

The Voiceless Generation

Part II Traveling to Europe

— Richard Rotman —

Everyone journeyed there. It was the place to go and live cheaply, a surprising concern for all the money it took for the flight. On the continent, we acted like Ben Franklin among the peasants. "Didia go to Torremolinos? Was it cheap?"

While some still founded communes and envisioned successful Brook Farms, those who voyaged to Europe expressed the age-old frontier urge to move and move and move: with past soil exhausted, depleted of sustenance, something somewhere must be more captivating, more fertile — a sowing place for bigger and better dreams. Scratch a student and he'll say he's been in 10 countries, each for four days. Going, going, moving. Full-time movement: as the most restless entrepreneur bought art or corporations, like ski area patches, we acquired campaign stamps from hostels in various cities: London, Paris, Brussels, Amsterdam, Copenhagen, Rome, Athens, Heraklion and Tel Aviv. Europe allowed bumming with an escape hatch: a return ticket home. It wasn't a life-style but an experience which said nothing of future status, as did the hard work on a commune or meandering up and down the California coast. In fact, it enhanced status: it was seen as enriching where travel in the West was "fooling around." Americans feel shamelessly inferior to European culture and so the institution of dogging a summer's menial labor passed itself off, tail between its legs, as the laboratory of humanness; my kid in Paris, my daughter among the Michelangelos. They went, Daddy, but how much they saw, one can't be sure. Culture is the rock age's secret midnight masturbation: Janis Joplin feared that her fans would learn she had read *Look Homeward, Angel*.

There was no determined pilgrimage in the footsteps of Van Gogh or Monet; rather, traveling around was watching the most varied set of television shows ever transmitted by Eurailpass. Changing the channel from period piece to period piece, from country to country, a generation of video addicts, the offspring of the kinescope, were allowed to watch and watch and watch to their heart's content and for once, their indulgence met with approval.

Look at our snapshots, ma! There I am in Paris, in *la rue gauche*. I loved that old \$1.20-a-day room which formerly housed a bathtub and looked out over a courtyard where Vietnamese did their wash.

But, alas, my friends did not speak the language and had to leave soon. It didn't matter, though. Now that Gaullist nationalism exposes us as barbarians, French girls no longer fancy *Cl* too. So we headed up to the fjords and, with that done, returned to Amsterdam and sat for too many hours in Dam Square brushing off panhandling Dutch kids who thought we had all the money in the world. We littered the beaches of Spilburg and Greece and the Israeli kibbutzim as long as we could take it. We took the train to Barcelona and Zaragoza, to the festival at Pamplona and travelled without George Plimpton and

Sadrudin Aga Khan. We failed to found a *Paris Review*, and left without hope of becoming famous later, even though we shook hands with the guy who impersonates Papa and explains Hemingway's "bull as tragic actor" theory.

Still, it wasn't all cheap bread and wine and a gay, lost life. There was a war on, lest you forget it. You should have seen the precarious adolescent egos tumble as we were press-ganged into Nixon's unpaid consular service. We did not have to explain ourselves to local Italians, French or Portuguese who spoke no English and understood very well that the light of the dollar made their economies shine. But the Dutch, Canadians, Australians and even Israelis spoke English and fought to unfurl the largest flags yet run up the nationalist's new pole.

"Your lousy war," they'd say. "Imperialists ... The defenseless Vietnamese."

What the ...? Well, they were right — except that, we stammered, oh, it was their war. They liked it. Nixon, not us. We were ... ah ... the Foreign Ministers of the Movement, the counterculture's plenipotentiaries, not some third secretary with a press handout from some crappy old desk at State. We were *COGAS* — war from the word go registers. Right.

From *The Stars!* But to them, we were no such thing. We were a part of the big American glob. Part of the culture that brought you the Cadillac and B-52. How painful was that head-on collision and subsequent shipwreck of discovery. It hurt. Once America was hip: Dylan represented one generation and, roughly, John Lindsay, the other. Now a foreigner's view of an American image stopped down to focus on John Mitchell, David Eisenhower, or, for chrissakes, brush-head Haldeman's boys. Somebody you couldn't distinguish from a narcotics detective or an IBM salesman. Indeed! The sun had set on our sullied old whore, America, and we believed it was still rising over Europe.

It was time to go home.

And a very sad time it was. We maintained the fantasy that Nixon wasn't really Nixon and hence not serious until his scars on earth. Judge Julius Hoffman, the National Guard at Kent State, Rockefeller at Attica — convinced us with deadly force. Nixon resurrected the good old American sport, total victory over enemies, and America was theirs again.

Even the youth fare had rattled and expired.

All that glorious emphasis on youth was pushed aside as the rainclouds Nixon ordered up finally covered our blue sky and the possibility of thunderstorms rose to 40 per cent. Powerlessness became a fact of life as Nixon maintained that America belonged to the fading rather than the coming. Although his disgrace will minimize their influence, Nixon's policies did wreak profound changes on us all. They will maintain a momentum of their own, even after their time has passed: inflation won't wane, the youth fare won't come back, grants to the liberals in academia won't be reinstated, not for many years. Never, may be. It takes depressions, appeasement, endless Indochina

Wars and viscous oil in our beaches to make Americans believe that calamities are a regular part of the perfect "American way of life." And even then, they wait until the shot has been fired to control the gun. Who will believe 20 years from now that a quiet campus which fails in its primary mission, the stimulation of new ideas and methods, is an unprecedented disaster? What kind of revolutionary will it take to cry out that the status quo is antithetical to all that is good in American life, and part of the characteristics of decay?

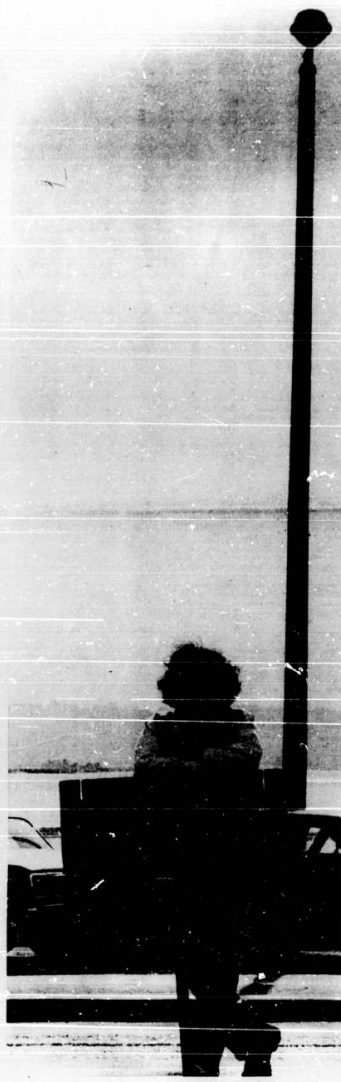
So the mood of the young today is part obedience from menacing signals on high, part real fatigue from a frenetic pace, and part the inevitable aftermath of the handwagon's progress through town. The happy music and incredible excitement of some new, the handwagon's arrival, calls everybody out, fans and players alike: one man's nirvana belongs to everybody. Then, by the time the noisy truck heads out of the main square, the message has sunk in. The truly committed race along to the edge of the town, as the crowd disperses in the square. But at the border, the young devotees must begin the long trudge back to await the next wonder. Americans hate to be second to anyone, especially their own countrymen, and my generation is no exception to that gospel.

Except that right now we don't particularly care that it will be a while before the hoopla begins anew. We can still hear a muffled, though different drummer. Hiking back to town, we have taken a detour through the woods; we need time to think, something adults seldom understand. We engage in self-analysis, avoiding the thought that such a nerd does not exist because Americans are always right.

The present is a vacation from action, not something consciously planned, like Nixon's post-1962 evie, but something born of relief and paramount necessity. Besides, it's not so much fun proclaiming that liberty is here two years after its arrival, in whatever form it took. All that false community proclaimed by middle-class kids raised in detached houses with full-time mothers had to have been cover-up for unacceptable true feelings. Personal idealism is the true flowering of the hope of the sixties, not a mass movement of any sort. Change is whittled down to a manageable level, compartmentalized into an incremental task with a visible goal — and then it can be sent up for the old guys to deal with. Let the Vietnam veterans bitch about their pitance for education, we'll start a day-care center, work for Ramsey Clark, or get a student on the board of trustees. You affect your world, I'll affect mine. In Nixon's America, the danger is in numbers.

A pity? Yes, but absolutely necessary. There are so god-damned many of us. You must be gradgrubber, a mercenary academic parasite when everyone has an "A" average. As we grow toward gelation, the womb contracting on our soft heads, it's awfully scary — holy christ, our inexhaustible supply makes the competition so stiff! There students once clamored for class

(continued on page 2)



We could buy anything, no matter what the cost, for our parents loved giving us what they did not have. We could travel anywhere, rarely having to decide alternatives, often picking both.

DUNCAN SHEPHERD

both. And now we
between the purity of
the virtue of wealth.
You may look for a
your lawyer may be a
and a devotee of
his nostalgia; the
of free enterprise, a
a member; and the
the man's son, now
coming over his arrest
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It's blow it.

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1. *Journal of Management Studies*, 1997, 34, 1, 1-14.

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The painfulness is immeasurably enhanced by the reality Lois Foraker has given to the nurse's character — a jollity that never quite rings true, and a basic hardness and insensitivity that have always been there, ready to emerge at this crucial moment.

—Jonathan Saville—

It is astonishing how much better the Old Globe's *Romeo and Juliet* is than their *Twelfth Night*, which I reviewed last time. The reason for the difference seems to be *Romeo* director Donna Madoff, who has stamped her strong directorial personality on the whole production, down to the last detail. How else could we explain the fact that the same actors who were merely passable — and sometimes less than that — in *Twelfth Night* deliver such superbly crafted performances in *Romeo*? Barry Kraft, who made so little of the role of Orsino, a role rich in character and poetry, now gives a wonderfully coherent, human, moving and memorable performance in the much less promising part of Romeo's friend, Benvolio. Sandy McAllum, who played Feste like a jolly businessman, has come into his own again with a funny and pathetic Peter, a whole living character sketched out in a few brief appearances. John Glover, the redoubtably unrepentant Sir Andrew, is a ravishingly eloquent and sardonic Mercutio, not only speaking those high poetic fancies and low poetic witticisms with a lustrous relish for their language, but also giving us a vivid sense of Mercutio's character. Even Michael Horton, who as Romeo's page Balthasar has one of the smallest parts in the play, manages to be more authentic and more deeply moving (in his broken-hearted announcement of Juliet's death) than in the whole role of Sebastian, in which he has more than adequate Miss Madoff clearly knows how to bring out the best in every actor, and her *Romeo* shows us as *Twelfth Night* did not manage to do — what a fine company has been assembled for this summer's Shakespeare Festival.

As for *Romeo and Juliet* themselves, they are all one could want — youthful, ardent, beautiful,

The particular excellence of this production is in its ensembles and its details. Everything is thoroughly interpreted, directed, realized. One might take as an example the scene in which Juliet's parents demand that she wed Paris (they do not

A Much Better Play



full of spunk, and infinitely fragile. Penelope Fuller's Juliet has the perfect mixture of childishness and mature passion, naive playfulness and adult suffering. Tim Matheson is one of the best Romes I have seen, skillfully conveying the transformation of the silly adolescent girl-chaser into the sombre young "widower" who still retains much of his innocence; when he takes his life in Juliet's tomb, we see in him at the same time the adult who chooses to die because the center of his life has gone and the kid making a little melodramatic gesture. This is an exceptionally difficult combination of traits to bring off well — most Romes cannot keep the balance and wind up too heroic or too pathetic — but Mr. Matheson does it perfectly. And what is best of all, neither he nor Miss Fuller seems to feel that in order to project a living character in Shakespeare one must roll and tumble through all those words that no real man or woman can ever have spoken. They love the language; their roles have given them, they speak the words with proper inflections and at a proper pace, and they never utter a sound which is not both lustrous in itself and a transparent revelation of character.

know she is already married to the banished Romeo). It is hard to imagine a better Capulet than Benjamin Stewart, who had already given evidence of his talents as Sir Toby Belch in *Twelfth Night*. The for her by costume designer Edward Johnson. Thus, when Juliet, flung to the floor by her lines; the cold and almost monstrous look of his, with that inhumanly shaved head; the uncontrolled tyrannical rage at the daughter who refuses to obey his wishes — these make for a performance which is not only strikingly good in itself but which contributes powerfully to our sense of the central dramatic issue of the scene: Juliet's pathetic vulnerability.

The same effect is achieved by the remarkable characterization of Lady Capulet, played brilliantly by hardiness and insensitivity that have Jennifer Henn. Miss Henn is an exceptionally fine actress — no one will forget her stunning performance in the Carter's *Private Lives* last summer — but for one could not have anticipated anything like her tragically bumbling as Friar Laurence, to Anthony DeLongis, or his sizzling portrayal of her minor role of Juliet's mother, from her first appearance on stage, quite Tybalt, a capped volcano, and for early in the play, she has calculated his preparation of the terrifyingly every evil, his gesture and inflection convincing swordplay scenes: to order to build up a devastatingly cold, vain, haughty and unfeeling peccol for the inventive set at character. Everything in the Juliet's tomb; and even to the production, contributes to the music of Conrad Suss. This is a solidity of this character: Miss wonderful *Romeo and Juliet*. I urge Henn's language, of tongue and you see it.

body; the bitingly effective stage business with mirror and coiffure, no doubt director Madoff's invention; and the gorgeous gown, at once flamboyant and icy, provided for her by costume designer Edward Johnson. Thus, when Juliet, flung to the floor by her lines; the cold and almost monstrous look of his, with that inhumanly shaved head; the uncontrolled tyrannical rage at the daughter who refuses to obey his wishes — these make for a performance which is not only strikingly good in itself but which contributes powerfully to our sense of the central dramatic issue of the scene: Juliet's pathetic vulnerability.

Praises, too, to Robert Cornthwaite, comical, kindly and not have anticipated anything like her tragically bumbling as Friar Laurence, to Anthony DeLongis, or his sizzling portrayal of her minor role of Juliet's mother, from her first appearance on stage, quite Tybalt, a capped volcano, and for early in the play, she has calculated his preparation of the terrifyingly every evil, his gesture and inflection convincing swordplay scenes: to order to build up a devastatingly cold, vain, haughty and unfeeling peccol for the inventive set at character. Everything in the Juliet's tomb; and even to the production, contributes to the music of Conrad Suss. This is a solidity of this character: Miss wonderful *Romeo and Juliet*. I urge Henn's language, of tongue and you see it.

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Straight From the Hip



—Matthew Alice—

Dear Mr. Alice:

I hate to admit this, but I think someone is trying to tell me something. Last week I was walking through a friend's neighborhood in La Mesa — the first time I've done anything like this — we stole eight avocados. I took my cache home, put them in a drawer in my kitchen, and a week later, when I took them out for some guacamole, they were slightly wrinkled but not at all ripe. Does this prove the existence of God?

Michael Ducarme, Mission Hills
An avocado grower's explanation might be that your avocados weren't old enough when you picked them. The Department of Agriculture, for example, won't let any avocados go to market unless they've got 8 per cent oil in them, which usually takes at least 6 months to develop. If you pick avocados before that stage they'll never ever ripen.

Dear Matthew:

What happened to the Coronado ferry? Why hasn't it been resumed?

Sue Sulla, San Diego

The Coronado Bridge was opened for traffic. At the five ferries then in operation, the *Crown* and the *San Diego* went to the *Purple Sound* in Washington. The *Coronado* went to Oakland, the *Silver Strand* went to Brazil to serve as a hospital ship, and the *North Island*, according to its owners, is still aground in the Bay near 10th Street.

Cross-bay ferry service hasn't been resumed because of the bond covenant agreed to for the financing of the Bridge. The covenant forbade any competing ferry service within 10 miles of the bridge.

The Fleet Water Taxi Company tried to run its three 60-foot motor wheelboats across the Bay a few weeks ago, charging 50 cents a passenger and 50 cents per bicycle, and it was stopped by the Navy for using Navy property without authorization. Now the Comprehensive Planning Organization is doing a feasibility study on ferry service, and the Toll Bridge people say they don't think pedestrian ferries would hurt them. But the real obstacle would be getting all the Bridge bond holders together to make the whole thing legal.

Dear Matthew:

I understand that in San Diego the Welfare Department is changing over from Commodity Foods to Food Stamps. What requirements must you meet to obtain food stamps?

En Anzola, La Jolla

On June 15 the Welfare Department switched to food stamps. Now, instead of dropping by to pick up your peanut butter and lard, you've got to go in for an interview, fill out an application, and if you're not on welfare, you have to pay for your stamps. The Welfare people figure that there will be a tremendous drop in the 2000 or so people who have been using commodities, and the lesser number will allow an extensive "interview" process. The three offices you can go to are the Escondido Welfare Department, the San Diego Department on 1375 Pacific Highway, and the National City Department on 225 West 30th, National City.

Hotshot expert on everything Matthew Alice won't answer your questions. Send them to him c/o The Reader, Box 80803, San Diego, CA 92138. A free LP will be given to the asker of the best question.

Where else can you drive in to a full five-course Chinese meal?

—Beth Lyons—

I've been going to Chinaland for twenty years now — it's the first "dining out" I can remember. In those first days it was cheap enough and casual enough for a young family with four young children to be comfortable, and the food was good enough to make it a special evening.

Well, twenty years is a long time, but for most of it Chinaland has been a beacon of delight in my usual economic fog. I used to make bets with my first boyfriend — if I won, he took me to Chinese dinner there, and if he won, I took him to Chinese dinner there. Either way, I figured, I came out ahead, having succumbed early to the charms of Chinese cuisine (it's like malaria, cropping up now and then as I'm craving that only got-for chicken can satisfy).

The first time I almost got engaged, my nearly-fiance and I took my parents out to dinner there. And the first time I ever really had munchies at 2 a.m. there was Chinaland, just waiting to be descended upon. Oooh, that was good. It's the only place I know of where you can stuff yourself until 3:30 a.m. and enjoy it.

It's not what you could eat at a classy place, but it has an atmosphere all its own (which has nothing at all to do with the meagre attempts at oriental decoration). Where else can you drive-in to a full five-course Chinese meal? Where else can you get Budweiser with your fortune cookies?

The usual clientele is varied and interesting — sometimes noisy drunks (it's the beer) in bowling

shirts, often high school kids on an obviously first date, rowdy families of seventeen or so, businessmen in suits and ties, freaks just about everybody hits up Chinaland at one time or another.

One good reason is that full dinners go for as low as \$2.35 (less for individual entrees), including soup and tea, fingerfoods and several entrees, with the inevitable fortune cookies at the end.

Not only are the prices my style, but the cooking is generally quite good (though it appears to vary according to time of day and day of the week) if not particularly subtle. My favorite has always been the cashew chicken dinner, (\$3.00), though with rising costs there are fewer cashews and more celery in it these days.

Times do change — the prices have recently gone up and the food quality is noticeably down in the last year or so, but it's still a big, cheap meal of reasonable taste. I'm only grumpy because it used to be so much better.

More changes are in the offing for Chinaland. There is a big architectural drawing on the wall now, to indicate the intended move from the beloved home of so many of my "firsts." The new building is modern and flashy with stucco exterior and careful landscaping, a real departure from the comfortable-mid-century place where I learned to love Cantonese cooking. Perhaps they won't like it if I wear my dirty jeans and sweatshirt there, it might spoil their new image. And prices will probably rise again.

Oh, well, there's still time for a few more nostalgia flashes before progress takes over, since the new building is yet to be constructed (on the same lot, at 3135 Midway

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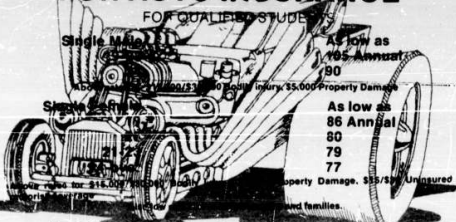
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Letters

Dear Editor,

On behalf of the International Center's Gallery Eight, I would like to thank you and Miss Kotter for her article on our recent exhibit and sale of Indonesian arts and crafts. I am very sorry if Miss Kotter misunderstood that the

items to be exhibited would also be for sale. It is my understanding, however, that there was no ambiguity in the telephone notice to the *Reader*, in which it was clearly stated that the Indonesian show would be both an exhibition and sale. As Miss Kotter knows from her previous visits to Gallery Eight, all items exhibited by the shop are for sale. Gallery Eight exists solely

to raise funds for the programs of the International Center and is operated by an all-volunteer (i.e., unpaid) staff. The activities of the International Center may seem rather trivial in the world's scale of current social problems, but the Center clearly fills a need in this community, and like all non-profit organizations must scrounge for contributions to meet that need.

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Other issues involved by Miss Kotter's article... e.g., definitions of folk art, the impact of industrialization on the production of folk art (both its decline and revival as an "artificial" activity), and the sociological phenomenon of "European" (and Chinese and Japanese, etc.) collecting, religious art for solely aesthetic (and decorative) purposes... are best left to the classroom. Very truly yours,

Audrey Spiro

Gallery Eight

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CHUCK'S STEAK HOUSE: MOONSHOTS, Thursday through Saturday, June 27 to 29 and Monday, July 1, 1250 Prospect, La Jolla. 464-5325.

FOLK ARTS: THE NEW HONKY TONK BAND and HOWARD CASH, Friday and Saturday, June 28 and 29, 8 and 10 p.m. 3743 Fifth Ave. 291-7766.

IRON HORSE: TERRY ALLEN, Tuesday through Saturday, 9 p.m. through July 27, 8238 Parkway Dr., La Mesa. 465-7663.

IVY BARN: JANET AND STEVE, Thursday through Monday, June 27 to July 1, B.L. ROBINSON, Tuesday and Wednesday, July 2 and 3, 911 Camino del Rio S. 296-9164.

J.A.'s: STONEGROND, Friday and Saturday, June 28 and 29, 4025 Pacific Highway, 296-3655.

JAMAICA JOES: CROSSBOW, Tuesday through Saturday, through June 6, 3595 Sports Arena Blvd. 225-1251.

LEDBETTERS: BLITZ BROTHERS, Thursday through Saturday, June 27 to 29, MIFF, Sunday and Monday, June 30 and July 1, 5524 El Cajon Blvd. 563-4524.

NOTESON PLOTSON: JERRY MCCANN, Wednesday through Saturday, through July 16, 417 Santa Fe Dr., Encinitas. 753-0329.

P. RODNEY'S: FORT AND MORE, Friday through Sunday, June 28 to 30, 271 North Highway 101, Corona. 565-1729.

RARE EARTH: RARE EARTH, RARE EARTH and THE CHANGERS, Wednesday through Sunday, PEACH, Monday and Tuesday, 1260 Fletcher Dr., El Cajon. 448-4111.

THE PEOPLE: R/C/N BORDAGE, Thursday through Saturday, June 27 to 29, TOMCAT, Thursday, June 30, NANCY MATSIE, Monday through Wednesday, July 1 to 3, 4970 Vollare, Corona. 563-9773.

THE SPORTSMAN: SIR LADY JIVA and NEW DYNAMICS, Friday through Saturday, June 28 to 30, 5075 Logan, 262-0737.

SPRINGFIELD WAGON WORKS: TIM MORGAN, Wednesday through Saturday, through July 17, 5255 Kearny Villa Rd. 565-2777.

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Dear Reader,

"Confessions of a door to door salesman," an article without regret or remorse ("peddling in an honorable and difficult trade requiring people who don't discourage easily...") I only expect to be treated to the same with courtesy and consideration that an individual would want his own child trusted...") reminded me of much of the testimony that Senator Sam Erwin took from former members of the Nixon administration. I especially liked the references to belief in power, pressure, and leading the customer on.

But the essence of the violation of courtesy, decency, and privacy came across with: "Several people have 'No Solicitors' signs near their doorbells, but I just go up anyway."

Of course, nowhere in the confession does Dickstein mention his lack of honesty and just like the "peddler," you expect him to refer to National Security as a justification for "...preparing an order thereby adding pressure."

Not does he mention deceit: "...distract the recipient from the original notion that she didn't need anything." And violation of privacy: what's private is private.

The only difference from Nixon's men and Dickstein is that Dickstein's behavior was legally sanctioned and theirs was not. But all the vocabulary is the same, and it explicitly excludes honesty, deceit, regret, remorse, and privacy.

It includes double-talk like "legitimately denied," "mutual interests," "response to an actual problem," and other operative, inoperative, sometime operative, and sometimes in-operative communications used to cloud what one's real behavior and intent is.

But do not misunderstand. There may be more justice here than meets the eye. At one time San Diego wanted to be the city that re-nominated Nixon. So why shouldn't "Nixon's City" people have more door to door salesmen than anywhere else in the universe? People here, I guess, instinctively understand and sympathize with the language necessary for such transactions.

It will probably get worse. Even salesmen in stores will be called surveys, solicitors, consultants in selling contests, and domestic missionaries. These Nixonian terms will be implanted into our psyches and the word "Salesman" will disappear.

You will walk into a store with the intent of making a purchase. A salesman will come up to you and say, "Good afternoon. My name is Mr. Wilson and I'm taking a survey of everyone that comes into J.C. Penny."

You will say, "But I just want to purchase some underwear." Mr. Wilson: "Aha! when we finish the survey interview, I want you to vote for me. You see I'm a contestant in a contest..."

Then we will all love door to door salesmen in the 21st century.

James O. Jenkins

DARTS
EVERY NIGHT
TOURNAMENT THURS. 7:30 P.M.
PRIME RIBS Per Person
OF REEF DINER **\$1.95**
FULL BAR
FLOYD SMITH'S PUB
MISSION BEACH
3745 Mission Blvd., 488-2290

Classifieds

RIDES

RIDER WANTED for trip to N.Y. via southern route. Leaving the beginning of July. Call Ken at 436-0912.

FOR SALE

AMERICAN JEWELRY SALE... 10% off. The Plaza. 234 Kline St. 454-1888.

1973 GIBSON EB... with humbucking, 320. Beginner's Electric Bass, 2 pickups. \$30. Basses 2-20 Trumpet, excellent condition with case, music and stand. \$50. 40 watts with 10" speaker. \$40. Call John at 468-6503.

NEW KOWA SX single lens reflex, 21x. 85 mm. F3.5. \$73-6422.

BKERS OR WHATEVER, good shape heavy leather pants. Waist 32, inseam 33, fitted, chocolate brown, originally \$80, yours for \$30. Ron 459-3811 or 454-2870.

BLACK AND WHITE portable TV, comes with a carrier case on wheels. \$25. Also VW luggage rack, fits on the roof. \$12. Call 453-9147.

DRESSER, lamp tables, chrome set, sofa bed and chair. Good condition. ches. 272-8843 after 5 p.m. Weekend all day.

I AM MOVING back in July and must sell a Hamilton upright piano, will sacrifice for \$195. Call 291-7556.

GAUGE SALE: 10 gallon aquarium, \$10; heavy duty band saw, \$10; 1/2" bench grinder with accessories, \$20; large old trunk, \$6. VW car stereo, \$7; part Persian car and items, free. Pacific Beach. 272-1136.

EARTH SHOCK, women's size 8-9, brown suede, excellent condition. 452-1938.

MOVING, red chest of drawers, chrome handles, \$15; maple bookcase, \$12; fig tree in redwood planter, \$7; vintage book, \$5; leather ski boots (buckles), size 8-9. 452-453-2451.

R.C.A. 19" color TV, excellent working condition but needs minor adjustments. \$50. 488-9893.

AKA suitable with Shure M51E cartridge. \$65. Two 12" 3-way bass Reflex speakers. \$85. Lafayette LA 700 integrated amp. \$70. Concord K80 Doby cassette deck. \$300. 2-cassette. \$250. 1200-4000, ask to 2146.

RECYCLE CLOTHING. We have used dresses, jewelry, books, hand-knits, pants, a life of everything, come to see and use. We sell, trade, consign. Kay's Resale, 2625 Fifth, Monday through Saturday, 10 to 6. 291-7747.

135 MM TELEPHOTO for Pentax F-3.5, never used. \$35. 453-2451.

WE'LL WAIT ON YOU TILL 7:30.

THIS WEEK IN SAN DIEGO JUNE 27 TO JULY 3

Southern California
First National Bank
1ST
National

THEATRE



YOUR OWN THING, a "youth" drama suggested by Shakespeare's Twelfth Night. Cassius Carter Stage, Balboa Park. Tuesdays through Sundays, 8:30 p.m. and matinees 2 p.m. Saturdays and Sundays, 2:30-2:55.

APPLE TREE, parts one and three, "The Diary of Adam and Eve" by Mark Twain, "Passionella" by Jules Feiffer, Uncle John's Dinner Theatre, Fridays and Saturdays, 8 p.m. (after 6:30 p.m. dinner), Sundays, 7 p.m. (after 5:30 p.m. dinner), Through July 7.

THE FANTASTICKS, the musical "Golden Rolin" Belly, Del Mar. Monday and Tuesdays at 8 p.m. (dinner 6:30 p.m.).

GEORGE GEORGE CARLIN, humorist in concert, Civic Theater, 202 C St. Saturday, June 29 at 8:30 p.m. 236-6510.

RATS by Israel Horowitz, **COP OUT** by John Guare, **SAVE ME A PLACE AT FOREST LAWN** by Linnea Verby. Performed at 8:30, 9:30 and 10:30 p.m., Friday and Saturday, by the New Heritage Theatre, Inc. at the Stratford Court Theatre, Del Mar, 459-3435 or 278-7555.

THE MADONNA OF LUCKY GREEN, by Frederick Saul, part of the Research and Development Summer Play Festival, Crystal Palace Theatre, Mission Beach, Friday, Saturday, and Sunday, June 28, 29, and 30, 8:30 p.m. 488-8001.

TWENTIETH NIGHT, part of National Shakespeare Festival, Old Globe Theatre, Balboa Park, Thursday, June 27, and Sunday, June 30, 8:30 p.m. Saturday, June 29, 2 p.m. 239-2255.

ROMEO AND JULIET, part of National Shakespeare Festival, Old Globe Theatre, Balboa Park, Friday, Saturday, and Tuesday, June 28, 29, and July 2, 8:30 p.m. Sunday, June 30, 2 p.m. 239-2255.

SWEET CHARITY, a Neil Simon musical, Old Broadway Theatre, 2147 St. Tuesdays through Fridays, 8:30 p.m., Saturdays, 6 and 9:30 p.m. and Sundays, 2 and 7:30 p.m. Through July 28, 235-6535.

INDIAN MAGIC, a theatre group will present "Free Rocks," an original play, portions of Shakespeare's A Midsummer Night's Dream, and another original play, "Incidents of Life," Saturday and Sunday, June 29 and 30, Balboa Park's Zorro Gardens, between noon and sunset.

BEAUTY AND THE BEAST, a Children's Theatre production, Southwestern College, Monday through Friday, 9:30 a.m. Through July 25, 420-1080.

LECTURES & TALKS

EARTH 2020 — THE NEXT BILLION YEARS, part of a free lecture series, Tom McCall, governor of Oregon will speak on "1974: One More Step to the Stars," Civic Theater, 202 C St. Thursday, June 27 at 8 p.m. 286-5204.

RESEARCH IN THE SOUTHERN STATES, a lecture by Helen Brinkley, a professional genealogist, sponsored by the San Diego Genealogical Society, she will be following the path of the early settlers, Rectal Hall, Balboa Park, Thursday, June 27 at 7:30 p.m. 469-1623.

NUCLEAR POWER? SUNPOWER? a public lecture sponsored by the Women's International League for Peace and Freedom, with Dr. Al Weinberg, Manager of Fuel Element Design and Department for the Gas Cooled Fast Breeder Reactor Program at General Atomics, and author Mary Weik, Pacific Beach United Methodist Church (corner of Ingraham and Thomas), Friday, June 28 at 7:30 p.m. 278-8475.

INTRODUCTION TO TRANSCENDENTAL MEDITATION, Marilyn Mueth and Norin Isquith, lectures, Friday, June 28, 7:30 p.m., Santa Clara Point Recreation Center, 1008 Santa Clara Place, Mission Beach, 280-1840.

ISSUES FACING THE CHICANO MOVEMENT, lecture by Olga Rodriguez, Socialist Worker's Party Candidate for Governor of California, The Military Forum, 4635 El Capon Blvd., 2nd Floor, Friday, June 28 at 8 p.m. 280-1292.

THE GULF COAST ISTHUS CITIES, a lecture by John Carroll Hooper on the Pre-Columbian Cultures of South America. Fourth in a series, Puppet Theatre, Balboa Park, Friday, June 28 at 7 p.m., Call 238-1010 for reservations.

UNDERSTANDING CHANGE, a two-day seminar with Willard L. Johnson, Ph.D. of Cal State, Long Beach, he will compare Eastern and Western approaches to change, using I Ching and Heraclitus, Room 2402, Applied Physics and Mathematics Bldg., Muir Campus, UCSD, Friday, June 28, 7-10 p.m. and Saturday, June 29, 8-4 p.m. 520-453-2000, ext. 2061.

PRESIDENTIAL GOVERNMENT and the Abuse of Power, a lecture by Dr. Sydney Warren, professor of political science, USIU Social Science 100, San Diego State, Monday, July 1, 7:30 p.m. 286-5204.

FINDING AND KEEPING OUR HERITAGE, first of a series of film programs on folk arts. This one introduced by Dr. James Moriarty of the University of San Diego and including films *Covered by the Past* and *Williamsburg Restored*, Copley Auditorium, Fine Arts Gallery, Balboa Park, Tuesday, July 2, 10:30 a.m. 232-7931.

WOMEN'S EYE: The Visual Symbols of Female Consciousness, a lecture by film scholar Marina Roser, Room 1105, Basic Science Building, Medical School, UCSD Tuesday, July 2, 7 p.m. \$3.50 453-0200, ext. 2061.

USE AND MISUSE OF OUR COASTLANDS, part of a series entitled "Advanced Beachcombing", the lecture will focus on the pollution of the Bay and coastal waters, Dr. Wendell Gaymen, Environmental Specialist will speak, Natural History Museum, Balboa Park, Tuesday, July 2 at 7:30 p.m. 232-3821.

FILMS

MISS GOODALL AND THE CHIMPS, filmed report of the study of African chimpanzees, Natural History Museum, Balboa Park, Saturday, June 29 at 3 p.m. and Sunday, June 30 at 1:30 and 3 p.m. 295-1691.

SPECIAL EVENTS

84TH ANNUAL SOUTHERN CALIFORNIA EXPOSITION, Different exhibits including flowers, paintings, photos, hobbies, gems, tropical fish, custom cars, model trains, industrial, commercial and animal forest exhibits, Helen Foster and MDA, Babo, 2 and 8 p.m. June 27, The King Family with Alvin Ray and the King Sisters, 2 and 8 p.m. June 28, 29, and 30, Open 9 a.m. daily, San Diego County Fairgrounds, Del Mar. For more information, call 297-0338 or 755-1161.

DISNEY ON PARADE, Disney characters perform skits and acts, Thursday, Friday and Saturday, June 27, 28, and 29, 8:30 p.m. Sunday, June 30, 2 p.m. San Diego Sports Arena, 224-4176.

ELKS CONVENTION PARADE, Saturday, June 29, 10 a.m., north to Broadway from Ninth and F Street, west on Broadway to Second, north on Second to C Street.

22ND ANNUAL OLD TOWN SAN DIEGO ART FIESTA, sponsored by Old Town Chamber of Commerce. Many exhibits by local artists will be on show, as well as strolling marionettes and other festivities, Old Town, Calhoun St. Saturday and Sunday, June 29 and 30, 10 a.m. to 5 p.m. and Sunday at 6 p.m. Fiesta Dinner in Gregory Hall, 291-0119.

NATIONAL HORSE SHOW, world's largest performing horse show, daily through July 4 in horse show arena, San Diego County Fairgrounds, Del Mar.

MUSEUMS & GALLERIES

CLAUDE MONET paintings, from California Collections, Fine Arts Gallery, Balboa Park, Saturday, May 18 through Sunday, June 30, 232-7831.

ARTISTS CO-OPERATIVE GALLERY is featuring the pottery of EILEEN GUDMUNSON and the serigraphs of DONNA DE KINDIG, 3731 India St. Gallery opened from Tuesday through Saturday, 11-5 p.m. and Sunday, 12-5 p.m. 298-0030.

FESTIVAL CRAFTS from holidays around the world, part of the Children's Summer program. Every Saturday through June, Ivan Guerue, Dakota Indian, demonstrates and teaches beading, Museum of Man, Balboa Park, 239-2001.

SCROLL PAINTINGS by contemporary Chinese artists, Fine Arts Gallery, Balboa Park, through June.

LITHOGRAPHS by Sam Francis and Pastel Drawings by Peter Alexander, Jack Glenn Gallery, Fashion Valley, Through July 14.

ENRICA MARSHALL, graphic artist, will have a solo exhibit along with the June 27 show at the San Diego Art Institute Gallery, Balboa Park, July 2 through July 21, 234-5046.

MARY MOLLER, semi-abstract oil and acrylic paintings, San Diego Law Library, Through July, 236-2231.

MARC LUGO is showing 20 drawings at the Villa Montezuma, sponsored by the San Diego Historical Society, 1925 K St. Show opens Tuesday, July 2 and runs through August 11, Daily, 1-3:30 p.m., closed Saturdays and Mondays, 239-2211.

MUSIC

UNITED ARTISTS, a singers' group, composed of Teri Sinclair, Hazel Schubert, and Tim Brazen, will sing selections from "Carried", "No, no, no" from The Marriage of Figaro, and "Drigo's 'Revela'—House of Hospitality, Balboa Park, Sunday, June 30, 7:30 p.m.

SPORTS



BASEBALL, San Diego Padres vs. San Francisco Giants, Monday through Thursday, June 27 at 7:30 p.m., San Diego Padres vs. Houston Astros, Friday, June 28 at 7:30 p.m., Saturday, June 29 at 8 p.m. and Sunday, June 30 at 1 p.m. San Diego Stadium, 283-4434.

MIXED VOLLEYBALL OPEN, 32 two-person (man and woman) teams, Foot of Brighton St., Ocean Beach, Saturday, June 29, 9 a.m. to 8 p.m. Entry fee, \$4, 222-2826.

This events calendar is compiled each week by the READER and is a service sponsored by the SOUTHERN CALIFORNIA FIRST NATIONAL BANK. All inquiries regarding the events listed here should be made to the READER, 225 E 17th. Send items for listing to the READER, Box 88001, San Diego, CA 92138. The deadline is the Friday before the following Thursday's issue.

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