

City Lights

Voters

There is a guaranteed method to distinguish the winners and the losers who visit the Registrar of Voters office in Kearny Mesa, and that is to examine their respective mouths. The winners seem on the verge of whistling but not smiling, lest they appear smug, while the losers have that quivery-lipped look of a confirmed acrophobe mounting a DC-10. In either case, though, they have come to look for answers in the precinct printouts filled with names, totals, and percentages. Although the returns from last week's primary election will not be official for several weeks, and although the results often give rise to more questions than answers, the initial figures make for fascinating reading.

In the Democratic primary, county voters preferred President Carter over Senator Kennedy — just the opposite of statewide Democratic voters. The only local exceptions of note were in the Mexican-American precincts: voters in the area of Twenty-second Street south of Market Street in Sherman Heights went for Kennedy over Carter fifty percent to forty-six percent; voters in the precinct encompassing Chicano Park in Logan Heights voted for Kennedy fifty-two percent to Carter's thirty-nine percent; and people in the westside barrio of National City near the Casa de Salud health center preferred Kennedy over Carter sixty percent to thirty-two percent. Carter, on the other hand, was strong in the black-voter precincts of Southeast San Diego. In the precinct near Thirty-eighth and Ocean View Boulevard, the president edged out Kennedy fifty percent to forty-five percent, and in the precinct near Market Street just south of Mount Hope Cemetery, Carter beat Kennedy fifty-two percent to forty-four percent.

In the battle for the Democratic slot in the forty-first congressional district, state senator Robert Wilson defeated county supervisor Jim Bates fifty percent to forty-two percent, but Bates was not without his strongholds. In Mission Hills, for instance, where Bates lives, the supervisor received more than sixty percent of the vote, gathering as much as sixty-two percent of the vote at the polling place near Guy and Bascom. Bates did as well at the beaches, earning fifty-seven percent at the Mission Beach polls on Redondo Court near Mission Boulevard, and sixty-three percent in the Ocean Beach precinct near the corner of Bacon and Bright streets.

In November, Wilson, whose senatorial district covers ninety-seven percent of the forty-first congressional district, will face Republican city councilman Bill Lowery, who last week edged out KSON radio station owner Dan McKinnon forty-nine percent to forty-five percent. Although McKinnon was strong in the beach areas, Lowery earned

comfortable margins in such areas as Mission Hills. In the Mission Hills precinct on Altamirano near Presidio Drive, for example, Lowery beat out McKinnon fifty-five percent to forty-three percent, and near San Diego State, Lowery garnered forty-seven percent to McKinnon's forty-one percent in the voter area of Calistoga and Montezuma.

In a third congressional race, Ku Klux Klan leader Tom Metzger topped two Democratic opponents in the forty-third district, which covers much of the North County, with barely more than one-third of the total votes.

areas to get a majority for Proposition 10 was Rancho Santa Fe, with about fifty-five percent in favor. Proposition 11, which was to "tax big oil," according to proponents, was rejected by both state and county voters, who apparently agreed with the oil companies' claim that the proposal was a "\$100 million sting." The measure won in several precincts, however, including some located in Mission Beach, Ocean Beach, and student areas. The results from student-dominated precincts near San Diego State have to be judged skeptically, though. One precinct, near the El Compadre private dormitory

Boulevard — generally older homeowners — voted for Proposition 10 in greater numbers than those closer to the beach — more often students and young workers who rent many of the homes there. Although the rent measure failed in both areas, the hillside precinct near Niagara and Froude defeated it by fifty-seven percent, while beachside voters near Bacon and Brighton defeated the proposal by more than eighty-one percent.

M.O.

From A Booth At Borrelli's

With San Diego inching its way toward status as a center for moviemaking, we thought we'd pass on this news from Clare Vettes, who works as a waitress at Borrelli's, an Italian restaurant on Encinitas Boulevard in Encinitas. "Last Thursday," Clare wrote us, "all of my tables were full except the last booth in the rear corner. Natalie, our boss, approached me and whispered conspiratorially, 'Don't get too excited, but you're going to be waiting on Dustin Hoffman,' she said, indicating the rear booth, no longer vacant."

As Dustin walked through the restaurant to join his father, already seated, a low buzz of excitement filled the room. Clare's eyewitness account continues: "Concentrating on keeping my hands and voice steady, I walked back to get the order from the star and his father. Looking at Dustin, I was struck by that crooked grin, a seemingly familiar facial expression on a face I was seeing in actuality for the first time, that grin which has endeared him to millions since he starred in *The Graduate*. I took their order, resisting the urge to ask, 'Is it true you keep a jump rope hanging on your bedroom door which you use regularly for exercise?,' an absurd fact remembered from one of his countless magazine interviews which flashed into mind. I went back to the kitchen to report my impression, basking in the attention of being the one to wait on Dustin Hoffman. I returned to his table with two glasses of rose wine, and as I set a large antipasto salad in front of them, the older Hoffman joked, 'Yes, we were expecting three or four more people to join us.'"

The surrounding customers rose to the occasion of the star's presence with their own jovial comments. One man sitting directly behind the Hoffmans pulled me over and said, "I've never seen you here before."

The Hoffmans pulled me over and said, "I've never seen you here before."

said with a laugh, 'I just overheard Dustin say Meryl gets the kid.' And from another, 'Oh, glad to see you wait on us common folk, too.' There were the ever-contradictory observations: 'He's absolutely divine,' 'He sure has a pygmy stature.' 'What a nice, clean-cut young man.' The favorite question was what he was eating. One authority informed me that Dustin Hoffman has a definite weakness for Italian food.

Even though the recent Academy Award winner slouched out of view in the corner of his booth, one bold young man made his way over to the table, holding out one of our paper menus and a pen. Then started the procession of giggling pretenses following suit. But age was no factor: people from eight to eighty lined up for a signature. Dustin's proud father helped ease the tension by chatting with the ones waiting to get their chance. As I hovered nearby, coiffees in hand, I watched one elderly man approach the table, arm extended for a handshake, and ask, 'Aren't you Robert Redford?' Cringing, I rushed back to the kitchen to repeat the incident. The autograph signing went on for about forty minutes. In passing the groups of young girls comparing autographs, I overheard more comments: 'Oh look, he drew a little heart on mine,' and 'Mine says bugs and kisses.' Clare reports that Borrelli's has had two more visits from Dustin in the past week, each time leaving patrons agog.

J.D.

Rubbing Compound

One of the vice squad officers told Genine Shenkan, who was applying for her massage technician's permit, that no one in San Diego made a living at legitimate massage. "He said any man who called for outcall massage would want sex, and that I'd want to take it because I'd need the money." He warned her that her inevitable prostitution would be punished.

Despite the officer's suspicions, Shenkan harbors no interest in selling sex. Instead, she exalts massage as a potent tool of holistic health. We're psychologists, she says. We're counselors, healers.

Shenkan simply ignored the police hostility, persevered, and got the license. But she and other massage enthusiasts say such an attitude is commonplace. They say the troublemaker legacy bequeathed to massage by its links to prostitution is scaring away many practitioners of legitimate massage and forcing

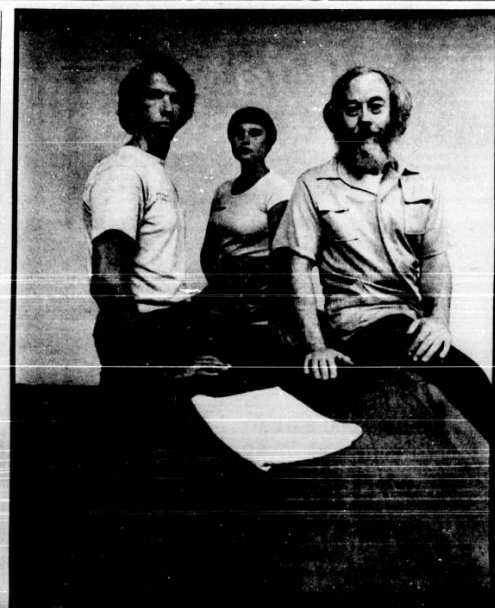
others underground.

As persistently as the police and the public today may link massage with prostitution, those unavowed ties only came into being ten years ago, according to Bill Mueller, who has run the Mueller College of Massage on Park Boulevard between Meade and Monroe for the last five years. A former Baptist missionary to Africa, Mueller says before 1970 "there was very little massage going on. The majority of massages in America were trained in Europe or in one of two or three schools in the United States." There was also a small current of interest in massage flowing from the Exalen Institute near Big Sur. Then in 1970 the state supreme court struck down an old statute which had prohibited women from massaging men and vice versa. The effects of its abolition were drastic in San Diego and elsewhere in the state. Whereas this city had been home to only two massage establishments in 1969, by 1974 San Diego vice officers counted about 125 businesses which claimed to offer massage services.

That year Mueller began teaching massage at the San Diego branch of the Los Angeles College of Massage (now defunct), and he recalls that his students ranged from a Catholic priest interested in using massage in his counseling practice to a few parlor masseuses who wanted to expand their skills. No training then was required for a license. "A gal could come in from Phoenix on a twelve o'clock bus, have her license by two, be back on the job by four, and by midnight have enough to pay her rent," said Mueller. Only in 1975 did those easygoing days draw to an end.

First the county board of supervisors imposed a licensing procedure which required massage technicians to acquire at least a hundred hours of training, a directive that certainly stimulated the local massage schools. Mueller had just opened his own institution, and he says attendance jumped from about six to eight students at any one time up to twelve to eighteen. A year later, when the City of San Diego passed a similar ordinance, the attendance shot up again. "It held for a year or so," the massage instructor says.

During those booms, Mueller says, many lines separated most of those who were prostitutes from those who were not. He says a few "hard-core hookers" were difficult to teach because they obviously had enrolled under duress. But he also detected a range of other motivations among the students. "There's the prostitute who's really a therapist, who really wants to help people out. I've never resented that person being here," Mueller says he himself was drawn to massage partly out of nostalgia for his



Jerry Hallsted, Genine Shenkan, Bill Mueller

experiences in Liberia, where custom prescribes much touching and hugging. He says, "some students were parlor employees who probably only engaged in prostitution occasionally, while still other students seemed to have nothing to do with prostitution at all. After most of San Diego's parlor employees logged their hundred hours, Mueller saw his school's attendance fall, but only briefly. He says interest in legitimate massage had then begun to build, his enrollment today is about twenty to twenty-five students.

Carol Osborne also testifies to a current surge of demand for legitimate massage training in San Diego. Osborne moved here from New Orleans to take a job teaching at the California Institute of Massage, another of the massage schools which sprang up in response to the city's massage ordinance, and like Mueller, she saw a range of motivations among students. (In fact, today she says she still provides consultation on advanced massage techniques for two former prostitute/pupils who offer serious massage as well as sexual services.) Two years ago Osborne and two partners struck off on their own to open the Institute for Psycho-Structural Balancing, which offers everything from massage treatments to advanced

massage instruction. (The founders chose the esoteric name and try to use the term "body work" instead of "massage" in order "to avoid the stereotype of some big Swedish woman who pummels you, or worse, of prostitution," Osborne confides.) Now located on the third floor of the California Theatre Building, the institute has grown steadily, she says. She figures about two-thirds of her students want to use the massage techniques professionally, with the rest taking the lessons for personal satisfaction.

Osborne says some of the professionals work in traditional and alternative health fields and others aspire to specialize in massage. Options for the latter are somewhat limited. Some find jobs at spas like La Costa or the Golden Door, some work for health clubs, some try to establish outcall practices.

Only a few, however, have tried to open legitimate, no-sex massage parlors; the experience of Genine Shenkan and Jerry Hallsted sheds some light on why. "See this," says Hallsted, a former carpet and upholstery cleaner from Palm Springs. He gestures at several framed certificates on one wall of his and Shenkan's suite of offices in the shopping center across the street from the Kan Cinema in Kensington.

"We've got close to \$600 tied up right here in licenses." The waiting room is light and airy; the two massage technicians remodeled it in order to stress the sense of legitimacy. The waiting room is light and airy; the two massage technicians remodeled it in order to stress the sense of legitimacy. The waiting room is light and airy; the two massage technicians remodeled it in order to stress the sense of legitimacy.

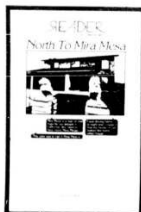
Shenkan and Hallsted first encountered the vice squad after graduation from the Mueller College, where they met each other about a year ago. The experience with the police seems to have shaken Hallsted most profoundly. "You get out of school and you're all high for massage, then it's like having a bucket of cold water thrown in your face," he remembers. "Every encounter was extremely negative." Shenkan and Hallsted giggle today when they recall the culmination of the application process, a session with a health department inspector who asked them to name three massage techniques, then suddenly plopped his head down on his paper-strewn desk and ordered them to demonstrate. After a moment of shoulder rubbing, the bureaucratic judged that they'd successfully completed one hundred hours of study. Six to eight weeks after applying, the city permits were granted and the two say they've since had excellent relations with the vice squad officers (who have the authority to drop in periodically to inspect for the presence of hanky-panky).

While those inspections and the cost of the licenses and the suspicious vice squad scrutiny didn't deter Shenkan and Hallsted from proceeding through legal channels, it's not hard to find those who have been deterred. One young masseuse who asked for anonymity tells a typical story. When she went to apply for her permit three years ago, she says the city vice squad personnel greeted her with a barely concealed disgust which clearly implied that she had been judged to be a prostitute. The experience rankled. "I never went back," she says. "I simply refused to deal with that." Today she's built a thriving outcall service, but she lives with a fear of being caught.

Leutenant Dave Worden, of the San Diego police's vice department, says violation of the licensing laws is a misdemeanor, but that his officers "aren't on a crusade against the massage business." He says, "In fact states, 'You gotta feel for them [legitimate massage practitioners]. Massage was legitimate long before the change in the law in 1970, but all of a sudden they had to face the prostitution stigma. It's coming along they've had to deal with or get out.' If the vice squad hasn't declared all-out war on unlicensed legitimate massage people, some such practitioners still are occasionally getting pinched — for example, the Beau Monde beauty salon in Mission Valley. Owner Myra Tomner wanted to offer a "full range of beauty services," comparable to the swank salons of Beverly Hills and Palm Springs, so she obtained a massage business license the year before last. She hired (female) masseuses to work with the female customers, but the let her

license lapse. "To really break

(Continued on page 22)



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Whoopi For Local Theater

An article in last week's Reader (City Lights, May 20) reported the problems the newly opened Constantine Theater had with the acting union. Actor's Equity, and of the quarters attributed to it and Weston, Los Angeles's regional director of the union, are accurate. San Diego theater may be in trouble. Weston states that an actor or actress desiring to earn a living has no choice but to live and work either in Los Angeles or New York. He even goes so far to suggest that any of us who fail to do so are only showing self-doubt and a "fear of competition." As an actress and Equity member who strongly believes that theater in San Diego can and will grow, I find these statements offensive. Weston's attitude concerning "fear of competition" is nothing more than a smokescreen set up to hide the real issues. What are the motives of this man, head of the Los Angeles branch of the union, who implies that there are only two places for serious theater are Los Angeles or New York? Can it really be right for two regional centers in this country to monopolize a living performance art, so that the rest of us, reading

elsewhere in the country, can't have the ability to see fine theater? Why is there adequate support for professional music activities in San Diego and elsewhere from the Musician's Union, as well as from various private and public sources, while there is none for professional theater here? While in fact Actor's Equity can seem to do more than foster a belief that major cities like our own cannot support, and do not deserve, professional theater? Competition is not the issue. Competition exists everywhere. The issue is support for professional theater in San Diego. Actor's Equity was formed to protect the interests of its clients, wherever potential interest for theater may exist in San Diego, Los Angeles, or Chicago, Oklahoma. Union actors have the right to make requests which would benefit to all as well as help keep our art thriving. The people of San Diego who desire professional theater here deserve no less. Local theater is currently in a state of transition. There is

competition only in the Equity Union in San Diego and the Equity Union in Chicago. This situation is about to change. Audiences are growing. In the past few years, many small companies, such as the San Diego Repertory Theater, California Pacific Theater, and the new Eastlark Quarter Theater, have come into being and are beginning to thrive. Each of them is committed to paying its actors as much as possible. However, theater in San Diego has not yet grown to the point where any of these companies can afford to pay union-scale. Weston, in his famous commitment to maintain an arbitrarily set rate of pay, does not see that if local theaters were all forced to pay scale, most would have to fold and only one or two houses could remain. Actors, previously employed at a higher rate of pay, would find themselves completely deprived of work, and any chance for the development of Equity theater in this city would be lost. The union ought to be concerned. An adequate compensation system should be set up, replacing the present hard line "Equity scale or no work" system. We must be allowed to practice our art continuously, whether or not there is Equity work available. We must all do what we

can to help create and support new centers for the performing arts so that more work can be available to more artists in front of an increasingly knowledgeable and appreciative audience. It is not only a Weston who must review his own feelings about the nature of his business, and about whose interest he is supposed to have at heart. He must realize that we actors here are tired of being sloughed off by our peers and by those in power. *W. Scott Goldberg, actress and Equity member*
Jonathan Saxle, composer

Regimental Error

Re Jonathan Saxle's article on Silks and Pavarotti ("The Ga-Ga Factor," June 5), please inform Saxle that *The Daughter of the Regiment* is by the composer Donizetti and not Rossini. It may be that Saxle got so hung up on the Italian "a" that he didn't do enough research on opera and its composers. *Lucinda Jones, Coronado*

A typing error resulted in the omission of a line in Jonathan Saxle's article. The original text: *Miss Silks is at her best in comedy (Don Pasquale, or Rossini's Barber of Seville, or Puccini's Daughter of the Regiment).* —Ed.

(continued on page 22, col. 3)

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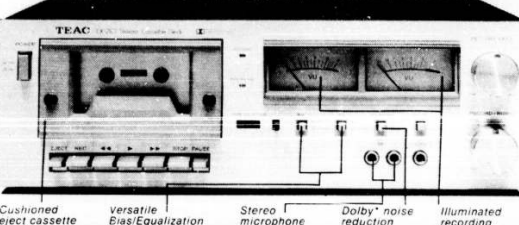
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STAND UP AND SAY SOMETHING



Marvin Braverman

Bob Shaw

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BETSY NEWMAN

Two men are running along the shore at Mission Beach. The tall one, Marvin Braverman, seems to be doing most of the talking. Well over six feet, he looms above his friend like a crane. Bob Shaw, short and balding, nods intently at Braverman's patter, never skipping a beat in his jogging rhythm. Occasionally he'll toss an idea into the air, shouting to be heard above the shriek of the seagulls. Braverman nods, adds a short comment, and suddenly the two men are laughing hysterically, breaking their stride, slowing to a stop. They are laughing louder than the sounds of the sea. They have, between them, formed a joke. What does it take to be a professional comedian? I asked this forthright question while jogging with Braverman and Shaw, who may not

yet be household names, but who nonetheless are rising steadily in their chosen fields. Both men were in town for one of their frequent engagements at the Comedy Store in Mission Valley. "A rough childhood," said Marvin, panting. "A weird childhood," said Bob, running by the water's edge at an even clip. Shaw, as well as Braverman, is a transplanted New Yorker. He spoke hesitantly about his past, his face clouding over in memory. "My father tried to make it in this business, so I got plenty of advice," he said with a mild groan of distaste. He recalled that he spent most of his childhood years making other kids laugh, and that he always knew he'd go into comedy as a career. For the past eight of his thirty-one years, Shaw's profession has been to make people laugh. He is a

frequent performer at all four Comedy Stores (Hollywood, Westwood, La Jolla, Mission Valley), and often guests on talk shows. He appeared in last year's comedy-mystery film *Time After Time*, and is currently collaborating on a screenplay written by Braverman. The two have also been performing on the road. "We were literally on the road," he tells a Comedy Store audience that night. He goes on to explain that he and Marvin had been doing their act on the side of the San Diego freeway, but nobody noticed. Shaw has the comic's gift for seeing humor in every situation, from his own failed marriage ("I was married ten years one week") to current politics (Ted Kennedy's lawyers are from the firm of Wyman, Dymen, Dickson, and Drownson). Subtle? Not always. But always inventive, always creative. It is difficult to watch Shaw in action

without remembering Lenny Bruce. The delighted shock that fills the room after some of Shaw's raunchier material is reminiscent of the reaction to Bruce's better material. I asked him about the connection. "Lenny? Lenny was the best there was. His features molded to the memory of the late comic, twitching, hardening, musing. Bob looked up and grinned. "I'm ready to run," he said, then yelled out, "I'll meetcha on the way back!" Bob is a great runner. Marvin is a good runner. I am a terrible runner. Bob took off toward the jerry, jumping scrawny piles of seaweed with glee. Marvin Braverman looked out at the horizon as we walked through the sand. "Can we walk closer to the water?" he asked. "I'm beginning to feel like Lawrence of Arabia." Braverman is a busy man these days. He has lived in Los Angeles for two and a half years, just slightly longer than Bob, and in that time has written for "Laverne and Shirley" and "Mork and Mindy," and is putting the final touches on the twist of Bob, on a movie screenplay. When I asked him about the plot, he looked dubious. "You really want to hear?" I told him I really did. "Okay. Maybe he can help me make some sense of the ending. It's a mess. It just needs a little more of a..." "Twist?" I tried. "Yeah, right, a twist. You see, even though it's got a great deal of comedy in it, this is a serious movie." "A serious comedy?" He nodded. "I want to leave the audience with something after they go out of the theater. I don't want it to be all zits. You see, it's about these two guys, and they wind up in Egypt with this girl..." After twenty minutes of Marvin's plot, I disagreed sharply with his assessment of the ending. This was no mess, I told him. This was a potential gem. He had to agree. He pointed to a sandpiper that sped by us. "I love those little guys; they're so fast! And they've got such great noses." He watched an old fisherman wear cautiously into the Pacific. "Jacques Cousteau," he muttered, his mind ticking away at a new idea for his stand-up act. Later that evening the Mission Valley audience will hear the first installments of "The Lost Diaries of Jacques Cousteau," unaware that they are the first to hear the routine. Bob burst up from behind, still barely winded. The two men threw ideas back and forth faster than a tennis rally, trying out this, discarding that, finally settling on the best

concepts. I watched the Cousteau joke take form. What would happen, they asked each other, if old Jacques were to disappear for about six years? Wouldn't he keep a diary? They decided that Jacques would spend the time on lonely Seal Island, with nothing to do but... be with the seals. The two discussed another possible ending for Marvin's movie as we headed up to the boardwalk, where we were met by Jack Gritman and Yakov Smirnoff. Gritman, another ex-New Yorker, is sharing the Mission Valley bill with Braverman and Shaw. Yakov is in town to do his act at the La Jolla Comedy Store; and all four comics have congregated this afternoon to pay homage to what Bob refers to as Comedy Heaven: Susan's Toy Store in Pacific Beach. The two gray-haired women behind the counter look as if disaster is about to strike as the four comics walk in to play with the toys. The women's trepidation is justified. Letting these men loose in a toy store is like losing a kid at Disneyland. Yakov, who emigrated from Odessa two years ago with his family, walked straight to the puppet section at the back of the store and immediately began trying on various puppets, laughing at the different animals. He asked me if "turtle" was the correct word for the puppet on his right hand. His English is good, but he is still

uncertain about many words. But he has picked up a less than quaint four-letter colloquialism at some point during his American initiation, and he shouted it innocently, as though he were saying, "Great!" or "Terrific!" The gray-haired saleswomen cringed. I told Yakov to quiet down, but he just giggled. He was a successful comic in Russia, where he performed the "opening act" for operas and ballets. He was allowed only ten minutes to warm up the crowd. The rules governing what a comic could do or say were very strict — no politics, really not much of anything at all. Needless to say, he's happy to be in America, where our artistic freedom is "unbelievable." Tossing aside more puppets, he found a lion puppet trapped in its own escape-proof cage. "Russian puppet," he explained, half seriously, half grinning. Though he certainly didn't need it at that moment, he has an easy retort whenever his jokes don't go over — "Russian comedy," he tells the audience. Over in the space toys section, Marvin and Bob were coming up with still more material while gazing in awe at a two foot tall model of the Alien. Jack Gritman was busy picking out a stuffed animal for his girlfriend. The next day he would drive up to Los Angeles to confer with Miti Shore,

owner of the Comedy Stores. He has been busy preparing material for a television pilot called "Buckshot," a show which will consist of comedy vignettes, including a segment entitled "Eight Minutes Live from The Comedy Store." "Buckshot," if it is a success, should prove to be an excellent springboard for the Comedy Store performers, who altogether number well over 200. I looked around the toy store. The comics seemed at home there, rooting around in the gadgets, trying out possible props. Grown-up kids, I thought to myself. Bob stood in line to purchase some items that may possibly become trademarks of his: thin wooden sticks with waxed-paper wrappings on one end. They perform like party blowers, and Shaw has already figured out seven uses for them in his act. He bought ten of the odd-looking things, and then, like a mother hen, announced that it was time to leave. The sun was beginning to set as the comics piled into Bob's car to drive back to Mission Valley. Yakov set out for the Mission Beach comedy that houses the La Jolla performers. That Thursday night at the Mission Valley Store visiting conventioners, out-of-town businesspeople, and a smattering of locals waited for the show to start. Jack Gritman sat at the bar in the back of the club, staring into

his coffee. Slated first on the bill, he is in the least favored slot. Nobody likes going first. The first performer has the difficult job of warming up the crowd, crowds which, as Marvin told me, can be treacherous. Hecklers, drunks, and various unruly types can dot the audience like land mines. "Each audience has a life of its own, you know," said Jack, standing up and taking a final slurp of coffee. "You see it come to life, you punch it full of jokes, and then, at the end of the show, it sort of drifts away and dies." Gritman's name is announced, followed by polite applause. He peers out from under the bright lights, looking forlorn, and launches into his act, the laughs scattered but steady. He fades into his own world between jokes, saying, "... Which is kind of strange, sort of interesting, and a little unusual." The doorman standing next to the bar mouths these exact words whenever Jack digresses. But soon he's into another bit, socking it to the audience with understated skill. Marvin joined me at the bar, watching Jack, drinking coffee, talking about his script, and displaying his new red shirt. Up on the small stage, Jack glanced at his watch to see how much more material he could do until it would be time to introduce Marvin. Marvin paced back and forth by the

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That growth was far greater than city planners ever dreamed it would be, though they should have had an inkling of its magnitude when Pardee Construction Company reportedly sold its first 109 houses before they were even built. City planning director Van Cleave says the city believed the population growth would be a gradual rate, but when the Federal Housing Administration lifted a loan moratorium soon after construction in the fledgling community started, "development took off like a rocket." Mira Mesa's population in 1970 was estimated at 600. The next three years it zoomed to 3200, 10,800, and 16,900 respectively. (Currently it is more than 20,000 and by 1995 will be at least 70,000.)

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In all cases, the latter were forced to attend schools in Clairemont or Kearny Mesa. And since the school district provided no bus service and San Diego Transit had no routes to Mira Mesa until 1972, parents were forced to drive their children the ten to fifteen miles to school. In the process, the junior and senior high students also had to forego extracurricular activities unless they had a parent willing to make the lengthy drive to pick them up at irregular hours.

Mira Mesa residents lost patience, and early in 1972 they began calling for a building moratorium in their new neighborhood. The idea would catch on to the population. George Pardue protested that a building moratorium would put his company out of business in Mira Mesa. Pardue owned fifteen percent of the land and had built more than fifty percent of the community's homes at this time. In 1973, the building moratorium was enacted in Mira Mesa, a quarter of them, to military

The issue grew more volatile when the city council convened three times in 1972 to consider establishing a two-year building moratorium. At one of the meetings, some 3000 sign-carrying construction workers listened over a public address system in the Community Concourse to the proceedings. They contended that a building moratorium in Mira Mesa would result in 2700 on-site workers losing their jobs.

The council finally voted not to halt building in Mira Mesa, but instead to adopt a formal policy that permitted growth in phased steps in undeveloped areas only after a thorough cost-benefit analysis. The cost-benefit and environmental impact studies would be required on all areas under consideration for development or redevelopment, and along with the earlier policy requiring compensation or the construction of school facilities for elementary school students, its effect was to force developers to provide many of the services that would be required by the communities they had to become more self-sufficient, which increased the developers' costs, which in turn were added on to the price of their homes.

The new council policy slowed growth in the city, but did not solve Mira Mesa's school problems caused by earlier uncontrolled growth. In 1972 another school bond issue was rejected by San Diegans, so that even though there were two junior high school sites and one senior high school site selected in Mira Mesa, there

was no money to build on them. A school district official estimated there were 921 secondary students in Mira Mesa that year, but all attending schools outside the community. And elementary school pupils were still housed in six temporary facilities, most of which were on double sessions to alleviate overcrowding. Angry Mira Mesans, led by a resident named Phil Henry, presented to school officials a petition bearing 2500 names favoring deannexation from the San Diego Unified School District. The petitioners hoped to establish a Mira Mesa School District, but ten months later the state board of education turned down the request.

In June 1974, San Diego voters defeated Proposition X, a \$92 million bond issue that would have provided about \$30 million for school construction in Mira Mesa. Approximately 300 frustrated Mira Mesans then met, with Phil Henry again at the forefront, and voted in favor of another bond issue, Proposition A, for the same district. However, Henry soon resigned as chairman of Mira Mesans for Schools after he came under fire for soliciting donations from several developers and large land owners in Mira Mesa to aid him in the deannexation drive. Leonard Frank of Pardee said Henry asked his company for \$10,000, and spokesmen for at least three other firms responded positively by the time the vote was taken. All said they were not involved in the drive.

Deannexation became a moot issue in November 1974, when voters changed their minds and approved Proposition XX.

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which provided funds for the construction of twenty-two new schools, including five elementary schools and one combination junior-senior high school in Mira Mesa. In the next two years the schools were built, with a junior high school added later. Today Mira Mesa has five elementary schools, one junior high, and one senior high school, which includes grades nine through twelve.

The lack of schools was probably Mira Mesa's most critical problem in the early Seventies, but certainly not its only one. For example, for at least the first five years of its existence, Mira Mesa had only one road, Mira Mesa Boulevard, going into and out of the community. The rush-hour traffic congestion at the Mira Mesa off-ramp of I-15 was legendary.

Commercial establishments were slow to appear, making it necessary for residents to drive to Clairemont or elsewhere for many items they needed. Recalls nine-year resident Mike Blechyn den. "If you wanted a Coke, you went to Poway." Denise Stewart, a resident of Mira Mesa since 1971 and the former owner of a local newspaper there, says it was several years

before Handyman opened in Mira Mesa. In the interval, she says, residents had to drive to FedMart in Clairemont Mesa to buy curtain rods, screws, gardening tools, and the countless items a family moving into a new house discovers it must have. Similarly, it was 1974, five years after residential development began in Mira Mesa, before the community had its first department store — Walker Scott.

For many years the community had but one church, Good Shepherd Catholic Church. Other denominations met (some on the day) at the home of the priest. Fire protection was headquartered in a converted house. Response time was as much as fifteen minutes on some calls. The minimum approved by the American Insurance Association for fire protection is 10 minutes. Presently there is a temporary station serving Mira Mesa and the small nearby community of Scripps Ranch. According to the 1980 census, the population of the fifty-four percent of the fire zones in Mira Mesa and eighty-one percent of the Scripps Ranch zones are not covered in the required response time by the present station. The station is located in the heart of the community. Police protection has also been a common complaint as the area has grown. Generally there are only two officers patrolling the area. The station is located in Scripps Ranch, Rancho Bernardo and Rancho Penasquitos. The community council recommends another police beat be added and suggests that eventually a sub-

It wasn't until 1973 that Mira Mesa received its first social service agency, Harmonium, Inc. Primarily involved in counseling juveniles, it remains the only such agency in Mira Mesa today, with the exception of a group serving the community's Filipino population. But even more startling in a community where children are as prevalent as the brown-shingled roofs is the fact that the initial construction of the community's only recreation center was not completed until 1977, eight years after the houses were built. Mira Mesa's only library didn't open until the same day.

Who lives in Mira Mesa? The special census taken in 1975 concluded that eighty-three percent of household heads earned at least \$10,000, compared to fifty-three percent citywide. The seniorization population was a mere 2.6 percent, compared to a citywide ratio of 17.7 percent. Blacks and Latinos in Mira Mesa were scarce. Blacks and Latinos appeared in significantly lower proportions than the city as a whole, but Filipinos, at 4.59 percent of the population, represented almost four times as great a ratio in the community as they did citywide. Rose Deleon, a social worker with Operation S.A.R.A. (Service to the Asian and Related Ancestries) in Mira Mesa, said she believes the genotype of Filipinos in the

community has probably doubled since the special census was conducted. DeLeon attributed the substantial Filipino population to the nearby naval air station, where many Filipinos are on active duty, and to the fact that many Filipinos bring their relatives here. The special census also found that twenty percent of all household heads were in the military, and that single-family units made up ninety-six percent of the housing units, compared to fifty-eight percent citywide. In short, Filipinos notwithstanding, Mira Mesa was and still is primarily a community of young, white, middle-class families.

On Saturday afternoons, one of the busiest places in Mira Mesa is the youth fields west of Miramar College. There are not nearly enough fields in Mira Mesa, and these off Black Mountain Road are the place where the kids play. They are scraggly patches of grass, with weeds, tall grass, and uninviting shadows. They are a tangle of scrub and weeds, the antithesis of Mira Mesa's new homes with their neat yards and symmetrical, smooth streets. Today, like every Saturday, all the fields are filled with a game between two girls' softball teams. The grass is green, the dirt is so dry that when the players run, little puffs of dust kick up around their feet. On each baseline are two wobbly wooden dugouts, dingy white paint peeling off, with holes bored through the sides. The dugouts are made of plywood scraps of paper cups, and cigarette butts litter the areas behind the first-base dugout. A handful of parents watch the game from the wooden bleachers behind home

To the north, on the other side of an asphalt patch that serves as the police academy's driving course, is a cluster of about six more fields, where Little League, Pony League, and Pee Wee League teams are doing battle. A rock-strewn, dusty path with many dips and bumps connects the two areas. Two Little League teams are playing on one of the fields, which is composed of equal parts hard dirt and stubby weeds. A scorer's box perches behind home plate, a first-sized hole in its rear. There are no bleachers, so parents and friends of the players sit on their team's side of the field in folding beach chairs. The infield is hard and the outfield has sprouted weeds several inches high in some places. Most of the other fields are in similar poor shape.

The shortage of playing fields and their ragged condition is only one of several youth-related problems facing the community. Even though several schools have been built in recent years, two of Mira Mesa's four largest schools, which serve the San Diego Unified School District, it's hardly an encouraging sign that Mira Mesa led the city in initial entries into kindergarten during the 1977-78 school year. There still are not enough parks in the area, and some that exist are rather sparsely in appearance. The entire community is "served" by only one youth center, which underestimates the city is badly overused. The center's director, John Walter, says there are only twelve to fourteen hours a week of open gym time. The rest of the time is devoted to organized classes and group activities. The facility also has been plagued by the older kids who have resented, police and school officials say, the youngsters. This particular problem, however, is now confined mainly to weekends.

The only public tennis courts in Mira Mesa are located at Miramar College and Mira Mesa High School. There is no YMCA, no Boys Club. The community's library, like its recreation center, is only three years old, and like the center, it is already experiencing problems keeping up with the demands for its services. It has the highest circulation of books of any San Diego branch library, according to Ellen Calahan, branch librarian. The turnover of children's books is "remarkably higher than anywhere else," and the Mira Mesa branch needs a full-time children's librarian. Calahan says.

The concern for attention to all the young people was reflected in a community survey undertaken by Harmonium in 1977 and 1978. It found that residents felt

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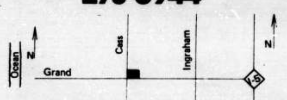
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Mira Mesa

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the biggest needs for the community were more parks and recreation facilities, more youth counseling, and more child-care centers. Harmonium's Jude Leack claims Mira Mesa's problem is not just that there isn't much for his kids to do, but also that because in so many households both parents work, young people are often left unsupervised. The result, he says, is a large number of trancies and daytime burglaries committed by juveniles.
It's difficult to determine precisely how

much juvenile crime there is in Mira Mesa because the community's crime statistics are lumped together with those of Scripps Ranch, Rancho Bernardo, and Rancho Penasquitos. But figures compiled by the special census in 1975 revealed a fairly low, though rapidly increasing, crime rate. Juvenile detective Scotty Cowan agrees with Leack that most of the burglaries are in late morning and early afternoon, and he says of those committed by teen-agers, "I would blame parental control for ninety-nine percent of them."
Leack and Harmonium's executive director, Nancy Ajemian, are critical of the police department's relationship with Mira Mesa youths. Leack accuses cops of re-

sorting to a selective enforcement policy when dealing with juveniles. "Some people have called it a selective harassment policy," he says. Sometimes, Leack claims, police use "very poor judgment" and detain teen-agers by using "strong-arm tactics." Adds Ajemian, "They tend to pick out the black youngsters. We don't need macho kinds of approaches."
The police, as might be expected, deny the accusations. One beat cop says he has "too many big things" to cope with as he handles kids. Juvenile detective Bud Pry says, "Some of the people at Harmonium aren't aware of what's going on out there except what they hear from the kids."
Leack contends that police publicly ad-

mitted at a community forum four months ago that they have a selective enforcement policy whereby they hold certain youths and question them. There is a fine line between crime prevention and selective harassment in such a policy, and he thinks police sometimes cross that line. Leack offers an ironic anecdote to point up the tensions between police and teen-agers, especially black teen-agers. About two weeks ago police and fifteen to twenty teen-agers, mostly blacks, met to air their thoughts. A sergeant who was present had to leave the meeting quickly — it seems he had to assist in the arrest of a couple of kids suspected of an armed robbery nearby. Leack says the sergeant then returned to the assembly, but so too did a group of friends of the suspects just arrested, who claimed they witnessed the bust and that the police had unnecessarily used a nightstick on one of their friends. "It was quite a heated session," Leack says.

It's Friday night in Mira Mesa, but like every other Friday night, there aren't many possibilities for a restless teen-ager without a car. There's not much going on at the fourplex movie theater, and only a handful of kids are gathered outside the Mira Mesa Bowl. A little further away, at the north end of the community, is Supercade, a modest pinball parlor tucked in between a lounge called the Mira Mesa Inn and a beauty salon. There is usually activity here. A sign at Supercade's entrance reads: "WARNING! Because of complaints by neighbors to our landlord the S.D.P.D. are leaning hard on Supercade to try and close us down for good. So it's inside or gone! Anyone 'hanging around' is gone for good."
Owner Jay Malotie says Supercade has been in business for a year. Many residents in the area think the kids loitering outside the arcade are a nuisance, he claims. "They drink, they smoke," he says.
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Only a Hen May Know a Truly Bad Egg



JONATHAN SAVILE

"Who says so?"
"Well, I do. I've tasted it and it's sour."
"Are you some kind of cow or some thing?"
"Of course I'm not. I drink milk. I've been drinking milk since I was zero years old. I guess I know sour milk when I taste it."
"Listen, buddy, it's easy enough for you to carp, hidden safely inside your suburban kitchen. But when was the last time you chewed up grass and made your body convert it biochemically into milk? When you've become a cow yourself, then I'll listen to your opinion about whether the milk is sour or not. Till then, no refunds!"
Since no one can really be advocating a world run along these lines, it must be that the objection is not to the critic's having opinions but to his writing them down and publishing them. But if only Wagnerian sopranos were permitted to write critiques of Wagnerian sopranos, the entertainment pages in the newspapers would be left virtually blank; there are just not that many Wagnerian sopranos who know how to write critical articles. It does require a bit of technique, and a feeling for words, and a knowledge of how to go ideas across. It requires training, experience, even — dare I say it? — talent. It requires a professional mastery of the art of writing that is not basically different from the professional mastery of the art of singing we expect Mme. Uppilon to have. Occasionally a singer, or a pianist, or an actor, or a ballet dancer will come along who knows how to write criticism, and such a person sometimes proves to be the best sort of critic — but most performing artists have a hard enough time keeping on top of their own art without venturing into another medium entirely.

Any way, the critics of critics contradict themselves by their very act of criticizing. If the professional critic of singers or dancers, who is not himself a singer or a dancer, has no right to publish critical opinions in the press, why does someone who writes an indignant letter to a newspaper deserve to have that letter published, when the writer is not only not a professional singer or dancer but not even a professional critic?

Then there is the matter of having a job as a critic just because, at some time in the past, the critic had the luck to know somebody "up there" when the job was available. Certainly that's the way critics get their jobs. But is anybody contending that other people get their jobs in a different way? Luck, the right time, the right place, a bit of pull, a bit of know-how, and then the ability to go on doing the job to someone's satisfaction — that's precisely the way jobs and jobholders come together, and in practically every field you can think of.

It's even true when it comes to such highly specialized jobs as being a concert pianist or acting in the theater (not to mention the movies). Anyone who assiduously

attends plays and concerts will discover all sorts of brilliant actors and musicians, often the equal in artistry and attractiveness to some of the most widely known and most successful performers in their field, whose careers have inexplicably gone nowhere. They just haven't had the luck to know the right person or to get on the train at the right moment. The artists who are most sought after sometimes owe their popularity to a unique, matchless talent. But the more usual case is that their ability to do their work decently has been supplemented by a significant number of happy accidents, and that is how they have become stars. And if that is the way even the stars become stars, why disdain the critic for having taken advantage of the same kind of good fortune?

Finally, what about the courageous risk-taking of the performing artist, who stands up there in front of thousands of spectators and puts his whole identity on the line? Performers certainly do this — but so do politicians, football players, lecturers, and presidents of corporations going before their stockholders. And so do critics, who day after day or week after week expose themselves to public obloquy by daring to set their judgments down in print.

Actually, Mme. Uppilon is considerably better protected against blows to her self-esteem than the critic is. No matter how badly the soprano sings, she will always (at least in America) get a decent round of applause from the audience. If she is really dreadful, people will applaud because they are sorry for her. If she sounds hoarse, screechy, sobbily, or totally disoriented, people will assume that she must be ill and will make allowances for human weakness. But no one will ever give a critic the benefit of the doubt. Every error of judgment, taste, or fact is immediately pounced on as a sign of the writer's incompetence. And if the critic is doing his job well — listening and looking carefully, discerning the complex realities of the performance, judging according to intelligible standards, and conveying his ideas and perceptions in effective language — it is a rare day when he receives the slightest sign of approval from his audience of readers. If, according to the received opinion, the critic ought to be praised but praise the artist has revealed the opposite is the case: when it comes to judging the critic, there is only publicly acceptable act is to wonder — in the loudest possible tones — why the newspaper doesn't find someone who would be less of an intellectual disgrace.

But isn't it true that there are incompetent critics, stupid critics, tasteless critics, uninformed critics? Alas, that is the case — and, human imperfection being what it is, the situation isn't likely to change. But there are also competent Wagnerian sopranos! The problem is to distinguish between the good ones and the bad ones. That is exactly what criticism is about — and that is why we need poor Mr. Iota, with his shabby clothes and ink-stained fingers, his look of despair as he listens to Brühnshide shouting for her flying steed or as she settles down on a worn plush seat for his thirty-fourth production of *Barfuffle in the Park*. If we didn't have critics we would have to invent them. They are the scale on the thermometer; they may not be made of quicksilver, but without them you can never be sure of what the temperature is.

Is there a critic in the world who has never received a letter such as the following?

Dear Mr. Iota:
I wish to protest in the loudest possible tones your offensive remarks about the world-famous Wagnerian soprano Mme. Uppilon! It is easy enough for a critic to carp, hidden safely behind his typewriter. But when was the last time you got up on a stage in front of 3000 people and tried to control a roaring horse while sustaining a high B-flat? When you have become a Wagnerian soprano yourself, then I will pay attention to what you have to say. Until that time, I will keep in mind — and so should you — that a critic holds down his job not because he has any ability, but just because he happens to know somebody "up there."
With profound indignation,
Theta Zeta
Forest Hills Gardens

Even those people who consider it *infra dig* to write to newspapers will feel a stirring of sympathy with the sentiments expressed in this letter. Isn't there a lot of truth in the notion that if you can't do it you ought not to knock it? On behalf of my fellow critics and myself I would like to try to show you that there is no merit whatever in this apparently plausible argument.
First of all, it is worth pointing out that the argument seems to arise only in re-

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Word Play



Jean M. Lesmeister, Rena Coburn

JEFF SMITH

Art often permits us to dabble in worlds we otherwise would never care to inhabit. As tourists, we look on at a safe distance, exploring, responding, and—if the art is well made and well produced—understanding what it means to be a native of that land. At the same time, we can stay close to the border, out of self-defense, if the place begins to show us more (or less) than we had bargained for.

The inner world of Emily Stilson, the protagonist of Arthur Kopit's *Wings*, is just such a terrain. A retired stunt pilot and aviatrix at the beginning of the play, Emily undergoes a stroke, a "left cerebral infarction," which severely limits the amount of oxygen her brain receives, and which alienates her not only from the outer world of everyday life but also from the inner world of her own language. "Her symbol system is shot. She can't make analogies. She has been cut adrift," one of her doctors says. The possibility of vicarious entrance into such a world, along with

the attendant curiosities about how the playwright and production crew will treat it, provides an intriguing prospect, especially if one enters with the comfort that the EXIT signs around the theater are well lit, in case other infarctions should occur in midperformance.

The question the play raises, in short, is what would it be like to make an uncharted journey through a foreign universe (and one lacking the comfort of subtitles)? What would happen if you lost all contact not only with the external world but also with your own language? The result, I suspect, would be a form of linguistic vertigo, an internal damnation, from all points of reference, to an ungrammatical whirlpool deep in an inland, verbal sea. Once there, with one's visa firmly in hand, all sorts of questions arise, the most important one being, of course, how does one get out?

The San Diego Repertory Theatre's production of *Wings*, which will run through June 28, provides us with only occasional glimpses and answers, and this may not be wholly their fault. Playwright Kopit, whose father suffered a stroke,

studied language disorders in an effort, he says, to create "a work of speculation based on fact." His script, at times puzzling and disturbing and at other times tracing Emily's recovery by relying on the use of fragmentary miniscenes rapidly juxtaposed against each other. These blackouts are often so brief as to exclude the possibility of a good look at Emily's world. Instead, they tend to mediate it, granting us access and denying it at the same time. This effect works, for the most part. The audience is constantly trying to figure out what the previous scene meant, as the next one begins. We see and hear only fragments, and our efforts to make sense of them mirror Emily's plight on stage.

At the same time, however, Kopit's languageless language, in Emily's speeches, has a distinct familiarity about it. In many of her long, internal monologues, Emily becomes a pseudo James Joyce, tracing streams of consciousness across the stage. It is almost as if she were consciously exploiting with the higher reaches of language rather than struggling to formulate a clear thought or even a noun that names correctly an object in the world around her. And some of Emily's linguistic slips are surprisingly poetical and sometimes comical—these latter distancing her from the audience, since we are encouraged to have some fun with her verbal disabilities. In this regard, if I may play with words, Kopit has not *un-realized* the language of his drama sufficiently.

As the play progresses, Kopit's script improves. When Emily begins to respond to phenomena in the outside world, there are several exchanges of dialogue that dramatize her frustrations in ways that are more convincing than before. Doctors and nurses address her but she can't hear the words; or they say something and the words will reach her seconds later, the audience and the viewer being out of sync. There are also occasions when she does hear them, and they speak more jabberwocky. On these occasions, Kopit's

"speculation" is most accessible.

The stage is a projection of Emily Stilson's mind. In effect, *Wings* is a one-person play. The rest of the cast, with one exception, is subordinated to the background, dimly glimpsed by the central character and thus by the audience. The focus is on Emily, and one must first applaud Rena Coburn's efforts to attempt such a demanding role, which must be like playing *Waiting for Godot* with only one actor doubling as Vladimir and Estragon.

Miss Coburn's performance, though, has both strengths and weaknesses. She sensitively finds a way to communicate Emily's two-year verbal redevelopment by speaking first in a monotone and then progressively adding layers of inflection and nuance to her delivery, modulating the pitch gradually as the proper words return. This is an impressive device for two reasons: It enables the audience to trace the progress of the character, with each increasing modulation of her voice coming as a comforting surprise; and it also reveals an insight about the nature of Emily's disorder, since the isolation that brain damage can create often results in an alienation from one's emotions as well. (In my only contact with this kind of an experience, a friend of mine confessed to me that she would not have committed suicide if she could have found the right word and act that would articulate her feelings of hopeless abandonment at that time.) This tactic is the strength of Miss Coburn's performance. And in her concluding speech, when Emily begins to talk like the rest of us, the actress expresses her verbal dissonance and return to the world both admirably and movingly.

But for at least the first third of the play, Miss Coburn gives the impression that she is merely reading, rather than feeling and experiencing, her role. Her wanderings among the labyrinthine screens of divided consciousness appear to be more a walk through an odd park than the searching of a human being suddenly stripped of an identity and all possible means of recovering it. Clearly this is an uncharted landscape,

where chaos reigns, but Miss Coburn's gestures and speeches, the monotone aside, seem flat and unconvincing. When she begins to interact with others, this is less of a problem, though it does recur during the rest of her performance.

Of the work done in minor roles—and we must keep in mind here that all of these parts are meant only to highlight Emily's condition—two performances stand out, though for different reasons. Jean M. Lesmeister plays Amy, Emily's nurse-therapist and possibly the warmest, most caring person ever to haunt a hospital since Marcus Welby, M.D. Her function is to provide Emily with continual encouragement and support, and Miss Lesmeister does just that. But one would have wished for a bit more balanced view of this woman, a less tepid moment where she could allow some of her own frustrations to peek out, if only for an instant. The other performance of note was Don Lopez's Billy, who appears briefly in a group-therapy scene and who is undergoing a reformation similar to Emily's. Lopez's character in many ways is the most believable on the stage. In a few short speeches, in which he confronts with a comical humility his own efforts to name the ob-

jects around him (and yet without giving the audience the chance to laugh at these attempts), Lopez manages to convey the impression of someone whose identity and intelligence are greater than his current ability to express either. He captures, in miniature, a life and the struggle to regain it.

In this drama about the loss of a person's "symbol system," the stage effects of designer Robert Green are highly symbolic, overly so in some instances. Though it often seems that it takes more time to put them in place than to perform the next scene, the production's use of sliding screens works effectively to underscore Emily's alienation by both concealing and slowly revealing the world to her. Tamara Compton's various lighting designs also perform this function well, as do the multiple speakers placed along both sides of the theater. The combination of these effects invites the audience to participate in Emily's hallucinations in an immediate way.

Other, more symbolic devices, however, work less effectively, and some tend to detract from the drama. A ticking clock being the play and signals, in an extremely true manner, that Emily is about to

have a stroke. To mark the passage of time, there is a lot of it, winds blow and trees appear on a screen at the rear of the stage. At the end of the play the screen displays a series of slides, which progress from a set of barely recognizable fragments to a completed picture of Emily. A great deceiver once said, "The pieces to the puzzle are beginning to fit together"—an old line, now, and an old device. The completion of the puzzle supposedly suggests the transformation of Emily's character. One senses, however, that this ought to be the job of the playwright and the actress, not the production crew.

My general impression of *Wings* is mixed. Certain features in the play stand out as insightful and revealing of the world it presents us, but something seems missing, something at the core of the play. This may not be Rena Coburn's fault—or that of her director, Peter Robinson—but we never know all that much about Emily. We know she was a daring aviatrix, and we see occasional indications of her courage. Certainly we want to respond to her, to not for her through her successive stages of recovery; we have these notions as "givens" before we enter the theater. And we leave having witnessed Emily emerge

at the end in much better shape than she began. She is able to express herself and is even able to perceive the inability of other patients to say what they want to say. But it seems that it is the passage of time, of wind blowing through the trees, combined with the barrage of visual and symbolic clues on stage, that indicate her improvement, far more than anything she does on her own. Kopit stated that he did not want to "document" the recovery of language in someone having suffered brain damage. In effect, however, this is what he has done. *Wings* documents the stages in this woman's inevitable, though dilatory, improvement. It is an apparently inexorable road back to health, regardless of what the protagonist may suffer along the way. This inevitability, along with the numerous visual clues, leads me to suspect, finally, that Kopit's "speculation" often exploits those preformed notions his subject accumulates so freely, and that his play is based far too much on the obvious kinds of responses an audience would feel for someone who truly deserves our concern. But Emily would have earned it even more if she were less evaded, and if our responses were less manipulated, by Kopit's predictable plays. □

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DUNCAN SHEPHERD

Of the movies shown in the public eye at the Cannes film festival (if anyone was wondering where in hell I have been these past weeks, that's the corner of it where Virgil could have found me, the corner where weary movie critics are given a choice of thirty to forty different movies a day, and then, having made their selection, most afterwards hear about the excellence of the Norwegian feminist film or Iranian peasant film that they finally decided not to attend), the one I liked best, pending second viewings and second thoughts, was *The Long Riders*. That was the only one I saw that managed now and then to remind me how I felt about movies, when I was 12. Of the much larger number that were shown in concealment from the public eye, meaning in the buyers-and-sellers market that encompasses everything from *Mondo Strip* and *The Haps Hooker Goes Hollywood* to Otto Penzinger's *The Human Factor* and Joseph Losey's *Don Giovanni*, the one I liked best was *Le Soleil en Face* by Pierre Kast, a critic-director of the Old New Wave whose movies have never been given an airing in this country, and on the evidence of this one, it wouldn't be impertinent to ask why not — why Rohmer, for an especially pertinent example, and not him too. His movie, to put it in relation to *The Long Riders*, reminded me how I felt about movies when I was twenty, when I could look upon myself at last as a benighted, unthinking whelp and had acquired the vocabulary to say so.

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genre has been pronounced dead as often as the Western. A scene of new life is precisely what's lacking. When a stuntman takes a header off a rooftop in slow-motion, and Hill twice cuts away to other actors and then checks back to see how the fellow is progressing, it is virtually impossible not to think of Sam Peckinpah at some point in the course of the lengthy flight downward. The use of slow motion on falling bodies, on horses crashing through store windows, on shirtfronts exploding with geysers of blood, has become so standardized that the actions themselves are somehow blunted or emasculated, and the mind of the moviegoer enters a state of instantaneous stupor.

Happily, the action scenes, which may be regarded as the stuff of which the Jesse James-Cole Younger legends are made, are carefully counterbalanced, and I would say aesthetically outweighed, by scenes of what must be classified as the private lives of these famous outlaws, mundane stuff that would be of no interest to the dime novelists and yellow journalists of the day nor to their average reader. The latter, from the comfort of a fireside rocking chair, builds his daydreams on highly-colored accounts of bank robberies and gun battles and daring getaways, but presumably bank robbers have dreams too, and not only about bank robberies, and the interludes between the stickups and shoot-outs in *The Long Riders* are acknowledgments of that. The key ingredients in these scenes are women and music, beckoning the outlaws in the direction of a safer and softer life — a shared bed, a girl in a swing, a Saturday night dance. (The music by Ry Cooder, which has a more prominent role than most movie music, is never, or almost never, used in the conventional way as punctuation of action scenes, but is instead treated as a vital element of post-Civil War culture, and in its best uses, in saloons and dancehalls where it is a natural element of the scene. Hill makes the music all but tangible by taking an interest in the slick-haired musicians who play it and in the instruments they play it with.) There is a pathos about these outlaws' dalliances with Love, Family, Respectability, and our familiarity with his often-told tale, our certain knowledge that it will come to a bad end, increases that pathos. Only when the movie begins to close in on Northfield, Minnesota and the crooked picture on Jesse James' wall, and Hill allows himself unapologetically to be dragged along by Hilliary, does our familiarity become an actual damper (although as a born and raised Minnesotan, I must admit I took an interest in the outlaws' references to the natives there as "squareheads," a new one on me, but even that insult did not add to my pleasure in once again seeing the James-Younger gang cut to ribbons in the streets of Northfield).

The much-publicized gimmick of casting real-life brothers in the main roles — David, Keith, and Robert Cardinale as Cole, Jim, and Bob Younger, Stacy and Jesse Keach as Frank and Jesse James, Randy and Dennis Quaid as Clell and Ed Kelly, Nicholas and Christopher Guest as Bob and Charlie Ford — is not just good for a publicity gimmick, although it would

still be good as nothing more than that. Nor is it just good for avoiding the sort of genetic mix-up, customary in Hollywood, whereby Gregory Peck is supposed to be brother to Joseph Cotton or Burt Lancaster to Audie Murphy, although it is certainly good for that too. But besides those things, it encourages you to see this movie as something like an adult version, or perhaps a twenty-year reunion, of the neighborhood kids "playing cowboy" — the well-mannered Keach boys from across the street, the quiet Quaid boys from around the corner, and those wild Cardinale kids from the other block — and it suggests how strong the connection is between the childish sort of play-acting and the grownup professional sort. (The Keaches, it is important to note, take executive producing credit and partial script-writing credit for *The Long Riders*, which means that they must have been the ones who originally said wouldn't-it-be-fun.)

The thing about any children's game of make-believe that sets it apart from the normal Hollywood kind, if you disregard any preliminary haggling over who gets to "be" Jesse James and any bullying by colorful accounts of bank robberies and gun battles and daring getaways, but presumably bank robbers have dreams too, and not only about bank robberies, and the interludes between the stickups and shoot-outs in *The Long Riders* are acknowledgments of that. The key ingredients in these scenes are women and music, beckoning the outlaws in the direction of a safer and softer life — a shared bed, a girl in a swing, a Saturday night dance. (The music by Ry Cooder, which has a more prominent role than most movie music, is never, or almost never, used in the conventional way as punctuation of action scenes, but is instead treated as a vital element of post-Civil War culture, and in its best uses, in saloons and dancehalls where it is a natural element of the scene. Hill makes the music all but tangible by taking an interest in the slick-haired musicians who play it and in the instruments they play it with.) There is a pathos about these outlaws' dalliances with Love, Family, Respectability, and our familiarity with his often-told tale, our certain knowledge that it will come to a bad end, increases that pathos. Only when the movie begins to close in on Northfield, Minnesota and the crooked picture on Jesse James' wall, and Hill allows himself unapologetically to be dragged along by Hilliary, does our familiarity become an actual damper (although as a born and raised Minnesotan, I must admit I took an interest in the outlaws' references to the natives there as "squareheads," a new one on me, but even that insult did not add to my pleasure in once again seeing the James-Younger gang cut to ribbons in the streets of Northfield).

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Mira Mesa

(continued from page 16)

leader-of-factly about the kids. "We just keep them from doing it in here or around here."

Inside, pinball machines line each wall of Supercade, with an air lockey or foosball game or pool table placed in the center. A wooden table and benches near the rear of the game room are available for those who aren't playing. Scratched in the table is a sampling of youthful graffiti: "Snort cocaine," "No, shoot it," "Killer beach," "Do bong," "Stay high forever." The faces on the fifteen to twenty kids at Supercade on this night range from intense concentration on the pinball games they are playing, to sullenness or a languid indifference. Fourteen-year-old Kathy Nelson sits on the graffiti-marked table and stares across the room. "Here you really don't have anything to do but play pinball and talk," she pouts. "And he's [Malcolm] always pressuring you to spend money." Because she is too young to drive, Kathy says Supercade is the only place to go for kids like her living in northern Mira Mesa.

Leack and Ajemian warn that there is another problem simmering in Mira Mesa among young and old alike — racism. "I think the challenge in the community is going to be to get along," says Leack. "Many, many Filipinos are coming to San Diego now as a result of the political situa-

tion over there." A significant number of them have settled with relatives in Mira Mesa, creating, according to Leack, "anger and outrage" among some of the Filipinos don't mingle with the rest of the residents. "There's a lot of rednecking — real nasty stuff," he says. Samahan's Rose Deleon agrees the Filipinos are somewhat clamish, but that's because many of them are unfamiliar with the food, language, and customs of the United States. She says they are subjected to name-calling not only by Anglos. "They take it seriously, even if it's a joke," but also by each other. New arrivals from the Philippines are derisively called "fresh off the boat" by long-time residents of the community. And Filipino residents recently have been added to the lexicon of descriptive phrases in the area — Manila Mesa.

Racism also is a problem among students, according to many persons. Says Deleon, "In the schools, there are a lot of tensions, especially in the high school. The problem isn't confined to just Filipinos and whites, either. Leack mentions an incident in the past year in which a gathering of about fifty black and white youths fought outside the area's movie theater — some with baseball bats — and were "divided distinctly along color lines." Leack claims there are now one or two places where kids meet "to have it out. They are pretty well designated sites, if not actual battlegrounds," he says. Leack complains that he has tried to

organize crime-watch programs in various neighborhoods, but the transience of Mira Mesa's population — due in part to the number of military families and in part to the tendency of upwardly mobile young couples to move out when they can afford to — has frustrated his efforts. "It felt like there was a new neighborhood every six to nine months."

Nancy Ajemian, Leack's colleague at Harmonium, counters that not everyone is in the military and not everybody expects to move elsewhere. Among some veteran residents — those who moved to the area in its infancy and struggled to obtain adequate schools, roads, and other facilities, and who have seen many of their efforts come to fruition — there is a genuine sense of pride in calling Mira Mesa home. "There is a group here," she says, "who literally love Mira Mesa, with the canyons, the brush, and mesas. They just sort of quiver when they talk about it."

For every booster, there are a lot of detractors. People who have never set foot in Mira Mesa seem to have an opinion — usually negative — or a remark — usually sarcastic — ready at hand. They have seen the place from a car window while traveling Interstate 15, and that's all they need to know. If Mira Mesa has a controversial, solid reputation, who is to blame? A former city planner, who desires anonymity, points to "stupid" families who were foolish enough to buy homes in an area where there were no services. San Diego State professor Jim Clapp points to city

planners and the city council that endorsed their recommendations. They should have anticipated the problems that were sure to follow. "There's been a long history of lax land control in this city," Clapp says. The reason, he believes, is that wealth calls the shots, "and in Southern California, that's real estate. I think it's translated itself into political power." The current planners — Gordon Wilson, Ken Klein, and their boss, Jack Van Cleave — point to a naive and progrowth council. "I think everyone felt the bigger the population, the better you would be," says Klein. Van Cleave recalls that when construction began in Mira Mesa, the city had not yet even adopted a general plan. The Pardee company was allowed to proceed because of "a whole series of events, of policies, and lack of policies," Pardee's Madigan? "The problem wasn't with the developers. They were doing what they were asked to do."

Even if it weren't for the economic constraints against building another development like Mira Mesa — large numbers of inexpensive single-family dwellings, it's unlikely that such a project would ever be approved now. "Something good came out of Mira Mesa," says Van Cleave. "It changed the priorities of the city, the school board, and everyone's way of thinking." Wilson concurs. "You might say we've learned our lesson. It's been difficult for us and difficult for the community. But Mira Mesa now isn't really so bad off — not like it once was." □

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Magazine Lauds Chiropractic Treatment for Headaches

by Paul Helzer, D.C.
An issue of a national health magazine advises headache sufferers that there is greater therapeutic value in modern chiropractic treatment. The magazine "The Health Builder," notes that headaches can be caused by poor posture of the cervical (neck) region of the spinal column because such distortions interfere with spinal nerves that distribute to the head.

This forces a bend in the spinal column skull—a postural distortion of the spine where nerves which distribute to the head can be affected.

Such a person may be affected with serious, recurring headaches. Obviously, he must have the spinal misalignment corrected or the problem will continue.

There's a reason that this magazine has finally concluded that headache sufferers are best directed to modern doctors of chiropractic. They have referred to the clinical history of modern chiropractic and simply found an overwhelming percentage of the people who have consulted doctors of chiropractic for headache problems have had spinal disturbances and have recovered health through modern chiropractic care.

I wish more people could be told the value of modern chiropractic in treating the headache problem. I always have profound sympathy for the headache sufferer, and incidentally there's nothing more gratifying than the thanks you've helped. I wish a headache problem that has plagued them over the years.

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(continued from page 3)

up message would take some time," she explains, "and frankly, one doesn't feel like putting out that kind of money." Apparently the police got the word that the Beau Monde still offered mass massages, and Tonner says eventually she was "trailed." The officer conducting the raid suggested that applying cream to a client was "massage." The owner of the salon, however, says the squad didn't press the charge, but the experience soured her.

Hallsted and Shenkman say the public also can complicate the life of the earnest young massage therapist. "Customers who must make clear just what kind of services are offered. Making themselves known at all became much more difficult June 1 when the Los Angeles Tribune published a story that the company had all ads related to massage

partners, modeling, escort, or outcall services on the grounds that "many of these services are thinly disguised advertisements for prostitution." Shenkman and Halsted fume that the ban is biased, discriminatory and point out that their business has conscientiously advertised only its phone number, forcing potential clients to call for the address. "The phone is the outermost, the least sensitive, the least right up front," they note. "We're not touchy feelings and we tell them that when necessary."

Sometimes callers are more coy. "This morning I got a call from this guy who was being a little bit coy. He said, 'I could just imagine him standing in a pot belly and handing in some phone booth.' He asked when they 'come in,' he kept asking if there were girls. . . . It usually doesn't take long to figure out what a person is really interested in."

J.D.

Letters

(continued from page 4)

Insults Understood

I think Jonathan Saville was a little too precious in his criticism of Luciano Pavarotti's performance in *La Bohème*. As a serious student of opera, I have had Pavarotti's pronunciation of the Italian vowels held up as a perfect example. I am inclined to suspect that Saville must have been looking very hard at the tenor's performance for something to criticize. If he is right, all the other music critics are wrong. And I doubt it. It is very annoying to have Saville insult a great performer like Pavarotti, who is one of the very few singers today who is really exceptional. Why don't you get a critic who understands criticism instead of insult?

Debra Subotnik
La Jolla

Heinz Sight

The Tin Drum (aka *Damien*, *Memories of a Woman*, aka *The Blame*, *Midget*, aka *The Man Who* from *Paraguay*) marks the return of two famous but actors to the silver screen: Heinrich Strohm and Tomaso and Campbell's 'Chunky Vegetable'. The two veteran television actors, who delighted movie audiences with their brief appearances in *Unmarried* and *Who's the Boss?*, have once again stunned us with their quick delivery and candor. It's quite obvious the Academy Award was given for Chunky and Stew's inspired performance. Bravo. If you have a fetish for Moby Jacks or Kipper Snacks, this film is a must. Five stars for Steve Esmolina's review.

Merrill Nichols

Pacific Reach

*Tell Pete
I'm Gone*

After spending one more year at San Diego State than I had planned, I am finally graduating and will be leaving San Diego for the last time very soon. When I received the letter to write this letter, I was going to list all the things I wouldn't miss about San Diego. But I soon realized that to do that would take several pages and if printed, would necessitate the loss of a fourth section to the *Reader*.

So, I decided to submit a much more finite list: those things about San Diego I *will* miss. And here it is:

- 1. The Space Race
- 2. Jim's House of Guitars
- 3. The *Reader*, San Diego's best newspaper, by far.

Oh, and by the way, in case I don't get the chance, say good-bye to Pete and Wilson for me, okay?

—Giffen

San Diego

Off the Cuff

Have you ever wished you had followed your intuition?



Edwina Rook
Student
Isle of Wight, U.K.

When I was in Brazil, I rented a little house in a small village on the coast. I had a clarinet which I hung on two large nails on the wall.

Afterward I had a feeling the nails might break, so I took it down. A few days later, without giving it much thought, I hung it up again. It was a dark night — rainy, no moon. I had a funny feeling. I didn't follow my intuition and went out. When I returned home, the house had been broken into. There was no trace of the clarinet, but that was gone. After discovering the theft, I came back with some friends about an hour later and there was the clarinet. On the wall. Evidently, the thief had used a flashlight and missed it.



Doug Allen
Auto Mechanic
North County

The time I crawled into the sewer pipe underneath the street. I was skeptical. My friend talked me into it. He says, "Let's see where it goes." It started to get kind of cold and dark under there. The air was hard to breathe. We kept going. We could have stopped and got out by the sidewalk, but *no*, we had to go all the way to the street. I barely got out. I had to push up a manhole cover out in the middle of the street and was almost run over by a car. This happened quite a while ago.



Christopher Byrd
Recent Graduate
Missionary

I would just say that my initial intuition was being manipulated by people who were talking me into being an athlete. I hadn't considered the long-term repercussions of being in sports. So I had the surgery — knee surgery. They removed my cartilage. My knee became worse. I couldn't participate in the same way. My knee was basically okay for an average man's life, but I couldn't continue to practice, to work out. I wound up right where I needed to be when I continued with design school. I had always intended to associate myself with the arts.



**Diane Newton,
Julie Moreno**

Clothing Sales
Del Mar

Diane: Can we do this together?
Julie: Okay, like when you have a choice between ~~two~~ pretty interesting guys and you go for one and then you're really sorry later that you didn't pick the other one.
Diane: Just having to make that decision... I'm really interested in someone right now and I have this intense feeling about him.
Julie: I had a boyfriend and he was really nice but one day he made me mad so I asked his best friend out and we ended up going out for two years.
Diane: It's a feeling you don't always feel, know what I mean?




Jean-Luc Provansal
Traveler

Aix, France

I was studying economics at the time. I was trying to get out of a reality I did not like. I met a guy on the street at the university. There was something I did not like about him initially, but I let him come to my place to spend a night or two. I left for Easter vacation and I left him a key to stay for one or two more days. When I came back three weeks later, finding quite good, I immediately discovered other people living in my flat. The guy had rented out my flat to two Tunisian workers and all of my things had been stolen: all of my records, my clothes, my books. Now I always follow an immediate sort of impression.

- by Lin Jakary



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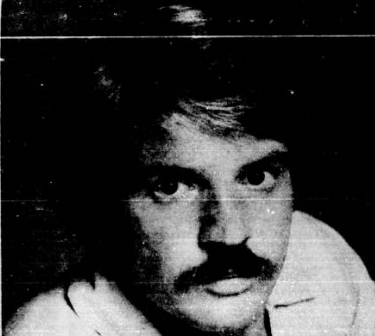


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Section 2 Events, Theater, Music, Film



Truly, Exquisitely Bad

The Story of Mankind (1957), Irwin Allen's fast-moving and comprehensive review of Western Civilization, featuring an absurdly huge multistar cast, is surely one of the most sublimely God-awful motion pictures ever made, an irresistible delicacy, the very depth and perfection of its awfulness lending it a certain nobility. It wastes no time in declaring its lofty intentions, opening in a celestial courtroom, where the emissary from Satan (Vincent Price) and the "Spirit of Man" (Ronald Coleman) offer evidence, in the form of anecdotes from history, of mankind's capacity for both good and evil. No one I know who has seen this movie fails to remember it fondly or can ever forget Hedy Lamarr as

Joan of Arc, Dennis Hopper as Napoleon, or Harpo Marx as Isaac Newton.

Everyone has a favorite bad movie, one that they would rather see any time, and take more pleasure in recalling, than any ten critically certified masterpieces. This recognition that our emotional involvement in and attachment to bad movies can be as great or greater than those for movies generally considered good, has led in recent years to a genuine connoisseurship of the bad. If a movie can't be appreciated in spite of its flaws, then why not appreciate it because of its flaws? Harry Medved and Randy Dreyfuss, in their 1978 book, *The Fifty Worst Films of All Time*, attempted to lay some groundwork in this direction and to select a relatively small handful of imperishable classics from the countless examples available. The growing popularity of the phenomenon can be seen in the several bad-film festivals held recently around the country.

The serious student of bad movies quickly learns to distinguish the merely bad from the truly bad, between those that are simply mediocre and uninspired and those that are exquisitely, appallingly dreadful. The most endearing monstrosities, be they grade-2 quickies like *Robot Monster* (1953) or Santa Claus Conquers the Martians (1964), or prestigious big-studio releases like *The Conqueror* (John Wayne as Genghis Khan, 1956) or *Chinatown* (Jack Palance as Fidel Castro, 1969), have a transcendently silly quality that helps them connect emotionally and adds levels of enjoyment hardly dreamt of by their makers. Of course, a little historical perspective helps. It's hard to have fun at today's movies — not at \$4.50 a shot — but it's not hard to picture the likes of *Serail* or *Friday the 13th* or *The Nude Bomb* inspiring scholarly monographs in the near future.

To nurture this budding appreciation of bad movies — as well as, it seems, to squeeze a few more bucks from the turkeys in its vaults — XETV, Channel 6, this week launches "Disasterpiece Theatre," a

(Continued on page 4, col. 3)

The La Mesa Games

I was one of the yet-to-recover victims of Proposition 13 fallout as organized amateur athletics and recreational programs. Throughout the state, the slashing of budgets and funding has severely diminished the scope of some of these programs and led to the cancellation of others.

Locally, a group of parents, coaches, and civic leaders have formed the La Mesa Games Association as a vehicle by which to tilt that financial void and at the same time stage an annual event which will showcase sports and games throughout San Diego County. The yearly event will be called the La Mesa Games. The lofty aim of the LMGA is to raise five million dollars through the first five years. The monies, obtained through ticket sales and entry fees to the Games, and from donations and program advertisements, would then be distributed to athletic programs, sports and recreation facilities, and scholarship funds (athletic

and academic). Featuring exhibitions as well as competition in sports and games, La Mesa Games I has been designed for all ages and levels of talent, with special programs for children, senior citizens, and disabled persons. The competitions, composed of invitational and open categories, will be conducted Olympics-style, awarding medals to the top three finishers.

However, as exemplified by the attitude of marathon runners, losing is discouraged. What is encouraged is participation for a good time.

(Continued on page 4, col. 4)

Art & Academia

The UCSD visual arts department faculty members whose works are currently in the Mandeville Art Gallery are, in a sense, the inheritors of a tradition almost 500 years old: the academy of art. Their distant ancestors were fourteenth-century members of craft guilds. By 1500 the first academies of art were founded to elevate the artist from the lower status of the craftsman. Leonardo da Vinci was the pivotal figure in one, and Michelangelo the most distinguished student in the other, of the two earliest academies. If the academy was like the egg in the middle, then the artist-as-intellectual was the chicken who laid/hatched from the egg. The artist's intellectual knowledge was stressed, to justify separation from the guild; and

education became the priority in the academy.

In 1667 the French Academy, which had been created along the lines of the Italian academy it eclipsed, established another tradition: the exhibition of its students' and members' work. A ready,

to be an artist one had to attend the academy; and thereafter, to have one's work shown one had to be accepted by the salon — whose jurors were members of the academy. Picasso entered the academy in Madrid at the precocious age of 15; Cezanne was rejected by

salons in Paris year after year; and Manet's dying words were bitter ones about a rival whose recognition by the academy and the salon had been earlier and greater than his own. Anticademics arose in reaction to the rigid rules of the academy about acceptable

themes (historical and classical, i.e., fourth-century Greek) and insistence on a smooth, clean, finished look (no visible brushstrokes, and halftone to make the transition from dark colors to light colors — brown sauce, to

(Continued on page 4, col. 4)



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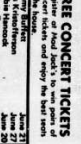
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Contributions to **READER EVENTS** must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not phone. The Editor reserves the right to edit all materials. Send complete information and photos to: **READER EVENTS EDITOR**, P.O. Box 8083, San Diego, CA 92108.

Film

"Rio Escondido," a film about a village ruler who closes the local school to keep the people uneducated and afraid, will be shown in the original Spanish version, Friday, June 13, 3:30 p.m., National City Public Library, 200 East 12th Street, National City, 414-8211.

Dance

Dance Concert of Strictly Jazz Dance Company will feature dances set to music of George Gershwin and Noel Pointer, Saturday, June 14, 8 p.m., Educational Cultural Complex Performing Arts Theater, 4343 Ocean

Junior and Senior Film Series will include *Pollock*, a film about later children starring Krisi McNeel, and *Amazing Cosmic Awareness* of the summer, Reuben H. Fleet Museum, Balboa Park, 232-3821.

Cherubs and Leopards will be the subjects of films shown Saturday, June 14 and Sunday, June 15, 1 and 2:30 p.m., Natural History Museum, Balboa Park, 232-3821.

"Storm," an Omnimax film exploring the effects of the atmosphere on us, and *Cosmic Forces*, a mixed media presentation showing the influences of cosmic energies on us, will be presented through the summer, Reuben H. Fleet Museum, Balboa Park, 232-3821.

Lectures

"An Law" will be the topic of a lecture presented by attorney and USD law professor Peter Karlen, Thursday, June 12, 7:30 p.m., San

Diego Art Institute gallery, 1440 El Prado, Balboa Park, 234-5946.

38th Institute on World Affairs at SDSU will present lectures by Dean Hoover Institute's Peter Dugan, "The United States in the 1980s: The Need for a Forward Strategy," Thursday, June 12, 8 p.m.; and University of Pittsburgh professor Richard Cottam, "The United States and Iran," Tuesday, June 17, 8 p.m., Smith Recital Hall, Music Building, SDSU, 265-6224.

Focal Point lunch session of the San Diego Chamber of Commerce will present "A Report from the City Manager," with city manager Ray Blair, Friday, June 13, noon to 1 p.m., San Diego Gas & Electric Company auditorium, Second and Ash streets, downtown. Reservations: 232-0124 x32.

"Excellence: A Workshop for the Developing Woman" will be the topic of a program for men and women, Saturday, June 14, 9:30 a.m. to 12:30 p.m., room 105-116, Grossmont College, 8800 Grossmont College Drive, El Cajon.

Opera Preview of Verdi's *Giuliano d'Aro* will be presented by Vere

Wolt, Tuesday, June 17, 2:30 p.m., San Diego Public Library, 820 E. Street, downtown, 236-5849.

Self-Hypnosis Demonstration and Lecture will be offered by Dean Sterling and Dr. Jean Sanchez, Tuesday, June 17, 7:30 p.m., suite G, 5029 West Point, Loma Boulevard, San Diego. Reservations: 233-3138.

A.M. Art will tour the American glass collection of the museum with curator William Chandler, Wednesday, June 18, 7:30 a.m., San Diego Museum of Art, Balboa Park, 232-7931.

"An Evening with Charles Schneider" will include a lecture on industrial and interior architectural photography by the photographer director for *San Diego Home* magazine, and a look at each flow problem by finance manager Pat Fiege, Wednesday, June 18, 7 p.m., suite B, 4054 El Cajon Boulevard, San Diego. Reservations: 281-6634.

"Monopoly" author Jerry Gillies, who believes it's possible to make money despite the economy, will present his philosophy on Wednesday, June 18, 7:30 p.m., Hotel San Diego, 339 West Broadway, downtown, 291-4642.

Successful Ad Campaigns will be the topic of a lecture presented by advertising agency art director Bob Kuperman, who at the whole thing, Wednesday, June 18, 7:30 p.m., following a buffet at 7 p.m., Cavanaugh Hotel, Mission Beach, 232-1900.

"Interview with Barry Comyns" conducted by Bill Moyers will be shown on videotape by the San Diego Citizens Committee, Saturday, June 14, 10 a.m., Brookline Heights Presbyterian Church, Thirteenth and Fir streets, San Diego, and Sunday, June 15, 1 p.m., Solana Beach Community Center, 131 Pacific Avenue, Solana Beach, 281-1687 or 481-9974.

Music

Summer Sunday Concert Series will continue with a mystery group under the direction of Ilana Meisler, Sunday, June 15, 11:30 a.m., Marquis Public Theater, 3717 India Street, San Diego, 296-7674.

Sunday Concerts will feature a recital by harpist Nancy Kay and violinist Nick Chinn, Sunday, June 15, 1 p.m., Opus 4 Art Studio, 125 Via de la Valle, Solana Beach, 481-2533.

Flamenco Guitarist Rodrigo de San Diego will perform in concert, Sunday, June 15, 2 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon, 440-2277 or 565-9947.

"Evenings with Music" series of chamber music will begin with "An Evening with George Gershwin," featuring soprano Eileen Moss, tenor Charles Curtis, and pianist Howard Wells, Sunday, June 15, 8 p.m., St. Elizabeth's Church, 2825 Merton Avenue, Linda Vista, 277-5400.

Summer Music Series will feature classical and baroque selections performed by cellist Lorie Kirkell and bassist Bertram Turetzky, Tuesday, June 17, 7:30 p.m., BookWorks, Vineyard Center, 1523 East Valley Parkway, Escondido, 741-9079.

Geopel Music will be presented by a Minnesotan choir, the Duquesne Youth Choir from Ponape, East Caroline Islands, Wednesday, June 18, 7:30 p.m., Congregational Church, Ivanhoe and Cave streets, La Jolla, 297-3144.

TO LOCAL EVENTS

Special Events

An Evening of Entertainment and Dancing, to benefit the Retinitis Pigmentosa Foundation, will take place Thursday, June 12, 8 p.m., Distillery, 140 South Sierra Avenue, Solana Beach, 474-3285.

Job Fair for women and minority youth agency will be held in municipal, community, and backyard swimming pools throughout the county, Thursday, June 12 through Friday, June 20, with a celebratory event, Saturday, June 14, 10 a.m. to 4 p.m., lower fountain court, Mission Valley Shopping Center, 298-5870M.

Ninth Birthday of Our House youth agency will be celebrated with an open house, Friday, June 13, 3 to 7 p.m., and a community picnic, featuring arts and crafts, science, music, and a volleyball tournament, Saturday, June 14, 10 a.m. to 4 p.m., 666 3rd Avenue, Chula Vista, 420-3020.

Jailhouse and Public Auction will be featured at a weekend day to benefit the Arthritis Foundation, Saturday, June 14, noon, Sweetwater Town and Country Mall, National City, 291-0430.

Mime, Dance, Music, and Poetry will be created by the Cray Crawl Mime Company, Saturday, June 14, 1 and 2 p.m., Bazaar del Mundo, Old Town, 274-0313.

"Father's Day for the E.R.A.," a celebration that will feature folk singers Lou and Virginia Curtis, feminist theater group "Sisters on Stage," and child-parent projects, will be sponsored by Men Allied Nationally for the Equal Rights Amendment, Sunday, June 15, 10 a.m. to 2 p.m., Sixth and Laurel streets, Balboa Park, 234-4080.

Mission Santa Ysabel Fiesta, the 162nd annual celebration commemorating the founding of the asistencia, will take place Sunday, June 15, 10 a.m., Mission Santa Ysabel, Highway 79, near Julian, 765-0810.

"Puppets Please," a unicyclist, marching band, juggling clown, and monster with new tennis shoes are the marionettes who will perform with Shirley McManus.

Wednesday, June 18, 10:30 a.m., Kimball Hall Community Building, 146 East 12th Street, National City, 474-8211.

Nature Walks will be offered every Sunday by the Audubon Society, 10 a.m. and 1:30 p.m., Silverwood Wildlife Sanctuary, Wildcat Canyon Road, 5 1/2 miles east of Lakeside (291-5871); and the San Diego Natural History Museum, 2 p.m., Florida Canyon, Balboa Park (232-3821 x49).

Sports

"Swim-A-Cross," to benefit the Red Cross water safety and health education programs, will be held in municipal, community, and backyard swimming pools throughout the county, Thursday, June 12 through Friday, June 20, with a celebratory event, Saturday, June 14, 10 a.m. to 4 p.m., lower fountain court, Mission Valley Shopping Center, 298-5870M.

Gymnastics, members of the U.S. Olympic gymnastics team, including world champion Kurt Thomas, will perform in competition, Friday, June 13, 8 p.m., Sports Arena, 224-4176 or 232-7941.

La Mesa Games I, featuring athletes from San Diego County, will begin with diving events, Saturday, June 14 and Sunday, June 15, and continue with soccer, track and field, martial arts, and more, through Sunday, June 12, Helix High School, 7123 University Avenue, La Mesa, 232-2900.

Limited Power Boat Racing, the Don Vynne Memorial Regatta, will feature stock tunnel boats, hydroplanes, and blown flabobots, Saturday, June 14 and Sunday, June 15, 10 a.m. to 4 p.m., East Vacation Isle, Mission Bay, 293-5329.

Exhibition Soccer Match between the German "Schulte 04" and the San Diego Sockers will take place Saturday, June 14, 7:30 p.m., San Diego Stadium, 280-GOAL.

Championship Autocross will include stock and improved stock, novice, and modified auto racing, Sunday, June 15, 9 a.m., San

Diego Stadium, 755-8615 or 853-5256.

Women's Soccer, the third annual Southern California Women's Soccer Tournament will conclude with B division final, Sunday, June 15, 11 a.m., Mira Mesa High School, 10510 Reagan Road, Mira Mesa, 271-0430.

Corrida, Tijuana bullfights will feature Manuel Martinez, Eloy Cavazos, and the alternative of Juan Carlos Contreras who will become a matador, facing bulls from Los Martinez's ranch, Sunday, June 15, 4 p.m., downtown bullring, Tijuana, 293-3940.

Padre Baseball, the San Diego Padres will play the New York Mets, Monday, June 16 and Tuesday, June 17, 7 p.m.; and the Philadelphia Phillies, Wednesday, June 18, 7 p.m., San Diego Stadium, 283-4494.

Bicycle Track Racing will take place on Tuesdays through August 12, 8 p.m., San Diego Velodrome, Morley Field, Balboa Park, 298-1570.

Stock Car Racing, featuring super and limited stock cars, will continue for the twentieth season, Saturday, through September 20, 8 p.m., Cajon Speedway, Santer El Cajon, 448-8900.

Radio/TV

Philharmonia, the Los Angeles Philharmonic, under the direction of Carlo Maria Giulini, performs Bruckner's Ninth Symphony, and Schumann's "Piano Concerto" with guest soloist Radu Lupu, Thursday, June 12, 10 p.m., KPBS-FM 89.

Padre Baseball will be brought to us from the Philadelphia Phillies, Friday, June 13, 5:05 p.m., KPBS 760; and Saturday, June 14, 4 p.m., and Sunday, June 15, 10:30 a.m., KPBS 760 and Channel 8.

"The Heiress," a 1949 film starring Olivia de Havilland as an unattractive wealthy girl pursued by Montgomery Clift as a fortune hunter, will screen Friday, June 13, 8 p.m., Channel 6.

"Disasterpiece Theatre" will

begin its series of awful movies with a screening of *The Thing That Could've Died*, a 1958 clunker, Friday, June 13, 11:30 p.m., Channel 6.

All-Star Hockey will feature the best of East and West in the first college all-star game, Saturday, June 14, 1 p.m., Channel 15.

"Folk Festival USA" will present music from the San Diego Folk Festival, the country's second oldest festival of traditional and contemporary folk music, Saturday, June 14, 2 p.m., KPBS-FM 89.

7th Annual KPBS Auction, featuring paintings and sculpture, food and overnight on the town,

and much, much more, will take place nightly through Saturday, June 14, 6 p.m. to midnight, KPBS-FM 89.

Spectrum will feature Herbert Tuvay, project director of the Filipino folk arts program in San Diego, and art historian Pat McKenry, Sunday, June 15, 9:30 a.m., Channel 10.

Sunday Opera, Verdi's *Giulio Cesare*, will be performed by Judith Blegen, Luciano Favaroni, Matteo Manopperto, and the Houston Grand Opera, Sunday, June 15, 1 p.m., KPBS-FM 94.1.

Suzuki Violin Concert will feature young violinist Carolyn Sakura

San Diego Ballet Concert-Dance Ensemble

La Jolla Museum of Contemporary Art
Sherwood Auditorium
700 Prospect
June 21, 8:00 p.m.
Adults \$5.00
Seniors and Students \$3.00
Call 239-4141



BULLFIGHTS

GREATEST SHOW SOUTH OF THE BORDER
Sunday, June 15, 4PM
Downtown Bullring, Tijuana

MANOLO MARTINEZ
ELOY CAVAZOS
JUAN CARLOS CONTRERAS
(See the alternative of this exciting young star facing 6 Bulls from Los Martinez (First time in Tijuana))

TICKETS AND RESERVATIONS
San Diego: Grand Tower, 1030 4th Ave., Phone: 232-4588, 239-4112
All Ticket Office Offices
Round Trip MEXICOCAR Bus direct to Bullring, \$7.00
Departs Atwater Station 2:30PM
TIJUANA: Bullfight Ticket Office, 921 Revolution, Phone: (903) 385-2210
CHILDREN: General Admission, half price (under 12 yrs.)

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| ON-THE-TOWN WEEKEND FOR TWO | | SAVE ALL YEAR | |
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| ACTIVITY | APPROX. SAVINGS | ACTIVITY | APPROX. SAVINGS |
| Friday Dinner at fine restaurant | \$3.00 | Dine out (fine dining) once per month | \$8.00 |
| Saturday Dinner at fine restaurant | 3.50 | Dine out ("Informal Carry Out") once per month | 2.00 |
| Sunday Breakfast | 3.50 | Enjoy active or spectator sports once per month | 84.00 |
| Attend Sports Event | 5.00 | Enjoy one "get away" vacation at a luxury hotel monthly | 76.00 |
| Attend Sports Event | 5.00 | Total savings for year (approx.) (even if you only go out a few times per month) | \$376.00 |
| Attend Sports Event | 12.00 | | |
| Round of Golf (two people) | 8.00 | | |
| Round of Golf (one person) | 7.50 | | |
| Show or Concert | 6.00 | | |
| Plane (any city) | 6.00 | | |
| Total weekend savings (approx.) | \$75.00* | | |

*The amount you and your family will save will vary with the specific choices and frequency of use. Figures are approximate.
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AMF

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Ticket Information (714) 224-4176 **SPORTS ARENA** Group Discounts (714) 224-3613
3500 Sports Arena Blvd.

READER'S GUIDE TO LOCAL EVENTS

Keen, Sunday, June 15, 4 p.m., Channel 15.

"The Spoken Word" series of poetry readings by local poets will continue with Pat O'Donnell, Sunday, June 15, 6 p.m., KPBS-FM 89.

Monday Night Baseball will air on Monday, June 16, 6:30 p.m., Channel 10.

Galleries

Master's Exhibit, photographs by Michael Artus will be on display through June 16, Master Art Gallery, SDSU, 265-Master.

"Messages," an exhibition of works in mixed media by Mary Ellen Long, will continue through June 14, Spectrum Gallery, 4011 Goldfinch Street, Hillcrest, 295-2725.

"Backroads and Sunlight," watercolor, acrylics, and exchange of Claire Jones will continue through June 15, Riggs Galleries, Fourth and Maple streets, Hillcrest, 235-9065.

"Condors and Vultures: the American Catheridae," an

(A Touch of Old London)

Coming soon!

"M. Lady's" and "Ruse" are the first restaurants.

A unique new service!

Outstanding Cantonese Cuisine
SINCE 1975
Sun-Thurs: 11 a.m.-9 p.m.
Fri-Sat: 11 a.m.-10 p.m.
Sun: 3 p.m.-9 p.m.
Complete Luncheon Menu \$2.25
Silver Dragon
2229 Marston Blvd.
722-6344
(See map, yellow pages)

exhibition on birds that have existed for three million years, will feature a live turkey vulture, through June 15, Natural History Museum, Balboa Park, 232-3821.

Zuni and Navajo Turquoise Jewelry will be featured in the Big Cutsy collection on exhibit Friday, June 13 through Sunday, June 15, Gallery, Bazaar del Mundo, Old Town, 274-0311.

Paintings and Handmade Papers will be exhibited by Robert Ginder and Fred Sawyer, respectively, through June 17, Carlsbad Public Library, 1250 Elm Avenue, Carlsbad, 438-5614.

Group Show, works on paper by Ron Davis, Richard Diebenkorn, David Hockney, Ellsworth Kelly, Claes Oldenburg, Wayne Thiebaud, and others, will continue through June 18, Thomas Baker Gallery, 7470 Grand Avenue, La Jolla, 454-0345.

"Civil Engineering," an exhibition of paintings, sculpture, books, and etchings by downtown artist and designer Richard Sigmond, will continue through June 20, 552 Fifth Avenue, downtown, 233-1997 or 233-7888.

"The Doctor Is In: Health and Hypochondria in Victorian Times," a somewhat humorous exhibit of medical paraphernalia and photographs from the late 1800s to the early 20th century, including a Civil War amputation kit, Gold Rush dental kits complete with chairs and files, and other macabre devices, will be displayed through June 22, Villa Montezuma, 1925 K Street, 297-3258.

"Japanese Prints: New Masters," an exhibition of lithographs, etchings, silkscreens, and wood blocks by ten contemporary artists, will be exhibited from Saturday,

to Sunday, June 16, 11 a.m. to 5 p.m., at the

San Diego Contemporary Art Center.

The series premieres at 11:30 p.m. tomorrow, Friday, June 13, with "The Thing That Couldn't Die" (1958), to be followed in future weeks by "Eighteen and Arizona" (1957), "Merry Nickle Women" (1964), "The Unearthly" (1957), and "Curse, Beast of the Amazon." The films to follow may depend on the viewers themselves, for the show will use people to view in with their own favorite worst movies.

—Rick Geary

Artist's Co-op
Alligator Alley Studio
is instituting a co-operative gallery, to provide a showcase for the display and sale of quality artwork in a variety of media. For further details & information, please contact:
Shirley Friedman
Alligator Alley Studio
950 Turquoise Blvd. P.O. Box 2728810

June 14 until Sunday, June 22, Pacific Office Building, 2744 Severn Avenue, downtown, 294-9203.

Faculty Art Exhibition, featuring works by Eleanor Antin, Harold Cohen, Marny Farber, Jean-Pierre Gorn, Newton and Helen Harrison, Allan Kaprow, Italo Scanga, and others, will continue through June 26, Mandeville Art Gallery, UCSD, 452-2864.

Etchings of Martin Lewis, 1926-1977 works of New York and New England, will be on exhibit through June 30, Wallaby Galleries, 7408 Grand Avenue, La Jolla, 459-1800.

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La Mesa Games

(continued from page 1)

shuffleboard, martial arts, fitness events, and — of course — disco skating.

A soccer tournament promises to be one of the more attractive features of La Mesa Games I. There is no CIF soccer, and regional CISA teams don't compete with teams on a countywide basis. So the Games stands the spectator the opportunity to view the better youth soccer teams from across the county and Mexico go head to head. The finals will be held on Saturday, June 21, beginning at 11:00 a.m., at Helix stadium.

The La Mesa Games I will take place from Saturday, June 14 through Sunday, June 22, at the Helix High School complex located at 1231 University Avenue in La Mesa. Other highlights include AAU diving on Saturday, June 14 and Sunday, June 15; a 10K run beginning at 7:00 a.m. on Saturday, June 21 at La Mesa Park, the track and field meet on Saturday, June 21, from 8:00 a.m. to 5:00 p.m., at Helix stadium; wrestling on Saturday, June 21 and Sunday, June 22, 8:00 to 11:30 a.m.; Helix gym; golf at the Sun Valley Golf Course; and the closing ceremonies on Sunday, June 22, at Helix stadium.

A five-dollar ticket will admit one to any fourteen events. General admission on an individual basis is two dollars per event. There are group discounts and special rates available, and the exhibitions and demonstrations are free. For more information call 232-2900.

—Greg Kahn

Art & Academia

(continued from page 1)

the anticademicism. The disagreement was not really with the fundamental principles of the academy; and the thoroughly negative connotation of the term anticademicism is a twentieth-century conceit.

The university and the art gallery are contemporary counterparts of the academy and the salon. The dogma of the academy has been replaced by the spirit of exploration in the university. At its best, this

feels the artist — who is usually the teacher — but in this case the teacher — from a mindless duplication of the past. At its worst, it isolates the artist from the past and makes experimentation necessary and arbitrary.

The current exhibition is not — with the exception of Fred Lonsdale's photographic works — didactic, and there is no catalogue to augment the work. Most of the works are intellectual, requiring an effort of the mind to appreciate them. The voice of the teacher is not in evidence here; the voice of the artist is. It is a voice of many voices. Many Farber's paintings of "Douglas, Arizona" are a personal reflection of the artist's birthplace and can be read as an open book to anyone who is the artist or knows his life as one's own. Madlyn Kahri's "San to DFW" paintings follow her trip from left to right, west to east, from the ocean to an oil-drilled runway in Texas. The spontaneous and light-heartedness of Harold Cohen's large canvases were generated by a computer. Patricia Patterson's apparently naive vision and technique combine with a thirty-foot length to transmit the essence of an Irish island community: stark, flat, eternal. Eileen Antin's videotape, "The Nurse and the Hijacker," is witty, provocative — and as long as a feature-length film.

There are also photographs by Pat Steinmetz; a photographic mural by Helen Mayer Harrison and Newton Harrison; sculpture by Italo Scanga; an installation by Ernest Silva; a collage and videotape by Ulysses Jenkins; performing art on videotape by Allan Kaprow; a film by Jean-Pierre Gorn; and a cine mural by Louis Hock.

The UCSD Faculty Art Exhibition will continue through June 26 at the Mandeville Art Gallery at UCSD. Gallery hours are noon to 5:00 p.m. Sunday through Friday and 7:00 to 9:00 p.m. Wednesday. The gallery is closed Saturday and Sunday. Admission is free. For further information call 452-2864.

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READER'S GUIDE TO THE THEATER

Theater listings are compiled by Christopher Schneider; commentary is by Jonathan Sawitz and Christopher Schneider. Information is accurate according to material given us, but it is always liable to

large family. He insists upon acting as if he were God and, as a result, nearly loses everything — wealth, family, respect — that to all values is: with Command the Morning has nothing like the moral complexity of

There are one-act plays with the provocative titles *Suppressed Desires*, *A Stranger with Roses*, and *Crawling Around*. A production of the Ramona Town Hall Players, (C.S.)

Ramona Town Hall, 729 Main Street, Ramona, Saturday, June 14 at 8:30 p.m. and Sunday, June 15 at 7:30 p.m. For information call 789-9200.

LUNCHTIME THEATRE
Improvisational comedy on Friday from *Spontaneous Combustion* and the following Wednesday from *A Moment's Notice*, Free, (C.S.) Marquis Public Theater, Friday, June 13 and Wednesday, June 17 at noon.

THE HOUSETRAP
Agatha Christie's indefatigable whodunit. A young couple has inherited a manor which they intend to convert into a hotel. In the middle of a snowstorm they hear a radio announcement concerning a murder in London. Normally this wouldn't be cause for alarm, except that each of the couple's guests soon turns out to be connected in one way or another with the London murder. (C.S.) Scripps Ranch Community Theater, Wargentin Junior High School Auditorium, 9230 Gold Coast Drive, Scripps Ranch, June 13 through 28, Friday and Saturday at 8:00 p.m., Saturday at 2:00 p.m.

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announces a **Bar-B-Que Dinner Theatre** featuring the **Pine Hills Players** in **Our Town** Written by Thornton Wilder Produced by David L. Goodman Directed by Trivette Brown By special arrangement with Samuel French, Inc. Every Friday & Saturday

Admission Bar-B-Que & Theatre \$15.00
Schedule Cocktails 6:30 Bar-B-Que 7:00 Curtain 8:00

Pine Hills Lodge
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A perceptive and amusing play by British author Trevor Griffiths about what it's like to be a comedian and a group of would-be comedians gather in a Manchester classroom building being sent off to do their routines in a local club. Watching them work will be a talent spotter for a London agency: a man who was once a rival of their teacher and who believes in a different style of comedy from the one they have been taught. The play centers about the efforts of the comedians to be successful in front of their first audience, and about the conflict between the two techniques for making people laugh. Directed by Spike Stent, who is himself an able comic and well known locally for his work with *Spontaneous Combustion* and the San Diego Street Theater. (C.S.)

COMMAND THE MORNING
A somewhat simplistic retelling of the story of the Book of Job by San Diego author King Prosser. Andrew Albin, a wealthy turn-of-the-century cattle rancher, plays the part with his

large family. He insists upon acting as if he were God and, as a result, nearly loses everything — wealth, family, respect — that to all values is: with Command the Morning has nothing like the moral complexity of

There are one-act plays with the provocative titles *Suppressed Desires*, *A Stranger with Roses*, and *Crawling Around*. A production of the Ramona Town Hall Players, (C.S.)

Ramona Town Hall, 729 Main Street, Ramona, Saturday, June 14 at 8:30 p.m. and Sunday, June 15 at 7:30 p.m. For information call 789-9200.

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READER'S GUIDE TO THE THEATER

comedy-drama about life and love in a small New England town, centering upon two teen-age sweethearts, George and Emily. It's a tender and sweet play that shows a people with whom we all can identify. (C.S.) Pine Hills Lodge, Pine Hills Road, Julian, June 13 through July 4. Friday and Saturday, dinner at 7:00 p.m., curtain at 8:00 p.m. For information call 765-1100.

PASTA, MAYOR DALEY, AND THE SAN ANDREAS FAULT

Local playwright James Tenuo's engaging comedy about life in an Italian-American family. This is one of those naturalistic shows in which the plot is less important than the way a certain group of people look and behave. The feel of this family's everyday life has been caught admirably. What is less admirable is the slow-moving story about the family's emigrant son who returns to Chicago from California in order to interview Mayor Richard Daley. Author Tenuo's dialogue is filled with dead, semi-provocative non-humor. The peripheral detail, however, is so amusing and the characters so likeable that the indulgent will ignore Tenuo's extensive longwindedness. (C.S.) Coronado Playhouse, through June 14, Friday and Saturday at 8:00 p.m.

ROMEO AND JULIET

Shakespeare's youthful masterpiece, the well-known story about the star-crossed lovers of Verona, their ardent warring, brief consummation, despair, and death. Romeo Montague and Juliet Capulet belong to two warring families, but they secretly fall in love and are married. Romeo inadvertently kills Juliet's cousin, the razor-tongued Tybalt, and is banished. A well-meaning friar designed to bring the lovers together again is fooled by a series of accidents and errors, and they die. Their young lives snuffed out by the arrogance of parents and the carelessness of fate. A play deservedly famous for its poetry, wit, humor, and pathos. (J.S.) Old Globe Theater, Festival Stage.



Taken in Marriage

lighting a cigarette or filling a glass, and the only suggestion of plot is the concealment and then revelation of a couple of quite uninteresting secrets.

THE STRING OF PEARLS OR THE BARBER OF FLEET STREET

A melodramatic play by George Dandin Pitt of the sensational tale of Sweeney Todd, the famous barber who slashed the throats of his customers and then turned them into culinary delights. Directed by Kent Dwyer (who also directed the Gallery's production of *Straw Hat*), this show promises to provide us with "blood-and-guts action" and no end of agreeable nastiness. (C.S.) Marquis Gallery Theater, June 13 through July 7, Friday through Monday at 8:00 p.m.

TAKEN IN MARRIAGE

Thomas Babe's play shows us five women at a wedding rehearsal, chatting, smoking, and drinking while they wait for the men to show up. The action never rises above the level of

high-class talk — take Oscar Wilde, so to speak. A silly and dull play unworthy of the energies of the Women's Theatre Ensemble. (J.S.)

THE TENDER TRAP

A Broadway comedy by Max Shulman and Robert Pat Smith which admirably illustrates male fantasies about the opposite gender, circa 1994. Joe has left his wife and family back home in the Midwest to visit an old pal in Manhattan. As one of the few single men in New York, Charlie has what Joe dreams about: scores of beautiful women eager to serve him in every way. One of these women, however, turns out to be the stuff of which more disturbing dreams are made. Her name is Julie and she's a recent high-achieving young ingénue who sets about getting married with all the determination and advanced planning of a general entering into battle. Will

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Charlie maintain his ideal existence or will he fail for Julie, thus becoming prey for the Tender Trap? Featuring Rick Owen, who was excellent recently in a production at SDSU of *The Price*, and Diane McLean, whom you may remember in the films *The Palace* and *A Distant Trumpet*. (C.S.)

Pasta Dinner Theatre, through July 6, Thursday through Saturday, dinner at 6:45 p.m., curtain at 8:30 p.m.; Sunday, dinner at 6:00 p.m., curtain at 7:30 p.m. Pastimes Wednesday and Sunday, lunch at noon, curtain at 1:15 p.m.

TWO GENTLEMEN OF VERONA One of the earliest of Shakespeare's plays, *Two Gentlemen* deals with friendship, love, treachery, and repentance. In a complicated plot of intrigues, reversals, and disguises, Valentine and Proteus, two close friends, find themselves in love with the same woman, Silvia, and in order to win the lady, Proteus turns villain and treacherously betrays his friend. But Silvia loves the banished

Valentine, and goes to seek him in the forest where he has joined a band of gallant outlaws. Meanwhile, Proteus, former beloved, Julia, disguises herself as a man and attaches herself to her unfaithful lover without his knowledge of her identity. Confronted by Valentine, Proteus suddenly repents. Julia removes her disguise, and she and Proteus are reconciled, and the comedy ends with both pairs of lovers united and the friendship between the two gentlemen of Verona re-established. The romantic material of this unassuming play is enlivened by a pair of amusing dogs (Lance and Speedy) and a dog. (J.S.)

WHOS

Reviewed this issue. San Diego Repertory Theatre, through June 21, Thursday through Sunday at 8:00 p.m. Pastimes Sunday, June 22 at 2:30 p.m.

READER'S GUIDE TO THE MUSIC SCENE

This Week's Concerts

The Who will appear at the Sports Arena on Wednesday night. I don't want to dissuade anyone from making last-ditch attempts at securing tickets, but be forewarned: this show ranks as the first truly "big event" of the new decade. Anticipation of this concert has reached such a delicious point that one scalper informs me he has been offered one hundred dollars for a pair of floor seats (and this guy is holding out for a better offer). In my opinion, there isn't a performer alive who is worth such a sum, but if ever there were an act that deserved such an ostentatious show of devotion, it is The Who.

The stage is the proper place for the band. They are, quite correctly, the most electrifying live rock act of all time. Adjectives like "pulsating," "pulverizing," "paralyzing," and "pummeled" somehow seem puny when trying to describe the effect they have on an audience. When Pete Townshend and Roger Daltrey run through their patented leaps, gaits, and cartwheels, even their tamest material (the stuff from "Tommy," "Quadrophenia," and "Who by Numbers") becomes

politicized — not as entertaining as long songs like "Can't Explain" or "Won't Get Fooled Again," mind you, but far more intense than the recorded versions. If you have any appreciation for this band's recordings has always been guarded in their sixteen-year history; they have released a lot of great singles, but only one of their albums — "Who's Next" — can be considered a genuine classic. This time around a couple of stronger grooves like "John" (a "Rockin'" soundtrack will perform on keyboards and Kenny Jones



THE WHO

replaces the late Keith Moon on drums. Since Jones joined the group, the question on every rock critic's mind has been whether or not he is as good as Moon. I don't wish to prejudice him in his new role, but from a technical standpoint, I think the answer is no. Moon was rock's finest drummer, a fact too often overshadowed by his baroque-style showmanship. Jones, from his work with the original Small Faces and his stint with Rod Stewart and the Faces, has proven himself to be a hardy, difficult percussionist in his solo on Stewart's rendition of "I Wanna Be

Losing You" is one of the few such displays by a rock drummer which still seems as raucous now as it was nine years ago. But as good as he is, the presence of the mercurial, volatile Moon will certainly be missed. Nonetheless, advance word of the band's new presentation has been most encouraging, almost euphoric. So if you fortunate enough to be going to the show, or whatever the cost, can be guaranteed an exciting evening. Although the Mighty Diamonds have been acclaimed as Jamaica's top reggae vocal

trio, their velvety, folksy harmonies place them comfortably in the company of stateside R&B ballad groups such as the Marvells, Raydio, and Ray, Goodman, and Brown. What they have in common with most reggae performers is the peculiar rhythms, spare guitar and horn solo they employ, and the themes of racism, religion, and social oppression. Stylistically, their sweet singing is at the furthest end of the spectrum from the raucous, raucous chanting and shouting we have come to expect from most reggae units. Their political stances are

pragmatic and dispassionate. I don't suspect me in the least that they recorded "The Tracks of My Tears" a fascinating tension arises from the contrast between their generally harsh polemics and their delicate delivery, particularly on their excellent "Night Time" album. Sunday night, the reggae of Ray, Thee with Phyllis Bill, who supposedly specializes in ska (i.e., 4-4 tempo reggae). The audience influx of Jamaican pop (call it reggae, ska, rock steady, whatever you choose) concerts in San Diego has been heartening. Continued support should result in more such events.

Also on Sunday night the Duke Ellington Orchestra, led by the late Ellington's son, Mercer, will play at the Calamander. Despite the fact that this level of admiration for Duke, a band of either a great replica or a decent facsimile. Climbing into the shoes of the greatest jazz orchestra leader ever must create monumental headaches. particularly if you happen to be the maestro's offspring. But Mercer has held up under the strain rather well. Without Duke this band no longer commands the response it once did, but how are you going to argue with that? "Sentimental Lady" or "Passion Flower," or anything from "The

voiced Ellington songbook? The kid is coming on the tradition quite nicely. Sunday night is brimming with things to do. At SDSU's Amphitheatre is Judea Priest, a hard-rock band that knows little about I am always amazed when groups such as this, who rarely get extensive radio airplay, draw large crowds. Runa has it, though, that this concert is selling out quickly (please, don't rely on rumors — call the box office for confirmation).

Two conflicting new-wave shows take place on Saturday night. At the Calamander the ever-popular Penetration (who?) will continue to polish their wealth of new, vibrant material. I don't care what accusations are leveled at me, I'm compelled to say that this band gets better each time I see them. Opening for the "Penetration" will be U.S. Cougars.

The same evening, the third "Wicks Press Party" unfolds at the Spit, this time featuring Fuke and the Dwellers. The ostensible reason for these shows is to highlight various local bands, and that is a worthwhile endeavor, though I suspect that they are at least partially designed to provide the club's proprietor with less motivated for his three-color gossip column of an advertisement each week. However, the case, both bands deserve attention. Fuke is a loud, punchy, nouveau new-wave unit, and the Dwellers, though currently in a weird period of transition, remain a relatively solid, solvent crew.

The only other show this week will be Mary MacGregor and Tim Thompson at the Calamander. Friday night, Thompson is unknown to me, and of MacGregor, I am familiar with her only through her ode to benign prostatic hyperplasia, "Tom Between Two Lovers." — Steve Emedino

APRIL SACHETTI & SCREEN-DOOR COMPANY
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Three Shows:
8:00, 9:30, 11:00 P.M.

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READER'S GUIDE TO THE MUSIC SCENE

The Music Scene is compiled every Friday and Saturday. To list club entertainment, call 652-3268 Saturday before 5 p.m. Send concert information and photos to READER MUSIC SCENE, P.O. Box 80803, San Diego, CA 92161, or call 235-4036 Friday before 5 p.m.

San Diego Concerts

Mary MacGregor and Tim Thomerson: Catamaran, Friday, June 13, 8 and 10:30 p.m., 3999 Mission Boulevard, 488-1081.

"Kick Press Party" featuring Duke and the Dingles: Spit, Friday, June 13, 9 p.m., 1130 Buena Vista, 276-3993.

Penetrators and D.B. Cooper: Catamaran, Saturday, June 14, 8 and 10:30 p.m., 3999 Mission Boulevard, 488-1081.

The Mighty Diamonds and Phone Bill: Ray Theater, Sunday, June 15, 7:30 and 9:30 p.m., 4642 Cass Street, Pacific Beach, 488-0031.

Duke Ellington Orchestra: featuring Mercer Ellington, Catamaran, Sunday, June 15, 8 and 10:30 p.m., 3999 Mission Boulevard, 488-1081.

Judas Priest: SDSU Amphitheatre, Sunday, June 15, 8 p.m., 265-6947.

The Who: Sports Arena, Wednesday, June 18, 8 p.m., Sports Arena Boulevard, 224-4171.

Montezuma's Revenge: Catamaran, Thursday, June 19, 8 p.m., 3999 Mission Boulevard, 488-1081.

Saturday, June 14

The Wigs!

San Diego - Go-Go at the Zebra Club

560 5th Ave., San Diego 329-4222

enter tainment 83

Fri. June 13, 8 & 10:30 PM

MARY MACGREGOR with **TIM THOMERSON**

PENETRATORS

Sun. June 15, 8 & 10:30 PM

SWING DANCING with **DUKE ELLINGTON ORCHESTRA**

featuring **MERCER ELLINGTON**

Thurs. June 19, 8 PM till 11:30 AM

MONTEZUMA'S REVENGE with **ROSIE & THE SCREAMERS**

Fri. June 20, 8 & 10:30 PM

BUDDY RICH and his **BIG BAND**

Sat. June 22, 8 & 10:30 PM

STEPHANE GRAPELLI

Sun. June 22, 8 & 10:30 PM

MCCOY TYNER

Mon. June 23, 8 & 10:30 PM

MOTELS

Tues. June 24, 8 & 10:30 PM

WOODY HERMAN and his **BIG BAND**

Thurs. June 26, 8 & 10:30 PM

NEW RIDERS OF THE PURPLE SAGE

Fri. & Sat. June 27 & 28, 8 & 10:30 PM

KALAPANA with **STEVE WOOD from "BONE"**

Sun. June 29, 8 & 10:30 PM

FLORA PURIM and **AIRTO**

Tues. July 1, 8 & 10:30 PM

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Chula Vista 420-8747

El Cajon 442-5553

and 10:30 p.m., 3999 Mission Boulevard, 488-1081.

Kris Kristofferson and Billy Swan: SDSU Amphitheatre, Friday, June 20, 8 and 10:30 p.m., 3999 Mission Boulevard, 488-1081.

Clubs

The Alamo, 3093 Clairemont Drive: Clairemont, 276-2240. Ernie Wood and Blazing Saddles, country, Tuesday through Sunday.

Albie's Beef Inn, 1201 Hotel Circle South: Mission Valley, 291-1103. John Whelan, jazz pianist, Tuesday through Sunday.

Anchorage Fish Company: Carlsbad, 729-3170. M.B. and Me, folk rock, Wednesday through Saturday. Kathie Doran and Fran Liscato, contemporary, Sunday through Tuesday.

Anchor Inn, 7260 Clairemont Mesa Boulevard: Clairemont, 571-1532. Shells Mart, contemporary country, Thursday. Cowick and Shabba, contemporary listening, Friday and Saturday.

Anthony's Harborside, 1355 North Harbor Drive: downtown, 233-7477. Contemporary, Tuesday through Sunday.

Atlanta, 2595 Ingraham Street: Mission Bay, 224-2434. Roberti Live, contemporary, Tuesday through Saturday.

Bacchanal, 8022 Clairemont Mesa Boulevard: Clairemont, 560-8022. Bratz, rock, Thursday.

Balka, 908 West Mission Bay Drive: Mission Bay, 488-0051. Mercedes Lounge, disco, featuring Roger Bay English, nightly. Piano Lounge, Tony Columbus, mellow rhythm, Tuesday through Saturday.

Bar X Ranch House, 119 East Broadway: Vista, 724-0810. Shine-it-On, contemporary, Tuesday through Saturday.

Bay Lounge, Vacation Village Hotel: Mission Bay, 274-4630. Shine-it-On, contemporary, Tuesday through Saturday.

Berkley's, 5500 Grossmont Center Drive: La Mesa, 463-9825. Bogart, rock disco, Tuesday through Saturday.

Black Angus, 5247 Kearny Villa Road: Kearny Mesa, 279-3100. Songbird, contemporary, Tuesday through Saturday.

Black Angus, 707 E Street: Chula Vista, 426-9200. Summerwine, contemporary, Monday through Saturday.

Black Frog Restaurant, 4672 Federal Boulevard: East San Diego, 284-5797. ZAZA, soul and jazz, Thursday. Bob Ruff, jazz, jazz, Friday and Saturday.

Blaney Stone Pub, 5617 Balboa Avenue: Clairemont, 279-2033. Brian Connolly, Irish and international folk, Wednesday through Sunday.

Blue Panel, 1208 Prospect Street: La Jolla, 454-9131. The Travelers, featuring Denise Jeter, jazz, Wednesday and Thursday. Bruce Cameron Quintet, jazz, Friday and Saturday.

Boathouse, 2040 Harbor Island Drive: Harbor Island, 291-8010. Nova, contemporary, Thursday through Monday. Hollie Gentry Group, jazz, Tuesday and Wednesday.

Bob Lefkowitz Music Center, 1460 Riverside Drive: Long Beach, 222-6686. The Somewhat Savoyes, blues/gospel, Saturday.

Booms, 2888 Pacific Highway: downtown, 291-5855. Bugeye, contemporary, Tuesday through Saturday.

Boleford's Old Place, 1205 Prospect: La Jolla, 454-9131. David and Cathy, contemporary, Wednesday and Thursday. Steve Zulu, contemporary, Friday, June 27, 8 p.m., 265-6947.

Chuck's Steak House, 1250 Prospect Street: La Jolla, 454-5325. Night Vision, jazz, Friday through Sunday. Bob Ruff, jazz, Monday through Thursday.

Courtyard Street West, 315 South Highway 101: Solana Beach, 755-5161. The Ira Cobb Dixieland Band, dixieland, Friday and Saturday.

Ranbury's, 9606 Mira Mesa Boulevard: Mira Mesa, 578-8666. Dan Livingston, contemporary country, Tuesday through Sunday.

Rutherford Lounge, 2045 East Valley Parkway: Escondido, 743-5422. Harry Paul and Mel Vernon, variety, Thursday through Sunday.

Cash and Cleaver, 140 South Sierra Avenue: Solana Beach, 481-8238. Rick Fagan, contemporary guitarist and vocalist, Friday and Saturday.

Castaways, 10757 Woodside Avenue: San Marcos, 449-6700. Station, rock, Tuesday through Sunday.

Celtic Inn, 3089 Clairemont Drive: Clairemont, 276-2877. Bob H, country western, Friday and Saturday.

Chateau, 3023 College Avenue: College Grove, 582-5620. Westbeeth Trio, contemporary, Wednesday through Sunday.

Chicago Mining Co., North, 308 El Camino Real: Encinitas, 942-1676. Gary Puckett and Paul Martin, rock and roll, Thursday. Felix, dance music, Friday and Saturday. These Three and Me, variety comedy, Sunday.

Chicago Mining Co., South, 1165 Garnet: P.B. 272-2733. Call for reservations or bring this coupon.

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Court Club, 135 North Highway 101: Solana Beach, 755-5161. The Ira Cobb Dixieland Band, dixieland, Friday and Saturday.

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Kenney, Friday through Sunday: McHerry, Jerry Serinell, and Lucy Webb, comedians, Wednesday.

Country Bumpkin/Dance Machine, 1562 Palm Avenue: Imperial Beach, 429-1481. Country Bumpkin: Country Canaveros, country western, Wednesday through Sunday. Ducktail Revue, 50a rock and roll, Monday and Tuesday. Dance Machine: Quick

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Country Bumpkin/Dance Machine, 15

CONCERTS
Marc Berman *Avalon*
WITH ASSOCIATED STUDENTS SAN DIEGO STATE
Proudly Announce

this SUNDAY
JUDAS PRIEST
SUN JUNE 15-8-PM 8.75 17.75
with KPRI FM106

with K105
HERBIE HANCOCK
AND ANGELA BOYILL
FRI JUNE 20-8-PM 8.75 17.75

Q
AN EVENING WITH
ANNE MURRAY
SUN JUNE 22-8-PM 8.75 17.75

with KPRI FM106
WARREN ZEVON
with the **CRETONES**
MON JUNE 23-8-PM 8.75 17.75

Q
AN EVENING WITH
KRIS KRISTOFFERSON
with BILLY SWIN FRI JUNE 27-8-PM 8.75 17.75

with KPRI FM106
EARL KLUGH
SUN JULY 6-8-PM 8.75 17.75

Q
AN EVENING WITH
CHUCK MANGIONE
with THE CHUCK MANGIONE QUARTET
THUR JULY 10-8-PM 8.75 17.75

Q
AN EVENING WITH
HARRY CHAPIN
SAT JULY 19-8-PM 8.75 17.75

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SAN DIEGO STATE UNIVERSITY

TICKETS on sale at AZTEC CENTER BOX OFFICE all SELECT A SEAT
OUTLETS and BILL GAMBLE'S all TICKETRON OUTLETS for info 855-6947
A MINIMUM NUMBER OF TICKETS AVAILABLE IN PREFERRED GOLD SEATING SECTION

MARC BERMAN CONCERTS *Avalon* ATTRACTIONS
KPRI FM106
AND BILL GRAHAM
PROUDLY ANNOUNCE

the Grateful Dead

SPORTS ARENA
TUES JULY 1-7-30PM 8.75 17.75
TICKETS at MAD JACKS - LEOS STEREO
FRISCO FANNIES - the SPORTS ARENA
CALL 224-4171 FOR INFORMATION

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tickets on sale
MONDAY

with KPRI FM106
THE ROSSINGTON-COLLINS BAND
FORMERLY LYNNAD SKYHRO
SUN JULY 20-8-PM 8.75 17.75

with KPRI FM106
THE CHARLIE DANIELS BAND
SAT JULY 26-3-PM 8.75 17.75

with KPRI FM106
THE MARSHALL TUCKER BAND
MON JULY 14
8-PM 10.75 19.75

with KPRI FM106
THE CALLMAN BROTHERS BAND
TUE AUG 5-8-PM 8.75 17.75

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proudly announce
THE INCREDIBLE SAN DIEGO APPEARANCE OF



QUEEN

SPORTS ARENA
SATURDAY JULY 5 7:30PM

tickets 9.75 and 8.75 available at MAD JACKS SOUND CENTERS
all LEO STEREO STORES all FRISCO FANNIES CLOTHING STORES
all ARENA TICKET AGENCIES and the SPORTS ARENA TICKET OFFICE
-call 224-4171 for info-

CONCERTS
Marc Berman *Avalon*
PRODUCED BY AND ATTRACTIONS

ON SALE
TODAY

TONIGHT!

A Rock & Roll Concert at Belly Up

Only \$3.00
Two shows 9 & 11 p.m.
Don't miss it!
143 So. Cedros Soana Beach
481-9022

READER'S GUIDE TO THE MUSIC SCENE

Duo, contemporary and swing Tuesday through Sunday.

El Amigo Plaza 1340 Broadway, El Cajon 442-0837. Denver and Smokehouse, country western, Friday and Saturday.

Fogcutter 2854 Corbin Road, Corbin 729-3190. Rock, Tuesday through Saturday.

Francine's 939 North Hill Street, Oceanide 722-7123. Lucinda (Cindy Chaffetz) with Beesie, rock, disco, top 40, and blues, Wednesday through Sunday.

Gold Coast Lounge, Town and Country Hotel, 530 Hotel Circle North, Mission Valley 291-7131. Soft Touch, contemporary, Tuesday through Saturday.

Halcyan, 4258 West Point Loma Boulevard, Loma Point 225-9559. The Bank, rock and roll, Tuesday through Saturday. Rick Elia Band, new wave/rock, Sunday and Monday.

Halligan's, 4325 Ocean Boulevard, Pacific Beach 275-3474. Stronger, new wave, Tuesday through Saturday. Brian Remy, contemporary, Sunday and Monday.

Hamburguesa, 4016 Wallace Street, Old Town 295-0554. Delene Zatzsch, guitar and variety, Wednesday through Friday. Melissa McCracken, guitar and variety, Saturday and Sunday.

Harpoon Henry's, 2725 Shelter Island Drive, Shelter Island 224-8242. Featherwood, rock and roll, Friday and Saturday.

Hill House, 2730 Via de la Valle, Del Mar 755-0014. Texas Tweed, contemporary and country, Wednesday through Saturday.

Hilton Cargo Bar, 1775 East Mission Ave. Suite, Mission Bay 275-4010. People Movers, disco and top 40, Tuesday through Saturday. Wild Flower, contemporary, Sunday and Monday.

Humphrey's, 1401 Moon Inn, 2241 Shelter Island Drive, Shelter Island 224-3577. The Buddy Weed Trio featuring Margo Reed, contemporary, Tuesday through Saturday.

Hungry Hunter, 402 Fletcher Parkway, El Cajon 442-0897. Lonnie Hulson and Dusty Best, contemporary, Thursday through Saturday.

Hungry Hunter, 1221 Vista Way, Corbin 722-7123. Calamity Jane, country pop, Tuesday through Saturday. John and Mary, contemporary, Sunday and Monday.

Hutches, 1463 Palm Avenue, Imperial Beach 423-3479. Pony Express, country rock, Thursday through Saturday. Jam session, Sunday.

Hydra, 2526 South Highway 101, Cardiff 753-9068. Barry Cunningham, contemporary, country, and rock and roll, Tuesday through Saturday. Debbie and Tom, contemporary, Sunday and Monday.

John Bull, 2200 Highland Avenue, National City 474-2201. The Brothers Act, folk rock, Thursday through Saturday. Wayne Gire, folk rock, Tuesday and Wednesday.

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach 275-3220. Thunderbolt the Wonderbolt, rock, Thursday through Saturday. Tall Cotton, country western, Sunday and Monday. Cindy and the Sisters, new wave, Tuesday and Wednesday.

KPRI FM106

presents

WILD ON WEDNESDAY

at SPANKY'S
FUN, PRIZES & SURPRISES!
ROCK & ROLL TRIVIA CONTEST

your host D.J.

Conny Kelly

DOORS OPEN 7:45 PM
\$1.50 DOOR CHARGE

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Halligan's
4 FISH

presents

Strangers

Tuesday—Saturday
9 p.m.—1 a.m.

OCEAN FRONT DINING

NASHVILLE WEST Amateur Country Swing Dance Contest

Every Sunday & Thursday, 9:30 p.m.
First prize each night: \$50

plus
Winners are eligible to compete Sunday, July 6, for Grand Prize
Trip for two to
Nashville's Grand Old Opry
Country Swing Dance Lessons every Wednesday 7-9 p.m.
(call for info)
Our Wednesday Happy Hour Lasts 16 HOURS (10 a.m.—2 a.m.)

Live music 7 nights a week.

Wed. through Sunday 8:30 p.m.

Stagecoach

Mon. & Tues. 8:30 p.m.

W.G. Spencer

No cover charge this week end

Nashville West

4240 W. Pt. Loma Blvd. (next to Saba's in The French Quarter)
Open daily 10 a.m. to 2 a.m., 224-8282

Journey, 5375 Kearny Villa Road, Kearny Mesa 279-2042. Mickey Ruff Band, rock and roll, Thursday and Friday. Mighty Wonder Band, rock, Saturday. Rock Showcase, Sunday. Obession Band, rock and roll, Wednesday.

The Juice Box, 339 West Broadway, downtown, 234-0221. Linda Chace, contemporary and folk, Thursday through Saturday; strolling minstrel, nightly.

King's Grill, 1333 Hotel Circle South, Mission Valley 297-2231. Linda Chace, contemporary and folk, Thursday through Saturday; strolling minstrel, nightly.

Krazy George's, 6149 University Avenue, East San Diego 563-5700. Night life, top 40 and rock, Friday and Saturday.

Krishna Mulvaney's, 1031 Orange Avenue, Coronado 435-4660. Gary Shevwood, contemporary and country, Friday through Sunday.

Kung Food, 2049 Fifth Avenue, Hillcrest 268-7302. Tom McCombs, classical guitar, Thursday. Kim Bloom, classical guitar, Friday and Saturday. Frank Bolter, classical guitar, Sunday afternoon through rock, Wednesday.

L'Chaim Vegetarian Restaurant, 134 West Douglas Avenue, El Cajon 442-1331. You 'n' Me, easy listening, Thursday. Cass. folk guitar, Friday and Saturday, classical auditions, Monday and Tuesday. Stewart, mellow folk guitar, Wednesday.

La Chail, 5545 Newport Avenue, Ocean Beach 222-5300. Clam Bro., country, Tuesday through Thursday. Beau Weevil, country, Friday and Saturday. Big City Blues Band, blues, Sunday and Monday.

La Petite Cafe, 3595 Fifth Avenue, Hillcrest 296-2558. Kim Bloom, classical guitar, Tuesday through Thursday. Melissa Morgan, celestial harp, Monday.

Little Bazaar, Carmel Valley

Madroa Avenue, 5404 Balboa Avenue, Claremont 279-2390. Posse! Thru, contemporary, Tuesday through Saturday. John Barker, contemporary, Sunday and Monday.

Longshot Saloon, 843 Grand Avenue, San Marcos 744-8576. Tall Cotton, Texas honky tonk, Tuesday through Saturday. Beau Weevil, country swing, Wednesday.

Moche's, 2048 Midway Drive, Loma Point 224-2401. Colour, Latin disco, Wednesday through Sunday.

Magnolia Mulvaney's, 5661

Magnolia Avenue, 5404 Balboa Avenue, Claremont 279-2390. Posse! Thru, contemporary, Tuesday through Saturday. John Barker, contemporary, Sunday and Monday.

Mandolin Wind, 308 University Avenue, Hillcrest 297-3017. Amber Band, country, rock and originals, Thursday through Saturday. Cowick and Stubbs, contemporary listening, Tuesday and Wednesday.

Mississippi Room, 2223 El Cajon Boulevard, North Park 298-5656. Rock-a-to No featuring Eddie Repay on horn, variety, Wednesday through Saturday. Dave Torralba Duo, big band, Sunday through Tuesday.

Mom's Saloon, 943 Garnet Avenue, Pacific Beach 488-9598.

Knicker, rock and roll, Thursday through Sunday. Thunderbolt the Wonderbolt, rock and roll, Monday. Night High, rock and roll, Tuesday and Wednesday.

Monk's, 10475 San Diego Mission Road, Mission Valley 563-0060. Classified, contemporary, Monday through Friday. Summer Breeze, rock, Saturday and Sunday.

Monterey Jack's, 11940 Bernardo Plaza Drive, Rancho Bernardo 566-2400. Boomer, contemporary, Tuesday through Saturday. Ralph Vacco, contemporary, Monday.

Monterey Whaling Company, 887 Camino del Rio South, Mission Valley 291-1638. Sundance, contemporary, Tuesday through Saturday. Dago featuring Pete Hoots, Monerogren's greatest hits, Sunday and Monday.

Moonglow, 4655 Claremont Drive, Claremont 273-1022. Sandy Stewart and Co.,

FUN FACTORY

Start the evening with delicious fresh fish delicacies at Anthony's Harborside Restaurant. Then make an evening of it by stopping in at the spectacular Sunset Lounge on the lower level. Breathtaking views, intimate atmosphere, dancing and a good time provided by the music and entertainment of FUN FACTORY.

Anthony's Harborside

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Directly across from Anthony's Fish Grubs, on Harbor Drive • For reservations phone: 232-6358
Lunch: 1:30-4:00, Dinner 4:30-10:30, Entertainment from 9:00 Tues.-Sat.

A summer tradition. The David Bradley Show.

Liquid, country and oldies
Tuesday—Saturday 9-11
887 Camino Del Rio South
Mission Valley
291-1638
For a good time
call Dial-A-Brad 270-8018

STRICTLY ROCKERS INTERNATIONAL PRESENTS

PHONE BILL

THIS SUNDAY
THE ONLY AVAILABLE
THE ONLY AVAILABLE
THE ONLY AVAILABLE

PHONE BILL

SUNDAY, JUNE 15, 7:30 & 10:00 PM
\$6.50 in advance • \$7.50 at the door

All shows at the ROXY THEATER, 4642 Cass St, Pacific Beach.
Tickets at the ROXY THEATER & all Ticketron outlets. Roxy info: 488-0531.

FAHN & SILVA PRESENTS

"SUPERSTARS OF TOMORROW SHOW"

Island Recording Artists

with **FINGERS and THE SNAILS**
SUNDAY, JUNE 22, 7:30 p.m.
ALL SEATS ONLY \$5.50

Ireland's Best Rock & Rollers on their first American Tour

THE UNDERTONES

With Special Guests
JULY 8th, 7:30 p.m.
ALL SEATS ONLY \$5.75

Tom & Flo welcome you to

The Longshot Saloon

843 Grand Ave., San Marcos
11 a.m.—2 a.m., Closed Sunday 744-8576

Texas Honky Tonk

Thurs. Fri. Sat.

Beau Weevil

Country swing

Thurs. Country swing dance classes 7 to 9

DYNAMITE SEATS!

★ THE WHO ★

LA Sports Arena June 20, 28, 12, 50 ea. also

June 18 San Diego

Judas Priest June 15
Jimmy Buffett June 21 • Warren Zevon June 23

Grateful Dead July 1
Queen July 5 • Mangione July 10
Harry Chapin July 19

Springsteen • McCartney • BOB DYLAN

Springsteen • McCartney • BOB DYLAN

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TNT TICKETS

24 HOUR INFO
582-6866
4705 College Ave.

THE HOLLIS GENTRY QUARTET

featuring
THE HOLLIS GENTRY QUARTET

BILL COLEMAN, Guitar, BILL ANDREWS, Bass, JIM GILBERT, Drums

Every Sunday & Monday 8-Midnight

The TOP OF THE ARC: San Diego's highest cocktail lounge is now offering the great sound of jazz. Here's an opportunity to play with one of San Diego's most popular jazz groups. Divisadero, progressive, swing, modern, whatever your favorite is, it'll be happening on Sunday and Monday evenings at the TOP OF THE ARC on Harbor Island. BRING YOUR AXES AND SIT IN.

Top of the Arc

Starbridge

Tower at Harbor Island
 1960 Harbor Island Drive Phone 281-6700

JOURNEY

SAN DIEGO'S FINEST YOUNG ADULT NIGHTCLUB

17-25

MICKEY RATT

Thursday, June 12 and Friday, June 13

RV and the HUBCAPS

Friday, June 20

5375 Kearny Villa Rd.
 Clairemont Mesa Blvd. off ramp 275-2040

Reader Coupon

Admit one FREE

with one paid admission any Wednesday or Thursday

Reader Coupon

Enjoy an Exciting Evening at the New
GRAND PIANO RESTAURANT & LOUNGE
 3404 - 30th Street at Uptown, San Diego

FEATURING THE CREATIVE ARTISTRY OF GIL WARNER, at the GRAND PIANO PRESENTING TALENTED GUEST SINGERS

ENJOY INCREDIBLY GOOD FOOD BY
LARRY McAVIN-MASTER EXECUTIVE CHEF
 DINNER - 6:00 TO 10:00 PM - MODERATELY PRICED

PIANO CIRCLE AND ENTERTAINMENT 9:00 PM - 1:30 AM
 GOURMET SHAK BUFFET 10 PM ON - 291-4657

READER'S GUIDE TO THE MUSIC SCENE

Highway 101, Leucadia 436-4030
 the Squid: Panther Fiddle Band, old time stringband, Thursday, West Richmond and Vista Coffee, Leucadia, folk, bluegrass, and contemporary, Friday, the Orion Duo, classical, Saturday, the Buestein Family, American stringband music, Sunday, Old Time Hoed Nite, Tuesday, Steady Freight, underground punkabilly blues band, Wednesday.

One Night Stand, 4970 Vantage Street, Ocean Beach 222-2145
 Tom Cat, blues, Thursday, Merle Lyons, contemporary, Friday, Rick Hunt and Dale Breeden, contemporary, open mikes, Saturday, Dennis Ware, originals, Sunday, White Willie Johnson, blues, Monday, Featherwood, country, Tuesday, Paul Shire and guests, folk, Wednesday.

Padre Gold, 7345 Linda Vista Road, Linda Vista 277-8681
 The Bar Stars with Mita Turner, country western, top 40, celtic, rock, and boogie, Friday and Saturday.

Pat Joey's, 547 Waring Road, Allied Gardens 266-7873
 Dick Liberatore, celtic and blues, Thursday, Fog Bringham Presentation Band, rhythm and blues, Friday and Saturday, jam session, Sunday.

Palomino Star, 3008 Main Street, Chula Vista 427-6695
 Luis, rock, Sunday through Saturday.

Pavilion Lounge, Town & Country Hotel, 5200 Hotel Circle North, Mission Valley 291-7131
 Merrill Moore, contemporary and swing, Tuesday through Saturday.

Pelican Pub, 7828 Broadway, Lemon Grove 464-9284
 Ron Gohles, folk and country, Thursday, Jeff Bradley, contemporary and folk, Friday and Saturday, jam session, Sunday, Jim Pyke, folk, Sunday.

Royal Villa Inn, 632 E Street, Chula Vista 426-2500
 Gary D., high new rock, old waven, and originals, Wednesday through Saturday.

Rudy Garcia's, 1433 Gamel Street, Pacific Beach 270-7653
 Rick and Susan, variety and originals, Tuesday.

Swan Song, 4287 Mission Boulevard, Pacific Beach 272-7802
 Dance of the Universe, jazz, Thursday and Friday, Managetta, jazz, Saturday.

Shepherd Cafe, 1126 South Highway 101, Encinitas 753-1124
 Open stage, Thursday, Kurlis Fargo and Friends, country, Friday, Westwind, folk, Saturday.

Shearwater Harbor Island, 1380 Harbor Island Drive, Harbor Island 291-2900
 Butterfield Stage Saloon, Bowen and Richards, contemporary, Tuesday through Saturday, Porfio Restaurant, Jimmy Namora, pianist, Monday through Thursday and Sunday, Jacques Berio, pianist, Friday and Saturday, Scott Rhoads, pianist, Sunday, contemporary, Sunday, contemporary entertainment, Tuesday through Saturday.

Spirit, 1130 Buena Avenue, Bay Park 276-3993
 Push, rock and roll, Thursday, Fuke and the Dinettes, new wave, rock, Friday, the Dinosaur Child and the Vinney Sonns, show, rock and roll, Saturday.

Springfield Wagon Works, 5255 Kearny Villa Road, Kearny Mesa 565-2272
 Homelike, contemporary, Friday and Saturday.

Springfield Wagon Works, 690 North Second Street, El Cajon 440-5757
 Amber Band, country rock, Thursday through Saturday, Sheila Hens, country folk, Tuesday and Wednesday.

Su Casa Restaurant, 4738 La Jolla Boulevard, La Jolla 454-0349
 Eteban Ramon, guitar, Paraguayan harp, and flute, Tuesday through Sunday, accompanied by Christina Ramon, guitar, Friday through Sunday.

Prophet Vegetarian Restaurant, 4401 University Avenue, East San Diego 283-7448
 Lori Bell and Pam Soper, mellow jazz, Lori Bell and Carl Crawford, classical flute duets, Thursday, Saturday, and even other Sunday, Melissa Morgan, harp, Tuesday, Orion, guitar duo, Wednesday, Friday, and every other Sunday, Melissa Morgan, harp, Friday afternoon.

Quel Fromage, 523 University Avenue, Hillcrest 295-5600
 Phil Boonhold, classical guitar, Tuesday, Rick Lyon, contemporary rock guitarist, Sunday afternoon.

Reuben E. Lee, 880 Harbor Island Drive, Harbor Island 291-1880
 John Campbell and Conspiracy, contemporary, Tuesday through Saturday.

Reubens Harbor Island, 880 Harbor Island Drive, Harbor Island 291-5030
 Jim Hawley and Margie Jones, contemporary, Tuesday through Saturday.

Reubens Parkhouse, 7537 Balboa Avenue, Clairemont 278-7373
 Larry Rothbaum, contemporary, Tuesday through Saturday.

Rib Cage, 5550 Kearny Mesa Road, Kearny Mesa 277-7937
 Ray, high new rock, old waven, and originals, Wednesday through Saturday.

Royal Villa Inn, 632 E Street, Chula Vista 426-2500
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Jerry Herrera's

THURSDAY PUSH

No cover
 The band that left Philadelphia to strike it big in California and ended up here. Does anybody out there like these guys?
 Come on down this Thursday and let me know. I WON'T CHARGE YOU!

Friday

I hope all of you don't come, there were too many people the last two times.

KICKS PRESS PARTY

Feature
FLUKE

Spotlight artist of the month

plus, the lovely
DINETTES All-girl band

Saturday

A GIANT DISINTEGRATION PARTY—for the dinosaurs—
CHILD in their last Spirit performance
 plus **VINNEY BONNE SHOW**
 All shows 9 to 1:30

COMING:

20th—Jerry Herrera and the Shames and the Screaming.
 21st—60s Rock Festival Review "The Grandeur of the Psychedelic Era" when the 60s meet the 60s, complete with leather, beads, peace and of course the original Motor City light show. Audience participation a must. Bring anything legal! That is, incense, tambourines, flowers, bongos, old buttons, costumes, cover recordings, etc.

Well, the deadlines were here this weekend. I wish I knew all your names, so I would write about you. Does anybody have a suggestion to get them moving? I took 2 sets to finally get you off your butts. You see, next time that happens, I am going to turn the speaker system on. The Unknowns' manager, Tim May, asked me not to say anything about them; he sure does do a lot for them. Saturday night's band bought a 6 pack of beer and he carried it out. The Evolutions had a great time with their reward on 10. Rick Ellis was not and so were his pair of pants that a lady friend came back to get; what was mine. Rick's Hollie Powell celebrated her birthday down here while all the boys celebrated her. Tom Bramson, the too early new wave promoter, stopped by after his latest business venture: selling waffles to the underprivileged at the Kool Jazz Festival. Rollie, the one that cleans up your mess, asked me to say something about him so he could show his friends at P.M. one night; well, Rollie, you're fired. Louis Proccacino, Mark Blumman's stage manager, stopped by—broke. And then there were the big three—Tom Arnold from Kool's—smiling, Al, while taking the 63, Jim Mullin, editor of the Reader—he doesn't say much, but neither does his paper; while Steve Samson reviewed all the details. In closing, looking forward to it. Thanks again, all!

1130 Buena Ave. & W. Mission Blvd. Chula Vista & Porters Available 276-3993
 Cocktails, food, dancing, 21 and up

JB PRODUCTIONS

TONIGHT THURSDAY

RICK ELIAS FINGERS

PLUS THE UNDISCOVERED

INCOGNITO

WED. JUNE 16 & THURS. JUNE 17

FLUKE

COMING WED. JUNE 16 & THURS. JUNE 17

LITTLE BAVARIA

DRINK SPECIALS HAPPY HOUR 6-9

Swan Song, 4287 Mission Boulevard, Pacific Beach 272-7802
 Dance of the Universe, jazz, Thursday and Friday, Managetta, jazz, Saturday.

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 Eteban Ramon, guitar, Paraguayan harp, and flute, Tuesday through Sunday, accompanied by Christina Ramon, guitar, Friday through Sunday.

East/West Band! THIS WEEKEND ONLY!

This weekend, June 15-16, you'll find good music. The sensational East/West Band, the regular engagement with Doc Masters begins July 29, but they've agreed to come by and perform at the music this weekend! June 15, 8:30 PM to 12:30 AM!

DALLAS COLLINS BAND!

Stop in at Doc Masters! Lounge and see and hear an unforgettable show. The Dallas Collins Band is probably San Diego's best music act of the 80s. They play great contemporary country and a lot more! See you at Doc's! Tuesday-Saturday 5:00 PM to 1:00 AM!

DOC MASTERS

at the Shelter Island Marina Inn.
 Phone 223-2572

Soledad, 6011 El Cajon Boulevard, East San Diego 583-3240
 The Hollis Gentry Quartet, jazz, Friday and Saturday, the Joe Morillo Quartet, jazz, Sunday, the Mark Lessman Quartet, jazz, Wednesday through Saturday.

Trajan House, 6170 University Avenue, East San Diego 582-1070
 Ram Band, country rock, Thursday through Sunday, rock and roll, Monday and Tuesday.

Wayside Inn, 3050 Pico Pico Drive, Carlsbad 729-7131
 Clemson Wed featuring Luciano, rock and soul, Thursday, Friday and Saturday.

Windjammer, 2951 South

Highway 101, Cardiff 753-0188
 T. and Braden, new wave, Tuesday through Saturday.

Wangler's Place, 6081 Mission Boulevard, Mission Valley 280-5263
 Lanny Pratt and Cinnamon Ridge, country western, Wednesday through Saturday.

Big Ole Cafe, 12444 Veneta Boulevard, (213) 769-7874
 The Executives, jazz, and Services, Thursday, Friday, and the Eaters, Fun with the Animals, and Corned, Friday, Amanda McCombs, Flanbook, and Last, Saturday.

Blackie's, 2709 Main Street, Santa Monica (310) 399-9662
 The Tootles, the Differentials, and John & Public, Thursday, the Weirdest, Friday, Robert Stoddard Band, Shake Shakes, and the Model, Saturday.

LIVE FROM THE BACCHANAL

PHONE 560-8022

BETWEEN HWY 163 & CONVOY ST.
8022 CLAIREMONT MESA BLVD.

SAN DIEGO'S HOTTEST ROCK SPOT

DISCO SUCKS PARTY with the band of disco destruction BRATZ

FRIDAY, JUNE 15, 9:00 PM

IN CONCERT BRATZ & BLITZ BROS.

FRIDAY, JUNE 15, 11:15 PM

Strangers

NEW SPOONS

LADIES' NIGHT PARTY

All well drinks by price

WET T-SHIRT CONTEST

JUNE 16 - 10:00 PM BY **BRATZ**

1st Prize \$200 Call 560-8022 for registration

Coming soon: **Randy Hansen June 23**
Elvin Bishop & Bratz July 15
 2 shows 8:00 & 10:30

The Triton Restaurant

The Best in Live Jazz Entertainment!

The Hollis Gentry Quartet

Richard Jansen - Piano, Bill Moore - Keyboards, Carlos Vazquez - Percussion

Denise Jeter

Richard Jansen - Piano, Bill Moore - Keyboards, Carlos Vazquez - Percussion

The Joe Morillo Quintet

Charlie Cherkov - Bass, Bill Moore - Keyboards, Carlos Vazquez - Percussion

The Mark Lessman Quartet

Bill Moore - Keyboards, Carlos Vazquez - Percussion

The Bruce Cameron Quintet

Bill Moore - Keyboards, Carlos Vazquez - Percussion

The Ted Picon Quartet

Bill Moore - Keyboards, Carlos Vazquez - Percussion

Peter Sprague

Bill Moore - Keyboards, Carlos Vazquez - Percussion

Manzanita

Bill Moore - Keyboards, Carlos Vazquez - Percussion

The Hollis Gentry Quartet

Richard Jansen - Piano, Bill Moore - Keyboards, Carlos Vazquez - Percussion

The Triton

...a truly distinctive seafood restaurant

6011 El Cajon (at Colwell) 583-3240 Dinner served from 5 p.m.

Old No 7 DISTILLERY
 They're here... Sunday June 15
Bratz
 Come and get lucky - Door prizes, dancing
Friday the 13th Party
 Kamikaze 15c
Ladies
 Every Wednesday night is your night.
 All drinks \$5.00 8 p.m. to 10 p.m.
 Watch for special surprises
Fluke
 Returns Tuesday June 17 and Wednesday June 18
Two Dance Floors to Party
 140 S. Sierra, Solana Beach 755-6733

Swan Song Seafood & Jazz
 presents
Manzanita
 Thursday and Friday 9:00
Dance of the Universe
 Saturday 9:00
 Dinner 5:30-10:30
 Sunday Brunch 10:00-2:00
 4287 Mission Blvd., Pacific Beach
 272-7802

Hot Cats BAR & GRILL
 "A Great Place for HONKY TONK NIGHTS"
Beau Weevil
 Country Swing
 Featuring Buddy Craig & Tom Cunningham
Gold Coast
 Good Ole' Rock & Roll
Country Swing Dance Class
 7-9 p.m.
 New Session Starting Soon
 GREAT SANDWICHES - GRILL HOURS 11 a.m. - 7 p.m.
 753-2578
 656 First St. (old Highway 101) Encinitas

READER'S GUIDE TO THE MUSIC SCENE

Concerts by the Sea,
 Fisherman's Wharf, Redondo Beach (213) 370-4996. Stanley Turrentine, Thursday through Sunday.

Country Club, 18415 Sherman Way, Redondo (213) 681-9800. W.L. Coff, Thursday. Juice Newton and Ricky Thomas, Friday and Saturday.

Dante's, 4269 Lankershim Boulevard, North Hollywood (213) 769-1666. Dick Spencer, Conita Condit-Tompkins Trio, Thursday. Gabor Szabo, Friday and Saturday.

Golden Bear, 336 Coast Highway, Huntington Beach (714) 535-7600. Lee Ritenour, Thursday through Sunday.

Lighthouse, 30 Pier Avenue, Hermosa Beach (310) 372-6991. Mark Murphy, Thursday through Saturday. Krivka Klee and the Buells, Sunday.

Madame Wong's, 949 Sun-Max Way, Chino, Calif. (213) 624-5346. TV Man, Speaker, and Greg Lujan, Thursday. Naughty Sweeties, Friday and Saturday.

Madame Wong's West, 2900 Wilshire Boulevard, Santa Monica (213) 829-7362. Peter Kingbury, Pegazus, and Jerry Ropelle, Thursday. Congo Bongo, Friday and Saturday.

Palomino, 6907 Lankershim Boulevard, North Hollywood (213) 761-4070. Doug Kenshaw and Hoot Butler, Friday and Saturday. Wild Horse Theatre, Sunday. KLA's Urban Night, Monday. Mickey Gilley, Johnny Lee and the Urban Cowboy Band, Tuesday. Donn Rogers, Wednesday.

Parlison Room, La Brea and Washington (213) 936-8704. Sonny Stitt, Red Holloway, and Ernie Andrews, Thursday through Sunday. Mongo Santamaria, Tuesday and Wednesday.

Pasquella's, 22724 Pacific Coast Highway, Malibu (310) 456-2037. G. Foster and A. Broadbent, Thursday. Raul De Souza, Friday and Saturday. Reverend Dope Soul, Saturday afternoon. Chivello and Roccosano, Sunday.

Roxy, 9009 Sunset Boulevard (213) 678-2222. Freddie Hubbard and band, Sunday. Gentle Giant, Monday.

Starwood, 8151 Santa Monica Boulevard (213) 456-2200. Simke and Keller, Friday and Saturday. Fear and Grease X and the Monsterrun, Tuesday.

Sweetwater, 264 North Harbor Drive, Redondo Beach (213) 372-0446. John Mayall, Friday and Saturday. Walter Egan, Monday.

Whiskey a Go Go, Sunset Strip (213) 520-8010. The Meters, Friday and Saturday. The Doobie Brothers with Animals, Tuesday. Billy Burnette and Candy Apple, Wednesday.

Concerts

Judas Priest: Long Beach Arena, Friday, June 13, 8 p.m. (213) 520-9911.

Duke Ellington Orchestra featuring Mercer Ellington, Ray Anthony, Tex Beneke, and the Middlemen: Inglewood Forum, Saturday, June 14, 7 p.m. (213) 520-9911.

Roberta Flack and Peabo Bryson: Greek Theatre, Saturday, June 14 and Sunday, June 15, 8 p.m., 2700 North Vermont Avenue (213) 660-8400 or 460-6366.

Alice Cooper and Bram Tontokovsky: Greek Theatre.

Hill House RESTAURANT & BAR



Wednesday through Saturday 8:30-1:30



Reservations recommended for Lunch, Dinner and Sunday Champagne Brunch. Banquet facilities available.
 2730 Via de la Valle - Del Mar - 755-6614
 In the Flower Hill Mall

HALCYON

4258 W. Pl. Loma 225-9600

Tuesday-Saturday

THE BANK

Great Rock and Roll

Sunday-Monday

RICK ELIAS BAND

New Wave Rock and Roll

One Week Only

June 24-28

BRATZ

Monday Night Dinner Special

complimentary beer & wine

while you dine

No cover if you eat dinner

LIVE MUSIC
The Red Grammer Band
 requests the pleasure of your company at 9:30 p.m.
 Thursday through Saturday
 "Breathtaking" - Performance Magazine
 ... to enjoy fine music, excellent cuisine, and an exciting happy hour at the
DOSEIDON DEL MAR at the train station

Tuesday, June 17 and Wednesday, June 18, 8 p.m., 2700 North Vermont Avenue (213) 660-8400 or 460-6366.

Peter Gabriel: Greek Theatre, Thursday, June 19, 8 p.m., 2700 North Vermont Avenue (213) 660-8400 or 460-6366.

The Who: Inglewood Forum, Friday, June 20, 7:30 p.m. (213) 520-9911.

Jon and Dean and Papa Doo Run Run: Greek Theatre, Friday, June 20, 8 p.m., 2700 North Vermont Avenue (213) 660-8400 or 460-6366.

Playboy Jazz Festival: Hollywood Bowl, Saturday, June 21 and Sunday, June 22, 2:30 p.m. (213) 520-9911.

Fish House Jazz West
 featuring
Anthony Ortega
 Friday & Saturday nights, 8:30 to 1 a.m.
 Special Sunday jam session 5 p.m. to 9:30 p.m.
 Open every day lunch & dinner
 2653 So. Hwy. 101 Cardiff 753-6438

Live Bluegrass "By Hard Times"
 This Saturday 8:00 p.m.
TUBA-MANS
 Grand Slam and Sports Hospitality
 Cocktails, Beer and Fine Food Families Welcome
 -FOOD TO GO-
 2651 University 295-9426 (just east of Texas St.)

RESTAURANT BLUE PARROT
 presents
Live JAZZ
 with
Bruce Cameron Quintet
 Fri., Sat. nights
The Travellers
Denise Jeter
 Wed., Thurs. nights
 THE MUSIC OF MR. EDDIE HARRIS
 June 27, 28
 1298 Prospect, La Jolla Opposite the Cove
 For reservation please call 454-9131
 Open every day, lunch & dinner 11:30-2:00 a.m.

Introduction to
Jazz Drumming
 by
Pat Piffner
 One of San Diego's top all around percussionists and drummers
 ENROLL NOW for 6 week summer term 698-7272
McCrea Music Company
 8361 Allison Avenue
 La Mesa

RUCKUS
 formerly
Moonshine
Fogcutter
 2658 Carlsbad Blvd., Carlsbad

the COAST CLUB
 Wednesday 9:00-12:30
The Great Wednesday Beer Bust!
 All the draft beer you can drink for \$5.00
 Monday 7:30
 The Greater San Diego Darts Assn. presents
Tournament Darts
 Thursday & Friday nights
LIVE ROCK & ROLL
Cindy & The Sinners
 Lunch served 11am-2pm
 Happy Hour \$1.00 per pitcher 4-7pm
 Hamburgers, Beer, Wine & Champagne
 135 N. Highway 101, Solana Beach

DICK'S AT THE BEACH
 Boy, some big help all you people are. You were supposed to make fun of **NEW SPOONS** this weekend so I could get them cheap and use them Sunday & Monday. So you all yell, clap & cheer, and now I can't afford them on weekdays, and they're booked weekends somewhere else for the rest of June. Thanks a lot.
WED. THURS. NO COVER ORION
NEW STAGE ACT-YOU'LL LIKE THEM
FRI. SAT. JUST BACK FROM A GIG IN ALASKA JERRY McCANN
 WITH SPECIAL GUEST
JOHNNY ALMOND
SUN. MON. NO COVER PRECIOUS
FORMERLY FULL HOUSE
COME SEE ONE OF THE HOTTEST FEMALE LEAD SINGERS IN SAN DIEGO COUNTY.
MON. AT 11-BELLY DANCER
TUES. NO COVER ROCK & ROLL PARTY
CHICKEN-IN-A-BASKET - FISH & CHIPS - STEAK HAMBURGERS SERVED FROM 5 P.M. TO 10 P.M.
 327 N. HWY. 101 SOLANA BEACH 755-7672
 2 BLS. NORTH OF LOMA SANTA FE
 OPEN FOR LUNCH AND DINNER

ROCK N' ROLL IS BACK
 7 NIGHTS A WEEK
at MY RICH UNCLE'S
 287 7339
 6205 El Cajon Blvd. 1128 East of College
PLAYGIRL magazine will be looking
for the perfect male "10" on
Tuesday, June 17.
The March centerfold will be
appearing in person.
You may enter Tues., June 17,
between 8 and 10 p.m.
Prizes will be awarded to winners.
 Happy Hour every Tues., Wed., Thurs. & Fri. 4-8, 10c beers
 Friday & Saturday, June 13 & 14 PLAYGIRL's own
 Mr. King Bee will be appearing.

JUNE 12, 1982 19

CURRENT MOVIES

production, etc. to follow an ad in the book from the city of San Francisco. The book, by John Van der Loo, "The City of San Francisco," is a collection of photographs and text, directed by Peter Fong, 1989.

The Happy Hooker Goes Hollywood—The number of people that have played Xaviera Hollander on screen has not surpassed the number that have played her, but at the rate of her first half-decade of screen

life, another decade would be all that's needed. This outing, about the cultural struggle for her rights to her autobiography, seems to be the underdog of the first attempt. The storyline shows a lightning sign of how movies are made, but then so does everything else about the making of this one. Marlene Brundage in the role of at least not bad to look at, particularly when you're picturing her instead of the role of Vanille. Directed by Alan Roberts, 1980.

• (New Valley Drive In, South Bay)

Harold and Maude—The two-faced, devious, and predictable and the cynical, old lady jokes are typical, but this unrelatable romance between adolescent Bud Cort and septuagenarian Ruth Gordon has a sick-sweet tolerance for private generosity that is quite beguiling. And the many Cat Stevens songs at intervals give things a lift. Directed by Hal Ashby, 1971.

• (New Valley Drive In, South Bay)

The Hollywood Knights—Floyd Murdo, in desperate search of the young audience, plunges into an abyss of unrelatable and unrelatable, teaching mostly off American GRAFFITI (the one long night duration, the necessary guide-

lines, the drawn-out drag takes the highest school dance, the ominous shadow of Vietnam) with the actual gaps filled more often from ANIMAL HOUSE, (moving, food throwing, etc.) and the whole business patterned off as a late addition to the 1979 street-gang cycle, the gang here being a harmless and healthy bunch of fun-lovers and practical jokes, led by a stereotypical grinner who bears a weird resemblance to Don Rickles, and dedicating their lives to ruffling the feathers of Beverly Hills prudes. It's a long way from Mufur's anti-drug debut movie, DUSTY AND SWEETS McGEE, to this, and the path is pre-emptively downward. 1980.

• (College, Fashion Valley, Santee Drive In, South Bay Drive In)

The In-Laws—Alan Arkin is a finely tuned comic reactor, in a style that might be described as freeze-dried hysteria, but he is severely overacted in a ridiculous spy spoof that subjects him—a Manhattan dentist, home and family in New Jersey—

to a harrowing CIA agent, an excess of Mack Sennett chases, and a drug-fing Latin American dictator, and laughs are occasional, the sickly, jaundiced color is constant. With Peter Falk, written by Andrew Bergman, directed by Arthur Hiller, 1979.

• (Frontier Drive In)

The Island—Based on the Peter Benchley best seller, starring Michael Caine and David Warner, directed by Michael Ritchie.

• (Cinema Cinema & Loma, from 6:13)

Little Darlings—Two teenage girls from opposite sides of the tracks enter a virginity-basing contest at summer camp. Mostly vulgar and vacuous, sadistic and scolding. But Kristy McNichol, merely matching Tammy Faye Bakker, is a real find, through the first several laps, suddenly out on a

• (New Valley Drive In, South Bay Drive In)

Kramer vs. Kramer—A variation on the theme of THE CHAMP, much more mundane but not much less maudlin, about a woman's lib widower raising a child on his own when the mother goes off to find herself and the custody fight that ensues when she returns eighteen months later as a whole Human Being. The movie is arranged in short and simple and sweet scenes that chart the emotional ups and downs of the father-son relationship. There is almost no deception and no development in any scene, each one goes straight to the point. It is as though the up moments and the down have been portioned out by an emotional delicatessen and dispensed in concentrated, capsule form. Careful, neat, no mess. With Dustin Hoffman, Mary Steen, Justin Henry, and Jane Alexander, written and directed by Robert Benton, 1979.

• (Fashion Valley, Fiesta Town, from 6:13, Mira Mesa Cinemas, Santee Drive In, from 6:13)

Marble Mountain Expeditions—P.O. Box 3097, La Jolla, Calif. 92037

455-5890

You are cordially invited to DINE FREE

SUMPTUOUS VEGETARIAN DINNER

(a \$6.50 value)

as a lock night at the

INTELECTUAL SOCIETY FOR KRISHNA CONSCIOUSNESS

1030 Grand Ave. (D.B.A. from ocean)

Pacific Beach

483-2500

as a lock night at the

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INTELECTUAL SOCIETY FOR KRISHNA CONSCIOUSNESS

1030 Grand Ave. (D.B.A. from ocean)

Pacific Beach

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This image shows a blank, aged, cream-colored page, likely an endpaper or flyleaf of a book. The paper has a slightly textured appearance with some minor discoloration and a small dark spot near the bottom left corner. A vertical crease or fold line is visible running down the center of the page.



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need to know the answer? If I make those phone calls, I can get up to speed on it. I'll call 712-752-0450 after 4:30pm.

RELIABLE PERSON wanted to "plane" his 6-year-old daughter back home [Detroit]. Leaving sometime in late August.

SWAMENI SCIENTIST sells organic San Onofre nuclear plant Saturday, June 21, noon to 4. Laguna Regency Hotel, Mission Viejo. Eats La Paz Blvd off of I-5. Big room, seats, upstairs. 236-1484.

DEVELOPING THE ABILITY TO LOVE - A 3-hour seminar that explores in depth the question: "What does it mean to have a human heart?" 7:30pm, Tuesday, June 21. 236-9587.

START YOUR WEEKEND RIGHT - Visit the Community Center for a morning of fun, friendships, and fun. Meetings Friday, June 23, College Lutheran Church, 6650 Alondra.

SPIRITUAL FRONTIERS discussing 4994 Las Street, Monday 7:30pm. Fellowship.


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