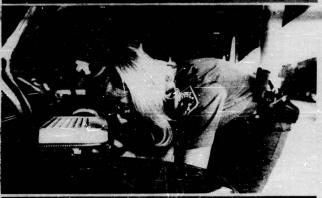


## THE GATEKEEPERS





There is a switchblade in that car—and a woman with a trembling left breast. The woman of the trembling breast and her woman with a straining in a silver 1973. Chevrolet Vega hatchback, waiting in in the at the San Ysidon border crossing. Two cars ahead of them, a customs inspector pokes his head inside a dusty Mustang sedan and directs the driver crossing. Two cars ahead of them, a custom sinepector pokes his head inside a dusty Mustang sedan and directs the driver to apen the truth. After a currour juspection, the driver is allowed to learn-term of the sedant of the car which with the impector studies his action of the car which the impector studies he ask and cleans. The Mackan driver is ordered out of the car which the impector studies he ask and cleans. The Mackan driver is not record out of the car which the bucket sets and raps lightly on the door panels. The diver returns to his seat and is sent on his way Then comes the silver Vega.

The inspector punches the vehicle's by MARK ORWOLL receives a segative response. In the front excellent and the control of the care with the active freatly wentless, and in the back sit the two young women, in the proper young women, in the back sit the two young women, in the proper young women, in the proper young women, in the form of the proper young women, in the proper young women, in the free and with the active freath women, and in the back sit

City Lights

#### See How They Run

This is now simple competitive running used to be you'd get some doctor friend to donate a bunch of tongue depressors, then you'd number them, then you'd hand them out when the runners crossed the finish line. Judy Stolpe say: that's how you knew who finished where. In the 1972 Coronado half marathon. organizers kept track of 147 runners in such a fashion. But this is how complicated the sport has become. The half marathon to be held in Coronado tomorrow will see 5000 people bear down on the finish; dozens of sweating athletes will dash across the

ine every second.

The development of that kind of complexity has put Stolpe and several other local people in business — the business of staging runs professionally. 'The change came when the numbers of races and runners started escalating not just arithmetically, but geometrically, 'says Stolpe, a former high school teacher who first saw the money to be made in runtang two years ago. For years, she had assisted George Green, the Coronado half brother-in-law stationed themselves at the Coronado finish line. They photographed about three-quarters of that year's 3000 entrants and were later shocked to see half the participants each pay three to five dollars for a black-andwhite print.

'Nobody had ever done it before," Stolpe recalls. So she and Green began arranging to capture most of the major local races on film. It didn't take long, however, for the two to realize there was an even more profitable demand than that for

Aware of the expertise Green had acquired from the annual (Fourth of July) Coronado run, race directors began besieging him and Stolpe for advice. In particular they were asked how they monitored the Coronado racers' times and places so precisely. It was a problem Green and Stolpe had been orking on for years.

Their increasingly refined

solutions involved setting up a system of movable barricades which funnel the runners into discarded the tongue depressors and replaced them with water-resistant, tear-proof paper tags worn by each official entrant (runners turn in the tags when they exit from the "shoots"). So about a year ago the two Coronadans dropped the photography business to concentrate on selling assistance at the finish

Today Stolpe works full-time



at the business -- dubbed End of the Line Consulting — in an office a block and half down office a block and half down
Orange Avenue from the Hotel
Del Coronado. (Green devotes
about half his time to the
running company.) These days
they order the manufacture of
60.000 to 100.000 tags every two to three months to fill orders from buyers nationwide orders from buyers nationwide. Stolpe and Green say ninety-five percent of the races held in San Diego County today use their tag system, and many volunteer race directors also hire End of the Line to de the actual registration and/o finish line administration. averages out to where we're probably doing some race every weekend of the year." says Stolpe. (The company charges ten cents per runner for the tags, an additional twenty-five cents per runner for the registration, an extra seventy-eight cents for the two consultants to show up on the day of the race, and thirty-five cents to process and mail ou

The phone rings in the Coronado office; it's an Coronado office; if s an amateur race director wondering where he can buy trophies. "Trophies and Awards on Fifth in San Diego is pretty good." Stolpe says
"And ask for Mark."

Such questions are among the hundreds of details involved in staging any race and while Stolpe and Green continue to handle all such details for the Coronado hal marathon and Diet Pepsi ten-kilometer run, the woman partner says she and Green ncreasingly refer calls to othe local running entrepreneurs Two other San Diego

consulting firms now sell such

expertise.

A computer scientist named
Alan Olson helped the San
Diego Track Club stage various
runs for several years until he
tinally decided to make some money at his pastime. He formed Sports Consulting about a year ago. Since then clients ranging from the Point Loma Realty Association to the Brothers and Sisters of Guam (a Chula Vista community group), excited by the idea of sponsoring a run as a community service or as advertising or as a charity fundraiser, have sought Olson's guidance. For a thousand-dollar "meet director" fee, he'll handle ery detail of a group's event. assistance. "In every aspect for a race there are techniques that have been proven to work well," declares the balding, muscular Olson, who gives tips such as the exact procedure for mixing ERG (a favorite thirst

Olson says he rejects working on races unless they meet minimum standards, such as including a "T-shirt optional" entry category (by making the customary T-shirt optional, he can shave the cost of entering a ten-kilometer run from a standard in from a standard six or seven dollars to three or four). Despite such finickiness, Olsor says he's made enough to be able to cut back his computer programming work to about twenty-five hours a week. He's also attracted direct competition from Road Productions, a new firm started by two other runners, Neil Finn and Mike Reilly, who learned how to organize runs as volunteers and then discovered that their expertise was a

valued commodity.

All sound slightly amazed by the running boom. Olson says, In 1972 the Track Club was putting on ninety percent of the races in San Diego County. Now they're having as many as ever, but their races only account for about five percent of the San Diego total. From fifteen a year the total numbe has gone to probably 200 a year." But neither Olson no the Road Production altants express confidence that the business growth will continue to be that explor "The races are getting smalle because there are more of them," says Olson, who further speculates that as som races develop into annua races develop into annual institutions their sponsors will develop the expertise to circumvent professional help. Other problems also are budding. Demand for park

space was so heavy this year that the city's park and recreation department decided for the first time to limit permits for races to one per week. Furthermore, the San Diego police would like to require race organizers to pay

for special police assistance (current law says private citizens can't be used to direct cars). Since the total lab for city police last year would have cost runners more than \$50,000, the race advisors readies a drastic collarse. predict a drastic collapse, should such a requirement become law. "Either that or the runs will have to become even more commercial, to cover the costs," one says.

#### Charity Ends

Another skirmish in the charity war between the local chapters of United Way and CHAD is being played out currently. United Way, a nationwide organization representing hundreds of local health and social-service agencies, and CHAD (Combined Health Agencies Drive), which represents thirteen local health agencies and is also a nationwide charity group, separated in the spring of 1979 in a bitter fight over how much money would be given to CHAD from all the monies collected during their

combined charity drives.
Following the split last year,
after five years of joint
campaigning, the CHAD board of directors noted that three nember agencies - Prevent es Muscular Dystrophy, and Cystic Fibrosi - were prevented by their national charters from accepting money collected in their behalf by United Way. In support of those agencies, the remaining CHAD agencies voted not to accept United Way-collected donations

## City Lights

drive is completed and United Way has begun sending checks to the CHAD member agencies, the CHAD board of directors is faced with an awkward dilemma: whether or not to accept the monies it

voted not to accept last year.
The money collected for the
CHAD agencies by United
Way breaks down into two categories: corporate gifts and employee designations. When the corporate gifts were solicited in the spring of 1979, CHAD and United Way were child and Onlied way were still officially carrying on a combined campaign. That money, according to a letter written by Louis Goebel, chairman of the CHAD board was never in dispute: CHAD always expected to receive its fair share of those corporate gifts. The employee designations, however, which were solicited after the breakup of the charities' partnership, present a more complicated

Although those employee donations were solicited solely

by United Way, at those businesses which had a United Way-only campaign, the contributing employees were told by United Way representatives that any part of their individual donations could be diverted to any non-United Way charity, including CHAD, if the individual employee so desired. Many employees, upon being told this, designated part of their donations to United Way and part to CHAD. This part to CHAD. Into subsequently led to a confrontation between the two charity groups last fall, when CHAD officials demanded that United Way stop collecting money for CHAD agencies. Undaunted, United Way on out over the latter officials said they would continue to collect money for any legitimate charity that individual donors wanted to give to — a policy United Way

says it has had for years In March of this year, checks from United Way began to trickle in to the CHAD member agencies in whose behalf (and

United Way accepted donations, despite the CHAD board decision not to accept such money. By April the tota amounted to about \$103,000, with \$52,000 of that coming from individual, as opposed to corporate, donors. The dilemma the CHAD agencies faced was a crucial one: to accept needed money that would be used for humanitarian causes, or to reject that money on principle. It seems that this year, at least, the former has

In a letter on March 31 from CHAD chairman Goebel to Morris Sievert, then-president of the local chapter of the United Way, Goebel indicated that "in this transition year" CHAD would accept money from United Way after all, because of the confusion caused by the recent divorce of the two charity organizations Goebel did not indicate that he thought the CHAD decision was a concession of any sort; rather, he implied it was made

out of consideration to the

individual contributors who were unaware of the CHAD decision not to accept United

Way money. But while the feud between the two charity groups appears to have reached a somewhat amicable, although temporary, accord, the prospect for a future conflict still looms. In response to Goebel's letter, Sievert wrote, "The stipulatio that United Way should advise prospective donors that funds cannot be accepted on behalf of CHAD agencies, if they should designate to them, is totally

unacceptable."
In a sharply worded letter
June 2 from the director of the
Kidney Foundation, a CHAD
agency, the United Way agency, the United Way accounting office was asked to supply the Kidney Foundation with the names and addresses of all persons who donated money to the kidney group via the United Way. The director. Joan Revegno, also demanded that United Way stop sending letters to those donors advising them that the Kidney Foundation has accepted the

1 Mill

company's claims department there has only been one vandalism incident reported

since the rewards were offered

That was an incident in which

three young teen-agers said they saw someone writing on a seat with a marking pen," says

Thomas, "They didn't really

have enough information for us to go on, though, so nothing came of their report."

Vandalism on the buse costs

the transit company \$150,000 a

year in damage repairs, says Snoble. It mostly takes form in the breaking of windows, slashing of seats, tearing up of

floors, and ripping down of outside advertising panels. One of the members of the transit

money, since it has not

officially done so There appears to be little possibility of a prolonged truce while the situation remains as it is now, although there has been some muted discussion about the possibility of the two groups reunifying in some way, perhaps even a full partnership once again. United Way spokesman Arthur Plaut. in a carefully rendered response, said, "We are willing to cooperate with individual health agencies demonstrating significant donor support and which are willing to meet established standards of accountability. renewed partnership with United Way seems to be coming more from the CHAD olunteer staff than from the salaried CHAD and member-agency employees. Concerning the possibility of a partnership with the United Way, one CHAD worker said last week, "It would be a real

their particular form of

destruction "almost to a science." Climbing onto a bus parked in the maintenance yard
— a bus from Route 7B, which

travels downtown via University Avenue — the

#### Bus Company Seeks Vandalism Stop

Bus riders, attention. Ear cash in your spare time. Exciting work. No prior experience necessary. Make thousands of dollars in only a few minutes. Just report any suspicious activity in the bus to your driver, then collect your

reward. Granted, it isn't that simple And to be truthful. San Diego Transit's reward system, which began last May, hasn't been Roger Snoble, general manage of the bus company, says the reward system would not have

been implemented unless it was thought it would help deter vandalism; all it needs is a bit

vandalism; all it needs is a bit more time.

The idea of offering rewards to bus riders who report vandalism on the buses started after a San Diego Transit Corporation bus driver on Route I I was wounded by a sniper's bullet last January in the vicinity of Forty-fifth Street and Logan Agenue. The bus and Logan Avenue. The bus company's board of director decided to offer a reward not only for that particular incident, but for any other acts of violence or vandalism as well. The amounts of the rewards were set in a range of one hundred dollars to \$2500 (the latter amount being for instances of "extraordinary" violence, says Snoble, "such as a shooting or the assault of a passenger or driver"). The

collection of such a reward, however, is incumbent upon the vandal being arrested and convicted: to date, not one

reward has been disbursed Snoble says there has been "good public response" to the program, and that several cases are now pending before the courts, ready to be prosecuted by the city attorney's office. However, none of those cases is actually the result of the reward program. According to Chuck Thomas of the bus

crewman points to the metal backing of a bench seat. 'They backing of a bench seat. "They unscrew the backs of these seats and bend the metal down so the whole thing has to be replaced," he says. "And those knife slashes in that rear seat back there, they're worse than they look. After these kids slice up the seat they pull out the foam padding. It's really a hassle to fix that." Walking toward the front of the bus, he points at two shattered windows. "Those are from bricks or rocks. Those come in here every day."

The most recent technique of antivandalism by the bus

company, other than the rewards, came about two years ago with the utilization of video-tape cameras in the interior of certain buses. That program, according to Snoble. has proved to be a complete success. "We were excited at first about being able to use the video tape in court to prosecute vandals who were caught," Snoble says. "But so far, no one has misbehaved in front or one has misbenaved in front of the camera." About the only drawback in the video-tape program is its limited use; only three San Diego Transit buses are so equipped, and there are no current plans to install more. Each of the units costs just under \$1000. "And the reason we haven't bought more." says Snoble, "is

The money for the rewards if any are ever given out, will come from the bus company's insurance contingency reserve The company maintains that reserve because it is self-insured up to \$250,000. About the only money spent on the program so far is the printing of signs being placed inside the buses. The signs read: "Reward - \$100

MO

Jeannette DeWyze



Editor James Mullin

Contributors Amy Chu, Events Jeannette DeWyze, City Lights, Features Steve Esmedina Music Scene

Lin Jakary, Off the Cuff

Mark Orwell, City Lights, Featurer

Jonathan Saville Theater and Classical Music

Christopher Schneider, Theater Gordon Smith, Feetures Eleanor Widmer, Restaurants

Seles Representati Randy Hoffmai Brooke Loomis Judy Malte Bill Owens Judy Power Beth Wexler

Production/Graphics Kenneth Koll Elizabeth Mathews Linda Nevin Nancy Norell Jose Ramirez Gene Rochambeau Edward Stopper Ed Tuttle

Proofreeder Dennis Parker

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Mailing Address Reader, P.O. Box 80803 San Diego, CA 92138 635 State Street (714) 231-7821

#### Parade Grounds

I loved your article on the parade in "City Lights" June 25. However, I would like to clarify a few errors of Jeannette DeW yee, the author of the article. First of all the secretary's name at MCC is Gypsy, not Richard, and most fur people really don't like to be called fat. Plump or heavyset would have

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Think it presumptions of De-Wyze to assume that everyone air was to be assumed that everyone air the control of the control of the Grops was harpsly married for seventees years with three children and five grandchildren. Although has a special outerach for the gas community, by no means dess' everyone that contents for the gas community, by no means dess' everyone that contents for the gas community, by no means dess' everyone. But comes to church there need be tabeled a veryone, Gall of does not discriminate at MCC-San Diego. Another unknown of the control arranges of time and some war better than others. I personally don't think that there is any harder faced than Gyppy and much. The only other comment on creally seed that the parade is not called the Gyp Princh Parade now but the Lesbian Gay Men raticle was well clone. De Wyze it excluded in my opinion to be a good journalist! MCC-San Diego

#### Thanks For Setting Us Straight

Honestly, I've never made it my ducy to fervently criticize a Reader review, but for Amy Chu's "Art & Academia" article ("Events," June 12) of the current UCSD Visual Arts faculty show I make an

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to provide a crash course through the whole of art history with a final smattering about the show itself, she attempts to tell us everything while really telling us almost nothing. While Chu makes a commendable effort to draw

certain parallels from dates and relevant historical trends and only es to misinform readers The UC faculty are in no real

sense the inheritors of any 500-year-old tradition; rather, the evident roots of the living tradition of this and other forefront art Letters

departments lie at the turn of the Twentieth Century. The profound split which occurred was part of an organic process rather than a political one, separating the more painterly school, characterized by the work of Picasso, from the conceptual realm, characterized by the work of Marcel Duchamp. This reason, the men yearthy. the own of Marcel Duchamp. This space-in-time so vastly readdressed the issues that most all previous events read as perhistory, above and beyond the effects of any ongoing bickering between those who need artistic legitimacy and those times of the state of the sta

concerned more with individual processes in a oscializing environment than with the discreetness of the stretched and framed by-product. Unlike any time before, it approaches the gallery as an arena whereby the art is found in the nature of experience itself with the individual work within the area existence as a solution.

within the space existing as a point of focus.

Chu constantly misapplies terms to fit her personal notions. The "applied for a point of exploration" is quite academic in the spirit of research that is part of UCSD as a whole; it is altogether diductic in a way that needs no catasogue to "augment

the work." but by itself provides visual and spoken signals which demand from the viewer a functional understanding of the language. The works most often and extended the state of the signal and the s

All Relative

How does Eleanor Widmer love Casa de Bandini ("Without Reservation," June 26)?
Let me count the ways.
Hmm. Turns out to be not so

easy. Let's see: she loves the crisp concha shells filled with Let's set side loves the crisp quarantee, the loves the margarias but is dubious about their long-serm effects; she either loves or does not love the fish-minus-sauce, ditto ther fee; in the principle, but not the princapple, but not the princapple, but not the princapple, but not the party, but "hoppy birthelays" are let's teamophers, and so disher party, but the princapple, but the party, but "hoppy birthelays" are I think; actually, she does not quite love them. The real reason I wrote is to sak, would her Uncle Losie like to meet my Aunt Coldie.

(continued on page 15)

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If you missed our last Red Tag Clearance, here's a second models. So you'll find su chance. Once again we've red tagged hundreds of bargains in every store.

During our last clearance, smart shoppers picked up over \$2,000,000 in exciting storec buys. But we still must reduce inventories to make room for the newest

built ind super deals on hi-li, portables, car stereo, TV and video. Many are demonstrators and discontinued gear. Quantities are limited and subject to prior sale. Grab this chance to build a complete music system, or improve your present one at bargain prices.

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stereo receiver.  Kenwood KR-3010  AM/FM stereo receiver.	*219	Advent 1 2-way speaker with 8-inch woofer.	.00	Sony PS-T25 direct- drive turntable with	13.50 13.00	Reference 412D metal- capable cassette deck with Dolby* NR.	*179
Marantz SR-1000 AM/FM stereo receiver.	174	Advent 4 2-way speaker with 8-inch	*69	return. Sony PS-X30 quartz-locked direct-drive	*119	Sansui D-80 cassette deck with Dolby* NR. Superscope TDR-8308	*159
Marantz SR-2000 AM/FM stereo receiver.	1209	Advent 3 2-way speaker with 8-inch	•59	turntable with auto return.	1102	8-track record/playback deck.	149
Agrantz SR-4000 MM/FM stereo receiver. Agrantz PM-300 stereo		Advent 400 2-way acoustic suspension	*29	Pioneer PL-512 belt- drive turntable with manual tonearm.	•79	Reference 706D 8-track record/playback deck. TEAC A-801R cassette	*149
ontrol amplifier.	*149 *209	mini-speaker. Reference 228L 2-way	==	CarSter	20	deck with Dolby* NR, auto-reverse.	.399
entrol amplifier.  larantz ST-300 AM/FM tereo tuner.	149	speaker with 8-inch woofer and passive radiator.	.89	Ploneer KP-5005 In-dash AM/FM stereo Supertuner cassette		Technics RS-M18 cassette deck with Dolby* NR.	*169
tereo tuner.		Reference 310L 3-way	***	player.	1129	Philips N-4504 open-	1200
annul G.4700 AM/EM	*299	With 10-Inch woofer.  Reference 312L 3-way speaker with 12-inch	*189	Panasonie CO-5530 in-dash AM/FM stereo cassette player.	'319	*Dolby is a trademark of Dolby	Laboratories
loneer TX-7800 M/FM stereo tuner.	•230	Woofer.	•••	Sanyo FT-817 under- dash stereo 8-track tape player.	*35	Accessori	es
ontrol amplifier.	296	speaker with 12-inch woofer, Hell Air Motion Transformer.	*299	Sanyo SP-777 6x9-inch 3-way car speakers.	.69	phono cartridge with elliptical stylus.	*14**
System		Turntable	es es	Sonic TI-200 car stereo mounting bracket.	99.	SoundGuard Record Care System cleaning and preservation kit.	•9••
ioneer CE-67 Rack separates system.	469	BeI=C 402 belt-drive changer with full-sized platter.	'89	Theft Alert 500AT remote car theft alarm system.	.00	SoundGuard Record Preservation Kit fluid and buffing pad.	•5••
A-6700 control mplifier. Ploneer X-6700 AM/FM stereo		B-I-C 60Z belt-drive changer with dynamic balanced tonearm.	*109	Digequip Armed car theft alarm system	149	Ampex Lo-Noise 90-minute cassette.	89.
L-514 belt-driven urntable with Audio- schnics cartridge.		BeleC 80Z belt-drive, computer-controlled	1139	Ploneer AD-312 car stereo power booster.	•42	TDK Dynamic 90-minute cassettes. Two pack.	•2••
oneer D-10 3-way beakers.		record changer.  Dual CS-1246 belt-drive	139	Tape Dec	ks	TDK AD 90-minute cassettes. Three pack.	•9••
Video		record changer with strobe, pitch controi. BSR 420B belt-drive	129	Sony TC-K45 cassette deck with Dolby* NR.	169	Maxell UD-XL open-reel recoding tape 3600 feet on 10-inch reel.	*19**
	159	record changer with ADC cartridge.	149	Sony TC-K60 cassette deck with Dolby* NR, electronic metering.	*289	Audio-Technica AT-H3 stereo headphones.	*38



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Secretary State

## Straight from the Hip

Dear Matthew Alice: Could you find out the process used by professional cleaners in shampooing an Oriental rug, and how it differs from that used with ordinary rugs? I know that more care must be used. However, the going rate seems to be about one hundred dollars for an average rug. Betty Field

East San Diego

Oriental rugs should not be dry cleaned, as the chemicals may corrode the fine wools and natural dyes. Servicemaster, the woods and natural dyes. Servicemaster, the rug-cleaning business, uses its own for-mula of mild detergent, called Fiber Fresh; it sells for \$16.95 a gallon. If you clean your rug yourself, take care to rinse it thoroughly of soap, which will otherwise dry in the wool fibers and make them brit-tle. Dozens of methods used in profes-sional rue cleaning are described by 6°C. tie. Dozens of methods used in profes-sional rug cleaning are described by C.C. Hubbard in How To Clean Rugs and Up-holstery Fabrics. on reserve at the downtown library. The book was written fifty years ago and some of the techniques are likely to be out of date. Still, it's worth a look if only for its chapter on the history

are likely to be out of date. Stiff, it is worm a look, if only for its chapter on the history of Oriental rugs.

In the mountains and highlands that stretch between Turkey and China, where sheep grow wool that is fine and long, the weaking of woolen carpets reached its height early in the Fifteenth Century. To the highly early in the Fifteenth Century. To the content of the most useful household poneasions, being at different times a bed, a saddle, as the content of the most useful household poneasions, being at different times a bed, a saddle, as the content of the most useful household poneasions, being at different times a bed, a saddle, as the content of the most useful household poneasions, being at different times a bed, a saddle, as the content of the most useful household poneasions, being at different times a bed, a saddle, as the content of the most pone to the content of the most pone to the content of the content of the most pone to the content of the co



bols of reverence. There was a carpet in the audience hall of the Sanasid palace at Clesiphon (near Baghdad) that, according to written records, was the earthly symbol of spring. It was about eighty-four feet square, and depicted gardens, water-courses, fruit trees, birds, and wallcourses, fruit trees, birds, and wall-protected paths. (The English word paradise comes from the Pensian way of saying "walled park.") The fruit and birds in the carpet were worked with jewels, and the lawns were represented by solid masses of "meralds. The carpet hung where it woul - look most splendid when the portal curtains of the half were drawn back and the analight entered. For most purposes, though, carpets are made of wool that is dyed with blood, regulable main, or ground-up innects, and knotted onto a framework of cotton

strands. The highest-quality carpet has upwards of 1000 knots to the square inch. When the carpet is completed, the loose ends of the knots are shorn to a uniform tength, and, in the case if most near expensions to the case of the capture of the case of the capture of the case of the capture of the captur

Dear Matthew Alive: How do I get in touch with Sophia Loren? Mint Grover North Park Since Ms. Loren is making a three-hour Assumentary on her life for the National

Broadcasting Company, I suggest you write her care of NBC, 30 Rockfeller Plaza, New York, 10020. For anyone else who is curisus about how to contact celebritises, there's a new book called How To Reach Anyone: It lists 3200 persons, including Ralph Nader and the Ayatollah. It is available from Michael Levine. When the State of the Plaza of the Ralph Nader, Holly-week the Ralph Nader of the Ralph Nader, Holly-week the Ralph Nader of the Ralph Nade

Dear Matthew Alice:

Deur Matthew Alice: Suppose I want to write an article or a book, yet not reveal my true name. How should I sign a query letter? And two steps beyond: Upon publication and compensa-tion, how can I cash or deposit a check issued to my pen name? My bank told me I must be able to prove, with identification, that my canner is read. must be ance to prove, with usernification, that my pen name is real, which seems to defeat the purpose. On the other hand, is there a way to be assured that the publisher will keep my name confidential while still authorizing the accountant to send royalties to the real me?

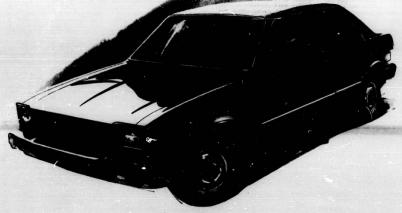
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**GATEKEEPERS** 

senger window on the driver's side. He spots the switchblade knife in the purse. spots the switchblade kinfe in the purse, and, as he raises his eyes to the young woman, he sees her left breast quiver sightly. Just the left one. The inspector casually drapes his right hand over the can of aerosof mace on his utility belt, steps back into his inspection booth, and picks up a bright yellow cone with a magnetic boot, which he attaches to the car's hood, "I good to a sky out to drive into our spector, as if speaking to a child." I'll walk alongsed your while, on elease valk alongside your vehicle, so please walk alongside your vehicle, so please drive slowly, Let's go." As the inspector begins to walk, the Vega screeches off its mark — but only for a moment. 'Hey! Goddamn it!" shouts the inspector, pounding on the car's trunk. 'Wait a ninute!" The driver stops completely, apologizes, then proceeds one hundred

he secondary inspection area.

The driver is guided into a parking space need one or guide into a parting space nearest the customs office, a space remerchant of the customs office, a space retriby fisk. The four young few parting the custom triby fisk. The four young few parting the custom singectors. The two
young men are patted down for weapons and made to empty their pockets. One of the inspectors asks the two girls if they
young men are patted down for weapons and made to empty their pockets. One of the inspectors asks the two girls if they
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they answer, the woman with the kaife in
they answer, the woman with the conveniently left bethind in the car — begins to
output. He woman had been custom and the conveniently the conveniently the conveniently the woman
to still the convenient that is a small animal
head hegins to emerge at the throat of her
bouse. It is dark green and feathered — a
parrot. The woman removes the parrot and nearest the customs office, a space re-

enables of cores in a large and thousecut ("Oka", "asks a mation inspector, open ing the door to a personal sector room "Back here; young lads."

Lam standing in a nearly down asy with John McNally, the director of customs for the San Yudor downson of the san Yudor downson for the San Yudor director with the interrogation, so the explains, "nebody will be erving about their civil rights being viable on anything," McNally, a graying, fatherly type in his fifties, opens a fresh peak of Robads and stoops down to their foundation in the next of the four would be suggified in the interrogation form, "they might get a fine and they'll lose the prohibited items, but we won't go for criminal prosecution."

Annateur singlers, such as the four tourists in the Vega, are an hourly occurrence at the Though anything to raise an eyehow over. Sitting in his second-floor office which overflook neurity four traffic lanes coming into the United States, Me-Nally says the small-inners favor such items as extra bottles of liquor, unapproved drugs of all serts, tropical brids, second-floor of the control of the provided provided

switchblades, and irrectarches. It's pre-ty hard to profile the typical person who's sneaking something across." he says, pointing out at the cars in no-man's land, the streeth of highway directly south of the border station. "What we're involved in at the primary checkpoint is a limited screening process. The inspectors ask a few basic questions, check for nervousfew basic questions, check for nervous-ness, determine the age group inside the vehicle, and the type of car they're driving — anything that varies from the norm; and that covers a lot of territory. If something out of the ordinary can happen, it happens here. I'lltel lyou, there isn't a tougher port to work at than San Ysidro."

here. I'll feit you, there isn it a tougner port to work at thin San Ysidro.

In ninery minutes, it is possible to travel in ninery minutes, it is possible to travel.

In ninery minutes, it is possible to travel.

To Disneyland, from Philadelpha is New York City; and from Saint-Tropez on the French Riviers to the Italian frontier (ex-cept during she Cannes film festival). But in ninery minutes, it is forth myossible to drive an automobile the one mile from the control of the control of the control of the state of the control of the control of the state of the control of the control of the international beated the forth figures 1979 — the lasest date for which figures 1979 — the lases tors and sixteen supervisors, plus a similar number of Immigration and Naturalization Service personnel.

Those 33 million border crossers pass through one of twenty-four traffic-

inspection posts or six pedestrian posts.
(Actually, there are presently only

was badly damaged by a drunken driver the inspection stations are manned by customs inspection stations are manned by customs inspections and half by immigration inspectors. In theory, the immigration service inspects people and the customs service inspects material goods, but at the primary checkpoint their objectives are the same: to prevent anyone or anything from illegally entering the United States. Because the delineation between the two services at the primary checkpoint is often blurred, they by necessity must work in harmony with each other. "It's a good working relation-

each other. "It's a good working relation-hip." says Fermin Cuze, an assistant di-rector of customs for the San Diego dis-rict. "By its nature, it has to be." But whether an incoming driver is in-spected by an agent of the customs service or the immigration service, he will be sent to the secondary inspection if the inspects as any doubts. "Sometimes," says Me-nsa any doubts. "Sometimes," says Mehas any doubts. "Sometimes," says Mc-Nally, "it might be something the driver says that tips off the inspector. Let's say some guy who says he's from San Fran-cisco tells the inspector that he was only in Tijuana for fifteen minutes. Now that's very unlikely for someone to come that far and to stay for so short a time. Sometimes the inspector has something reselfife, usthe inspector has something specific to go on; other times it's just a hunch."

If the reasons used by customs inspec-tors for sending someone to the secondary inspection often seem arbitrary, it is be-

inspection often seem arbitrary, it is be-cause they often are arbitrary. A news-paper reporter based in Los Angeles, an acquaintance of mine, says he was sent to secondary for stopping improperly at the inspection booth. "First off." he confess-es, "you have to understand that I was drunk and belligerent. Hey, I admit it, what can I say? We'd been down at Huswhat can I say? We'd been down at Hus-ong's Cantina in Ensenada for the day. When we got to the border checkpoint, there was one car ahead of me that was being inspected by the customs guy. To pulled right up to the bumper of the car in started yelling at me, asking me why didn't 1 stop by the white line a few feet back and didn't I know that I could've run into him. So he sent the to secondary inspection and went through the car. He found a fine cannatter in the console between the buck-marijuant in it. But I know didney the car.

marijuana in it. But I knew it didn't; I'd already looked, hoping to find some. Anyway, he finally just let us go because there wasn't anything he could do."

The primary inspector has the option of either escoring the wheile to the secondary area — if he has reason to believe smuggling or weapons are involved — or sending the car to secondary unescorted. with a ticket tucked under the windshield wiper informing the next inspector of the reason (often immigration-related) the ve-

An undeniable fact about the inspection

process - both secondary and primary is that it is a major cause of the frequent onfrontations between indignant citizens and the customs inspectors. McNally in sists that the situation should be seen from the inspector's point of view. The inspec-tors, he says, are faced with a unique experience each time a car approaches the border. "You get an awful lot of drunks who come through here." he says. "and many of them are very macho-ninded. There is a feeling in the country these days that one ought not to submit to any authorthat one ought not to submit to any authority or inspection. People always say their civil rights are being violated, particularly when you ask a young lady to look in her handbag." (One such young lady I spoke with recently had her handbag." acrebed by white young lady to spoke with recently had her handbag searched by plastic bag filled with white powder. Has stonished expression turned to one of embarrassment, though, when the young lady pointed out that there was a birth-control disphragm in the powder, and that the young lady pointed out that there was a birth-control disphragm in the powder, and that the young lady in the powder was constant to keep the disspectors don't always have a lot of smiles, neeting and greeting everyone real meeting and greeting everyone real cheerfully," McNally continues, "al-though we do try to stress tact and cour-tesy. But you have to realize these cars are burning gas and oil, and the inspectors are smelling all these fumes. It's not a good place to be, physically. And when they have reason to believe a car should be sent to secondary, they're not in any mood to

A typical inspector's report: "Upon referring the U.S. from Mexico, subjects declared two wicker baskets. Driver could not produce any identification. Subject stated he left his driver's license in his girlfriend's car, and had gone to Mexico to obtain a bodywork estimate on vehicle. Subjects and vehicle were referred to secondary for further search. Detector dog was run on the vehicle and alterted on center console and door panel. Inspection of door panel on passenger side revealed two Amazon parrots. Penalty assessed and vehicle held pending payment of pen-alty." And this: "Had an irate citizen complain because we were violating his complain because we were violating his constitutional rights. Claims to be an as-piring member of the bar. His demeanor indicated that he had been to a bar and had consumed too much tequila. Although was very vocal, no violence took place. He did take everyone's badge number and threathead to sue us all. Video tape was reasoned by the complete of the case of the Theoleco tape. Incidentally, is now an Theoleco tape. Incidentally, is now an terest suppose of the castors were the control of the castors were the castor of the

integral component of the customs routine at the San Ysidro border checkpoint. at the San Ysidro border checkpoint.

Cameras are stationed at invervals
throughout the customs building, and virtually everything that happens — inside and out — is recorded on video tape. "It's for our own protection," says McNally. "If someone takes a swing at one of our inspectors and has to be subdued, we would have proof that our inspector was

spectors concerns the driver who gives a cute, nonresponsive answer to a basis question. McNally likes to use the exam ple of the flippant driver who is asked his nationality. "What the hell do you think I am?" snarls this driver. "Do I look like an But on the other side of that situation is

Estimos and the where side of that situation is Buryon the where side of the situation is into for an hour or longer, and who finds himself being scrutinized dublously by the very man responsible for the long wait. One San Diegan who has crossed the bor-der nearly 200 times in the past thirteen years is thirty-year-old Larry Demarah. who holds a master's degree in sociology mechanic. He estimates he has been pulled into the secondary inspection area as many as thirty-five stimes — almost once for every five crossings — although the only hing a customs inspectors are pretty easy hings are simple inspectors are pretty cases and the simple simple simple simple fiquor. "In general, I'd say did at two out of three customs impectors are pretty cases you have the other third. Even though I consider the customs agent an authority figure, if he wants to be cocky, Ill return rigure, it ne wants to be cocky, it it return the favor." Demarh says he has never been frisked by a customs inspector, but that hasn't lessened the frustration he-ometimes feels in secondary inspection. "A couple of years ago we crossed at Te-ctaet," he says, "and this customs inspec-tor—he must have weighed close to 300 counds. I source, melled the sine records." The most common complaint from in-pounds, I swear — pulled us into secon-

dary as soon as he saw us. It was just a girl dary as soon as he saw us. It was just a girl and me, and he separated us when we got out of the car. It took him an hour and a half to go through the car and her purse. He wouldn't even let me get a drink of water while we waited. When he finally let us go. I asked him point blank about his weight problem. I said to him, 'You're obese. How can you possibly have this job? You should lose weight. You are a sad joo: You should nose weight. You are a sau example of the type of person who is sup-posed to represent the United States. I guess I was so mad I was ready to be punched out."

Demarah further points out that he is more often sent to secondary when accom-

more often sent to secondary when accom-panied by a woman. "It seems like the inspectors look at a bunch of guys down in Mexico as a real out-with-the-boys type of thing, something they can relate to." De-marah says. "But almost every time I'm with a woman I'm sent to secondary. And hangup or what, but the inspectors sure seem more domineering when a woman is

Nearly everyone agrees — customs of-ficials and civilians alike — that the con-frontations at the checkpoint are sorely aggravated by that most notorious of border hazards: traffic congestion. Although the waiting time is not as horrific as it once was (Demarth says before the new border facility was constructed seven years ago. he spent more than six hours in line on

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### **GATEKEEPERS**

adternoon can be a disaster for anyone in a hurry. On the most crowded days, the wait can be as much as two hours or more. As McNally and 1 sit in his wide-

As McNally and I sit in his who-windowed office on a friady morning, he says the line of cars below us represents a twenty-five-minute wait. When I ask him how he knows this, he calls in senior in-spector Tom Welsh, a customs veteran sho now heads the classification and value branch of the San Ysidro division. I stand at the window with Welsh and repeat the question. How is the waiting time meas-ured? After all, it can't be exactly the same in each of the inspection lanes, be-cause they all progress at a different pace. When does the wait begin? How is it monitored? Are there sophisticated traffic counters paired up with computerized tracking systems? Welsh gazes out the window. "See that traffic signal light over there?" he asks, pointing to a piace on the highway about an eighth of a mile away. That would be about a, mmm, twenty, twenty-five-minute wait from there, right?" He looks to McNally for confir-mation. The port director nods in agree-ment, and Welsh continues, pointing further away "And you see those ramps back over that way?" He indicates two bridges about a third of a mile away from us. "That's maybe an hour wait. Anything backed up over that is more than an hour

Things were backed up more than that last Memorial Day, when the wait was estimated to be more than two hours. The assistant director of the San Diego district, Fer.nin Cuza, was at the border checkpoint

assistant director of the San Diego district, Fernini Cuar, was at the border heckpoint that day to observe the problem first-hand lea and McNally asked a driver nearing the number-two inspection station (the sta-tions are numbered one through the very least the state of the control of the control of been in line. "He told us ten minutes, asys Cuar." Ag up a couple of lanes over said he'd been waiting forty minutes, and anothers said thirty minutes. Who's to say why that is? That's why we keep records. "The inspector smalitation gas as to the number of vehicles that pass by. This in and shift scheduling but also to direct whit-cles to the less-utilized inspection posts, the state of the state of the control of state state the state of state of the state of the state of state state of state state of state sta infrequent occurrence."

In response to the increasing waiting time at the border, the Washington, D.C., Customs Service headquarters has authorized a new program which it hopes will limit waiting time to no more than fifteen thorized a new program which it hopes will intil vainting time to mo more than fifteen minutes— a program called the "queuing model." A team of customs investigators was sent to San Diego from Washington was sent to San Diego from Washington was sent to San Diego from Washington Charles and a control of the custom of the c

practical matter, though, there are a limwaiting time has exceeded an hour even when all lanes were in operation. I mention this to Cuza, and say the the fifteen-minute waiting time predicted by the expert sounds almost too good to be true. Cuza raises his eyebrows and sighs. "I know." Anyone who has spent any time in line

in the market, at a sporting event, at the border - probably at one time has had the feeling that the other lines were moving faster than their own. At the San Ysidro border crossing, it is not one's imagination: some lines do move faster than others. McNally tells me as much, but only with great reluctance, as if the common knowledge just might ruin everything Again, pointing out his office window, he again, pointing out its office window, he motions to the four most easterly traffic lanes about a quarter of a mile south of the checkpoint, then shows me how they branch into eight lanes just before the border crossing. Most of the other approaches remain single-file lanes for half a mile be-fore the checkpoint. Old Baja hands know which alternative routes out of Tijuana lead to the expansive lanes, while rookies at the game invariably drive to the slower lanes along with an abundance of hostile drivers, overheated radiators, and stalled

The urge to pull out of these slow-moving lanes in favor of a faster-paced one is almost overpowering for some people, a fact to which McNally attributes a large number of problems on busy days, "One number of problems on busy days. "One of the big causes of delays at the crossing," he says, "are those drivers who pull out of line and drive along the side in a closed lane in the hope of cutting back into line before they reach the primary inspection. The trouble is that a lot of people in line see these people are going by and line see these people go racing by and figure another inspection booth has opened up, else why would that other guy have just gone speeding by Before you know it, you have three or four of these fugitive lines

have three or four of these fugitive lines clogging the works."

It is another frustration of the north-bound drivers trying to cross the border that these drivers who cut in line are almost always allowed to do so without reprimand by customs officials. That tacit approval, hough, stems from the fact that the customs inspectors have no authority to regulate what occurs on the short stretch of highway south of the checkpoint — an area within the boundary of the United States.

within the boundary of the United States
— which the inspectors call no-man's
land. "People yell at our inspectors for
allowing cars to cut in line," says Mcallowing cars to cut in line," says Mr. Nally, "but the inspector can't do anything about it, even if he sees it, which he rately does." The incoming traffic lanes are part of the state highway system, as cording to McSally, and thus tall within the jurisdiction of the California Highway has the control of the California Highway Nally and the care of the CHP doesn't like to patrol it. And since we don't have an authority in a control of the California Highway the care of the care o authority to enforce out there, we don't really have anyone who likes to go out there, either. Our people have gone out there in the past, on their own, but we don't cally tell them to. We're federal customs inspectors; we're not peace offi-cers. But still, you'll see some vicious fights out there over somebody cutting in front of someone else. Quite often, if an inspector sees someone getting the hell beat out of them, he'll run out there and try

to help the guy."

The customs inspectors, McNally says. "know how to handle themselves." Part know how to handle themselves. Part of their ten-week training course at the Customs Service Academy in Glynco. Georgia, covers the use of firearms and other forms of self-defense, immigration laws, cardiopulinonary resuscitation. search techniques, customs laws, and other aspects of the service. After the Glynco instruction comes three days of in-house training at the San Ysidro port to familiarize the novice inspector with the peculiarities of that port of entry. Then there is an on-the-job learning period of two weeks — thirteen weeks training before a customs inspector is certified.

The would-be inspectors also learn to use the computer terminals called TECS

Treasury Enforcement Communications System (so-called because the Customs Service falls within the federal

## Restaurants

### Seven Year Hitch

#### ELEANOR WIDMER

This column marks the beginning of my seventh year as a restaurant reviewer. To mark this anniversary. I would like to share with you my experiences of a recent

Saturday night.

I had just returned from a vacation in I had just returned from a vacation in Denmark and my youngest son honored my homecoming by agreeing to go with me for review. But as any parent knows, such arrangements usually include certain terms, which is to say, in this case, my son's terms: I would pay for the meal and the would pay for the gas. Translated, this meant we would have to restrict ourselves to La Jolla Secusies Jonah didn't vant to to La Jolla Secusies Jonah didn't vant to spend too much money for gas. Neverthe-less, we set out in high spirits.

Perhaps the excitement caused me to be

Perhaps the excitement caused me to be forgetful, but I violated my own first principle of dining: never leave for a restaurant without calling ahead. A few minutes later we drove up to Geno's, a small Italian restaurant on Pearl Street, only to find a sign in the window that read, "Closed." In smaller print, it said that the place was in smaller print, it said that the place was for saic. A sinuder of premonition swept through me. Contrary to opinion in some quarters, I not only feel sad when a restaurant closes, I also undergo a genuine sense of loss. For a long time I had been intending to try Geno's and now it was not only too late, but another family-style restaurant had folded.

intending to try Geno's and now it was not only too late, but another family-style restaurant had folded.

Still, we had but another family-style restaurant had folded.

Still, we had not restaurant on my list-right in the heart of restaurant on my list-right in the heart of restaurant row on Prospect Street. Access to this restaurant is gained by walking down a flight of stairs, an outdoor area which is normally filled to capacity was occupied by four people. The dining room was deserted. Once we took our seats I was aware of one of the dining room was deserted. Once we took our seats I was aware of one of the restaurant of the was sufficiently with the control of the walls, and the still restaurant of the was sufficiently with such obvious depression that it plinged off the walls. Studying the menu. I discovered that the cost of the entries were between stall, Most of the entries were between stall was a conference of the control of the still were it a carte. Acting upon the valier's suggestion, we ordered the most expensive veal dish (512.50) and the fish special, which w. as approximately a dollar less. I

which was approximately a dollar less. I also asked for the house salad. One glance at the salad when it arrived told the whole story: the lettuce was wilted and rusty, its edges tinged with brown. Moreover, it was "commercial" lettuce. Commercial lettuce is easily identified because it's invariably iceberg and almost always laced with strips of red cabbage. A first-class restaurant buys romaine or Bibb lettuce, and even at a chain, such as Bob's Big Boy, the lettuce is fresh. This lettuce had been sitting around for a while — if it had been in my refrigerator, I would have

chucked it out long ago. As sedately as I could, I asked the waiter for a fresh salad. His embarrassment was evident. We had not been served either bread or wine, and in the long wait that followed my son and I began to grow increasingly uncomforta-ble. Though I tried to make chit-chat, one thing was on our minds: should we endure what we perceived to be a growing disas-ter? For the first time in my six years as a reviewer I asked out loud whether or not we should leave. My son bolted up and was out in a flash.

One of the owner-managers stopped me. I told him I had lost confidence be-cause of the bad salad. His voice was full of pain and humiliation as he answered, "We serve some of the finest food in La Jolla. Ask unyone." I actually waivered. If I could have given him the thirty dollars that the meal would have cost, I would have. His anxiety moved me. But! work a hard for my money as the next, and my instinct told me to get out while I could. which I did.

I decline to mention the name of this I decline to mention the name of this restaurant not out of coyness, but because I personally do not wish to deliver its coup de grace. As my son and I walked down a relatively empty Prospect Street, all the predictions of recession and business fall-ure seemed suddenly close to home. The Village appeared becalmed. We decided that if we struck out at the third place, we sould return to our house. would return to our house.

We arrived at the Andalucia (4850 Villa La Jolla Drive) around 7:00 p.m. The reason for myreturn to this establishment was based upon letters of complaint I re-

ceived from diners. More recently, the manager, assistant manager, and bartender had been replaced. When Andalucia had opened last fall, it was full of expectation

and vibrancy. On this early summer night, in fact the first day of the Del Mar Fair, the in fact the first day of the Del Mar Fair, the restaurant was virtually empty. There were about thirty diners in a restaurant that could hold 200 or more. The bullfight pictures were gone, as well as many of the artifacts brought over from Spain. The display counter, which had held a variety of fresh fish and seafood, was vacant. Coals burned on the brazier, but no food was on it. We felt ourselves to be charac-ters in a newer-ending nightmare of deso-lation and absordomment.

ters in a never-ending nightmare of deso-lation and abandonment.

This time, however, we were deter-mined to stay. The waiter suggested I try the mahi-mahi and I went along with it, even though this is a frozen fish. My son took the nightly special, sea bass in a sauce. I will not spin out this tale end-lessly. The rolls were like those you purlessly. The rolls were like those you purchase at the supermarket and good possi-bly for hot dogs; the spinned soup was dis-bly for hot dogs; the spinned soup was for clither flour or arrownor; my son's sea base was so tough I could scarcely credit it with being base (later the watter todd us it lad come from a huge base and nence and on as sender as it might have been). The standard of the supermarket is the supermarket of the later of the supermarket is the supermarket of the itself tased suspiciously like Campbell's mushroom soup — who among us has not used this pasty concocion when pressed used this pasty concoction when pressed for time? In all fairness, the mahi-mahi

It is not appropriate for me to criticize the policy that led to the firing of the top aides. From speaking to those whom I could, however, it became clear that Andalucia was not showing sufficient profits, hence its austerity program. This obvi-ously included bad rolls, an ordinary salad, a poorly rendered fish sauce, tough cut of fish. In its present condition, can't recommend this restaurant, though wrote of it glowingly when it opened.

problem: restaurateurs can't cut down or problem: restaurateurs can't cut down on quality just because they are foundering. To dine out constitutes a major investment for the diner, and none of us tikes to be disappointed. My heart went out to the man whose business is failing, yet I don't descrie brown lettuce. Nor am I less, sympathetic to those who started with such high expectations and are now serving only a handful of people. But these was enterprises can't correct their absence of profit by serving a lesser product. Restau-rant owners have begun to think in gran-diose terms; the new ones on Quivira Basir and in Seaport Village are the most recent evidence of that. It is one thing to think evidence of time. It is one timing to fining large in terms of tourists; it is another to try to fill up these baronial halls night after night. Once business falters, stringency, in the form of a poor product, is bound to be defeating. The irate letters I have been receiving testify to the frustration of diner who are receiving less than their money's

think small and to think quality, for which there is no substitute. While it is true that San Diego in general depends a great deal upon tourists, first-rate restaurants are less concerned with tourists and more concerned with consistently high standards. I the recession continues, people will con-sider more thoughtfully than ever before sider more thoughtfully than ever before whether on not they will risk the expeni-ture to dine out. In that crunch, only the good restaurants will survive. There are always people who will eat at fast-food chains; there are always people who will dine out expensively. But if the middle-priced, middle-range restaurant is to sur-vive, it has to ofter value. In San Diego. home cooking always competes with res-taurants, more so than in other cities be-cause we can cook outdoors, we can picnic, we can produce at home and at a fraction of a cost the meat and seafood dishes which are so costly when we dine dishes which are so cosfly when we dine out. Restaurants must take this into con-sideration when they offer their product. As I begin my seventh year, I wish both

diners and restaurant owners well. For my self. I am confident that I will continue to leave my house without hoping that I will make a startling and wondrous discovery And when I am so lucky, it will continue to be a pleasure to share the good news.

## **Eveglass Boutiques**



.....69

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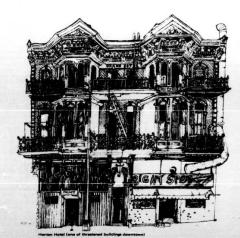
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# San Diego Is About to Commit City-cide

The city council has before it on the agenda of July 15 a proposal to turn Fre entire city blocks downtown into a giant parking lot. If the council goes ahead with the idea, San Diego will lose forever its most beautiful and oldest theater, the Lyceum, as well as six other historic buildings.

Why destroy an entire urban neighborhood? Redevelopment officials say they want to build a shopping center. But what do the facts say?

Independent auditors hired from Los Angeles by the city rouncil itself now question the financing of the proposed shopping center and conclude that, should the center fall through, the only alternative would be to keep the unsightly parking lots.

The city is so strapped for cash to tear these buildings down that it is postponing sidewalks, roads, trees, and other public improvements in other parts

Redevelopment officials asy that because developer Ernest Hahn has loaned the city \$1.5 million, loaned the city \$1.5 million, the shopping center is "guaranteed." But what does developer Hahn get as security for his loan? A first trust deed on a block and a half of prime downtown property (between 1st and 2nd Avenues). Redevelopment officials are counting on a better conomy, a better bond market, and better times in general before moving ahead with the shopping center. But so far, no developers have signed binding agr-ments of any kind. And who knows what the future will bring?

In the face of all of these doubts, is it really a good idea to authorize demolition of an entire downtown neighborhood? Wouldn't it be witer for the council to use great caution in proceeding with its redevelopment effort?

## **Help Stop City-cide**

Call your city council representative and ask him or her to hold off on the

(Bill Mitchell, 236-6611; Bill Cleator, 236-6622; Bill Lowery, 236-6633; Leon Williams, 236-6644; Fred Schnaubelt, 236-6655; Mike Gotch, 236-6616; Larry Stirling, 236-6677; Lucy Killes, 236-6688.)

Send a check to Committee for Fiscal Responsibility, P.O. Box 28, San Diego 92112 P.O. Box 28, San Diego 92112 (this committee is now fighting the downtown demolitions in supe-for court) or to Save Our Heritage Organization, P.O. Box 3571 San Diego 92103.



#### **GATEKEEPERS**

(continual poin page 10)

Treasury Department). The central memory banks for the system are located in the basement of the Pederal Building in basement of the Pederal Building in boat at the San Yakifo border is equipped with, in addition to video-tage cameras and microphones, a TECS terminel, the face of which has a keyboard and a print-out screen. The inspectors punch into the computer facilience plant number of every vehicle that crosses into the United States from Tiguasa. Within seconds comes a simple response; yea or no. A negative answer means that there is no significant information on that whiche in the main answer means that there is no significant information on that whiche in the main sumber of things. Tross unpaid parking fines to stolen car. All drivers who merit as a marker of things. Tross unpaid parking effirmative response print-out from TECS are escorted to secondary, Inside the shift supervisor's office, a full print-out is produced from the computer, detailing the reasons for the 'yes' response. The only other indicator on the TECS acreen in the

inspection booth, besides yes and no, is a symbol which means "armed and dangerous." When that symbol appears, a general alarm is given to customs officials, who then prepare for possible trouble. "We pick up a lot of fugitives through our TECS terminals," says senior inspector Walsh

We pick up a lot of tagnives through our TECS terminals, "says senior impector TECS terminals," says senior impector to the pressure—from the verhal and Gometimen by playical abuse. from the constant traffic and attendant fumes, from the mandatory overtime—takes its toll on the customs force. The annual turnover rate at San Ysidhoi storenii—extensive toll on the customs force. The annual turnover rate as a Ysidhoi storenii—the transferred somewhere else. I don't think there is any port is rethe United States that is more streasful or physically debilisting than the port of San Ysidho. So a lot of impactors would rather get a job on the docks examining cargo, or at an international airport. We lie a twenty of the control of premised and the properties of the

many as 26,000 vehicles cross the San Ysidro border on any given weekday, and because up to 30,000 vehicles cross on Saturdays, Sundoys, and holidays, the inspectors are stationed in the primary in order to avoid a constant exposure to the noxious fumes of exhaust. From there they spend half an hour at the pedestrian, checkpoint, then half an hour at seconday, completing notation every hour and half. The need for mangower is usually so great, McNally asserts, that the inspectors break, but are forest to eat "on the run" while covering secondays, the slowest-paced portion of the rotating schedule. But not every border crossing in the San Diego district, which covers the entire California-Mexico border, is an enrewwreking as San Ysidro. Tecaite. - the very name stirs fantasies of lazy days in a canting and lazy ladies in the montilight ... and no waiting at the border. There are only two inspection booths at Tecate, and most of the time only one of them is manuel. On the day recently when I walted across from Crosse. Mexico.

I walted across from Tecute, Mexico, to Tecate, U.S., the customs impacted on duty, who was inspecting both vehicular outpetch and pedestrian traffic, not only smiled at the woman and child ahead of me, but actually tipped his cap as they walted away, I approached him carrying a brown bag under any right arm. "What's in the bag, young fella" he asked. "A six-pack of Superior." It said. "That's good stuff, the said with a wink. "You have a good day now."

he said with a wink. "You have a good day now."

That episode is not recounted to imply that the inspectors are less professional at the customs port of Tecate; it is just that they like to do things differently. And because of that, many drivers who might otherwise cross the border at Tijanan drive east to Tecate, cross there, then drive the east forty miles back to San Diego. On a holiday in Tijanan, it often takes longer to wait in line at the San Yaidro botter than it.

takes to drive the extra distance to Tecate, where there is generally so wait. "We get quite a bit of the Tijuans alsopover." says Joo Grammer, who has been the Tecate port director for six years and who for cleven years prior to that was an inspector at Tecate." At times it adds a monitor able amount of traffic. We've had backupe are minuted. The dispover as long as fifteen minuted. The dispover as long as fifteen minuted.



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#### **GATEKEEPERS**

really get a traffic jam on this side is for the running of the bulls. It's going to be a three-day event this year, and an awful lot of people going down this year will just park on this side of the border and hoof it over. But we're just not equipped to handle a crowd of that size

In truth, the Tecate customs crew isn't equipped to handle anything that might be called a crowd. There are only six inspectors, one classification and values inspector (for commercial imports), and the port director. The immigration service, which splits the primary-checkpoint duties with the Tecate customs inspectors, has four inspectors.

The Tecate inspectors must do the same

ob as their San Ysidro counterparts, just on a smaller scale. "We probably find the same type of things being smuggled here as they find at the San Ysidro port," says as they find at the San Tsater port. Says Grammer. "But actually. I think we get a better class of people crossing here than they get from Tijuana. I don't think your scum will drive clear out here to cross when they can crawl out of Tijuana at night. There are no nightclubs to speak of in Tecate. It's a very family-oriented city. In fact, it's probably the cleanest little

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town on the Mexican border. And even town on the Mexican border. And even though Tecate caters to tourists, it's not a tourist trap. It's a place to take it easy. In Tijuana, my God, they try to take you to the nearest cathouse even when you're with your wife '

with your wife."
There's no doubt Tijuana offers more temptation to tourists than is offered in, say, Tecute or Mexicalle, but the temptation faced by customs imagectors is not limited to any one port of entry in particular. In January of 1978, a customs inspector was sentenced to fifteen years in prison for accepting bribes in connection with a accepting prioes in connection with a marijuana smuggling conspiracy. In June of 1978, a customs inspector was sen-tenced to ten years in prison for accepting bribes to allow illegal immigrants into the country. And in April of 1979, two cus-toms inspectors at the San Ysidro border crossing were arrested and charged with taking money and sexual favors for al-lowing numerous vehicles loaded with il-legal aliens to pass through their inspection

"Anything like that is a shock to the "Anything like that is a shock to the organization," says McNally." I know when it happened last year, I put out a letter to the troops to tell them that they don't have to hang their heads in shame. You have to put each event like that in perspective. After the initial shock wears off, it doesn't hurt morale." McNally says many instances of such corruption may have begun with some fairly innocent act. but that once an inspector becomes in-volved, it is difficult to back out. "This is covered in our code of conduct, and we send out reminders every year, but we're dealing with human beings, and some of them are going to succumb to tempta-

Invariably, when speaking of his in-spectors, McNally refers to the Mission; he even speaks the word as if it were writhe even speaks the word as if it were writ-ten with a cepital M. When an inspector succumbs to temptation, it is because he has forsaken the Mission. "We try to screen our applicants to find people who are motivated toward the Mission," he are motivated toward the Mission, he asys. "People who want more than a paycheck are the ones we want. There's a comradeship here because of the challenge of the job. You might liken it to the military in that the working conditions are horrible, but everyone you work with is going through the same thing. In their minds, there is something that pulls them together, and that's the Mission."

Defining the Mission in a phrase or two is impossible. It is more than simply checking an alien's green card, and it is more than asking someone where they bought the painting on velvet. There is a Customs Service tourist pamphlet called "Know Before You Go," which defines part of the Mission as "processing your immigration/customs clearance with a

friendly smile and a 'Welcome Home. But it is more than that (in fact, that prob ably has very little to do with it). Perhaps a ably has very little to do with it). Perhaps a more exact feeling for the Mission can be gained from Radio 1600 AM, arguably one of the world's weakest radio stations. The broadcasting tower atop a small hill near the San Ysidro customs checkpoint has a transmitting radius of about five miles, and even then the reception is weak and filled with static. The station broadand filled with state. The station broad-casts recorded messages from the Customs Service to the public, passing out informa-tion regarding customs procedures at the California-Mexico frontier. One such message says, "The United States Customs Service advises motorists that at the present time there is more than a one-hour wait at the customs examination area at the border crossing at San Ysidro.

area at the border crossing at San Ysidro California. The reason for this is that the customs inspection area is one of the pri-mary barriers to drug truffic into the United States." But not only drug traffic, one assumes; the Customs Service acts as a barrier to smugglers of all sorts. The men or the Customs Service see themselves as protectors of a quality of life in the United States, a quality that is potentially threatened by every person crossing the border. The inspectors, as they see it, stand at the outer reaches of their nation. the first line of defense. And that is their Mission.



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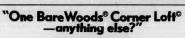
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#### Letters

### Show Went On

We truly enjoyed Jeff Smith's article ("Events." May 29) about our gallery's Latin American show. Thank you for catching the spirit and feeling we hoped to share with our viewers.

Susan Chamberlain

Gallery 8

#### Sleeper

Sleeper
Int there anyone out there that
recognizes the total incompetence
of Steve Emedical's He
single-handedly burns out my
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weethy realing off an otherwise
weethy realing off an otherwise
become a musical know-i-call? I've
seves seen a person than is so
missinformed and then goes ahead
and prittes his faulty information
valued doing any research or even
truth with a single phone call.
Come on, guys. Put the boy to
sleep!

#### Dead Letter

In reference to your article concerning the Dead ("This Week's Concerts," June 26), about all I can say is maybe when you grow up and realize there is more to muste than punk, you'll understand what it is all about. Pete Humphrey Ocean Beach

#### Anything But Grateful

Re: Steve Esmedina's critique of the Graseful Dead ("This Week"). This Week 'S une 20: having heard the Dead perform on numerous occasions, including a show at my high school shortly after the release of their first album, I can appreciate the reason Dead Heads still turn out and continue turning still turn out and continue turning it won't rolls ye. "You might even like it."

### West Auto Services

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#### Couldn't Agree Less

Jonathan Saville doesn't always agree with me but I'll defend to the death his right not to. Sascha Voltaire Garson San Diego

#### But No Thanx

But No Tham.

Albhough we apprecise the mention (June 191) in Steve Exmedian's colours. "This Secretary as miscoccupion on clear up a miscoccupion on a hard-rock band than is the San Diego Symphony. If Eamedina is referring to our music as hard to listen to or to understand, then for someone of the states with the secretary of the states of the state



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It certainly sounded innocuous nough. Just one of many requests or riders on the bulletin board at UCSD's student center. There was no indication that the person who placed this ad was a ghoul or mass placed this ad was a ghoul or mass murderer; just another transplant trying to get back East for the summer. And there was always the possibility that a beautiful girl had drawn up this 3x5 card. Maybe a who would develop uncontrollable sexual urges somewhere between

Albuquerque and Amaritlo.

A woman who identified herself place," she told me. "Would you like it?" Her voice sounded almost like it?" Her voice sounded almost too cager, nearly desperate. Surely there was no shortage of people willing to pay a little money to get back East. I decided to ask her a few questions. How many people would be going? What was the schedule, the route? What kind of car? What kind of price? To these I received vague but not altogether

as Granny Babs. Henry was to be the third rider. There were no



# uscouraging answers. I did want to get to Boston or vicinity, even though the one thing she wan't vague about, the seventy-five-dollar price, sounded a riffle high. But I had been told to expect to be overcharged. It was considerable.

That night I explained the situation workings of the same of the s

That night I explained the situa- tions. To refuse would have Arizona became New Mexico

composed the new for me scales of leaves not only anxious and art would creating the scale of leaves to the scale of leaves not only anxious and the scale of leaves to the lea

day in sticky washington, we complained in unison. What, after all, had our arrangement been? We had each paid her seventy-five dollars to go to Boston. Now we would be delayed a day in D.C., lus the additional time involved in

and then New York as we had originally agreed upon. Henry soon joined us. He confirmed Steve's story and then began to carry on about Rosie's mother. He felt Rosie had meant from the out-

old VW bus during the heat of the day in sticky Washington, we

crough to us already." Serve saw
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## Early Verdi



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JONATHAN SAVILLE

Only a few years ago San Diego could be considered a cultural desert. I am not suggesting that it has become the garden of Eden, but we had better acknowledge the startling fact that this is now the only city in the United States where, over a series of years, audiences will be able to attend pro-ductions of all the plays of Shakespeare and all the operas of Verdi. It is especially the earlier works of these masters that are rarely to be found on the stage; yet during the summers of 1979 and 1980 the Old Globe and the San Diego Opera have of-

fered (or are offering) Shakespear's three earliest comedies (The Comedy of Errors, Lov's Labour's Lab

In the case of this summer's Giovanne Arco, the opening production of the 1980 Verdi Festival, the benefits are primarily educational. I Lombardi, last year, turned out to be a sensationally good

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piece of music drama, in spite of the crazy extravagances of its libretto. The success of the San Diego production was in part of the San Diego production was in part due to the impassioned commitment of the excellent singers (Christina Deutekom, Carlo Bergonzi, and Paul Plishka) and the wonderfully tasteful and imaginative staging by the San Diego Opera's general director Tito Capobianco. But it was also due to the inherent musical and dramatic excitement of the work, an impression confirmed by the equally stunning recording (a commercially available pirate)
of a La Scala performance of I Lombardi. with Luciano Pavarotti and Renata Scotto in magnificent form. A fine performance of a dreary score may make an opera seem better than it really is, but two brilliant ductions provide good evidence that work itself is something of a master-

For Giovanna d'Arco we also have access to two productions: the current one in San Diego, with soprano Adriana Maliponte (Joan of Arc), baritone Pablo Elvira (her father), and tenor Luis Lima (King Charles VII), conducted by Edoardo Müller, and the commercial recording (Angel 3791), with Montserrat Caballé, Sherrill Milnes, and Placido Domingo, conducted by James Levine. The performances are quite different, but both productions indicate clearly that Giovanna d'Arco, in spite of some interesting mo-ments, is one of the weakest of Verdi's operas, in no way comparable in quality to

Lombardi.

Much of the weakness derives from the Much of the weakness derives from the libretto, a wretched piece of nonsense by Solera after (way after) Schiller's The Maid of Orleans. The chief problem is not that Solera shifts the interest from Joan's religious experiences and her historical activity to a purely fictitious love relationship with King Charles, what is wrong with this libretto is that it does not offer solerance of the soler

his best, the early Verdi uses the formulas of Italian Romantic opera to strengthen and give form to his own creativity, but here there is a strong sense that he is churning out conventional material in expected forms and without any great

amount of personal inventiveness.

Given the general feebleness of the libretto and score, the relative success of a production of Giovanna d'Arco will deproduction of Giovanna d'Arco will de-pend almost enitrely on what the singers, the conductor, and the stage director do with the fairly unpromising material that has been given them. In respect of the singing and conducting, it is instructive to compare the San Diego production with the Angel recording. Comparisons of this sort are often invidious; recordings tend to feature star performers, and multiple recording sessions and the art of the tape-splicer take care of slips, errors, and re-mediable vocal flaws, while in a living performance — especially in a provincial theater — the quality of the singers is usu-ally more varied, and when somebody has missed an entrance or flatted on the high note there is no way of going back to correct the trouble or to oblite In the present instance, however, it is not a In the present instance, nowever, it is not a matter of stars and non-stars that is at issue; nor does the recording exhibit any striking superiority over the live performance in point of accuracy. It is, rather, a difference of spirit and approach that distinguishes the two performances and their respective performers.

performers.

Adriana Maliponte — the Giovanna in San Diego — does not have the gorgeous, lush, floated tones of Montserrat Caballé, lush, floated tones of Montserrat Caballé, but she is a good soprano, with a strong, well-focused voice that is comfortable throughout the range. If Miss Maliponte sometimes sounds hooty and pinched, Caballé has her well-known glottal gurgle and her slight penchant for going flat— what singer is there without flaws of some sort? The two Giovannas differ radically not so much in the quality of their singing as in their attitudes toward the drama. Whereas Caballé sings the role in the rather droopy, languid, pathetic way appropriate to Bellini's sleepwalker. Miss Maliponte is filled with bounding, bounc-ing vigor, emotional tension, and an al-most excessive dramatism in her interpre-tation of individual phrases. This lively and characterful performance is certainly much closer to one's sense of the real Joan of Arc than what Caballé gives us on the recording, and when the more sentimental moments of the score demand that Miss Maliponte sound pathetic, her pathos is all the more touching in that it contrasts so vividly with Giovanna's youthful, naive vitality in the more martial sections.

A comparison of the two baritones — Pablo Elvira in San Diego and Sherrill Milnes on Angel — runs in precisely the opposite direction. Mr. Elvira's voice is not, at the present stage of his career, as distinctive as that of Sherrill Milnes, but it distinctive as that of Sherrill Milnes, but it is produced much more correctly, with none of dinose flatlened, overly covered high notes that detract more and more from the quality of Milnes's singing, Mr. Elparasing is sensitive and intelligent, and it is evident that he is as good a musician as he is a producer of well-modulated, well-integrated sounds. Nevertheless, I found his performance as Giovanna 'Santer fairly dell', a certain emotional father fairly dull; a certain emotional squareness and dryness, along with a pow-erty of dramatic incisiveness, deprived this otherwise excellent singing w. much of its impact. And with the music itself already remarkably lacking in distinctiveness, Mr. Elvira's rather shadowy and underplayed performance often resulted in authentic

The same thing must be said, though somewhat more emphatically, for Luis Lima's performance as the King of France. This Argentinian tenor has a voice of hearthreatingly beautiful quality, one rtbreakingly beautiful quality: one nearthreakingly beautiful quality: one bears in it persuasive echoes of Jose Carreras, the young Giuseppe di Stetano, and even Jussi Bjoerling. There are, admittedly, some technical weaknesses, above all a relative absence of ring in the upper register. But what vitiates Mr. Lima's performance in Giuseppe. performance in Giovanna Arco is a no-table lack of involvement in the emotions of the character he is playing as well as in the dramatic situations that occasion these emotions. The sweet lyricism and the pleasantly soaring lines are there, but the chief feeling Mr. Lima expresses through-out most of the opera is a rather distant

It is hard to identify the source of this It is hard to identify the source of this emotional and dramutic alcoffres. Can it be a characteristic of Mr. Lima himself? Certailly, at his curtain calls he makes virtually no contact with the audience, exhibiting toward shem the same kind of diffidence he has shown while impersonating Charles VII. (A more striking source) which we have been considered to the contact of the co

Charles's coronation in Rheims cathedral! of consorting with demons). But this opera is much too weak to survive a weakling as its main male character, how ever much the story may justify such an interpretation of the role. On the re-cording, Placido Domingo disregards Charles's weakness and gives a performance of ardent, passionate involvement, making Verdi's routine music sound almost inspired. That is the sort of performance this opera needs if it is to overcome even partially — its debitities. Considering Mr. Lima's great natural gifts, his failure to give such a performance is surely the major disappointment of the San Diego production.

There is perhaps some disappointment in the musical direction, too. Edoardo Müller conducts with a fine command of Muller conducts with a tine command of the score, and there is energy and drive to match those of James Levine on the rec-ord, but the orchestral performance is not outstanding for subtlety of rhythm or dynamics — the woodwind solos in the slow central section of the overture, so

slow central section of the overture, so suave and expressive under Levine's baton, so matter-of-fact under Mr. Mül-ler's, being a case in point. It is in the staging, how ever, that the San Diego production really falls down. The relevant companison here is not with the recording, of course, but with — for example — Mr. Capobianco's staging of! Lomborall last year. What was admirable about the production was, first of all, its physical beauty, the artful interaction of physical beauty, the artful integration of sets, costumes, and groupings into a series of radiant tableaux, and, second, the way

the director had transformed conventional Romantic staging into a fresh, inventive, and unique realization of the drama of that particular opera. Lotfi Mansouri, who directed Giov and of Arco has done nothing similar. It is all the old, tired, meaningless stuff — the unreal gestures, the exhausted, artificial choreography of melodramatic movements, the fussy, pseudo-individualized activities of the chorus members as they "react" to what is hap-pening. Mr. Mansouri even has difficulties with such basic technical matters as getting people quickly on and off stage; of striking visual dramatizations there are, of course, none at all. Mr. Mansouri cannot be blamed, however, for Wolfram Skalicki's awful sets, with their grandiose ugliness and pretentious modernism — the sets not and pretentious modernism — the sets not only do not belong to this production (they come from the Canadian Opera Company), they do not even belong to this

pany), they do not even belong to this opera.

Whatever the flaws of Giovanna d'Arco—
and of this production of it — San Diegans should welcome the opportunity to become acquainted with this early work by one of the two or three greatest opera composers. Even more welcome will be the early Verdi works Mr. Capobianco has announced for next summer's Verdi Festi announced for next summer's Verdi Festival. Un Giorno di Regno. the composer's 
only comic opera before Falstaff, some 
half a century later, a.d Nahwevo. Verdi's 
first major success. With those two operas, 
we can anticipate a more balanced blend of 
education and aesthetic pleasure than this 
production of Giovanna d'Arco has given 
us.



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## Hide It Under a Bushel



DUNCAN SHEPHERD

Have all those who felt they simply must see the new Kubrick movie actually done so by now, so that it can openly be dis-cussed without bringing on accusations of "spoiling" it? To any who felt that way, and still do, but have not yet acted on it, it will be of no avail to suggest that the "spoiling" business has already been taken care of by Kubrick himself — and to the point of rottenness through and through. They ought to turn the page im-mediately and not come back to it until they have done their duty and let go of their noses. Have all those who felt they simply must

But I may be overstating the case. I But I may be overstating the case. I imagine The Shining paradoxically stands a better chance of a warm reception among horror non-addicts than among their oppo-site numbers (excluding the insatiables to whom a day without an axe-murder is like a day without sunshine — or perhaps I should say a day without fog), but as I

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include myself among the addicted I can only guess as to why. The best hope for the movie, I would think, ought to be among hardcore Kubrickians who, while they are passing the three or four or five years be-tween his opuses, can be persuaded to go to their local bijou only for a Bergman or a Fellini or a Bertolucci, would rather brood about why the contemporary cinema fails to offer the intellectual stimulation of Barthelme and Barth, have therefore never come closer to a proper horror movie than Hour of the Wolf, and will have no idea how low on the grading-curve The Shining lies in relation to the rest of the horror

ture of borrowing your best friend's Porsche to go out on a date, are the awesome material assets of the movie. Prominent among these are the MacGillivray-Freeman (of surfing-movie fame) belignous short shat contentionals. helicopter shots that portentously open the action, and that look a good deal as the Jupiter landing of 2001 would have looked in an unaltered state of mind; the tons of

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studio-manufactured snow, which doesn't look much like snow but at least looks like look much like snow but at least looks like a pretty penny, and particularly one spectacular set-up of a snowdrift that climbs two stories high and conveniently comes to a peak directly beneath the window through which somebody happens to need to escape; and of course the central locale, a Gilded Age resort hotel whose expansive and beautifully polished floors have a contract of the central contract of the cent shots. (At least one of these, in hot pursuit of a tiny tor madly peddling his ricycle around a room, is quite a lot of fun — not so much the shot tistelf as the accompanying fortepiano sound effect as the wheels rumble alternately over hard wood and plush carpet.) This material well-being is what most immediately distinguishes Kubrick from committed and presumably contended. or answer not overryll status. ted, or anyway not overtly star



pick up the telephone and get Jack Nichol-son to agree to do any piece of garbage by merely huffing. "Do you know whom you're talking to?" — and who I'm not sure haven't been better off without those social advantages. Still, money in itself, as I think I said in reference to Star Trek and don't want to be taken for a hypocrite now. I time. I sain in reterence to share re-don't want to be taken for a hypecrife now. I can't pretend that it wouldn't have been a treat to see what an Argento or a Bava might have done if given the run of Ku-prick's hotel. When it accompanies a narra-tive sense as impoverished as that of material Shintags, however, this sort of material or even an outright embarrassment about, the horror form as a whole. Wore, it be-speaks a misguided desire to make socially respectable a genre one of whose greatest glories has always been its disreputability. Showing embarrassment about the genre in front of a devoted horror fan is little in the state of Must I take to be the biggest push to-

contented, or anyway not overlay status-seeking, horror mongers on the order of Dario Argento and the late Mario Bava, who have never had the money to work with that Kubrick has, who could not just

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than mention such commonplace badges of honor as the Godardian-Brechtian disof honor as the Godardian-Brechtian dis-tancing device of periodic title cards ("The Interview," "Closing Day," "One Month Later," etc.) or the choosing of a musical scorer in the classical section of the record store (Bartok) — is the unre-touched, slice-of-life naturalism of the diatons. Ver few movies saids from characters. dialogue. Very few movies, aside from a Maysles Brothers experiment in cinema verite or a Chantal Akerman audience-endurance test, would see the wisdom of recording a job interview at full length, mitting not one nuance of social eti-quette, not one iota of smalltalk, not one awkward pause, not one note of false con-fidence. Compare, for example, the vari-ous job interviews in Urban Cowboy. ous job interviews in Urban Cowboy, Brubaker, Bronco Billy, Fame, and Cari' Stop the Music — a lot of job-hunting going on these days — for standard movie compression of such a scene. Here. how-ever, we get Barry Nelson doing a letter-perfect imitation of a Dale Carnegie alum-nus, feeling out Jack Nicholson for the perfect imitation of a Dale Carnegie alumsus, feeling out Jack Nicholson for the
position of caretaker at an isolated mountain resort in the winter off-season, going
round and round on the potential for stircaziness, and kircholson patiently assurinvestion of the stirle stirle stirle stirle stirle
seat, the wife and kid will love it, posinvely ideal. Meanwhile back at home the
wife (Sheliey Duvalli) is embroiled in an
equally interesting conversation with the
family doctor who, having been summoned when the five-year-old boy passes
out in the bathroom, and who undoubtedly
charges her patients by the minute if not by
the word, is counseling the wife with great
thoroughness not to worry, won't happen
again, soil to worry, won't hap

ward respectability - no need to more

take so long about it as Kubrick, particularly if his long-range intentions are not to argue seriously for the existence of the supernatural in the real world, but are rather simply to distil a few jack-in-the-box, joilts from an orthodox, if ornate, haunted house. Whole seeks to the property of the p film, and shed some theoretical light on all the loose ends, flat contradictions, and non sequiturs that Kubrick lets pass. The movie starts out as if it is going to be about the psychic powers of a little boy with an imaginary playmate named Tony nesting in his mouth and transmitting messages to him through his index finger. Before long, however, a shift from the boy's powers gets underway as Nicholson begins hogox jotts from an orthodox, if ornate, haunted house. Whole pages of the script would have to be quoted in toto (Barry Nelson's guided tour of the hotel grounds or Scattman Crothers' tour of the kitchen facilities would be ideal) in order ging the limelight, hamming up a mental breakdown, and ultimately mingling in the adequately to convey the relentless, pile-driving banality of the talk, which might company of ghosts that apparently are visible to the child but not to the wife, although for some reason they later be-come visible to her too. (I confess I was seem more comical if one didn't suspect it weren't intended to. There is something of Robert Altman's sour satire in Kubrick's vision of Real Life, and indeed when vision of Real Life, and indeed when shelley Dwall pipes up about her favorite colors — pink and yellow, weren't they? — once wonders if we haven't been jerked back for a moment to Three Women. It's also possible to wonder if we aren't being both to be the pipe of the pipe almost as slow as the wife to credit Nichol almost as slow as the wife to credit Nichol-on with losing his nurbles, partly because I am too used to seeing Nicholson overact to think of his shenanigans as aberrations, and partly because I tend to regard such behaviorisms as bouncing a tennis ball methodically off a wall, not shaving, star-ing into space, screaming in one's sleep, and spitting obscenites at one's loven, one as perfectly normal attributes of a chanceter who's supposed to be a professional writer.) Hogging the limelight is of course exactly what we expect of Nicholson in any movie, and we should not be surprised that Kubrick never gets back to the child's that Kubrick never gets back to the child's powers, which we are told go by the same name as the movie, but which are never very well defined or illustrated for us. Even at the climas with the ase-wickling. Even at the climas with the ase-wickling, pursuing the boy through a snow-covered garden maze. Iimping like the Igor character out of Frankenstein movies, the child's supernatural gifts are in no way called upon to ball him out of trouble: instead the resourceful lad resorts to a kind in the control of the c Catter in the Kye), which is just the sort of person who could bring a bit of intellectual tension into the peculiar happenings at the big hotel. An Altmanish leer, of course, would not be inconsistent with Kubrick's remarkable cruelly to actors, which finds its fullest and most uninter-rupted expression in the etiolated color that which finds its fullest and most uninter-rupted expression in the etiolated color that makes the people look frost-covered long before the first snow falls. Some viewers will no doubt wish that the passion for long-winded verbal expli-cation which Kubrick shows in the early scenes had been apportioned a little more evenly throughout the movie — or at least a bit of it at easile for the final reel. There of Tom Sawyer trick, walking backwards in his footprints to make his path come to a dead end. (This maze, used earlier in a pointlessly tense scene whose big payoff is the surorise appearance of the title card "Tues.Jay," is insanely out of place at a resort hotel ostensibly located in Colorado, is surely a dead giveaway to Kubrick's current infatuation with England would be a welcome place for a criminal

and English film studios, indeed is quite possibly a direct steal from Laurel and Hardy's A Chump at Oxford, or if not from that, then Sleuth.)

It's true that the child's powers come into play when he sends a telepathic S.O.S. across the country to the hotel chef who also is blessed with "the shining." at his winter home in Florida. This sets in motion an interminable to-the-rescue motion an interminable to-the-rescue sequence throughout which we follow the chef every step of the way, sitting in the airplane (more of that thunderously banal talk: "Pardon me, miss, what time are we due to arrive at Denver?" "We're due at eight-twenty, sir"), telephoning from the Denver airport to reserve a snow-mobile, driving up the snowbound mountain in a conding gracesome enough, there, to jus-tify its inclusion in a horror show) — and every step of the way! I was wondering to every step of the way I was wondering to myself why, why, why we were being shown all this in such detail. And I won-dered why once more when, in the chef's first minute inside the door of the hotel. Nicholson sinks an axe into his chest. The only answer that occurred to me is that there were no dispensable bodies readily at hand in the closed-down hotel and someone had to provide the requisite gusher of

The scariness of this movie relies primarily on one's natural aversion to the sharp end of a carving knife or an axe (Kubrick does not overlook that ever-(Rubrick does not overlook that ever-reliable scene, endlessly protracted, of someone iaboriously hacking through a locked door). There is also a bit of boo-saying by way of some loudly exclamatory music, some lurching zoom shots, and an assortment of unrelated ghost tableaux that might be out of Mme. Tussaud's Chamber might be out of Mme. Tussaud's Chamber of Hornors (a roomful of cobweb-covered skeletons, etc.). Kubrick is so plodding and Nicholson so monotonous that the movie hasn't a hope of a subtler course. The easy mistake to be nade about The Shining is to conclude that the material must not have been worthy of Kubrick. I think the truth is vice versa.



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## The Plot Loosens



There's a whole genre of plays which George Bernard Shaw, who would gladly have assigned them to oblivion, referred to as "Sardoodledom." This was in referas Jaudoulcoun. Inis was in feter-ence to the extremely popule; works of Parisian playwright Victorien Sardou. Such plays were a carefully assembled series of Great Scenes; stringing them to-gether in the way most likely to have the greatest effect upon his audiences. Sardou greatest errect upon his audiences. Sardou
— according to Shaw and his other de-tractors — had little regard for the human realities of the characters involved in these crises. They were merely agents of the playwright's grand plots, which in. worked out with an almost mathematical

precision.

Plays like Sardou's and the similarly conceived dramas of Eugène Scribe set the standard for what audiences of the time expected of a well-written entertainment. Shaw and Henrik Ibsen ridiculed such dramaturgy while, at the same time, employing many of its devices. Today, even basen and Shaw appear a bit too calculated in their effects, nevertheless, our expectations aren't that far removed from those of the mid-nineteenth-century audiences who adored Sardou's La Tosca (the basis of Puccini's famous opera). We're still a bit lost when a play such as Neal Bell's Two Small Bodies doesn't provide us with a definite plot, illustrating a chosen theme with incidents that progress to a

carefully wrought climar.

This play, which will be at the Gaslamp Quarter Theatre through July 6, is a puzzling work. It has several pleasures to offer an interested audience. What it doesn't do is add them up in a conventional

offer an interested audience. What it doesn't do is add them up in a conventional ways othat you can say to yourself. "Aha, what I've been watching is an example of what I've been watching is an example of encapulation. This doesn't prevent us from enjoying much of Two Small Bodies. It does, though, leave our traditional playgoing instincts somewhat unsettled. The play is like a fantasia upon a given heme, positing two central characters and showing them in a vartety of moods and showing them in a vartety of mood and showing them in a vartety of mood and showing them in a vartety of moods and sho herself. Yet on occasion he must also ver-bally attack her, in the hope that her shocked reaction will give him informa-tion she would not ordinarily admit. The relationship between Eileen Maloney and Lieutenant Brann is an elab-

oration upon that between the criminal Raskolnikov and the detective Porfiry

Later, she's horrified at the thought of anything happening to them. What's anything happening to them. What's frightening about the picture given us in Two Small Bodies is that it doesn't really matter what Eileen did or didn't do to her children. This man has her sufficiently within his power that he can manipulate her into giving any answer he wants about what she felt for and did to her children. What's worse, he can force her to believe whatever she's saying, whether it's true or

Punishment. It's a teasing punishing game in which one leads the other on it

order to see what he or she can get. They order to see what he of she can get. They test one another in increasingly fantastic ways. Bell shows us these strange, sometimes contradictory pranks without much of a context, each following the last with

o little explanation that soon we wonder

so little explanation that soon we wonder whether they have actually happened or whether they are imaginary dramatizations of this pair's hidden emotions. At one point the lieutenant tells Eileen to imagine that he's showing her a photo or her two dead children. She cries, only to be told that if she were really a distraught mother rather than a feigning murderess she would have fainted at the sight of the photo. Later, when he offers her the same test, she faints, but his answer this time is that she

faints, but his answer this time is that she

The two characters are engaged in a real folie à deux. It becomes obvious that she is the only possible suspect for the murder of her children, a fact which explains all the

lieutenant's games as attempts to make her reveal her guilt. Yet why does he torment her so unreasonably? He shows up in the middle of the night to pose questions al-ready answered, asks her to take off her

clothes, commands her to dance for him.

and generally does as much as he can to harass her.

exposed as the lieutenant rifles through Eileen's inner life. Pathetically vulnerable to whatever he wants to do with her, the woman is forced to supply any number of

contradictory responses depending upon what seems appropriate at the moment. Eileen loves her children deeply, yet she also resents them for the many demands they make upon her life. At one point she

not. Elleen is the more vivid of the two characters, mainly because it's her emocharacters, mainly because it's her emocharacters, mainly because it's her emodepth. Dark Cash is deeply impressive in 
the role. Ms. Cash doesn't seem to have 
much of a giff for comedy, if her awkwardness in Noël Coward's Hay Pever and 
Jonathan Sacks's The Bailand of the Sad 
Jonathan Sacks's The Bailand 
Jonathan Sacks's The Bailand 
Jonathan Sacks's The Sad 
Jonathan of the emotion as exhibited by the actress:

she never allows it to degenerate into stri-dent or monotonous hysteria.

Larry Baza is also accomplished as the lieutenary. His is the more quiet and men

dent or monoconous nysersa.

Larry Baza is also accomplished as the licutenant. His is the more quiet and reactive role, But Mr. Baza shiffly lets us able and the state of th

and generally does as much as ne can to harass her. Elicen expresses a very real fear at one-point that the licutenant is crazy, begging point that the licutenant is crazy, begging point that the licutenant is expected to the licutenant is the berself any suser? The towns seems to be a victim of the licutenant is sexual persecution, yet she is constantly offering him ambiguous come-ons, making us unsure whether she is trying to buy him off with the refuvors or whether she is genuinely interested in him. In any case, it is a game of mutual serroriding, with the victim of the she will be she him to him to have a been she will be she wil looks good and has an absolute emotional authenticity.

I walked out of Two Small Bodies unsettled in my reaction. The play doesn't satisfy in a lot of the old-fashioned ways and it is at a written with sufficient verbal skill wholly to make up for these deficient nature of the relationship between Elleen and the lieutenant, but that relationship doesn't have a culimination: it just goes on being crazy. Still, the play is shocking and insettling in several vivid and admirable ways. It's also highly moving in its perception of the depths and odd transformations of the control of the properties of the the same thing as being satisfied, but, in the words of the prophet, it ain't bad. □ Two Small Bodies avoids fulfilling the audience's expectations to the extent of never even answering our most basic question: who kiled the children? Instead, the play is an investigation of the bizarre phenomenon that is this coaple. It's also an exploration of the emotions involved in motherhood. Almost all the possible feelings a mother can have about her child are

## Off the Cuff

Have you had a areat American hitchhiking adventure?



Computer Operator
San Diego
When I was thirteen, I ran

away from home and hitchhiked all over the country. hitchinked all over the country. It's a lot easier when you're younger. I used to get around anywhere — no problems. There's a lot of nice people — couples in their sixties. Truck drivers were the nicest. They'd drivers were the nicest. They'd give you a ride all the way if they could. Once I got a ride real late at night out of Truth or Consequences — all the way to Albuquerque. I remember getting to Colorado late one night. It was so cold. I spent the night in a bathroom at a rest stop, I would not get into a car with an old crusty gay. If you're out there in the middle you're out there in the middle anything. If you or anything, If you have just some little fear, don't even get in the car. Now that I'm older, I don't do it anymore. I'll be twenty to it owner.



Eileen Gaffney PBX Operator Pacific Beach

I was hitchhiking home from work and I got picked up by — well, he looked like a swabbie I got picked up by a tiger trainer. He seemed like a well, he looked like a swabble — in a nice little sports car. He asked me if I wanted to smoke a joint, so I said, "Sure." Then he starts asking my name and did I want to go to a party and so on. I said, "No, my boyfriend wouldn't allow that." He says, "I'm on my way to go make some money. way to go make some money, you want to go with me? You can make \$500 right now." It was a sexual proposition that can make \$500 right now." It was a sexual proposition that involved a married couple. I said flat-out, "No." He dropped me off and when I turned around he was, well, dc-ing something you can't print. I wouldn't turn him in or anything. He was probably just seeing what my reaction would be. It was the veirdest thing



David Koonce Moving and Storage Vista

Vista
First we attempted to hop a
train. Tried all night and finally
got kicked off the tracks.
Ended up hitchin' a ride to
Lima, Ohio, and when we normal person. I happened to see his pictures up on the dash. He said he had a ranch where he had a few of his own— from South America, I think. I arrived, we were pulled over by a sheriff for suspected vandalism of the tracks. He from South America, I think. I thought it was neat. I always have liked cats. I hate little cats. I'm tat talkin' lions or tigers. Plus, I'm a Leo and my lirst name is Tony. Here I was talking to someone in person. Usually, you just see them on television and stuff. The nice thing about it was that we got one ride all the way there. released us. Fell asleep on the



my friend's car broke down. We hadn't eaten in two days and we were trying to hitchhike out. This family in a truck picked us up and invited us to their campsite the next morning — 5:30 sharp. It was of pancakes, plates of sausages and bacon. They asked us, "How do you like your eggs?" There was fresh-brewed coffee and tea. Everything was from their own ranch. They hadn't even eaten vet and they were serving us like kings. People really can be friendly. I hope can return the favor to

- by Lin Jakary

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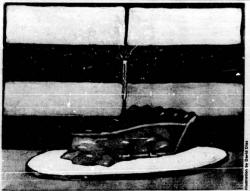
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### Section 2 **Events, Theater, Music, Film**



#### To Celebrate The Fourth...

In late June, 1977 I helped a In late June, 1977 I helped a friend move from Southern California to Ann Arbor, where he had secured a teaching gost at the University of Michigan. While his wife and two boys drove on ahead, Mike Clark and I trundled along, on Interstate 80, in a yellow Ryder truck. The which was abour a block long. 80. in a yellow Ryder truck. The vehicle was about a block long, and our maximum speed peaked at about forty-five miles per hour. By the time we reached Barstow, the thrill of trucking

should join the festivities and Heartland with real America There was one problem: we be looked like dangerous animals on leave from the San Diego Zoo. And surely these Midwesterners would take on look at us (especially at Mike, whose long hair would have made Meduss seem like a fun person) and call the police.

made Meduss seem like a fim pernon) and call the police. Undaunted, I walked up to the man handing out sparklers to the kids and asked if Mike and I could attend the ceremony. Instead of haffing the local gendarmes, and much to our suprise, he said, "Why sure you can. Hey Margel Oet these boys a beer!" And she did.

#### The "Mighty" Wurlitzer

It was Saint Cecilia, legend tells us, who invented the organ If indeed it was this pious early Christian marry who created the King of Instruments — between prayers and tortures, as it were — did it ever cross her mind that one day there would be such a thing as a "theater" be such a thing as a "theater organ," with stops of the order of "sleigh bells," "police whistle," "tom tom," "aranibas," and "chrysoglotte" Or that a stational organization — the American Theatre Organ Society — would come into being, with the sole purpose of perserving, publiciting, and "preserving publiciting, and silk! Or that theater-organ specialities would one day give formal recitals, to as functical and the stationary of the statio

sulience as ever attended a Vladimir Horowite recetal or an El Will leave the answers to these questions to those who know more about the saintly imagination than 1do, and will tell you about this wonderful exortic flowering of the the organ-maker's art, which have conticulated to the organ-maker's art, which have conticulated to the organ-maker's art, which have been considered to the organ-maker's art, which people the properties of the world can make the organ-maker's art, which people the properties of the world can make you forget, while you are caught up in it, that there is such a things a sperience that can make you forget, while you are caught up in it, that there is such a things a sperience that can make you forget, while you are caught up in it, that there is such a things or you are caught up in it. The things will be the continue of the called the continue of the called the c most important is the voicing that is, the way the pipes are shaped so as to give a



#### Street Works

sear and handlebars to form a sculpture that he titled, and that convincingly is, Bull's Head. Both arrivers nihilistic, ironic vein in his ntention to shock and to

intention to shock and to uncover the mage in reality; while Picasso had a serious, synthetic involvement that enabled him to look at an old subject with new yes. A local artist, Richard Sigmund, has found an object that is more ubiquitous than Dachamps' surrial, meri eyele satt. He street. He has used the theme of the street. He has used the theme of the street in a variety of images to make us see even

the most familiar street in a new way. Civil Engineering, an exhibition of Sigmund's street works, is currently on view in a downtown gallery that is the ground floor of an old commercial building

downtown guesty next is use ground face of an old ground face of a fac

In exhibition includes ten large paintings, six small etchings, four painted canvas books, three pipe-and-canvas sculptures, and one genuine, and rare, objet trouse: a portion of sidewalk curb with both red

and white painted sections.

The single painting that is exhibited in a literally faithful

one is viewing all the other paintings. Oil Slick, a pair



24 JULY 3, 1980

## READER'S GUIDE

Contributions to READER EVENTS must be received by mail no later than the Friday preceding the Thursday issue in order to be consid-ered for publication. Please do not phone. The Events Editor reserves the to READER right to edit all materials. Send con plete information and photos to READER EVENTS EDITOR, P.O. Box 80803, San Diego, CA 92138

#### Dance

Odissi dance of India will be performed by Sharon Lowen; and flamence dance will be performed by Royna, accompanied by Joseph Tooter: on guitate a poner served music surfer world music surfer world flamics will be suffered by Joseph Wednesday, July 9, 8 p.m., Music Building Recital Hall, SDSU. 265-4243.

#### Lectures

"Smoking: How to Win by Be-coming a Quitter" will be the topic of a community health lecture presented by Dr. Robert Herron, sponsored by Bay General Community Hospital, Tuesday, July 8, 7:30 p.m., Chula Vista Public Li-brary, 365 F Street, Chula Vista. Free admission. 420-9820.

"Your Health is Your Wealth," a lecture for teen-agers on nutrition and junk food, will be given by Louis Newman as part of a "Target: Teen Tune In" series, Wednesday, July 9, 3 p.m., Baras Foundation, 2255 Camino del Rio South, Mis-sion Valley. 291-5252.

Contemporary Problems in Biology series will continue with a lecture titled "The Biological Environment: Microbes and Communicable Disease," presented by

Dr. Michele Ginsburg, Wednes-day, July 9, 7:30 p.m., room 100, Social Science Building, SDSU, Free admission, 265-6767.

#### Music

1980 Verdi Festival of the San Diego Opera will include a gala Verdi concert Thursday, July 3, 8 p.m.; a performance of Il Trosutore, Sturday, July 5, 2:30 p.m.; and a performance of Giosuma D'Arco, Sunday, July 6, 7 p.m. Civic Unetate, downtown, 236-6510.

concerts and contests, will take place Friday, July 4, 1 to 8 p.m.; Saturday, July 5, 10 a.m. to 8 p.m.; and Sunday, July 6, 10 a.m. to 4 p.m., Ma Tar Awa Campground, Alpine. 726-3498.

Symphony on the Green summer concert series, featuring the San Diego Symphony Orchestra, will begin with "An American Salute," and vibraphonist Lionel Hampton. and vibraphonist Lionel Hampton, with music by Gould, Hampton, Sousa, and "The Battle Hymn of the Republic," Friday, July 4, 8 p.m.; followed by a fireworks display, Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo. 487-3773.

"Summer of Stars" series of the

Sliger/Songwriter/Actor Charles Azravour will perform in concert Tuesday, July 8, 8:30 p.m., Fox Theatre, Seventh Avenue and B Street, downtown, 231-8995 or 231-4858. San Diego Symphony Orchestra will begin with a nonsubscription concert featuring trumpeter and bandleader Doc Severinsen and the orchestra, performing works of Copland, Gershwin, Werle, Hayman, Gould, Corea, Sousa Summer Night Concert series will begin with the swing-era sound of the Tommy Dorsey Orchestra led by trombonist Buddy Morrow, Wednesday, July 9, 9p.m., parking lot between the Broadway and and a medley of popular hits, Saturday, July 5, 8 p.m.; followed

University of California, San Diego August 4, 5, 6 and 7

e National Center for the

IN COOPERATION WITH: sociation for Holistic Health. The American Medical Student Association, sity of California, San Diego, Extension Division,

by a fireworks display, Aztec Bowl, SDSU, 239-9721 or 265-6947. New Orleans Jazz from turn-of-

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the-century street parades,salsons, and river boats will be perpetuated by the Preservation Hall Jazz Band, Saturday, July 5, 8:30 p.m., Fox Theatre, 720 B Street, downtown, 236-6510 or 565-2865.

Summer Sunday Concert Series will continue with a performance by the Chamber Ensemble, Sun-day, July 6, 11:30 a.m., Marquis Public Theater, 3717 India Street, San Diego. Free admission. 298-7674.

Sunday Afternoon Concert will feature eighteenth-century classics and twentieth-century experimental works performed by the Novellus Ensemble, Sunday, July 6, 2 p.m., San Diego Art Institute, Balboa Park. Free admission.

Silent Film Series will begin with Douglas Faitbanks starring in The Their of Beghdal. accompanied by pianist Philip Carls. Thursday, July 3, 7:30 p.m. p-32 auditorium. Palomar College, 1140 West Mis-sion Road, San Marcos. 744-1150 or 727-7529. Summer Concerts in Chula Vista will feature the Kalokelani Polyne-sian Dancers, Sunday, July 6, 4 p.m., Memorial Bowl, 385 Park-way, Chula Vista, Free admission, 575-5084. "Stuart Little" and The Beast of Monsteur Racine will be shown Saturday, July 5, 10:30 a.m., San Diego Public Library, 820 E Street, downtown. Free admission. 236-5838.

Summer Music Series will feature classical and popular selections on the harp performed by Nancy Kay, Tuesday, July 8, 7:30 p.m., Book-Works, Vineyard Center, 1523 East Valley Parkway, Escondido. Free admission. 741-9079. "Treasure!" a National Geo-graphic film about divers searching for sunken treasure off the Florida Keys, will be shown Saturday, July 5 and Sunday, July 6, 1 and 2:30 p.m., Natural History Museum, Balboa Park. 232-3821.

Silent Movies with Organ Accompaniment, Charlie Chaplin's The Rink and a silent sleeper, Keping Hem Happs, will be accompanied on the Wufltzer by Tommy Stark, Saturday, July 5, 7:30 pm., California Theatre, Fourth and C

winning ethnography film made by anthropologist and filmmaker Tim Asch about the role of the shaman among the Yanamamo Indiano Southern Veneruela, will be shown Sunday, July 6, 1, 2, and 3 p.m., Museum of Man, Balboa Park. 239-2001. Film

Children's Films, Free to Be.
You and Me. an Emmy Awardwinning film starring Mario
Thomas, Alan Alda, Harry Belafonte. and Roberts Flack.
Hopsoxich. and Frederick. will be
screened Thurday. july 3, 3-30
p.m., National City Public
Party, 200 East 12th Spreen National City. Free admission.
474-8211. "The African Queen," John Huston's 1951 film starring Katharine Hepburn and Humphrey Bogart, from the book by C.S. Forester, will be shown captioned for the deaf, Tuesday, July 8, 7 pm., National City Public Library, 200 East 12th Street. National City. Free admission. 474-8211.

"Storm," an Omnimax film exploring the effects of the atmos-phere 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 Space Theater, Balboa Park. 238-1233.

## Sports

Tennis Tournament for juniors will be held by the Mountain View Tennis Club, Friday, July 4 through Sunday, July 6, Martin Luther King Park, 65th Street and Skyline Drive, San Diego. 566-1600 x544.

Socker Soccer, the San Diego Sockers will contend with the Tulsa Roughnecks, Friday, July 4, 7-30 p.m., followed by a KGB-FM Sky Show of fireworks; and the Washington Diplomats, Wednes-day, July 9, 7:30 p.m., San Diego Str.dium. 280-GOAL.

Small Race Cars will compete in rive U.S. Racing Club Midgets class, Friday, July 4, 8 p.m., Cajon Speedway, Santee/El Cajon. 448-8900.

"Magical Death," an award-

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## TO LOCAL EVENTS

World's Largest Tennis Tourney, the 64th annual La Jolla tennis the 64th annual La Jolla tennis tournament, with more than forty events, will continue through Sun-day, July 6, 8 a.m. to 5 p.m., La Jolla Recreation Center, 615 Pros-pect Street and La Jolla Tennis Club, 7632 Draper Avenue, La Jolla. 454-4434 or 459-9950.

Corrida, matadors Antonio Lome-lin, Mariano Ramos, and Cruz Flores will face bulls from the Reyes Huerta Ranch, Sunday, July 6, 4 p.m., downtown bullting, El Toreo de Tijuana. 293-3940.

Recollections of Old San Diego will be evoked during a walk with the Fleet Feets, sponsored by Walk-about International, Monday, July 7, 7 p.m., San Diego Blood Bank parking lot, Fourth Avenue and Upas Street, Hillcrest. 223-3297.

Track and Field Meet open to men and women of all ages and abilities will be held i., the San Diego Track Club, Wednesday, July 9, 5 p.m., Grossmont College, 8800 Grossmont College Drive, EI Cajon. 454-8745.

Bicycle Track Racing will take place on Tuesdays, through August 12, 7 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, Saturdays, through September 20, 8 p.m., Cajon Speedway, Santec/El Cajon. 448-8900.

Radio/TV

"The Prince and the Stowgirt," the 1957 Ruritanian romance between Laurence Olivier and Marilyn Monroe, can be seen Thursday, July 3, 8 p.m., Channel 6.

Wimbiedom Tennis, the most prestigious tennis event in the world, will be selevised from the grass courts by the sea in England, unless the rain prevents it, with highlights Thursday, July 3, and Friday, July 4, 11:30 p.m.; additional coverage on Friday, 1:30 p. o. p. m.; and the finals on Saturday,

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Jazz from the 27th annual Newport Jazz Festival will feature perform-ances by Dizzy Gillespie at Gracie Mansion and Toshiko Akiyoshi at Carnegie Hall, Friday, July 4, 1 to 5 p.m., KPBS-FM 89.

"The Alamo," starring John Wayne and Richard Widmark, will be shown on TV for the sixth time but who's counting, Friday, July 4, 8 p.m., Channel 10.

Double Yuks are to be had with My Little Chickader, the 1940 film star-ring the equally pneumatic W.C. Fields and Mae West, and Dack Soat, the 1931 Mars Bothert film with two of the nust running a peanut stand, Friday, July 4, 8 p.m., Channel 6.

"The Music Man," the 1962 musical about life in 1912 River City, Iowa, starring Robert Preston and Shirley Jones, Buddy Hackett and seventy-six trombones, will be screened Friday, July 4, 8 ρ.m., Channel 39.

"Mappy Blirthday, America," a celebration of the Fourth of July Celebration of the Fourth of July Pops from Independence Hall in Philadelphia, will be capped by a medley of particite music set to a medley of particite music set to a leaser light and fireworks display, Friday July 4, 10 p.m.; repeating Sunday, July 6, noon, Channel 15; simulcast with KPBS-FM 89.

Padre Baseball, the San Diego Padres against the Arkinta Braves will be on the air Saturday, July 5, 4:30 p.m.; and Sunday, July 6, 4 p.m., Channel 8 and KFMB 760.

"Catch 22," the 1970 World War Il movie starring Alan Arkin and Martin Balsam, will be screened Saturday, July 5, 11:30 p.m., Channel 8.

Queen

present Barbara Ruth and her stu-dents from the Poets in the Schools program, Sunday, July 6, 6 p.m., KPBS-FM 89.

Boxing, the W.B.C. world Boxing, the W.B.C. world heavyweight championship fight between Larry Holmes and Scott Le Doux and the fight between Saoul Mamby and Esteban De Jesus will be televised Monday, July 7, 6 p.m., Channel 10.

"Master of Suspense" week hon-oring the late Alfred Hitchcock will present a passive Cary Grant and a ravishing logid Bergman in Notorious, Monday, July 7; Gregory Peck and Charles Laughton in The Paradine Case, Tuesday, July 8; and a less than ravishing lagrid Bergman and an ever-wooden Greg-Bergman and an ever-wooden Greg-ory Peck in Spellbound, Wednes-day, July 9, all at 8 p.m., Channel

Major League Baseball, this year's All Star Game will be televised from Los Angeles Tuesday, July 8, 5 p.m., Channel 10.

Horseshow Jumping, the North America Grand Prix will be tele-vised Tuesday, July 8, 8 p.m., Cable Channel 2.

Live from Hollywood Bowl via sterco satellite broadcast will come the opening concert of the 1980 Lox Angeles Philharmonic summer season with conductor Michael Tilson Thomas and guest flutist James Galway, featuring Beetho-ven's Fitth Symphony and Cop-land's Four Dance Episodes from Rodeo, Ti-sday, July 8, 8:30 p.m., LPTS-PA 69

BMW Summer Festival Preview will conclude with a program featuring the Wolf Trap Festival held at the only U.S. national park devoted to the performing arts. Wednesday, July 9, 7 p.m., KFSD-FM 94.1.

Tonight at Carnegie Hall, a per-formance taped on Jamaary 13, featuring violinist laase Stern, cel-list Leonard Rose, and violist Pin-chas Zukerman, and music by Beethoven, Schubert, and Mozart, will be shown Wednesday, July 9, 10 p.m., Channel 15.

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Ceorge Benson (Front rows) August 13
Cognat
August 16

Special Events

Mime Sean Sullivan will present children's program Thursday, July 3, 3:30 p.ta., Linda Vista Library, 5, 250 p.ta., Linda Vista Rood, San Diego (277-3637); and Tuesday, July 8, 3:30 p.m., Serra Mesa Library, 3440 Sandrock Road, San Diego (278-0640). Free admission.

Fourth of July Carnival, the Na-tional City Lions Club's 34th an-nual, will feature booths, rides, fun aone, and fireworks, Thunday, July 4, 3, 5 to 11 p.m.; and Friday, July 4, National City. Free admission. 294-2661.

Independence Day Celebration, Coronado's 32nd annual, will in-Clude a half marathon at 7 a.m., an American pageant parade along Orange Avenue at 10 a.m., a rough water swim off North Beach at 1 water swim off North Beach at 1 p.m., a Navy air/sea demonstration in Glorietta Bay at 2:30 p.m., a Coronado Playhouse summer festival pie flight in Glorietta Bay Park at 3:30 p.m., a fireworks display above Glorietta Bay at 9 p.m., and more, Friday, July 4. Free admission. 435-8785.

Air War '44 4th of July airshow, featuring World War II and modern aircraft and vehicles, flying demonstrations, parachuse jumps, airplane rides, burnstoorning, and Force of the Potomac Vankee Air-Nedele, Friday, July 4 and Sarurday, July 5, 9 am. to dusk, with about time noon to 3 p.m., Brown Field. Chay Mena. 297-7301.

Fourth of July Parade will wind its way through Scripps Ranch, fol-lowed by a picnic, Friday, July 4, 10:30 a.m., Scripps Ranch.

July 4 Say Show, produced by PyroSpectaculars in conjunction with KGB-FM, will combine music with fireworks, and re-enactments of the eruption of Mount St. Helens and rhe Battle of Fort McHenry, Friday July 4, approxi-

nately 9:30 p.m., following the Socker game, San Diego Stadium and KGB-FM 101.5, 280-GOAL.

sale, to benefit Old Mission Mon-tessori school, will include bands, dancers, an air show featuring motorized hang gliders, and a beer and wine garden, Saturday, July 5 and Sunday, July 6, 10 a.m. to 7 p.m., Missior, San Luis Rey, 4070 Mission Avenue, Oceanside 757-3232.

Spirit of the Fourth will be cele-brated in Rancho Bernardo with band concerts, balloon rides, games, and concessions, a parade at 1 p.m., and fireworks after dark. Saturday, July 5, noon until night, Rancho Bernardo. Free admission.

Summer Puppet Shows, featuring hand puppets, rod puppets, or marionettes, will be presented every Wednesday and Friday through Sunday, until September I., beginning Saturday, July 5, 1:30 and 2:30 p.m., Puppet Theatre, Balboa Park. 276-1634 or 466-7128.

"Dreaming Without a Net," an original theatre piece written by the San Diego Street Theatre troupe, will be presented by Community Arts at 12:15 pm. Sunday, July 6, Zoro Gardens, Balboa Park; and Tuesday, July 8, Federal Plaza, downtown. 233-0141.

Centennial of the Southern California Exposition will be celebrated with a flower and garden show. However, at a greedure show the stock at a greedure, booker california and substitution of the california cali grandstand shows on Friday, July 4 through Sunday, July 6, 9:10 p.m., Fair hours are 9 a.m. to 10 p.m., through Sunday, July 6, Del Mar Fairgrounds. 755-6940 or 275-2705.

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## READER'S GUIDE TO LOCAL EVENTS

Clowns, the California Clowns will perform for children Tuesday, July 8, 3 p.m. Ear San Drego Li-brary, 4089 Fairmount Avenue. San Diego. Free admission. 283-3632.

"The Greatest Show on Earth."

#### Galleries

"Constructivism and the Geomet-ric Tradition: Selections from the McCrory Corporation Collection," a survey of the development of Twentieth Century, features work of Albers, van Doesburg, Kan dinsky, Mondrian, Malevich, De-launay, Leger, and others, 200 works in all, and will continue works in all, and will continue through July 6, with gallers tours. Wednesdays at 12:30 p.m., La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-3541.

Kinetic Sculpture of Stephen Beck-von-Peccoz, combining minimal geometric forms with mo-tion, light, and sound, will be on exhibit through July 6. De-signbank:gallery, 1262 Kettner Boulevard, downtown, 236-1916.

"Sculpture in California 1975-80," an exhibition of works by forty ... living and working in Califo... 'living and working Arneson, Chris Burden, Lloyd Hamrol, Mark di Suvero, and De-Wain Valentine, will be on view through July 6, San Diego Museum of Art, Balboa Park. 232-7931.

Postal Art, art designed to be sent through the mails, will be on exhibit through July 31; and an 'outrageous' exhibit will be dis-played Sunday, July 6, 2 to 430 p.m. New Vistas Gallery 500 South Santa Fe Drive, Vista. 226,5051

California Fibers Exhibition, the and conceptual, functional and nonfunctional works by a group of textile and fiber artists, at.d will continue through July 7, Celebra-tions Gallery, 645 G Street, downtown, 239-5252.

COMEDY

STORE

Jack Graiman

Wenger Gallery, Fine Art Store, 4683 Cass Street, Pacific Beach, 454-4414.

Photography Exhibition, featuring Photographs Exhibition, featuring pottraits of Albert Einstein. Eleaner Rossevelt, Alfred Steep Litz, Edward Steichen, and Lotte Lenya by Lotte Jacobi, and pulladium prints of landscapes and acquantances by Carlos Richardson, will continue through July 10. Gallery Graphics. 3847 Firh Avenue, Hillerest. 295-3538.

"information:" a series of contem-porary exhibitions will commence with works of Southern California artists Kathy Frey, Arthur Frick, Head: Hardin, and Cranston Montgomery on view through July II. University Gallery, SDSU. 265-5204.

"Streta: Lavers of Earth and Light," a joint show of ceramics by Eileen Gudmundson and serigraphs to Pouna de Kindig, will be exhib-ited through July 12. Spectrum Gallery, 401 Goldfrinch Avenue, Mission Hills. 295-2725.

Verdi Festival Photography Com-perition exhibition of photographs made at the dress rehearsal of II Trovatore will be on view through July 13, Camera World, Sixth Ave-enue and C. Street, downtown. 232-7636.

"Six Homages to Mu-Ch'i," new paintings and drawings by James Rosen, will be on display through July 16. Thomas Babeor Gallery, 7470 Girard Avenue, La Jolla, 454-0345.

"Beyond the Lens," an all-photography exhibition, will be on view through July 19, Community Arts Gallery, 870 Third Avenue, downtown, 239-8238.

#### Wurlitzer

(continued from page 1) characteristic articulation to the onset of each note. Classical organs are voice. so that each note starts out with a little chuff, making for a cleanness and clarity of articulation. Theater clarity of articulation. Theater organs, in contrast, have the voicing of the Romantic, nineteenth-century organ. The notes are initiated with a complete smoothness, so that instruments of this sort are capable of a silky, melting melodic line, in which the

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Fri. through Sen.

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**Bob Shaw** 

(or, when the organ is badly played, to ooze) together in a manner reminiscent of a singing voice. Theater organs are also distinguished by their relatively limited number of tone colors

limited number of tone colors, there large array of more or less comical sound effects, and their extended capacity for producing wells and tremolos. In other words, a fine theater organ can never sound like a fine classical organ, but it can —if planed in the proper style—in make quite a stupendous impact of its own. It can also be a lot of fin—and organis Tomps. of its own. It can also be a lot of fun — and organist Tommy Stark, who will be playing the California Theatre Wurlitzer this weekend, is noted especially for his performance antics: his comic vignettes, funny costumes, and pulling out of all the stops. Included in the two boar concern will be the two-hour concert will be the chief function the theater organ was created for (also something Saint Cecilia probably never

Saint Cecilia probably never dreamed of): accompanying a silent movie, in this case The Rink with Charlie Chaplin. Tommy Stark's theater organ concert will take place this Saturday evening, July 5 at the California Theatre, Fourth Avenue and C Street. Avenue and C Street.

Owntown. Doors open at 6:30
p.m., and the music begins at
7:30. There are reduced ticket
prices for senior citizens and
members of the American
Theatre Organ Society, and
military personnel and children
under thirteen will be admitted
free of charge. For further
information call 50:8922

- Thomas Arne

#### The Fourth . . .

(continued from page 1)
has a whole slate of activities has a whole slate of activities planned, beginning at 7:00 a.m. with a half marathon and concluding at 9:00 p.m. on Glorietta Bay, where Zambelli Internationale will produce fireworks from a Navy barge. Coronado is se ved by cirt bus #9 from Horton Plana, downtown. For information call 435-8785.

The Imperial Beach Whale

435-8785.
The Imperial Beach Whale
Watchers will sponsor this year's
annual July 4th fireworks display
at 8:30 p.m. from the Imperial
Beach Pier at 10 Evergreen
Street. For information call
423-8300.

The city of Oceanside will have its annual frieworks display on the fourth, beginning a dusk, off the Oceanside Pier at the foot of Third Street. For information call 722-1534. This year's fourth annual KGB-FM Eky Show promises a "frenzy of frieworks," Produced by KGB's Rick Leibert and Jim.

by KGB's Rick Leibert and Jim Soura of PyroSpectaculars and held at San Diego Stadium in conjunction with the Sockers' game, which begins at 7:30 p.m. The Sky Show, free with admission to the game, will present a series of spectaculars, ranging from parade marches to an eruption of Mount St. Helens (accompanied by Queen's "We Will Rock You"), and finally to Will Rock You'), and finally to a re-enactment of the Battle of Fort McHenry, the fight that inspired our national anthem.

Since each event is synchronized precisely with music played on KGB-FM 101.5, it is essential that you bring an FM radio to the stadium to hear the the stadium to hear the narration and the score that will accompany almost 2000 pounds of explosives, the largest Fourth of July display in Southern California. For information call 274-0313.

The Southern California

The Southern California Exposition, which is celebrating its centennial this year, will present displays of freeworks on July 4th. 5th. and 6th. at the Del Mar Fairgrounds. These programs will cap the grandstand shows and will begin at approximately 9:10 p.m. For information call 275-2705 or 755-6940. The Symphony on the Green

The Symphony on the Green summer concert series, featuring the San Diego Symphony, will commence in minh season at the Rancho Bernardo Inn on the Fourth of July with a concert serietide? An American Salute. The guest artist is Lionel Hampton, and the finale of the Hampton, and the finale of the diplay of fireworks. Tickets for the concert, which will begin at 800 pm. are available at the First National Bank of San Diego County (487-3773) or through Ticketron. For information call 487-1611.

Diego County (487-3773) or through Ticketron. For information call 487-1611. Also scheduled for the Fourth of July is a "fireworks extravaganza," sponsored by the Ocean Beach Merchants' Association. This display, commencing at dark, will emanate from the Ocean Beach

Pier. There will be ample parking at the feet of Newport, Brighton, and Santa Moniea avenues. For information call 225-1753. Last but not too late, on July

5th at 8:00 p.m., trumpeter Doc Severinsen will make a Severinsen will make a one-night-only appearance as the featured guest performer for the San Diego Symphony's "Summer of Stars" season opener at the Azree Bowl, San Diego State University. The show will conclude with a "brilliant array of fireworks" in celebration of Independence

— Jeff Smith

#### Street Works

continued from page 1) that achieves the slick sheen of oil-soaked asphalt, has a dividing white line that is the natural, unpainted canvas.

Parking Place 1 and 2 is half-scale Parking Place 1 and 2 is half-scale painting of a single parking space, on two canvases. OK is a rendering of the intersection of Fifth Avenue and G Street. Streetwalking, probably the least successful painting, is an aerial view of four hats crossing a street

in a confusing cluster.

The etchings, some of them quite elegant, are a fit e and precise contrast to the paintings the painted canvas books are a tactile and rather commercial variation on the theme; and the pipe-and-canvas sculptures are more or less effective reminders of the shifting conditions of the things that man makes to exist

in nature.

This is a first exhibition: the first for this artist and the first in a series in this gallery. It is an exhibition whose whole is exhibition whose whole is somewhat greater than the sum of its parts, benefiting as it does from the coherent and cumulative effect of the works and the space they occupy. It is an exhibition that is nonetheless nteresting, and witty, and a

interessing, sin- will continue commendable first.
Civil Engineering will continue through July 31 a 552 Fifth Avenue, downtown. Gallery hours are noon to 3:00 p. m., Monday through Friday. The gallery is closed on weekends. For further information call 233-1997 or 233-7888.

— Amy Chi

- Amy Chu





### READER'S GUIDE TO

Theater listings are compiled by ... Christopher Schneider. commentary is by Jonathan Saville and ... It is by Jonathan Saville and ... Christopher Schneider. Wormalion is accurate according to material giorn us, but it is always uses to phone the theater for any ... yellow the saving was a superior of the saving and the saving ... about loket availability, Many theaters offer discounts to sustents, theaters offer discounts to sustents. senior citizens, and the mili at the box office.

senior citizens, and the military, ask at the box office.

DREANNO WITHOUT A NET.

When a young woman is prompted by a cernical before to step preside he will be president to step president to the president of the president on a prosecular step the president of the president on a prosecular step the president on a prosecular step the president on a prosecular step to the president on a prosecular step to the president on a prosecular step to the president of the country of the president of the prosecular step to the president of the president o

A FLEA IN HER EAR A FLEAT HIER DAR

French players[st] Garages Frydeless
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notine bias come to stand on entire
gene. A Fleat in Flee Ear is one of bia
most popular plays. It is all shout that
Frydeless—one filled with normatic
entireglements and people valling in
and out of doors—in which in odd
point is some colors though the sending
point of the colors of the colors of the
most of the colors of the colors of
an unimaginable complexity. (C.S.)
Convendo Frydelens, through August
and Sunday, July 6 at 8:00 p.m.

ISABELLA'S TRICK
A new show by an offshoot of the Sen
Diego Street Theatre. Isabella shows
us in commedia dell' arte style the
story of a young woman of easy virtue
who must abstain from lovemaking
with her beloved Three Gun in order to with her betoved Three Gun in order prevent foreclosure on the mortgage of hit hit has and the Come Again Soon Saloon. Free. (C.S.) San Diego Street Theatre, Sunday, July 6, Zono Gardens at 2:00 p.m., Wednesday, July 9, Federal Plans at 12:15 p.m. For information call 233-0141.

LOVERS AND OTHER LOVERS AND OTHER STRANGERS A thoughtful comedy by Renee Taylor and Joseph Bologne investigating what is involved when one piedges one's love by another. The play takes its examples from several couples of varying ages and strata of society. (C.S.)

(C.S.) Heartland Community Theatre, Tierra del Sol Middle School, 951 I Pette Lane, Lakeside, July 9 through 12, Wednesday through Saturday at 8:00 p.m. For information call 444-3135.

OF MICE AND MEN
The return of one of the San Diego
Repertory Theatr's most acclaimed
productions, John Steinbeck's
moving returnalistic piesy about two
migrant California ranch workers in
the years of the Great Depression
mentally returned Lannie and his

theme of the story is — oddly enough in the modern theater — human in the modern theater — human goodness, and the counterweight to the goodness embodied in the devoted self-sacrificing George is the inhuman, impersonal, indifferent destructiveness of the nature of things. For Steinbeck, the act of friendship is For stembers, the act of mendship is the cnly possible assertion of humanness in a universe that does not care about human beings, that brings them into life crippled in mind or body, that fills them with desires, and there is not expected in the color of the co

OUR TOW!
Thomson Wider's popular comedy-drame about life and love in a small five England town, centering on two tests against lower, centering on two tests against lower, centering on two tests against substances and care places. The common support of the common

ROMEO AND JULIET
A fresh, delcate, ardent Tovah
Feddahuh and a nather somber and
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freshed and bold lighting effects to dimension the play's carried theme: the roll, pethetic shining of the two lovers against a great universe of derivees. Much of the acting is polished, with an outsitudingly performance by James Winker as Mexico as polished, with an Oct Globe Theater, Passhall Stage, through September 21: Suburday, July 5 at 8:20 p.m.

sandiego repertory theatre,

Hurry, Last Week!

John Steinbeck

OF MICE AND MEN

+ Luceum Theatre+

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4

Comedy

Festival

July 10-Sept. 20

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3 hilarious comedies

cycle of poems about the little tragedies of small town life. A production of the New Actors' Quarter production of the Piew Picture S Theater. (C.S.) First Unitarian Church, 4190 Front Street, through July 26, Friday and Saturciny at 8:00 p.m.

THE STRING OF PEARLS or SWEETEN TOOL, THE RABBER FIETDAL I was a support of the pearly religible medical small production and the pearly religible medical small pearly religible medical

the chance to do some tly broad comic acting. Mr. Noel insferred the play to a circus The TENDER TRAP

Oneth, approximate, to only backers

Oneth, approximate, to only backers

I was been precipitated to be a separate to be a separate to be a separate to set of the a separate to a se has transferred the play to a circus word — the characters are circus performers and the two main settings of the action are a circus company in Verona and another such company in "Milan — and in spite of the fact that this device has nothing whatever to dwith Shalkespean's play about culti-milance that the circumstance substituted Remaissance miscorats, everything is carried of with good taste, judicious imagination, and

Fiesta 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. Matinee Sunday, lunch at noon, curtain at 1:15 p.m. TWO GENTLEMEN OF VERONA

beautual and clever scenic designs the expertly managed comic busine devised by Mr. Noel, and in such sensational acting as the utterly natural performance of Lupine Kinsella. A great romp. (J.S.) Old Globe Theater, Festival Stage, through September 20; Sunday, J. TWO GENTLEMEN OF VERONA. The second offering in this surmer's Shakespeare Festival is a cornedy about finendably, treachery, actor, and the pangs of despised fore. It has a the pangs of despised fore. It has a more pangs of the p TWO SMALL BODIES Reviewed this issue.
Gaslamp Quarter Theatre, through
July 6, Thursday through Sunday at
8:00 p.m. THE UNSINKABLE MOLLY BROWN lush, enameled style the early Shalespeare uses to convey these emotions. Since the comic mode Two Gentlemm iles in an indeterminate area between the fartical and the romansic, products of the play can go in either directic Cmaig Teel's splendidi production emphasizes the farcical, and the clowafflication of characters who might otherwise be played serious and tediously makes for amusing and tediously makes for amusing

THE UNERNICABLE MOLLY BROWN SUpressing years on the musical comedy by Network William and Richard Forms about a soroma and Richard Forms about a worsen and Richard Forms about a worsen wealth and a Insorted position among Europe's sentence," This show is a largeryla sentence," This show is worself to the sentence of Solf y No year and an extensional production of the control of the

production — in Peggy Kellner's glorious costumes, in Kent Dorsey's beautiful and clever scenic designs, in

#### Theater Directory

CALIFORNIA THEATRE 1122 Fourth Avenue, downtown 239-2255 CALIFORNIA-PACIFIC THEATRE 234-7938

CARTER CENTRE STAGE

Diego 277-8900 x111 EAST COUNTY PERFORMING ARTS CENTER 210 E. Main Street, El Cajon 440, 2277

Dk.yJ 263-7254 x33

GROSSMONT COMMUNITY COLLEGE Stagehouse Theatre 8800 Grossmont College Drive, El Cajon 465-1700 x410 LAMB'S PLAYERS' THEATRE 500 E. Plaza Boulevard. National City 474-4542

LAMPLIGHTERS COMMUNITY THEATRE Ben Polsk Fine Arts Center 8053 University Avenue. La Mesa 464-4598 LYCEUM THEATRE 314 F Street, downtown 235-6662

MARQUIS PUBLIC THEATER MARQUIS GALLERY THEATER 3717 India Street, San Diago 298-8111

MRACOSTA COLLEGE Little Theater One Barnard Drive, Oceanaide 757-2121 x236

OLD GLOBE THEATER Festival Stage. Balbos Pa 239-2255

POINT LOMA COLLEGE Salomon Theatre 3900 Lomaland Drive, Point Loma 222-6474 x248 SAN DIEGO CITY COLLEGE THEATE Thirteenth and C streets, downtown 239-7854

SAN DIEGO JUNIOR THEATRE Balboe Park Puppet Theater, San Di 239-8355

SAN DIEGO REPERTORY THEATRE 1620 South Avenue downtown 231-3585 SAN DIEGO STATE UNIVERSITY Main Stage and Experimental Theati 265-6884 Open-air Amphitheater 265-6947

SAN DIEGUTO LITTLE THEATRE

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

232-3049 or 234-51Ac UNITED STATES INTERNATIONAL UNIVERSITY Zable Theater 10455 Pomerado Road, Scripps Rani 271-4300 UNIVERSITY OF CALIFORNIA SAN DEGO UCSD Theater, John Mair The

Hall 452-2380

4 JULY 3 1980

## READER'S GUIDE TO THE MUSIC SCENE

#### This Week's Concerts

What can re say about disease. So were say about disease. So were say about disease. So were say about disease. The say about disease say about disease. The say about disease say about disease say about disease. The say about disease say about di reason a rock band would have to employ the vould-eithan gimmicky that Queen does is to heighten the dramatic impact of the material But what drama exists in Queen's make? None, as for as an indicated but with a competition of the material But what the competition are filled with increasing a surface with the competition are filled with increasing a Swingle-Singer more leaf a gopelin resistent of their got that retent in Melecus, and tempo and meter and chord sections do not add up to dart. They add up to jive. Queen will return to bedazate us with expensive, overfed ruses on Saturday evening at the Sports Arena. A lot has been written about the Underfores lately. This little quintet will appear at the Roxy Theater on



conferede by this point. Its instrumental provises is undersoble and its members series of human is padiatable. They too, whine about female trouble her wounds sound fatal. White on the subject of power poor, a vague definition is in order. As I see if, power poor a computation of power poor and power emelgan of hard rock and extended a contributed countributed power pool band. When I saw them to ast to all the Catamana of a copy of the Beatles which had been a copy of the property of the support of the su

practice. Displays or suit should never be taken for grantled (we have enough displays of incompetence to contend with). What Klugh needs to do is to develop as either a writer or a

cincelor as where a whiter or all incolor his table and changes are labeled and changes and incolor and competence into a got that one step beyond competence into mattery, and the control of the competence into mattery and the competence into the competence into the competence in the competenc



#### 4th of July Firework Festival

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> Start the 4th off with our Le Happy Hours

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## beau

Friday, 4th July & Saturday

#### Amber Band

Sunday, Monday

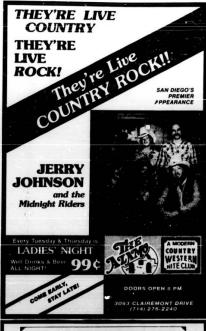
Who's Driving Tuesday, Wednesday, Thursday

#### Tangerine

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## THE PENETRATORS

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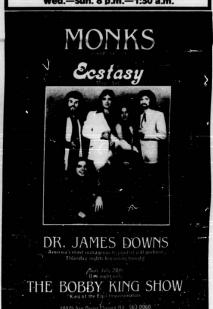
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Big Mama Thornton

Sun., July 20 Charles Brown

Hoppie Hopkins

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otally sexy" -Cheryl La

Eddie Rabbit: Don Diego Stado

Fluke and Four Eyes: Spirit Buenos Avenue 27o-3993

Lennon Sisters and Curt Stans's Jazz Band: Dec Order

Queen: Sports Arena, Saturday July 5, 7,30 p.m., Sports Arena Boulevara, 224-4171 The Preservation Hall Jazz Band: Fox Theatre Saturaay, July 5, 8,30 p.m., Seventh and B streets. 236-6510

Earl Klugh: SDSU Amphitheatre. Sunday, July 6, 8 p.m. 265-6947.

Lennon Sisters, 3,00 and 8 p.m. 755-8940

Rick Elias Band Parts, and Girl

Talk: Spint Friday July 4, 9 p.m. 1130 Buenos Avenue. 276-3993

Fingers and Poison Ivy: Spirit, Saturday, July 5, 8,30 p.m., 1130 Buenas Avenue, 275-3993

\$.ails: Roxy Theater. Tuesday. July 8, 4642 Cass Street, Pacific Beach. 488-0531.

Sammy Hagar: SDSU Amphitheatre, Wednesday, July 9, 8 p.m. 265-6947.

Chuck Mangione: SDSU Amphitheatre, Thursday, July 10, 8 p.m. 265-6947.

Albert Collins: Belly Up Tavern, Thursday, July 10 and Friday, July 11, 143 South Cedros, Solana Beach, 481-9022.

Manhall Tucker Band: SDSU Amphitheatre, Monday, July 14, 8 p.m. 265-6947.

Arena Boulevard, 224-4171

The O'Jays: SDSU Amphitheatre. Tuesday, July 22, 8 p.m. 265-6947

Otis Rush: Belly Up Tavern. Sunday, July 27, 9 p.m., 143 South Cedras, Solana Beach, 481-9022.

#### 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 planist, Tuesday through Saturday.

Anchara ge Fish Company, 3878 Caristoad Boulevard, Caristoad: 729-3170: MB, and Me, folk rock. Weicheschay through Schurday, Kohlte Doran, Fran Loskota, and Scott Pease, contemporary, Sunday through Tue stay.

Anchor Inn, 7260 Clairemont Mesa Boulevard, Clairemont. 571-1532: Cowick and Stubbs, contemporary, Thursday through Saturday.

Anthony's Harbonside, 1355 North Harbor Drive, downtown. 232-6358: Colovus-Wakefleid Band, contemporary, Tuesday through Saturday.

Atlantis, 2595 ingraham Street Missian Bay. 224-2434: Roberty Linn, contemporary, Tuesday through Saturday.

Barr X Ranch House, 119 East Broadway, Vista, 724-0510 The country swing. Tuesday through

Bay Lounge, Vacation Village Hotel, Mission Bay. 274:4630 Shne-It-On: contemporary. Tuesday through Saturday. Pyramid, jazz and funk, Sunday and Monday.

Sunday

The Beach Club 1921 Boson Bonnie and Clyde and the Aliens, rock and roll, Friday and Saturday.

Berkley's, 5500 Grossmont Cente Drive, La Mesa, 463-9825; Bogart,

Black Angus, 707 E Street, Chula Vista, 426-9200: Summerculos

Black Frog Restaurant, 4672 Federal Boulevard, East San Diego, 264-5797: ZZAJ, soul and jazz, Thursday; Ella Ruth Piggee, jazz, Friday and Saturday.

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Bunbury's, 9606 Mira Mesa Boulevard, Mira Mesa, 578-8666 Don Livingston, contemporary country, Tuesday through Saturday

Buttercup Lounge, 2045 East Valley Parkway, Escondido 743 6422 Hairy Paul and Mel Vernor, variety, Thursday through Sunday

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Cask and Cleaver 140 South Sierra Avenue, Solania Beach 481-8238, Rick Fagan, contemporary guitarist and vocalist, Friday and Safurday

Stalion, rock, Tuesday through Saturday Celtic Inn, 3089 Clairement Drive. Clairement 276-2879 Bar H. country western Friday and Saturday.

Castaways, 10757 Woodside Avenue, Santee 449-6700

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MARSHALL TUCKER 714 ALLMAN BROS. 873
EAGLES LOWE BEACH GEORGE BENSON 813
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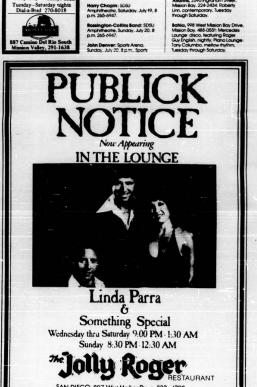
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Charleau, 3623 College Avenue. College Grove, 582-5820: Vessbethol Trio, contemporary. Wednosday through Sunday.

Chuck's Steak House, 1250 Prospect Street: La Jolla: 454-5325 Ted Picou Quartet: jazz, Thursday: Night Vision. jazz, Friday through Sunday: Ted Picou Quartet: jazz.

Country Bumpkin/Dance Machine, 1862 Palm Avenue, Imperial Beach. 429-1161: Country Bumpkin: Country Casanovas, country western, Wechnesday through Sundory, Duckfall Revue, 50s rock and roll, Monday and Tuesday, Dance Machine: Suick Band, 1op 40 nock, Wednesday Itananth, Sundors

Elarlo's, 7955 La Jolla Shares Drive, La Jolla. 459-0541: The Joe Marillo Quartet, jazz, Tuesday through Saturday.

Theatre Club, 2855 Drive, Lorna Portal. Dr. Michael Dean, Ph. C

olcyon, 4258 West Point Loma Iulevard, Loma Portal. 225-9559 e Strangers, rock, Tuesday ough Saturday; Rick Elias Band, ck, Sunday and Monday.

Halligan's 4325 Ocean Boulevard, Pacific Beach. 274-3474: The Bank, roct, and roll Tuesday through Saturday, Brian Reney, contemporary, Sunday and Monday, rock and roll every right.





CASH PAID FOR USED LP'S & 45'S



Hamburguesa, 4016 Wallace Street, Old Town, 295-0584: Delene Zatroch, gultar and variety, Wednesday through Friday: Melissa McCracken, g

Harpoon Henry's, 2725 She

HIII House, 2730 Via de la Valle Del Mar. 755-6614: Texas Tuxed

contemporary and country, Wednesday through Suturday

Hilton Cargo Bai, 1775 East Mission Bay Drive, Mission Bar

276-4010: La Duke, conte Sunday and Monday.

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

Hungry Hunter, 1221 Vista Way Carlsbad. 433-2633: Calamity

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











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JULY 3 1990 13

#### READER'S **GUIDE TO THE** MUSIC SCENE

National City. 474-2201: Skyline, contemporary, Thursday through Saturday.

Jolly Ragers, 807 West Harbor Dr. Sea Part Village, 233-4300: Linda

4 JULY 3 1980

Jase Murphy's, 4302 Mission Boulevard, Pacific Beach. 270-3220: Thunderbolt the Wondercolt, rock, Thursday through Safurday: Tall Cotton,

**Here Comes** The Happy Music!
GREAT NEW ORLEANS JAZZ



On Stage Live Fox

Theatre

Saturday, July 5 at 8:30 p.m. Ticket: 95.50 8.50, 7.50, 5.50 0. note now at Center Box Office, 202 "C" St., Bill Gamble's Men's Wear & Select-A-Seat Into: 236-6510, Charge line: 565-2865 DANCE JAM

Reader \$2.00 discount coupon

Excharge this coupon only at the Fox Theatre Box Office 7th & "B" Street, day of performance

country western, Sunday and Monday, Cindy and the Sinners, new wave, Tuesday and Wednesday. Parra and Something Special. listening frio, Wednesday through Saturday Jolly Rogers, 1900 Harbor Dr. North, Oceanside, 722-1831: Hugie & Dickie, easy listening, Wednesday through Saturday.

The Juke Box, 339 West Broadway, downtown: 234-0221: Two for the Maxx, music from the 40s through 80s, Wednesday through Saturday.

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

Krazy George's, 6149 University Avenue, East San Diego. 583-5700: Night Life, top 40 and rock, Friday and Saturday.

Krishna Mulvaney's, 1031 Orange Avenue, Caronado. 435-4660: Gary Sherwood, contemporary and country, Friday through Sunday.

Every Friday night this

\$3 donation free food no smoking

INTERVAL FOUNDATION 860 Third Ave., Downtown San Diego 239-1713

London Opera House, 3404 Balboa Avenue, Clairemont. 279-2390: Passin' Thru, contemporary, Tuesc'ay through Saturday; John Barker, contemporary, Sunday and Monday. Kung Food, 2949 Fifth Avenue, Hillcrest. 298-7302: Tom McCombs, classical guitar, Thursday, Kirn Bloom, classical guitar, Friday and Saturday, Frank Baltzar, classical guitar, Sunday, Longshot Saloon, 843 Grand Avenue, San Marcos. 744-8576. Tall Cotton. Texas honky tonk. Thursday through Saturday; Beau

Weevil, country swing. Wednesday. Macho's, 2966 Midway Drive, Loma Portal. 224-2401: Lanny Prewitt and Clinnamon Ridge, country music, Wednesday through Sunday.

Magnolia Mulvaney's, 8861 Magnolia Avenue, Santee. 448-8550: Knock, contemporary

Lukeland Resort, Highway 79, Cuyarnaca. 765-0736: Harry Hill and the Hills Brothers, country rock and soul, Thursday through Sunday.

L'Chaim Vegetarian
Restaurant, 134 West Douglas
Avenue, Et Cajon, 442-1331 'You'n
Me, easy listening, Thursdov: Cass,
Nok guitar, Friadry and Sahurday;
classical auditions, Monday and
Tuesdov; Stewart, mellow folk
guitar, Wednesday.

La Petite Cafe, 3896 Fifth Avenue, Hillcrest. 296-2558: Kim Bloom, classical author. Tuesday through Thursday, Melissa Morgan, celestial harp, Monday.

London Opera House, 5404

and rock, Thursday through Saturday.

Mama's Mink, 533 East Main Street, El Cajon. 442-5573: D.A. and the Necktones, country rock. Tuesday through Safurday: Uncle Willies Mainstreet Bues Band, oldies, Sunday and Monday

Mandolin Wind, 308 University Avenue, Hillcrest. 297-3017: Big City Blues, blues, Thursday through saturday; T.O. and Mr. Musland, variety, Tuesday and Wednesday.

Mark V, San Marcos Boulevard at Freeway 78, San Marcos. 744-3520: Classified, contemporary, Tuesday through Saturday.

Maxdon's Club, 2231 El Camina Real, Oceanside. 757-1791: Sky High, contemporary, Thursday through Saturday.

Mississippi Room, 2223 El Cajor Boulevard. North Park. 298-8686: Bach-a-la Trio featuring Eddie Bach-d-ia Ind rediting Eddle Repacy on hom, variety, Wednesday through Safurday; Dave Torzillo Duo, big band, Sunday through Tuesday.

Mom's Saloon, 943 Garnet Avenue, Pacific Beach, 488-9598: Telesis, rock and roll, Thursday through Sunday; Holline, rock and roll, Monday; Telesis, rock and roll, Tuesday and Wednesday.

Monk's, 10475 San Diego Mission Road, Mission Valley, 563-0060: Eastasy, top 40, Monday through

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Tuesday July 8

Sunday July 6, Friday July 11

Two Dance Floors to Party

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Spindrift

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NIGHTS"

Saturday: Portland Makai, top 40, Sunday.

Monterey Jack's, 11940 Bernard Plaza Drive, Rancho Bernardo. 566-2400: Borderline, contemporary Tuesday through Saturday.

Monterey Whaling Company, 887 Camino del Rio South, Mission Valley, 291-1638: Sundance, contemporary, Tuesday through Saturday; Dago featuring Pele Filacio, Homegrown's greatest hits Sunday and Monday.

Moonglow, 4615 Clairemont Drive, Clairemont, 273-1022-Sandy Stewart and Co., contemporary, Thursday through Saturday, Jim Nixon Tric, country western, Sunday and Monday; Sandy Stewart and Co., contemporary, Tuesrlay and

Multraney's, 340 East Grand Street, Escondido. 741-0935: Rich Hurt and Dale Breeden, contemporary, Wednesday through Saturday.

Mustang Club, 3595 Sports Arena Boulevard, Loma Portal 223-5596: Geny Baze and A Touch of Country, feathuring Caral Chase, country western, Friday and Sahurday; Mustang Lourge: Oats Band, country western, Friday and Sahurday; Mustang Lourge: Oats Sahurday; Mustang Lourge: Oats Sahurday; Mustang Lourge: Oats Sahurday; Mustang Lourge: Oats Sahurday; Mustang Lourge: Oats

Hashville West, 4240 West Point Loma Boulevard, Loma Portal. 224-8282: Stagecoach, country western and rock, Wednesday through Sunday; W.C.Spencer one-man band, Monday and Tuesday.

Navajo Inn, 8515 Navajo Road, San Carlos, 465-1730: RPM, top 40, and originals, Tuesday through Saturday.

North Park Lions Club, 3927 Uto St., North Park, 282-7735: The Dead Kennedys, Flipper, and Buffy's Ghost, new wave, Friday.

Ocean View Room, Hotel Del Corondo, 1500 Orange Avenue, Coronado, 435-6611: Terry Welch and One Plus One, contemporar Tuesday through Saturday: Jim Donchue Tifa, contemporary, Sunday and Monday.

O'itungry's, 2547 San Diego Avenue, Old Town, 298-0133: Charles Wellcome, contempora soft; Jim and Theresa Hinton, Irish, Terry Scheidt, contemporary original, Tuesday through Saturday.

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita. 479-3537: Jackie Kendali, contemporary and folk, Friday. Saturday, and Sunday afternoo

Old Time Cafe, 1464 North Highway 101, Leucadia 436-4030. Raty Stings, gullar and fiddle, Thursday, Sleepy Freight, Judico not Jones, and Wenge, Friday, Saddleback Blue Grass, Saturday, Ashley, International Biolacete, Sunday, Hoof Night, Tuesday, John Peterson, Rog Time Plano. Wednesday,

One Night Stand. 4970 Volidire Street. Ocean Bacch. 222 2146 Tam Cal. blues. Thusday: Merie Janes. contemporary. Friday: Rick Lyan. contemporary. Friday: Rick Lyan. contemporary. Saudoy. Dennis Merie Saudoy. Dennis Merie Conglinds. Saudoy. White William Subrison. blues, Monday, Fedi Anivoca county, Luesday. Poul Shire and guests. Tolk. Wednesday.

Orange Tree, La Jolla Village Square, La Jolla. 455-6064: Joyceann Damon, folk, Friday.

Padre Gold, 7245 Linda Vista Road, Linda Vista. 277-8681: The Bar Stars with Mitzi Tumer. country western, top 40. oldies, rock, and boogle, Friday and Saturday.

Pal Joey's, 5147 Waring Road, Allied Gardens. 286-7873. Dick Liberatore, oldies but goodies. Thusclay: Fro Brigham Preservia Band, hythm and blues, Friday, and Saturday; Jam session.

Palomino Star, 3006 Main Street Chula Vista. 427-5889: Lust, rock. Thursday through Sunday.

Pavillon Lounge, Town & Country Hatel, 500 Hatel Circle North



trar/cer

Sunday, Monday RICK ELIAS BAND

> Starting July 15 TAXI returns

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Talent Contest Sunday nights \$25 in prizes \$500 finals Free Dance Lessons

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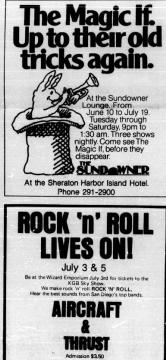
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THURSDAY FRIDAY SATURDAY

## **BLITZ BROTHERS**

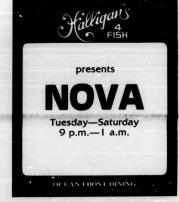
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Pelikan Pub, 7828 Broadway, Lemon Grove, 464-9284. Ron Grainer folik and country. Thursday, Jeff Bradley, contemporary and folik, Iriday and Saturday, Jam session. Sunday, Jam Pyke, tolk, Tuesday, Jeff Wise, country western. Wednesday.

Porthole Lounge, Holiday Inn., 1355 North Harbor Drive. Embarcadero. 232-3861: SummerBreeze, top 40 dance and show, Tuesday through Saturday.

Prophel Vegetarian Bestauran 460 Liviershiy Averuse, East Son 19ego (283-7484 Lott Bell and 19ego (283-7484 Lott Bell and 19em Soper, mellow lazz, Lott Bell and Corl Cranfield, classical fluid dusts, Thursday, Safurday, and every other Sunday, Hellsia Margan, hay, Leedday, Chido, and every other Sunday, Holoy, and every other Sunday, Hellsia

Reubens Harbor Island, 880 Harbor Island Drive, Harbor Island 291-5030: Jim Hawley and Marga Giffin, contemporary, Tuesday through Saturday.

Reubens Plankhouse, 7637 Ballooa Avenue, Clairemont. 278-7373: Larry Rothburn, contemporary, Tuesday through Saturday.

Rudy Garcia's, 1433 Gamet Street, Pacific Beach. 270-9853

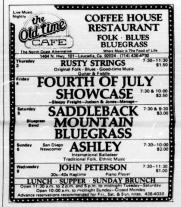
Sheration Marchor Hand, 1380 Horbor Hand, 1380 Horbor Hand, Divis, Horbor Hand, 201-2000 Burlenfeld Stage Stool Bowen and Richards, contemporary, Tuesdoy Hrough Saturdays, Portal Mediculant Jammy Namaco, pional Menday Hough Thursday and Sunday Hough Thursday and Sunday Hough Standay After Sunday After on Sunday Sunday After on Sunday Sunday After Sunday After Sunday After Lindadow Hough Saturday Lindadow Hough Lindadow Lindado

ishion Valley Road, Mission alley, 291-7170: Disco, Monday ough Saturday; disco

Spirit, 1130 Buenos Avenue, BayPark: 276-3993: Fluke and Four Eyes, new wave rock: Thusday; Rick Elias, Parts and Girl Talk, new wave rock: Friday; Singer and Poison Ivy, new wave rock; Saturday; Emut. tock: Wednesday.

Springfield Wagon Works, 5255 Kearny Villa Road, Kearny Mesa







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#### READER'S **GUIDE TO THE** MUSIC SCENE

Springfield Wagon Works, 65

Stattion Oaks Resort Ranch, Boulder Creek Road, Descanso 445-4179: Broken Heritage, country, Thursday through Monday.

Su Casa Restaurante, 6738 La Su Cata Restaurante, 6738 La Joila Boulevard La Joila 454-0369 Esteban Ramon, guitar, Paraguayan harp, and flute. Tuesday fitrough Sunday (accompanied by Christina Ramon, guitar, Friday through Sunday)

Swan Song, 4287 Mission Boulevard, Pacific Beach 272-7802: Bruce Cameron, jazz. Thursday through Saturday.

That Pizza Place, 2622-8 El Camino Real, Carlsbad, 434-3171 Cotton-mouth D'Arcy, Dixieland jazz, Friday; bluegrass, Saturday,

Tio Leo's, 6333 Mission Gorge Road, Mission Valley, 280-9944 Highway, contemporary. Wednesday through Saturday.

Tom Ham's Lighthouse, 2150 Harbor Island Dine, Harbor Island, 291-9110 Dauly, contemporary, Wednesday, Dutly and Melissa, contemporary, Wednesday, through Safurday, Dutly, contemporary, Sunday, Donna Cote, contemporary, Tuesday and Wednesday.

Triton, 2530 South Highway 101, Cardiff. 436-8877: Ron Bolton,

WAKEFIELD BAND



Wrangler's Roost, 6608 Missior Garge Road, Mission Valley, 280-6263: E. Zane Wood and Blazing Saddles, country, Wednesday through Sunday. Turquoise Lounge, 5975 St Drive, La Mesa, 465-1525: Emergency Exit, disco rock. Wednesday through Sunday

COLOVUS

Bia Bia Cafe, 12445 Ventur

Blackie's, 2709 Main Street, Santa Monica (213) 399-9952 Punk go-go nightly

Casablanca, Knott and Ball, Anaheim. (714) 826-7000: Call club for information.

Concerts By The Sea, Fisherman's Wharf, Redoncio Beach, (213) 379-4998. Bobby Hutcherson, Thursday through

Country Club, 18145 Sherma Way, Reseda. (213) 881-9800: Prairie Nights, nightly.

Cuckoo's Nest, Costa Mesa. (714) 645-0390: Punk and easy listening.

Donte's, 4269 Lankershim Boulevard, North Hollywood. (213) 769-1566: East West Band, Thursday; Joe Farrell, Friday and

Golden Bear, 306 Coast Highway, Huntington Beach. (213) 536-9600: Flo and Eddie, Thursday through Saturday.

Lighthouse, 30 Pier Avenue. Hermosa Beach. (213) 372-69! Aurocle. Thursday, Etta James. Friday through Wednesday.

Madame Wong's, 949 Sun Muy Way, Chinatown. (213) 624-5346. Skirts, Wet Picnic, and Headliner, Thursday; Sumner and Visitor. Friday; Sumner and Washington, Saturday.

Madame Wong's West, 2900 Wilshire Boulevard, Santa Monica (213) 829-7362 or 828-4444: Mick

Boulevard, North Hollywood. (213) 764-4010: Jerry Riopelle. Thursday. Fourth of July Show Featuring various artists. Finday and Saturday. Pecas and Stevy Wood. Monday. Annie McLoone. Tuesday.

Parisian Room, La Brea and Washington. (213) 936-8704. Jimmy Smith, Thursday through Sunday.

Pasquale's, 22724 Pacific Coast Highway, Malibu (213) 456-2007: James Newton, Friday and Saturday.

Roxy, 9009 Sunset Boulevard. (213) 878-2222: Willie Nile and John Hiatt, Thursday, Flora Purim and Airto with Dan Diegel, Friday and Saturday, Bobby Caldwell, Sunday and Mor.day.

Starwood, 8151 Santa Monica Boulevard. (213) 656-2200: Snow and Offenders. Thursday: Plimsouls and Twisters. Friday: The Last. Berlin, Tex Cymbol, and Hi-Hats.

Sweetwater, 264 North Harbor Drive, Redondo Beach. (213) 372-0445: Fabuious Thunderbirds

#### Clubs

Tom Jones and Dick Capri: Greek Theatre, Thursday, July 3, through Saturday, July 5, 8 p.m., 270C North Vermont Avenue. (2 660-8400 or 460-6366.

Marshall Tucker Band: Univers Amphilheatre, Thursday, July 10 through Saturday, July 12, 8 p.m Universal City. (213) 980-9421.

Queen: Inglewood Forum, Friday, July 11, 8 p.m. (213) 520-9111.

Sammy Hagar: Long Beach Arena, Sunday, July 13, 7:30 p.m (213) 520-9111.

Chuck Manglone: Universal Amphitheatre, Tuesday, July 15 Inrough Sunday, July 20, 8 p.m. Iniversal Amphitheatre. (213) 180-94211.

Chick Corea's Musical Family and Friends: Hollywood Bowl, Wednesday, July 16, 8 p.m. (213) 876-8746.

Rossington-Cottins Band: Santa Monica Civic: Saturday, July 19: 8 p.m.; (213) 393-9961.

Harry Chapin and Ario Guthrie: Greek Theatre, Monday, July 21 and Tuesday, July 22, 8 p.m., 2700 North Vermont Avenue. (213) 660-8400 or 460-6366.

O'Jays and Deniece Williams

Greek Theatre, Wednesday, July 23 through Saturday, July 27, 8

p.m., 2700 North Vermont Avenue. (213) 660-8400 or 460-6366.

The Blues Brothers: Universal Amphitheatre, Monday, July 2 through Triursday, July 31, 8 p. Universal City, (213) 980-9421.

Bless the Bird - A Tribute to Bless the Bird — A Tribute to Charille Parker featuring Ray Brown, Gerry Mulligan, Betty Carter, Roy Haynes, and othe Hollywood Bowl. Wednesday, J 30, 8 p.m. [213) 876-8746.



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Los Angeles

Backlof Theatre, 657 Robertson at Santa Monica Boulevarri, West Hollywood. (213) 659-0412: Side by Side by Sondheim, nightly.

Baked Potato, 3787 Cahuenga West, Hollywood. (213) 980-1615:

Clubs

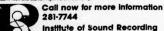
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## **CURRENT MOVIES**

series, with Robert Hays, Leslie Niel-sen, Lloyd Bridges, Robert Stack, and Julie Hagerty, written and directed by Jim Abrahams, David Zucker, and John Zucker, and

Jerry Zucker (Aero Drive In; Balboa, Century Twin 1; Cinema Plaza 5; Del Mar Drive In;

DOME Areas o Developed and Allen — This creature-feature has and is a good mits, but if works very and is a good mits, but if works very and is a good mits, but if works very and is a good mits of the property of the prope the ship's extroverted and head-banded mechanic, steals more than his share of scenes Weaver, who has feeting resemblances to dane Fonda in her face and voice, ought to make the ferminish happy; and incit, won't be for tack of trying. With Tom Skernt, Harry Dean Stanton, Veronica Cartwight, John Hurt, and Ian Holm, directed by Ridgley Scott. 1997. "(Center 3 Cinema 3, La Jolla Vil-land)

Agi That Jazz — A sort of 42nd STREET with aspirations to Lincoin Center, tolkwarp the blue-ribour case-center, tolkwarp the blue-ribour case-innegled reality, flariday, and reamony. The changes wrought on the backstage-mailed formula by these profit a diszying quicker-than-the-eye editing style, a blunt closeup of semine-wetted froutures, a documenter of the changes of the semine-wetted froutures, and coursenter of the semine-wetted froutures, and the semine-wetted froutures to the semine-wetter of the se

Improvisational

Theatre

Workshop A weekly introductory class in theatrical improvisation, taught by Jerry Farber. Eight week session begins Friday evening, July 1 i.

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MOTICE

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Jessica Lange, directed by Bob Fosse 1979 \* (Century Twin 2, University Towne Centre; Village, from 7:4)

"Come Figure 148 Cherma 3 Miss and promised and a country of the control of the c

Margoin, and Shelley Davis 1977.

"(Ren. 74 and 5)

The Black Stallion — Possibly he best in "em over since NATIONAL VELVET and without guestion the best best in the provision of the provision

starched, ironed, With Kelly Reno, Tern Gair 1979.

"" (Cove, Flower Hill Cinema 3, Mira Mesa Cinemas, Poway Playhouse, from 7.4, Sports Arena 6, Spring Val-ley, from 7.4)

part such a role would gray any some of Authority. Figure. He is the row she of warden, one who armes at the prison disquised as an ordinary convict in order to learn all about the beatings and the graft and the register. The part of the register of the role of the role

Twic2)

La Cage stur Folter — The homosexual propriet of a homosexual propriet of a homosexual propriet of a homosexual propriet of the stury of the study of the machinations as much as it might be expected to, but it does afford Ugo Tognazzi and Michel Serault a pair of roles they can truly sink their fingernalis into. Their best scene together revolves around one lampwritied type trying to teach another "like a man," 1979.

\* (College)

Collegia)

Card Stop the Music — The apparent plan was to treat the formation of collegia and the formation of the collegia and the collegia a

Clair de Femme — Costa-Gavras (THE CONFESSION, STATE OF SIEGE, et al.) puts aside politics for

nance Yves Montand and Romy Schneider star (Fine Arts, from 7/4)

Coal Miner's Daughter — The man controlution fraceable directly from controlution traceable directly from controlution to the move on her tile — and then recounted it in that Delatral decary form. He as-look-to autobiog-raphy — is simply her fet presence the movematics. The cuterity pres-ence has evidently put them on their guard and on their best behavior, as they resist at templation to extrinsize patients and country or the fast Me about either the hard like of the Appalachian coal country or the last lie of the country music connect circuit. He country music connect circuit. Space, who plays (and sings) the Loreta Lynn part, Levon Helm and Phyllis Boynes as her parents. Tormy Lee Johns as her husband, and Lores as her husband, and husband, an

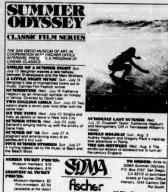
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## **CURRENT MOVIES**

ject has undergone drastic pretifica-tion as a romanic vehicle for the two twinking stars. One rather charming scere in which Fordia sters atten-tively as Redford expounds on the second control of the star of the generaties tamiliar to every grade-schooler, suggests the more intri-jung possibilities or playing the ground possibilities or playing the and John Saxon, directed by Sydney \* (Mira Mesa Cinemas)

The Empire Strikes Back
Wherein we learn a little something
more about The Force and a big
something more about Luke Skywalker's parentage, but the main idea
seems to be to lay the groundwork for
another STAR WARS sequel rather than make any real headway. The than make any real headway. The moviemakers pretty well annihistory and a nursupul-room atmosphere of war games. Halloween costumes, model spaceships, and to ymonsters — one of which, sort of an amor-plated mastidoon, would be worth the price of admission all yetself, if the price were seventy-river cents. Mark Hamill, Harrison Conf. Carrier Fisher, and Billy Dee Williams; directed by Irivi Kershner. 1980.

The End — Burt Reynolds cultivates a mustacline and beard which serve to muffle, or muzzle, his charm as a comic actor, and also serve to enmultie, or muzzie, his chairm as a hance his range as a serious tim chiefer — sactily like Jerry Levils, with hance his range as a serious tim chiefer— sactily like Jerry Levils, with hance his range as a serious tim chiefer and sactile has a serious as the hance and sactile (A hypical harve brande line — the subject of terminal lines and succled (A hypical harve brande line — the subject of terminal lines and succled (A hypical harve brande line — the subject of terminal lines and succled (A hypical harve brande line — the subject of her subject on the subject of subject have brande lines for subject of the subje

Everything You've Always Wanted to Know About Sex (But Were Afraid to Ask) — Woody Allen's sar-castic takeoff on Dr. Reuben's (Strand, 7/4 and 5)

\* (Strand, 74 and 5)

Every Which way But Loose — Clint
Eastwood vehicle — Dout a
spechoashic hooker and an unbeatebis streetlighter who decides to take
dow which he realizes the high price
and we which he realizes the high price
down with the realizes the high price
and with the realizes the high price
provided as a courtesy to those who
haven't the biderace to sit Prough
two plottess hours of branch,
two plottess hours of branch,
tops and blane, a foul-mouthed haven't
are until the price of the price
street and the

Fame — From Frashman auditions to Senior graduation. Alain Parker chaperions one entries class through New York City's prestigious High Chaperions one entries class through New York City's prestigious High Parker's own lack of discipline, or lack of form, allows the students to come at transform among the consensual transform among the consensual transform among the consensual transform among the students of the suppring-artist movie, and not the aspiring-artist movie, and not necessarily the best of both works of the consensual transform among the students of the stu subjects — a more direct and less compromising outlet for the imagina-tion than is offered by the average film studio's special effects depart-ment. And this prize-winning French-Czech cartoon by Rens Laloux, about the battle for global Lalioux, about the battle for global supremary between tryn raked Oms and monstrous blue brogs, evinces a rampert imagnation, to go with a somewhat tame, sometimes morbid wir Unhapply, the stift-jointed arimation gives the sensation of pagin with the proposed process of the sensation of pagin. The sensation of pagin washing a reform picture, 1974.

"(Ken. 7/6 and 7)

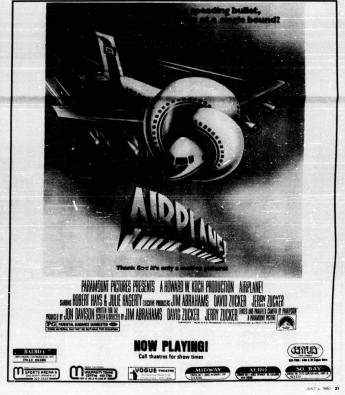
Gone With the Wind — The most beloved movie ever made from a book by Margaret Mitchell, covering the fate of the Old South from ante-BIRTH OF A NATION it is not. South-ern belies firt with their beaus, a pregnant lady tumbles down a flight · stairs. Allanta burns, a wounded war hero limps back to the plantation, etc. To borrow an apt remark from the ruby lips of Scarlet CHara. Fiddle-dee-dee. With Vivian Lagh, Clair Galles, Leslie Howard, Clivia De Haivilland, and Tismas Michelli. directed by Victor Fleming 1939.
" (Fashion Valley, from 7/4)

Frontier Drive In. Parkway 2: University Towne Centre Original The Island — Thoroughly preposterous, and almost as thoroughly september of the Island — Thoroughly preposterous and almost as thoroughly a good, and as yet under-solpted, why of to ob- and finally streetly-year-old son on a probe of Islang-boat classippearances in the

seemuda frangle, and fails prey to a ragtag band of island outcasts carrying on in the glorious tradition of the buccaneers, or as the reporter picturesquely describes them: "A bunch of assholes playing Long John Fucking Silver." Director Michael enough of the interch raister relationships. In the come vein is a wonderfully warry portrait, early on of the sont of daredevil airplane plot that Howard Hawks used to plamorize and better yet, a full-scale principal and better yet, a full-scale principal continuation of the properties of the prope

beached killer Whale that has had large chunks of skilde removed by a vindictive Great White. With Roy Scheider, Lorrame Gary, and Murray Hamilton, directed by Jeannot Szwarc, 1978.

The Last Married Couple in America — The subject of marrial separation and divorce is eyed without much comprehension (a running gag other social viruses as police strikes, women's lib; gay lib; conditional control of furtices of the conditional control of the conditional conditional control of the conditional control of the conditional in a one-man counteratack by a young kungh waster who has learned his Bruce Lee leaders at the young kungh waster with the profit of the grotability accurate earned and accompanisment. "Gooth 'Othah Eeeel' With Michael Came. David warrer and Dudry Sutton 1980 and Warrer and Sutton



## **CURRENT MOVIES**

The Legacy — Hokey supernatural trailer set in the English countryside in a traditional Old Dark House complete with spooky housekeeper and battalion of case. Sam Elliert's since gruously entertaining as a California oursit with a handsome suntra, a Mark Spitz mustache, enu a fonderness for expressions like "No deal" and "Take it easy." The supernaturalism however state house for the results of the size of the supernaturalism however state house for the material of the size of the and "Take it easy." The super-naturalism, however, stays hidden for so long behind an Agatha Christie TEN LITTLE INDIANS plot that it is merely an annoyance when it finally pops out alyou With Katharine Ross. Roger Daltrey, directed by Richard Marquand 1979.

• (Mira Mesa Cinemas, from 7/4)

story is the casing of reasive in the main roles — David.

In the main roles — David.

Love and Death — Woody killer and between the properties of the literal in New York City, photographic New York

self periodically to turn to the two Infliese personage to the second of the control of Quaids, and that he does so more ou

MOVIES

1985:

The year television

will wipe you out.

TURNEL VISIONS

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LED ZEPPELIN

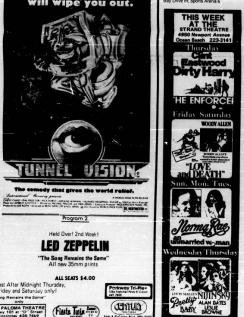
"The Song Remains the Same"

Fiesta Twin the State At 1 Gage Red 5027

ledy that gives the world relief.

KGB-FM 101-5 13K LATE, LATE

Mary Poppins — Julie Andrews's al-batross. With Dick Van Dyke, David Tomlinson, and Glynis Johns, directled by Robert Stevenson. 1964. "(Cinema Plaza 5, Clairemont, Park-way 3, Rancho Bernardo 6; South Bay Drive In. Sports Arena 6.



dozen or so. Allen limits himself, as before, to just one — himself (He chantably gives a fair share of good lines to Diane Keaton, and she has acquired considerable knowledge of how to handle them.) Alleris spods of his established superiors — Eisenstein, Bergman, Dostoevski — are just fizzle most of the time, hare-brained schoolboy impertinence. But

Lesie Browne as Romola 1980 

(strand, "I am 101)

Morma Rae — A nice, sincere, squee, cich-hal borr move, which, in the traction of BLACK FURY. THE case, and the stranger of BLACK FURY. The strategy of the holywood maintream, but is not the valking-low-haufer some well-half the stranger of the holywood maintream, but is not the walking-low-haufer some well-half the stranger of the holywood maintream, but is not the walking-low-half expenses with the stranger of the holywood properties and the stranger of the holy pickhalf half expenses the stranger of the stranger of the holywood half the stranger of the holy (Strand, 7/6 through 8)

The Nude Bomb — With Ed Platt dead and Barbara Feldon unable or unwilling to take part, there can have

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Night Games — Roger Vasm shows of the famous knowledge of What South Care of the Care of t

are just lized most of the time have broaded actionably imperienced and man. With Clindly Pickett. It all they level the move at High Act arts. But they level the move at High Act arts. But they level the move at High Act arts. But they level the move at High Act arts. But they level the move at High Act arts. But they are the self-centredeness, while he wages humen the preciation, and general self-centredeness, while he wages humen the third they controlled the self-centredeness, while he wages humen the third they are the self-centredeness, while he wages humen the third they are the self-centredeness, while he wages humen the third they are the self-centredeness, while he wages humen the third they are the third they are the self-centredeness, while he wages have a self-centredeness, while he wages humen the third they are the third the third they are the third they are the third they are t

Vell. Officiency of Looks and ProLooks and Looks and L

Putney Swope — Bob Downey's bloodfilirely satire about a Madison Avenue at agency has tales into the charge of blacks. Totally until charge of blacks. Totally until charge of the charg

The Rose. However much this move owes to the particulars of Janis nopins life, its surely owes more to the generalities of the musical-biography gente. These are given such a convincing documentary venser that you don't really mind such stiff and non-sense as the romance with the AWOL solder, the testion relationship with

**VIDEO** Alien Life of Brian A Star is Born Going in Style Dog Day Afternoon The Main Event The Candidate Bullitt THE VIDEO STATE

## **CURRENT MOVIES**

an Avon Lady type, the heroininjection and ensuing dramatic
morolog in a phone booth, and the
corolog has phone booth, and the
core big beam song and a swan dive
settle Midler, as the Joglinesque
beller of song and booze, has a
vavshing stage manner, as well as a
ner a slob appeal hardy approached
by (Gloria Grahame or Jan Sterling or
Shelley Winters or any other actives
southed and any when the more the
southed and any when the more the outside of an Andy, Warhol movie: the hock nose, the juting teeth, the unshaven underarms, the runny nose and melting mascara, the fold mouth, the creaky-croaky sympathy-begging voice, and the Erakine. Caldwell-ish tale of tackling (so to speak) the entire high school football team late one night on the fifty-yard ine. With Alam Bates and Frederic Forrest; directed by Mark Rydell. 1979.

" (Century Twin 2)

Rough Out — When a movie about a debonair jewel thief starts off with him doing a vocal impression of Cary Grant (presumably TO CATCH A THEFE is his all-time favorie mové), you may reasonably be sure that a lot more trouble lies ahead. The evidence of this, laten together with THE BLACK WINDMILL, points own-THE BLACK WINDMILL, points over-whelmingly toward the inadvisability of director Don Siegel again returning to England for anything other than a wacation. With Burt Reynolds, Lesley-Anne Down, and David Niven.

1980. ● (Cinema Plaza 5: College: La Jolla Village: Pacific Drive In; South Bay Drive In; Sports Arena 6)

The Shining — Reviewed this issue. With Jack Nicholson and Shelley Duvall; directed by Stanley Kubrick. ◆ (El Camino 8; Valley Circle)

« (El Carmio 8, Valley Cricio).
Steapper The 200-years-in-the-huve format admits some food re-prises of science-fiction nonsense (batting a glant blob of chocotate pucking win a foron) and the usual robots, utopias. Typically, in this serile and stark white-black-and-feash colored movie, Woody Alten as on regiligant about establishing each jobe stands display, highling for serious properties and proposed ano

Starting Over - Modern romance with a "smart" outlook. The jokes sed-dom seen to cour in the normal course of intrigs, but Instead necessary of the course of the course of the course of the course, in how personal tastes (in music, in colones, in howe the normalings, in becomes, in how personal tastes (in music, in colones, in howe the normalings, in beat of the colones, in how the normalings, in beat of the three principals, a budding into transparent of the colones of the colones of the colones of the three principals, a budding into a modely and hyte, are held up to ridicule, and the obvious faccolism reduces the suppress and the tree genial hero will choose the nice woman or the horid one. But Payordisk, all Claiphurgh, Candice receited by Allan Jesusta 1979. "Vivo Ken, 78 through 10".

"Vivo Ken, 78 through 10".

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The Arts. 1816 General Pacific Beach (174-4500)
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The arts. 1901 Melosy Dr. (202-4600)
The (202-4600)
T Star Trek — The reunion of the TV ped is not be behaviour, and even contributes a strong sense of character to a very supersetul and in a flerally hard strong sense of character to a very supersetul and in a flerally hard-angle resource hard and machine, ultimately very satisfying piace of solenois fetror Beaster 5 3 fAR TREK movie of course. This is a Robert Was novel, which mains that everything, from the strong which mains that everything, from the strong which mains that everything, from the strong which was under control. William Shaters Leonard Nimoy, DeForest Kelley, Stophen Collins, and Petis Khem-ball (1974).

The Stranger and the Gunfighter — Kung-fu comes to the spaghetti western, Who in hell's idea was this? A diminutive master of the martial arts searches for a long-lost Chinese for-

the clues to which are tattoned on various ladies' bottoms. With Lee Van Cleef; directed by Anthony Dawson. 1976.

• (Towne, through 7/5)

97. \*Counce, through 7.5)
\*Supprman — Out of a desire to be redefinited. \*The layers Superman addresses of the superman addresses of the superman addresses of the superman addresses of the superman without a superman without a superman mythology, and deep playe or that familiarity, but a superman su

those close shaves and costume changes — much priker, he, than the viewer is apt to be, if the latter has any recollection of Robert Donat. The climax on the face of Big Ben out-rlitchocoks Hichcock, but someone may have to wake you up to see it. With David Warrer, John Mills, and Eric Porter; directed by Don Sharp. 1980. 1980. \*(Sports Arena 6)

Anim., 65 to Carbon Committee.

Anim., 65 to Carbon Committee.

Sanim., on and Electronic Committee.

Sanim., on and Sanim., on anim., on anim

DEACHES
Cove. 7730 Grant, La John (459-5404)
The Stack Station

Midway Drive In, 3901 Midway Dr (223-8342) Accione and Up in Smoke

Pecific Drive In. 4860 Mission Bay Dr. (274-1400) Rough Cut and Up the Academy

Rough Cut and Up the Accidenty
Sports Arena Statellas, 1956 Sports Arena Souteven
(239-303)
Treater 1: The Brach Statelon
Treater 2: Rough Cut
Treater 2: Rough Cut
Treater 3: Many Sports
Treater 4: Many Statelon
Treater 6: The Thery Aine Staps and Night Garnes
Treater 6: The Thery Aine Staps and Night Garnes

Traceré film Plany Anino Stopa and Ngoli Garnes Strand, 4500 Neuron Cocce Beck (22-3141) Carry serry and The Enforcer 73 Love are Death Stoppar and Everything You Anies to Ala. 74 and anies death depth film Anies to Ala. 74 anies and Anies Lindon Walland. 7-5 through 8 anies and An Unimaried Walland. 7-5 through 8 anies and Anies Lindon Walland. Nacelola and Start Feet.

Clairemont, 4140 Claremons Mesa (274-0901) Theater 1: Mary Poppins Theater 2: Superman

discovered to be less a man of the future than the Ripper a homakes a future than the Ripper a homakes a ten to V dail from a footbal game to a limit Hendrisk concert to a news broadcast, etc. The time machine, and of fiction, opens up more possibilities than Neyer (or Weils for that matter) is prepared to cope with Why, the restance, should the beguind the properties of the resultance o

The Thirty-Nine Steps — The Buchan novel yet again, and Robert Powell looks tickled pink to be asked to play Hannay, and to go through all those close shaves and costume

Time After Time — Nicholas Meyer, who in THE SEVEN-PER-CENT SO-LUTION introduced Sherick Holmes to Sigmund Freud, here unites H.Q. Wells and Jack the Ripper, and pecks them off in a brazenty beginned time machine to modernday San Francisco, where Wells that socialist, the pacifist, the ferminist, is

An Unmarried Women — More a di-agrarmatic than a diamatic account designation of the second of the second move is like a profusely illustrated wreston of one of those self-their con-sciousness-raising manuals that created the second of the self-their con-sciousness-raising manuals that the second construction self-their con-taction hest-self-self-control of the con-taction hest-self-self-control of the a videly accessible turch-hour or health of the self-their control of the a videly accessible turch-hour or writer-director Faul Mazursky, possi-bly doing penance for his culturally prain has quelled his normal, and peter in static toward fur-poking, and has made a concerned either to public their control of the control of the control of their control of control of their control of control of their control of con

unougne, visinge, nont ray)

Up in Smoke — Cheech and
Clong's marijuana pult piece is simply a stinker (a pot stinker) a
stinkport). Gas masks are advised.
With Stacy Keach and Tom Skentt,
directed by Lou Addier. 1978.

e (Aero Drive in: Balboat. Dei Mar
Drive in: Swoke Bay Drive In: New Valley
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MISSION VALLEY

Cases 2 Sciences, 2190 Cannot del Rio North (1921-1983)
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ratey Circle, Mission Valley Center West (297-3931 The Strong

STATE UNIVEPOITY

Compus Drive In. 8147 El Cajon Blvd. (562-1717) Supermen and When Time Ran Out

Century Twin, 54th and El Cajon Blvd. (162-7690) Theater 1: Arplane and Mourbalt. Theater 2: All That Jazz and The Rose

Snerame, 5889 University Avr. (583-620 The Empire Sinkes Back

Up the Academy — Youth cornedy produced under the flag of Mad Magazine and directed by Robert

Downey (PUTNEY SWOPE). (Crest, from 7/4; Flower Hill Cinema 1; Pacific Drive In; UA Cinema 3)

1. Piculic Divert In, UAC merma 3)

Urban Couwboy — A Taxa of a worker

of both of the control o

Twin 1)

Which Way is Up? — The story and social commentary are lifted from Inna Wormshaller's SEDUCTION OF MIMI, relocated in Galifornia, and the story of the s

White Line Fever — A revival, sort of, of Warner Brothers' working-man menodralmas of the 1930e, by Jonathan Kaplen, a regining whiz-hid in the action exploitation genre. He, helped by Fred Koenekamp's exalt-

ing camerawork, gets some hand-some views of the monster trucks and the Southwest highways. Jan-Michael Vincent, quite good at in-spiring shaky confidence, is the common-man hero in a war between honest independent Tucson truckers, content integerinder I uson incisents, and be industry by all the industry by a shot, Eternetenian carealizes who opposed to the industry by a shot, Eternetenian carealizes who foreign paid of the industry and ind

Wholly Moses — Biblical spoof with Dudley Moore, Laraine Newman, and James Coco, directed by Gary Weis (Camino Cinema 4; College, Fashion Valley, Frontier Drive In; La Jolla Vil-lage, Santee Drive In, from 7/4; South Bay Drive In)

Why Shoot the Teacher? — 1977 Canadian film with Bud Cort and Samantha Eggar, directed by Silvio Narizzano. (Guild)



#### MOVIE DIRECTORY

Chemic Place Tracks 6, 1956 IS Course Place
Catherin (179-147)

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University Tomes Centre 6, 4525 La Joha Village Dr. (455-7769)
Theater 1. The State Shromers Treater 2: Fallers
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Big Sky Drive In. 2245 Man. Chuis Vista (423-3377) Cemelary Gels and Wargore Girs. Incm 7:4 Please Tells. 475 sin. Chuis Visia (425-5287) Theater 1: Superman Theater 2: The Going Show Mose and The Nucle Borth. Incm 7:4

The Major Christian and Anney George Inton 7.4.

The Walley Dirth in Jable Masson Ave, Comender (1787-5562)

The Christian and C Harber Drive In, 32nd and D. National City (477-1392) Pronce Billy and Every Which Way but Loose -conce any and steep miss? Way but Loose
South Bay Drive In, 2170 Coronado, impensi Beach
(423-2727)
Theater 1: Rough Cut and Wholy Moses
Theater 2: Applaine and Up in Simole
Theater 2: Mary Poppins and North Avenue
aregulars.

Arguers Ave., Coronudo (435-4181) AF 7xer Jazz and An Unmarried Wizman, from 7:4 Vogue, 226 3rd. Chula Visita (425-1436) Arguere and Meadouls

Rancho Bennardo 6, 11740 Semardo Paris Cour (480-8641) Theater 1 The Jalend Theater 2 The Shard Sentence Theater 2 Could Immography Theater 5 Closed Immography Theater 5 Closed Immography Theater 5 Closed Immography Star, 402 N. His. Oceanaide (722-2895) The Long Riders and The End. from 74

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(43) 9144)
Theater 1 The Jabent
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Theater 3 Wholly Moves Towns, 217 N. Hill, Uceanade (722-2155)
Pleaha, Strenger and the Gurlighter, and a thricheature through 7:5
Urias Line Fever Black Exprost, and Fields of the Dragon, 7:5 through 5. Vineyard Twin Cinemas, 1529-22 East Valley Parkway, Escondido (743-1222) Theater 1. The Empire Shikes Back Theater 2 Shipbares

La Paloma, 471 First St., Encintas (436-7469) The Magic Christian and Putney Swope, from 7:4

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			Antique Store or at Femn	nina)		July
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
		WIZARD A futuris	tic animated HEAR Y	E NO ONE CAN OU SCREAM om Skerret	THE MAGIC CHRIST Terry Southern, this of Ringo Starr, and Raqu	C CHRISTIAN TIAN (1970) Based on the book by classic comedy stars Peter Sellers, uel Welch. Starts 5:30 & 6:50 Y SWOPE 7:15 ONLY
6	7	8	9	10	11	12
JEROME CARTER KARATE 1:30 4	PUTNEY S TUTNEY SWOPE (1969) His terise of a black advertising 15 ONLY			MANY CLASSIC NOME		
13 Live Benefit Concert for GREENPEACE 2 p.m. continuous	OF OZ THE WIZARD OF OZ ( in color. Judy Garland, Jack Haley and Margare	Ray Bolger, Bert Lahr, t Hamilton. 5:30 & 8:15 (1952) The classic musical.	16 17 18 19 KEY LARGO and TREASURE OF THE SIERRA MADRE EEV LARGO (1946) Clusic Heisphry Begart film 5:30 4:520 TREASURE OF THE SIERRA MADRE (1947) Another Begin clusic with Walter History 7:220 ONLY			ERRA MADRE
20 San Diego MUSCLE CLASSIC 7:00 p.m.: with Mr. America; reserve scating	and MIDN	22 of Lenny Bruce 5:30 & 9:15 IIGHT COWBOY d Jon Voight 7:20 ONLY	THE ROSE (1980) Bette be nomination for her fine del on the life of Janis Joplin. 5:30 & 9:45	THE ROSE lidler won an Academy Award but in this picture loosely based	25 26  and JANIS  JANIS (1974) An incredibly candid documentary on the late high priestess of rock, Janis Joplin. Includes concert footage. 500 ONLY	
27 ULY 27 ONLY: MATINEE- EROME ARTER	28		30 OF ORANGE	31		
KARATE / S	OLDIER OF ORANGE (19 ritic's award for Best Foreig	79) This Dutch film about Work in Film of 1979. 5:30 & 8:15	War II won the Los Angeles	Film		

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Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
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					SEAF 7:00	LIGHT
3	4	5 SEAFLIGHT 7	6	7		9 OUSIN JOSEFA
SEAF Michi	LIGHT (1980) This new surf fi tel Howell and Larry Bertleman	Im premiering at La Paloma was ma n. Soundtrack by Encinitas rock ba	de in Hawaii. Stars Mark R nd, FLUKE.	ichards, Buttons,	8:30 p.m. (	August 8 & 9)
10	11	12 Y COUSIN JOSEFA	13	14 .	15 WOODS	16 STOCK
	LIVE-"MY COUSIN JOSEFA"	Based on the most exciting and ro nd Capt. Henry Fitch, this musical rlight. 8:00 p.m. (August 10 – 14)	mantic episode in Oldtown	San Diego, the 69 San Diego	WOODSTOCK -60s concert film featuring Jimi Hendrix, The Who, Santana & everybody, 5:30 & 8:50	AUG. 16 ONLY: 1:00 MATINEE: Encinitas Chambe, of Commerce— AUCTION
17	18	19	20	21	22	23
		WITHOUT A CAUSE		HAIR and THE LA	ST WALTZ	
EAST OF EDEN (195: delivers a superb perfo about a youth who fee unwanted by his father	rmance in this film classic Ja	WITHOUT A CAUSE (1955) The ames Dean film about untamed with Natalic Wood and Sal Mineo.	HAIR (1979) The outst popular broadway hit. S and Beverly DeAngelo, choreography. 5:30 & S	anding screen version of the stars Tret Williams, John Savage, and includes fantastic 3:45	THE LAST WALTZ (1978) movie, this film depicts The concert – their last performs Neil Young, Joni Mitchell, e	Band's 1978 Winterland not toenther. With Bob Dylan.
24	25	36	27	28	29	30
PICNIC AT HANGING ROCK & SEVEN PERCENT	BEATLES FILM F	Contract of the Contract of th	PICNIC AT HANGING	ANGING ROCK at ROCK (1978) Bizarre suspense lia. Directed by Peter Welz.	THE SEVEN-PER-CENT S	

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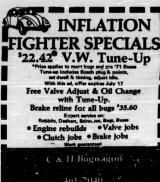
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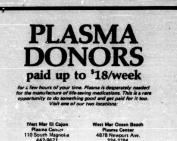
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jean. JUST \$18



can go; there is no limit to what you can do, because them is no limit to the power of your mid-find. Courtof report simple improvements such as:

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USED SCUBA GEAR regulators tanks, packs, weight betts, and wicouni (small men's). All very good condition and Littlefing cheap 272-6454. SUM GYM, golf clubs, bean bag chair, zoom iens, binoculars, haid foam stant board, butter-fles in wood and glass centerpiece. 120 each. Stan 270-9659.

PLEASURE BOAT. 26 Chris Craft 210hp engine, lots of extras, excellent condition, slip available at Dana Landing. Bob. 461-8796.

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CHURCHILL FINS, size medium-large, never used Chris 272-8386. ULTRAUTE GLIDER all wood lit 75% finished, all parts and covering, 1800. May be powered. Bob. 282-6339.

#### **Personals**

BACKGAMAON PLAYEE Send address or principle pr

The wongs are funtastic. The albomitigas [95 cmto], which is a classic Mexican recipie for vegetable soup with meathalls, is the best I have ever tasted anywhere, including Mexico! It is always on the menu along with a soup of the day. Both the black bean soup and garpacho are as a constant of the second of t



AA) 1.2 A Signs

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ARTENDICK USES feat and regro me sum:
In this Section (are provided to the pro

FIRST STAR Sony I'm back in the Rulus Jones Curt but you know how it is He intoxicates my local with his eyes. Sleezy

100 YOUNG Roxy antics: flying grapes, meeting Nick (sight) of the Jags, grabbling Jo-Jo, Coronado: crowd, kisses from J and NT Miles KATHY WHEREVER we go, you can count on there being trouble! Enjoyed the movies, you're truly a wild thing (like mel). F.F.

FINGERS. IF WE'RE crazy then it's true it's all because of you. You wouldn't want us any other way. Two Devoted Fans.

SANDY, IT'S BEEN A YEAR but I just want to let you know I still think about you and I'm still single. Love, Joe. DISCO LOVERS: Your style is so humdrum you get so hooked to anything. You're too fix gone to be netped. Rat Trap.

GREG OF ESCONDIZO. It was great meeting you at the Jagst Weren't they hot? Whool See you tonight at 20/201 (Hopefully)... Janet.

CINDY THEBO-RADIANT, beautiful gentle. We miss you! We loved you! We thank you!

LOOKING FOR WARM, compassionate, intelli-gert male 23-30 to share time with. All letters with photo answered. Tory, P.O. Box 33789, San Diego, 92103.

ROCKIN' JOJO, IT'S nobody's fault but mine for not answering you. It's a communication break-down! Pauley.

MEOW. CALL THE C.A.T. Line at 233-0556 for a daily selection of San Diego's visual and performing arts. 233-0556.

JAYBIRD, S. .... www.iNG for your call. Did you get my number? All By Myself.

MERLYN - THIS IS THE little one wis, sing you the best of luck at the guild. P.S. - Found great psych book.

Seed and Both loss of supervision in an invasion between the supervision in an invasion between the supervision in a supervision in a supervision between the supervision in a s

FINGERS. YOUR childish paranola forces me to sopunting() honestly thought you could take it.) Your ignorant babbling remains dear to me. Faulway Bytes.

PRETTY BUT PLUMP lady, 20's, seeking same, near La Jolla, to det and exercise with at spa We'll nelp cach other. Box 58, La Jolla, 92038. TWO GORGEOUS WOMEN are being attacked by the grape man. Any knights willing to help these fair damsels in distress - D.E. & D.M.

TWINKIES: WHAT'S school? That word's outla-mind. Summer's inll Let's getagether for some beach action and keep Crawford popular in the Reader. For sure, Blondle.

MILES APART — You classify McKeown & the Clash together? Hall No true punk would dare lower the Clash City Rockers that for. Give it up

CLASH CITY ROCKERS. San Diego needs a jump of electric shockers ... what happened to the punk scene? War's been declared, buttle should come down!! Hateful.

2 WOMEN, EARLY 30'S, interested in meeting, and, intelligent men for long-term relationships, photo, phone number to M8-1005, P.O. Box 85152, San Diego, 92138.

BAD REP bass player. Oh only if you were taller MCOSE-THREE weeks of what? Saling all 7 seas, in the navy! Shadooobie? Shaaaat-teeemed? Brass in Pocket? Double Vision? Exoom for now, Roosie.

GREEN EYES: Walking alone on a wind swept beach an't fulfilling. How about filling the emp-aness that dwells within and walk by my side. Lonesome Loser.

MALE 25 STUDENT, positive thinker, enjoys fit-ness, food, fine times, jazz, sailing, cycling or ? Seeks quality oriented lady. Reply: Boxholder, P.O. Box 82423, San Diego 92138.

ATTRACTIVE MALE 30, easy going, humorous, considerate, fun loving desires similar female. Any race, nasonality. John, 103 N. Highway 101 No. 136, Enciritias, CA 92024.

ICO, STOP harrassing me. You're being foolish. This is a threat. Nadia.

LOVE SINGER: The future is hazy. When the clouds part I hope not to see the darkness of my past. Dream Child.

The Life of the Li

Degro 1913 and order from the design and post of the control of th Doed free-Kings, billed by War are or the MATERIA County of the County o

SLICCESSFUL, YES. Attractive too. Good times wanted. More? Who knows? I'm 50. It's OK if you're younger. Box 99088, San Diego, 92109. NO ONE ROCKS me like Nick Watkinson of the Jagsi I'll always remember him and the night they rocked the Roxyl Evening Standard.

YOU ARE INVITED to join in the peace and joy! I have gone to great expense to give you the opportunity. Coming? Jesus Christ.

VANESSA AND EBONY: There is no use arguing with ignorance. Few rockers understand musical sulture, especially yours. Gee Are.

CRAIG SURFBOARDS shirt, liked what I saw at Journey 6/20 and would like to see more. I was the redhead in diess. Reply Strawberry Blonde. DER BANGS is dead. Destroyed by a Leethal parasite. Some Leeder. All talk no action. What a Leech. Hey you're lukewarm.

PRINCE AND SOUTH SIDE. Some forms of rock are dead, not all. Just open your minds - tha's all I ask. Rest in Peace (R.I.P.).

SELECTIVE SINGLES, join new nonprofit group of attractive men and women under 35. We have patries, potrucks, picnicsi Call 274-6853 now for newsletter subscription information.

MALE WITH ENERGY to spare would like to meet lady for friendship or whatevert Energy, Box 99643, San Diego. Ca. 92109.

NAUGHTY SWEETIES Dauniless Records has 12 New Ideas About Love Mear them on "Chinatown," an album by the Naughty Sweeties

WHAT'S A KIZZIE? Ask Ronnie. He's a kuntal 12th round KO? What were you playing. Fag Tag? Don't fear the Reaperli Master of Reality. ZWICKIE, hey kid, summer's nerel Look out, San Diego, here we come in the little red beep-beep. Mad K strikes again.

BAD GIRL. The flame is a fire and his name is desire. Rulus We've come a long way. Here's to the future. First Star.

FINGERS, we found it's not the toothpaste, per-Auros deciderat. Maybe our mouchwash. We use Listerine. It words off germs. Maybe sharts the problem. The Outsiders.

FEZ, I DO not want to get married. The Hai



Neutral Eurobiano Arras into Harsanda Vegetables used Trie unique restraunt is located mar the famous Windanea areas of La Jolla and offers the most remarkable combination of old world charm and a totally contemporary approach to delicious healthful food I have found any place. Yet John Century hacined which reflects California's Mexican Spanish heritage. Upon entering the massive hand-acred door, you find yourself an extra of the maint claims groom surrounds a lovely old fountain originally bulle' in an early California heienda. There is an enormous wrought-iron doubtion. There are also appropuls hand-blown also had been also an early california heienda. There is an enormous wrought-iron doubtion. There are also appropuls hand-blown also had been also an early california cuities in the cannot of the early carved wood and leather. In the corner of health of the context of the early california cuities in the cantina or bar. Also, is the bar area there is an unusual collage made with per-Columbian artist and the context of the early california cuities. In the context of the end of of

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Lizzes free this week, 271-1055.

ARAMAIN TYEX, you won't see me at the Sport

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The Helderless is first on Young states (large family fa

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Outs' invented primary for these under 25, opposed in Blood Section 25, op

R WOOD 1 got a Gibson, without a case, but I can't get that even tanned look on my face. But I'm one (at least).

MIDDLETOWN DRUMMER Trucks to

CLASH Amen

ATTRACTIVE. INTELLIGENT man, 29, nus lessure time to walk on the beach with woman 18-35 who is very attractive, intelligent, happy & stimulating. Box 178281, 92117.

MCCARTNEY II, John, where are you?

AUST GETTING ind of two idlocies. Speculium for a wornb with a view. Meanwhile, back at the office, paper is our most important product. Ob-

STOP MEDDUNG, Irene. They don't want you around. Get back up here. George FAR AWAY, cities tumbled onto citizens who knew only that great disaster had struck, and Thassa churned in horior at the foul deed done.

SIREN POET Evie, only during the last goodbye did I see the smile that had been all I wanted You made it easy Mrs. T

TWO, HANDSOME, intelligent, liberal, young men seek attractive women. P.O. Box 4561, San Dego, CA 92104

PEGGY CLARE of Opaleye. Buby, I do believe you've got everything a good man needs. I'll be you're dog. I'm real loyal. Shades.

CALING PUNK Patroll\*: Where are you? Why don't you come to flocky anymore? At least continue Reader Correspondence! Female Franke.

GENTLE G. FM so sony my own feelings of loss prevers me from celebrating your new found happiness. Homestly, fm happy you have one to hold at night and share moves, sincerely. Sad byes.

AM MALE PROFESSIONAL 41, dworced after 17 years and looking for someone to share my home & life. Only ask one thing; honesty. P.O. Rox 6554. San Diego 92104

#### For Rent

CLEAN TWO STOROOM duplex plus storage room, Ocean Beach 1350 month. New carper, diapes, refrigerator, gas stove, off street parking, adults only, no pers. 224-0045.

BEALTIFUL Tierasanda townhouse, with tennis, pool jacuzar, etc. Near State: Have room for rent. 5200, 175 depois. Must be clean, responsible of clean responsible Outset female only, 454-2606.

VICTORIAN STUDIO - Chamming studio in Gol-den Hill with histowood floors, loundly facilities, and a fin poind in the back yard 5195 including utilities. Mare 233-6831 or 215-9191 vi333.

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NEW PRESIDIO PLACE condominium in Mission Valley Two bedroom, 2 bath, complete with all interior and recreational amenities. \$550 monthly, Dave 293-3397 or 449-5087

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1 BLOCT TO BEACH, near Robb Field Beauthal house, 2 or 3 bedrooms, 2 barts freplace, vauled celling, new hitchen, garage, fenced yard 1500 222-9326 or 222-1730

VACATION HOUSE in Big Bear, Sleeps 8. Newly furnished. Near town and all recreanonal facilities. Day, week, month — off-season rates, 488-0278 evenings, weetends.

5260 OUIET 2 BEDROOM, New nice. Neighborhood watch area. N versity. 4110 45th Street. 284-6611. pointing Quee, 179 Metrics No peets 466-3081.

LIVE N a motionitine or 1100 a month metric or 100 a motion for 100 a motion metric or 100

Continue (1995), married (1917 to 1915) and continue (1917) and co

SUMMER RENTAL CARDIFF, 3 bedroom, 2 bath. CONDOS FOR RENT. 2 beginnom. 2 bath located.

TREED OF: PAYING RENT?? Buy our 25 look on 7th Are. Security, Securit, Jaura, plus more school bus set up to leve/rower in combinately amendes. From ARSO up. 8 resented call after 5cm 23-baths.

4 BEDROOM, 2 BATH house, unfurnished, private yard, paics, large workshop/garage, excellent condition, central location, no pers, \$500/month, 298-1584.

MOUNTAIN CABIN Big Bear Lake 2 bedroom freplace, neat. Reservations 460-3241 o 426-3266 evenings, wurkends.

THE MOST LUXUROUS complex in San Diego Presido Pace. 2 bedroom. 2 bath: garages, o pool, 6 lighted brinis courts, jacuzzis, 24-hou profile. 550. Chiefa 450 Act.

withen Ining Journ Jacazzi, pool incquetball, gameroom, near freeway, beach. Quies, near 181 5388 evenings, weekends.

CONDOMINIUM FOR RENT. 3 bedroom, 2-1/2 bain, 1500 square feet. Washer/dayer, ar, re-trigerator, etc. Tennis, pool. New SDSU, 5550. Furnished optional 582-5948.

CONDOMINUM FOR RENT. Three bedroom one and a half bath with two car enclosed gar-age. 5425, Santee. 284-7931. Available now. 1285, 2 BEDROOM, UPPER DUPLEX, unite

THREE BEDROOM, 1-3/4 bath, San Carlor condo Pools, saunas, jacuzzi. Children OK. Spa-cious rooms. Close Grossmort College. Avail-table July 15th: 462-9067 after 6-30pm, 1450.

CONDO: 2 BEDROOM: Clairemont & La Mesa. 2 car parking, stove, refrigerator, Close to freeway; college, shopping. Fireplace, garage, pool, ten-ris, sauma. 5500. 279–4907.

5230 FIEW - I BEDROOM unfurnished, secure tuilding. 42nd and El Cajon. Carpets, drapes, appliances, laundry. No pets. Fred 270-1096, evenings 276-8287.

RETAL SPACE AVAILABLE in La Mesa. 1,000 sq. feet in Alpha Beta shopping center. 3450. 277-2231

WEST ARSSADN VALLEY condominium. 2 bed-room, 2 bath, unrumshed, ceder paneling, ten-nis, pool, sauna, garage, balcony, greeney, cabe felevision, dishwasher. \$475, 293-6910 everlangs or 459-7316.

THE READER PUZZLE

By Don Rubin

Bonjour, and welcome to the Management. Before we get into our first lesson, we'd like call your attention to the

salad table to your right.

It seems that the student chef
in this example has forgotten in salad-bar design: sensible arrangement. No one around a salad table should ever have to reach over an adjacent bowl to get at another ingredient. What f they were to drop something Well, before you know it, every bowl at that bar would contain identical ingredients – tossed salad — and people would soon stop frequenting

your establishment.
For your first assignment four leaves on this table in a way that would allow you to claim any bowl at the bar as your own, and still be within one bowl — horizontally. vertically, or diagonally - of all the ingredients necessary to complete a salad. Just cut out the leaves and

replace them in the correct 1980 Don Rubin

Rules of the Game
1. Prizes for solving the
Reader Puzzle will be Reader

T-shirts.

2. All entries in the Reader All entries in the Reader Puzzle contest must be received by the Reader (addressed to Reader Puzzle, P.O. Box S0803, San Diego, CA 92138) by 9:00 a.m. Friday, eight days following the issue date.
 All entries must be accompanied by your name, address, and shirt size (S, M, L,

4. Employees of the Reader

and their immediate families are not eligible.

5. In the event of disputes or 5. In the event of disputes or ties, decisions of the judges will be final, and arbitrary. We've only got five T-shirts a week to give away, so if there are more than five winners, we'll have a

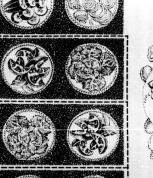
6. All answers must be entered in the space allotted on the puzzle page. And please, no phone calls or trips to our

of Jeannie, 33rd Precinct, UFO, Sesanic Street, Kritter Korner, Game of the Week, Space Family Robinson, and Time Travelers. T-shirts to the following

T-shirts to the following televisionaries:

1. Larry Oison, Cheta Vina
2. Pam White, La siesa
3. Terry Norton, Spring Valley
4. Deanne Clark, Pacific Beach
5. Donna M. Baker,
Oceanside

No. 113 Salad Daze













7. One entry per person. Winners of and Answers to Reader Puzzle #111, Rerun

We received 166 entries to Reruns, more than forty percent of them experiencing technical difficulties. The more troublesome programs seems to be N.Y.P.D. and Branded. which many of you confused with Coronet Blue and The Rifleman, respectively. But those weren't the only errors. The following shows were

The following shows were not included in our guide: Rawhide. Surprise Party, Mickey Mouse Clab. Dr. Kangaroo(?), Romper Room. Police Story, Jigsaw, Mr. Rogers, The Invaders, Naked. Kogers, The Invaders, Naked City, Captain Bob, Banacek, Space 1999, Desert Rats. Playhouse 90, Hodge Podge Lodge, Outer Limits, I Dream