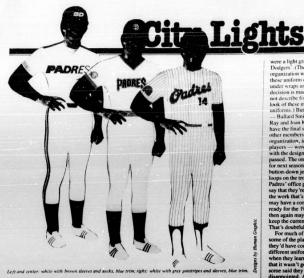


The Oakwood Garden apartment complex in Pacific Beach hossed a series of Sunday afternoon pagine gatherings in 1971. Newspare advertisements announced that the general public was invited to attend. Crown Point resident Don Determan was among those who turned up at these promotional parties, which were intended to allow prospective tenants on opportunity to inspect Oakwood's facilities. Determan didn't live as

By Sue Garson



Uniforms Should Be Tossed Out

At First

The fans say it, the media say it, the players say it, and Padre president Ballard Smith reluctantly agrees they're right the Padres have about the worst-looking uniforms in the big leagues. And that extends to the organization's corporate symbol, the cartoon Padre with the tangled feet swinging a bat Sports Illustrated, in a cut not offices at the stadium, recently intoned that the Padre organization was represented graphically "by a fat friar striking out." which seems all too close to the truth of the matter on the field. At this writing the hometown nine are twelve games back and fading. So what the heck are they going to do about their looks? That's not as simple a

as high a priority as putting together a winning baseball team," says Padre chief Ballard Smith. "On a zero-to-ten scale, it's about a zero-plus, but I'm tired of ing about it, and so are the ers. It's one of those little things we've got to take care

So the organization set out last spring to do just that. Perhaps it was the Sports Illustrated slight, or the naysayers Smith hears from, or the formal studies that have found the fans less than thrilled by the Padres' threads, or maybe it was Steve Garvey's jest that he 'felt like a taco' his new hamburger brown, cheese yellow, and salsa orange uniform; whatever the crucial impetus, early this year it was decided that come 1984, the Padres would have a new look. The three local design

firms selected to submit firms selected to submit preliminary ideas for an entirely revamped graphic identity — Design Group West, the Design Quarter, and Human Graphic — were told that the new designs should reflect such applicable reflect such applicable adjectives as "determined. intelligent, solid, and up-and-coming." The new

SDG&E, the First United Methodist Church, and the Union of Pan Asia Communities evaluated each submission, applying a wide range of criteria, including the need to appeal to a variety of Padres fans.

It was hoped that final design selections could b made by July 1, the Natio League's deadline for



look would also have to look would also have to transcend the comings and goings of graphic trends — that stipulation a result of the current "contemporary". Padre lettering and uniform trim, which became passe shortly after it was adopted in 1978. And although the organization wasn't averse to changing its colors, it wanted any new shades to be an outgrowth of

the current ones.

The designers submitted their ideas in early May (they were each paid \$1500 by the Padres), and a selection committee decided that Design Group West's showed the most promise. That firm had done similar work for the San Diego Friars, the San Diego Breakers and other corporate identity packages for the Old Globe Theatre and PSA. (A sampling of the ideas presented by Human Graphic, headed by designer Calvin Woo, appears on these pages; Design Group West would not reveal their designs.) The selection committee, made up of community representatives from the Chicano Federation

submitting new team graphics to the Major League Baseball Licensing Corporation. Alas, it didn't happen. They got so far as to dress up models with mockups of Design Group West's prototype uniforms. mockups of Design Group West's prototype uniforms, which reportedly included an all-white home outfit with traditional lettering on the jersey, white socks (instead of the current yellow), and a single-colored cap, departing from the brown and yellow and orange-trimmed cap they're now using. The road uniforms

A Fair To Forget

were a light gray, like the

Dodgers' (The Padre organization wants to keep these uniform deliberations

under wraps until a final decision is made, and would not describe for publication the

look of these mockup uniforms.) But the Padre brass

Ballard Smith and owners

Ray and Joan Kroc, who will

have the final say, along with

organization, including some players — weren't satisfied with the designs. The deadline passed. The only changes due for next season are

button-down jerseys and belt

loops on the trousers. The Padres' office people will only say that they're re-evaluating the work that's been done and

may have a complete redesign ready for the 1985 season, but

then again may just decide to keep the current designs. That's doubtful.

That's doubtful.

For much of the early season some of the players figured that they'd have completely different uniforms in 1984, and when they learned in mid-July

other members of the

Surely no royal court in Renaissance England saw more intrigue and turmoil than that which seethed below the surface of the Renaissance Fair held in Balboa Park this summer. Although the fair took place on the last three veekends in July, trouble affecting dozens of fair participants, and it bodes darkly for the future of Renaissance revelry in San Diego. This was the fourth

consecutive summer a Renaissance festival was presented here; the problems that overtook this year's event began developing early this past spring. On March 31, the Minnesota-based investors who ota-based investors who had staged the previous two fairs here suddenly announced they were abandoning plans for the 1983 San Diego fair. This news stunned the close-knit Renaissance entertainment Renaissance entertainment community here; although the Minnesotans had reportedly lost a couple of hundred thousand dollars on the 1981 and 1982 events, "they had come in with a five-year plan," according to one of the San Diegans who worked for the Minnesotans as a manager.

Diegans who worked for the Minnesotans as a manager. So the Minnesotans abrupt abandonment of the fair left who local community in despair — until the sudden appearance of a San Clemente businessman named William Reinis. A financial consultant for hospitals: Reinis is limited experience with Renaissance fairs reportedly came from the fact that his wife had run a booth selline ceramic dragons. booth selling ceramic dragons and unicorns at the 1982 San Diego fair. Reinis nonetheless felt confident he could make money on the San Diego fair. and when he agreed to pay \$18,000 to the San Diego Junior Theatre (the sponsor and beneficiary of the past events), the city in June gave Reinis the go-ahead.

Reinis thus didn't have a lot

Reinis thus didn't have a lot of time to organize the fair, but superficially that didn't seem to hamper him. "As far as entertainment goes and the way the fair was arranged, it was much better than in the past," says Samuel Ribitch, one of the professional storytellers hired by Reinis here at a salary of fifty dollars need day for the by Reinis here at a salary of fifty dollars per day for the twelve-day event (he got twenty dollars per day in 1982). Others among the hundred-or-so performers signed contracts promising similarly generous compensation, a number of compensation; a number of musicians were to be paid a

hundred dollars per day. Besides offering the generous salaries to local ntertainers. Reinis also brought in more than one star attraction from the Renaissance fair circuit. One was a team named "Puke and Snot," cnowned for teiling contemporary jokes using period language; another was a grimy, loud-mouthed character from Minnesota known as 'The Ratcatcher," who wandered around the Organ

City Lights

Pavilion area insulting fair-goers. As past fairs had done, Reinis managed to attract nearly a hundred craftspeople offering such goods and ervices as scrimshaw blacksmith items, glass etchings, and hair braiding. Reinis also came up with the idea of a costume contest which every day awarded \$250

o the top attire.
All Reinis lacked were crowds of people willing to pay the \$4.75 admission charge when the fair opened. Some of the entertainers say they felt as though they were at a costume party on the first weekend of July 14 to 17—the performers outnumbered the audience Some grumbled that the Over-the-Line tournamer (which also took place that first veekend) had cut into the fair's business; others complained about Reinis's lack of marketing savvy. (Part of his promotional efforts had cluded hiring a plane to fly over the beach and tow a banner announcing the Renaissance event — several weeks before it opened.) On the Sunday night of the first weekend, Reinis had to confess to the assembled entertainers that he lacked the money to pay all that he owed them; he

As the days were on, however, reports of bounced checks began to fly through the grounds around the Organ Pavilion, along with even uglier whispers about sabotage According to one unconfirmed rumor, an ad had appeared in ome local newspaper indicating that the fair had be

canceled. Much more sinister was another incident observed by several witnesses. One morning when one of the fair performers went to bathe in the fair's "dunking tank." he discovered two sharp hay hooks pointing upward.

hooks pointing upward, submcrged just below where the person who was dunked would hit the water. All these things contributed to the grim mood at the Organ Pavilion on closing night, Sunday, July 31, when Reinis informed the assembly that he couldn't pay off most of the entertainers. He offered one ray of hope: he was scheduled to present a second Renaissance fair in Garden Grove in early August, and he expected this event to succeed he told the group. However, that hope collapsed a week or so later when it was learned that Reinis had lost the contract for the Garden Grove event and all the money he had invested in preparing for it. Several of the frantic

performers still owed mone say they've talked to Reinis wife in recent weeks and that she claims she and her husband she claims she and her husban-have placed their house and beat up for sale, and that they intend to pay back all their debts with the proceeds. But even if the local Renaissance performers receive the money owed to them, they won't have much cause for rejoicing. After this year's fair, the city's Balboa Park Committee voted to recommend that the city disapprove any future requests to stage Renaissanc festivals in the park.

ine somewhat bizarre sequence of events: Kaul invited motel guest Stacy Dyer up to his penthouse apartment for cocktalls. Dyer, who is twenty-eight years old and who ad been vacationing at the Surfside for three weeks with her mother, refused Kaul's invitation. So Kaul and a friend, Paul Ereth, went to her room with a bottle of wine, hoping an in person invitation might be a bit more enticing. That didn't work either, so That didn't work either, so Kaul, in a "playful" move, picked up Pyer and carried her, screaming and kicking, a distance of about ten feet before setting her down and leaving the room. The next day Marjoric Dyer, Stacy's mother, went up to Kaul and Ereth and, went up to Kaul and Ereth and, aided by two sheriff's deputies, made a citizen's arrest against both of them for assault and battery on her daughter. Kaul and Ereth were taken to the South Bay sheriff's station, where deputies decided to add a kidnaping charge due to Kaul's ten-foot transport of Dyer. As a result, both men's bail was raised to \$8000. Kaul bail was raised to \$8000; Kaul raised that amount and was out within a day, but Ereth was not so lucky and had to remain in jail. Kaul hired an attorney to look into the matter, and by the following afternoon, a Friday he learned that the charges against both men had been completely dropped. A computer snafu, however, failed to notify deputies at the

First Impressions Imperial Beach Mayor Brian

Bilbray, whose ambitions for higher office are no secret, has had enough problems on his hands in the recent past, with his city's treasury nearly empty and with his beaches closed for the summer due to sewage from Mexico. So the last thing he needed was a phone call several weeks ago from a Chula Vista Star-News reporter inquiring about an incident the previous Friday night in which Bilbray allegedly called a superior court judge and asked him to free a friend of his who was in jail awaiting trial on a felony charge of kidnaping. For the next few days, rumors circulated in the South Bay area that the mayor was using his influence to release felon The rumors persisted despite Bilbray's denials and even found their way into Supervise Tom Hamilton's office who demanded an explanation. Bu Bilbray could not provide one "It just reeked of a political assassination," Bilbray says because there was no way I could come back to all those statements," Within a week, however, things were cleared up: Bob Kaul, owner of the Surfside Motel — the city's largest — had sprung a friend from jail by impersonating the mayor.
The somewhat bizarre

into Mayor Bilbray. I called back the watch captain and said. This is Mayor Bilbray, and that got his attention. From then on it was 'Yes, sir.' I said I wanted to talk to the judge, and five minutes later the judge (Superior Court Judge Mack Lovett) called me back and I represented myself as Mayor Bilbray. I answered the phone. Bilbray, I answered the phone. "Bilbray here." at the "I explained that the charges were trumped up and the city was being threatened by a lawsuit for false arrest. I told him I 've known Paul [Ereth] for eight years and that he 's a major contributor to maying and Bob Kaul is a major tax contributor to Immerial Beach." According to major tax contributor to Imperial Beach." According to Kaul, Lovett promptly signed the release order with a personal assurance from "Bilbray" that Ereth would appear or bis court date to clear appear on his court date to clear up the matter. Several days later Kaul heard about the problems his impersonation was causing Bilbray, so Kaul called the mayor and confessed. 'I told him. 'Brian. I know damn well that if I would have contacted you Friday night, you would have done the same thing. And what does Judge Lovett have to say about all this? "I probably shouldn't have believed him," he says, "but I guess that's what you get for being a nice guy." county jail in downtown San Diego, where Ereth had been transferred, and Kaul recalls he spent "several frustrating hours "trying to get his friend

Cinderella story — I turned into Mayor Bilbray. I called



Return To The Gentleman's C In the fall of 1980, more than

8000 of San Diego State's 30,000 students pursued business degrees, and competition for enrollment in required classes was so intens that these future MBAs were reduced to carrying an average of seven units of business courses when they hoped to enroll in twelve units. Demand was so great that the SDSU School of Business was allowed to raise its standards for applicants: the campus-wide C average was pushed to a B average for of seven units of busines

Not for long. A tightened job market, the increased cost of student housing, and all the news reports of students being turned away from the overflowing Accounting 101 lecture hall caused business-school enrollment to drop by 900 between the fall of 1981 and fall of 1982. Since the size of department faculties at state universities is determined by the number of enrollees, the SDSU business school faced a crimp on funding and teaching slots. So instead of deterring new students, the department is now recruiting them with a most effective tool: decreased the minimum grade point average has been dropped to 2.6 (C-plus) and enrollment is already climbing, up now by about 300 over last fall's 6452.

> -Paul Krueger Neal Matthew Jeannette DeWyze, and Thomas K. Arnold



CONTRIBUTORS Joe Applegate Features

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Randy Opincar City Lights Jonathan Saville Theater & Classical Music

Duncan Shepherd Film Jeff Smith Theater

AL VERTISING MANAGER
John D'Agostino

PRODUCTION MANAGE

Note With Four Tongues

the Peaceful Purpose," August 2 with great interest, in which it is

Esperanto to a group of seventeen above-average students. These sixth graders finished the semester

schoolchildren in Esperanto. In **\$10 HAIRCUTS**

een taught in San Diego City

several instances, Esperanto was the fourth language the students knew — along with English, Spanish, and Tagalog. Cralg D. Wandke, assistant

The Critic's

Contract?
As a newcomer to San Diego, I was rather disappointed after hearing so much good about the Reader, to pick up your August 25 issue and read Duncan Shepherd's film review (* The Long Goodbye"). His total insensitivit Goodbye 3. His total thsensitivity toward the two films he reviewed, in my mind, sets modern criticism back fifty years, calling bad what he obviously failed to understand.

he obviously failed to understand. Beyond offering an opinion, the critic must try to give his reader new insight. Mr. Shepherd failed to do this in both reviews. His first to the standard of the standard to the standard t

French, so you should try it.

The second half of Shepherd's

crumnal in to neuroghtedness and lack of imagination. Although Mr. Greenaway in the company of t

our desire to understand with our actual ability te do so.

To this end, Greenaway depicts the rather humorous tale of an extremely conceited artist, who actually believes the world is his to order. Like a god, he insists that

meal made to order, every hour scheduled, every drawing undistrubed and severy contract" to defer to his every

Jancy.

The moment is first factor of the moment is first factor of the moment in the many of this "skell" world he has created for himself, it is downed to fall apart. This faal turn occurs when the beautiful diagother suggests that the moment is suggest for the moment of the mome But from the moment he first

clothes where they should not be, closes to some greater, impenetrable mystery. The puzzle continues to grow more and more complex, until finally the draughtsman is so riddled with doubt that, perhaps, he has been a dupe all along in a scheme to murder the lord and provide the murder the lord and provide the ing in the rain, totally unable to, complete the last drawing. The horse remains riderless, and he is

borne remains riderless, and he is slain by those he rided to control state of the rider of the



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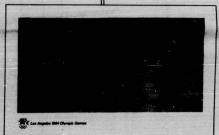
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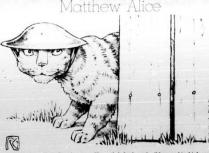
Dear Matthew Alic.

What is up with my cut? This spring he was seemed abways in the bashes stalking what seemed to be a mockinghiefd's next. When he wasn't after the next, the mockinghief parents were after him, literally dive-bombing him and chains film across the lawn. So: Are these screeching hirds the only ones who'll stand up to cuts? Is there a special dislike between the mockinghird and the common house cut? And finally will these two suggressive devils ever make peace?

Massion Hills.

Some things are just never meant to be, and a friendship between cat and mockand a friendship between cat and mockman and the state of the state

killers, because a mob of angry cal lovers is too much form to handler right now.) All this squabbling and squawking has to do with real estate. It's true that the mocker in your yard may be defending his or her procious nestlings, but I'll bet the avian assaults don't cease with the departure of the children. Mockingpirds will defend a territory year round, unlike many species of birds. However, the defense of their plot of earth—anywhere from a tenth of an area to 1.5 acres, rather small for a bird of this size—as it is with most birds, is effected with song. That is with you II is effected with song. That is why you II is effected with song. That is why you II will be the processing to a sectually, as you want to the processing the section of the processing the processing the processing the section of the processing the section of the processing the procesing the processing the processing the processing the processing t



season music making), Song is a very efficient method of warning intruders away, and the mocker is one of the superstars of bird song. This talented mimic has been known to reproduce the songs of thirty or more birds, as well as the bard of adag, the chirp of a cricket, the notes of a piano, and the creak of a wheelbarrow. What is more, the bird will often choose to broudcast its repetition to a moodil might—a warning an experience of a moodil might—a warning and the proposed of the properties of the proposed of the properties o

ing sleep away from many an annoyed human being. Sometimes song is not enough, though. Mockingbirds can get very physical, and cats and dogs are favorite targets. Size may be a factor, because they also like to divebomb small children. But they'll chase other bird species away as well, birds that their food supply. Other mockingbirds are a particular source of antagonism: those fancy dances you see, where birds face off against each other, flashing their wings and tails, are actually territorial defenses. Often you'll see two pairs engaged in this artistic display, male against male and female against female. I don't think John Travolta or Mikhail Bayyshnikov have the same intentions in their terpsichorean exercises.

Dear Matthew Alice:
Will switching on your high beams when
approaching a red light at night turn the
light green if no cross traffic is present?
Wade Newton

Clairement
It seems to me you're driving around
with no headlights at all, Wade. Traffic
lights charge colors for two reasons, and
neither has the competer connection with

the intensity of approaching headlights. Nearly all signals in San Diego are either with the second of the second

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

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THE INSIDE STORY

WILL SAN DIEGO'S legislators put party loyalty before their mortgage payments? That's the question with the Sebastiani redistricting with the Sebastiani redistricting plan, a GOP-designed recasting of state assembly, state senate, and U.S. Congressional district boundary lines that would displace local incumbent officeholders. The Sebastiani plan — named for the northern plan — named for the northern California assemblyman and wine family heir — may be gutted next month by the state supreme court and never reach the ballot on December 13, which would be just fine with several local Republicans, whose feelings about the highly partisan remapping run from neutrality to outright opposition.

Deposition.

Larry Stirling, Bob Frazee. and Sunny Mojonnier are most affected here. Under the proposed new boundaries, these three Republican state assembly members, due to their current residences, would all be thrown into the newly drawn seventy sixth district all be thrown into the newly drawn seventy-sixth district. But local Republican strategists, cuphoric over the statewide gains that would accrue from Sebastiani's remapping, have a simple plan for keeping all three incumbents in office: Motomire, who lives in Mojonnier, who lives in Mojonnier, who lives in Encinitas and whose district now runs in a zigzag down the coast from Encinitas to Imperial Beach, would stay where she is and attempt to where she is and attempt to retain the new seventy-sixth. France, whose home is in Carlabad, would be expected to pack up and move intand in order to be eligible for the proposed new seventy-fifth district, which would run southeast from Camp Pendleton to Excondido. Stirling, according to the GOP scheme, would sell his home in

constituents in the proposed seventy-seventh district, which would take in La Mesa and El

The only snag in this The only snag in this Republican master plan is that neither Frazee nor Stirling wants to move. While Mojonnier and Frazee have pointedly declined to endorse the plan. Stirling has been adamant in his opposition, and even the opposition, and even the party's gift of a new leadership position in Sacramento has failed to shut him up. Early this month he publicly announced he opposed Sebastiani. Then came news of Stirling's new came news of Stirling's new job as minority whip of the assembly Republicans. Stirling wavered some, but still reduced to endorse Sebastiani. "He's opposed to the remapping and doesn't think it's good for San Diego," says Stirling aide Cynthia Victurair. The Sebastiani forces have at least persuaded Stirling not to make a spectacle of his opposition. "It's not an issue he's going to

a spectacle of his opposition.

"It's not an issue he 's going to take a lot of time talking about." Vicknamf finesses But about." Vicknamf finesses But about." Vicknamf finesses But about." Vicknamf finesses But about." Vicknamf finesses base 1 pleased more partisan Republicans, including one local strategist who notes that the San Diego delegation is the only GOP pocket of anti-Sebastianal sentiment in the state. "With the exception of ICongressman Bill Lowery and State Senator! Jim Bill Lowery and State Senator! Jim Bill by party poople." "asy this observer. "If it means moving [to a new district] and buying a new house with a mortgage of a couple of hundred dollars more per month, they II complain when the life sign rather than move. The payoff for local Republicans, hough, is a chance to capture the seventy-eight assembly district seat, long a Democrat

74 SPRINGS BORRESO 76 80 Assembly districts 75 74. Sebastiani plan (proposed)

[moponed]

tronghold. Pelsty Larry
Kapitoff held this Clairmont/
Klilicrat/Bat San Diego
district for ten years and turned
back well-financed challenges
by Ross Tharp and Terry
Kneep before resigning to
take a superior court
appointment last year. Lucy
Killes took Kapitoff's place by
walloping Republicans lerry
Baker, but the densely
Baker, but the densely
the state of the state of the state
took the state of the state of the state
that the state

strip, boosting Republican registration to thirty-nine percent and reducing Democratic voters from forty-six to forty-three percent. Republican City Councilman Ed Struksma is mentioned as the one to beat Killea under this

the one to beat Killea under this new scenario.

Newspaper reporters will grudgingly admit to the merits of television newscasts: a jump on fast-breaking stories, recoming minicams. on tast-oreaxing stories, snooping minicams, panoramic helicopter footage. But last week Channel 8 and Channel 10 both scooped the daily newspapers on a sexy police story that had nothing to do with good visuals and everything to do with good news sources and diligent

news sources and diligent reporting.
It was the case of Robert Hannibal, an officer with the San Diego Police Department who has been suspended pending lavestigation of his possible to the in an East San Diego prostitution ring. No matter that both the Union and full time at the police departments 'Market Street headquarters, where rumors of a policeman's possible involvement in the Fantasy Outcalls operation had been warking around for several weeks. It was Cisannel 8 news

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THE INSIDE STORY

that broke the first details Saturday, August 20 by reporting on its evening broadcast that 'charges could be filed ... against a veteran San Diego Police intelligence

Channel 10 reporters picked up that lead and aired a similar story later that same night. buttressed by a second source who confirmed that the

still-unnamed officer was involved and would be charged or suspended. Both stations quoted Deputy Police Chief Ken O Brien's refusal to confirm their information or comment on the "ongoing case." Sunday's Union deflated the television reports with an article quoting O Brien as saying those stories were "purely speculative." But Channel 10 — whose news

staff includes one cameraman married to a police officer and

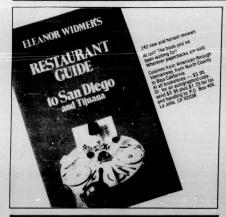
another active in the department's reserve force ame back that night with a segment reaffirming its original

reports.
With TV crews pursuing the With TV crews pursuing the story and print reporters muscling in with Monday morning questions, Chief Bill Kolender decided to open the case to a press conference, where he announced Hannibal's suspension. The Hannibal's suspension. The toughest press conference questions came from Chann

10's Joe McMahan, who evinced an inside knowledge of the case. (Channel 10's sources tipped McMahan to the fact that one of the outcall masseuses was arrested at a Harbor Island hotel, even though she had seen a purloined vice squad list of hotels currently under surveillance.) The Tribune salvaged the rne Tribune salvaged the print media's integrity by first reporting that Hannibal, ironically had

work on a vice squad unit that investigated and busted massage parlors, and the Times scored with interesting information on Hannibal's possible personal and financial problems. But neither newspapers nor TV crews have figured out the most intriguing unknown: What incriminating evidence was found by police investigators who searched Hannibal's Vista home before the officer was suspended?

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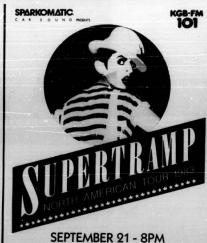




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against Oakwood. The mental anguish he suffered as a result of the 'no champagne" incident was listed as number seven of eight causes of action Determan filed against his host. He asked for damages totaling more than six million dollars.

It's certainly not unusual for individuals and organizations to threaten each other with lawsuits. More often than not, however, the threats are simply empty ones because the high cost — in time and money — makes the courtroom effort not worthwhile. Pursuing legal resolution of the personal insult, the threatened principle. is a luxury — and rare. So is Don De-terman, a Pacific Beach spokesman/ defender of the rights of the individual. Of civil rights. Particularly his. He is one lawyer who disagrees with the maxim that the attorney who defends himself has a fool for a client ney to stand up for his rights," De-terman notes. He is in fact a lawyer, though he's not a member of the San Diego County Bar Association, nor is he listed in the Yellow Pages, nor does he use an answering machine. However, he does pick up messages



- every week or two - at a Mission Valley import/export firm dealing with inventions, for which he is retained as a certified public accountant and for which he has done some legal

He's not that difficult to reach. though. He has another office, albeit informal and not exactly official. Look for him on any of the five tennis Look for him on any of the five tennis courts at Oakwood West (directly across Ingraham Street from Oakwood West Filed Street from Oakwood West Ingraham Street from Oakwood East). "If play in the mornings, sometimes through late aftermoons — but usually not in the evening," he says. And if he's not on the tennis courts, try the swimming pool ("swim seven laps a day," he says). Or maybe he's playing volleyball or basketball or softball, or maybe he's soaking his tennis muscles in the

acuzzi. He could be at the tennis pro shop on the premises buying supplies. Or maybe Maurice, the Oakwood barber who's been cutting Determan's straight, sunbleached hair for the past thirteen years, is giving him another haircut. Or perhaps he's just lounging on one of the deck chairs, having a drink and dispensing solicited legal advice, which he does at no charge. Who knows? Maybe he'll pick up a

Who knows? Maybe he'll pick up a potential client.
Determan's challenges take place not only on the tennis courts but also in small claims, municipal, superior, and appellate courts. And even these battles sometimes seem to take on the characteristics of a vital tennis match, with Don Determan playing the near with Don Determan playing the part of John McEnroe. Although he has answered to "Big D," "Digger,"

"Detty," and simply "D," Determa prefers yet another. "The Falcon, he explains, portends dealings with him on tennis courts, or in any other courts. "The complete expression," he says, "is 'Don't fiddle with the Falcon,' and it originated on the ten-nis courts. It has to do with quick rallies — outreaching your opponent physically or mentally." He has "The Falcon" printed on his condominium doorbell and also on a legal folder containing case records - Oakwood

The multimillion-dollar lawsuit De The multimillion-dollar lawsuit De-terman filed in September of 1972, in which he claimed multiple violations of his First Amendment rights and relative causes, was not the first time he had sued Oakwood, nor was it the last. That suit was merely one battle

in a fourteen-year-long war between R&B Development Company (owner of Oakwood) and its very formidable opponent, forty-four-year-old Donald Paul Determan.

Complaints and cross-complaints, suits and countersuits, defendants and plaintiffs have been trading places like square dancers in a Virginia reel. Battles require weapons, and Determan's is his legal knowledge knowledge he has used in combat with police, security guards, managers, tenants, judges, and other at-torneys, with both sides waving court documents at each other the way primitive tribes shake spears. The avalanche of paperwork involved seems nonstop. Determan's cause? Protecting his rights as a guest, rights which he claims have been violated

off and on during the more than fourteen years he's been visiting the apartment complex. Oakwood's claim is the right inherent in private prop-erty, and the right to manage that property effectively by restricting ac-cess. Mostly, though, this is the tale of an endless tennis match, sometimes played with writs rather than balls.

played with writs rather than balls.
Althought the Falcon visits Oakwood continually, quite often on a
daily basis, he has never actually
lived at Oakwood. He has claimed
otherwise. "Depends on what you
mean by the word reside," "he's answered under oath. "I might have
slent there for a njobt or so." slept there for a night or so . . . "I'm not sure what apartment ..."
"I might have left some tennis stuff in one of the apartments ..." "No, not on a consistent basis ..." "Could be

in September, '71 . . . " "Maybe it was in August . . . " "Maybe it was was in August ... "Maybe it was July ... "Might have been in November ..." The classic in a litany of evasive responses: "I'm al-most sure she was probably there."

And so it goes. To date there've been hearings, writs, temporary and permanent injunctions, trials, delays, ap-peals — all heard by many judges in many courtrooms. But the controversial matter of Don Determan's right to play tennis, to watch TV in the clubhouse, and to occupy a lounge chair at a private apartment complex at which he does not pay rent or receive his mail — this matter is still unresolved. So far the ongoing match has cost De-terman \$750 in fines, more than twenty courtroom appearances, an ar-rest for trespassing, a contempt con-

viction, and a few days in jail. He estimates that his adversaries have spent between \$30,000 and \$40,000 in legal fees to try to keep him off the premises. They have not succeeded.

Determan says his first introduction to Oakwood's tennis courts came in 1968, when he was encouraged to play there by then-resident tennis pro Steve Cornell, mainly for the purpose of being a good example to those players of lesser prowess. During the first six-year stint as an Oakwood guest and good tennis example, Determan claims to have played with more than 200 tenants. Furthermore, he entered Oakwood's tennis tournaments and won several trophies which now sit atop the big console TV set in his dark, dark living room. (The drapes are kept drawn because he watches a great deal of television.

'Mostly sports," he says.) Hostilities between Oakwood man agement and the Falcon first surfaced in the spring of 1970, after Steve Cornell left his position as tennis pro. Po-lice officers were summoned on several occasions to interrupt Determan's tennis games and escort him from the premises, an annoyance the Falcon atpremises, an annoyance the raicon ar-tributes to being so well-known. "I played tennis with all the better play-ers. I was popular, was invited to a lot of private parties at Oakwood, and I guess that made some people jeal-ous," Determan says by way of explaining the factors that might have led to his singular harassment. That same spring the Falcon received a let-ter from Beverty Hills attorney Robert S. Manns, discouraging the Falcon's use of Oakwood's facilities by stating that he was a continual trespasser. Although attorney Determan disregard-ed his colleague's warning, he says he did telephone Manns' office to say

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that the allegations were unfounded. He was always an invited guest, he said. (Not so, according to Oakwood observers who say he would often loiter around the tennis courts trying to pick up a game.)

"Why don't I play somewhere else just because certain poople don't like me to come there?" Determan asks himself. "Maybe they don't like my appearance or anything else about me? Why don't I just leave? The best analogy I can think of is being a Negro riding on a bus in the South. Maybe some people still think Negroes are undesirable and don't want them on the buses. Does that mean they should get off just because some people are uncomfortable?" Determan's defense of the faulty analogy (buses are public - Oakwood is private) is this: "Oakwood is actually a semipublic place. The barber shop, tennis pro shop, and newspaper stands are all open to the public. They hold exercise classes and the public is wel-come to join, and sometimes at night they have lectures and paid dances at

they aware technically and pand under the facilities. The following spring, when Determine was scheduled to play in a doubte too trained the says management of the says that when the says managers, and pender the says the same that when the says the same that the same

been singled out for harassment.

He is well-known for his devotion



to the rights of his Mustang to park wherever it wants, according to Coninci Fedeli, administrative aide in charge of parking citations in the Sugarstan and Islands of the Sugarstan and Isla

out.

But old patterns die hard. Determan's Mustang was impounded again last April, once more for having been tagged with an excessive number of outstanding parking violations, and once again for being driven around town without current registration. Fedell's constant frustration with Determan's ability to use his legal

knowledge to outwit the law recently inspired her to exclaim, "I'm fed up with clever legal games used to evade the system and I want to change the law to impound any vehicle that has five outstanding tickets, so that side-steppers like Determan can be nailed before the statute of limitations runs out." The Falcon retrieved his impounded Mustang in April by paying only 3115 in fines. But he left in his wake thousands of dollars' worth of suspended tickets due to legal tecnnicalities. Today, as far as Fedeli, knows, the Falcon's Mustang is still unregistered and he still has outstanding citations, one acquired as recently as July 15. "The taxpayer is paying Determan's parking lab," compliance fedelim. The April 15 in 150 compared to the control of the control of

The April traffic court payoff coincided with Determan's filing to fill the open position on the county board of supervisors created when Roger Hedgecock left that post to become mayor of San Diego. "It was a challenge." says Determan today. About his qualifications, he says he has "above average" decision-making ability and has had lots of experience-addressing the city council, the park and recreation board, and the coastal commission in San Diego, San Francisco, "and in L.A., I think." His views on public service? "The more qualified the person, the better the

public will be served," he says. And when questioned directly. Determan says that clearing up the outstanding traffic citations last April had nothing to do with his filing for the county

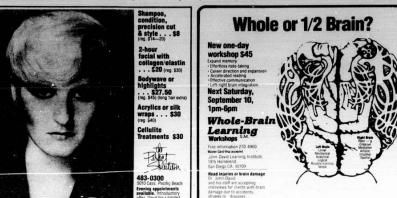
board of supervisors opening.

Bistorical harassment match.

buddy, resident pro John Krysiak, was fired in 1971, Determan acted as his attorney, serving Oakwood with a notice of forcible detainer. His client was subsequently awarded damages. Point for the Falcon. Four days after Determan served the notice of forcible detainer on Oakwood in the Krysiak case, police arrived to interrupt one of Determan's tennis games and request-

Determan's tennis games and requested that he leave the premises.

It was during this epoch of mutual hassling that Determan used his legalese in a particularly creative manner. He attempted to circumvent Oakwood's rule that he apply to the business office for a guest pass in the accompaniment of a tenant-sponsor cach time he appeared, a rule that was beginning to tire him due to the frequency of the guest pass requests. He suggested to Steve Knox, whom he had met that summer playing softball, that Knox assign his own lease over to Determan, disregarding the fact that Knox's lease contained a nonassign his own lease over to me the summer clause.



executed a lease assignment on September 7, 1971. A day or two later he showed a copy of it to Oakwood management and they rejected it. Without Oakwood's consent, the document was certainly invalid. Still, the Falcon insisted that it was a "true legal instrument," one which now made him a legal tenant of Oakwood even though no valuable consideration for the lease was given (a rent check, for instance), and even though Determan had never slept in the apartment occupied by Steve Knox and Knox's cupied by Steve Knox and Knox's

Determan carried the document in his tennis bag as part of his standard equipment, along with extra tennis racquets, assorted balls, and extra socks. He produced the apartment leasehold interest and accompanyle benefits (the right to use the tennis courts) each time he was ordered to leave. In a deposition, he stated that the beer and occasional sandwiches he had ordered from Crest Liquor across the street from Oakwood — about twenty or thirty dollars' worth, Determan estimated — was his contribution or valuable consideration to the apartment where Knox and his roomates were living. Later, still under oath, he admitted that he had been living at his payment on Riviers Drive ing at his payment on Riviers Drive

two roommates.

in Crown Point continually since 1966, verified as his legal residence by his voter registration card.

Several days after Determan began flashing the lease assignment, on September 14, 1971, a citizen's arrest was successfully made by Lillian Gail, Oakwood's recreation director, who charged him with trespassing. The Falcon was subsequently handcuffed and put in the back of a police car, in which he was driven to the county jail downtown, where he was stripes searched and then left to spend several hours in the slammer in his tennis togs. He was released later on his own He was released later on his own

recognizance.

Attorney Determan represented himself in the misdemeanor trespassing trial. ("I haven't suffered yet from representing myself in court." he said.) Judge Manuel Kugier ruled that there was reasonable doubt that a direct request had been made for Determan to leave the emis court, and Determan was acquitted. Point for the Falcon.

The multimillion-dollar lawsuit filed by Determan against Oakwood, in which false arrest, imprisonment, and assault (tapping him on the shoulder when he was arrested) were some of the charges (also including the earlier "no champagne" incident), and Oakwood's countersuit seeking an in- lenci junction against him — each case with its own trunkload of paperwork.

— was finally heard in the summer of doll divised tennis buddy John Tatom to sue on Oakwood for \$15,000, charging breach of lease by not permitting Dependent of lease by not permitting.

ngnts.
On August 11, 1974, Superior Court Judge Charles Froehlich, Jr. issued a temporary injunction that barred Determan from using Oakwood's recreation facilities under any circumstances. Point for Oakwood.

terman to be Tatom's guest, thus vio-

lating Tatom's First Amendment

wood's recreation facilities under any circumstances. Point for Oakwood.
However, on November 4 of that year, Judge Louis M. Welsh approved a permanent injunction (the result of out-of-court negotiations between Determan and Oakwood) with the stipulation that Determan may use Ge recreational facilities, provided that he register at the business office as a guest in the accompaniment of a tenant and provided he comply with the house rules. Part of those rules that:
"In the event any invited guest conducts himself in an unbecoming manner or causes himself to be a missance while using facility, management reserves the right to revoke recreational facility privileges." Such language

lends itself to interpretation, thus inviting further court confrontation.

Determan never got the six million dollars he adde for in his lawsuir; he did settle for \$3000, based primarily on false arrest and imprisoment, since the other charges were hard to prove. (Mental anguish? "I had a couple of dreams that were unpleas ant. Manity of being chased by police," Determan testifed, though he cought no modical treatment, Netther side got what it wanted entirely, but he Falcon nonetheless considered it a victory and later was overheard braging, "I made a monkey out of Oakwood and there's nothing they can do

Determan describes she time between the Settlement of '74 and the year 1980 as a period of peaceful coexistence, though the truce was, in fact, an uneasy one. He continued to hang around Oakwood long enough to make good use wood long enough to make good use wood long enough to gauzzi was a problem. According to the court testimony of those Oakwood tenants who found Determan's constant presence to be offensive, the Falcon's habit was to slip into the jacuzzi while still wearing his sweaty tennis shorts, without bothering to

(continued on page 16)





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shower first.) He continued to turn up at brunches, barbecues, parties, tour-

maintained his full-blown sybaritic image, soaking up the sun-shine on San Diego's bountiful play-grounds. This Southern California Good Ol'Boy, with his season tickets on the fifty-yard line for the Charger games, swam every day, played golf and tennis and every other conceivable gatternam and civery user, progress of the proport. There were to enough the day-night poler games with the boys come of whom are judges, lawyers, and doctors, he says) at his bayfront condominium on Riviera Drive. He bought this two-bedroom, two-story babode when his complex turned from apartments to condos in 1974. It is decorated Frities fart house style-Highly visible accountements of the Falcon's main interests are the baseball caps, sun visors, baseball jackets, phone books, papers, lots of tennis shoes strewn all over the living room. There's a pinata hanging from the ceiling and a framed "Wanted Dead or Alive" poster on the wall — that and lots of other cute stuff, including his favored, solar-powered visor-radio. A favored, solar-powered visor-radio. A TV set is hooked up in the posterladen, photograph-loaded bathroom. Sometimes there are as many as four televisions going at the same time so he can catch all the games and all the sportscasters' comments simultaneously. He doesn't want to miss any-thing, say his pals. "Don really loves sports," his allies and admirers note

It should be said that when the Falcon is not engaged in serious combat, his poolside manner is really quite jovial, especially at his Crown Point

Falcon to neighbor: "Hey, gotta Scotch for me?"
Neighbor: "No I don't."

Falcon (grinning): "Okay then, I'll

drink my own and pour you one!"
His obsessive dieting (sometimes fasting) in order to prevent excess flesh from accumulating around the middle of his five-foot-nine-and-ahalf-inch frame is evidenced by the myriad cases of diet soda pop all over myriad cases of diet soda pop all over the kitchen and jugs of cold water in the refrigerator. But the fingernails bitten down to the skin are probably the most telling indicator that there is a worrisome edge to what seems an idyllic, suntanned, beach-and-beer bachelor life.

The Falcon also became a peripa The Falcon also became a peripa-tetic presence along restaurant row in Bird Rock in his stylized public uni-form: a red USC sweatshirt, tennis shorts or jogging pants, and dark sun-glasses. At the north end of Bird Rock's La Jolla Boulevard was the Sea Thief restaurant, a watering hole De-terman discovered shortly after it first opened in 1972. Owner/manager Bil-lie Bomze says the Falcon brought in lots of customers, including his mother and his sister. (The sister later mouner and his sizer. (The sixer later became a tenant at Oakwood, where she met her future husband.) During the times he was making nightly appearances at Bird Rock restaurants. Determan was responsible for introducing Abalone Cordon Bleu to the Sea Thief's menu, but according to owner Thief's menu, but according to owner Bonnze, he soon started becoming a pest. "He always looked disheveled in his dirty tennis clothes. There was nothing I could put a finger on," she says, "but it was just becoming a bad scene. He used to keep nagging me for free drinks, free setups. He al-ways said that Bully's across the said that bully a scross the street always gave him free drinks and I always told him to go to Bullys." Bully's employees confirm Determan's refuctance to pay for drinks. "He'd walk in here all the time and say, 'I want a Lite eer on the house,' " recalls one of the

Despite indications that would suggest the Falcon is San Diego homegrown, he was born in Sechousewife and a father who graduated Phi Beta Kappa from USC. He learned to play poker and tennis while he was in high school and then went

Sacramento State. Later he became an airman third-class in the Air Force Reserve, and like his father, he became a certified public accountant. It was in his hometown that Determan first experienced incarceration - then or accumulating an excessive number of traffic violations. But the Falcon now explains the circumstances surrounding that early confinement as "a mixup. The attorney who was sort of the district attorney was supposed to dismiss the sixth violation," says the Falcon, "but things got fouled up. When Determan arrived in San Diego in 1964, he entered Cali'ornia Westem University of Law. He graduated, was admitted to the state bar in June of 1968, and today is a member in

of 1968, and today is a member in good standing. With neither a commanding presence nor a distinctive vocal style, Determan has nevertheless created what seems to be a small reign of terror in the neighborhood, with his legal tools and his known propensity to sue. Even now, the manager of a popular restaurant near La Jolla requested anonymity for fear of legal repercusanonymity for fear of legal repercus-sions. He did, however, recite a series of sions. He did, however, recite a series of attention-getting Determan habits. "He ignores the hostess and tries to seat himself while there's a long line of people ahead of him. I guess he thinks he's more important than anyone else because he comes in so often. He spits on the sidewalk in front of the restaurant, and he's walked on our wooden deck in his golf shoes. He demands lots of service, too. He drinks all kinds of different liquids coffee, die pop, ice water, Lite beer
— and he seems to enjoy ordering
them one at a time when the waitresses are especially busy," claimed the

Yet for all his detractors, the Falcon Yet for all his detractors, the Falcon has a coterie of admirers, bound perhaps by their mutual teanisphilia. "He sticks up for his rights," says long-term tennis/poker buddy and eigar-smoker Mike Margueci, an Oakwood resident who has testified in court on Determan's behalf — "Reluctantly." Margueci insists... that court on Determan's behalt — 'Re-luctantly,' Margucci insists — that he never saw the Falcon on the premi-ises without a guest pass. (Today Margucci is the provider of a substan-tial number of Determan's guest pass-es. Determan, incidentally, estimates he's had about a thousand of them.) "Don is his own person," says Mar-gucci, but what the sixty-year-old

nation. "The case against Oakwood is one of the most important things in Don's life," says his pal.

The uneasy seven-year Oakwood/ Determan truce ended abruptly in August of 1981. Exasperated with the Falcon's continued presence. Oak wood's attorneys filed a new lawsuit against him. They claimed he violated the 1974 permanent injunction by con-tinually entering Oakwood without a proper guest pass and by annoying and harassing various tenants. Ac-companying Oakwood's complaint were declarations from several tenants who said they were being victimized by Determan's physical presence. So Oakwood filed a motion to hold the Falcon in contempt of court for viola-tion of the terms of the injunction; they also asked that the injunction it-self be modified to restrict further the self be modified to restrict further the Falcon's use of recreational facilities. This new legal action was in part prompted by a petition, circulated poolside by tenants Prank Waters and Gerald Marcus and signed by at least twenty-six people (Waters and Mar-cus claim more than fifty Oakwood tenants signed the petition but that the court mistakently overlooked half the signatures). The Waters-Marcus manifesto sought to han Determan signatures). The Waters-Marcus manifesto sought to ban Determan and his two nontenant companions, Peggy Bookatz and Jim Chris, from using the facilities, claiming that their presence and manner, which allegedly included loud and profane language, interfered with and detracted from the tenants' use of pools, jacuzzi, and tennis courts, and that tenants were being deprived of their assurances of

or their assurances of quiet enjoyment of their homes.

In response, Determan circulated his own [handwritten] poolside petition. It read: "I have personally observed Don Determan at Oakwood apartments. I have never seen him shouting, using profane language grossly spitting, or intoxicated at said premises." The Falcon gathered eighty-eight signatures, though not all of those who signed were Oakwood tenants. Determan was amused, he said later, that several of those who said later, that several of those who signed his petition had also signed the Waters-Marcus petition. Along with the counterpetition came a sharp reprisal against senior citizens Marcus and Waters for circulating the first petition: Determan filed a libel suit on behalf of his petitioned friend Peggy Bookatz. Marcus and Waters were successfully defended by Mark Ha-

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Oakwood picked up the \$10,000 tab for legal fees. The judge ruled that the tenants were within their constitutional rights to petition. Meanwhile, more charges and countercharges flew between the Falcon and Waters and Marcus, Determan claiming that they were the principal cause of his problems at Oakwood. Determan retaliated with allegations of questionable business dealings involving Waters. He further claimed that Waters made several threatening phone calls to him, disguising his voice as a menacing Mafia guising his voice as a menacing Maria figure, "Bomspiere," charges which Waters denied. The judge wisely re-fused to get involved in what he termed "a neighborhood squabble."

To buttress their argument that Determan had violated the terms of the permanent injunction, Oakwood's at-torneys offered the testimony of nine tenants, including the apartments' ten-nis pro. The Falcon was accused of offensive behavior, of being at Oakwood without the required guest pass, of not being side-by-side with a guest-pass sponsor, of undermining the authority of Oakwood's manager, of iying about his tenancy to a security guard, of causing bona fide tenants to avoid recreational facilities when he was present, of a consistently rumpled appearance that was described as dirty and obnoxious, of inelegant behavior

CHALLENGE COURT



on the tennis courts (profanity and loud protestations at line calls), and — finally — of "gross spitting." (In defense of the spitting charges, the Falcon differentiated between plain, ordinary spitting and gross spitting. "Spit-ting on the tennis court is gross. I spit

in the bushes," he said.)

Determan yelled perjury. He produced his own set of nine witnesses, who testified that they had never heard profanity, had never seen gross spit-ting, didn't view Determan as a nuisance, and whose remarks all ended with, "Don Determan would not be involved in this controversy except for the pettiness and jealousy of a very few individuals."

The outcome: Determan was held in contempt of court and he was placed

on summary probation for a year by Judge Jack R. Levitt. Point for

olarwood.

oth and flame. According to later testimony, Determan was on Oakwood's premises without a guest pass only four days after the was placed on probation. Determan just couldn't seem to keep away, and every once in a while he couldn't resist testing the rules. By that time Oakwood tenants were sharply divided into two distinct camps: the Waters-Marcus faction and the Determan ten-nis colony. Neutrality was difficult to maintain, according to frequent Determan tennis partner Mort Reiner, who eventually ceased to provide Determan with guest passes, due to the disapproval of and subtle pressure

from the Falcon's foes. "I just want to keep peace in the family," said Reiner. The tensions resulted in a second contempt proceeding. In August of last year, Judge Edward Butler ruled against Determan after testimony that Determan had violated the guest-pass rules five times. In his ruling, Butler said it was especially reprehensible that a licensed attorney had so flagrantly continued to be in contempt of the court's order. Butler rescinded the probation order and fined the Falcon \$750; later that month Determan was taken into custody and served three days in jail for contempt of court. "I was in a cell, a large, open cell with forty or fifty other guys. I had a good

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The following month Judge Butler ruled that his court lacked jurisdiction to modify the terms of the permanent injunction, as Oakwood had requested him to do, thus denying Oakwood's motion to prevent Determan from using their facilities. Point, the

Apparently unfazed by his three days in jail, Determan was back on the tennis courts, thanks to some of his tennis courts, thanks to some of his pals, who were still getting him guest passes. Last January Oakwood's pres-ent manager, William Lawrence, re-ceived an amiable "Dear Bill" letter from the Falcon (replete with informal rom the Parcon (reprete with informat spelling) stafing that he, Determan, had torn open the little finger on his left hand ("during a successful backhand shot," the letter said) on tennis court number three during the previous summer, about six weeks before he had gone to jail. Determan wrote that his medical bills for treating the maimed finger [there were three itches] came to at least \$150 and that he would be happy to settle out of court for \$1000. Since the letter brought no satisfaction, the Falcon then filed for \$1500 damages in small claims court, this time claiming medical bills of more than \$400. In addition to emergency room treatment at Mission Bay Hospital on July 3, 1982, the day of the accident — \$127.25 — Determan visited an endocrinologist several weeks after the incident. He complained of high blood pressure, a situation he said didn't exist until his finger was hurt. Attorney Determan struck out in small claims court. Point for

At this stage of the story, however, we already know that Determan's forte is persistence, so it shouldn't be surprising that the legal tale of the Falcon's finger continued. On June 27,

1983. Determan filed a suit against Oakwood in municipal court for the very same finger, this time claiming he was impaled on a sharp pointed prong in the fence, raising the ante to damages of \$14,000 for pain and suffering plus medical expenses plus legal fees. Even more recently, Determan filed another claim against Oakwood, this time representing his friend Mike Margucci, who slipped on some cater left in the elevator. "It was due to negligence," says Determan sternly. And there's yet another harassment suit the Falcon has filed against Oakwood. "It hasn't been served yet

only filed," he says. On Sunday mornings Oakwood is now bustling rather than hustling. Because it is no longer a swinging singles place (due in part to a recent court ruling declaring it illegal to discrimi nate against families with children). here are lots of youngsters around the pool. Some of them are with their pregnant mothers. Many grandparents are around, too. And families are in the clubhouse eating brunch together bran muffins, orange juice, and cof-fee. Some of the long-time residents sit fee. Some of the long-time residents sit around the pool reading the Sunday paper. The old-timers are aware that Oakwood goes back to court in September to appeal the decision against modifying the permanent injunction and they are thus reluctant to comment to the property of the prope on this phase of the war. "We don't on this phase of the war. We don't want any more lawsuits. We've had enough," is all they are willing to say. Oakwood's management won't comment either. All five tennis courts are full. Don Determan is playing with a formidable opponent while bystanders keep score. He hits a strong serve over the net; his opponent misses the ball. "The Falcon strikes again!" he shouts cheerfully.

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(FOO-TAHN), noun







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from Tan San Nhut airport just after the Vietnamese army left Pleiku to the Communists. Pictures of his wife, his

three sons and three daughters, and

several grandchildren adorn the walls

of his small home. They haven't yet

made it out. One of his sons has been in the re-education camps, prisons really, for eight years. Nam, too, has been in a

kind of prison for eight years, a place far removed from his family, with no

jungles or rice paddies or villages. He survives on a \$450-per-month social

security check, and waits. Someday

have undergone the slow processing through the Orderly Departure Pro-gram set up by the U.S. and Vietnam-

VOICES BOTH TRAGIC&STRONG

IN SAN DIE GO-POEMS & PROSEFROM VIETNAM

B Y N.E.A.L M A T T H E W S

in the blue streamlet of days gone by. Cockerow at midday Takes me to the village fields, long waves of tice bobbing, spreading far Gold sunlight of summer, wind blows

beneath green banana fronds waving.

an old white-haired woman walks slowly in the garden seeking in a dream The shadow of her child, long gone vague in the distance

i.o.e a thousand lute strings Cockerow at midday Shouts into my soul at noon. Memories of old, distant, vagin

The writer of this poem, seventyfive-year-old Phan Ngoc Chau, whose pen name is Nam Xuyen, lives in a small bungalow in East San Diego. After a lifetime of teaching French in war makes sorrow and desolation commonplace and almost normal. Vietnamese public and private schools, Nam escaped to the U.S.

I came to Nam Xuyen because he's a poet. As such I wondered if his poetry might reflect the internal landscape of his displaced countrymen and their shattered culture. In the realm of Vietnamese literature, Nam, since he came of age under the rule of the French colonialists, belongs to the pre-war era. That's pre-American war. He's considered a classical rather than a modern poet, and in addition to two books of his poems that were published in Vietnam, his work appeared in various periodicals. He corresponds Vietnamese poets living in Orange County, Seattle, and Virginia, and

though tragic, are typical of the 41,000 His tiny living quarters are crowded Southeast Asian refugees in San Diego, typical in the numbing way that and periodicals, all written in Vietnamese, French, or Chinese. He has been honored by having much of his work collected in the Vietnamese Archives of the Southeast Asian Refugee Project at Yale University.

To My Banana Tree

In the garden bathed in shadows, beneath leaves of green, the light from the sun was green as well Remembering, oh banana tree! So many

feelings! Row of palm trees rises high into the dreamy sky

The only sound in my soul the echo of the cicada's song

complain of summer

Do the colorful waves of light from the

sun continue to remble when it is sunny? Do they dance among the banana leaves as before?

Banana tree! You are my family's best friend You remain there watching the destruction

of the thatched roofs
Who now is master of the banana groves
How many times you have wirm seed
desolation?

VOICES BOTH TRAGIC & STRONG

whether it reaches you or not, it is nonetheless a little of my heart

Banana tree of my childhood! How many years have gone by! How many of your leaves have changed? How many of your sheathes have

Shattered pieces of life! Only shattered

The banana tree, now, is seen only in a How the old stories have vanished in the Alone, now, in a forgotten corner of this bleak garden Banana tree! Of whom do you think

looking so anxious!

These poems were translated from the original Vietnamese into English by Jim Banerian, a writer and Vietnamese translator who lives with Nam The poet says that, though his work was circulated on a small scale during was circulated on a small scale during the war, many more people read it now. In addition to its appearance in the church newsletter, Nam's poetry occasionally appears in the fortnightly Tim Tuc., a small Vietnamese newspa-per published by a pharmacist in Linda Vista. "The Vietnamese do have a lot of respect for poetry," Nam says through interpreter Banerian. "Being far from their homeland, they like to read things filled with emotion about

their country, young people especially. Poetry is a natural disposition to the Vietnamese, something heaven gave them. Even ignorant people, when they went out to work in the fields they came up with rhymes, and that's how the folk songs developed."

Boat People

The boat people tell their story. Hear the wind roar on every side In the heavens, on the sea there is madness, tumult.

Hear the sea thunder at the boat people

How many times they rise and fall! White sail bobbing takes them slowly across the East. The white sail taut, full with wind, flying

Lifts the boat people over white-capped They do not sleep all through the night. One day a storm blows - where is the shore?

Through the deep, obscure vastness Several times the little boat nearly sinks. Weary the arms at the oars, broken the

Their food is gone, their water nearly dry The boat lists, the water gushes in like a

stream. Unceasingly they bail, their arms sore and

spent.
Through the day the heat burns them. By night, wind and mist make their flesh

A baby there is delirious from hunger. speak. The body is wasted, only a trace of a

breath left. Life and death are up to God — who can

A ship there! Whose ship is that? Their hungry hearts are flooded with joy.

Waving shirts and cloths, they shout out. The ship pauses a moment, then goes on How great the sorrow, how harsh the

complaints! Each ship passes, sails on indifferently. In fear they drift along. Into whose hands can they commit

All raise their prayers to God. Their strength gone, how can they be

patient? their peril they pray for a miracle That might take them safely to some

Their terror now they do relate. Even still it makes the soul shudder. All of Vietnam is like a prison. As they leave they carry a ton of anger And they are called by the name: Boat

Nam was not himself a boat person, but another writer and refugee. Ha Thuc Sinh, who lives just a few blocks east of the poet, did escape Vietnam in a rickety boat. He and his wife and three children and a cousin set off in October of 1980, after Sinh, a former Vietnamese navy officer, had spent five years in the re-education camps. He was the navigator, helmsman, and skipper of the tiny craft, which was thirteen meters long, three and one-half meters wide, and carried 108 refugees. It took them ten days to travel south across the Gulf of Thailand to Malaysia, and on the way they were attacked by pirates who raped the women and stole everything of value.

Sinh, who is forty, wrote more than one hundred songs (lyrics and music) while a captive in the camps. Before Vietnam fell to the Communists, he'd published ten books, including seven translations of Isaac Bashevis Singer's works, two novels, and a history of

Vietnamese newspapers. Though he was once perfectly fluent in English, his five years in the re-education camps caused him to forget most of the language. He now writes for six hours every day in Vietnamese, trying to complete by the first of the year a 2000-page manuscript about his years in prison. Soon after his family's arrival here

in April of 1981, Sinh was contacted by Khanh Ly, an expatriate Vietnam-ese singer who knew of his songwriting before the collapse of South Viet-nam. She asked to record some of the songs he'd written in prison, and now one dozen of them are on Khanh Ly's records and tapes, which are sold throughout this country in Asian stores. He received no money for the songs. "I wanted to donate these to the Vietnamese people," he explains in broken English. "I didn't want money for them. I wanted to popularize the bitterness of life there no

If I Should Live to Return

If I should live to return. In truth here I would rather b Where there is no longer a place for a

man, A man such as 1. Sweet-smelling freedom is in my blood My soul has no love for the liar. With thorns pricking my flesh How can I not raise my voice?

If I should live to return If I should live to return, Then surely I will travel. Though lame or blind, I would ask to live My life as a village crier, asking no pay My wife and children would be like scattered dust,

My luggage no more than A heart baked to coal And a sad song.



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& STRONG

I will visit a country where all have died. There I might hear amid the rubble of fallen temples
The wailing of my ancestors, enraged at

the demons possessed.

Far off, to live like a human To laugh and cry like any man.
Then I will sing songs
For my brothers and sisters to hear — Such is my homeland, Vietnam,

Sinh knows that Nam Xuven was lucky to have escaped the re-education camps — the old man surely would have died there. In prison he was forced to work eight to ten hours a day, mostly in unproductive hard labor, like breaking rocks. "They just wanted to kill you by labor," he says. Many died. He himself has been left with health problems because of the poor nutrition. Seven of his brothers are still in prison.

The Poet-Bard in a Trench Full of Corpses

TALL THE BUT STREET A

And so he sat Each evening thus The filthy grave. He listens.

As if reborn

The reper moans.
The madman screams.
Someone crumbles and dies.
Chest shattered in wheezing fits Legs still in shackles.

With only the teeth In a season of thirst and want

Although he knows A fine thread, a vague mist Is all that separates A man from a beast —

They will not kill By sharp knives But slowly, over the years,

There is nothing left, Not even a rhyme. Not even a girl Seen in the dreams Of the former solider

He breaks into sobbing

Sinh is gratified to know that these songs are being heard by Vietnamese as far away as France and Germany. And though he thinks his book about the re-education camps will be an im-portant historical and literary document, his hopes of getting it published tic. Most of the books being purchased by the refugees are the older folk tales

and the newer Kung Fu stories. So he and his wife. Anh, have taken computer programming classes and are di ligently searching for jobs. To Sinh writing a book is both a personal catharsis and a public duty; making money from it is not a consideration An excerpt:

Very often Vinh wondered if those evacuees ever thought of their fellowmen left behind in the country. And suppose those evacuees knew that their fellowmen burst into crying at the time when the pres-ident, former General Duong van Minh, commanded the whole country to surrender to the enemy. What did those evacuees think of their fellowmen's tears? Tears from the ones on the verge of death? It was from the ones on the verge of death? It was the ones staying in the country who experi-enced how strong their love, for freedom was and what shame they felt upon seeing the enemy seep into the city. Then tears from men weren't as searce a speple often thought. Men cried out in front of familiar images. Passing Bien Hois armed forces cemetery, seeing the bronze statue in ruin, men burst out crying file infants. Passing Doc Lap palace with rutted tracks on the grass made by T-34 tanks, they circled also. Watching children play carelessly under the sun, they cried as if their houses had been burned down by fire. No, their crying was even more bitter. It seemed that the fire had burned down the whole city, the whole beloved country, and they were the whole beloved country, and they were the

fire had burned down the whole city, the whole beloved country, and they were the only survivors! Those children, amount hem their own, what was their future? Alas, who knew where their future lay? The anguish of the ones left behind was moment the decline of the past, the present, and even the future. And they had no urge to ascrifice themselves for the reconstruction!

reconstruction!

Those left behind were not only the armed men! The left behind were also the others. It was undeniable that shockepers, truck drivers, and newsboys had experienced the changes of communium. They experienced and they suffered like

"Poetry is a natural disposition to the Vietnamese, something heaven gave them. Even ignorant people, when they went out to work in the fields, they came up with rhymes, and that's how the

folk songs developed.

any others. Their suffering was even more unbearable as they didn't know how to describe it, how to express it.

Vish never forgot the woman selling soybean weekstopp in the block where he lived. Every day, at 1 p.m., she passed his house with the long pole heavy on her shoulders. One end of it carried a large pan of ground, cooked soybeans. The other end carried a pan of boiled sugar with some small bowls. She did the selling from the time he evacuated to the south, at age ten, until the Communists spread over Sajon. He remembered when he passed the elementary level exam, she congratulated He remembered when he passed the clementary level exam, she congratulated him by offering him a free bowl of her soybean soup. When he went to the college level, she joyfully volunteered to be the matchmaker. Then he joined the armsed forces, got married, and his wife gave hirth to their children. She sometimes sook to the shade under his house roof, chatted, and gave his cledet son a free bowl of her soybean soup the way she did to Vinh wenty years before. When the Communist took over, his unit was scattered,

and Vinh returned home one afternoon. The first one he saw sitting in his front yard was the same woman selling ground, cooked soyheans with her pans and pails. He gloomily joked, "You didn't run

away?" "Run away? To where!"
"Run away? To where!"
Vinh entered the house and offered her a
glass of cold water. He said, "Your life
will be less miserable when the Com-

Her unexpected reaction made him feel ashamed. "Vinh, I am not well, I'm un-

ashamed. "Vinh, I am not well, I'm uneducated and make a meager living, really,
but I was an evacuee and I think I understand the Communists better than you
do." She seemed to be angry, Vinh smiled
apologetically. "I was joking, Who can
tell what's happening next?"
The womas said bitterly. "You don't
know what's happening next? I really
don't know what's happening next? I really
don't know what's happening next? I really
on't know what's happening next? I really
me what's happening next?

The womas patty merchan, afraid of
labor work, and the way to the field is not
so far away.

The last time I saw Ha Thuc Sinh, he was just returning home to the hard-scrabble section of East San Diego. after taking his wife to a job interview The children were playing carelessly in the bare yard. His family of five survives on \$600 a month from the government. "We have to get jobs." he said, "but it's very hard." The night before he'd had to see a doctor because of a recurring heart problem that he ascribes to his years in prison after the

Do Not Die!

Do not die, poetry, When we need poetry so much! Though you are imprisoned and battered. Be like a sharp knife That I may yet have a weapon to fight the

Some rotten sweet notatoes I will share

Do not die, birds When we need birds so much!
Though you are imprisoned and battered.
Oh bird in a cage,
For me sing in a voice both tragic and

strong.

I offer my heart to you

On the tightrope of life, I keep my smile. Death is for heaven to decide. Nurturing

my anger,
I can only sing,
Sing to dispel the sorrow of a life like
animals live.

I must not die!

I smile and carry on with this burden.

Though chained, imprisoned and
battered,
Oh heart in my breast.

For me, please keep my blood red,
Harbor my resentinent, one day destr

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FI FANOR WIDMER

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There's hardly anyone who doesn't have a magie place, a locale where it is possible to transcend the mundane. For some, the necessary catharisis may take the form of Las Vegas, day-for-night gambling and the eradication of normal time spans. For others it's a trip to India, where the crowds, the ferment, the challenge of existence transports them out of their ordinary selves. And there are some who find a suspension of pain in the saites of department of the control of the control

One of my own magic places is none of the above; it's Rancho Santa Fe. Because I

was raised amid concrete and steel, towering skyscrapers, and the roar of the sub-ways, I find only tamed nature attractive. At Rancho Santa Fe the trees are still tall, the hills gentle, and roads winding enough to satisfy my urge for "a day in the coun-try." I love to park the car and walk with a try." How to park the car and walk with a friend past corrals, orange groves, estates, all of which appear sylvan compared to present-day La Jolla, where I now live. And I quite adore the village of Rancho Santa Fe, where the buildings have no numbers and where the streets have undersome few changes in the number of corrections. gone few changes in the quarter of a cen-tury since I first walked there.

tury since I first walked there.

A few weeks ago some Canadian visitors who had been taking in the conventional San Diego sights asked to have dimer with me. I decided to take them to Rancho Santa Fe. There was a new restaurant there called The Pueblo and I hoped it would not a second as it is neighborine.

rant there called The Pueblo and I hoped it would prove a good as its neighboring restaurants. It did.

The Pueblo is located on the main street, Paseo Delicias, and it sports an outdoor patio with a complete bar. During the re-cent hot spell nothing appeared more at-tractive to dimer than to eat outdoors, and when the property of the property of the full. We therefore had to accept scatting in

the main dining room, which turned out to be cool and relaxing. It's decorated in an American Indian motif, simultaneously casual and impressive. Though The Pueblo had been open three months, it was clearly doing brisk business, which always bodes well for the freshness of product.

The predominant items on the menu are fish and seafood, both hot and cold, as well as pasta dishes, steak, and even lamb. Dinners range in price from \$8.50 to approximately \$12.50, but soup or salad is a la carte. The menu is written on a chalk-board that is carried from table to table. If any changes were to be made at The Pueblo, from my point of view it would have to be a printed menu. Perhaps it's only conditioning, but when I have a printed menu, choices come easier. I find myself menu, choices come easier. I find myself staring at a blackboard with a vacant gaze and puckered brow, overwhelmed by the amount of lettering. In any case, I was very fortunate because there were four in our which made the sampling of many

lishes possible.

Praise must go first to the bread from Solunto's and to the excellent butter. We were ravenous and put away two baskets of hot bread without strain. One of my friends and I shared a house salad that our waiter divided for us — we weren't being thrifty, it was just that the heat dampened appetites. The salad was large and crisp, and

tites. The salad was large and crisp, and was accented with a splendid house dressing (\$2.25). I heartily recommend a salad, either before or after the entriee.

Usually I make mild suggestions to my friends about what they should eat, but I didn't with my Toronto visitors and one of them ordered New York steak. I was about to onen my mouth and sueers that it's best to open my mouth and suggest that it's best to stick to fish in a fish house when her

to sick to fish in a fish house when her sister confounded me even further by or dark to the first period, leg of the fir

However, one of the best aspects of this restaurant is the generosity of the portions. For a change it was nice to glance down at my plate and not find three peas and one

aesthetic carrot. The vegetables here are terrific, and there are lots of them. Since I am a great lover of vegetables, I found this pleasing. In addition we each had a side dish of spaghetti with a decent enough marinara sauce. There was plenty to eat. the food looked good, and it was fresh and wholesome. Having been subjected to all sorts of new and not necessarily memorable cuisines lately. I found The Pueblo a welcome relief. This was a real meal, not faddish, not the whim of some current cooking caprice, but honest, generous,

satisfying.

The prices for these times were not too steep — about seventeen dollars each, and this included dessert and wine. The dessert was adequate but not memorable (prices range from \$1.50 to \$2.50). The bundt cakes and fruit squares are baked by a local resident and are no better or no worse than what you and I bake. This part of the din-

After dinner we walked over to Rancho Santa Fe Inn where I showed my visitors the library, whose shelves still contain not-too-famous novels written in the 1920s. I love to approach the hotel in the fading light with the hills quite blue in the distance, and once on the grounds I enjoy the sight of waiters bearing trays of food to individual cottages - something we rarely see anymore. My friends agreed it had

been a splendid evening.

I went back again the following week to sample a few more seafood and fish dishes, and this time around my friend and I shared one salad. We both had the evening specials. She had baked scallops prepared with wine and topped with bread crumbs (\$12.50); I had beautifully done sea bass with mushrooms (\$9.75). Again, the food

with mushrooms (\$9.75). Again, the food wax very fresh and appealing, the vegeta-bles prime. Special note must be made of the excel-lence of the service. The waiters were in-tent on pleasing. They divided our por-tions, made suggestions, always were on hand when needed but rarely intruded on our conversation. Both evenings were air-less, and the unaccustomed weather made many people feel a bit edgy. No sign of this discomfort was displayed by the waiters, who practiced charm and

restaurants that pride themselves on their service to the community. Fortunately there are no glass walls around this community and it's possible for all of us to enjoy the benefits of dining establishments like The Pueblo.

Songs of Anguish and Pain



JONATHAN SAVILLE

The Santa Fe Chamber Music Festival has once again come and gone, with an even greater success than last year. This series of concerts and social events, under series of concerts and social events, under the local sponsorship of the La Jolla Chamber Music Society, provides a rare interval of serious music in this otherwise frivolous San Diego musical summer, and it is encouraging to see that even in August there is an enthusiastic audience for first-tate, norfessional performances of the rate professional performances of the chamber music repertoire. As was the case last summer, the festival this year was notable for the energy and finesse of its youthful musicians and the balanced qual-

ity of its programming, which combined the familiar and the unfamiliar, the classic and the modern, in harmonious

One of the focal points of the festival's commitment to twentieth-century music was Leon Kirchner, this summer's composer-in-residence. Mr. Kirchner gave a lecture (at the Carter Centre Stage) and two of his works were performed, including the West Coast premiere of his recent (1982) 'The Twilight Stood,' a cycle of six songs to texts by Emily Dickinson. Hearing his words and his music in this context gave me a chance to reflect on Kirchner's career and on some of the dilemmas of the modern American

Leon Kirchner, who is now in his sixty fourth year, emerged as an important talent in the late Forties, and he has gone on producing a steady stream of works over producing a steady site and of works over the last three decades: three string quartets (of which the third won a Pulitzer Prize in 1967), orchestral and chamber works for various combinations of instruments, and an opera. In the meantime, he progressed through the ranks of academia, winding up as Walter Bigelow Rosen Professor of Music at Harvard, where, as successor to Walter Piston, he has been teaching since 1961. Kirchner was a student of Arnold Schoenberg, who, along with Roger Ses sions, remains the chief influence on his style. It is a style basically without key center, highly chromatic, rhapsodic in structure, and intensely expressive. Kirchner's music, from his earliest works racked anxiety that this atonal, second-Viennese-school music is so apt at expressing. In such works as the Second Quartet, the Piano Sonata, the Sonata Concertante for Violin and Piano, and the Toccata for Strings, Winds, and Percussion, the listener is plunged immediately into extreme emotionalism; introverted slow passages, as though the mind were wandering painfully through a landscape of suicidal depression, alternated with en-raged or terrified outbursts in which the anguish of nightmare is conveyed through frenzied passage work, agonized disso-nances, and a relentless use of each instrument's most potent expressive

It is strong music, with a direct emotional impact, a very, very late Romanti-cism in which feeling tends to overwhelm form, and an internal, subjective, even uning, for there is just so much nervous breakdown music a listener can take, even when these sounds gratify us by power-fully evoking in us (as they frequently do) our own deep terrors. This narrowness of emotional range manifests itself not only emotional range manifests itself not only in individual pieces but in Kirchner's ocuvre as a whole. When he came to write an opera, he chose as his subject Saul Bel-low's Henderson the Rain King, with its notions that "violent suffering is hard labor and in an age of madness, to expect to be untouched by madness is a form of madness; amid exotic evocations of the African jungle, the same middlethe African jungle, the same middle-furopean Expressionism holds waw. In the Third Quartet, the four stringed in-struments are joined by a tape of electronic sounds, realized by the composer himself on a Buchla synthesizer, and while the juxtaposition of the two kinds of sonorities to original and intriguing, the content of both the string switing and the taped sounds exhibit the same turbulence and advised to the content of the conten

In spite of the Third Quartet's incursion ways been essentially a backward-looking emposer: the stars in his firmament are Schoenberg's Erwartung (1909) and Five Pieces for Orchestra (1908). His persistence in this style, which was already a voice out of the past when he began com-posing, has made Kirchner's music seem more and more anachronistic as other styles developed and his remained the same. He is now, in fact, thought of as a conservative composer — which is doubt-less what one would expect of the holder of an endowed chair of music at Harvard the changes of current fashion: it bespeaks a certain solidity and integrity that are in their way admirable. The trouble is that the particular style — the atonal rhapsodic Expressionism of Schoenberg seventy years ago — is so narrow, so limited, and so tied to the culture and the epoch out of which it sprang. Schoenberg himself abandoned it soon afterward — and with good reason. An artist is not only a craftsman and not only a human being with an internal life to express, he is also the spokesman for his age, the instrument by which the culture he lives in expresses and understands itself. One of his chief func-tions, if his art is a living and meaningful one, is to show (as Hamlet says) the very age and body of the time its form and pressure. Was Kirchner's style, which be-longs to Vienna circa 1910, in any way suitable to showing the forms and pres-sures of the late Forties in the United States? Is it in any way suitable to America

in the Eighties? These questions (and the negative an These questions (and the negative answers they imply) are pertinent to Kirchner's "The Twilight Stood," which he and soprano Beverly Hoch performed at the Old Globe in a concert that also included Mozart, Beethoven, and Respigh. It would be proper to set texts of Emily Dickinson by exploring through musical I would be proper to set text of family. The work of the proper to set text of family and the proper to set text of family and the proper to set text of family and the proper to set text of the proper to set the proper to set text of the proper to set the proper to set



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(continued from page 27)
other compositions. This is music that illuminates neither Dickinson nor us.
Kirchner's problem, however, is not his Kirchner's problem, however, is not his alone. If the contemporary American composer wishes to express the soul of his age, he must first of all intuit the shape and color of that soul, and then he must find an idiom—the idiom—by which it can be best described. The search for an adequate, appropriate, and fruitful style is the primary problem for any modern composer. In our eclectic age, he is offered a smorgasbord of styles — all the traditional ones, all the new ones, the intellectual ones, the emotional ones, the technological ones, every school of composition that is or has been. But those that carry the

authority of tradition seem out of place, antiquarian throwbacks, or mere pastiche, and no contemporary style has yet come along to provide a language subtle, supple, rich, and various enough to embody the full range of modern experience. The modern componer may have ratent pasts. modern composer may have talent, pas-sion, power, and imagination; but the mu-sical languages he uses are hard put to rise to the level of the ideas they are asked to

to the level of the ideas they are asked to express.

There has not been a truly adequate, universally valid musical language since the Classie-Romantic tradition. That lan-guage, developed in the Eighteenth Cen-tury and extending into the early years of our own, suprasses all other musical lan-guages for subtlety and richness. Through

key relationships and motivic develop-ment, it seems to have been capable of captersing the full range of human experi-ence in the period of its ascendancy. The final concert of the splendid Stata Fe series provided an example (among many) of the lasting communicative power of this style. In a program of Mendelssohn (the String Quarter No. 2) Beethoven (the Quintet for Piano and Winds), and Brahms (the second Sexter), magnificently per-formed at the East County Performing Arts Center (with especially impressive playing formed at the East County Performing Arts Center (with especially impressive playing by pianist Alicia Schachter), the language of the first Vienness exhool demonstrated its incomparable balance between emo-tional expressiveness of all kinds and intel-ligible and aesthetically satisfying formal

structure. Clearly, the world of orderly values and firm convictions this language depicts is not the world we live in: it is an depicts is not the world we live in: it is an ideal we may still aspire to but one which we can never recover. Neither Leon Kirchner nor any modern composer can use this language to tell our story. Nevertheless, the story it can and does tell, in Mozart and Beethoven and Schubert and Beethoven and Schubert and Beethows remains uncannity alive no materials. Brahms, remains uncannily alive, no mat-ter how rooted it is in the past. It is, indeed, this demonstration of the undying vitality of the Classic-Romantic chamber music tradition, both in the works played and in the often brilliant manner of the playing, that constitutes the Santa Fe Chamber Festival's greatest contribution to San Diego's musical life. May they return!

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Burn the Fiddle



JEFF SMITH

A Funny Thing Happened on the 1" you the Forum first appeared in 1982, a time when the comic spirit had become buttoned-down, tab-collared, and washed and worn. TV sictoms were draining its juices successfully. Most musicals looked the other way, with some even aspiring to substantive matters. And "serious" dramatists, governed by an increasing zest for the grim, pilfered comedy's fundamental ingredients — a sense of the abund, in particular — and used them to protelytize allegaddy successful and the substantial productions solucing through a horene wasteland toward an unmarked gravene wasteland toward as unmarked gravene wasteland toward as unmarked gravene wasteland toward as unmarked gravene weemies, adopted a common pose—cool detachment from things emotive. Feelings and fun were taboo. Angst was

in, the more self-absorbing the better (there was even a move in some circles to make cosmic despair an Olympic event, with the gold medal going to the person most burdened by the gray ironies of exist-ence). If life itself was a scriptiess, low comedy to be regarded stoically, if at all, then where was the homeir exist to each then where was the comic spirit to go? Even lower, answered Forum when its sprawling mayhem came blitzing on the

But the theater was too stratiguekeed by Sartee and others to permit Forum entry through the front door. The play had too sneak in through the back window, an amalgam of approved genres that could promise "something for everyone" in its opening song. Thus it was advertised as a musical (lytics and music by Spehen Sondheim) and a comedy (book by Burt For the stooty, Forum also boarded classical antecedents. Its ostensible source is the But the theater was too straitiacketed by

Roman comedies of Plautus, and it bor rows freely from his portmanteau of stock character types — the trickster, the bruggart soldier, the erafty servant, and so on. But these acceptable classifications are there camouflage. Stripped of its togas— easily the most fervent desire of every character in the play— the actual roots of Forum are much closer to home. Its true metier, so dreaded by the intelligensia, is vaudeville — played front, kept broad and below the neck, and zeroed on the tasteless. The play is a low comedian's dream: a The play is a low comedian's dream: a carnival of sight gags, dizcy chases, un-subtle innuendoes, mistaken identities, and an ecstatic disregard for the somber. Neither an appreciation of Plautine nuances nor four years of high school Latin are required to grasp its message. Like painting a moustache on a bust of Norm, the comedies of Plautine, 2744,184.

Like painting a moustache on a bust of Nero, the comedies of Plautus (254-184 B.C.) were daring assaults on Rome's lofty image. The humor of Forum — an updated version of which opened last week at the San Diego Repertory Theatre — degenerates more toward the berserk, like painting a moustache on Nero's fiddle. Its story line revolves around a spries of folds. spaining a moustache on New York Tidde. Its story line revolves around a series of the story line revolves around a series of the story line revolves around a series of Health. 'a brothel owned by Marcus Lycus. For unnamed reasons. Hero is unable to meet her on his own. (There wouldn't be a story at all if he could, He enlists the services of Pseudolus, a house slave, to act as a go-between. If Pseudolus can bring about the tryst, he will be granted his freedom. But the young woman — her name is Philia and she has the IQ of a crumpled Volkswagen. — has been purchased by Miles Gloriouss, a braggart soldier and one mean dude, whose stratospheric ego may loom only a few isobars above his martial achievements. The plottings of the plot are only a few isobars above his martial achievements. The plottings of the plot are sketchy at best. One of the delights of this play, however, is that it could not care less about such niceties as character development, subtests, and redeeming social value. Its real aim is sheer farce, a technicolor explosion of the comic spirit released from the clutches of fashionable

At its best moments. Forum is comple nonsense — but good nonsense. Shevelove's ability to pile silly situations on top of each other and Gelbart's knack for blazing one-liners jam the stage with a wonderful sense of the ridiculous. Part of the show's fun, as characters trip over each other in a mad dash for the center stage, is that it is almost a textbook on how not to perform. Forum turns the rules inside out Hamming is encouraged — nay, demanded - as are half-dimensional charac terizations, unbridled upstaging, and a continual pandering to the lowest common denominator between the actor and the audence. Among other things, Forum is a burlesque of acting itself, and anyone at-tempting the Stanislavski "method" or other bastions of thespian technique will look like an idiot amid all this liberated cavorting. Forum celebrates the clown.

Done well, it communicates above all else
an absolute relish of the irrepressible, in
theater and in life.

There's just one problem with the play and especially with the Rep's production. Forum is a hybrid. It had to smuggle itself onto Broadway in the guise of a musical And even though Stephen Sondheim wrote its music and lyrics (his other efforts include the lyrics to West Side Story and Gypsy, and the score of Company), the play's two halves are at odds with each other. It wants to provide "something for everyone." In doing so, it dices up its comic impulses into short segments inter-rupted by musical numbers, most of them longer than necessary. Like commercial breaks on television, the songs intrude on the action. Except for "Comedy Tonight" and one or two others, they lack fetching melodies and memorable lyrics. Some even verge on a brand of cutsiness that is unfathomable in a farce of this ilk. At best, they offer needed respites from the frantic pace of the show. But they add little to the characters or the story, and in the process they dull the momentum and make it dif-ficult for the comedy to get back up to

speed.

The Rep's production has this same



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(continued from page 29)
manic-depressive quality. The mania first, since there is a lot of it, and much is done well. Director Sam Woodhouse has chosen to modernize the script, locating it in both ancient and modern Rome simultaneously. With most other plays, such a move would indicate that the director has bought one-way ticket to Cloudcuckooland. But with Forum's clear disregard of decorum, the choice works fine, and it enables the choice works fine, and it enables Woodhouse to update the play's twentyone-year-old sight gags and assorted shitck. When the music ceases, and Fred M. Duer's rainbows of light come back on, this is a rough-and-tumble production, a lusty track meet of hiders, seekers, and a few who control to be a seekers. few who can't tell which are which. There is almost too much activity for Duer's cramped set design — a trio of Roman housefronts — to accommodate, but Woodhouse has orchestrated his large cast with precision. The bodies keep flying, but

not into each other.

Aided by Mary Gibson's splendid costumes — terry-cloth togas, South Mission beachware, and a few under-the-counter items from Frederick's of Hollywood —

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shields, and battle sears, the Roman soldiers wear tricolored sunvisors and shades and they march to the beat of an invisible rummer, their ears plugged by Walkmans. The props are another show. They constitute a time capsule of the evanescent trinkets (like a statue of E.T.) held dear by our era. There is an abundance of these objects and, just as Forum mocks the fashionable techniques of acting, the Rep's production pokes similar fun at contemporary trends. In keeping with this no-tion, Woodhouse has the Geminea — twin employees of Marcus Lycus — speak the lingo of the San Fernando Valley, the result being stereophonic Valley Girls. Woodhouse has also cast two roles with particular inventiveness. A bawdy Liz Wunsch plays Marcus Lycus, one of whose numbers is the fancous "Everybody Ought to Have a Maid" (this switch doesn't efface the inherent sexism in the ocean 't errace me innerent sexism in the song, but at least it spreads it around). And he has E. Michael Klipatrick III play Miles ("I am a parade") 'Gloriousus as if he were a cross between Jimi Hendrix and Rocky Horror. Wearing an orange Afro and storming around the stage with all the deli-

cacy of a Mister T, Kilpatrick becomes a fitting modern correlative for the egomaniacal soldier-type of ancient

The performances of the cast vary greatly — even within the individual ac-tors themselves. On the manic side, Brian Salmon captures the essence of the musical as Hysterium, the "chief of slaves" who. though dressed in antic garb, carries a portable telephone as well. Salmon would do almost anything for attention (a virtue here if not elsewhere) and earns it when he gets it. His rendition of the song "I'm Calm," in which he fluctuates between masked reserve and mega-hysteria, is the highlight of the evening. As Pseudolus, Ric Barr's coinic timing is on the beat, but his singing voice misses it entirely. Robert Hansen and Linda Libby — as the impo-tent Senex and his frustrated wife Domina tent Senex and his frustrated wife Dominia are also capable until spotlighted for a song. Kelly Anne Ground and John Rosen are well matched as the brain-singed Philia and her bumbling suitor Hero. They also share a common trait otherwise absent from this production: they can sing. Not creat But companed to great. But compared to . . . to

Forum's musical score is bad enough As performed at the Rep it has negative value. Haif the cast can't carry a tune, and those who can often have to sing songs outside their natural register. Even the tone deaf could find fault with the way the music is handled. It is absolutely dreary music is handled. It is absolutely dreary.

Lisa Brailoff's choreography might have covered it up — some — if the singers required to dance knew their right foot from their left. Many don't, enough to make one wonder why, instead of relocating the action on a modern beach. Woodhouse didn't make another sweeping decision: cut the music from the show al-together (or do fewer numbers and do them well), run it without intermission, as a well), run it without intermission, as a ninety-minute sprint, and stick to the strengths of his cast and the play. Musicologists and Broadway purists might argue that this devious revisionism does argue that this devious revisionism does damage to Forum's hollstie whatever. This may be true. But the damage at the Rep is itself irrepathle, not only to the score but to the homeless spirit of comedy. Producing Forum gives it the potential to roam free once again. But the show's musical garblings hold it hostage all night long.

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Greta Aronow Law School Graduate

El Cejon
I had heels on and I was in a I had heets on and I was in a downtown parking lot and didn't see the pothole. I fell, twisted my ankle, tore ligaments, couldn't walk right for months. The worst part was that I had on a brand-new pair of Gloria Vanderbilt jeans and I tore them. Fifty bucks! Since then I've adjusted to walking on heels, but I seem always to fall off my rubber thongs. An tennis shoes, forget it, tennis tennis shoes, forget it, tennis shoes are dangerous. I also recently hit my head on the bedpost and bruised it. It was one of those four-poster beds with wood framing the botton I was getting out of bed and



Ricky Harville
Boatswain's Mate
Thirty-second Street
I just got this bicycle on my
way back from overseas. I'm
from Kentucky and I never had
any trouble when I rode back
there. About three weeks ago I
was riding down Harbor View
and I look behind me and and I look behind me and there comes this big car, comin' right for me. I brought my front wheel up to get over the curb fast, but I came down and I wrecked. Fell off. Hurt my wrist. The bike forks were wrist. The bike forks were
tweaked out and the whole bike
pulled to the right. I fixed it
myself. As for my wrist, every
now and then it hurts. Sharp
pain. When I pick something
up heavy, it hurts. When I ride
my bike it hurts. The car never
did stop. Ran me right off the



Kemmle Paget
Girl Fréday
North Park
Jun 17, 6:15 pm. I was
riding ny Yamaha 400, giving
my friend a ride home from
work. We were on a very quiet
street. An old man was driving
his Bulck in the opposite
direction. He was fiddling with
his automatic garage door
opener and he turned left,
straight into me. In the police
report it said that the person
driving the motorcycle yelled
out, "Oh shith!" I don't
remember yelling it at the time. remember yelling it at the time.

I was knocked unconscious.

When I woke up the paramedics were working on
me. It was just like in the
movies. They were taking off
my helmet, boots, jacket,
gloves. They started cutting up
my pants. They put on a neck
brace and took me to the
hospital. I broke my tibia. I lost
my job because of the accident.



There was a fence — it's kind of hard to explain. Part of the fence was knocked out but there was still a two-by-four there was still a two-by-four over the top across the posts. It was a Friday, end of the day. I was in a hurry and I dragged myself under it. There was a long nail sticking out of the board and it caught me in the head. Punctured it pretty deep. Ouch! You can still feel where it went in right here. It was bleeding. I held a rag up to it until it stopped. It was a pretty gnarly way to start my weekend



East San Diego
Recently I was up in the Bay
Area visiting my mom. Up
there everybody's into there everybody's into recycling. They save metal cans — beer cans, pop cans, you name it. Newspapers and glass bottles, too. Special trucks come by on certain days for pick-up. Anyway, I love doing my enular routing when doing dishes, so I was just doing my regular routine when I noticed a tin can my mother had set aside to wash. She must have had terrible trials opening this can because there was a sharp, jagged edge sticking out. I though, "I'd better be careful." Seconds later I did It. Put my hand into the soapy water and swished it right around the can. I put a deep gash in one of my fingers.

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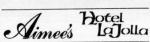


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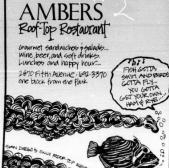
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1970 VM BLG, engine, parts — excellent condition 25,000 on rebutt engine, AM-FM caserte, car cover. 1970 463-3628. https://doi.org/10.1000/0493-3628. https://doi.org/10.1000/0493-3628.

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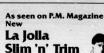
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LADY IN BROWN 240Z, I was in a green convertible and I noticed you. Let's have lunch, you name the time.

IBM — THYNK you for a terestic britistay. Hope you triplyed it as much as I did. Jacke. Before Commission of the properties about as function of the properties of the proper

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LONELY INMATE in need of a friend. Please write Eugene Lucious, P.O. Box 600, Chino, CA 91710.

RENAISSANCE." Feel the same way about wealth, honest living companion been my dream so long. Am with you all the way, Love Diamond. TO THE wonderful women who answered De two weeks ago: I'm female, seeking same ek you seek. Sony for the confusion. Dept. R FUTUROLOGICAL LEGICOCRAPHER Define the following please floccinauconhiliplification, pneumonoutraminoscopicalizationolicanoconicia. Could not find in Websters. Thank you Answer Serker.

BIG 8.4, where have you been? Come by and see me okay? Grey Mustang.

PLAYWRIGHT, ATTRACTIVE, 33, seeking artistic worker, share common experiences of woes-revuxids of artistic life. Simpler times too walks, wine, an evening tooletter, PCO 99751; 50 92(0)

METALHEAD: WE'RE with you all the way! Heavy Metal rules! How about AC/DC? Angus and Ms. C. TURBO. YOU'VE never seen anything like it. Coming soon.

TM TIRED of hearing how alone people are if you're interested in a growing, sharing relationship with interligent handscrower whate male. 28: contact Robert, POB 926, SD 92112.

HA-DSOME YOUNG professor, unmarried unde-marding seeking priceptive, malure, whole woman Beauty matters angular spare, though pure, seeme heart matters more. James, 8% 84403, 5D 921 38-4603. JESUS AND MARY I love you, save sould Jesus asked us to say this often to save souls from the toments of Department and late.

INCANCERATED. LONELY, and would want correspondence from someone who has the time to develop a feedbarig. Joseph Spitza 151-234, Box 45699, Liccasvite. Othor 55699-0001.

MEET OR bring that special person Sunday afternoon 1-330pm soxial dances. Ask for Mark or Louanne 295-5200 now. FINANCIALLY INDEPENDENT PROFESSIONAL MALE. 54. seeks wife to 50. Box 6607, SD 92106 EXTREMELY SUCCESSFUL male prefers confident women. What would you say is your greatest attribute? Box 443, 5580 La Jolla Blvd., La Jolla 92037.

BLONDE FEMALE, 30, sreks companions with boats to ski, sail I single ski, cook well and don't get seasick. Dense, Box 3790, SD 92103

THANK YOU St. Jude, for favors granted thus far. JG. MAN, 45, atterace, solvent but far from rich, nor wanting to be, would like to meet woman not: into: anything. Objects - fun and materinony, POB 4322, 5D 92104 MAMMI HAPPY Birthday to you, happy birthday to you happy birthday. Charlene: happy birthday to you Love, tvette, Teny, Dane, Dwnta, Sharon, Ray, Tenete, Nan.

ATTRACTIVE MALE, 29, blond seeking attractive female to enjoy San Diego with 3808 Rosecums No. 413, SD 92110. PAISTED 9STEE is having a bid reputation really worth some of the stuff we go through? I assume so Your opinion? Backment.

ARE YOU lonely and searching or alive and well and full of wonder, wanting to share / Or both? Like me? Please SALT AND PEPPER, what of those that choose not to participate? Just Wondering

BMW 318 LLP, WE need to go on trip, sea type. White top, short skirt OK. You won't regret it. THANK YOU St. Jude. for Estering to my request. Still need your help. BOGUS, EYE in the sky is a good friend of Dave's. So it Gee Wzzr. Person at large too. I am number one

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TO MY "NASTY BOY" — You make it hurt so good — sower Corew cild and nch with me. XOX, your "Well Lover"— What is seen male for dates and friendship Righy with phone number to Box 3460, SO 92103 PUBLISHED AUTHOR, morn of grown kids, appreciate rans tradeoffs, theater, film, Balboa Park, climitzes, traver privacy. Warts thoughtful, imagnative imployed ma-for soortempous composition, 8to, 22734, 50, 29122. PASSIONATE SIMPLIFIED, shorat athiest man, 24, with hard athletic body seeks non-smoking, relatiful female counterpart. I frabee and cycle. Amateur Masseur, Box 5803, 50, 92105.

ARE YOU HONEST, sincere woman? Male, 28, single, attractive, warm, looking for fasting relationship. JJ, Box 5042, SD.

OURT LADY, 31, wishes to meet gentleman who en-poys sharing, caring, growing, taughter for the pay of things. Marier, POB 433, Rancho Santa Fe 92007. ATTRACTIVE PROFESSIONAL seeks attractive lady that is honest and sincers. Write to Tom. POR 231125. SD

ATTRACTIVE MALE, 20, decent, kind, flur, seeks female for sharing interests. Mine are music, exercise, moves include photo, POB 12134, La Jola 92037-0410.

LITTLE BOY, just 30, blonde, blue-eyed, athletic, and care seeks pivety little gat with a hundred dinams and a romantic heart. POB 84961, SO 92138. YOU'RE BEAUTIFUE. I'm handsome. You're feminine. I'm masculare We're boor intriligent, affectionate, sur-prising, employed and mid-20s. If I've got this right respond to INSE 90213, SO 92109. NONSAKOKING JEWISH widow seeks counterpart. SO: Emply travet theatre, dring, walking, reading. Write Box 16771 SD 92116.

GOOD LOOKING Jewish man, 35, not Religious, pro-lessional, sense of humor, B.A., J.D. seeks liberal attrac-tive female for 77 Box 9422; SD 92109.

SIENCE OF religious leaders is dealering, as incom-passionate city council voted unfortunate van dwellen crey Theolobertains.

GETTING THE lawn mowed on Tursday just isn't the same anymore. Why don't you call and we ran do something, mowes, motorcycle ride. W'A.P.7 Jerry. HE SERIOUS, sensitive, passonate, ambitious, 28 sens. Sive soft spoken but sentar, wants to livel good about hervell. Midmont Dancer, Box 16554, SD 92116

TO DUTCH Russanhater The problem is not the USSR it is the matrial that the Reagan Administration and Russan Government have bird. J. Swift. NEED DISCOUNTED artine ticket! For use to New-Orleans, Martic Central America from November 1983 to May 1984. Box 165-114. Dutagra 92017

ATHEST, the Sible was written by men under the in-fluence of God." Hence the human error. God should be written it himselfi Christian, not Biblist. BELLO, EDUCATO e simpatico uomo nero vogilo incon-trare una bella e interesante e simpatica donna, 25-35 Scrive Fred, ste-28, 6371 El Cajon Bivd., SD 92115. PARTNERSHIP-GROWTH, amor, business. Together 5 million profit! Enthusiastic, sincere, warm, educated, ocean bowing diver, age 36, seess nigh energying genterman nonsmoker with ocean home. POB 496, La Jolia 920 M.

GUY 31. BLUE eyes, employed into surfing boycling, art, animals. Not into bars, dancing, tobacco. Like to meet lady, Box 22945. SD 92122-0945. SHY SENSITIVE educated guy 31 seeks female counterpart, age 21-40, for friendship and activities. Photo reciprocated: 1727 University Ave. A-129, SD-92103. HI,MANISTIC SINGLES social event Labor Day, at 4-m in Failbrook, Cookout, bring a dish to share musical instruments, etc. 724-6626, 438-5 754-4107, 419-1231.

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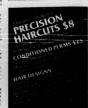
TALENTED, SUCCESSFUL man wishes to meet quality attractive lady. Rox Re425. San Diego 92138.

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COOMMATE TO share Santee house: \$250 per month. 1.1/3 utilities. Own bath, large yand extras. Linda or tive 448-4307. SDSU LOCATION: 26 year old professional male, ing sports and education looking for similar person to shar 2 bedroom apartment with pool: \$195, 286-7016.

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LOWEST PRICE IN PACIFIC BEACH, Builder desperate, pice stated. Award-winning two bedroom, one & 1/2 bith furury condos. Qualified buyers, only. Two units left from \$95,000. 483-0678.

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574.000 BARGAINI 2 BEDROOM condo in San Carico. Assumable 8-3/4% Joan. Call Lee or Judy at 239-1286 workshop from Rami Son.

Reader Puzzle will be Reader MOBILE+IONE 1978 DOUBLE wide: 2 full batro. 2 bedrooms, den, laving room, dening room, panery, air. pool, close to downtown SD, 263-6584.

LA LOTS — 2 hillside view lots in El Sereno: \$13,000 with terms or swap for Salton Sea or desert land. Thomas, 2611 Huand SD 92102

THE READER PUZZLE

By Don Rubin

Photographers have multiple double talk. But the only thing iters have is their mistakes We'd like you to help us

elevate the strikeover to its rightful place alongside these other art forms by identifying the names-over names at the

Simply enter your solutions on the lines provided.

r-shirts.
2. All entries in the Reader All entries in the Reader Puzzle contest must be received by the Reader Puzzle, (addressed to Reader Puzzle, P.O. Box 80803, San Diego, CA 92138) by 9:00 a.m. Friday, eight days foliowing the issue date.
 All entries must be

accompanied by your name, address, and shirt size (S, M,

L, XL).
 4. Employees of the Reader and their immediate families are not eligible.
 5. In the event of disputes or

ties, decisions of the judges will be final, and arbitrary. We've only got five T-shirts a week to give away, so if there are more than five winners, we'll have a lottery.

6. All answers must be entered in the space allotted on

office.

7. One entry per person.

Winners of and Answers to Reader Puzzle #270, Think

Positively Nearly all of the twenty-four

Nearly all of the twenty-rour puzzlers who submitted entries this week were able to positively think their ways through #270. The solution:

1) ANTHONY HOPKINS (and FATS)
2) RICHARD GERE

3) EDMUND BROWN, JR. 4) MICHAEL SARRAZIN 5) JAMES BROWN

6) MARIEL HEMINGWAY

) JOAN RIVERS The T-shirt winners are: 1. Ruth Lomibao, National

2. Melody Ann Sullivan. Lemon Grove
3. Marcia Alcouloumre

4. Carol Bultman, San Diego 5. Laurie Valle, San Diego

Swila Ohawa DawaHamharsNebid Kodkad Adending

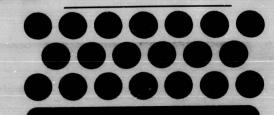
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Chula Vista Kearny Mesa 2244 Main St. (at I-5) 7644 Clairemont Mesa Blvd. 575-0373 292-1856

Section 2

Events, Theater, Music, Film

Leagues Apart

James "Cool Papa" Bell is said to have been the fastest man to ever put on a pair of baseball shoes. Once, in a game against a Cuban team in Cuba, he was on Cuban ream in Cuba, he was on first base when one of his teammates hit a single. Bell ran from first to third so quickly that the Cubans protested he must have cut across the diamond without touching second base, sympathetic; Coto Papa was called out.

A man with speed like that should have led the major legages in stolen base; year after year. But Cool Papa base were allowed to play in the work of the paper of the pa

baseball players from 1896 to 1947, he was the victim of a "gentleman's agreement" am



hire Negroes. In doing so, the owners deprived the black community of a fundamental human freedom, and the public of some hard-nosed, soul-tingling baseball. But they didn't stop the black players from

stop the biasek players from playing.

Baseball's Negro leagues, the subject of a television documentary called There Was Always Sun Shining Someplace

this week on KPBS, flor from about 1910 to 1947. The teams were characterized by high-quality baseball, and were remarkably wide-spread in the eastern, southern, and Clubs such as the Homestead Grays, the Indianapolis ABCs and the Pittsburgh Crawfords played some seventy games over

The Latest Developments

This month the Museum of Photographic Arts in Balboa Park will bring together artist and camera in an exhibition that, like improvisational theater, will be created before the eyes of the viewer with only the batest former. At center the barest of scripts. At center stage, in a rare public appearance, will be Polaroid's large-format instant camera, a behemoth ordinarily reserved for behemich ordinarily reserved for air restortism projects and secluded studio photography. The principal players are a copy of West Coast photographers who will improvise with the camera and add their work to the exhibition of large-format photographs currently on visitors can watch the process of experimentation and improvisation that takes place when a finished, full-size print is available to a photographer. available to a photographer within a minute of snapping the

applications and to expand the notion of instant photography beyond the realm of informal snapshots. The resulting instrument is approximately five feet high and looks much like a portable x-ray machine with a lens and bellows. Though its photo developing process is iens and bellows. I hough its photo developing process is virtually identical to the popular Land cameras (a sandwich of print paper, emulsion, and backing paper pulled apart when developing is complete), the large-format camera generates a recent ches the proper forms inchtwenty-by-twenty-four-inen-print. This lage image ima twenty-by-twenty-four-inch print. This large image

But beyond the rarefied world of art restoration. Polaroid's large-format instant camera

exploration for photographic artists. This is the heart of the exhibit currently showing at MOPA. On dieplay through Cetober I for eighty color and black-and-white works by thirteen photographers who have exercised the sharpness, depth, and sensuality inherent in the large-format pictures. The photographe range from Burbara in the large-format pictures. The photographe range from Burbara in the large-forms floating in a black background, it of livia Parker's sentimentally ewecative still-life artangement of antique dolls and issess in such detail that, on close casummation, the

dolls and ones a week deeml dolls and ones a week deeml the fabric in the dolls' clerking can be seen thread by thread. Luciano di Alfaro has contributed sculptural human forms, and video artist and photographed one of his favorite subjects — his dog Man Ray. Beginning September 9, the large-format camera will be installed in the museum and six West Coast photographers will work the subject of the museum hours of the public can see both camera and artists in action. According to museum hours of the public can see both camera and artists in action. According to museum director Arthur Ollman, the photographers invited to

Come On Down

Two Figures "X" (1983) Luciano Franchi di Alfaro III

Blessed with kelp beds, offshore islands and the Baja, San Diego is smack in the middle of diving country. So it seems to be an excellent place to observe the evolutionary process through which divers advance. Typically they start out snorkeling at La Jolla Cove where the water is gentle and where the water is gentle and rich, if a little crowded. Their interest piqued, they enroll in a scuba diving class and learn to venture into the real underwate wilderness in the deep canyons off La Jolla or beneath the kelp beds that line the coast. Usually they become a little bored with just looking around at the fish and the undergrowth, so they turn to hunting. They'll become

epicures who can prepare abalone, lobster, sargo, sheepshead, and kelp bas sheepshead, photography.

Taking pictures underwater is

a way of giving something back to the ocean. Whoever helps nondivers and inlanders better understand the complete universe under the sea by showing them pictures of it becomes a kind of ambassador



READER'S GUIDE

Music 1

Pops Concerts, the San Diego Pops Orchestra finishes the season with a bang with their "1812 All-Tchaikovsky Spectacular," Thurs-their Concerts Spectacular, Thurs-

day, September 1 through Satur-day, September 3, 7:30 p.m., Hos-pitality Point, Mission Bay, 239-9721 or 28-MUSIC.

International Folk Concerts Series continues with classical gutar music from the Orion Day. Thursday, September 1, 730 p.m., Mathes Community Cultural Cen-ter, 247 South Kalmia Street, Es-condido, 741-4691.

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PSI - POLYGRAM SPECIAL IMPORTS

Contributions to READER EVENTS must be received by mail to slater than the Finks precoding the Thursday issue in order to the considered for publication. Please do not plane. The Events Editor teserves the right to old all materials. Send complete information, in the above plane of plane with the day also righten of the event, the day address of where it is to be held, and as address of where it is to be held, and as contact phone number for publication to: READER EVENTS EDITOR, P.O. Box 80803, San Diego, CA 92138.

Film

"The Bengal Tiger," the nearly extinet animal of Indicts documented in a film to be shown Saturday, September 3 and Sunday, Septem-ber 4, 2 p.m., Natural History Museum, Ballsoa Park, 232-3821.

"Eternally Yours" (1939) stars Dwal Niven as a magician and

Loretta Young as the wife who's tired of his tricks and will be shown Tuesday, September 6, 7 p.m., Coronado Public Library, 640 Orange Avenue, Coronado, Free, 435-4187.

"Grapes of Wrath," John Ford's Orapes of Wrafth, John Folds American classic starring Henry Fonda and John Carradine, will be screened Wednesday, September 7, 7:30 p.m., Sherwood Auditorium, La Jolfa Museum of Contemporary Art, 700 Prospect Street, La Jolfa, 454-5541.

Children's Films, monkeys, mice, and rabbits star in six short films to be screened Thursday, September 8, 3-30 p.m., National Caty Public Library, 200 East Twelfth Street, National City, Free, 474-8211.

Dance

reational dancing every Friday night, 9 p.m., 3255 Fifth Avenue, Hillcrest, 239-1713.

"Freeform Delight," an evening or spontaneous, improvisational Jance, will be held Saturday, Sep-tember 3, 8 p.m., Peninsula Dance Arts, 2195 Chatsworth, Ocean Beach, 273-2461.

Benefit Dances, rock your seeks off at this twenty-one-hour marathon fundataset for the Mucular Dys-trophy Association with prizes to stamus. Sunday, September 4, 5 p. m., County Administration building parking for, 1600 Pacific Coast, Highway, downtown, (584-2484), or if swing is your stell, what on in for twelve hours style, while on in for weeve nours of noncompetitive dancing to live big band music, also for M.D.A., Paradise Ballroom, El Cortez Cen-ter, 7e2 Ash Street, downtown, 238-1813.

"Twilight in the Park" Concerts continue suft tall tales from the San Digas Storytellers, Startiday, Spetember 3, 1 p.m., then dance music from Devocara, Monday, September 3, the Date Str. Tues-day, September 3, and the 19th Art September 1, and the 19th Art Force Show Bund, Thursday, Sep-Dogan Pavilson Bund, Thursday, Sep-Organ Pavilson Bulbas Park, Free, 236-5717.

Piano Recital, David Korevaar will play selections by Franck, Chopin, Fauré, and others, Saturday, Sep-tember 3, 8 p.m., Old Amsterdam Gallery, 1130 Camino Del Mar, Del Mar. 481-2566.

Intercon '83, Hebrew folk music and dance featuring Ron Robboy's Big Jewish Band is the week's offer-ing, Sunday, September 4, 3:30 p.m., Spreckels Organ Pavilion, Balboa Park, Free, 265-4243.

Jazz and Art, the John Heard Trio-will perform at an artists' reception for artists whose pazz-imprized work goes on display Friday, September 2, 7x9 p.m. (performance 10 p.m.). Solart Caldery/Chameleon's, 555 Fourth Avenue, downtown. For formance reservations, 234-9813. the new wave of dance exercise FLASH DANCING

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TRANSITION

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Lynda Yourth, Director 941 Garnet Avenue, San Diego, CA 92109 (619) 270-9110





TO LOCAL EVENTS

Special

Botanical Tours, walking tours led by botanists will be held through-our September, Thursdays, 5:30 p.m. and Saturdays, 10 a.m., Al-catar Gardens, Balboa Park, 297-0289 or 747-0031.

Pupper Shows, the Kent Family's offering will be "Snow White and Ruse Red," Thursday, September 1 through Monday, September 5, 1, 2, and 3 p.m. (plus 10-30 a.m. show, Friday, September 22, Pupper Theater, Palisade Building, Balbus Park, 420-0794.

Dattos rark. 420-20-20.

Geranpex Stamp Show, philately will get you everywhere at the German-American Society and San Diego Philatelic Society's eighth annual shw wan does cighth annual shw wan does have been deep the standay. September 4, 9 a.m. Cerman-American Society Clubnouse. Bil South Millson Avenue, El Cajon. Free. 440-1229.

Lakeside Chili Cookoff, the third annual showdown will include games, prizes, horseshoe tourn-ments, muss, dancing, and Tums, Sunday, September 4, 10 a.m., Lakeside Rodeo Grounds, Highway 67 at Mapleview, Lakeside, 561-1031.

Sports

Bodyboard Pro/Am Champion-ships, the final event of a seven-tournament series will be held Saturday, September 3, 7 a.m., Oceanside Municipal Pier, Third Street and The Strand, Oceanside. Free. 439-0900.

Bicycle Time Trials, a ren-mile event sponsored by the San Diego Time Trial Association for riders of all abilities will be held Saturday, September 3, 7 a.m., El Monte Road, Lakeside, 444-6425.

Neud., Lakeside. 444-047.
National Over-the-Line Tourna-ment, the fourth annual, will fea-ture OTL-ers from across the U.S.
To double-elimination madness.
Saturday, September 3 through Monday, September 1 through Monday, September 3 8 a.m., where else but Fiesta Island, Mis-sion Bay Park. 452-4037 or 425-5691.

Frisbee Clinics for players of all skill levels are offered each Satur-day, noon, East Mission Bay Park. Free. 273-7441.

Sockers Soccer, the season ends with a game against Vancouver, Saturday, September 3, 7:30 p.m., San Diego Stadium, 280-GOAL

Super and Street Stock Car Grand Prix, the final event of the season, will be held Saturday, September 3.

8 p.m., Cajon Speedway, Bradley Avenue at Gillespie Field, El Ca-jon, 448-8900. Bullfights, the season continues Sunday, September 4, 4 p.m., Bull-ring-by-the-Sea, Tijuana.

Padres Baseball, the Astros rocket in for two. Wednesday, September 7 and Thursday, September 8, 7:05 p.m.. San Diego Stadium. 283-4494.

Thoroughbred Racing continues with nine races daily except Tues-day, first post 2 p.m., through Sep-tember 14, Del Mar Racetrack, Via de la Valle, Del Mar. 299-1340 or 755-1141.

Radio/TV

tar Cuban music festival, Thursday, September 1 and Friday, Septem-ber 2, 9 p.m., and nuevo camación from Puerto Rico, Tuesday, Sep-tember 6, 9 p.m., KPBS-FM (89).

Padres Baseball, the Pads meet the Mets, Satunlay, September 3, 4:30 p.m.; then the last broadcast of the ministeries Anahem starting the Padres and the Dodgers will be aired, Monday, September 5, 5:35 p.m., KCST Channel 39.

Charger Football, the season opener against the New York Jets will be broadcast live, Sunday, Sep-tember 4, 1 p.m., KCST Channel 39 and KSDO-AM (1130).

"Troubled Waters: Oil and the Channel Islands" examines the straggle between oil interests and environmentalists over these California slands, to be relevised. Sundar, September 4, 5 p.m. (repeating Tuesday, September 6, 10 p.m.), kPBS Channel 3.



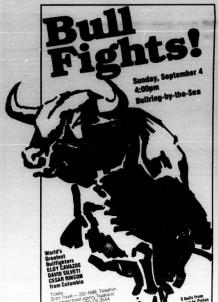
International Weavings Exhibit TAPESTRIES AND RUGS FROM AFRICA & SOUTH AMERICA International weavings from Lesotho, Egypt, Oaxaca. Peru, Ecuador and Morocco. HARARE Mon.-Sun. 10 am-9 pi Sea Coast Square Mall (Corner of Mission Blvd.

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READER'S GUIDE

Gospel, Soul, and Rock, Dr. John earn up for some South Texas p.m. (repeating Tuesday, Sep-ember 6, 1 p.m.), KPBS Channel

"The Raven," a 1935 Poe-inspired horror film starring Bela Lugosi and Boris Karloff will be telecast Mon-day night, September 5, 1 a.m., XETV Channel 6.



HOLIDAY TICKET CHABAD HOUSE

1983/5744 ROSH HOSHANA Wednesday, September 7th 7 P.M. Thursday, September 8th 10 A.M. Thursday, September 8th 7 P.M. Friday, September 9th 10 A.M. YOM KIPPUR

YOM KIPPUR Friday, September 16th Kol Nidre 6:30 P.M. day, September 17th 10:00 A.M. Yiskor 11:30 A.M.

"There Was Always Sun Shining Someplace: Life in the Negro Baseball Leagues" documents the lives of black baseball players and the Negro Leagues before the integration of major league baseball, t



Precolumbian Art

San Diego Museum of Art July 9-September 25, 1983

of Costa Rica

Beach. 229-8294.

Racetrack Handicapping, you can ber Maurice "Broadway Mor" Zolorow, columnist and author of Confessions of a Racetrack Field, will give good tips on indiging racks, pokeys, and horses. Saturday, September 3, 10 a.m., Ebookworks Parnikin Bookstore, Flower Hill Mall. 2021 Via de la. Valle, Del Mar. Free. 755-735.

ket Street, downtown, (236-1521), and the Ocean Beach Poetry Circle will meet Friday, September 2, 7 p.m., Ocean Beach Women's Club, 2160 Bacon Street, Ocean Beach, 225-8294.

Vatte, 188 Mar. Free. 735-375.

"Creating an Equitable Society by Restructuring Society." a series of monthly brown-bag lunch forums will be conducted by public afairs specialist Robert Sessions, beginning Tuesday, September 6, nson, USD Law School Courtroom, Linda Vista Road, Linda Vista, 582-1364.

184-1104.

Israel, recent archaeological and anthropological studies of the area will be discussed by professor logification. Househ, Spreamber and Hall, College Grove Shopping Center lower level. Free. Reservations 287-1733.

Dramatic Reading, the Shakespeare Society will read from an anthology of speeches by great Shakespearean characters. Tues-day. September 6, 7:30 p.m., Habitat Bookshop, 4711 Third Street, La Mesa, Free, 697-7922.

Pre-Columbian Art of Costa Rica

tifacts of Costa Rica and Peru. Thursday, September 8, 4 p.m., Copley Auditorium, San Diego Museum of Art, Baiboa Park. 232-7931.

Galleries

"Growing Through," recent paintings by Margot Gross, will be on view through September 2, Cygnus Gallery, 656½ Ninth Av-enue, downtown, 234-0846.

Portrait Photographs in black and white by Michael Campbell will be on display through September 2, Athenaeum Music and Arts Li-brary, 1028 Woll Street, La Jolla. 454-5872.

Underwater Photographs, the work of members of the Underwater Photographic Society will be on display through September 7, with an accompanying display of underwater photographic equipment, about the ferryboart Bekeley, the Embarcadero, downtown. 234-9153.

Recent Paintings by Terry Allen go on view Thursday. September 8 with a reception for the artist at 6 p.m., Tarbox Gallery, 4090F Morena Boulevard North, Bay Park, 270-4270.

Faculty Exhibit, a multimedia exhibit by members of the SISBU art faculty opens Tuscakay. September 6 and runs through September 24 with an artists' reception Firlay. September 9, 7 p.m., University Gullery, SDSU, 265-5171 or 265-4941.

Limited Edition Portfolios of Eliot Porter, Andre Kertesz, Jerry Uels-mann, David Lubber, Philip Hyde,

Newhall, and others will be on dis-play through September 10. The Photography Gallery, 7468 Girard Avenue, La Jolla, 459-1800.

Art in Process Exhibition, the Inman will be on display through September II. San Diego Museum of Art, Balboa Park. 232-7931.

Contemporary Crafts, ceramics, glass, wood, metal, and fiber work by such artists as Jens Morrison, Steven Correta, and Italo Scanga will be on view through Septembe 11, Gallery Eight, 7464 Girard As-enue, La Jolla, 454-9781.

Multimedia Show, totems, baners, paintings, and graphics by Norman Laliberté will be on dis-Play through September II, Old Town Circle Gallery, 2501 San Diego Avenue, Old Town, 296-2596.

Sculpture and Paper Art, the work Sculpture and Paper Art, the work of San Diego sculptor Max DeMoss and Artrona paper artrist Beth Ames Swartz will be on display through September 16, Deicas Art Callery, 1224 Prospect Street, La Jolla, 459-3651.

"Nightvisions," new works by Vic-tor Molina, will be on display through September 17, Installation Gallery, 447 Fifth Avenue. downtown. 232-9915.

"Between Continents/Between Seas: Pre-Columbian Art of Costa Rica," three hundred works of ceramic, jade, stone, and gold will remain on view through September 25. Sam Diego Museum of Art, Bullson Park. 232-7931.

Underwater Photographs, the work of Chuck Nicklin and Fred Fischer will be on display through September 30, Seripps Aquarium, 8602 La Jolla Shores Drive, La Jolla, 452-3624.

TO LOCAL EVENTS

Leagues Apart

(continued from page 1) the course of a summer, culminating in the "Negro World Series." By the late 1930s a Negro all-star game was even being played yearly at Chicago's Komiskey Park. But it was after the season was over that the real competition began, when the Negro teams often played white

Negro teams often played white major-league teams in exhibitions. Such games were the black players only chance to show they were as good or better than the white players, and, as the film documents, they often Directed by Craig Davidson and narrated by James Earl Jones, the show includes historic still photographs, old film forotage, and interviews with some of the former stars of the years of the provide same of most lively moments: Sarchell Paige, the legendary pitcher, candidly admits to the camera that during has prime. "You couldn't healty as prime." You couldn't healty some. admits to the cameen that during his prime, "You couldn't handly beat me. I didn't get tired. Three hundred and sixty-frive days of the year I had that baseball suit explaints that Cool Papa Bell goo his nichrame because "he didn't have nothin't to say, he just pleyed. Know what I mean!" Buseball fans will notice (and probably complain aboud a lack of detail regarding the players' of detail regarding the players' Three Was Alsurys San Shring Somplace. Everyone knows

Someplace. Everyone knows
Paige was a great pitcher, but
what was his lifetime earned-ru
average! How many home runs
did Josh Gibson, "the black
Babe Ruth," hit! The show Babe Buth, "hit" The show bypasses such important material, but the points it does focus on are interesting enough: the ownership of many teams by black racketers, the trony of Black racketers, the trony of II while their baseball-playing counterparts continued to be denied access to the major counterparts continued to be denied access to the major to the playing of the playing counterparts continued to be denied access to the major to resummentary of the playing counterparts continued to be denied access to the major to resummentary of the playing to resum the playing the playing to resum the playing the playing to play the playing t

Newark Eagles, "They were called niggers, they were called overything. But they were a good ball club."

There Was Always Sun Shrining Sumplace will alt on Wednesday, September 7 at 1000 p.m. on Channel 15. it will be repeated on Sunday, September 11 at 6:00 p.m. For further information, call 256-6415. — Gordon Smith

- Gordon Smith

visual information changes visual information changes when seen through water under various conditions. In preparation, she has had constructed a large plexiglass aquarium into which can be introduced anything fron fish to humans, as well as some less water-oriented objects. The instant print will allow House to evaluate and follow immediately

and examining how the resulting

evaluate and follow immediately any interesting idea that may arise in the course of her experimentation. Instant photography produces no negative, so each photograph is created before the camera, not by manipulating the developing or printing of an image. Suda House will be working Friday, September 9 and Sounday, September 9 and Sounday, September 10, or photographer Jerry Burchand, September 11 and 12, and 4 fashion and portrait photographer shoest Heinekin, September 13 and 14. Manha Babran, the only a fashion and portrait photographer fashion and portrait photographer fashion and portrait photographer fashion and portrait photographer fashion and partial to a flower fashion and partial flower Burns, the only artist to choose to work in black and white, will to work in black and white, we be in the museum Saturday, September 17 and Sunday, September 18, with Jack Wellpot coming in September 19 and 20, and Patrick Nagatani, September 21 and 22. A reception for all these photographers will be held Friday, September 23 at 6:00

Friday, September 23 at 6x00 p.m.
The Museum of Photographic Arts is located in Balboa Park's Casa de Balboa (the large new building west of the fountain) and is open Tuesday through Sunday from 10x00 a.m. to 5x00 p.m. and until 9x00 p.m. on Thursday. For information about the exhibit call 239 32 fac.

Come On Down

(continued from page 1) from the deep. San Diego ha rrom the deep. San Diego has spawned many of those. Ron Church, Lamar Boren, Chuck and Flip Nicklin, Ozzie Wissell, Howard Hall, Marty Snyderman, to just dent the list, have all gone through the

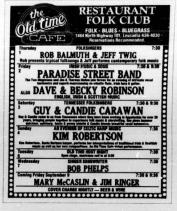
become the sea's envoys Granted, most of them have Granted, most of them have reached the point where they're paid to go down and take pictures, while the vast majority of underwater photographers do it as a hobby. But both groups, the pros and the amateurs, have the same motivation: preservation and further understanding of Earth's great wellspring of life. Given San Diego's place in

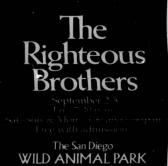
the forefront of ocean exploration, it's natural that one exploration, it's natural that on of the country's most prestigious (and one of the oldest) underwater film festivals takes place here. On Friday, September 9 the nineteenth annual San Diego Underwater Film Festival will commence, Film Pestival will commence, sponsored by the local Underwater Photographic Society. The chief ocean emissaries will be represented by their works; and one of the their works; and one of the world's best-known underwater photographers. David Doubilet, will be master of ceremonies. Regular festivalgoers don't have to be told how the films and slide shows have changed over the years. The old Sea Hunt the years. The old Sea Flant mentality that sought to chronicle the perils and tribulations of taming the watery wilderness has been supplanted by a more enlightened approach. The evolution of underwater photography roughly follows the evolution of the individual diver from intrepid slayer of ocean beasts to sensitive observer of

the sea's mysteries.

An exhibition of still photos An exhibition of still photos by members of the Underwater Photographic Society will be on display from now until September ninth about the Embureadero. Then the Embureadero. Then the Embureadero. Then the Embureadero. Then the Convention and Performing Arts Center downtown, where the film festival will be held on Friday and Saturday, September 9 and 10, at 860 pm. Each evening offers a different silde and film program. Tickets are available at the down, in local principles and by mail is a self-addressed, samped envelope to Box 82782, San Diego, 92158. For more information call Dec Miller at 287-4155. 287-4155

- Neal Matthews





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Some items offered in this ad are not displayed at our Clairemont store, however, the item can be purchased and shipped to that store. All sale items are limited to stock on hand. Sale ends 9.8.83

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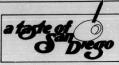
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Developments

teoninuse trom page 13
selected to represent a diversity
of approaches to studio
photography, to bring a freshners
of statement and outlook, and to
public setting. Each will bring
his or her own models or stillsubjects and work with them for
two days.

An example of what can be
expected is the ambitious plan of

expected is the ambitious plan of San Diegan Suda House, the San Diegan Suda Fusias. (In first photographer on the schedule. As an outgrowth of her interest in recreational and competitive swimming. House will explore the possibilities of



nd charitable event sponsored b SAN DIEGO HOME/GARDEN

San Diego's most exciting restaurants submit tables loaded with specialty finger foods to be sampled by the public and judged by celebrity jurors. Saturday, October 8, 1983 Food sampling from 1 to 3 p.m.

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Restaurants still time to enter



READER'S GUIDE TO THE THEATER

Theater listings are compiled by Jeff Smith; commentary is by Jonathan Seolide and Jeff Smith; Information is accurate according to material giores. Use that it subsupuruses by phone the theater for any least-mitude charges and to inquire should toket availability. Many should toket availability, Many should toket availability, Many should toket availability, ask at the box office.

ANNIE
The San Diego Civic Light Opera
Association presents Thomas Meehan
and Martin Chamin's musical about an Association presents Thomas Meehan and Matth Chamm's missel about an orange hard wall and a ringe backs are stored to the second of the second

ARSENIC AND OLD LACE



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comedy. Noel has crafted a spirited production with such care that, among other things, it reminds us that this on performed comedy is, after all, a classic worthy of such fine treatment. In the play, Mostliner Brewster is a defined critic, but there is no show in town as outrageous as the one at the Brookship harms of his such as the control of the

IAMEPOOT IN THE PARK
The Coronado Phyloruse is staging
the dualitie find Simon comenty about.
Paul and Core. I a conveniente languing
that and core. I a conveniente languing
that and core. I a conveniente languing
that and the core is the core of the core of

at 8 00 pm.

BRIGADOOD in M.

The Lawence Weis Village Theate is staging the massical faintaty — music by Frederick Lorens, book and yers as the property of t

CABARET
The Lyric Dirner Theatre is staging the musical — music by John Kander. lyrics by Fred Ebb. and book by Joh Masteroff — that is based on the Berlin Stories of Christopher lisherwood and the play I Am a Camera by John Van Druten. The

THE PROGRESSIVE STAGE COMPANY 715 Fourth Avenue. San Diego 232,9232

SAN DIEGO CITY COLLEGE THEATER Thirteenth and C streets, downtown

myriad other details — Deborah Dryden's costumes, and Robert Peterson's erie lighting effects all contribute handsomely as well. (Sm.) Old Globe Theate, through September 18, Tuesday through Sunday at 800 p.m. Marinee Saturday and Sunday at 200 p.m. BAREFOOT IN THE PARK

production, which features such songs as "Caberet" Williammen," and the eerie (because it lauds the rise of Nasism) Tomorrus Belongs to Me." (Sm.)
Lyric Dinner Theate, through September 3; Thursday through Sturday, dinner at 6:30 p.m., curtain at 8:00 p.m.

at 800 pm
DNF GULCH
The Bowery Theatre presents a
Instead late-right run of local author
User Paric's core-act Western
Instead late-right run of local author
User Paric's core-act Western
dance, dangerous insteading, germandance, dangerous insteading, germantenders and heroes, and lots of
laughar. Mark Indeman defects the
User Paric, Mickey Mullary, David
Cassers, Julie Sulviva, and C. Jason
Martin, (Sim.)
Provery Theatre, Priday, September 2
Poscery Theatre, Priday, September 2
Saturday at 1100 pm.

(Sm.) Pine Hills Lodge, through November 7: Friday and Saturday, dinner at 7:00 p.m., curtain at 8:00 p.m.

A FUNNY THING HAPPENED ON THE WAY TO THE FORUM Reviewed this issue. San Diego Repertory Theatre. Suth Avenue Playhouse, through October 2; Tuesday through Sunday at 8:00 p.m.

setting is the Kit Kat Klub, where a leering master of ceremonies invites his audience to partake of the tawdry life in Berlin prior to the Second World War. William Vitchis directs the production, which features such LUNCH HOUR

Cynthia Schultee, and Byron LaDue.
(Sm.)
Fiesta Dinner Theatre, through
September 11: Tuesday through
Saturday, dinner at 6:30 p.m., curtain
at 8:15 p.m. Sunday, dinner at
5:30 p.m. curtain at 7:15 p.m.
Matinee Wednesday and Sunday,
buffet luncheon at noon, curtain at
1:15 p.m.

Other to activities the control of t

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EDUCATIONAL CULTURAL COMPLEX THEATER 4343 Ocean View Boulevard, Southeast San

FIESTA DINNER THEATRE FOX THEATRE

GASLAMP QUARTER THEATRE

GROSSMONT COMMUNITY COLLEGE

JEWISH COMMUNITY CENTER Front and Center Theater 4079 Fifty fourth Street, San Diego 583-3300 • 16

LA JOLLA PLAYHOUSE LA JOLLA STAGE COMPANY Parker Auditorium. La Jolla High School 750 Nautilus Street. La Jolla 459-7773

PINE HILLS LODGE LAMB'S PLAYERS' THEATRE 500 E. Plaza Boulevard. Nations 474-4542

LAMPLIGHTERS COMMUNITY THEATRE 3900 Lomaland Drive. Point Loma 222-6474 x248

LAWRENCE WELK VILLAGE THEATRE 8860 Lawrence Welk Drive. Escondido 749-3448

LEMON GROVE PLAYERS Lemon Grove Junior High School 3146 School Lane, Lemon Grove 465-5579, 466-1445

as Senta Fe Road, Solana Beach

NORTH COUNTY COMMUNITY THEATRE

MIRACOSTA COLLEGE

OLD GLOBE THEATRE Old Globe Theatre Cassins Carter Centre Stage Festival Stage, Baltica Park 219, 224

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OLD TOWN OPERA HOUSE 4040 Twiggs Street Old Town 298-0082

lineyard Shopping Center 1151 E. Valley Parkway, Escondido

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SAN DIEGO JUNIOR THEATRE Casa del Prado Theatre: Balboa Paris 239-8355 LYRIC DINNER THEATRE 7578 El Cajon Boulevard. La Mesa 464-1196 SAN DIEGO MESA COLLEGE 7250 Mesa College Drive. San Dieg 279-230G x236

SAN DIEGO REPERTORY THEATRE 1620 Sixth Avenue, downtown 235-8025

233-0023
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Main Stage and Experimental Theate
265-6884
Open-air Amphitheater
265-6947

SCRIPPS RANCH COMMUNITY THEATRE Wangenheim Junior High School

SOUTHWESTERN COLLEGE 900 Otay Lakes Road, Chula Vista

STARLIGHT Startight Bowl Bathou Park 232-3049 or 234-STAR UNITED STATES INTERNATIONAL UNIVERSITY

UNIVERSITY OF CALIFORNIA SAN DIEGO vister John Muir Theater Studi

UNIVERSITY OF SAN DIEGO

LUNCH HOUR
The Fiesta Dinner Theatre is staging
the Jean ferr comedy about two
offbeet couples—residents of
Hampton Beach in Massachusets—
whose lives become 'entangled.'
Frank Wayne directs the production.
Members of the cast are Julie Marine.
Kim Patrick Bennett, Philip Shofner,
Cynthia Schultee, and Byron LaDue.
(Sm.)

Theatre Pipe

Featuring Chris Gorsuch at California Theatre 4th & C. Downtown. San Diego September 10 - 7:30 pm \$5 donation \$4 Senior citizens



Music & lyrics by Stephen Sondheim, book by Larry Gelbart & Burt Shevelove, August 25 through October 2. Tuesday-Sunday, 8:00pm Sunday matinees: 9:4:9:11, 10:2:2:30pm

READER'S GUIDE TO THE THEATER

effects that are an integral part of the play is in for a letdown. The production has separated the word production has separated the word from the conventional referents in the theater that help to illuminate its meaning. This absence taxes the audience and the resources of the actors. With one exception. Actor Authory Zerbe's Macbeth is spellbinding. Shorn of dishonest pyrotechnics, Zerbe's work is remarkable, consistent and about the pyrotechnics. Zerbe's work is remarkable, consistent and about the remarkable, consistent and about the percentage. psyntachnias, Zerbe's work is remarkably consistent and absolutely compelling. The rest of the production of the consistency of the production of the text — the advantable aim of the directors naturally and of the directors in the production of the text — the advantable aim of the directors in sate plan — do emerge. When Zerberge and time in basic, Consistency of the production of the text — the consistency of the production of the text — the advantable aim of the directors in the production of the text — the advantable aim of the director of the production of the text — the production of the text — the production of the text — the production of the production of the text — the production of the production of the text — t

The title of William Gibson's play — about the heroic efforts of Anne Sullivan to teach blind, deaf, and mute

of this company's trademarks is a democratic treatment of midodual specified for any length of time. With profession for the work of the profession of principal objects of Smyth's thoughtful direction and David Theyer's super-tices. And both Carolyin Schade and Deborah Gifmour have made the most of this see apoputurally to remain in the spodigit. As the young feeling is at once a holy feet or and the subject. and without the aid of words. Schade is at once a holy herror and the subject of our deepest sympathy. As Anne Sullwan. Climora gives a mature, detailed, and captivating portrayed of the integral between year of required with the control of the c

(Sm.) Lamb's Players Theatre, through September 24: Tuesday through Saturday at 8:00 p.m. Matinee Saturday at 2:00 p.m.

MY COUSIN JOSEFA
The Old Town Opera House presents

the musical play — book, music, and lyrics by Robert Austin — that chronicles: the birth of America's Finest City, William Roesch directs the musical, which is based on the true story of the romance and elopement story of the romance and elopemer of Josefa Carillo and Captain Henry Fitch in the 1800s. Marilyn Green choreographs the production.
Old Town Opera House, through
September 4; Thursday through
Saturday at 8:00 p.m. Matinee Sunday

NATS
The North Coast Repertory Theatre is offering a competently done production of the courtroom drama. by Tom Topps about Claude Faith Darger Set on the seventh floor of Bellocue Hopolith New Yorks. He was the common that the common dramage of the common dramage

symptoms of a paranoid schizophrenic. But her parents — a symptoms of a paracolal symptoms of a paracolal symptoms of a paracolal symptom of the symptoms of the symptom



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IOLLA PLAYHOUSE

READER'S GUIDE TO

PETER AND THE WOLF

PETER AND THE WOLF
The Magic Machine Children's
Repertory Company begins as second
season of puper theater with the
classic tale about the brave Peter, the
Big Bad Wolf, and — in this new
adaptation by Lyvin Berchenbriter—a
special guest appearance by Lytile Red
Riding Hood. The production, directed
to Kerr Bigsids, blessed.

THE RIVALS
I went to the Old Globe's current
Festival Stage production of The
Rivals with great expectations, and I
was a bit disappointed. The
combination of director Joseph Hardy
and actors Paston Whitehead and
Torn Lacy suggested a repetition of
the comic splendors offered us last
summer in The Miser and the
settlem of David Charlen Sters the comic spetialors othere to a vis-summer in Pin-Mer and the-summer in Pin-Mer and the-the pin-Mer and the profits of a pin-former McCarth, and Jonathan McMuttay confirmed the promise of a brilliant production. As it furned out, it between the discharce is attitude foward performancies of several of these files actives and the major and the ping year such as the time performancies were weeker tast. Pin-foreits came and it comedy of character. On the Festival Stage is a played primarily as fairce. External traits are enaggeredied, with characters sick any infrinations of fullness and depth, any suggestion fullness and depth, any suggestion

was we in the studence may share their pretensions and failities. Let it be said that these performances are so good, in their own syle, that the lack of humanity in the characters can be felt (if at all) only as a subliminal tedium, the monotony of overlong led to at all other year or the carrier of the carrier of the shallows. The attent of the shallows the attent of the shallows the attent of the shallows the shal n, the monotony of overlong rsion in the shallows. The acting

Old Globe Theatre, Festival Stage. through September 18: Tuesday through Sunday at 8:30 p.m.

ROMEO AND JUIET
The La Jolia Playhouse concludes its magual surrors reason with the magual surrors reason with the stage of the playhouse concludes its accrossed lowers and the bloody found between the Montagues and the Capules. Director Des McAnuff Lease Conformation of the Garalles. Annande Plummer is Juliet, and John McKeny is Romeo. Other members of the cast lockule Hamis Yula, Bill Salder, Saland Con. Robert July, Dand

Drischell, Peter Jobin, and Gillian Drischell. Peter Jobin, and Gillian Eaton, Heidi Landesman is the scenic designer, Patric ia McGourty is the costume designer, John Kilgore the sound designer, and Richard Nelson

(5m.) La Jolla Playhouse, Mandell Weiss Center for the Performing Arts. Center for the Person mandell Weiss through September 18. Tuesday through Sunday at 8:00 p.m. Matinee Saturday and Sunday at 2:00 p.m. For information call 452-3960.

SAME TIME NEXT YEAR

SAME THE INICITY FAR.

Benused Sales's vely comedy—
about Done and Gregge, who carry on
a con-exection globy and affair for
teethy-live years — is packed with
con-execution globy and affair for
teethy-live years — is packed with
an aurilled precise of threater. Asked
allowed to could become a
smattering of discrete moments rather
than a unified precise of threater. Asked
are making a threatbene crypt look
discrete Will Simpson has staged at
a production with an eye not for the
plose but that for the overall and or
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production with an eye not for the
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of the overall and of the
loves for Simpson has staged and
the the overall and of the
loves long-washed resurrous. The
ploke are still three-— this is a very
furny show — but under Simpson's
become more complex than the
playing the may have imagined them.
And performed by Abustea Murray
more tillade, believable, and human
intally. Massa piging Group like a
child humed loose in a by store, all the

his character. They linger just below the surface and solwly emerge, once a year, when he's with Don's Mass also suggests that only she can bring them out. And actress Barbara Murray does just that. She turns Doris into a fully rounded, sympathetic person, one who evolves from advasardness through experimentation to a security in model ager. Murray is splicinded. Janet Nichols's period speriod ager. Murray in splicinded. schedig in industriege, industriege in industriege industriege in industriege industriege in industriege industriege in industriege in industriege in industriege in indust

3:00 pm.
WHEN YOU COMIN' BACK, RED RYDER?
Like Robert Shewood's The Petrilled Forest, Mark Medor's drams is set in a region of the Southwest. The plays share other similarities: an outlaw correst to each draw and tenories the people gathered there; lives are purpose. In lesses hands, a production of Red Ryder might call too much attention to its mesotors to catherists to Sam Shepard). At the Bowery to Sam Shepard). At the Bowery.

Theorie however this is not the case, Chadra Jim Bush's excellent different cardent and the case of th which refuses to pull a punch, there



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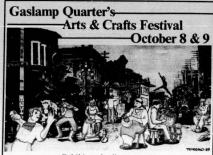


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WHEN YOU COMIN' BACK, RED RYDER?

THE BOWERY THEATRE

READER'S GUIDE TO THE MUSIC SCENE

D'Agostino. Please send concert information and photographs to Reader Music Scene, P.O. Box 80803, San Diego 92138, or call 231-7821 Friday before 5:00

Larry hasn't been to a concert since he was stationed in New Jersey during the Viet Nam War, but he's got tickets to see the Police. "You're going to a concert?" I crescendoed, the phone receiver forming a question mark in my hand. I knew that Larry had always been particular about music, knew that Larry has always been particular about music, been particular about music, entirely and the period of the entity and the period. But he had passed on relatively recent chances to see Peter Cabriel (twice). King Crimson (twice), Gentle Gant (twice in the mid-Seventies), and several the mid-Seventies), and several the seventies), and several the seventies, and several the discomfort, the usually bed sound, the logistical hassles, the ticket scalping, and other pains associated with concert attendance. But mostly he hatel being a human bumper car being a human bumper car being a human bumper car being a human bumper attendance. But mostly he hatel being a human bumper car being a human bumper car but mostly be had being a human bumper car but mostly but mostly he hatel being a human bumper car but mostly who while succould possibly woo him out of his decade-long retirement to shockom himself into a

shoehorn himself into a manmade ravine with thousands of others on a hot Labor Day. "Those songs!" he shot back in a tone that made me feel stupid for having asked.

no more important bragging point for a band than the ability to come up with great songs. Artists can gain notoriety for being the raunchiest, meanest,

they proved themselves capable of surpassing their previous best, not once or twice, but repeatedly over a number of years. I am convinced that when



coolest, loudest, or sexiest. They can attract publicity for having the werdest had or clothing, for publing for publing for publing for publing for publing or stage or brawling, for doing exotic drugs, carrying weapors, espousing radical beliefs, or riding mousy substances of the stage of

the final tally of Eighties artists is complete, the Police will have survived the scrapings and probings of critical postmortems to take their seats in that elite company if for no other reason than that they produced a significant

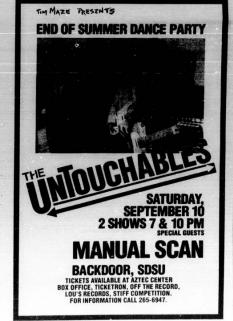
produced a significant repertoirs of great songs. Fortunately, both for the Police and for their fans, there are other reasons for the band's pre-eminence. Great rock and roll songs don't just happen. The germs of songs may mysteriously present themselves to a songwriter like spores from a distant field, but

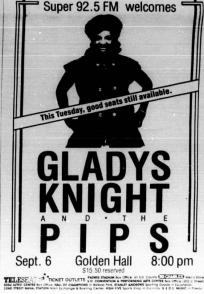
nurtured, shaped, and developed to maturity. In the ideal group situation, more than one member has the creative foresight to see where a song in its raw form must be taken, which features must be emphasized, which minimalized, and which eliminated altogether. The immortal bands are those in immortal bands are those in which this creative exchange extracts the best from each member, so that the final product combines the idiosyncratic talents of individuals into a stylistic whole that separates that group from all others. The Police is such a

Gordon Sumner) appears to preside over this group's creative matters — and is creative matters — and is unquestionably its focus, both visually and musically — the contributions of guitarist Andy Summers and drummer Stewart Copeland are inextricable from both the sound and the success of the band. That is not to depreciate Sting's role in the least. He is the heart of the Police — its emotional fulcrum and emotional fulcrum and conceptual model. Blessed with a voice capable of etching glass at its sharpest and purring like an airbrush when muted, Sting has provided the Police its most identifiable characteristic. A songwriter with a flair for dramatic melodies that alternatively swoop in long.

graceful curves, and stab in precise, pointed phrases. Sting is responsible for the majority of the group's ear-grabbing tunes, and his lyrics frequently exhibit an assertiveness and a depth that are neither forced nor self-conscious. But the arrangements and interpretations of these tunes. the additions of instrumental highlights that offer motivic support, the rhythmic impetus and thrust that make those tunes irresistible on so many levels, are as attributable to Summers and Copeland as to

Sting.
More specifically, Summers is largely responsible for the exotic edge that distances the Police from other mainstream and new-wave bands. A universitytrained musician who has studied (and still listens to) studied (and still listens to) classical and wentieth-century rousic, as well as jazz and a wariety of ethnic disciplines, the forty-year-old Summers was encouraged early on by Sting to bring these influences to bear on Police music. Unleashed to seek a different approach to playing guitar within the rock trio format, Summers began catalogiuing the array of guitar tro format, Summers began cataloguing the array of guitar polytones, avant harmonies. Bartokian melodies, and Third World rhythms that had banged around in his head for years— ideas he had never been able to explore as the pop/rock guitarist for artists such as David Essex. Neil Sedaka (?!), Kevin Coyne, Kevin Ayers, and even the 1968





Produced by Produced by and West Coast Concerts

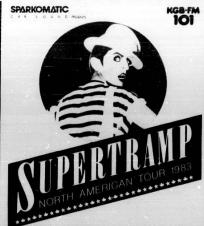




& THE ATTRACTIONS

AZTEC CAMERA

THURSDAY - SEPTEMBER 15 - 8PM



SEPTEMBER 21 - 8PM

SAN DIEGO SPORTS ARENA

MICHELOB.



FRIDAY - SEPTEMBER 23 - 8PM



AL JARREAU

FRIDAY - SEPTEMBER 9 - 8PM





GEORGE WED - SEPTEMBER 21 - 7 & 10PM SATURDAY - SEPTEMBER 24 - 8PM

LOGGINS



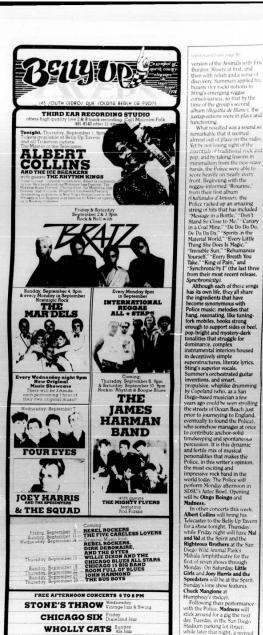
JOAN RIVERS THE SMOTHERS BROTHERS

JIM STAFFORD

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performance at the Spirit tha also features the Heard

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CONCERTS

Mal and Val: Spirit, Friday, September 2, 9 p.m., 1130 Buenos, 276-3903.

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The Righteous Brothers: San Diego Wild Animal Park's Mahala Amphitheatre, Friday, September 2,7:30 n.m.; and Saturday, September 3, through Monday, September 3, 230 and 7,230 p.m., 15500 San Pasquai Valley Road,

Little Girls and Joev Harris and the

Chuck Mangione: Humphrey's. Sunday, September 4, 6:30 and 9 p.m., 2303 Shelter Island Drive, 560-9800.

The Police, Oingo Boingo, and Madness: SDSU's Aztec Bowl, Monday, September 5, 5 p.m.

Gladys Knight and the Pips: Golden

DFX2 and the Heard: Spirit. Wednesday, September 7, 9 p.m. 1130 Buenos, 276-3963.

Al Jarreau: SDSUs Open-Air Amphifficatre, Friday, September 8 p.m. 265-6947.

The James Harman Band: Spirit. Friday, September 9, 9 p.m., 1130 Buenos, 276-3993. Tim Weisberg: Humphrey's, Saturday, September 10, 6:30 and 9 p.m., 2303 Shelter Island Drive, 560-9800,

The Charlie Daniels Band and Juice Newton: San Diego Stadium, Sunday, September 11, following the Padres baseball game, Mission "Jazz Live" (caturing the Billy Kyle Quintet: San Diego City College's Theatre, Tuesday, September 13, 8 p.m., 14th and C streets, 234-1062.

The Untouchables and Manual

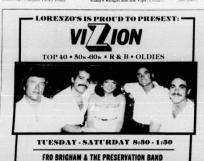
Ministry: Spirit, Saturday, September 10, 9 p.m., 1130 Buctos, 276-3993.

Shadowfax: Humphrey's, Thursday, September 15, 6:30 and 9 p.m., 2303 Shelter Island Drive, 560-9800.

Elvis Costello and the Attractions and Aztec Camera: Sports Arena, Thursday, September 15, 8 p.m. 224-4176.

Willie Dixon: Belly Up Tavern. Thursday. September 15, call for time, 143 South Cedros Avenue. Solana Beach, 481-9022.

The Generation Band with Robben Ford and Victor Feldman: Humphreys, Friday, September 16, 6:30 and 9 p.m., 2303 Shelter Island Drive, 560-9800.



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KGB Sky Show featuring Def Leppard, Eddie Money, and Motley Crue: San Diege Stadium, Saturday, September 17, 3 p.m. 292-1360.

Gleaming Spires: Spirit, Saturday, September 17, 9 p.m., 1130 Buer. 276-3993.

Stephen Stills: Humphrey's, Sunday, September 18, 6:30 and 9 p.m., 2303 Shelter Island Drive.

Bob James and His All-Star Band: boo James and His Au-Star Band; Humphrey's, Monday and Tuesday, September 19 and 20, 6:30 and 9 p.m., 2303 Shelter Island Drive. 560-9800.

George Benson: SDSU Open-Air Amphitheatre, Wednesday, September 21, 7 and 10 p.m. 265-6947.

Supertramp: Sports Arena, Wednesday, September 21, 8 p.m 224-4176.

Roomful of Blues: Belly Up Tavern Thursday, September 22, call for time, 143 South Cedros Avenue, Solana Beach, 481-9022.

Solams Beach. 481-9022.
Gaslamp Quapter Jazzabout
featuring Roomful of Blues, the
Featuring Jazzabout of Solamous
Featuring Jazzabout
Feat

Kenny Loggins: SDSU's Open-Air Amphitheatre, Saturday, September 24, 8 p.m. 265-6947.

The Harry Partch Ensemble and James Newton's Wind Quintet: Old Globe Theatre. Saturday. September 24, 8 p.m., Balboa Park. 454-3520 or 459-1404.

Weba Garretson and the Wallets: La Jolla Museum of Contemporary Art, Sunday, September 25, 8 p.m., 700 Prospect, La Jolla, 454-3520 or 459-1404.

John Hammond: Belly Up Tavern, Thursday, September 25, call for time, 143 South Cedros Avenue, Solana Beach, 481-9022.

Men At Work: SDSU's Open-Air Amphitheatre, Sunday, September 25, 10 p.m. 265-6947.

Peter Sprague and String Quartet: Wells Fargo Plaza, Monday, September 26, noon, Broadway and Front streets, downtown, 454-3520 or 459-1404.

Flora Purim and Airto: Humohrey's, Tuesday, September 27, 6:30 and 9 p.m., 2303 Shelter Island Drive, 560-9800.

The Jon Faddis Band with James Williams: San Diego City College's Theatre, Tuesday, September 27, 8 and 10 p.m., 14th and C streets, 234-1062.

Bert Turetsky, David Henderson, Jesus Papoleto Melendez, and Sherley Ann Williams: Sushi, Wednesday, September 28, 8 p.m., 852 Eighth Avenue, downtown, 454-3520 or 459-1404.

Sonny Rollins and Betty Carter and Her Trio: UCSD's Mandeville Auditorium. Friday. September 30, 8 p.m. 454-3520 or 459-1404.

Hubert Laws, the Wynton Marsalis Quintet with Bobby McFerrin, the Chico Freeman Quintet with James Newton, and the Johnsy Copeland Blues Band with Arthur Blythe: UCSD's Revelle Campus, South Lawn. Saturday, October 1, noon. 454-3520 or 459-1404.

Michel Petrucciani and Tania Maria: UCSD's Mandeville Auditorium, Saturday, October 1, 1 p.m. 454-3520 or 459-1404.

Dave Brubeck, Carmen McRae, the Charles Lloyd Quartet, and the George Russell New York Big Band: UCSD's Revelle Campus, South Lawn, Sunday, October 2, noon, 454-3520 or 459-1404.



Entertainment by the Sea

Le Happy 5-7 Mon.-Sat.



Thursday, Friday & Saturday, September 1, 2 & 3

Depletified 1, 2 March 2007 Le Chalet, Ocean Beach's Innovative night club, introduces the newest addition to the rock 'n' roll scene in San Diego. It's WHITE DWARF — featuring Michael Sherman and Claudio Martin, lead guitar and vocals; Mark Taylor, Latin necroussions; Don Rosolino, bass; and Craig Marshall.



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Sunday & Monday, September 4 & 5



Tuesday & Wednesday, September 6 & 7

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Chargers vs. N.Y. Jets Sunday, September 4, 1 pm.

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IN CONCERT

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18 SEPTEMBER I IGRE

CLUBS

Club listings are compiled by Lind Norm, If you wish to be included, please call 469-6022 Trunsky, attention or Friday before 5:00 p.m. The listings are free.

North County

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Barr-X Ranch House, 119 East Breadway, Vista, 724-0510; Kanyon, country and contemporary, Thursday through Saturday; jam session, Sunday Bully to Taerm. 143 Swith Golosworms. Saloss Beach, 451 34922. Albert Collins, bluss, the Britthin Kimigs, Iridim and Diacs, Blunder Bruce, Thorpe, blues dobro. Thurstage, Brat. rock and roll. Fridos and Saturday, the Mar Delswing, rock, Survale and Montage with a rock and roll of the collins of the rogape. Tuesday, Original Mone Showase fortuning Four Eyes, Soy Harris and the Speedsters, the Squad, Wednesday, Altermon Concrets, Stone's Throot, writing azz, soring, and Ke, Wednesday. Manga St. Ducatand, Friday, Wholly Call. 48 soring, Strakey, Wholly Call. 48 soring, Strakey,

Bobby G's, 485 First Street, Encinitas, 436-7397; Diamor rock and roll, Thursday through Saturday; Network, rock and roll, Sunday through Tuesday; Illusion, rock and roll, Wednesday.

Bookworks/Pannikin Coffeehouse and Bookstore, Flower Hill Mall, 2670 Via de la Valle, Del Mar. 755-3735: The Bryant Allard Jazz Trio, pag. early commo Friday.

Chartie's Nightclub, 680 West San Marcos Boulevard (at Highway 78). San Marcos. 744-4120 J.J. Service, and the Midnight Riders, country, Wednesday through Saturday, and Sunday afternoon jam session.

The Chopping Block, 1740 East Vista Way, Vista, 726-8770; Dakota, rock and roll. Riesday through Saturday: five rock and roll. Sunday and Monday, call club for information.

C.W.'s Saloon, Carmel Valley Road at Via Cortina, Del Mar. 275-6550: Cimarron, country, Wednesday through Saturday.

Gentleman's Choice, 1020 San Marcos Boulevard, San Marcos, 744-5215; Barry Cunningham, rockabilly and ballads, Thursday through Saturday.

Henry's, 264 Elm Street, Carlsbad.
729-9244: Tony Soraci and Co. with
Judy Ames. contemporary, Tuesday
through Saturday.
musi

Hungry Hunter, 1221 Vista Way, Oceanside, 433-2633: The Moody Dudes, contemporary, Wednesday through Saturday, Zuma, contemporary, Sunday through Tuesday.

Jolly Roger, 1900 North Harbor Drive, Oceanside, 722-1831: The Russ Kirkpatrick Band, rock and country rock, Wednesday through Saturday; Bill Kirkpatrick, contemporary. Sunday.

Monterey Jack's, 11940 Bernardo Plaza Drive, Rancho Bernardo. 566-2400: Double Dose, contemporary and "good-time" music, Tuesday, Rapture featuring



Jim Hawley

Wednesday - Saturday

Sunday Night JAZZ

Bruce Cameron/ Hollis Gentry Ensemble The Twisters

Monday & Tuesda 9:30 p.m. - 1:30 a Monday is

Tuesday is

Nostalgic rock 'n roll

Ladies' Night \$1.00 drinks

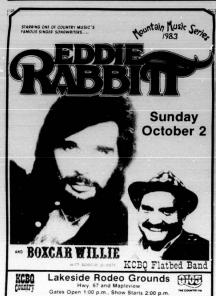
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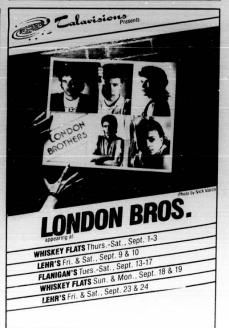
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Light date INFO

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Gina Robles and Carl Ross ontemperary. Wednesday through Saturday.

Noodle's, 315 South Pacific Highway, Solana Beach, 755-2585: Souble Vision, contemporary Wednesday through Saturday

Old Time Cafe, 1464 North Highway 101, Leucadia. 436-4030: Rob Balmuth and Jeff Twigg, folk music, Thursday; the Paradise

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Street Band, originals and Celtic music, Dave and Becky Robinson, English, Irish, and Scottish music Friday; Guy and Candie Carawan. Tennessee folk music, Saturday: Dan Grant, classical guitar, Sunday brunch. Peter Sprague Trio. jazz, Sunday afternoon, Kim Robertson. Celtic harp, Sunday evening: Old Time Hoot Night, Tuesday; Bob Phelps, originals, Wednesday.

Pacific East Espresso, 235 North

& FLOOR SHOW HANALEI

2270 HOTEL CIRCLE NORTH RESERVATIONS 297-1101 Must arrive by a 30 for group scotting

Coors

El Camino Real Encinitas 436-1248: The Peter Sprague Trio, jazz, Friday and Saturday evenings, and Sunday brunch.

Pancho's, 1309 Camino Del Mar 481-0414: Jack Costanzo, contemporary American and Latin music, Wednesday through Saturday: the Five Careless Lovers, blues jarn session, Sunday afternoon.

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An exotic poolside luau
 Authentic floral leis
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* Yams

* Dim-Sum (Dumplings
stuffed with pork)

* Sur-Mia (Croquette
with water chestnut)

* Authentic PitRoasted Imu Pork

* Ginger Chicken

* Roast Sirloin of Beef

* Sweet & Sour Pork

* Cashew Chicken

* Luau Rice

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Vista Entertainment Center, 435
West Vista Way, Vista, 941-1032:
Uses Vista Way, Vista, 941-1032:
Jockey Club: Network, rock and roll. Thursday through Saturday, Permonition, rock and roll. Sunday, live masis of the '50s. Tuesday, Planet, rock and roll. Wednesday.
Planet, rock and roll. Wednesday.
contemporary, Priday and Saturday, Derby Room: Recorded masis with DI Lou Taverna, Prisay and Saturday.

Beaches

Atlantis, 2595 Ingraham Street Mission Bay, 224-2434: Roberta Linn, contemporary. Tuesday through Saturday.

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

Bahia Hotel, 998 West Mission Bay Drive, Mission Bay, 488-0551; Mercedes Lounge: Signed, Sealed,

nd Delivered, .contemporary, ruesday through Saturday, jazz jam ession with Jeannie and Jimmy Theatham, early evening Sunday, riano Bar: Buddy Reed, Tuesday Pizza Chalet, 918 South Santa Fe. Vista. 758-5740; San Diego North County Bluegrass Club open stage, fourth Tuesday of each month. ough Saturday, Bob MacLeod day and Monday.

Pomerada Club, 12237 Pomerado Road, Poway. 748-1135: Telegraph Caryon, country, Wednesday through Saturday, country dance lessons, Wednesday; Gold Coast, country, Sunday.

Poway Mine Company, 12375 Poway Road, Poway, 748-7296. Poway Road, Poway. 748-7229, 566-2070: The Johnny Almond Rhythm Revue, rock and blues, Thursday through Saturday, Robyn Banx, rock and roll, Wednesday.

Ralph and Eddle's, 390 Grand Avenue, Carlshad, 729-2989; CW Express, country rock, Thursday and Saturday.

Reuben's, 2515 El Camino Real, Carlshad, 434-1766: Whisper, contemporary, Tuesday through Saturday.

Roxy, 517 East First Street, Encinitas, 436-5001: Future Primitive featuring Turiya and Juma Santos, jazz, Friday and

Rudy's Hidden Acres, 3700 Carmel Valley Road, Del Mar. 481-9656: Art Hall, piano bar, Friday and

The Shepherd Cafe, 1126 South Highway 101, Encinitas, 753-1124: Live music, seven nights, call club for information.

Stage Coach Inn, 1865 Vista Way, Vista. 724-9090: Stampede, country, Wednesday through Saturday; Four Way Deal, country,

Teepee Room, 1270 Main Street, Ramona, 789-3755: Reo, country and vintage rock, Friday and

Tequila Flats, 3296 Mission Avenue, Oceanside: 757-7757; Echoes, vintage rock, Thursday through Saturday; audition night, Sunday; Yikes, rock and roll, Monday

Whiskey Flats, 1260 West Valley Parkway, Escondido. 745-8640: The London Brothers, rock and roll, Thursday through Saturday; Automatics, rock and roll, Tuesday

Winner's Circle Lodge and Tennis Club, 550 Via de la Valle, Solana Beach, 755-6666. Tennis Club: The Curt Stan Band, big band swing, Friday, Lounge: Rick Michael, variety, Wednesday trough Sunday; Mimi Smythe, contemporary and standards, Tuesday.

antina Zona Rosa, 5509 La Jolla Joulevard, La Jolla. 454-3288: The ed Picou Trio, jazz, Sunday. rios Murphy's, 4303 La Jolia

an Beach, 222-6822; Luna, rock

and roll, Thursday; the Blitz Brothers, rock and roll, Friday and Saturday; Man's Best Friend, rock

Viilage Drive, La Jolla, 457-4170: Live music, call club for information.

Casina Valadier, 4445 Lamont. Pacific Beach. 270-8650: Phil Beeber, guitar variety, Friday and Saturday.

Chuck's Steak House, 1250 Prospect Street, La Jolla. 454-5325: The New Tuxedo Jazz Band, jazz, Thursday through Saturday, the Bruce Cameron and Hollis Gentry Ensemble, jazz, Sunday through Wednesday.

Elario's, 7955 La Jolla Shores Drive, La Jolla. 459-0541: The Ron Satterfield Quartet with Jan Tober,

jazz, Thursday through Sunday; the Kevyn Lettau Trio, jazz, Monday through Wednesday.

Firehouse Beach Cafe, 7232 Grand nue, Pacific Beach, 272-199 Jeff Proctor, mellow music, Friday through Sunday.

> Halcyon, 4258 West Point Lorna Boulevard, Loma Portal, 225-9559; Clubland, rock and roll, Thursday through Saturday, the Press, rock and roll, Friday happy hour; Automatics, rock and roll, Sunday; rock and roll, Monday, call club for information; Oozo, rock and roll, Tuesday and Wednesday.

Hotel del Coronado, 1550 Orange

Avenue, Coronado. 435-6611: Prince of Wales Bar: One + One Doris, contemporary, Tuesday through Saturday. Ocean Terrace George Allardice, contemporary and standards, Thursday through Monday.

Islandia Hotel, 1441 Quivira Road Mission Bay. 224-3541: The Art Resnick Trio, jazz, Sunday.

Islands Saloon, 104 Orange Avenue, Coronado, 435-3456: Cowjazz, country swing, Saturday

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach. 270-3220: Four Eyes, rock and roll, Thursday through Saturday; the Nornads,

rock and blues, Sunday and Monday; U.S. Male, rock and roll, Tuesday and Wednesday.

La Avenida, 1301 Orange Av Coronado, 435-6262: The Richard Coronado. 435-6262: The Richard James Trio featuring Contessa, jazz, blues, and pop. Thursday evening and Sunday afternoon; the Cheatham Quartet with John Harris and Gunnar Biggs, jazz, Friday and

ER

Le Chalet, 5046 Newport Avenue, Ocean Beach, 222-5300: White Dwart, rock and roll, Thursday through Saturday; the Hurricanes, rock and blues, Sunday and Monday, Puze, rock and roll, Tuesday and Wednesday.

Tickle Your Tastebuds.



DOS AMIGOS **MEXICAN FOOD**

1904 Quivira Road • On Mission Bay • 223-8061

"Two minutes west of Sea World's tower."

Oh! Ridge



Thursday - \$1 well Margaritas ent from 9:00 pm - 2:00 ar

Symodina.

BIG OAK RANCH FRONTIER TOWN AND WAR

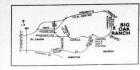






BRATZ

ILLUSION



Gates open 10:00 am, showtime noon. Adults: \$6.00, kids: \$3.00, under 5 free.

Picnic tables · Barbecue grills · Concessions Specialty shops · Swimming pools · Gunfight shows

For information: 445-3047 **Entertainment by Talavisions.**

Moby's Broiler, Adam's Rib Restaurant, 1403 Rosecrans Street Point Loma, 226-1871: The Billy and Annette Duet, hits of the '60s

HEROES

Mustang Club Rocking Horse

Sandrap Lounge, 2702 North Mission Bay Drive, Mission Bay 274-2314: Derive and Kristina, country and contemporary. Thiroday through Saturday.

Silver Fox. 1833 Garnet Avenue, Pacific Beach, 273-9190; Coretar country swing, Friday.

The Sendicate Night Club, 2176

Windrose, 1935 Quivira Road, Marina Village, Mission Bay Park, 223-2335: Heroes, rock and roll,

KGB-FM

101

KGB·FM 101 card

Street, Ocean Beach, 226-8849;

Vacation Village Hotel, Bay Louinge, Vacation Tale, Mission Bay, 274–4630; Shine-H.On, contemporary, Tuesday through Saturday, musical entertainment, Sunday and Monday, call club for

Windrose **FOUR EYES**



THE NEW DALLAS COLLINS BAND



Midnight Rock 'n' Roll Happy Hour Sunday through Thursday, 11 pm-1 am.





"The Mar Dels"

...Dance to BOSS MUSIC of those 50 s & 60s

"Rush Hour"

Mon. thru Fri., 11:30 a.m. - 7:00 p.m.

ROAST BEEF SANDWICHES

Double Well \$1.75 11:30 a.m. - 4 p.m. Draft Beer & Wine \$1.00 Mon. Fri.

Single Well \$1.00 Single Well \$1.00 _____ 4 p.m. - 7 p.m. Draft Beer & Wine 750 ____ Mon. Fri.

San Diego North

The Abilene Country Saloon, Toxes

THY RICH UNCLE'S
6205 E1 Cajon Blid. (P. blocks east of College)

FIRST ANNUAL COLLEGE WELCOME BACK ALL **COLLEGE STUDENTS!**

MYRICH URCLE'S

opens its doors to all students 17 years & up

For 20 days only, beginning Thursday. September 8 through Tuesday, September 27 every Tuesday, Thursday, Friday & Saturday featuring:

Grossmont

Mesa UCSD

City

Free KGB Skyshow Tickets Live Bands Free Albums Cash Prizes Recorded Music Video Screens-6 ft. & 10 ft.

PROPHET INSEX

THE SEVENTH this THE SNOWMEN

FLANIGAN'S

NOTORIOUS



BEAT THE CLOCK AT FLANIGAN'S HAPPY HOUR 25c DRINKS

S1.00 DRINKS

KPRI FM & STUBBIES SHORTS MR. CALIFORNIA LEGS CONTEST FINALS GRAND PRIZE—\$250 CASH, STUBBIES SHORTS & SHIRTS 1.00 WELL DRINKS 50° COORS DRAFT

LADIES' NIGHT AT FLANIGAN'S

1.00 WELL DRINKS



FLANIGAN'S 6-YEAR ANNIVERSARY







WE'RE DEALING LIVE ROCK
TUESDAY THRU SATURDAY



FREE GOODIES, MUNCHIES, DRINKS! RETURNING NOVEMBER 1



SULTRESS

TUESDAY, SEPTEMBER 6

TUESDAY T-SHIRT NIGHT WITH KPRI 60th consecutive week & bigger than ever. Free drinks from XPRI's Gary Kelley to the first 106 people before 9:59. WEDNESDAY IS ROCK DANCER'S NIGHT
Men customers get a chance to dance. Free drinks to first 106 people before 9:59.

THURSDAY IS "A CHORUS LINE" NIGHT Bancers in a smeatleast, glamorous comedy, variety show.

BIG FUN ROCK WEEKEND! FRIDAY & SATURDAY

3093 CLAIREMONT DRIVE • SAN DIEGO 276-3437



Thursday, September 1

OVERFLOW NIGHT

25¢ DRINKS

every Tuesday & Thursday from 8-10 PM \$1.00 OFF COVER if you mention "KGB rocks My Rich Uncle's"



KGB NIGHT



2 WIDESCREEN TVS (6 FT. & 10 FT.) FOR CHARGER GAME

POLICE PARTY

1 FREE PAIR OF POLICE TICKETS

Monday, September 5



ELLA RUTH PIGGEE NO COVER CHARGE

JAZZ

101 **SHOW**

25¢ DRINKS



Plus Wednesday NO COVER CHARGE ALL NIGHT 50¢ DRINKS UNTIL 10 PM

HAPPY HOUR 4-8 PM 25¢ BEER MON.-FRI. QUARTER-POUND HAMBURGER \$1.50

Circle South, Mission Valley. 298-8281: Larry Page. contemporary, Thursday through Saturday; Mike Murphy, comedy and music, Wednesday.

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley, 299-2828. The Siers Brothers, rock and Beatles music, Tuesday through Saturday, with Troys, rock and roll, Friday and Saturday, Rock Wars 83 finals. Flyweil vs. the semi-final winners, Sunday, the Reflectors, rock and roll, Monday.

Monk's, 10475 San Diego Mission Road, Mission Valley, 563-0060: Chain Reaction, contemporary, Thursday through Saturday; Forward Motion, contemporary, Sunday through Wednesday.

Monterry Whaling Company, 887 Camino del Rio South, Mission Valley. 291-1638: Bill Brackett, comedy and music, Wednesday through Saturday; Jim Palmer,

The Moonglow, 4615 Clairemont Drive, Clairemont. 273-1022: Justice, top 40. Tuesday through Saturday: live country music, Sunday and Monday, call club for

Navajo Inn. 8515 Navajo Road, San Carlos. 465-1730: Live rock and roll, seven nights, call club for

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

Pavillon Lounge, Town and Country Hotel, 500 Hotel Circle North. 291-7131: Sea Breeze, contemporary, Tuesday through Saturday.

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

Seven Seas Lodge, 411 Hotel Circle South, Mission Valley, 291-1300:

Saturday, Spirit, 1130 Buenos Avenue, Bay Park, 276-3993: The Bitz Brothers, rock and roll. Hones Band, rock and roll. Thursday, Mal and Val. rock and roll. For Creed and the rock and roll. For Creed and the rock and roll. Porlay: Little, Girls, rock and roll. Studies, Forder, and roll, Studies, Forder, Porlay: Tork and roll. the Hondr, rock and roll, plus guests, Wednesday.

Springfield Wagon Works, 5255 Kearny Villa Road, Kearny Mesa, 565-2272: Jo Treanor, piano bar, Thursday through Sunday.

Tio Leo's/Mira Mesa, 10787 Camino Ruiz, Mira Mesa, 695-1461: Espresso, contemporary, Monday and Tuesday; Joe Stewart, contemporary contemporary and country. Wednesday and Thursday; John Ingram, contemporary, Friday and

Tio Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge, 280-9944; Joe Stewart. conge. 200-9994; Joe Stewart. contemporary and country. Tuesday, Friday, and Saturday; John Ingram, contemporary. Wednesday and Thursday.

Gorge Road, Mission Gorge, 280-6263: Steer Crazy, country, Tuesday through Saturday; live country music, Sunday and





Thursday — Ladies' Night

All ladies guests of Automatics plus Long Island Iced Teas \$1.25

Sunday & Monday, September 4 & 5
TRANZACTION



Sunday - Giant 13 oz. drafts 750

\$1.25

Vodka Wednesday \$1.25 \$1.25 Super specials all night long

POCKETFUL



Mom's 9th Anniversary Week

with the return of the hot Las Vegas Act

NOTORIOUS



Wednesday night drawing for CHANIN turbo-charged custom surfboard — compliments of Select Surf Shop 4658 Mission Blvd., Pacific Beach 482-8860 483-6360

Door Prizes • Super Drink Specials Watch for future details in The Reader and listen to 91X for further notice

For booking information contact Talavisions 275-4315 755-3443

Charles McPherson this Thursday-Saturday Live Jazz Wednesday-Sunday nights



Now serving

Sunday Brunch

in the outdoor patio. Live steel band.

Mexican Seafood Restaurant & Bar featuring mesquite charbrolled fresh fish. Monday-Thursday, 4:30-11:00 p.m.; Friday & Saturday, 4:30-11:30 p.m.; Sunday 10:30 a.m.-11:00 p.m.

5509 La Jolla Blvd., La Jolla 454-3288

Tuesday, September 6

LOOKING FOR MR. GOOD BOD SUMMER FINALS



Come see the best of summer '83 ...

- · Winners from the last 3 months
- · LADIES come and cheer your champion
- · Special drink prices all night Doors open at 8:30—COME EARLY AND GET A GOOD SEAT
- Continuous dancing before and after the contest
- · Mr. Good Bod Fall '83 coming soon!

Crystal T's Emporium

Thursday TONIGHT ROCK, ROLL & PARTY





IONES BAND

Friday SEPTEMBER 2



DETENTE , L. CLIQUE

Saturday SEPTEMBER 3 LITTLE GIRLS

JOEY HARRIS &
THE SPEEDSTERS

MITCH CORNISH & THE HELLHOUNDS

LUNA All-female band

Sunday SEPTEMBER 4
LABOR DAY REVOLUTION FESTIVAL
TROWSERS

SHEBA and RHELM

TUCSDAY SEPTEMBER 6 HEADWIND with ANDERS STONE and PLAYGROUND SLAP

Wednesday SEPTEMBER 7 San Diego please well DFX2

THE HEARD and

THE ROOSTERS

be with old friends tombits.

CORDOTTOMS SEP. 5th. PANTHER with. Rager Nemous & Josey from Gel Tel.

Str. JAMES BARMAN BAND

JOHN 519, Record MINISTRY

Short Action 1 "Philip" & third latest his 1 bound to Tell Her?

Short For Low "Philip" & third latest his 1 bound to Tell Her?

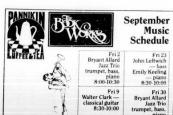
The GLEAMING SPIRES "are You Ready boy The Sex Gifts"

17th GLEAMING SPIRES "see you Ready For The See Goths"

Revitable SPC MISS (REPORTS)

Summon: "Must be the new corpet that's

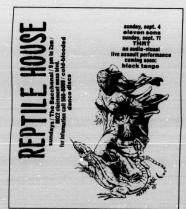
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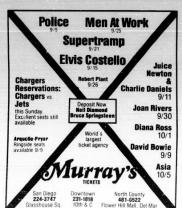


8:00 10:30 Fri 16 Sept. 3, 10:00-11:00am Bill Cantos -Come & hear 'Broadway Mo" (Maurice Zolotow), jazz piano Ken Abady — 8:00-10:30 Pannikin and **BookWorks**

Book Store Flower Hill Mall — 2670 Via de la Valle • Del Mar Pannikin: 481-8007 BookWorks: 755-3735

Coffee House





San Diego South

Anthony's Harborside, 1355 North Harbor Drive, downtown, 232-6358; Oh! Ridge, comedy and music. Tuesday through Saturday

Barnacle Bill's, 1880 Harbor Island Drive, Harbor Island, 297-1673: Eddie Preston, contemporary, Wednesday through Saturday. Boat House, 2040 Harbor Island

Drive, Harbor Island. 291-8010: The Head Band, rock and roll, Thursday Head Band, rock and roll, Thursda through Sunday, live entertainment, Monday, call club for infornation; Steve Hudson, comedy and music, Tuesday and Wednesday.

Cafe del Rey Moro, 1549 El Prado. Balboa Park. 234-8511: William Wright, piano bar, Tuesday through Saturday, Benji, jazz, Sunday.

Chateau Lounge, 3623 College Avenue, College Grove. 582-5820: Live entertainment, call club for

The Chocolate Affaire, 804 West Washington Street, Mission Hills, 296-1311. Bob Schleeter, jazz guitar, early evening Wednesday and Friday: Dorothy, classical guitar, Friday and Saturday.

Crossroads, 345 Market Street, downtown. 233-7856: F.M.K.A. downtown. 233-7856: F.M.K.A. featuring Mitch Manker, jazz, Thursday: Ella Ruth Piggee, jazz and blues, Friday and Saturday; live jazz, Monday, call club for information.

Doc Masters, 2051 Shelter Island Drive, Shelter Island, 233-2572: The Spud Brothers, '50s and '60s rock, Tuesday through Saturday, live music, Sunday and Monday, call club for information.

Doolde's, 4225 El Cajon Boulevard. East San Diego. 283-6581: Paul Gregg, piano bar, Wednesday through Monday.

Drowsy Maggie's, 31st Street and University Avenue. North Park. 298-8584: Rocket to Stardom talent night, Thursday, Del Ray and the Blues Gators, blues and jazz. Friday, Prandies Street Band, traditional and original Celtic music, Saturday, Pegge Waton and Rick Erlien, folk and blues, Sunday.

Fat City/China Camp, 2137 Pacific Highway, downtown, 232-0686; Most Valuable Players, jazz and pop. Friday and Saturday.

Grass Roots Cultural Center, 1947 Thirtieth Street, Golden Hill. 232-5009: Call for information.

Hamburguesa, 4016 Wallace Street, Old Town, 295-0584: Charlie Morse, contemporary, Friday and Saturday.

Harpoon Henry's, 2725 Shelter Island Drive, Shelter Island. 224-8242: Good and Plenty, contemporary, Friday and Saturday

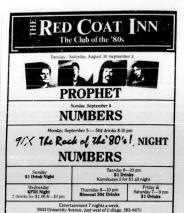
Holiday Inn/Embarcadero, Porthole Lounge, 1355 North Harbor Drive, downtown, 232-3861: Jim Moore, contemporary and oldies, Tuesday through Saturday.

Jolly Roger, 807 West Harbor Drive, Seaport Village, 233-4300; Barker and Orr, comedy and music, Wednesday through Saturday.

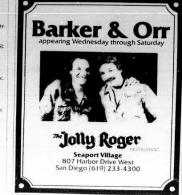
Kung Food, 2949 Fifth Avenue, Hillcrest, 298-7302: Michael Hillcrest, 298-7302: Michael Rhodes, contemporary, Tuesday; Llama, classical guitar, Wednesda David Randell, classical guitar, Thursday; Doug Hewett, folk and originals, Friday; Lex and Rachel, classical guitar, Saturday, John Lyon, classical guitar, Surnday.

Mandolin Wind, 308 University Avenue, Hillcrest. 297-3017: King Biscuit Blues, blues and rhythm and blues. Thursday through

Mona Lisa Restaurant and Cocktails, 2061 India Street, downtown, 234-4893; Guy and











CLOSED LABOR DAY



The fabrilous Soud Brothers THE MAR DELS

THE FLIRTS

F MISS OUR HAPI'Y HOUR FOOD SPECIALS: MONDAY med hor dogs, chill; fresh fruit tray, chips and dip. TUESDAY Chicken egg rolls, won ton, lumpla, frui WEDNESDAY

thursday

cheese blocks, assorted FRIDAY

The Rodeo is located on the corner of La Jolla Village Dr. and Villa La Jolla Dr. For more information. call 457-5590. You must be 21 or older to enter and picture I.D. is required. Dress Code.

Italian songs, pop standards, and opera, Saturday.

Morgan Restaurant, 515 Fifth Assumed the Assument Assuments of the Assument Assuments of the Assument As

My Rich Uncle's, 6205 El Cajon Boulevard, East San Diego. 287-7332: Crystal, rock and roll, Thursday through Saturday; Ella Ruth Piggee, jazz and blues, Sunday and Monday; Clubland, rock and roll, Tuesday and

Old Town Saloon, 2495 San Diego Avenue, Old Town, 298-2209; Live rousic, call club for information

Our Place, 2424 Fifth Avenue Hillcrest. 232-1773: Paul Yatchi jazz. Thursday; the Art Resnick Trio. jazz. Friday and Saturday.

Pacific Wine Bar and Bistro, 480 Market Street, downtown. 239-9839: Mel Goot, jazz, early evening Thursday through Saturday (downstairs).

Patrick's II, 428 F Street, downtown, 233-3077: The Sy Rainey Trio, jazz, Wednesday, Fro Brigham's Preservation Jazz Band, jazz, early evening Thursday, Nitetrain, 50s and '60s light rock for the page 150 pt. 100 p for dancing, early evening Friday and Saturday.

Prophet Restaurant, 4461
University Avenue, East San Diego.
283-7448: Walter Clark, classical
and flameno guitar, early evening
Wednesday and Saturday; Lori Bell
and Priends, Jazz, early evening
Thursday, Lori Bell and Shep
Meyers, Jazz, early evening Sunday.

Raphael's, 1960 Harbor Island Drive, Harbor Island. 291-6700: Mardi Milligan, contemporary, Tuesday through Saturday.

Reuben E. Lee, 880 Harbor Island Drive, Harbor Island. 291-1880: Rose and the Arrangement, contemporary, Tuesday through Saturday.

Shenaton Harbor Island, 1380 Harbor Island Drive, Harbor Island. 291-2900: Reflections: The Newports, variety, Monday through Saturday: Ducktail Revue, vintage rock, Friday happy hour.

Soledad's, 425 West B Street. downtown. 232-7588: Harvey and 52nd St. Jive. jazz, standards, and show tunes. Wednesday through Friday.

Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island. 291-910: Dusty and Melissa. contemporary, Wednesday through Sunday, Donna Cote. contemporary, Monday and Tuesday.

Triton, 6011 El Cajon Boulevard, East San Diego, 583-3240; The Bruce Cameron and Hollis Gentri Ensemble, jazz, Thursday throug

Trojan Horse, 6179 Universit Avenue, East San Diego, 582-1070; Mayhem, rock and roll, Thursday through Saturday; the Blitz Brothers, rock and roll, Wednesday

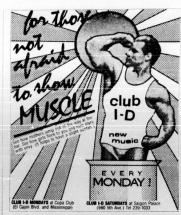
Tuba Man's, 2551 University Avenue, North Park, 295-9426; Ira Cobb, Dixieland, Saturday.

Upstart Crow and Co. Coffeehouse Upstart Crow and Co. Coffeeh and Bookstore, Scaport Village Harbor Drive, downtown. 232-4855: Rebecca Roberts. classical guitar, late morning Sunday.

Villa Rosalie, 3928 Twiggs Street Old Town, 295-2343; Walter Clark classical and flamenco guitar, early evening Friday.

The Voyager, 1901 Shelter Island Drive, Shelter Island, 222-0421: Jinnah, contemporary, Friday and Saturday.

Wired for Sound, 6251 Imperia 263-5910: Live jazz, Sunday afternoon, call club for infor





1921 Bacon St. at Newport Ave., O.B. 222-6822



1.64

East County

Alpine RV Resort, 5635 Willow Road, Alpine, 445 3162; Lames country, Saturday and Sunday.

Antonio's Hacienda, 700 North

Black Angus, 1000 Crawes Avenue El Cajori 440-5055; RPM, rock at roll, Tuesday through Safurday

Bull and Bear, 600 North Second Street, El Caion, 440, 5257; Delenic contemporary, Monday, Steve Mousas and Finest Action,

The Calynso Lounge, 975

Driftwood Lounge, 5286 Baltimor Drive, La Moss, 462, 05333, function

The Habitat Book Shop, 4711 Third

Kentucky Stud. 11377 Weedede Acenue. Santec. 448-3402; Country Justice country. Thursday through Saturlay, Karbude, country. Santice.

Mr. Bill's Backroom Saloon, hes North Magnola, Fl Cajon, 447, 4500. Dosty Best, contemporary, Wednesday and Thursday, Take Two, contemporary, Penday and Saturday, open stage talent show. Sunday, Lakeland Resort, Highway 79, Cuyamaca, 763-0736; Live music, Friday and Saturday, call club for information.

Organ Power Pizza, 3459 Imperial Acenue, Lemon Grove, 463-6977; Formy Stark, family musical

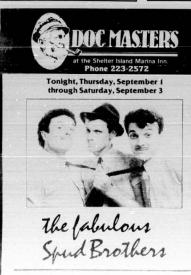
Spring Valley, 464-9007: The Smith Brothers, country, Wednesday and

The Ox Bow Inn, 2846 Campo Road, Spring Valley, 469-9616, Dan Rivers and Terry Martin, country, Tuesday through Thursday, Curly Lyon and the Sundowners, country









No cover charge at BOC MASTERS



Park Place, 1280 Fletcher Parkway, El Cajon, 448-4111: Spectra, rock and roll, Thursday through Saturday: the Press, rock and roll, Sunday and Monday, Status, rock and roll. Tuesday and Wedneyday. Delikin Pub. 7828 Hosebook

Santee Lakes Regional Park and Campground, 9040 Cariton Oaks

Sexton's, 7353 El Cajori Boulevas La Mesa, 460 1500: The Del Resec ling Band, big band swing, Mondas Brown Sugar, contemporars Tuesday through Saturday

The Turquoise Lounge, 2072 Second Drice, Le Mesa, 405-1 State, reck and cell, Tursday through Saturday.

South Bay

Baloots at the Beach, 717 Su

Black Angus, 707 F Shoot 415

4302 Mission Blvd. Pacific Beach 270-3220

SUNDAY

AFTERNOON

JAZZ WITH

JOE MARILLO

5 – 8pm, no cover Pail of Mic Ponies, \$1.25

Coming next weekend...

Dance Machine, 1862 Palm Avenu Imperial Beach, 429-1161: Destiny rock and roll. Tuesday Hirough Saturday, iwe rock and roll. Sanda and Manday call club to

Hutch's, (463 Palm Avenue, Imperial Beach, 423-3479; Country music auditions, Thursday through saturates, call shab for information.

SEXTON'S Restaurant & Night Club

Monday Night Football through our 10 ft, video screen Food & drink specials.

Appearing Tuesday—Saturday 9:00 pm - 1:30 am

Brown Sugar

Tuesday Ludies' Day 11:00 am -2:30 pm Complimentary glass of wine with lunch for ladies 9:00-11:00 pm - all well drinks & domestic beer 75c

Wednesday Hump Day Special 6:00 -10:00 pm-all well drinks & domestic beer 75c

Happy Hour Monday - Friday 3:00 - 6:00 pm Complimentary hors d'oeuvres.

Banquet facilities available



Bodie's

SYSTEMS

WEST COAST BAND

THE FRAME **RICK GAZLAY & THE ZOO** THE PUMPHOUSE GANG

AUDITIONS SALAD NIGHT

BOB WILHELM

ALL STAR BLUES JAM

6149 UNIVERSITY AVENUE 583-5700

Silver Spurs, country, Friday and

The Lantern, 1322 Third Avenue, Chula Vista, 427-4200; Hellion, rock and roll, Wednesday through

Oasis Bar, 1121 Third Street Chula Vista, 426-2977: Whisker

Friday, Sept. 2

INSEX

 KCR DJ BLACKSTONE

THE JONES BAND

PLAYMATE & LOUIE & THE KOODIES

Oid Bonita Store Restaurant, 4014 Bonita Road, Bonita 479-3537: Wayne Gire, contemporary and country rock, Thursday through

country, Friday and Saturday

Teapot Inn, 1060 Broadway, Chula Vista, 427-1304; Blue Skies, contemporary, Wednesday through Sunday. Palomino Star, 3008 Main Street, Chula Vista. 427-5889: Linda Sherwood and Surefire, crossover

Trophy Inn. 999 National Avenue National City. 477-5753: Frank Dixon and Nightlife, country, Tuesday through Saturday

Royal Vista Inn, 632 E Street. Chula Vista, 426-2500; Rex Paris

standards and contemporary Tuesday through Saturday.

Wild Turkey, 5080 Bonita Road, Bonita, 267-2550: Dirk Debonaire, rock and roll, Thursday through Saturday; Power Tool, rock and roll.

JAZZ AT

MORGAN

midnight.

September 2 & 3 John Ferrara Paul Delnero Denise Jeter

515 5th Avenue

Gaslamp Quarter 232-3352

RESTAURANT

サ

Sunday: Illusion, rock and roll. Monday and Tuesday; Network, rock and roll, Wednesday.

PERFORMERS

Performers listings are compiled by Linda Nevin. If you wish to be included, please call 469-6022 Thursday afternoon or Friday before 5:00 p.m. The listings are

Rock & Roll

The Johnny Almond Rhythm
Revue: Poway Mine Co.
Automatics: Vista Entertainment
Center, Haleyon, M's Club
The Balzi Band: Texas Teuhouse
Bandit: Black Angus/Chula Vista
The Bat Brothers: Mey Joey's
The Blitz Brothers: Beach Club,
Spirit Texion Horse.

Spirit, Trojan Horse Bratz: Belly Up Tavern, Magnolia Mulvaney's The Clique: Spirit Clubland: Halcyon, My Rich

Clubland: Hateyon, erg rand Uncle's Mitchell Cornish and the Hell Hounds: Spirit Crystal: Mg Rich Uncle's Dahota: The Chopping Block DFX2: Spirit
The New Dallas Collins Band

The New Dains Comins come Windrose Dirk Debonaire: Wild Turkey Diamond: Bobby G's Ducktail Revue: Country Bumpkin, Islands Lounge Echoes: Tequila Flats Flywell: The Alamo, Lehr's Greenhouse

Greenhouse
Four Eyes: Jose Murphy's,
Windrose, Belly Up Towern
Fuze: Le Chalet, Mickey D's
Ginger and the Sharks: Baloots
at the Beach
Joey Harris and the Speedsters:
Spirit, Belly Up Tavern

Power Tool: Wild Turkey
Premonition: Vista
Entertainment Center
French Halegom, Purk Place
Prosphet: Red Coat Im
Reflectors: Lehr's
Greenhouse
The Rhythm Kings: Gizmo's
Robon Banat Poscoy Withe Co.
Robon Banat Poscoy Wi Greenhouse Spectra: Park Place The Spud Brothers: Doc Masters The Squad: Spirit, Belly Up Tavern Status: Turquoise Lounge, Park

Kicker: Baxter's

Roger/Oceansie Little Girls: Spirit

The Russ Kirknatrick Band: Jolly

Little Girls: Spirit
Luna: Bodie's, Beach Club
Man's Best Friend: Beach Club
Manual Scan: Stratus
The Mar Dels: Crystal's Frat
House, Belly Up Tovern

Entertainment Center, Wild

Mayhem: Trojan Horse Network: Bobby G's, Vista

Turkey
The Nomads: Jose Murphy's

Notorious: Flanigan's Numbers: Red Coat Inn

Oozo: Halcyon
Planet: Vista Entertainm

Power Tool: Wild Turkey

Place
Toys: Lehr's Greenhouse
Tranzaction: Baloots at the
Beach
Urban Umbrella: Syndicate
Nightclub
U.S. Male: Pea Soup Andersen's,
less Marghu's

Jose Murphy's Wheels: Magnolia Mulvaney's White Dwarf: Le Chalet Yikes: Tequila Flats

The Head Band: Boat House Headwind: Spirit Hellion: The Lantern Heroes: Windrose The Hurricanes: Gizmo's, Le Contemporary/ Top 40 Chalet Illusion: Bobby G's. Wild Turkey

George Allardice: Hotel del Coronado Ambition: Black Angus/Kearny

Judy Ames: Henry's Dusty Best: Mr. Bill's Backroom

The Billy and Annette Duet: The Billy and Annette Due Moby's Broller Blue Skies: Teapot Inn Brown Sugar: Sexton's Chain Reaction: Monk's Change of Heart: Leyend's

Lounge Doris Cole: Hotel del Coronado

Jack Costanzo: Pancho's Donna Cote: Tom Ham's

Barry Cunningham: Hill House, Gentleman's Choice Ed Cunningham: Hungry Hunter/El Cajon Cathy Curtis: Hungry Hunter/El

nny and Kristina: Sandtrap

Lounge
Double Dose: Monterey Jack's
Double Vision: Noodle's
Dusty and Melissa: Tom Ham's
East Coast: La Maze
Mike Edwards: Hungry Hunter/El Cajon Elements: Holiday Inn/Mission

Elements: Hottauy sulley
Espresso: Tio Leo's/Mira Mesa
Forward Motlon: Monk's
Wayne Gire: Old Bonita Store
Restaurant, Coaster Saloon
Good and Plenty: Harpoon
Linguis

Henry's n Hawley: Old Pacific Beach Cafe, Crystal's Frat House Lee Henning: Bunbury's Charlie Hewitt: Reuben's/La

Kent Horner: Shepherd Cafe Robb Huff: Carlos Murphy's, Mulvaney's/Coronado, McP's,

Hungry Hunter/Imperial People Movers: Hilton Hotel Beach
Lonnie Hutson and Dusty Best:

Mary Perrin: Seven Seas Lodg Eddie Preston: Barnacle Bill's Jeff Proctor: Firehouse Beach Antonio's Hacienda John Ingram: Tio Leo's/Mira

Cafe
Rapture: Monterey Jack's
Larry Rathburn:
Mulvaney's/Coronado
Edison Riggs: Smuggler's Inn
Riggs: Rhack Amage (Micros) Mesa and Mission Gorge Jinnah: The Voyager Johnny Cadillac and Ace: McP's Junction: Driftwood Lounge Justice: The Moonglow Kanyon: Barr-X Ranch House Bill Kirkpatrick: Jolly

Roberta Linn: Atlantis
Magic: Rogue Stills
Main Street: "Bahia Belle"
Mariner: Monterey Jack's
Mardi Milligan: Raphael's
The Moody Dudes: Hungry
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Hunter/Oceanside Jim Moore: Holiday

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Spurs: Landmark Cocktail
Lounge
Whiskey River: Oasis Bar

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The Bryant Allard Jazz Trio:

Coffeehouse Lori Bell: Prophet Restaurant Benji: Cafe del Rey More Fro Brigham's Preservation Band:

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Chuck's Steak How

The Bruce Cameron and Hollis Gentry Ensemble: Triton/Sa

Jeannie and Jimmy Cheatham: The Cheatham Quartet: La Avenida The Chicago Six: Belly Up Tavem Ira Cobb: Tube Man's Cowjazz: Islands Saloon, Silver Fox

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LARRY PAGE

CURRENT MOVIES

Arthur — Dutley Moore and John Gelighal work a land of magic whereby and the second of the second of

Blade Runner - Two of the more so-

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Dawn of the Dead — George A Romero's companion piece to his NIGHT OF THE LIVING DEAD, set largely (and inspirationally) in a sub-urban Pittsburgh shopping center, less a sequel than a remake, a new and improved version with slicker technique and gaudier special ef-fects, and positively guaranteed not of sappoint even the most hysterical fans of the cartier film. It is gratutious-ly, scantialously, nose-thrumbingly tans of the earlier film. Its gratulousy, scantialously, nose-thumbinglygory, But it also offers the wickedest in the second of these persons who under no circumstances can admit the possibility of the second of the second

Dead and Burled - Horror shocker with numerous actual shocks, from the maker of RAW MEAT. Gary Sher-man. While offering no narrative inven-tion on the level of the earlier movie, this one nonetheless takes full advanhis one nonetheless blake foll allow-lage of the horto gents — and spa-cifically the zombie subgenre a-casy access to the subject of death. The pictured deaths are horrible enough in conception and in execu-tion to more than adequately express our natural and rational tear of the our natural and rational tear of the someone's notified or a hypothermic someone's notified or a hypothermic needle stack into someone's eyeball. And while the ending is overly tricky, And while the ending is overly tricky and unincossarily deleated. The development of the therm to that point and the second of t

"(Bipu, Itom 92)

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Esay Money — Correcty with Rodney Dangerfield , Joe Pesci, Geraldine Fizoperald, and Jennifer Jason Leigh directed by James Signoreli (Fashion Valley, Frontier Drive In, La Jolla Village, New Valley Drive In, Cceanside 6, Rancho Bernardo 6, Santee Drive In, South Bay Drive In, Sweetwater 6, UA Cinema 3, UA Glasshouso 6, Wegand Plaza 6)

Eating Raoul — Cheerfully sick com-edy (not as sick as John Waters, but the same disease) on such subjects as the American Dream, "fabulous Fil-ties furniture," and kinky sex in Los Angeles. The self-conscious aspira-



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Frontier Drive In. 3601 Moway Dr. (223-5535)
Theater 1. Monsury and The House on Scronty
Row, from 9.2
Theater 2. Easy Money and Lone Worf
McGuade
Theater 3. Hercules and Stryage

Loma, 3150 Rosecrans (224-3344) Tracing Places

ports Arena Sixplex, 3350 Sports Arena Blvd. (223-5333) 123-5333).
Theater 1. The Magic of Lassie. Irom 9-2
Theater 2. Mirviusy, from 9-2
Theater 2. Mirviusy, from 9-2
Theater 4. Hercules
Theater 4. Hercules
Theater 5- The Gotter Scal
Theater 6. Flashdance

brand, 4950 Newport, Ocean Beach (223-3141) Strange Brew and My Favorite Year, from 9/2

UA Cleasahouse 6, 3156 Sports Innu.
(22) 2546)
Theater 1 Easy Money
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La Jolle Village Theaters, 6679 Villa La Jolis Drive (453-7831) Theater 1 M Morn, Iron (s.2 Theater 2 Easy Money Theater 3 Return of the Jed Theater 4 Mortualy, Iron (s.2

firs Mess Cinemas, 8118 Mrs Mess Blvd. (566-1912) The der 1: The Golden Seal and The Last

Center 3 Chemnes, 2120 Canno del Ro North (297-1808)
Theater 1: Return of the Jeds Theater 2: Hercules Theater 2: Hercules Theater 3: Fire and fire and Montuary Clinema 21: Hall-Intell Circle North (291-2121) Staying Alive

Staying Asset Beshon Valley 4, 110 Fisher. Hey (291-4404) Theater 1, cary Money and M. Adom Theater 2, "Holey and M. Landit, Part 3, from Theater 3, Pasky Suseness Threater 4, The G. Jidne Scal

Century Twin, 54th and El Cajon Blvd. (582-7690) Theater 1: The Golden Seal, from 9.2 Theater 2: Superman III and Javes 3-D Cinerama, 5889 University Ave. (583-6201) War Games

Nen, 4051 Assums Ave. (283-5909) Gallipos and Picnic at Happing Rock, 91 The Outstiers and Rebell Willmout a Cause, 9/2 Eating Report and Little Murbers, 9/3 The Main From Stoney Paier and The Wind and the Lion, from 9/4

EL CAJON-LA MESA de Drive In, 8000 Broadway, Lernon Grove (469-5028) National Lampson's Vacation and Class, from

Aero Drive In, 3rd and Broadway, El Cagon (444-9800) Smokey and the Bandit, Part 3 and Stroker Ace, from 9:2

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Spring Valley, 1057 Elkekon Bird., Spring Valley (466-6633) Bise Thunder and Psychol II, from 9/2 UA Commons, interstate 8 at Magnolia, El Cajon (440-0309) Theater 1 Peturn of the Jack Theater 2 46-66on, from 9/2 Theater 2 Eary Money

Herbor Drive In, 32nd and D. National City (477-1392) Strokey and the Bendit, Part 3 and Stroker Ace, from 9.2

Theater 6: Fishchance
Sourie Bay Chrise, 1,700 Coronado, Impenial Beach
(42-2/27)
Theater 1: Mornany and The House on Soronity
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Allege, 820 Orange Ave., Coronado (436-6161) Hercules and Rocky III, from 9/2 Augus, 226 3rd, Chula Vista (425-1436) Blue Thunder and and Jaws 3-D, from 9/2

Ave, Vieta Way (726-3040) Tootsie and Arthur Bijou, 509 East Grand Ave . Escondido (743-9082) Spanish movies

Camino Cinema 4, 2253 El Camno Real, Oceanide (433-9144) Theater 1: Nercules Theater 2: War Cames Theater 3: Accipuisty and Krull Theater 4: Accipuisty and Krull Theater 4: Accipuisty non 9/2

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Clemen Pass Treater 5, 2565 El Camino Real.
Carlocal (729-741)
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seems recleemably dult, even if that dog were to look a bit more ferencous than a Swift Bernard. The idea becomes doubly dult – curely dult – Dawn of the Dead - George A

Escondido Drive In. 635 West Mission Ave. (745-233) Strokey and the Bandit, Part 3 and Stroker Ace.

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Sowne, 217 N. Hill, Oceanside (722-2155) Kung Fu Zombie, Revenge of the Pirates, and Gangbusters of Kung Fu, toom 9/2 Vineyard Terin Cinemas, 150-2 East Valley Parkway, Escondido (743-1222) Treater 1: Fashdarce, from 192 Theater 2: Mr. Morn The Song Remains the Same a Ladies and Geotemen, the Rolling Stones, 92, 3 and 4 makingth.

Mingand Plaza 6, 220 North El Camino Real. Encintas (442-5644) Trealar 1. Return of the Jedi Trealar 2. Easy Morey Trealar 3. Fire and Ex-Trealar 4. Hercules Trealar 6. Million (Lampoon's Vacation Trealar 6. Million (Lampoon's Vacation Trealar 6. Million, from 9/2

CURRENT MOVIES

• (km, 9/3)

Fanny and Aksander — Il should be considered by the sign of war of incommodation that no nor who has followed lagrand Bergman the far in his career will want to mes out on the comprehensive reprise of his themes and will want to mess out on the comprehensive reprise of his themes and the sign of the sign of the comprehensive reprise of his themes and for that any simple, coherent offer that any simple, coherent offer that any simple, coherent offer that any simple, coherent of the simple seems and to be a feed to the simple seems for to be simple seems seem to the simple seems seems for to be so necessition of the simple seems for to be so necessition of the simple seems for to be so necessition of the simple seems for to be seen seem to the simple seems for to be seen of the simple seems for to be so necessition of the simple seems for to be seen of the simple seems for t

"(University Towne Centre)
Feat Times at Ridgemont High
Insight the guitcity furnment up by
Cameron Cowe, Undercover Teenager, the move based on his original
book comes of looking not unitie any
time his own character out of the
ten his own character out of the
screenplay, and there is nothing else
to unite the remaining dramatis percount. A couple of the characters (a
super-coot ficket-scalaper) are sharply
rough etched to have come from
experience, but they and everybody
ough giant of the property throw
away, montage-style gags). With
Sean Penn, Jennifer Jason Leigh,
Jadop Remindd, and Phoste Cates
(Parkway, Un Glasshouse 6, 92
and 3 midnight).

The experience Administration 6, 92
and 3 midnight).

Fire and Ice — Animated fantasy directed by Ratph Bakshi and co-produced by Bakshi and Mustrator Frank Frazeta (Centre 3 Cinema 3 Conema Plaza 5: Clairement, Irom 92. Plaza Twin 1. Sweetwater 6: UA Glasshouse 6: Wegand Plaza 6)

Flashdance — Jennifler Beals stars as a construction worker who aspires to be a professional dancer, directed by Attrain Lyne (Flower Hill Cinema 3: Oceanside 8: Parkway 2: Paza Bonita Sports Arena 6: University Towne Centre; Vineyard Iwa 1: from 9:2)

After a chart the passoral interlucies of THE LONG PRICERS and SOUTH-ETH COMPTON THAT ARE HIS released to the cutton of the COMPTON THAT AND THAT ARE HIS RELEASED TO THE COMPTON THAT AND THAT ARE HIS RELEASED TO THE HODE COMPTON THAT AND THAT ARE HIS PASSORATION TO THE HODE COMPTON THAT AND THAT AN

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5: Poners GREAT TRANT ROBBEST,
Doccores à twey logend as a Robin
Road of the rails it is raid to see how
mail success sardwiched between
how botches. Richard Farnworth, as
Moner, has a nicce says way with a line,
but time and again the is eld high and
developed front on mention, undolsily
signeties. The whole show has a feelming of dead at. Directed by Philip
totime And S.
The Andrews of the Robbest of the Robbest
Tribe Andrews. browl and is the edition of polytopia between beyfrend and griftenin, spals between fellow law officers, spals between fellow law officers, spals between fellow law officers, spals of course, between law officers and brea

(Parkway 2)

Callipoli - II BREAKER MORANT o, the Australian PATHS OF GLORY, mistise CHARGE OF THE LIGHT BRIGACE. The method of making use is charged in the consideration of the loss is the rather unconcerned on the loss is the rather unconcerned on the loss of the lo

The Grey Fox — Canadian western Which is to say, not much of a western at all (Rather more of a northwestern, whatever that might be: pine trees, Mounties, and whatever.) And not much of a character portrait either

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The Hunger — This works hard to obscure the fact that it is a vampire movie (the fearful word to never uttered). But it will not manage to foot those who don't care for this sort of thing, and will manage only to intate those who do The mantenance of a Beautiful People intestyle, with live chamber mass, late alternoon sher.

and never before to feature films. One wants to say "never yet. If he has advanced at all beyond the television-ad mentality it so only as far beyond as an MTV video. With David Bowle and Susan Sarandon. 1983.

(UA Glasshouse 6, 92 and 3 mid-

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Krull — Science-fictionalized Arabian Nights, or Arabian Nighted sci-fi — it is hard to know which In any case, Prin-case Lysia is kingaped by The Slay-ers on her wedding right and taken back to their master. The Beast Hercules — Muscleman Lou Ferrigno as the mythological Greek hero, with Sybil Danning and Brad Harris, di-rected by Lewis Coates recired by Levis Coates (Carnino Chiema 4, Cisano, from 9:2 Center 3 Cinema 2, Frontier Drive Ir. New Valley Drive In, Parkaya 3, Plazza Twin 1, Poway Thoater, from 9:2 South Bay Orne In; Sports Arena 6. Studio 3 Cinemas, Sweetwater 6, University Towne Centre, Village, from 9:2, Wegand Plaza 6)

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SMOKEY AND THE BANDIT PART 3 FIRE AND ICE STRYKER 2.05, 5.25, 8.40 (PG) 12,30, 3,45, 7,00, 10,2

EASY MONEY

RETURN OF THE JEDI 12.30, 3.05, 5.30, 8.05, 10.40 (PG)

Starts Tomorrow: 12:30, 2:25, 4:25, 6:20, 8:20, 10:15 (PG) MORTUARY

Starts Tomorrow: 1:00, 3:15, 5:10, 7:10, 9:10, 11:10 (R)

RETURN OF THE JEDI

RETURN OF THE JEDI

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PRIVATE SCHOOL

CLASS 2.45. 6.40, 10.35 (R

CURRENT MOVIES

is a cinematic ocurre Herica, he has a lood reason to take, here, a few pages from the Ciref Eastwood style-tool (starting with the trainarite mu-lood (starting with the trainarite mu-lood). The country of the country of the starting of the country of the country of the starting of the country of (Frontier Drive In, South Bay Drive

getic visual style, reliant almost to the point of overreliance on short tracking shots and quick dissolves, makes this futuristic BORN LOSER's worth watch-ing. It is set not so far in the future as to pose problems of production or imag-ination for the filmmakers, just far expected. enough to explain away any bit of mindless chaos and destruction as the breakdown of civilization as we know it Made in Australia and dubbed into American Directed by George Miller 1979 "UA Glasshouse 6, 9/2 and 3 midnight!

The Man from Snowy River — The making of a boy into a man (and a man of some magnitude, too), as it was done in the Australian High Country in the 1880s. Peripheral figures all have been carved out with well-used cookie culters loony old gold pros-ector (Kirk Douglas, false-bearded and wigged, peglegged, and trapped with dialogue like "There's lore to life than death" and "It's a ranchhardta and ar fee as the way and nostalpa unit sheat-deep the character and present and the past of the character and refined as a set smithly familiar a recure from a mountain selega, a dark secret har mountain selega, and secret har mountain selega, and secret har mountain selegary Meline, no realized the selection of MAC MACK, and ROAM WARTHOUSE AND A secret has the mountain selection of the selectio

son 1962

"(Ken, 94)

Mr. Huloff Holiday — The things that an go haywer at a Riverar ersort By and with Jacques Tat. cold, and the second that the second that

deviated too far foward significit to be table to reverse direction and meet the need Sill for a short and pleasurable meet at the outside to reverse and pleasurable meet a fine outside the sill of the sill of

The Outsiders III does not go against all logic, at least not against all regions and the manufact liberation. For a director, and has been seen for a director and has been seen from the manufacture and the

(Guide, from 92)

Plantia at heaping flook — Triving to get thrill out of the meaning-persons case, claded Vale inner Buly, 1900, is like trying to get blood from a store (or better, in this case, from a rock). A brooding, went mood piece other in this case, from a rock). A brooding, went mood piece other in the same thing to be considered to the properties of the same thing to the company of the same thing to the company of the same thing to the case of in suringer, more in stormation, and of same part without trace amit of same part of the case in the case and crevious of Hanging Rock (Consettly hanging burt like soap bublic same things of the case of the

Playtime — Jacques Tati's strained, on-liptoes comedy follows the star-director through the funhouse of modern Paris, a maze of corridors, compartments, stainways, entrances and exits. It is often quite beautiful for the sleek surfaces and the straight-lined geography, as well as for the

STRYKER

Psycho II — Unauthorized followup to what might be Hichcock is most over-traced thriller. The propic inspires Australian filmmaker Richard Frankin to the control of the c

lesi, that it could fail to embrarass only the most self-immostranaturity of seens With Mart Dilcon, Rageh Machani, and the most self-immost come from a novel by S.E. Herion, 1983.

James Beach — Eric Röhmer's comedy of manners on the Normandy coast. with Artelle Röhmer's comedy of manners on the Normandy Coast. with Artelle Röhmer's comedy of manners on the Normandy Coast. with Artelle Röhmer's Comedy of manners on the Normandy Coast. with Artelle Robert Martines Designation of the Normandy Coast. With Artelle Robert Martines Designation of the Normandy Coast. Without a Cause — Nicholas Readed Web Lance, and National Additional Coast and Additional Co



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Octopusay — If there is any renewed vitality in this, the threenth installment in the James Bond series, the credit must go to the sharpened samonsty in and the Sowers, in the larger view, the perceptible benefit of this state of affects to the Bond series cannot be trained to the Sowers of the

ties at last into an extended exercise on the gata opening of a rity restaurant, it also sacrifices its unitying idea of the odds-against-laft its uthroughout that lengthy shetch to the finish line. flat demonstrates a juger's abs. ity to keep gags coming and going and coming back again, even if he cannot very often get laughs with them. 1968.

"" (Ken, 9/6)

The Return of Martin Guerre—Based on fact, this case of disputed identify in provincial France is set in the 16th Gentury, and no paras have the control of the provincial France is set in the 16th Gentury, and no paras have the look of an era prior to the invention of Pairnoive soop and Tide destepent. And prior to the invention of the move and the control of the province of the provincial form of t

CURRENT MOVIES

nealogical revelation, very much in same line as the sole revelation THE EMPIRE STRIKES BACK. the same line as the sole freestance the same line as the sole freestance and contract and contr

Risky Business — A when-the-cast s-www youth consety boy meets meet a sew youth consety boy meets meet a sew youth consety boy meets meet a present a sew young it meet applicable. And although a de-niest applicable. And although a de-niest applicable. And although a de-licated by a large sold a sew you was surveit for so, and as flush in the sarved for so, and as flush in the rail drive? Are there no gifts in high rail of the drive of the man asset cannar placements, cuts, sabouts, all contribute to the hunor man asset cannar placements, cuts, sabouts, all contribute to the hunor man asset cannar placements, cuts, sabouts, all contribute to the hunor meet computer-programmed dialogue. I don't believe this! I've got a life meeting the direction and the sorp! Will form Cruse and Rebecca to Moning. 100. I've the direction and the sorp! Will from Cruse and Rebecca to Moning. 100. Will from Cruse and Rebecca to Moning. 100. I've the sort of the sort of the life of the sort of the life of the sort of have set up a "Court of Last Resort" to sentence and purish criminals who have sipped through legal toopholes — at least connects to a real issue-viplante justice. Hyams nonetheless shase plenty of time off from the essue in order to include his even greater p. Jasion for careening chase scenes. Michael Douglas, Hall Hottzook, Sha-non Gless, and Yapher Koto. 1983. * (La Paloma, 9/4 through 8)

Smokey and the Bandit, Part 3— Action-corredy with Jackie Glasson, Paul Wilsams, Pat McCommok, and Jerry Reed, directed by Dick Lowry, (Aero Drive In, Batboa: College, Es-condido Drive In, Fashion Valley; Plower Hill Cherna 2, Harbor Drive In, Oceanside 8, Sweetwater 6, UA Glasshouse 6, from 9/2)

The Star Chamber — Moral outrage is unbecoming in a fantasy, porhaps in any fection. But just as in his CAP-RICORN ONE, Poter Hyanis has hypothesized a preposterous situation so as to allow firmself to act indignant about it. The situation here — nine to 8 Angelee County judges who have set up at "Count'd Last Resort to have set up as "Count'd Last Resort to

Stephing Alive — More embarrassment than an innocent outdoorement than an innocent outdoorement than an innocent outdoorement than an innocent outdooreshould have to endure Granted that a sequel to SATUPIDAY NIGHT EEVER and sequel to SATUPIDAY NIGHT EEVER and a sequel to SATUPIDAY NIGHT EEVER and an all-darcery, ordinging, no-lakeling an all-darcery, ordinging, no-lakeling to the sequel of the sequel of the sequel to the sequel of the sequel of the sequel to the sequel of the sequel of the sequel to the sequel of the sequel of the sequel than the sequel of the sequel of the sequel than the sequel of the sequel of the sequel than the sequel of the sequel of the sequel than the sequel of the sequel of the sequel than the sequel of the sequel of the sequel than the sequel of the sequel of the sequel performed by statione's brother Frank), the sequel of the sequel of the periformed by statione's brother Frank), the sequel of the sequel of the performed by statione's brother Frank), the sequel out love 1833 out popt orging than the sequel of the performed by statione's brother Frank). The sequel out love 1833 out play, if not also out love 1833 out play, if not also out love 1833 (Cinema 21, Oceanside 8)

Strange Brew — Dave Thomas and Rick Moranis repeat their roles as the McKenzie brothers from SCTV: the two stars also co-wrote and co-directed. (Flower Hill Cinema 3; New Valley

Superman III — The third Superman move is made up of three Superman moves is made up of three Superman policis, plus a Fenand Pryor plut that converges eventually with the Superman of the Superman policies and the Superman of a glob of computer him high school heart throb Lana, give permicious effects on Superman of a glob of computer formulated synthetic exprontice a movement of the superman of a glob of computer formulated synthetic exprontice and superman of a glob of computer formulated synthetic expression of superman of a glob said to explain the superman of the said to explain the superman of the said to explain the said the said to explain the said to explain the said to explain the said the said to explain the said the sai and a mean-spirited mess at that With Christopher Reeve, Robert Vaughn, and Annette O Toole, directed by Richard Lester 1983. • (Century Twin 2, Poway Theater, from 9/2)

Tootsie Rather more fan than lurny, Unemployed New York actor Michael Doney, colled up as South-en balls Dorolly Michaels, free cut soon poper. The "har part of a con-sists in things to locate and identification soon poper. The "har part of a con-sists in things to locate and identification soon poper. The "har part of a con-sists in things to locate and identification conventional and predictable, but not furny' paris—or rather, since not furny' paris—or rather, since that disscription covers to brusch far-matic things and the soon needs (than which nothing is more deadly to correctly) in matter of sex-ness (than which nothing is more deadly to correctly in matter of sex-ness (than which nothing is more deadly to correctly in matter of sex-ness (than which nothing is more deadly to correctly in matter of sex-less than which nothing is more deadly to correctly in matter of sex-person of the sex-dense of the sex-person of the sex-tence of the sex-sex-tence of the sex-tence of

Trading Places — THE PRINCE AND THE PAUPER set in modern-day Philadelphia and whoth the gimmics of the two social opposites being physical production of the properties of the properties of the contraly, as a WASP financial wizard and the paupersh one is apheto black, and they trade places through no choice of their own, but including the microphythe microphythemicrophyt

the Eddle Murphy character, so that the movie is only half a movie even in its better two-thirds or three-fourths. With Ralph Bellamy, Don Ameche, and Jamie Lee Curtis, directed by John Landis, 1983. "(Lorna, Oceanside 8)

A PER

Trillight Zons — Four twenty minute speaks (bits a principally file of which are stated in the same named Rod Serting TV which are statistical from expensives of the same named Rod Serting TV show, and the other an original way of the same named Rod Serting TV shows and the other and original control of the same named Rod Serting and service of the same named to the sam

(sucuo 3 Cremes)

Wer Games — Coomically firtificrestify adapted to fit the homecomputer and valoe-game craze A
high-school low-achiever (the highly
label Matthew Brodency) attengts,
sinto the Brodency attengts,
sinto the intelligence ce-ter of a
valoe-game company, but unwittingly
tags into the inside otheriae system
schonaned "Whopper, offers him a
choice of games from Chickets to
the hall cribsen the later, wort fet him
resign. Are subsequent developments real or amblactor?" Tog to the
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protect of computer ferminates and
protection comes, and there are some rom of computer terminals and print-out screens, and there are some nice, small human moments strewn throughout (a corn-buttering tech-nique, for instance, that fixes Dad in memory for all time). There is also, ut course, some sure-fire (not to say

The Wind and the Lion — Haisals, the Berber chetran kidnaps an American widow and her two children in far-off Tangiers, and Roosevell, the cowboy President, sends the U.S. Marines to the rescue, double-time. The vision of history is something a fanciful adoles-cent might have concocted, eyes ion marches ahead of them in the finetaining quity. Have you ever heard of the Big Sick? an depicted rigger-happy, the Better cheffur, accompanied by Jerry Goldsmith, head middless above his head like Multies in HIDDEN FORTRESS, and for an adversary everyone car unlike in Or an adversary everyone car unlike in Or an adversary everyone car unlike in for an adversary everyone can unite in loathing. Milius offers up the close-cropped Germans, who, unlike the Berbers, have not mastered the English tongue Sean Connery, Brian Keith, Candice Bergen. 1975.

Yor, the Hunter from the Future Italian-made adventure fantasy, with Reb Brown and Corinne Clery, directed by Anthony Dawson. (Bigou, from 9/2, Carset, from 9/2, Mira Mesa Cinemas, from 9/2, Studio 3 Cinemas).

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