mission Bay. 226-3888: Jesse Davis, contemporary, Thursday through Saturday, live jazz. 6 pm., Sunday, call club for information; Zzaji, jazz. 7 pm., Monday; the Jest featuring Kenny Morrill, vintage rock. Tuesday and Wednesday.

Bahia Hotel, 998 West Mission Bay Drive, Mission Bay. 488-0551: The Clue, rock, Thursday through Sunday: Ella Ruth Pigage, jazz ane blues, Wednesday. Chula Vista Room: Bob MacLeed, piano variety, Sunday and Monday. Avanti's Restaurant, \$75 Prospect Street, La Jolla. 454-4288: George Reno, piat.ist performing pop, jazz., blues, and boturday.

careey, sunsay and sonous.

Carlos Murphys, 4303 La Jolla
Village Drive, La Jolla, 457-4170:
The Two Tones, rock, Thurstay
through Saturday; Star Party,
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presentation, Sunday through
Tueeday, the Hypnotic Revue with
Marshall Sylves, Thypnotic, 830
and 1030 pm, Wednesday
and 1030 pm, Wednesday

Casey's Pub, 714 Garnet Avenue, Pacific Beach, 273-9555: Tim Price, contemporary, Wednesday through Saturday; David Lee, rock, Sunday and Monday. dancing, Thursday through Sunday.

Catamaran Hotel, 3999 Mission Boulevard, Mission Beach, 488-1081: Mark Meadows and Pacific Highway, jazz. Thursday; the Jets featuring Kenny Morrill, vintage rock, Friday; the Roosters vintage rock, Saturday; the Mar Dels, vintage rock, Sunday. Chuck's Steak House, 1250 Prospect Street, La Jolla. 454-Mr. Nice Guy, jazz, Thursday through Saturday; the Joe Marillo Quartet, jazz, Sunday; Secrets, jazz, Wednesday.

Club Chalet, 5046 Newport Avenue, Ocean Beach, 222-5300: Circles, rock, Thursday through Saturday: Lazer Eyes, rock, Sunday and Monday; the Erge, rock, Tuesday and Wednesday.

Elario's, 7955 La Jolla Shores

Drive, La Jolla. 459-0541: Sound Investment, contemporary music for dancing. Wednesday through

Halcyon, 4258 West Point Loma Boulevard, Loma Portal 225-9559: Four Eyes, rock, Thursday through Saturday: live music, Sunday through Wednesday, call club for information.

Hennessey's Twern, 4630 Mission Boulevard, Pacific Beach. 483-8847: Double Take. contemporary, Thursday: Fundi and Company, contemporary. Sunday afternoon: Theresa and James Hinton, Irish music, Monday: live music on all other days, call club for information.

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

Hyatt Islandia Hotel, 1441 Quivira Basin Road, Mission Bay. 224-1234: The Spud Brothers, rock and comedy, Tuesday throug Saturday.

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach. 270-3220: The Siers Brothers, rock. Thursday through Saturday the Beat Club, rock, Sunday and the Beat Club, rock, Sunday an Monday; Private Domain, rock, Tuesday and Wednesday; the Blonde Bruce Band reaturing saxophonist Johnny Viau plays boogle, blues, and rhythm and blues, from 4-8 p.m., Sunday

Judson's, 3111 Sports Arena Boulevard. 225-9090: Dale Pearson, piano variety, Tuesday through Saturday.

La Jolla Village Inn/Shooter Lounge, 3299 Holiday Court, La Jolla. 453-5500. Piano Bar: Bruce McKeithen, Wednesday through Saturday, Chris Curtis, Monday and Tuesday.

early evening Tuesday through Saturday.

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

Mary's by the Pier, 710 Garnet Avenue, Pacific Beach, 483-7844, J.B. and the Tev trops, rock and rhythm and blues. Thursday, the Road Runners, vintage rock Friday through Monday. The Drastics Jap rock, 2-6:30 p.m., Sunday and Monday.

McDich's Pub, 1921 Bacon Street, Ocean Beach, 222-6822: The Loma Liars, rock, Thursday and Friday; Dan Hicks and His Hot Licks, rock, 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 Speed, vintage rock, Sunday; live







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Mexican Village, 120 Orange Avenue, Coronado. 435-1822: Recorded music with Dean Atkinson, Friday and Saturday, Piano bar: Randy Beecher, Sunday through Thersday.

Mony Mony's, 3595 Sports Arena Boulevard, Loma Portal, 223-5596; Toys, rock, Thursday through Saturday; the Londons, rock, Four Eyes, rock, and Automatics, rock, Sunday, live rock, Monday through Wednesday, call club for information.

Muhaney's, 1031 Orange Avenue, Coronado. 435-4660: Full Coverage, contemporary, Friday and Saturday; 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; King Biscuit Blues, blues
and rhythm and blues, Wednesday.

Paradise Bay, 1935 Quivira Road, Marina Village, Mission Bay Park. 223-2335: Ipso Facto, rock, Thursday through Saturday; the Siers Brothers, rock, Wednesday.

Pear Bar and Grill, 1025 Prospect Street, La Joila, 454-9711: The Joe Marillo Quarter, jazz, Thurduct, jazz, Thurduct, Julia Brown, jazz, Friday and Saturday, Bruce Camerons Risky Business featuring Elliot Lawrence, Sazz, 4-8 pm., on the terrace, Sunday, the Rob Schneiderman Tho, jazz, Welnesday.

Rocky's Balboa, 4626 Albuquerque (at Garnet Avenue and Mission Bay Drive). 270-6559: Live music in the dining room, Friday and Saturday, call club for information; live sports via television are offered daily.

Rusty Pelican, 4340 La Jolla Village Drive, La Jolla, 587-1886: LQ, contemporary. Thursday through Saturday: the Most Valuable Players, danceable jazz, Sunday and Monday: Shaker,



The Salmon House, 1970 Quivira Road, Marina Village, 223-2234: Floyd Gaines, contemporary, Thursday through Saturday.

Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay. 274-3314: Ed Ellis and Tapestry, jazz, nostalgic blues, and contemporary, Thursday through Saturday and early evening

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 Scarday.

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

Melnick, piano variety, nightly,

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

Tablao Plamenco Nightelub and Restaurant, 3567 Del Rey Street, Pacific Beach. 483-2703: Live flamenco musica and dancing, 7:30 and 9:30 p.m., Wednesday, Thursday, 7:30, 9:30, and 11:10 p.m., Friday and Saturday.

Texas Texhouse, 4970 Voltaire Street, Occan Beach, 222-6895: Ton "Cat" Courtney, blues, Thursday; the Sidewinders, American wante, Priday and Sahntley; R.F.D., country, Sunday, Chystal Wing, folk rock, Tuesday, Prufrock, original pop mck, and Dani McGee, original rock, Wednesday at 8 p.m.

Bacchanal, 8022 Clairemont Mess Boulevard, Kearmy Mess, 569,8022: Plywell, rock, Wednesday through Saturday, the Blasters, American mosts rock (featuring Hollywood Fasts, rock and rhythm and blues, Sunday; Sandra Bernhard, pop culture world comedy, and Clindy Lee Berryhill, felk songstress, Tuesday.

Barney Stone Pub, 5637 Balboa Avenue, Clairemont. 279-2033: Jim Hinton, Irish music, Wednesday and Thursday, Brian Connolly, Irish music, Friday and Saturday; Eamon Carroll, Irish music, Sunday.

Bogey's, 5353 Mission Center Road. 297-8361: The Sugar Trio, jazz, Sunday brunch; Windjammii jazz, Monday and Tuesday happy hours (5-8 p.m.); Gemini, jazz, 5-8 p.m., Friday.

Bunbury's, 9906 Mira Mesa Boulevard, Mira Mesa, 578-8666: Private Session, rock, Thursday through Saturday; Kicks, rock, Wednesday.

Carriage House, 7945 Balboa Avenue, Clairemont. 278-2597: Kamelot, classic roSaturday; Kicks, rock, Wednesday.

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

Celebrity Room, 4805 Convoy Street, Kearny Mesa. 279-2444; Roberta Linn, vocalist, Thursday hrough Saturday. New Shooz, jazz, Sunday and Monday; Gina Eckstine and Jinx, contemporary. Tuesday and Wednesday.

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

San Diego North

audience participation presentation, Tuesday and Wednesday

Crystal T's Emporium, 500 Hotel Circle North, Mission Valley. 294-9010: The Ducktail Revue, vintage rock, Thursday through Saturday; Rockola, Beatles music and oldies, Wednesday.

Gourmet Lounge/Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131: Sharon, singing with piano accompaniment and honoring requests, Sunday through Thursa'ny, Jeanelle Rock, pianist, performs Friday and Saturday.

Hajji Baba, 104 Mission Valley Center West, Mission Valley. 298-2010: Live Arabic munic and entertainment, Wednesday through Sunday.

Hindquarter, 7040 Miramar Road, Mira Mesa. 566-4292: Jo Treanor, piano variety sing-along music, Wednesday through

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.

Islands Lounge, Hanalei Hotel, 2270 Hotel Circle North, Mission Valley, 297-1101: Rockola, Beatles music and oldies, Thursday through Saturday; Forecast, jazz and rhythm and bluer, Sunday and Monday; Ohl Ridge, comedy and music, Tuesday and Wednesday.

music, inestaya and weemestay. Relly's Steak House, 284 Hotel Circle North, Mission Valley. 296-2313. Planto Barr Paul Gregg and Don Libbey, Monday through Thursday 5-6 pm.; Craig Jones. sing-along favorites; jazz, hallads, and a bit of country, Monday through Thursday, 6-pm. on; Margie Harmon, Friday and Saturday; Don Libbey, Sunday.

King Luis Inn, 5125 Linda Vista Road, Linda Vista. 291-4279: The Bobby Gordon Trio, jazz, Friday and Saturday.

La Hacienda Cantina, Mission Valley Inn. 878 Hotel Circle South, Mission Valley. 298-8281: Off! Ridge, comedy and music, Thursday through Saturday; Mike Murphy, comedy and music, Wednesday.

Wednesday

Lebr's Greenhouse, 2828 Camino
del Rio South, Mission Valley,
299-28298. Automatics, rock,
Thursday through Saturday, with
Tracks, rinck, Priday and Saturday,
the Circles, rock, Sunday evening,
and Zagii, jaze, Sunday brunch,
Hernes, rock, Tilesday and
Wednesday Hollis Gentry's Yeon
plays jazer during the Priday happy
hour.

Monk's, 10475 Sam Diego Mission Road, Mission Valley, 583-0060: Devocean, Fup 40 dance music, Thuruday through Saturday; the Roosters, vintage rock, contemporary, 5 p.m., Sunday; the Warderen, vintage rock, Monday through Wednesday.

The Moonglow, 4615 Clairemont Drive, Clairemont. 273-1022: Friendship, contemporary, Tuesday through Saturday; live country music, Sunday and Monday, call

Navajo Inn, 8515 Navajo Road, San Carlos. 465-1730: Scat. rock, Tuesday through Saturday: Indoor Fireworks. rock, Sunday and

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

Pavillion Lounge, Town and Country Hotel, 500 Hotel Circle North. 291-7131: Southwind. North. 291-7131: Southwind, contemporary and jazz, Thursdaythrough Saturday; Darci Daniels and Flashback, contemporary, Tuesday and Wednesday, Dining Room: Kathy Lloyd, contemporary harp, Friday and Saturday.

Peter D's, 5149 Clairemont Mesa Boulevard. 277-3217: Live music, Trursday through Saturday, call club for information.

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

Sahuday Spirk, 1120 Barros, Arense, Bay Park, 278-3903: Canpre Vin Feetboom, neck, Social Spit, neck, the Forut, neck, Three Guys Samed Jesus, redigs, and Josep and the Unknowner, regisse, and Josep and the Unknowner, regisse, Project rock, Sahuday, neck, Pringtound Slay, Colly rock, and Image Bureau, neck, Sahuday, Project rock, Mandralay, neck, Taeser, neck, Arrogance, meck, and DiXts, rock, Sunday, Walt 4, neck, Teebre Sanday, Walt 4, neck, Teebre Prame, rock and the Uncalled, 4, neck, Weebesday

rock, weanessays
Stardust Hotel, 950 Hotel Circle
North, Mission Valley, 298-0511.
Coral Room: Passion (from
San Diego), contemporary, Tuesday
through Saturday, the Dick Lopez
Tio, swing, contemporary, and
weeds. Sunday and Monday, Crane
Room: Bert Tornes, contemporary,
Tuesday through Saturday.

Tio Leo's/Mira Mesa, 10787 Camino Ruiz, Mira Mesa, 10787 Camino Ruiz, Mira Mesa, 695-1461: Kicks, rock, Thursday through Saturday, Mingo Strut, contemporary, Sunday and Monday, Private Session, rock, Tuesday and Wednesdas.

Tile Leo's Mission Gorge, 6333
Mission Corge Road, Mission
Corge Road, Mission
Corge Road, Mission
Contemporary, Tuesday through
Thursday, Frank Dexter.
contemporary, Friday and
Saturday; Jeff Williams.
contemporary. Sunday and contemporary, Sunday and Monday.

The Wellhouse, 10789
Tierrasanta Boulevard,
Trerasanta 560-6677: Ray and
Lainie Correa, swing, pop.
nostalgia, and contemporary dance
music, Thesday through Thursday;
Nall and Void, vintage rock, Friday
and Saturdav. Dan Connot.

OH! RIDGE

PESTAURN

875 Hotel Circle south. Mission Valley 298-8281

lay-Saturday 8:30 pm MIKE MURPHY RETURNS

TA HACIENDA .

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., Wednesd through Saturday. (Wednesday local stars perform with Mike.)

Anthony's Harborside, 1355 North Harbor Drive, downtown. 232-6358: Forward Motion, Top 40 dance music, Wednesday through Sunday: Ella Ruth Piggee, jazz and

Aztec Bowl, Turquoise Room, 4356 Thirtieth Street, North Park. 283-3135: Sheri and the City Street Band, contemporary. Wednesday through Saturday.

Bay Club Hotel, 2131 Shelter Island Drive, Shelter Island. 224-8888: James Parish, piano variety, 6-10 p.m., nightly.

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



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Average Fifth and Palmi, Hillcrest. 692-3370; Dennis Cornor, jazze 692-3370; Dennis Cornor, jazze 692-3370; Dennis Cornor, jazze 692-3370; Dennis Cornor, jazze 692-3370; Dennis Gastal Sunday Puntal; Lori Bell, Jazz. Sunday eveningi and Sunday Puntal; Lori Bell, Jazz. Sunday eveningi classical piano music during the weekled junch times, except Friday when Sue Planer is featured performing ragime and boogie-woogie tunes.

Cafe del Rey Moro, 1549 El Prado, Balboa Park. 234-8511. Piano Bar: John Garcia, Tuesday through Thursday; Kristi Rickert, Friday and Saturday.

Caravaggio's, 1119 Sixth Avenue, downtown. 232-2747: Jay Traylor, classical guitar, Tuesday and Wednesday lunch hours; Mark and Sarah Schlebecker, classical guitar duo, Friday and Saturday.

Carlos Murphy's, 3890 Twiggs, Old Town. 260-0305: Live music, Friday and Saturday, call club for information.

Club Cult/The Whistle Stop, 22:36 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 club for information.

Dock Masters, 2051 Shelter Island Drive, Shelter Island. 223-2572. Too M.-ch Fun, jazz., Thursday through Saturday; the Bob Campbell Trio, jazz, Sunday and Monday; New Attitude.contemporary, Tuesday and Wednesday.

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. 298-5581: Spare Change comedy, song, popular, and blues music, popular, and blues music. Roderigo, suitarist Royna, dancer, Remedions Flores, singen, flamenco song and dance. Fridays, Summer Folk Festival begins 645 p.m. Saturday, with from Caboon, popular and folk music, and continues with Richard Cick.



FRIDAY, AUGUST 29 He trained Bob Marley, Peter Toth, and Bunny Walter — IT'S THE CODPATHER OF RESCAE JAWGE & THE UNIXNOWNS and BASE CULTURE Adv. Be at Toketheater

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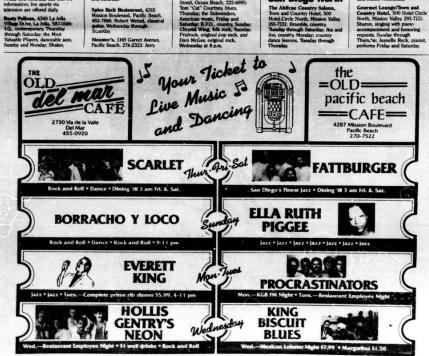
SEDAY, SEPTEMBER 7: The debut of SENDS with JAGUERES and TWELVE ELEVEN p

WEDNESDAY, SEPTEMBER 3
THE FRAME with THE SEVENTH and UNCALLED 4

Plus the Entertaints of the '8's A SSS (SSSENDA & THE TROY IMSTE).

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The Escape Lounge, 421
University Avenue, Hillcrest.
295-8282: Don Van Dyke and
Nathan Pyve, contemporary, sazz,
and show tunes, Thursday through
Saturday; Eddie Gold,
Contemporary, Monday; the music,
Tuesday, call club for information;
Mini Smyth, contemporary,
Wednesday.

Espresso Gallery, 500 Fourth Avenue, downtown. 239-0511: Mary-Adams Rathburn, h-rpist and vocalist, Friday: Rick Saxton, folk and ballads, Saturday.

Fat City/China Camp, 2137 Jim's Hickory Wood Barbecue, 5312 El Cajon Boulevard. 288-8220: Talent show and hoot night with Elleen Hay performing everything from country to folk and contemporary, 7:30 p.m., Wednesday. Fat City/China Camp, 2137 Pacific Highway, downtown. 232-0686: Harvey and the 52nd Street Jive, jazz, Wednesday through Saturday, On the patio: Paul Montesano's Topical Jazz Expansion plays contemporary, Brazilian, and world beat music, 7-11 p.m., Sunday. Jolly Roger. 807 West Harbor Drive. Scaport Village. 233-4300: Quarterzone (Barker and Orn), mirth and music, Wednesday through Saturday.

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th Bay's \*1 Night Spot

Cabriel's Grifle, 2825 Fifth Avenue, Hillcrest. 291-4779: Mike Lamy sings your favorite show tunes and requests, 9 p.m. until

closing. Wednesday through Saturday.

Hamburguesa! 4016 Wallacc 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 information.

Humphrey's, Half Moon Inn, 2241 Shelter Island Drive, Shelter Island, 224-3577. Pano bar: Michael Rorah, Wednesday, through Saturday evenings, Rick Rutti, Tuesday through Friday happy hours. Indoor stage: Hollis Gentry's Neon, jazz, Sunday and Monday.

Imperial House, 505 Kalmia Street (at Park Boulevard), riallerest, 234-3525: Wayne Juré, sazz, Tuesday through Saturday, with the Imperial House Opera Singers, Tuesday and Wednesday: Wayne Juré and Hank Young, sazz, 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

The

Agents August 27-30

Perfect Stranger

Patrick's II, 428 F Street, downtown. 235-3077: Fro Brigham's Preservation Band,

Kensington Club, 4079 Adams Avenue, Kensington. 284-2848. Live music, Saturday, call club for information.

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

The New Generation Dance Club, 1025 Eleventh Avenue (at Broadway), downtown 234-0505: The Tell-Tale Hearts, rock, the Fan Club, rock, and the Tracers, rock, Friday.

Oasis Club, 3184 Martin Luther King Way, Southeast San Diego. 237-9772: The Daniel Jackson Jazz Quartet, jazz, 4-8 p.m., Friday: Fro Brigham's Preservati Band. 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 Saturday.

Our Place Pub at Miki-san's, 2424 Fifth Avenue, Hillcrest. 232-1773: Gunnar Biggs, jazz, Thursday; Ron Satterfield and Birdie Carter, jazz, Friday and Saturday; Ron Ogden, jazz, Sunday.

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

Dixieland jazz, carly ewning Thursday, live music, Friday and Saturday, call club for information; the Blonde Bruce Band, blues and rhythm and blues, Sunday evening and Monday afternoon; New Summer Sounds (live music), Tuesday and Wednesday.

Tuesday and Wednesday.

PJ.'s Warehouse Restaurant, 200

Fifth Avenue, downtown.

The Cook, piano and wocal variety. Wednesday and Thursday happy hours: the Aubrey Pay Ensemble, jazz, 5-10 p.m., Priday, live entertainment, Saturday, call club for information. Roderick Loui, piantst, performs 11 a.m.-2 p.m., Monday through Friday.

Reuben E. Lee's, 880 Harbor Island Drive, Harbor Island. 291-1870: Sandee Hirsh and Fortune, Top 40 dance music, Thursday through Saturday.

Rosle O'Crady'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.

San Diego Harbor Excursion, Harbor Drive and Broadway, downtown: 234-4111: David Watson and the Gathering, contemporary, Friday and Saturday; the Azbrey Fay Trio featuring vocalist Fran Loskota, jazz, Sunday brunch.

Losdota, Jazz, Sunday brunch.
Sheraton Harbor Island East,
Reflections, 1389 Harbor Island
Davie, Harbor Island
Davie, Harbor Island
Davie, Harbor Island
Divie, Harbor Island
Devocan, Top 40 dance music,
Thursday and Periday happy hour
Sundowner Lounge; John Austin
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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 Harbor Drive, downtown. 298-8066: The Pier Group, contemporary, Ruesday through Saturday; live country music, Sunday, call for information.

Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island, 291-9110: Dusty and Melissa, contemporary, Wednesd through Sunday; Donna Cote, contemporary, Monday and Tuesday.

Tuesday.

Top of the Park, Park Manor
Hotel, 525 Spruce Street,
Hillicrast, 295-2181: The Al
Thomas Orchestra, big hand
soning, Saturday, Pagge Minassar,
soning, Saturday, Pagge Minassar,
soning, Street,
so

The Troian Horse, 6179 Univ.csity Avenue, East San Diego, 582-1070: The Blitz Brothers, rock, Thursday through Saturday: Mel's Band, rock, Sunday.

Tuba Man's No. 1, 2551 University Avenue, North Park. 295-9426: The West Coast Band, vintage rock, Friday; Rick Cazlay and His Voodno Barracudas rock and blues, Saturday.

Upstart Crow and Compony, 835 West Harbor Drive, Seaport Village, 232-4855: Live music, Thursday through Saturday, call club for information.

U.S. Grant Hotel, 326 Broadway, downtown, 232-3121. Lobby: The Fred Benedetti Trio, cello, flute, and guitar chamber music, 4:30-8:30 p.m., Tuesday through





THE ROOSTERS Suriday, August 31

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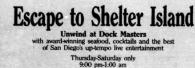
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Wednesday-Saturday September 3-6 & 10-13

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Saturday, pianist Peter Robberecht performs Monday from 2:30-8 pm, and Tieselay through Saturday from 2:30-4:20 p.m. Grant Grill Cocktail Lounge Bill Wright, pianist, Monday and Tuesday, and Thursday through Saturday; the Joe Azarello Trio, sizze, 8 pm, Wednesday, and 4-8 pm, Sunday, Garden Restaurant, Esprit, semiclassical Restaurant: L'Esprit, semiclassical and jazz music, Thursday through Saturday (6:30-10:30 p.m.), and Saturday and Sunday brunches.

Via Veneto Restaurant, 1745 India Street, downtown. 233-6306: Friday and Saturday: Luigi Friday and Saturday: Luigi Luosano and others sing pop Italian songs at your table accompanied by Avanti, pianist, after 10 p.m., songs by Herman Salerno acrompanied by Eduardo, pianist, and Manny, guitarist, opera-lifibilities by Herman Salerno and the Salerno singers accompanied by Dan Copenhaver, planist, Sunday, 6:30 p.m.

Winters Restaurant and Nightclub, 5880 El Cajon Boulevard. 582-1813: Recorded music, Thursday through Saturday, Monday, and Tuesday; the Redcoats, Fifties and Sixties rock,

1000

Tarrega, and Lauro, 8 p.m., Saturday.

#### East County

and contemporary music.
Wednesday and Thursday; Jim
Hinten Irish music, Friday and
Sunday; traditional Irish music,
Saturday, call club for information.

Saturday, call club for information.
The Boondocks Restaurant,
8120 Parlway Drive, La Mesa.
466-3660: Eddie Gold,
contemporary, Tuesday through
Thursday evenings and Friday
happy hour, live mucic. 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

Carlos Murphy (Grossmont Center, 5500 Grossmon Center Drive, La Mesa, 698-9737: Robert Windolph, contemporary, Wednesday through Saturday; the Star Party, recorded music and wideo audience participation presentation, Sunday and Monday, hypnotist Marshall Sylver presents the Hypnotic Revue, Thesday night at 9 and 11 pur. 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. Carlton Oaks Country Club, 9200 Inwood Drive, Santee. 448-4242: Joey and the Stingrays, contemporary, Friday and Saturday. Blarney Stone Too, 7059 El Cajon Boulevard, College area. 463-2263: Sean McVicker, Irish

Circle D Corral, 1013 Broadway, El Cajon. 444-7443: Country Casanova, country, Tuesday through Saturday, Breakheart Pass, country, Sunday afternoon; clogging lessons, Monday and Tuesday.

Carlos Murnhy's/Grossmont

Crown Room, North Second Street and Oakdale Avenue. El Cajon. 447-045C: 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.

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, Thunday through Sunday.

Kelly's Pub, 6344 El Cajon Boulevard, college area. 286-0400: Brent Bowers, contemporary, Thursday and Saturday, live music, Friday, call club for information; Brian Whittaker, contemporary, Wednesday.

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: Live music, Saturday, call club for information.

Monday, call club for information: Ipso Facto, rock, Tuesday and Wednesday, Dr. James Downs, hypnotist, performs Monday evening, and comedy is featured at 10 p.m. and midnight, Thursday. El Cajon. 442-9696: Shades, contemporary, Thursday and Friday: Bogart, contemporary, Saturday and Wednesday; Street Corner, jazz, Sunday through Magnolia Mulvaney's, 8861 Magnolia Avenue, Santee. 448-8550: Cinema, rock, Friday and Saturday.

Nite Owl East, 667 North Mollison Avenue, El Cajon. 447-3854: The Baja Strings, Top 40 dance music, Thursday throug Saturday, Keeper, contemporary, Sunday through Wednesday.

Ole Wagon Wheel, 8646 Mission Corge 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 leasons are offered on Thursday also.

The Outpost, 652 Grand Avenue Spring Valley. 464-9007: Linda Sherwood and Surefire, country, Friday and Saturday.

Pelikan Pub, 7828 Broadway, Lemon Grove. 464-9284: Cow Jazz, country swime, Thursday: Spilt Second, rock, Friday, Mile Wilkes, mellow rock, Monday and Wednesday: the Walter King Blues Band, blues and rhythm and blues, Tuesday.

ASYLUM

BEAT BEAT

Pizza Plus, 76. Jamacha Road, El Cajon. 444-3300: The Wanderers, vintage rock, Friday; Elvis Excitement with Aaron Heart, Elvis Presley impersonator extraordinaire. Saturday; Alliance, rock, Sunday.

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San Diego's biggest Wednesday "Happening".

Rodeo Room, 8300 Broadway, Lemon Grove. 469-5137: The OzarkHillbillies, country, Friday and Saturday.

The Sugar Trio, jazz, 4-8 p.m., Friday, Cheatham's Jazz Quartet, jazz, 6-10 p.m., Sunday TIJUANA NIGHTLIFE TNT Lounge, 63231 Imperial Avenue, Encanto. 263-2993: Ted Picou, jazz, 6-10 p.m., Sunday. NEVER A COVER CHARGE Van Winkle's, 10055 Mission Gorge Road, Santee. 449-0060: Crossfire, country rock, Friday and Saturday. Win Cody's Saloon, 240 West Main Street, El Cajon. 440-9247: Jam session, Thursday, musicians welconie: Conspiracy, rock, Friday and Saturday.

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LES GIRLS

#### South Bay

Bonita Casa Restaurant and Lounge, 4475 Bonita Road. Bonita. 267-7700: The Procrastinators, rock, Thursday through Saturday.

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: Live rock, Thursday through Saturday, call club for information; Automatics, rock, the Reflectors, rock, and Crystal, rock, Sunday; Toys, rock, Monday through

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

Dock's Cocktails, 317 Third Avenue, Chula Vista. 422-1566: Diane Gillman, contemporary, Wednesday and Thursday; Wayne Wednesday and Thursday, Wayne Cire, country, oldies, and contemporary, Friday and Saturday, live music. Monday and Tuorary, Wednesday and Thursday, Wayne Gre, country, oldies, and contemporary, Friday and Saturday; live music, Monday and Tuesday, call club for information.

Hutch's, 1463 Palm Avenue, Imperial Beach, 423-3479: Grand Imperial Beach. 423-3479: Oraclimperial Baptes.

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 Avenus National City, 474-3222: Bruce Robbins, contemporary, Toesday through Thursday: East Coast,

Landmark Cocktail Lounge, 2511 Sweetwater Road, National City, 475-7313. Four Star Country. country, Friday and Saturday

The Lantern, 1322 Third Avenue Friday and Saturday, call club for

Marisol, 1680 Broadway (at Main Street), Chula Vista. 422-8345 Lor Lupes, Mexican cowboy music (nortefio), Thursday, Colour, Latino music, Friday and Saturday, Mosaico, salsa and Cumbia music, Sunday evening, with Los Lupes, early evening Sunday.

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Oasis Bor, 1127 Third Street.
Chula Vista 426-2977: Gold'n
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Wednesdax, call club for
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Old Bonita Store Restaurant 4014 Bonita Road, Bonita. 479-3537: The Agents, reck. Thursday through Saturday, the bucktail Revue, vintage rock, besday. Perfect Stranger, rock,

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Performer listings are compiled Ron Jennings. If you wish to be included, please call 265-9382 Thursday afternoon or Friday

**Rock & Roll** 

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Spirit, Mandolin Wind The Jaguires: Spirit Jamie James and the Kingbees:

Prufrock: Texas Teahouse
The Redcoats: Winters Restaurant
and Nightcluh
The Red Hot Chill Peppers:

Belly Up Tavern
The Reflectors: Dance Machine
The Rhythm Method: Red Coach

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Jamie James and the Kingbees: Belly Up Tavern The Jets, featuring Kenny Morrill: Allantis, Calamaran Hotel Kamelot: Carriage House Kicks: Fumbury's, Tio Leo's/Mira Mesa Social Spat: Syam
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Watt 4: Spirit The Ricky Wells Band: Vacation Village Hote! The West Coast Band: Tuba Mar's No. 1

Contemporary/ Top 40

Judy Ames: Henry's
Dean Alkinson: Mexican Village
The Baja Strings: Nite Onel East
Randy Beecher: Mexican Village
Dusty Best: To Leo's/Mission
Corge, Antonio's Hacienda
Bogart: Lorenzo's
Brevt Bowers: Nelly's Pub
The B Street Bandt: the

"Invader"
Jerry Burchard: Doc's Landing
Chain Reaction: Bull and Bear
City Lights: Joey's
Chris Clayton: Monterey Bay

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Gorge Double Take: Smuggler's Inn,

Hennessey's Double Trouble: Hotel Escondido Dusty and Melissa: Tom Ham's

Dusty and Melissa: Tom Ham's Lighthouse La Maze East Coast: Cafe La Maze Cina Eckstine and Jinx: Celebrity Room, Vacation Village Hotel The Elements: Hotel del Coronado Ed Ellis and Tapestry: Sandtrap

Ed Ellis and Tspestry: Smdtr Lounge Forward Motion: Anthony's Harborside Fowler and Caine: Mira Mor Friendship: Moonglow Full Coverage: Mulwang & Coronado Fundi and Company: Flood Cainess Sulmon House Wayne Give: Dock's Cocktails Greg Glover: Tspaguayo's Eddle Gold: Escape Lounge Boondook Restaurant

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The Variations: Hotel del Coronodo
David Watson and the Gathering: Sun Diego Horbor Excursion
Brian Whitaker: Kelly's Pub
Lee Whittington: Crouen Hoom
Peter Wickersham: Kippling's
Mike Wilkes: Pidim Pub
Jeff Williams: The Des Sylvission

Country/ **Country Rock** 

Terri Adams and Country Velvet: Alpine Stage Depot Alaskan Barr X. Runch House Alton and the Ox Bow Country Lads: Ox Bow Inn Apache: Lakeside Hotel Jerry Baze and a Touch of Counters Whither Could

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Buckshot: Country Side
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Country Casanova: Circle D
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Coyote: Bronco Billy's
Crossover: Triple S Steak House
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Restaurant
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Gold: Don's East
Four Star Country: Landmark
Cocktail Lounge
R.F.D.: Texas Teahouse
Grand Central Station: Hutch's
Gold'n West: Oasts Bar
Versallent House Haywire: Wrangler's Roost Jim and Joe: Abilene Country Saloon Jack Johnson: Gentleman's

John Kendrick and Company:
Whiskey Creek
Whiskey Creek
White Country Side
Resident Acros
Lone Star Country Side
Resident and Lounge
Ron Morta: Bed Bed Therem.
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The Unstrung Heroes: Old Time
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Folk/Ethnic

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And Charlle Holdawes
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Blues/R&B/

Reggae
The Blonde Bruce Band: José Murphy's, Patrick's II
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Thursday 28	Friday 29	Sunday 31	Monday 1	Tuesday 2	Windnesskay 3
Carlos Murphy's SSOS Grosmont Center Drive. La Messa Show 7 pm Harpy Harpy Hour 47  Baxter's SAUA Bathou Ave. Claimman, Show 8230 pm Harpy Hour 47 Ladlar Night Carlos Murphy's Harpy Hour 47 Ladlar Night Harpy Hour 47 Alba caspeara 17 Alba caspeara 17 Review Review Review Review Review Review	Crystal T's 501 into	Black Angus 10370 Frien Road Show 8 pm  Bobby McGee's Stow Goasmont Center Drive Shows 83.0 & 10.0 &	Bull and Bear 590 North 2nd St. 81 Copen St. Copen Margh Hour dl night Carlos Murphy's 3800 Toops Old Pan Show 7 pm Show 7 pt Hotty Officers' Club North Island Show 7 pm	Carlos Ca	Black Angus Stone 6 pm Stone 6 pm Stone 6 pm Black Angus Rueberts Angus Graham
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Ed Ellis and Tapestry: Sandtrap

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Billy Bang: Bella Via Resturant Lori Bell: Cafe Angelique Fro Brigham's Preservation Band: Pal Joey's, Ousis Club, Dates & H

Lila Brown (with the Mel Goot

Holly Burke and Patrick

Berrogain: Bella Via Restaurant

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Mark Meadows and Pacific

Highway: Catamaran Hotel Peggy Minafee and the Jimmy Corsaro Trio: Top of the Park Mr. Nice Guy: Chuck's Steak

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The Drifters: pop vocalists, Time Machine/Chez Orleans Ed Ellis and Tapestry: jazz, nostalgic blues, and contemporary, Sandtrap

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Sea, Caravaggio's Festaura (downtown), Garden Calk Barry Seymour: vocalist and songwriter, Drowsy Maggie Sharon: singing with piano mingent, Gournet

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12.

About Last Night — Based on the David Mamer Bay, SEVAL Assisted by Tem Scanning, SEVAL Assisted by Tem Scanning, and Denies DeClaus and directed by first timer Echeval Zwich. The moor, whenever boursed beneath the moor, whenever boursed beneath self-kniess, cutness, soupriess, pop songh, montages, soupriess, pop songh, montages, soupriess pop songh, montages, soupriess pop songh, montages, soupriess pop songh montages, soupriess pop songh montages, something a little special will not be present justice to the present point of cause to the present control of the princip clause to the present control of the present

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together, and the soannight optimistic ending gives no cause to change man dispose. The six is large paid, the man oppose, the six is large paid, the three of the four man roles. There is no inherent reason why any of the confidence of the soan of the confidence of the soan of the confidence of the soan oppose of the confidence of the soan oppose of the soan oppose of the soan of the soan oppose oppose

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Hotnon Plazar 1)
Allena - Letaily, ALIEN in plazal.
Where the 1979 to recurner was guilty of being overproduced for the scope of as action, the sequel comes near the school of the scope of the school of the schoo

Escondido 8; UA Glasshouse 6; UA Horton Plaza 7)

Armed and Dangerous — John Candy and Eugene Levy as private rent a cops, directed by Mark L.

Lester. (Carousel Cinema 6; Flower Hill Cinemas: Grossmort; La Jolla Village: Oceanside 8; Plaza Bonta; San Marcos Cinemas; Sports Arena 6; UA Horton Plaza 7)

Back to School — Rodney Dangerlield, with a fluffier and less funny hardo, is "the world"s oldest living freshman" and "the walking epitione of the decline of modern epitorie of the decine of modern education." — the nouveau niche bigwig of fat and Fat Clothing Stores, 
who busy his way into college with a 
considerable donation, continues to 
hirow around money and credit 
cards once inside, and hires a team 
of experts to do his homework 
(including Kurt Vonnegut in a cameo 
appearance). All of this marks him as 
a fun guy and B.M.O.C. to anyone who sen't a square or snob. The hairdo is the lipoff the whole point is originate him with the young (i.e. the Duk of the movespoing public), and the experience from the properties of the prop

Glasshouse 9)

Big Touble in Little Chinaberriby confusing action-cornedy, set in and under San Francisco's Chinatown ("You know what the Archice Chinatown ("Archice Chin perhaps slipped a bit there, but he has remained at the same lever on the numbingly monotonous music himsets on composing himself as accompaniment; Nutr Russell, though, provides several kinds of reassurance as a rough-and-ready American trucker ("I was born



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Spring Velley, Dwinskeper and Jamacha Roads. Spring Valley (465-6633). Call thester for program information.

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Village, 820 Otange Avc. Coronado (435-616 Call theses for program information Vogue, 216 3rd. Child Vacs (425-1436) Call theten for program information

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Perris Buellar's Day OH — Wider-director John Hughes offers another piece of carefy to teenagers. In Popes that they'l like him, maybe hope of carefy to teenagers. In Popes that they'l like him, maybe hope of the piece of carefy the piece of carefy the piece of the

He's had his life threatened, his Jeguar wrecked, his career jeopardized...

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ready"), who talks at a consistently talked-up volume, who leads with his stubbled chin, and who never loses confidence in the face of countless small defeats and humongous marvels. 1986.

\* (Aero Drive In)

Broken Rainbow — Academy Award winning documentary by Maria Florio and Victoria Mudd, on the plight of the Navajo Indians. (Ken, 9/2 and 3)

the pigifs of the Navign (rinkers, (rich. 50 and 13 a) (rich. 50 and 13 a) (rich. 50 and 13 a) (rich. 50 and 13 an

Extremities — Robert M. Young, who thought it was a good idea to film Miguel Pinero's play SHORT EYES, makes an even bigger mistak with this William Mastrosimone pieci It begins at the level of the average

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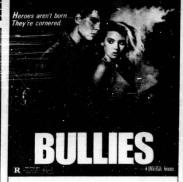
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University Towns Central A Fine Meas — A withful title for a slapstick cornerly, and an unfulfilled one it is neither fine en or mess — smooth, polished, sharply medically control of the state of the sharply control of the sharpl

jokes, recognition does not mean laughter. With Maria Conchita Alons and Jennifer Edwards; written and directed by Blake Edwards. 1986.
\* (Grossmont Mall; Vineyard Twin)

The Fly — Reviewed this issue. With Jeff Goldblum, Geena Davis, and John Getz: directed by David Cronenberg.

(Aero Drive In: Center 3 Cinemas; Flower Hill Cinemas; La Jolia Willage; Plaza Cinemas; UA Chula Vista 6; UA Cinema 3; UA Escondido 8; UA Glasshouse 6, UA Horinn Plaza I)

The Gode Must Be Craxy — A modest charmer from South Africa written, produced, directed, "filme (philosyraphed"), and added by Jame Uys, A Cost-Cole bottle, chucked ovir of a passing airplane, lands in the midst of some Kalahar Buahmen, causing unprecedented

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possessiveness and disteration. The tribal leader resolves to waik to the ends of the earth to get and of the earth to get an earth to get a grant to grant to get a grant to grant to

Haunted Honeymoon — Gene Wilder's spool on the Old Dark House genre, a genre which seems to run to spools more often than not. John Morris's music is the only part of a that runs straight, and is paradoxically the most amusing part.

1 4

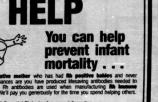
All of the old familiar elements are here, ar well as some new and unfamiliar ones like a dash of a necessary and a large and largely unused cast, dim Cather can largely unused cast, dim Cather Griffin, perhaps, from beyond the gravel, but none of the rest registers as a funny anything. Glida Radner, Dom DeLusee Jonathan Pryce, Paul L. Smith. 1986.

Heartburn — It has something of the air of an informal dinner party dominated by a garrulous, sophisticated, bright, and somewhat smarty-partiey woman who feels she has a lot to get off her chest. The woman in question is Nora Ephron, who has written the screenplay of her own roman's older and what she has

to get off her chest is her crumpled marrage to Watergate reporter Carl Bernstein (disputed by pseudorym, naturally, but further by the ethnic plant, but for the production and stoling, Jack Nicholson in his place). And, as is a pit to unstell from the lips bright, and dominating dinner quest, there is a virual availanche of knowing and amusing observation. "My vites a mark availanche of knowing and amusing observation," My vites a mark availanche of knowing and amusing observation." Wy vites a virual availanche of knowing and amusing observation. "My vites are used in the plant of the chest of the ch

nothing to offset this. But Meryl Streep strives very hard not to take advantage of the buttler stant. She is too service an actress, too such as actress, too such present of the mounds of self-ply and self-flattery in Epinons script. The character she creates, with any too such as a such and frowliness (loward glasses perchad dangeously near the tip of her noise, etc.) and none loward ses independent and courageousl in the best possible servers: she does not test due has to make herself look took too. Stageteon, directed by Mise Nichols. "Grossmort Mall, Strand, from 8/29. University Towne Centre)

Howard the Duck — The three-foot-tall Marvel Comics hero (three feet, two inches, by his own reckoning) comes to the screen. Would that he hadn't. It may have sounded like a Control to the controlled like a hurry (dea when someone was drank or stoned, but after he or they had sobered up, and before they had to try out the duck costume, and the moget reside it, to see it it would by — or wadde, or whateve? Only been satisfact with the results here, or with the increasant vertail play or the word "duck" "dead duck" of an insend". Bloomingduck is, MallandCard or an useam (Critics, even while smeering, have been sucked into the same business). You can the level of the control of the level of the control of the level of the control of all the control of the



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## **CURRENT MOVIES**

effects, car crashes, elic., but the movie was fatally bereft of charm from the word 50. With Lea Thompson and Jeffrey Jones executive produced by George Lucas: co-written and directed by Willard Huyck, 1986. • (Carousel Cinema 6, Sweetwater 6)

\* (Leffolse Leffeld & Overbeauer of Jan Bagle - One of those movies that makes you embarrased to be an American (out paid, at the same Ar Force lighter pilot, on noutine final managements of the force of the force of the final pilot of the force of the final pilot of the final p

the F-16 Simulator at the Air Frice base (helpot by a rock and-roll cassettle strapped to he thing to give him his "injitim"). But the President, have the him his "injitim") and the President have the base to stand up to throse basination" tumes the teenaged patrict, who then, with a sittle help strain, and such a sort of patrict, and such as the him and the strain of the strai

Gossett, Jr., and Tim Thomerson, directed by Sidney J. Furie. 1986 • (Studio 3 Cinemas)

The Karste Kid, Part II — The resemblance of Part I to the original POCKY is shappened by there being a Part II, And this time, John G. White Market Market

pacifief heroes into fights. Naturally there is still a thing of two for the Karate Kris bear about his sirt. Acade Kris the since a south as the constant of the constant of

remembers the THIN MAN series as something less than sacrosanct reintenders the risk non-seems ownerwise something less than secrolarized something less than secrolarized control of the reintenders of the reint









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Letter to Brezhnev — Russian, sailors ashore in England; starring Peter Firth; directed by Chris Bernard. (Guild, from 8/29)

(audic, from 629)

Manhunter — The title figure is a salanciaty whiskered FBI special meetingplor named WB Graham. What is a loan 4rd in the load will call the has a loan 4rd in the load out call, whole crewed for the foot and call, whole crewed for the foot and call, whole crewed for the foot and computer wards stilling by the latestone to follow up on any of has exertifying, in short, an FBI man could wairf it say, he were trying to solve the foliagoning of the Plope for rather than said as herebil triack down your garden variety posytho siller (Thomas Harris, the author of the congrain tower, also write the down of the foot for the down of the

Blimp by Arab terrorists at the Super Book I We at by and observe all this with something between close and red of the something between close and red year between close and red year between close and red year between close and bounds method of all the close who do not need or deleve to be the season and bounds method of all years and bounds method of the season and bounds method of the season and bounds method of the season and bounds and the season a

position in a lim lish will as asparent home hardengeped policy— or in any case one of their other hinding is an attacked bridge of up whose sind the lake can attempt to book bodies. It is all the control to the bodies in the size of anound the stage of things that the move threatens to become genurely good bit only became genurely good bit only became genurely good bit only late. It is not the size of the size

Marcos Cinemas, Santee Village 8; University Towne Centre, Wiegand Plaza 6)

Mothing in Common — Ambitious sencomedy about the father-sen relationship of a disabled Willy form a characteristic of a disabled Willy form a characteristic of a possible characteristic of

Tom Hanks, Jackie Giesson, Eva Marie Saini, Hector Etzondo, Bess Armstrong, 1986. \* Constury Twin, Fashion Valley, Mira Mesa Cliemas, Plaza Cliemas, San Marcos Cinemas, UA Chula Vista 6. UA Cliema 3. UA Glasshous 6. UA Horton Flaza 7. Wegand Plaza 6. from 6/29.



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givelway). 'Well-is legrated anniation sequences about an uprigit risinoceros whose search for love is continually threated by little fuzzy bunnes. John Cusack. Dem Moore. Bobuat Golichwast, withen and directed by Savege Steve Holland. 1986. 
' (Camno Cinema 4: Carousel Cinema 6. Mira Mesa Cinemas; Studio 3 Cinemas).

Studio 3 Cinemas)

Psycho III — Anthony Perkins resumes the role of Norman Bates on the condition that he get to direct it himself. Not too awfully forbidding a task he doesn't have to equal the original, only the first secuel. This he does, within an inch or so, one way or the other Of course the original researchments.

A Room with a View — Another litustrated Classic from the people who gave you THE EUROPEANS and THE BOSTONIANS not Henry James this time, but E.M. Forster. The illustrations in this instance are handsome enough, though a little heavy or the starch. They are divided up at intervals by facetous heavier handle to the control of the heavy or the starch. They are

— and a very skillful lot they are numbering among themselves the likes of Derholm Ellott, Maggie S. Daniel Day Levis, and control to the group, the buyer of the group, the buyers of the group of group of the group of group of the gro

Running Scared — Billy Crystal and Gregory Hines are partners on the Chrizgo police force, rather bantam-cocks in for that line of work — but not for their more earniest vocation as possess in the order of the day, and suspense, when warried, is impossible to summon. Billy Crystal cost of the day and suspense, when warried, is impossible to summon. Billy Crystal police for the day and suspense, when warried, is all the comeny-team aspect needed to be series of the line of the day.

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Hardy Director (and director of photography) Peter Hyams gots to do one of his wider-than-William-Friedkin chase sequence: two cars on the el track. Gregory Hines does not get to dance: 1983.

• (Century Twin, Mira Mesa Cinemas, Oceanside 8, Pilaza Bonta. Poway Theater, Vineyard Twin,

Oceanson B. Haza Bonda, Poway Theater, Viorgard Nevol Presents, Viorgar





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Siddhartha — Classic Comics on screen: A paper-thin travelogue through Northern Incia. Austhy photographed by Sven Nykvist, it slides over any notion of pain, strugge, intellectual conflict, strugge, intellectual conflict, and the strugge of the source and search of spiritually. Directled by Connad Books. 1972. \* (Kon. 829)

1 0

Rancho Bernardo 6, Santee Village 8, Sweetwater 6, UA Escondido 8 University Towne Centre, Valley Circle, Wiegand Plaza 6)

Stepperwolf — The grating music at the outset establishes the tone as something severe, serious, edifying But this adaptation of the Hesse novel develops into an easily digestible lesson in humanity, along the same lines as ZORBA THE GREEK, about a self-destructive. stuffed-shift intellectual learning to embrace life — learning to foxtrot, to example — under the tutelage of Dominique Sanda. The thick, uncertain, English-language pronunciations of the European cast (Sanda, Von Sydow, Clerrenti) tend

was title of the live audience, nothing of the backstape only the on-stage in farness, the move move probably better to look at than most concert movies, and the concert obtained by the stage to plow different movies, and the concert of the stages to plow different movies. But in the long run, neither the staging of it, not both those efforts put from the filming of it, not both those efforts put distracting enough to take certer-stage from the music. And it can easily seem a very long run indeed

with too much of the music stuck in with too much of the music stack in the general area of dental-full-in-punctuated-by-indecipherable-cries-inom-the-patient. To say that enjoyment of the laking Heads music will be a help to enjoyment of their movie would be to understate comically. To say a strict prerequisite would perhaps get nearer the case 1984. (Guild 8/30 midnight)

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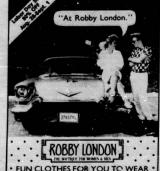
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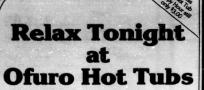
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## **CURRENT MOVIES**

(Oceanside 8; South Bay Drive In, rom 8/29; Strand, from 8/29; iweetwater 6)

Top Gun — The tife, we are told in a testey written presentable, is the rectivation for the else Fighter new properties of the properties of present of Navier and available seen alive the noble and of aenal combat. In what follows, director Tony Society of what follows, director Tony Society and follows, director Tony Society what follows, director Tony Society have only the society of the following the society of her or with have to be someone the MTV generation can identify win — someone who present that you can someone who present that you can as and yet still be the best plot, most irresistable see ocheet, most be the biggest score of and wee-month interest to the control of the control of the month interest to check, most course it means the set also policy to course it means there will be placely and the sound effects will be another to the sound effects will be a noted with one will be another to the grayer. Softcure, as it revend through a tooled window, it means also that the world have and William Melman, the world have and William Melman, the world have and william Melman, the world have and the world and professions of the wirean-instructors, the displace of the wirean-instructors, the displace of the wirean-instructors, the displace of the displace of the wirean-ound the wirean-tic or any wire the profession of the second of the wirean-ound the wirean-tic or any wire the profession of the second of the wirean-ound the wirean-tic or any wire the control of the wirean-tic or any wireanties.

1866 (Carousel Cinema 6, Cinerama; La Jolia Village; Loma; Oceanside 8, Plaza Bonta; Rancho Bernardo 6, San Marcos Gremas, Santee Drive in, Isom 8/25, South Bay Drive in, Studio 5 Gremas; UA Horton Plaza 7, Wiegand Plaza 6)

Hotton Insua z. vreegant nava v. Touch and Go. Two offerent works romantic comety, he's a Oncago nocky sear notinement of the comment of the comment of the realistic of preto tile are acknowledged in passing, and Maric and the comment of the comment of the realistic of preto tile are acknowledged in passing, and Maric and the comment of the comment realists as well. These con't help with the piece, which don't desirve any Michael Festion, and the comment of Carrinco Cimena 4. Festion Wiley. La Palomis, Sortee Village B. UA Challe Visit Bis. Other Carrinco Cimena 4. Festion Villey. La Palomis, Sortee Village B. UA Challe Visit Bis. Other Carrinco Cimena 4. Festion Villey. La Palomis, Sortee Village B. UA Challe Visit Bis. Other Challe Challe Visit Bis. Other Cha

trom excey

Welfalbout — Edward Bond's
screenplay — two shool children
accustomed to crisp uniforms and
transitor radios and such things,
find themselves mandoned in the
more complex in its ideas about a
cultural misalinance than is readily
apparent. No matter. Noclas Riogs's
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THE RAZOR'S EDGE, so you might the inclined to wait a little longer that otherwise for some sign of serious intent. The wait, same as the movie, is over in eighty-four minutes. With Denholm Elliott and Dan O'Herlihy. 1986.

• (Vineyard Twin)



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Private parties and nonprofit organizations may place classifieds over the phone or at the Reader office, 65 Sare Street, downtown, at the rate of 312 for 25 words or less street, downtown, at the rate of 312 for 25 words or less plus 600 per earlier word. The deader office on Montaly place of the phone of at the Reader office, 65 Sare Street, downtown, at the rate of 312 for 25 words or less plus 600 per earlier word. The deader is 53 0p m Montaly plus 600 per earlier word. The deader is 53 0p m Montaly.

plus 60 per extra word. The deadline is 3:00 pm Monday.

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NOTICE OF CLASSIFIED RATE INCREASE, Reginning with acts paid for the September 4 issue, Reader classified advertising rates will be raised to \$12 for 25 words or less plus 50 ceres per e available at that time and will be quoted upon reque

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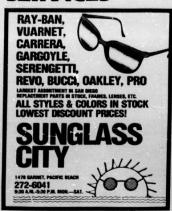


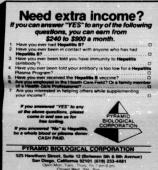
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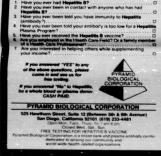
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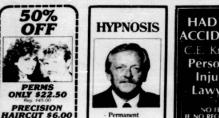


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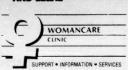
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### **PICTURE STORY**

By the San Diego Historical Society



"mechanical man" captured "Zorine, Queen of the Nudists' in a performance at Balboa Park's Zoro Gardens during the 1935 California-Pacific International Exposition. Fairgoers paid admission to sit in a small amphitheater between the present Reuben H. Fleet Space Theater and Science Center and the Casa de Balboa while they watched nudists perform in the "sylvan glen." In the opinion of some who attended the performances, times were hard, jobs were scarce, and most of the nudists were in fact struggling actors who traveled from one expo to another.

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SPORTS

NOTICE OF CLASSIFIED RATE INCREASE. Brgin-ning with ads paid for the September 4 issue, Reader classified advertising rates with termined to \$12 for 78 words or less place of the per extra word. Discount rates for ads placed for consecutive issues will also be available at that size and will be quoted upon re-

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BGAX. 19 Securati, wood, 100 horsepower Mercury.
with trains, 1800. Can 275-246 or 274-8091

##FLE. Ruger, 1002, new, fired once, estra 100 S66-1543 BOAT, 12.5 Glasspar, 5.5 Evirnude, accessories. Statler needs work, 1500, 583-1945

BOAT, Sinderaft power boat, Millionaire s Skipjack, 23. Hying bridge, fiberglass, loaded, 52 hours on engine and outdrive. Showtoom condition. Cost 140,000, sperifice for 516,500, 295-6829. BOAT, 18 Glaspar, 75hp Johnson, long-range fuel tanks, low engine hours, tilt trailer, good condition, runs great, \$2200 or best Call Jeff, weekstys, 291-0421.

291-0/21

ROAT, Sai Naucique 2001, 1982. Teak swim step, galvanized trailer, excellent condition, \$10,500 Call flag, evening, \$485-5737.

BOAR, 22 Seasows, 1985, amost new, only 40 hours, being 12, gainst eight flored, 1987, ball system, electric worth, cost over 123,000, will take 319-1993. 1997.35 Monday-inday, 465-6218.

\$77,8847 other; \$60,2053 BOAR, 25; Ford 302 inboard-outboard, OMC, porta-potty, Graft draph finder, bast sark and much more. \$7000. \$60,386, \$100,000 BOAR, Baylane; 1985, 18\* Capr. \$0np motor only 10 hours old; \$700,000; \$10,700,000 BOARS, Markborough riding boots, size \$8: \$50,796.513.

CAMMAN AND AND PROFESSION OF THE PROPERTY OF T SALBOARD, 1994 Mistori Melbu, 6 o square meters of salboards, 1994 Mistori Melbu, 6 o square meters of salboards, 1994 Mistori Melbu, 6 o square meters of salboards, 1994 Mistori Melbu, 6 o square meters and conditions.

trailer, extras. Paul. 282-7037. CATAMARAN, Folice lo with trailer Facellens con-dition. Repicas sain. Isos of hardware for fast serui, \$1500 or best ofter Jason, weekings, 927-4166, even-ings. 148-6030. CATAMARAN, Hobie 16. Drily trailer, Large Ribergians sanibus, sile-picates, trap suit, Super Riudders. Must sell. 1990. 428-4109.

CATAMARAN, 18 Sol Cat with trailer, has winch and sail box, current registration and license, good condition, \$950 or might trade. Mira Mesa. Call \$66-983?

AVAILABLE 403-1122 TOP AVAILABLE 403-1124 TOP

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EXERCISE MACHINE, Solotlex, 1985 model, 1400. Call 299-1252

EXERCISER, I DP 250 rower, brand new. After Spm. call 585-9918. 

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London's parents bide, both in sacilities condition from the condition of the condition

message, 586-1028. MVERSION MACHINE, 5150 or best. Moving. Must sell. 460-3849. JET SIG., 1982, 440, 51200 or best. Encintas. 944-9261.

JOGGERSI New Balance 1300 for \$29, sizes 8-12. Call \$49-3098.

Office in EC Note, CA 1993 to call Pilly 143-966.

AND TERMINE, THE CONTROL OF THE STATE OF THE

BOAX: 27 Cutty Cabri, inhoardiourboard, 802, load-ed. From finding to sking. This boat is excellent. \$7800 or offer. 400,3899.

ROLLER SKATES, girls' size 3, competition quality, 160 466-4523 ROWING MACHINE, Multi-Gym, used only once, new 1150, asking 1100 Call flom, evenings, 272-7423.

new 180, along 100 Cirl fion, neiming North College (100 Cirl fion, ne

SALBOARD, Hifty 600, 12°7"; two morens old, hald-ly used, complete rig. 1550. Call Jim. 2A5-0728. SAILBOARD, Mistral, comp. light, 35 pounds, great condition. Regatta sail, mast cover, harness and lines. 1700 or offer. Evenings for leave messagel, 222-5035. 5700 or offer. Evenings for leave message, 222-5035. SAILBOARD. F2 Burlet RAF sail, like new. 5975. Windsurfer, 5475. Gastra sail, 72 RAF, 580. RAF sail, 70, 575. All excellent. 276-3557. 796(5)3)

Coulemo TRYT, tonly cansa. 4 preson. Mean policy last to group and policy last tonly policy for the form of the form 695-6578.

SAILBOARD, 10'6" Kiwi and complete rig, excellent condition. plus extras. \$400 or best offer. 270-1168.

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### THE READER PUZZLE #421 Cake Mix

Hey, it's our anniversary. And to celebrate the occasion. "ve mixed up a cake especially for you. Can you the inscription's

Rules of the game

1. Prims for solving the order of the prims for solving the order of the passes to OFURC HOT TUBS in Pacific Beach (includes mineral tubs), or an experience of the prims of the prim



Bu Don Rubin

Winners of and Answers to Reader Puzzle #419, Tape

1) We bought fourtzen items in all. (The II on the receipt stood for the number of items purchased at 29 cens each. Count the stuff in the bag if you don't believe us.)

2) The most expensive item

was 29 cents.
4) We returned a bottle and got 25 cents' credit for it.
5) The sales tax was six

percent.
6) The transaction took place on Sunday (April 27, 1986, at 3:03 a.m.).
7) The asterisks represent

7) The asterisks represent taxable items.
8) We paid with a \$20 bill cand 30 cents in change).
9) The last question was a ringer. Des light-saving time begins on the last Sunday in April, at 2:00 a.m. We actually got in line at 1:58 a.m., not 2:58, but we'll give it to you anyway.



Of the 261 entrants, 182 were correct. The winners are

Carol Yancey, San Diego
 David Slidders,

David Sinders,
 San Diego
 John Malnic, San Diego
 Bob Hughes, Escondido
 Karen Baumer,
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SARDANE Sool west free and public SALBOAT, 14 Force 5 AMF with trailer, kick-up rust-der Fast, fun, good condition, 1850, 729-6156.

AMBORAL TOWN 19 THE PROPERTY OF THE PROPERTY O

Ton, 489-1036.

SALBOAT datins 27, 1972 4 saits and spinnaker, they desire exceptional. 513,200 481-4295 to they will all date and choice 584-1291.

224-637.

SCUBA OUTFIT, complete, BiCr fairs, Sherwood BC, Sherwood regulators, Dacor octopus, Princeton gauge, Steaway bil user stud. et al. 19 years stud. Scuba SNOE, 85 meet sold divers through French ings Divers. Note: No Terevisie Heavester, Schedulin, teaw exare (ppellix), maling address, princer number Clern. 485-555. Sour Change rockers. Offer Atlanty seewing on the 40th year limit. 423-4947. sewing on the 40th yard line 421-99V; SHOTGUN SHELLS, ? boses, 20-gauge, 2-1/2 to 2-34\*, one ounce 6s and 65 shot. Western Super X; pager, high and low base, not resolds. 55 SOIbox, 232-8250.

SLOOP, 18' wooden classic, Crosby design, built in San Diego 1936. Needs hull responsion, good sans and rigging, free Serious inquiries only Leave message, 284-6517.

invision, 284-857.
SOCCER 94005, good consision, one pair, size 2, 55
454-1590.
SURFBOARD, CBS, 6, single fin, egg-shaped, 160, perfect for beginner, Call after 7pm, 497-1014.
SURFBOARD, Chard new 617 Seve Elitor rounded pin thruster. Super-clean board, not a sciastich. 1560.
Call Does, 454-8279.

Call Don. 444-8279

SUPPROVAND, Loyer 6.4", good condition, 165 or best offer After ages, 457-5889.

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SUPPROVAND, Siester str-fin, 9-10", "speed shaper Great condition, no dings, 1225", Evenings, 888-4619.

SUPPROVAND, storting, steel was a speed of the strength of the strength

tion: 190bels offer Wint reath and bag 448-749 SUFFECANDS: used short boards and long boards from 145. New thrusters. \$225. Wer sold at low at 226. Huge selection at Breaters. 2733 Mission Boulevaird, Mission Beach. 488-1313. SUFFECANDS BY EATON, \$5,000 boards and 30 years of experience Lange selection of singer boards. Louton Shaping, Richaly sudest 224-5600. SURFBOARDS, two single firs. Good condition. 135

SURFECARD with bay, shaped in Australia, 61° Byrne fithuser, rounded squash with channels, have, no drings. But eithor in 1215. Aban, 272-8872 TEANIS NET, second rund, good condition, 370 Arter Type, call 45'5 20'S. TEXT TRAKER, Patiented, 1983. Sirega 6. ACT (asc., auxiliary Datter). Sourcer 1990s. etrois. CLTSAI, just titre, sections condition, \$2350, \$89-0319. auxiliary battery. Source stove, rebox, curtain-spare ties, excellers condition, \$2350, \$89-0319. TENT, Sierrawest 2-person lightweight tent with secachable rainfly and nod window. Only used twice, illetting guarance, 1550. Dave, 455-014.

After 6-00pm, 460-9072.

YKKETS, Chaiger presseson, 2 seats, Flaza, Section 50. St. Louis Candinals, Finday, August 29. Pair, 520 or best. Leave message, 284-86277.

TKKETS, Chargers vs. Cardinals, Finday, August 27. Fpm. 2 sector Flaza, becton 3, Row 5, 30-yard line Jean, 452-8680 or 453-8700.

TICKETS: 8 Charger home games, front row, upper level, section 16, \$290 for two assle seats, 697-1465 TICKETS: Chargers vs. Cardinals. Friday August 29. 7pm. Section 38, row 17, 2 tickets. Shady side, near 50 yard line. 229-0253. WANTED: scuba portable compressor up to 3000ps. Contact Sid. 222-3681. WANTED: used sports and fitness equipment in good condition. Call 450-9259.
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MANY COURSE on the Process of the Pr Official Part of the Control of the

no wheels, \$125 frm. Tim, 270-423.
MURRAY BAA, To Speed cruires, onioif road tires, thumb shifters, brand new never used. \$100. North County Evenings, \$48-625.
AX \$PORT bityries, 2, BMX type but better. 1-1/2 year old, excellent condition. New 1150, \$61.\$75. \$16-6258. CANVOMDE ET SIGN over, Creation his Visit Sign of the Sign of the

MOTOBECANE, 25" frame, grey color, very clean, no wheels, \$125 from, 1im, 270-4233.

ALIEST, 1997, 2 week like for size, 1997, 2 week like for

100. Sample, 227-7922.

100. S THE BLADGE CALASSIFESS OFFICE vanishes region of the office.

1942 Annual Property of the Prop

SCHWINN, 125: AMF Roadmaster, 120, both girls' 20" bikes 453-2768

beach cruiser, \$100 or best offer. Anytime. 483-1815
SHOGUN 500, fouring bike 23", 18 speeds. Brand-new, never been indoors. Breat 1395, will self for 1320 or best offer. Dave, after 5pm, 226-4603. SPECIALIZED mountain take, 21.5". Chromotily double-outself frame. Shimano Doors KT com-ponents, Wheetsmith wheels, excellent condition, 1300. Ham-Rym, 159-7883.

CAMO jump date; 54cm, faul Camp, fully programe; 54cm, faul Camp, faul Camp,

STA-CUT?

UNIVERS GRAND RALX 12-gend, Sicm, numbers quity, Dismans bOXS sead components, Dismans box States and components, and the sead of the sead o condoon 1900 Bles by the Bay 275-286.
WHIGHER Care Top City greet condition. Gain host
and invalinable weeking 1900 451-207 (2014)
WHIGHOR, older 18 Lepter foruming bits Need a
Decept For 1975 (berring, 486-297).
See 1975 (berring, 486-297).
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#### MOTORCYCLES

CONTROL TABLE 1 Speech. It is allow 113.

DECEMBER 1 MANUAL 15 Speech 1 me speech of s

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ARABLET PAUDIOS SPORTITES IT 1981, excellent conditions, own miles, some distribute, surlighters from the conditions, own miles, some distribute, surlighters from the conditions of the condition

HONDA CB 400 P, cale racer, 4 to 1 exhaust, new tires and seat, 1550 or offer, 270-5410. 11700 or reasonable offer. After 4pm, 597-65-0.

HONDA CB450, very good condition, always garaged. Fairing, bagr, rack with back rest, safety bars, 
alaem. After 6pm, 746-8755, 271-3065. HONDA Casto with windshield, 1980, needs rider. Good shape 1550. New tries. Call 279-6344 HONDA CB750, 1981, custom, rare beauty, low-miles, new tre, picturised, crash bars, highway pegs. crusic control, loggape rack, back rest, \$1600. Leave message, 48-6941.

HONDA CM 400A, 1980, new brakes and tires, 20,000 miles, back rest, full windshield, excellent con-dition, 3650, 420-5175. distant 1450-120-173.

HONDAN CARRON 1960, gives condition, luggage rack, helmer, manuals included 1500 or offer floring out alsi Med. 940-1211. 300 or offer floring out alsi Med. 940-1211. 300 or offer floring out alsi Med. 940-1211. 300 or offer floring out also manuals of the condition of th

HONDA GOLDWING GL 1900, excellent confiden-thy low miles, flawless appearance and methanical condition, always adult-driven's SH-2868 HONDA MRTS ELSHORE 1770, excellent condi-tion, only 1840 miles, 1600 or best. After 1

HONDA REBEI. 250, 1985, black, Harrey style, immaculate, show room condition, 900 miles, extended warranty good for 3-12 years, just broken in, 1250, Are C 278, 2004.

### OFF THE CUFF What's the most unusual way you've ever met someone?

By Lin Jakary



My dad was in the army, and you get used to the fact that you move around a lot. We had just move around a tor. we nead user moved to Fairfax County, Virginia, and I was going to be the brand-new kid in eighth grade. I didn't know arybody in town, so I wanted to make a good impression. I was on my way to the first day of classes when I are his by a car. I wan! when I got hit by a car. I wasn't seriously hurt, but it was a seriously hurt, but it was a station wagon driven by a guy named Larry who was dropping his brother Tim off at school. It turns out they lived two doors away, and Larry and I became friends eventually, as a matter of fact, I've been joke between us, but more of be run over. As far as women go, the most unusual way I've ever met one was in a karate



I've always been terrified of mimes and clowns, I don't know why. On my twenty-first birthday, when my mom brought out my birthday cake and I saw that it was covered and I saw that it was covered with clowns. I pushed it away and I saw that it was covered with clowns. I pushed it away as the control of the



I met the guy who sells drugs to my gynecologist. You know, I mean his know, I mean his pharmaceutical supplier — legal drugs. It was last August and I was on a bus coming into New York City. I was 'n vacation and was wearing a Tshirt that had the name of my home town printed on it — El Centro. This guy, dressed in shorts, camera around his neck, obviously a tourist, came up to me and said, "I know where El Centro is. Do you up to me and said, "I know where El Centro is. Do you know a Dr. Warner?" I told him I knew him intimately, after all, I had been going to him for around fifteen years. He said, "You mean he knows you intimately." I think everyone at that end of the bud and a good laugh. I though it was all you want to the said of the said and that's it!



Larry Franze Art Student City Heights

I've in the hospital ward at county jail, not exactly the kind of place where you chitchat with the people around you — I mean, you don't even want to know what they're in there for. I was picked up for ouestioning on a rase I'm there for. I was picked up for questioning on a case I'm involved with, and I was in there for three days until my arraignment. On the second day, there were only two of us in there. We talked a little, and I found out he was in on a D.U.I. [driving under that a but in common. He's in A.A. and I'm in A.A., and if just went on from there. We went on from there. We exchanged addresses, and after wards I received seven cards from him from Palin cards from him from Faini Springs and Las Vegas. He lives in Oceanside, and I'm sure one of these days we'll get together. It's the first time in my life I've made a friend in a place like that.

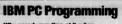


La Mesa This was right after the big Tylenol scare. I was at a Halloween party when this guy walked in dressed as a Tylenol bottle. I mean it was so rude. Here people were dying, and he was making fun of it. He was dressed all in white, with a hat that was shaped like a cap. He made the rest out of Styrofoam and paper and a lot of padding. He looked just like a Tylenol bottle, and he was going arround with a bucket offering them to people. When he came ut to me. I just said. bottle. I mean it was so rude he came up to me. I just said, "Oh God," and then I started laughing. I guess I like people with somewhat sick senses of with somewhat sick senses of humor; it makes them kind of interesting. Turns out he was just a hysterical person, I mean very funny, very sarcastic. We ended up dating a long time. We had a lot of laughs.

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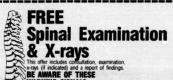
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# HONDA SABRE VAS. 1998. FIDDS, 1998 dusc water coding, great tiers, 400 miles, excelerat con-diston, Mast et al. 1900. 288-269. HONDA VAS SABRE, 1994, FIDOCC, triple discs, water cooling great tiers, 4000 miles. Excelera con-dition, must sell. 32/00. 287-2678. HONDA VFSS en PERSECTPOR, 1983, 19-000 miles. Exelerat condition, 1900 or best offer Med. 1993, 279-2702. SIZE: overlang, 518-705. HONDA XL 600R, 1995, all stock, clean and runs great. 7 months left on warranty. \$1600, 456-4590, 459-527

\*\*EPNINGARI KE 598 PRII, velly clears simming group ed, runs great, has headlight pursaine; shop manual, 11025. Clairemont area. Ast for liter, 278-4379. 1002s. Clasermont area. Auth for lent. 276–397.

KABBASARI KEZSO, 1976. full fairing, trunk, sad-diebags, backrest and case savers. Burit perfectly well. New bactery, always garaged and never damag-ed. Best offer. 279–9732, 224–332. KANNASAKI, 1973. enduro motorcycle, good condition, 6K miles, 5200 or best offer. Al, after 4pm, 270-8154.

MOPED, German made, no oil and gas missing, almost new Leaving state \$350 or best New 1850 422-8917 after 5on, 422-5020. 422:4937, after 5pin, 422-5020.
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Self-Media: Going on six-month deployment or more and need to store your microscycle? Space in secured garage plus service capabilities and take pickup. James, 283-9879.

James, 283-9879.
LULBUG 450 GSL, 1981, 17: 000 miles. Needs engine work 1700 or beat offer. 180d. 56-14-499.
SULPUIG GS 5000, 1979. Is, low miles. Windjammer IV faming, new trees, norms, need down-4ff mpg. arcredible power, 1900. Daw. 27th-2466.
SULPUIG GS 500, 1979. Is, low miles. Eximing, cuith bars, usity bat. Nogin-low feet, very good condition, 1000 or beat 3-16-1800.

Subtree CSSS YSD; This, that we reverse copy to a dealy 1000 milet flot black, red. \$12700 with accessories 79600 without Per-2988.
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VESSA BCORTOLL 150, 1962, cassic, looks good, rurs weel, 1600. Alex, 576-6016. WALAHA 1200 VENTURE, 1983, purchased new 8 months ago, burgundy with eatra chrome, perfect 14900 or best flom, days, 239-2961; evenings, 231-9669.

VF 2211.

\*\*MANAHA 400 MANZBUX 1, 1963, 10,000 miles, looks gere, runs greet, Need mores, skerifier for \$180,000 miles, looks gere, runs greet, Need mores, skerifier for \$180,000 miles, looks gere, runs, gere, looks gere, runs, gere, looks gere, runs, gere, looks gere, runs, gere, runs, gere, runs, gere, runs, gere, runs, gere, runs, gere, gere, good conditions, gere, gere, runs, et al. \$150,000 a 2,000 miles, gere, gere, runs, et al. \$150,000 a 2,000 miles, gere, gere, runs, et al. \$150,000 a 2,000 miles, gere, gere

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\*\*YAMAHA DT400 ENDURO, new engine, bittlery, tipe. Three bites for \$500. 1981 Viriago and cover. \$1930. 1982 (1980 and taker, some extrat. \$1100 Leave message, \$41-0318

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VARANA VIRAGO, 198. (2000; cs stam 2000)

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1000; Lever missage, 700, 671–672 del GLODO

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The Am. Land Stage, 1792, sallow battery, runts well,

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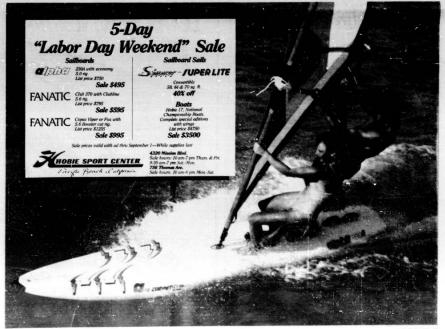
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CHEVY CANALER, 1982. A dano, automatic, radio, air conditioning, good tires, immaculate, 12790. Owner, 271-089.
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CHEVY VAN, 1970, IR-70 feet with lift gate, \$3500. See at corner River Run Drive and Rio San Diego. 561-1431 or 280-7098.

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DAFSUN \$10, 1968, 3395. Much work put in, needs electric it and radiator work. Call 224-2203.
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FAM THESE, 1985 Lighert, another causests, state-cration, or conditional, policy policy annual regions, specific productions, and policy policy annual regions, specific production, and policy polic

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FORD FALCON, 1963, station wagon, classic 2-door Runs but needs work. 5-cylinder, 3-speed. No rust. 1 300 or best offer, 444-4548.

fer Cail James, 695-2124 or 578-2090.
FORD MUSTAND, 1985, convertible, VB 289, automatic, body and paint immaculate, new top, anignatic, seeding, and anieth maculate, new top, remigration accessed resident, needs interfol, seets, wireigh, FORD MUSTAND 289, 1995, automatic, radio, hearing, power seems grouped makings, ex-y good fover-upper, 1990, 455-121.
FORD MUSTAND CE, 1996, 289, pony interior, radio, paint of the control of the contro

origine owner, deal enhants 222 (479).
FORD MUSTANC, 1965, desught casts; new 289 with earning, automatic promission, new red in writing, automatic promission, new red in message, 283 332 250.
FORD MUSTANCE III. 1977, if systemic an action to promise the common part of continuous but energh action. 58 miles. Moving must see 1,850 (24 145).
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FORD MUSTANG, 1983; convertible, low miles, red, white rop, 5 speed, 5 ster, leather interior, custom parkage, excellent condition, 19500 Wayne, 696-890.

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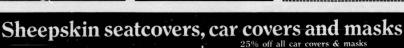




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HONDA PRELUDE, 1982, surviol, AMFM steres, at records, very good condition, \$5000. Call Chuck, 488-451. 4694 Not or 215 of 48 (March 1970), spotest Airconditioning, with many wine maps, 18th U. 273 Not 18th U. 273

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114,000 7581366.
JEER Collecton's 43MB, W/Hs, military Puris well-Good condition. Rebuilt power train 200 miles ago: Earth John William of trainfer Lee: 15000 2391176.
LEFF KIT, 7, for V-W-Bug, 360tmale for 1 from high back and back sessis. 4499488.
LINCOLN CONTRIENTAL, 1963, class with sacided-doors. Reseafful condition. Reseafful condition. Teaching the conditions of the condition of the condition of the condition of the condition of the condition. Teaching the condition of t LINCOLN VERSALLES, 1979 Guaranteed financing No credit or bad credit okay. No old contracts to assume. No back payments due. Call Robert Fox, dealer, 474–7522.

MAZDARS, 1975 signer, solid little specified in the specified spec

LINCOLDA VERSIALE, 1775 CLASSIFER (INC.) CLASSIFER (INC.)

PONTIAC GONNEYULE, 1979, station wagon, full power, body rough, new Michelm time, transmission, body rough, new Michelm time, transmission, bottery, eternative, regulated and cooling system of the policy of the p

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SAAB, 1978, baby blus, 4-speed, runs great, Reliable transportation, \$2,700, 272-1229.

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TOYOTA CELICA, 1977, new rear brakes and cylinders, new cluf in master cylinder, body perfect, blue, good road car, 51100. After Spin, 277-0259. blue, good road cas. \$1100. After \$pm. 277-2059.
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TOVOTACRELKA, 1978. given, without, clean, runs good, one ow net. 1000k; mills. Alsing \$1800. Call \$604-680 or \$816-200.

TOYOTA CELICA, 1977, 5-speed, coupe, white, AMIFM stereo, 79,000 miles very reliable and power

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NOTION CORDALA, 198, First Speed devices a speed of the process of

Conference parameter, 152 (27 Annual parameter), 153 (27 Annual parameter), COVERN 1797, Assert and experiment includes 1750 and 1797 assert and 1797 asse

AND CONTROL CONTROL A 1973. Again to control and the control a

goal 1800 or level after 487-500?

VER STELE, 1903 ever orders 487-500?

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VW dus. 1974, new paint, rebuilt 1800x engine, good tres. 12v710v refrigerator, amilie radio, runs well, 12100 581-0892

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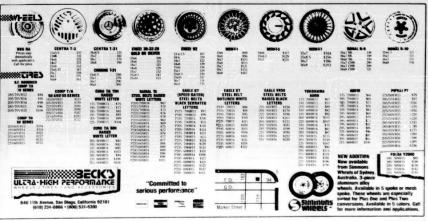
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VW SCIROCCO, 1980, dark silver, 5-speed, AMFM assette, must see, 52650 or best. Call evenings or weekends, ask for John, 457-5644.

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Why Triebla, 1914, convertible, body majet, but indicating in a great, 1900 law Ten. Bed. 5, and the second of the second and storage area, 11500 or best offer 154-105.

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crities condition. 12:200:483-568.
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VW, 1967 5 3000 invested. Chrome dash doors back, great interior, rebuilt bansmission, new chilch-sunroof, Jackman riess. Needs minor engine work.

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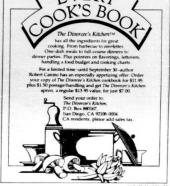
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#### DOWNTOWN

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By Eleanor Widmer

### OLD TOWN &

### SOUTH BAY &









Dinner served every day after 3:00 pm and includes:

• Fried Shrimp
• Hot & Sour or
Egg Flower Soup
• Fried Wonton

Egg Roll
 Fried or Steamed Rice
 Tea & Cookies

Monday & Tried Wonton
Monday & Tried Wednesday & Thursday:
Wednesday & Saturday:
Friday & Saturday:
Sunday:
Sunday:
Wang Pao Chicken and Sweet & Sour Pork
Moo Shi Beef and
Sweet & Sour Pork

For 3 people add: Beef Chow Mein
For 4 people add: Mandarin Kung Pao
Offer good with this ad through: September 15, 1986.
Specials available to go too!



Specials available to go tool

MANDARIN PLAZA RESTAURANT

\$760 Sports Arena Blvd.

\$500 Sports Arena Blvd.

\$500 Sports Arena Village Shopping Center 224-4222 • Open daily 1100 am 1000 pm Friday E Saturday 1100 am 1100 pm

### **DIFFERENT DAILY LUNCH** SPECIALS FOR ONLY \$3.99



Open daily at 11 am (Saturday & Sunday 12 noon) Happy Hour 4-7 pm Monday-Saturday Serving complimentary hors d'oeuvres

Come have lunch or dinner with us a 3740 Sports Arena Blvd. · 223-2641

### READER'S GUIDE TO RESTAURANTS

porsons, cheerful amosphere, swift service Open daily Continuous service, lunch and dim-nere Low to modicate.

NEEZ LOSSA 1132 Lorm Avenue, Coronado.

NEEZ LOSSA 1132 Lorm Avenue, Coronado.

Order Lorma, sociatif in a light proces service lovely. French lunches shicken breast in Dijon mustard, smoden pork ongo swift hosp poschede eggs, jumbo prawns, and scallogal either indoors or conside. And equally fections of inner. The din-

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A DONG RESTAUMANT 3874 Farmour East San Diego. 298-4420. Since the V

READER'S GUIDE TO RESTAURANTS

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1539 Adams, Anerus, National Resigns, 281-279.
Too those varionated in Positio results, 12-79.
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Too those varionated in Positio results, 12-79.
Interest combination plates are offered, each prefered with soul, rate different saled, puts prefered with soul, rate different saled, puts and saledge. The cooling is mild express, and saledge. The cooling is mild professed to provide the professed saledge the cooling is mild provided. Models also plate to the cooling is mild provided to the cooli

THE BEACHES

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Town & Country Hotel

Kelly's House

Dine Early and Savor!

EARLY-BIRD DINNERS COMPLETE DINNERS FROM

\$5.25 4:00-6:30 pm faily

CHATEAUBRIAND-STYLE

STEAK & CHAMPAGNE DINNER SPECIAL

\$14.95 FOR TWO

teak for two includes baked potato or home-ma potato chips, salad, garlic loast and a chilled split of champagne. 4:00-6:30 pm daily. Dinner served til 11.45 pm. 

Piano Bar nightly

S00 Hotel Circle North in Mission Valley 

296-2131

cosing.

LAMONT STREET GRILL 4445 Limont Street.
Pacific Beach 2 70-3060. The Lamont Street Crisi
combines moderate prices with instuality beautiful
food, good prepareon, and a stylink sering. The
first courses' johning Digin, fresh salmon Proversizell, john manivoorus saldstylicobis pinach.

rich country in horse gipen, from a some free properties of the country and th

Dookies THE CUSTOMER'S CHOICE!

Our regular customers tell us why they like Dookies: "Food and service is A-l all the way"

all the vay"

"The escargot is truly fantastic. The scamp is ooth ... so good!

"You're doing everything right!"

Our first-time customers say:
"We loved every minute, wish you were in Colorado."

wish you were in Colorado.
"The first time made me a
lifetime customer."
"We would rate you right
along with our best
steakhouse in
Omaha, Nebraska."

Omaha, Nebraska."
Come in and see what
they're all talking about.
Whether it's your first or
tith time, Dookies is the
Customer's Choice.

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at the piano bar

Dookies

The Paris of the Control of the Cont

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1983 Rosarito Seafood Fair Sunday brunch 9 am to 2 pm. Breaktast, Jurich & dinner

#### **Gourmet Seafood Feast with** Complimentary Margarita only \$9.60



Carne asada with chile relleno, taco, enchilada verde, frijoles, fresh tortillas, salad and one large margarita only \$5.95



BOL CORONA

**Early Bird Dinner Specials** from \$5.50
5:00 pm to 8:00 pm
All items prepared fresh and from scratch by our
students. For to-go orders call 23:0184. Open from
11:00 am until 8:00 pm for lunch and disaura-



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2665 5th Avenue
Located in the Century Building
on the corner of 5th & Nutmeg
2 blocks north of Laurel in Hillcress

Complimentary pitcher of beer or half liter of wine included with your choice of any Two combination dinner plates for \$12.95

Not valid on food to go. No coupon necessary. Just mention this ad through 9/11/86.

Mexican Restaurant
1433 Gernet Ave., F.B. 581-9089
Mon-fr. II am-II pm
Sat. & Sun. 9 am-II pm
Preakfast served 'II i pm





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SUPERB CUISINE MANDARIN & SZECHWAN 7 DAYS A WEEK

Mon.-Thur. 11:00 am-9:30 pm Fri. 11:00 am-10:00 pm Sat. 12:00 noon-10:00 pm Sun. 4:00 pm-9:30 pm

TO GO ORDERS WELCOME

VISA 587-1188 MC 3949 Governor Dr. (in Safeway Shopping Center)





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ANTONIETTA'S 2011 Leman Grove Avenue.
Leman Grove 589-8312 Among the treasures of Mass 444-1955. A fixed for tasky, frees, home-style

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2 for 1 coupon FREE DINNER

When you buy one combination dinner, get one of equal or lesser value free.

Special good through 9/10/86. Excluding Fridays. Not valid on food to go.



2253 Sunset Cliffs Blvd. 222-0533 142 University Ave. 298-6613

2 for 1

On any sandwich
Buy one sandwich and receive a second
sandwich (of equal or lesser value) FREE.
Up to a \$3.50 value. PACIFIC



1651 Garnet Avenue (across from Safeway) Indoor/Patio seating Orders to go · 270-9995

FRESHLY BAKED **BREADS AT PESO PRICES!** 

Journey to Japan for

20% OFF

vour entire bill

on any "to go" dinner orders (with coupon) Sushi included

Offer expires 9/11/86

SHOGUN

Japanese Restaurant

Croissants 234 · Apple Baskets 234 Puff Pastries 134 · Dozen Cake Donuts \$2.40

Palmiers 134 Don

Pastelenia Venecia

Our main store is on Agua Caliente Blvd. next to the Calimax Store. Our second store is inside Plaza Revolucion in the center of the mall (on Revolucion between 1st and 2nd) 1-706-686-3075 - English spoken

**FAJITAS FOR TWO** 

Served with guacamole, sour cream, rice, beans, tortillas and a small pitcher of regular margaritas or beer.

**ONLY \$9.99** 

(Good through Sept. 13, with ad.)
4 pm 'til closing. Offer good at any of our locations.

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9350 Clairemont Mesa Blvd. 277-0420 3232 Greyling Drive, Serra Mesa 278-5971 7720 El Camino Real, Carlsbad 942-5456

\$7.95

\$8.95 \$9.95

**Beef or Ham** Sandwich Plate \$3.19



1030 Garnet, Pacific Beach 483-2421, 276-6482 Tasty home cooking
Catering for parties & picnics
Inday-Saturday 10:30 am-10:00 pm
Sundays 12:00-9:00 pm

The Fastest Fresh Fish Downtown

> Now open for dinner Friday & Saturday nights Specials this week (complete dinners):

Fresh Teriyaki Thresher Shark Fresh Local Halibut Fresh Stuffed Filet of Sole New York Steak & Scampi

\*All lunch menu items still under \$5.25

Pacifically f 624 E Street 696-0855 M-F 11:00 am-3:00 pm; F-S 5:30 pm-9:30 pm

**Authentic Vietnamese Cuisine** 

7-course **Beef Dinner** for Two \$13.99

Reg. \$23.00 for two

Beef Fondue • Beef in Pigs Caul
Sheet • Grape Leaves • Beef with

Dinner for Two \$10.99

Cordon Bleu



Cordon Bleu 3960 W. Pt. Loma Blvd. · 224-4871 In Midway Towne Center

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HOMEMADE FOOD COMBINATION TACO & ENCHILADA FROM AFGHANISTAN

S2.00 off dinner

We serve only fresh meats and vegetables, and import our rice and spices. Vegetarian/nonvegetarian dishes. Quick lunch specials \$4.95. (Includes soup and salad.)

ecommended by: Eleanor Widmer, San Diego Reader, Leslie James, San Diego Union; Bob Lawrence, Channel 39; "The Unknown Eater," Chanel 8; Donna Lubin, Channel 6; Dan Berger, San Diego Home Garden; Steve Silverman, KPBS Radio



4637 Convoy, San Diego Bletween Balbus de Chiermout Mesa Bled.) Lauch II (90-230, Mon-Sat Diamer 530-1000, 7 days a weck Pri. 45 Sat. reservations required Exp. 5486 6- Lank 2 per coupon

**MEXICAN DINNER** FOR TWO \$795 Includes salad, rice, beans and your choice of coffee or tea. Offer good with this coupon through 9/10/86. Food available for take-out.



COME ON! ROSE CANYON CAFE **DINNER FOR TWO \$14.95** 

WHOLE LOBSTER \$12.95 CARNE ASADA & 1/2-LOBSTER \$10.95

Newport-style
Dinner includes salad, rice, beans & tortillas.
For Labor Day Weekend, a complimentary lime margarita. Through 8/11/86.

Mama Carrillo's
Family Restaurant

Authentic Mexican Cuisine 4656 Mission Blvd. (between Diamond & Emerald) 7 days a week. 7:30 am-11:00 pm 581-3006 Private parties accommodated

MIKISAN Sushi Bar Lunch Specials 吉 11 am-2 pm
• Teppan Table
• Tatami Rooms Family Dining Room



Second dinner must be of equal or lesser value
Live Entertainment
Friday, Saturday & Sunday evenings featuring
Sam Burlakovsky, the strolling accordionist
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Treat yourself to luxury,
dine on San Diego's premier MONTEREY



**EXCURSION** (619) 234-4111

Champagne Sunday Brunch
Departs 11:00 am every Sunday

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BREAKFAST, LUNCH. OR DINNER 99¢

· Steak & Eggs · Lox & Eggs · Pork & Eggs · Omelettes

TRY OUR NEW MENU!

· Shrimp & Steak · New York Steak · London Broil · Liver & Onions · Teriyaki Chicken · Shrimp Scampi · Neptune Crepes · Halibut · Croissant Sandwiches · Waffles and regular items



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Coupon expires 9/11/86

10



Come experience Richard's novelle renditions of seafood, beef, veal, and lamb. Dine in a secluded booth or on our beautifully landscaped patio.

Prix Fixed Dinner \$14.95



270-8661 Closed Sun. & Mon.

Free

delivery

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4367 University Avenue (at Fairmount) Minutes from the Stadium 281-4949

"If you are searching for a truly hefty snack or noth, one that's gargantuan in size but which nourthes the "peasen" in you, try he adamone at Little Italy restaurant. It consists of jezza dough shaped into an ellipticie off and stuffed with recotts, moczarelia, and parmesan cheese, and then baked ... It's served joing hot, there's a herculean amount of it, and it's inexpensive and tasty."

Calzone/Salad

plus wine All for \$400 per person

\$200 off any pizza Special good with ad. Pick up only.

OW OPEN DAILY TILL 2 AM. Minutes from the stadiu

**NOW OPEN** 

Gaslamp's Newest and Best

Restaurant

MEIKI Japanese Restaurant and Sushi Bar lst Anniversary



d one of equal or less tiue FREE (up to a maximum credit of \$10.00) Dinners priced from \$5.95 to \$13.95 Lunch 11:00 am-2:30 pm.

daily 9823 Carroll Canyon Rd. (Just east of I-15) 566-0206

NORTH INLAND

HAMA SUSHI

LA JOLLA

Tempura & Chicken Teriyaki Combination Dinner \$7.95

"Kirin" **Festival** Everyone wins a priz with the purchase of a large beer! SUSHI-DELI

231-9597

Recommended by Jack White, Channel 10



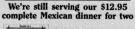
Seafood Dinner Special

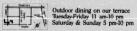
Your choice by mentioning this ad: \$8.95\* · Charbroiled swordfish (\$15.95 value, save \$7.00) Crab & shrimp burrito

· Red snapper Veracruz Includes: Ceviche appetizer or soup or salad with vegetables, chips and salsa

Plus a delicious 12-oz. margarita

( 4)





2830 Canon St., on the balcony, Pt. Lorra, 224-2777

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**Happy Hour** The Best Hamburger in the U.S.A. Special Drink Prices 4:00-7:00 pm

> HEY, MAN! "CORKY DUDE" **WORKS AT RUBIO'S!**

ive—at the 234-4115



Lunch served Tuesday thru Saturday Dinner served Friday and Saturday Closed Sunday and Monday Present this coupon

480 Market Street (Martin Luther King Blvd.) 238-0900 • Free valet parking



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Now valet parking Gabriel's Grille in the Abbcy Cellar is "the coolest spot in town' for lunch.

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1/2 OFF

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Carne Asada Special Dinner for two \$11.95

Dinner for two \$15.95



**SATURDAY** 

NIGHT PRIME TIME

Prime Rib

**And Wine** 

**Each Saturday** 

Dine with a friend at the

succulent out of prime rib, soup and salad bar, piping-hot rolls and backed potato or rice. Select bottle of lorrey Pines Inn Each dinner includes a

beautiful Torrey Pines Inn.

Enjoy an intimate setting inside or a cozy table outside

(weather permitting).

or rice. Select bottle of

California wine provided per

couple. Reservations required. Saturdays from 5 pm to 10 pm.

**ForTwo** 

\$20.95 Per Couple

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11480 North Torrey Pines Road La Jolla 453-4420

BUY 1 LARGE PIZZA 1 LARGE CHEESE PIZZA FREE

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4863 El Cajon Blvd., 287-3286, 287-8295 1008 Broadway, 230-1281

SOUTHERN HOME COOKING NO LUNCH OR DINNER OVER \$6,951

Bar-B-Q rins, chelen & hel links

Han hocks
Littlings Han teak w red eye gray
Meal loaf Pig's feet
Mill dinner served with 3 of the Sillouing
Bid-Seyed peas, collard givens, oko, yams, red beans,
grifs, fried own or rice. Com bread included with meal.

LOUISIANA GUMBO Monday through Wedne SOUTHERN FRIED CONTROL OF S

FRIED RABBIT
w/3 vegetables, 56.50
Thursdays only
Friday, Saturday

BOTTLE 'n BEEF ...

**El Tecolote** 

... where Mexican food goes far beyond tacos and burritos . . .

> has expanded its seating capacity for lunch and dinner.

> > Now we have a

**Patio** 

Our food is as good as usual.



6110 Friars Road (1 mile west of Fashion Valley Shopping Center) Monday-Saturday, 11:00 am-10:00 pm Sundays 4:00-9:00 pm Telephone: 295-2087 Sorry, no reservations

READER'S GUIDE TO RESTAURANTS

FREE DESSERT with purchase of any dinner entree

Climit one per person through 94(46)
Blackened Ahi, Shimp Creeke
Gariic Chicken, Filet Mignon,
nightly pasta specials, cappuccino bar, fresh buice,
mufins, coffees, toes, carvic cake, cheese cake,
checolate fudge cake
Saturday & Sunday Champaghe Brunch served all day

7556 Fay Ave. La Jolla 454 4662 La Jolla Spice Co.

THAT FISH PLACE **Sime** TESTAURANT & FRESH FISH MARKET Fresh fish grilled over an open fame 1/2-Price Special

(Buy I men at regular price—get I of equal or lesser value half price!)
ALLIED GARDENS' ONLY FRESH FISH MARKET!
NEW RESTAURANT HOURS:

NEW RESTAURANT HOURS:
Mon.-Thurs. 11 Jan. 9 pm., Sun. 5-9 pm.
11. II am - 1 pm., Sat. I I am - 10 pm., Sun. 5-9 pm.
Till ham - 1 pm., Sat. I I am - 10 pm., Sun. 5-9 pm.
Till ham - 1 pm., Sat. I I am - 10 pm., Sun. 5-9 pm.
Tresh hatestary

**2 FOR 1** 

ITALIAN RESTAURANT

# EARLY LUNCH SPECIAL

Early Lunch Special served 11-12 Monday-Friday

and receive

any lunch entree of your choice valued \$4.25 & up. (Offer expires 9/12/86.)

**ENJOY OUR SUPERB COFFEE** AND DESSERTS AT OUR SEAPORT VILLAGE LOCATION ALSO!



UPSTART CROW and COMPANY.

Good food · Good books Bookstore · Coffeehouse · Restaurant University Towne Centre · 455-5290 (Across from Nordstrom)



ALMOST NEVER SLEEPS IMNNER, AFTER DINNER, AFTER THEATRE OR JUST PLAIN MIDNIGHT MUNCHIES

SUN.-THUR. 7 A.M.-1 A.M. FRI. & SAT. 7 A.M.-3 A.M.

SUNDAY BUFFET BRUNCH \$9.95

*20% OF I* ALL MENU TEMS

NEW YORK, NEW YORK

For all your catering needs 1299 Prospect St. (at Cave) 12 Joint • 459-NYNY Free validated parking in our boils





## LABOR DAY CELEBRATION

Save on Bang&Olufsen Last chance!
Brand new release — The new RXII

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