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good on paper.

But then, so
did the Edsel.

Who loves the Chargers?

Who loves the Chargers?

Who loves the Chargers?

Well every game is completely sold
years. Those millions will be in on give
in every time we fight the stadium
of or when we buy the
in every time we fight the stadium. Oops .1

man our stadium.) Nonetheless,
everybody involved appears to be
quite pleased at the prospect of a bigman our stadium. Everybody is happy, it
and that. Didn't Pete Wilson take up a
bet with the mayor of Oakland prior to
a tough game. To was it Deputy Mayor
of Pittsburgh? Football madness.
Everybody loves the Chargers.

Who loves the Chargers.

Everybody loves the Chargers. Who loves Gene Klein?

well — and continues to do so. If the council does as it's expected to do and just for the heck of it. But my machine council does as it's expected to us and just for the next of it. But my machine votes in favor of a proposal to expand must be broken, because if it were San Diego Stadium — forty-four new working right. I'm sure that nobody "skyboxes" and about 1800 addi-down at city hall would be very happy tional public seats — Klein will be about these plans to expand. provided with a couple of million dol-

can't get my calculator to work right Maybe it's not a fair question anywaself a living. I'm also in the habit of Klein, however, loves San Diego, as playing around with it, which is sup-no? The city has always response to the fun. For instance, and the sup-

City Lights

Quick Pix. No Tix

Further proof that reporters think they're better than everyone else: for the past nine months, television news crews and an occasional radio and parking tickets to the police department's public affairs office, where the eight-, ten-and twelve-dollar citations a routinely voided and

The parking tickets in question are issued by traffic division meter maids who patrol the perimeters of the city administration building on C Street, and the downtown county and federal courthouses. Last fall, Channel 10 news director Ron Mires and his assistant, Jim Reiman, noticed that their camera crews were handing over to the were handing over to the station a string of expired-meter, white-zone, and yellow zone parking tickets. The reporters had picked up the violations while covering city hall stories and city council meetings; most were issued along the C Street side of city hall when the control of the council of the coun hall, where there's no cur parking allowed. Paying the fines is small potatoes for a million-dollar newsroom operation such as Channel 10, but assistant news director Reiman didn't like the aggravation. So he wrote to police lieutenant Tom Hall, police lieutenant Tom Hall, head of the public affairs unit, to complain about how far the station's cameramen would have to lug fifty pounds of equipment if they couldn't part on the convenient but illegal C Street side. (There are two Ace public parking lots on 'fhird Avenue, directly across from city hall.) nant Hall called

Lieutenant Hall called several TV news executives and the group agreed that if a camera crew felt it was covering a legitimate news story and returned to find a citation under the windshie wiper, the ticket would be mailed to Hall, who would isher it through police department bureaucracy and have it voided. Hall says he voids an average of three tickets weekly — a total of about \$1000 in uncollected fines since the informal policy was instituted last fall. Police public affairs officer Bill Robinson, who sees all the mailed-in citations, says most come from Channel 10, with or two (Business Journal reporter Bill Ritter last week had Robinson clear a yellow-zone ticket issued while Ritte dashed into a downtown high-rise on a story assignment. Tribune reporter Frank Saldana got a citation for parking his marked company car in the public parking headquarters lot longer than the



alloted time - it too was

voided.) Channel 10's Reiman doesn't know how many tickets his crews have mailed in for dismissal, and he doesn't screen the tickets first to man sure they are "excusable" violations. Lieutenant Hall says he passes along the tickets without much scrutiny because he thinks the station managers have already screened them for legitimacy. (Hall did warn one reporter that a ticket submitted for dismissal did not meet the for dismissal did not meet the department's unwritten criteria.) Channel 39 reporters have also requested and received ticket dismissals, but Tom Moo, the station's news director, feels uncomfortable with the special treatment afforded the media. When a wave of tickets landed on his state research. desk recently, Moo paid them off and wrote a staff memo questing his reporters to look for legal parking spaces and get back to the me time to put another nickel in the slot before [the meters] expire.

Feel Like Some

C Food Tonight? The more than 4400 restaurants in San Diego restaurants in San Diego County can expect a minimum of two or three surprise inspections each year by the county health services department, which since 1952 has assigned letter grades to restaurants based on classifiers and various other. cleanliness and various other health factors: the restaurant then have to display the grade by the front entrance. Restaurants are assigned an opening score of 200; points are then subtracted for such ceilings, floors, counters grills, and cooking utensils chipped dishes; employees smoking in food areas or not wearing hair nets or caps; spoiled food; improper refrigeration; improper sanitization of dishes and flatware; cockroaches or rats on the premises; and five or more flies visible from any one

a remaining total of ninety percent or better receive an A rating; eighty percent or above a B; and below that, a C. The C rating also carries with it an official warning by the health department that enough violations must be corrected within thirty days to bring it up within thirty days to bring it up to at least a 6 or the restaurant will be closed, a clause that has only rarely had to be enforced. Ray Redmund, assistant chief in charge of the health department's food program, says he can't recall any restaurants being closed permanently since the countywide hepatitis outbreak a few years ago, a few others have been closed for a period of one or two days, he says. of one or two days, he says, because of toilets breaking down or no hot water being available. But for the most part, he says, restaurants stay in compliance of his department's rules, and he reports that nearly all of them

receive As. Still Redmund says, in the first five months of this year, 156 restaurants received Bs and another eighteen got Cs, although he says nearly all of them requested a follow-up inspection after a few days of clean-up and got their A ratin back. These restaurants with substandard grades are not West in Cardiff (dirty walls ar work tables; no hair nets or Beach (cockroaches and evidence of rats; food servers without hair nets; dirty ceilings, walls, and floors); and several of La Jolla's most popular — the La Jolla Village Inn (excessive flies; dirty walls, ceilings, floors, and counters), Bully's (poor refrigeration; dirty utensils. walls, ceilings, and floors; improper storage of food), the Mandarin House (dirty walls, ceilings, and floors; no soap in restrooms; food preparers smoking around food; greasy grills and fryers), El Torito (food servers with dirty hands;

March for dirty dishes, dirty cooking utensils, and mice droppings on the shelves and around the oven. (Both restaurants now have A ratings The problems at Blumer's

Boulevard received its C last

seem to be common to its neighborhood, however; on El Cajon Boulevard alone, two restaurants received Bs (Carlos's Mexican Food, the Amazon Sweet Shop) and eight got Cs (Blumer's, Jack in the Box, the Etna Restaurant, Cafe Ngoc, Radio's Club 48, Nappy's Restaurant, Two Guys From Italy, and House of Wong). Again, all have subsequently been reclassified with A ratings. Then there are the

approximately two dozen restaurants that repeatedly score Bs and Cs, clean themselves up enough to earn an A rating, and later slide back to substandard levels. Counting from January of 1982, these include Luigi's Grotto in Bonita (three Bs) Dog Patch USA in Campo (four Bs), the Mandarin House in La Jolla (five Bs and one C). in La Jolla (Tive B's and one C), the Red Dragon in Oceanside (six Bs), the Pour House, also in Oceanside (four Bs, one C), the Donut Depot in Ramona (five Bs), Two Guys From Italy on Ei Cajon Boutevaud (two Cs), and Ahn's Oriental Steakhouses in Kenny Mess Steakhouse in Kearny Mesa (three Bs). "All we can do in (three Bs). "All we can do in cases like that is go in and talk to the owner and show him what he's doing wrong and keep at him until conditions get better," Redmund says. (In fact, all of the restaurants above have since reclaimed bove have since reclaimed their A ratings.) "But sometimes nothing works and we reach a situation where we have to say, 'Look, do this or

dishes not properly washed; dirty walls, ceilings, shelves, and refrigerator), and the Torrey Pines Inn (cockroaches in the oven area and near the

steam pot; dirty walls and ceilings). All of the restauran listed above have since

And conditions at restauran with Cs are even worse: the Denny's in El Cajon was cited

for such violations as dirty restrooms, the sanitizer on the dishwasher not working,

cabinets containing garbage, live cockroaches in the kitchen cabinets, foul-smelling drains, and moldy comflakes; and Blumer's Bakery on El Cajon

A

regained their A ratings

cles. "Understandably, owners and managers of restaurants that repeatedly get substandard grades question the health department's criteria. "I do not feel the ratings were fair, but I don't want to go into why," said a wyman who gave her name as Mrs. Baker and said she and her husband Dan own Two Guys From Italy. Ray Wong, who manages the Mandarin House in La Jolla, half to an old kitchen which has recently been remodeled. But he, too, is unhappy with the health department. "You can to fight city hall," he shrugs. — T.K.A.



City Lights

Gingerbread And Cheesecake

When architect Hal Sadler designed a wood, glass, and pearmed-ceiling restaurant in 1969 for the Foodmaker chain, he brought a measure of neat, landscaped architecture to the otherwise raucous intersection of Midway and Rosecrans. But in the fifteen years since Sadler's creation was opened as the Sassandra restaurant, he says it has been so 'desecrated' that he'd ''dame well like to throw a stick of dynamite" at the building. And Sadler — creator of the slender California First Bank high-rise and other downtown landmarks
— hasn't scen the worst of it

He did witness the closing in 1971 of Sassandra — a high-ticket, steak and seafood spin-off of Foodmaker's Jack in the Box drive-throughs and its reopening under new owners as Wallbanger's, a popular nightclub. But Wallbanger's shut down five years later, and Sadler winced as the beam ceilings were wrapped with Formica paneling and the smoke-tinted windows and redwood siding were and redwood siding were covered by ersatz clutter, all to enhance the Western, coal-mine theme of Mountain Mabel's bar-restaurant. Those alterations prompted Sadler's colleagues to single out the structure for an Onion award in their 1976 Orchids and Onions architectural judging. The citation roasted Mountain

Mabel's for 'taking a giant step backwards by no recognizing the amenities in [Sadler's] original

development."

Mountain Mabel's was replaced in 1978 by Macho's Mexican restaurant. Down came some of the full-grown olive trees that softened the building's perimeter, and curbside landscaping was clipped. Sadler's innovative roof design — a series of interlinked mini-pyramids -was blighted by a layer of south-of-the-border tiles. A blurring succession of recent name changes — to Banana Court, then No Name, and finally Acapulco Joe's — failed to entice diners, dancers, or concert-goers, and last month the current sub-lessees skidded

to the bottom of the commercial barrel. They rechristened the corner location A.J.'s and brought in topless dancers to strut around the sunken bar area that was originally designed and decorated by Bazaar del Mundo's Diane Powers.

The building is accented by luminescent yellow stripping and has a large yellow "A.J.'s" sign facing Rosecrans Street.
(The sign is in violation of city ordinances; so is the topless dancing, since it is within 1000 feet of an existing adult entertainment bar.) The curbside landscaping has been reduced to bare dirt, and two pattered Chevrolets are parked on the sidewalk, where they anchor signboards reading
"Dancers/Live on Stage/Girls

San Diego Trust and Savings Bank, trustee for the unidentified property owners was served with notice of the adult entertainment violation last week and called in an attorney for help. Neighboring property owners are griping, and Bill Thaxton, a Coldwell Banker leasing agent for the Loma Portal area who still believes the Midway-Rosecrans corner is a good location for a Black Angus/Marie Callender's-type family restaurant, says the building may be beyond restoration's help. "It might make more sense just to bulldoze it and start again says Thaxton





Name Game

Last week's news that the San Diego school board is going to rename Collier Juni Iligh School in Loma Portal High School in Loma Portai after a thirty-four-year-old Santa Monica glassblower, Stephen C. Correia, is not sitting well with all members-the nearby Ocean Beach and Point Loma communities. Some are questioning Correia Some are questioning Correia's age ("Why this kid?") and artistic reputation; others are grumbling that the new name ignores the communities' wishes. "Cabrillo is a much more famous name if you wanted to name it after meone of Portugues descent," carps one of the

Of course, honoring a son of Portugal was never the goal of the name change. Instead, the renaming was prompted by the fact that the school district recently decided to close Dana Junior High in Point Loma and to send all the remaining Dana students to Collier, Since Dana students (mainly from Point Loma) and Collier students (mainly from Loma Portal and Ocean Beach) traditionally

individual identities, the idea of giving a new name to the school that will house the combined student bodies arose many weeks ago as a way to ease that merger.
And indeed, Dorette
Jackson, editor of the O.B.

Jackson, editor of the O.B.
Beacon, agrees that the idea of
the renaming wasn't kept
secret. Jackson claims,
however, that very few people
knew that "Correia" was such
a hot contender. Ken Erhardt
concurs. Erhardt, co-chairman
of the Community Forum, a
coalition of nineteen different
community request in the community groups in the Ocean Beach/Point Loma area. says the possible name change arose at that group's May meeting, but the group was so confident that the school board would rename Collier
"Peninsula Junior High" (a popular choice) that the group decided not to take any stance. When the school board voted a week ago Tuesday 3-2 for the Correia name, Erhardt says he was "stunned and upset. The three school board members who voted for Correia apparently were wo

over by the presentation made by a Point Loma PTA activist named Claudia Engstrom.
Engstrom not only presented
the board with a petition signed
by more than 1000 residents who endorsed the Correia name choice, she also argued that the petition-signers reflect a community consensus.
Engstrom claims she talked to
as many community groups as
she could think of, winning

(including the Cabrillo Civic Club, the area's historical Club, the area's historical society, and others). Ironically, Engstrom claims her own personal preference was to retain the Collièr name "and build on that tradition." However, she says by late spring it became clear that most spri spring it became clear that mos of the affected families were insistent about having a new name, and that their top choice ("Point Loma Junior High School") would not suffice,



being too similar to Point Loma High School, Only at that point, Engstrom insists, did she suggest the Correia name to a committee that was agonizing over the new appellation. Although Engstrom was a classmate of former Point Loma resident Correia (who attended Dana Junior High.
Point Lorna High School, and
SDSU before leaving town),
she says she brought up his
name solely on the basis of Correia's impressive artistic achievements and experience as a schoolteacher.

Despite those credentials, a half dozen community leaders early this week signed a letter requesting that the school board reconsider the name decision. Engstrom, however, counters that any attempted reversal now will be both touchy and embarrassing. She points out that when Correia was informed about the pending honor, he pledged to donate to the school a glass tile mural and a collection of his works. Engstrom says he also is organizing fundraising for a new paint job for the school and for a schoiarship fund, and Engstrom adds that the glassblower has promised to conduct workshops for the students at the institution named after him.

- Paul Krueger and Thomas K. Arnold



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human rights, in order, as they say with Mexico. The present economic crisis is definitely not due to the oil situation, but to the crimes committed against the their relatives, friends.

Letters

compadres." and so forth. Every "compaders," and so forth. Every six years the ruling gang cleans up leaving the nation penniless but their own peckes filled with millions of dollars. They buy penthouses in New York, million dollar homes in Connecticut, causles in Spain, yachts, et cetera. And the people! The people stare to death, suffer persecution and all sorts of injustices. Moral renovation is a big joke and a lie. 1 cannot say everything I would.

I cannot say everything I would like, but again, I congratulate you on the magnificent story on conditions in Mexico. When I read such wonderful articles, I again feel proud to be a journalist. Miguel Angel Dia: Barroso La Mesa

Tito And Joan

Opera's production of Adriana Lecouvreur which should be corrected. Mr. Saville, in his discussion of departing general director Tito Capobianco's talents as a stage director, states that Capobianco directed the opera's delightful 1973 production of Daughter of the Regiment. In fact, this extremely successful production, which starred Beverly production, which starred Beverly Sills, was directed by the brilliant stage director Lofti Mansouri. To the best of my recollection, Capobianco's first directing assignment in San Diego was the 1975-76 season's Normat, which also starred Miss Sills.

As regards Dame Joan Sutherland's performance in Daughter of the Regiment. In fact,

As regards Dailte Joan Sutherland's performance in Adriana, Mr. Saville was perhaps less than totally fair in his analysis of her dramatic ability. While Sutherland is hardly a singing actress (emphasis on actress) of the caliber of a Callas, Sills, or Scotto, her performances are never less than credible and, in the case of then credible and, in the case of Adriana. he proframane was dramatically much better than the more knowledgeble members of the audience had expected. In addition, Sutherland, who has great stage presence and who is a handsome woman much more attractive than her photos indicate, actually looked the part of the actress Adriana, who was in Seath. This in itself is quite an accomplishment for a woman accompli approaching sixty.

Bruce Barker

Scripps Ranch

Jonathan Saville replies: I am sorry to have The Daughter of the Regiment taken away from my list of Mr. Capobianco's good my list of Mr. Capobianco's good productions, but of course Mr. Barker is correct. To make up for it, Mr. Capobianco should be exculpated for Don Carlo, which I was in fact directed by Both Carlo, which I was in fact directed by Both Capobianco's directed by Both Capobianco's directorial successes—an imaginative stuging of a difficult and virtually unthorn uppers. Alex to Zean

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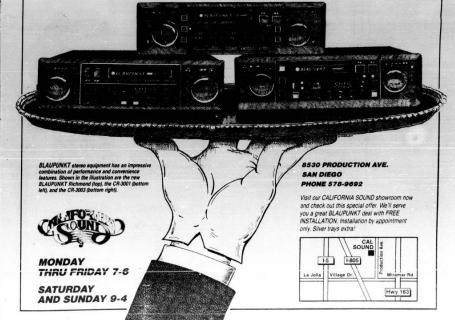
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Straight from the Hip

Dear Matthew Alice What kind of glue is used to hold down the reflectors on California highways? William Goehring

William Gochring
San Diego
That sticky stuff is a two-part epoxy
glue. When the separate ingredients are
mixed together, some pretty impressive
bonds are formed — as is proved by the
steadfast markers on our streets and highways. The reflective pavement markers
themselves come in a wide variety of colthemselves come in a wide variety of colors and designs, including one- and two-way white (actually clear on one or two sides), one- and two-way yellow, and blue and red. Add these different types to the varying situations in which they are used, and you have a considerable number of possibilities for decorating our thoroughfares. In San Diego there are thoroughfares. In San Diego there are thirty-eight different patterns in which pavement markers are applied. Leading the gluing procession is a truck, at the front of which is a person who sandblasts the spots for the markers. At the rear of the truck is a worker who first applies a dab of epoxy (which must be at a certain tempera-ture) to the markers, and he then places those elucident reflectors usside down on those glue-laden reflectors upside down on the roadway. (This is the tough job, because this worker must figure out which type of marker he should lay down in each place.) Behind the truck follows a person

on a go-cart who turns the markers right side up, where they dry within twenty minutes.
Do-it-yourself reflector-appliers can Doi:13/ourself refrector-appriers can purchase both the glue and the markers— though I suspect they might get into trou-ble if they started marking city streets. The John C. Henberger Company at 7696 Vickers Street (phone 292-5772) supplies the city and county with glue and markers; both rapid-set and standard epoxies are



is certain, whether it ever did is urknow-able (the only living creatures in sight, a couple of hungry-looking mutts and a ra-ven, were no help). Pricing agosline in increments of nine-tenths of a the hungries of the company of the company of the com-ting of the company of the company of the pump to incorporate an automatic prici-dicator, in 1925. Surprisingly enough, though, prices have not consistently ended in the highest tenth; even todgy the odd station can be found that selfs gas for, say. But these stations are scarcer than an

S1.15.7.

But these stations are scarcer than an ethanol-powered car in Saudi Arabia. Convention has shown consumers to be oblivious to the innocuous-looking nine-tenths. Instead they look at the big number, the \$1.29 or \$1.45 or whatever, nor execution the fact that appending and complete the state of the state of

something, if a gas station owner could

Dear Matthew Acte: During one of my all-too-frequent gas sta-tion visits, I wondered why gasoline prices always end with nine-tenths of a cent per gallon. Why don't they round this up to a nice even cent? Also, why have gasoline producers let octane levels slip so much in

San Diego

San Diego
While in the dusty down of Dyer,
Newdar recently, I saw a broken-down gas
pump that looked to be thirty years old.
Aha! says I, here's a chance to delve into
Bruce's question: There on that bone-dry
pump was a price—34.9 cents for ethyl—
and the tellfalle filte wheel that marked off
tenths of a cent. The wheel was rusted into
place. That i once could have indicated something other than nine-tenths of a cent

charge 15.9 cents per gallon, instead of the sixteen cents the station down the street charged, he would get more business. Now people can't be bothered with the trivial tenth or two...or nine.

rivial tenth or two . . or nine.
There are recent examples, though, of when this policy was not in effect. During the gas shortage of the early Seventies, the imposition of foderal price controls limited the-amount of profit dealers could make. Of course they charged right up to that limit, but when the profit margin was tacked onto the price they paid the oil companies, some very old prices resulted. 67-44; 93.7e, and so on. The recent lifting of price controls has put and effects have gone back to the nine-tenths ending. And when wholesale prices increase or decrease), do you think dealers move the tenths when to reflect that change? Hah! tenths wheel to reflect that change? Hah

tenths wheel to reflect that change? Hah!
Only the cent figure goes up (or sometimes
down), even though the cost to the dealer
may only change by half a cent.
Those shortages in the Seventies also
account for the decrease in octane levels
(so do federal lead restrictions and the new
method of measuring octane). The higher
the multip of the gas, the fewer gallongs and method of measuring octane). The higher the quality of the gas, the fewer gallons can be produced from a barrel of crude of the And since oil companies wanted to stretch what barrels they had, they began making a lower-octane product. Of course, the end of the shortage did not see an increase in octane levels. It's simple: oil companies can make more money by producing more gallons of lower-octane fuel.

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

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THE INSIDE STORY

BEFORE THE LOCAL
TAXICAB DIOUSTRY WAS
deregulated in 1978, some
cabbies made an easy living
picking up and dropping off
passengers at the Lindbergh
Field airport. And Yellow Cabs
far outstripped any competition
in servicing Lindbergh. But
with deregulation, a flood of
taxis hit the streets and many of
them headed straight for the
airport. Last year there were
special \$2.00-per-year airport
stickers that allow them to wait
for passengers outside the east
and west terminals. Yellow
Cab drivers, disgusted with the
three-and-four-hour waits for a
paying fare, went elsewhere for

paying fare, went elsewhere for passengers.
But in July Yellow Cabs will return in abundance to Lindbergh, thanks to a ruling by commissioners of the port traffic at the airport. The commissioners voted last month to reduce the number of airport stickers to 450 and to cut that figure in half again to 225 later this summer. Independent cab owners of the part of the summer. Independent cab owners will simply head for the zoo, Sea World, and the Naval Training Center, fighting for fares and agravating those already overcrowded pick-up spots. But Yellow lobbled hard for the airport service cuts, and are the same time made sure it has the best chance of getting lacky group that ages to pick up the generally high-paying fares at Lindbergh.

the generally high-paying fares at Lindbergh.

The lucky cabs will be chosen by lottery, to participate, a cab must have one of the officially issued airport stickers. In April, 180 of Yellow's 280 cabs had such stickers, but in the month leading up to the port's ruling.

stickers for its one handed stickerles sales. So the entire Yellow Reet can participate in the summer lotteres. Yellow thus has 280 of 630 stickers—a potential forty percent of the streamlined airport fleet or more, should the luck of the draw be on Yellow's side. But Bill Hilton. Yellow's general last-minute purchase of stickers was engineered to increase Yellow's chances of regaining dominance at Lindbergh Field. The independent owners are unconvinced by Hilton's

reassurances, and they doubt that they can ever convince the port commissioners to open up the airport again. They say Yellow's owner. Don Swortwood, has much more influence with the port than they do, and note that Yellow's lawyer, Paul Robinson, is a former staff add to ex. Mayor Pece Wilson, who appointed Pell Rick, Louis Wolfsbeimer, and Maureen O'Connor. And the independents provide an admittedly ineffective opposition. "The port commissioners just find it easier to deal with the work of the proposition." The port commissioners just find it easier to deal with the work of the proposition. "The port commissioners just find it easier to deal with the work of the proposition." The port commissioners just find it easier to deal we deal the proposition of the pro

The most intriguing question of summer politics isn't where a new downtown convention center might be built, but whether Mayor Roger to Hedgework Region of the Region of



Cabs on Harbor Island clearly pose such a liability, but the Unified Port District's financing plan for a Navy Field convention center gives Hedgecock room either to push the issue to the ballot, or keep it off.

The port's plan is unique because the 958 million needed to build the center on land south of Seaport Village would come from the port's bulging bank account. Additionally, developer Doug Manchester would build two or three hotels surrounding the new center from which the city treasury would be enriched by room

The port district doesn't want to manage the convention center, and would lease it to the city for a nominal yearly payment. But it costs money to keep such a exermious structure open, and even strident convention center backers admit the city would lose money for at least the first stree years. "It's the cit', a 'risk on operation," admits one tourist industry official. "And convention centers don't make convention centers don't make

money.

That risk could push
Hedgecock to seek a public
vote, but those enamored of the
port's proposal are trying to
convince Hedgecock he could
finesse that question and avoid
the vote without breaking his
campaign pledge. He cam

emphasize the port's offer of construction. Finds and argue how the lengthy lease the city gets on the convention center will out-weigh any temporary operating costs. There's the standard appeal about how a vote would only delay construction and push up building costs. And special, single-issue referendums are expensive themselves.

Convention industry and chamber of commerce officials

have made these arguments to Hedgecock, he stodd them he wants a vote. His public statements, however, have been garbied: he expressed an uncharacteristic lack of background homework on the conference early this month, and instead of withholding comment on the need for a vote until the port made a formal proposal Tuesday, he told reporters that the port's plan included a"general liability (that) leads to the inevitable conclusion that [if] would be subject to a vote of the property. Stepton Legary City Manager John Fowler to meet with port officials and seek a tougher deal, thus making a vote more likelisa and seek a tougher deal, thus making a vote more likelisa and seek a tougher deal, thus making a vote more likelisa and seek a tougher deal, thus making a vote more likelisa and seek a tougher deal, thus making a vote more likelisa and seek a tougher deal, thus making a

vote more likely.

The mayor might be playing up the risk factor simply to see if convention center opponents would surface early with

demands for a referendum. None have so far. Former councilman Fred Schnaubelt, a leader of the informal coalition that smashed Pete Wilson's 1981 convention center proposal, has said he might well endors a "properly worded" Hedgecock-port of the street proposal, har said he might well endors a "properly worded" Hedgecock-port of the street proposal, har said her properly worded "Hedgecock-port on the street proposal public hard threatens hir Atlas Hotels, has been silent. Councilman Uvaldo Martinez, the first elected official to endors the port district proposal publicly, sent letters to six organizers of the 1981 convention center opposition saking if they had say objections to the current port reply.

reply.
All this should signal to
Hedgecock that he could avoid a ballot and take a no-risk
credit for building a convention
center. But Hedgecock would
gain invaluable exposure by
leading the charge for a Yes
vote. He can push its
to the can push its
blue-coller and minority
districts that in March voted
heavily for Maureen
O'Connor, thus strengthening
any thoughts O'Connor may
have of challenging him in
1984. And he'll win where
Mayor Wilson once lost.



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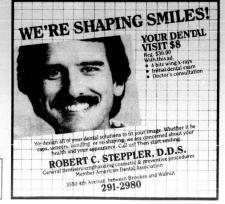


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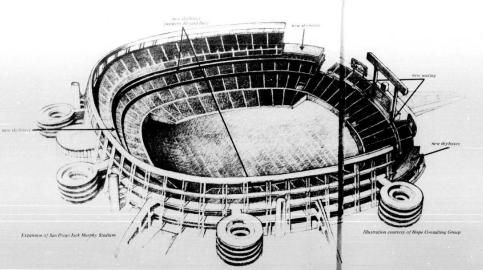
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SEATS

But the fact is, I haven't seen this many happy people since the stadium was first proposed way back in 1964. If you were here then, you'll remember that the entire city was gone-bonkers that the entire say have a beau-tiful new stadium and, as city officials or should have, gone for other things, were loud to shout, the yould have it without cost to the taxpayers.

This never turned out to street maintenance.

This new stadium-expansion is also being promoted as a

nically, that we haven't suffered any special new taxes to help bail out the stadium, but I would argue that the sale and lease money heading over to the stadium's bank account is a form of indirect taxation. After all, the stadium was supposed to support itself, and the

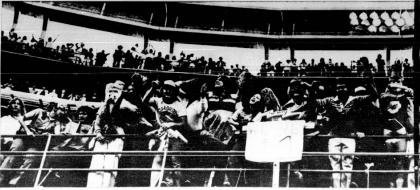
be true. There hasn't been a single year in the stadium's history that the money in the stadium's history that the money in the money due each year to paying off the money due each year to pay for its is working fine) says that there will be

construction. The extra cash needed a cost, a substantial one — perhaps annually has come from the sale and half a million dollars the first year. The leasing of city property — that is, property you and I own. It's true, techbers of the city council something quite different, and thus far the council has asked no questions. Whether or not my figures are ever taken seriously, however, there remains another in-teresting question: Why is everybody so blasted gung-ho about expanding the stadium? Who needs it?

Not the Padres. Their 1982 average attendance was a few heads over 20,000 (better this year), and the stadium holds about 52,000 people. The Padres have enjoyed but two sell-









Sharpen up your pencils. The only thing bad about the math is THE BOTTOM LINE.

Listed below are excerpts from a memorandum to the city council prepared by Assistant City Manager John Lockwood and his staff. Council members received the memo on March 28. Attached to it was a note from Lockwood explaining that he intended this summary of the proposed stadium expansion to

be an aid in analyzing the financial implications of the project.

While the Lockwood memo carried calculations for ten years (from 1985 to 1994), I have restricted this examination to the first year, 1985. It is that first year from which all succeeding years are extrapolated. Lockwood's figures and my own figures are first presented side-by-side, then followed with an item-by-item

FF	ROBERTS and CALCULATOR	
	City revenues	
\$ 234,071	Ticket sales	\$ 124,555
\$ 660,000	Skybox sales	\$ 622,985
\$ 59,148	Office space	\$ 43,200
\$ 62,158	Concessions	\$ 35,520
\$ 176,000	Parking	\$ 176,000
\$ 9,200	Mini-tickets	\$ 27,324
\$1,200,577		\$1,029,584
	City expenses	
\$1,160,000	Bond payment	\$1,400,000
\$ 18,012	Seat maintenance	5 18,012
\$ 6,375	Office maintenance	\$ 6,375
\$ 115,000	Mini-ticket plan	\$ 136,620
\$1,299,387	Total expenses	\$1,561,007
5 -98,810	Net city revenue	5-531,423
	\$ 660,000 \$ 59,148 \$ 62,158 \$ 176,000 \$ 9,200 \$1,200,577 \$1,160,000 \$ 18,012 \$ 6,375 \$ 115,000 \$1,299,387	City revenues S 234.071 Ticket sales S 660.000 Skybox sales S 59.148 Office space S 62.158 Office space S 62.158 Office space S 62.158 Office maintekers S 1200.577

Ticket sales: Lockwood says \$234,071. No way. Not from the additional seats Tricket sales: Lockwood says \$2.59,071. No way. Not from the additional seats minus the replaced seats. There will be a total of 10,200 new public seats in the eastern end zone, which Chargers' management has told the city are expected to sell for \$17.50 per seat per game. So 10,200 × \$17.50 = \$178,500 × cleven games = \$1,963,500, of which the city will receive eight percent, or \$157,080.

The existing 3000 bleacher seats will be sold this upcoming season for twelve dollars each, for a total of \$36,960 per game. The total for the elever-game seasons \$406,560. Of this, the city will receive eight percent, or \$32,525. Thus the net increase to the city (deduct the bleachers' income from the new increase) will be \$245,575, not be \$234,575, not \$24,555. The net increase is what counts

Skybox sales: Lockwood says 5660,000. This figure has been used since the first detailed manager's report, submitted in late September of last year. The forty-four skyboxes were calculated to sell for an average of \$30,000 each, and the city would get fifty percent of that (for the first ten years; then the city's share would drop.) Simple arithmetic: \$30,000 × 44. = \$1,320,000 divided by half = \$660,000. However, somewhere in the negotiating process Klein convinced the city day in the state of city that it would be much simpler to combine all the skyboxes and take a flat rate for the total of seventy-three (twenty-nine old ones and forty-four new ones). The result: For the first five years the city will get 33.3 percent of all money from the seventy-three skyboxes. It may be simpler to do this, but it's no bargain for

the city.

The older twenty-nine boxes, which the city will "upgrade" at its own expense as part of the expansion, command excellent viewing positions from goal line to goal line — better views than the proposed new boxes. This upcoming season the twenty-nine old boxes will have cost their owners from between \$22,000 and \$30,000 each. Using a conservative average of \$25,000 each, the twenty-nine boxes this year will bring in a total of \$725,000, of which the city will receive eight percent, or about \$58,000.

Under the original formula (before Klein tossed the city's negotiators into the Cuisinart), that \$58,000 would have been added to the \$660,000 from the forty-four new skythoxes, for a skybox total of \$518,000 But to the new

forty-four new skyboxes, for a skybox total of \$718,000. But lo, the new formula at 33.3 percent of revenue of \$2,045,000 (twenty-nine old boxes at \$725,000 and forty-four new ones at \$1,320,000) results in only \$680,985 for the city from all seventy-three skyboxes. Subtract from that the \$58,000 the city should have gotten (at least) for the old boxes, and the amount attributable to expansion is my figure of \$622,985. Touché, Mr. Klein.

Office space: Lockwood says \$59,148. This should be another example of simple arithmetic. Hope Consulting Group says (and all manager's reports repeat) there will be a total of 9000 square feet of offic space developed below the plaza-level area at the eastern end of the stadium. L. wood claims this will rent for \$4.50 per square foot per years. \$6,900. \$48.0s. \$43.20. Where did \$59,148 come from? (As an aside, I'll add my own opinion here regarding this unfinished office space in the bowels of the stadium. I've been in the real estate business long enough to know a dog when I see one, and if Lockwood can get \$4.80 per square foot for those new spaces, I'll dismantle my calculator and eat it circuit by circuit. And to think that the report of September 29, 1982 promised \$100,000 per year!)

Concessions: \$62,158 in the first year, says Lockwood's memorandum. This confused me, so I asked Lockwood about it. He said it was based upon a per-person expenditure of \$1.10. But he fumbled badly when I asked where he got that figure and whether it was gross income or net income. He could offer me on evidence whatsoever. So I went to the 1981-82 fiscal report from the stadium operations and punched in their own numbers. Attendance totaled 2,457,718. Concession income (net, not gross) was \$1,017,891. The average was 41.4 cents per person. If you put one person in every additional seat to be created by the expansion (7800), and if all of those people attended each of the eleven Chargers' home games (7800 \times 11 = 85,800), and if they spent as much money as they did last year, the net income to the city would be \$35,520. Not \$62,158.

Parking: \$176,000. I'll give Lockwood this one, though I really shouldn't. The money will be derived from bumping by one dollar the cost of parking in the



they might not need every one of those 52,000 seats — playoffs, a pennant, even a World Series. Anything is possible. But is that possibility, sometime in the future, justification enough for going further into debt to add 8000 very expensive seats way out in their

deep right field?

Do the San Diego State Aztecs need a larger stadium? My answer: No. Even in their Don Coryell glory days, Aztec fans numbered fewer than 50,000. In recent years they've been averaging fewer than 18,000 people per game for their six contests at home

Sockers. Sad to say, they draw many, many more people indoors to the Sports Arena than they do to the

What about the Holiday Bowl?

single game has been sold out. More than that, consider the Chargers season-ticket sales: 48,000 plus That's right, every seat except the 3080 first-come, first-served places in the bleachers. Season-ticket holders in every seat in the stadium's horseshoe, top to bottom. If the stadium is expanded to 60,000 seats, there is every likelihood that Klein could sell 60,000 season tickets. (As long as the Chargers keep winning, that is.)
But please, don't let anyone tell you

that the expansion is going to bring a lucrative Super Bowi to San Diego. There was some talk of that early on, when the idea was being hoisted up the flagpole of public opinion. Nobody sa-luted, least of all football czar Pete Rozelle. Even if the skyboxes are added and the bleachers torn out and replaced with additional seats, there will be no Super Bowl in San Diego. Period. Sixty thousand seats just aren't

enough.

So if the stadium is expanded, it will be exclusively for the benefit of Gene Klein's Charger football team. Fair enough. Fair enough especially if, in fact, the multimillion-dollar project will pay for itself, which is what the city manager's offer repeatedly has told members of the city council.

he city's eagerness over the years to please and accommodate the Chargers has been matched only by official efforts to keep the stadium itself financially solkeep the stadium itself financially sol-tent. It all began in 1964, when San Diego had claim to a struggling Char-gers AFL football team, owned by hotel magnate Barron Hilton. The team played in the old Balboa Stadium behind San Diego High School, a handsome but obsolete structure that has since been demolished.

of Ocean Beach No refunds or exchanges on this purchase.

that era, apprehensive of losing the Chargers, and hopeful of attracting to town a major-league baseball team (the Padres were then minor league), began stirring up interest in building a new sports stadium worthy of a grow-ing city. Mayor Frank Curran appointed a committee of prominent citizens to develop ideas. There commenced one of the greatest feats of menced one of the greatest feats of community promotion since the town of Shelby, Montana, sponsored the Jack Dempsey-Tommy Gibbons heavy-weight title fight.

After relentless publicity in the San Diego Union and Evening Tribune as to the benefits of a new stadium, the proposal was completed at any tax.

proposal was completed and put to a vote of the citizens on November 2, vote of the citizens on a votations.

1965. Total construction cost was estimated to be \$24 million, which would be financed by the sale of \$28 million in tax-exempt revenue bonds.

million in tax-exempt revenue bonds. The results: seventy-two percent voted in favor of selling the bonds.

Construction began on April 12, 1966, and on August 20 of 1967, the San Diego Chargers opened their season against the Detroit Lions before 35,988 exuberant fans — the largest crowd to witness a groot state it Season. 53,906 exuberant rans — In largest crowd to witness a sports event in San Diego's history. The rooters were not pleased with the score (Lions 38 — Chargers 17), but at least there was now a shiny new 52,000-seat studium

of which they could be justly proud.

From that very first day, however, the stadium began losing money. And while city officials have held true to that no new tax subsidies would be required to pay off the bond holders, required. Just twenty-one days after the city-wide election approving stadium construction, the council

The outcome of sending a city committee to negotiate with Gene Klein is as predictable as tossing a bunch of carrots into a Cuisinart.

unanimously passed Resolution #185576. This obscure resolution did two important things: first it created something known as the Stadium Fund, which essentially would become a bank account from which would be drawn annual bond payments of about one and a half million dollars.
(This figure remains constant every year, give or take a few thousand, due to the schedule for bond redemption

to the schedule for bond redemption and interest payments.)

The second thing Resolution #185576 did was to insure a steady flow of money into the Stadium Fund, money expected to be required in order to meet the annual bond payments. The money would come from the sale and lease of city-owned land known as

the Midway-Frontier properties. This land initially consisted of about 150 acres stretching roughly from the site of the old Midway Drive-in Theater at Midway Drive and West Point Loma Boulevard to the intersection of Interstate 5 and Interstate 8 in Old Town.

Every year since the first construc-tion bonds came due, in 1968, the city has relied on income from that property to pay its debt. There wasn't much development in the area then; little money came in from leases. So the city was forced to sell off parcels and city was forced to sell off parces and send the cash over to the Stadium Fund. Notable among those early sales was that of the old FedMart property along Sports Arena Boulevard, forty acres of which the city sold for \$2.6 million in 1969 (The Stadium Fund immediately got \$1.6 million from that transaction.) Such outright sales certainly came to the rescue of the stadium in the early years, but the sales also depleted the city's holdings in Midway-Frontier, an area that has since become prime real estate.

In spite of the sales and the sub-

the Midway-Frontier land (resulting in some profitable leases for the city — 5668, 000 in 1982), at times even more money was needed to help pay off the stadium's construction debt. This money has confe from the city's Capi-tal Outlay Fund, a reserve of cash that can be used for nearly any purpose, including such things as road and sewer construction. Over the years, millions of dollars have been "bor-rowed" from the Capital Outlay kitty and deposited into the stadium's bank account to help pay off the original bonds. In theory at least, the stadium will someday pay back to the city treasury all of its borrowed millions. As early in the stadium's operation

As early in the stadium's operation as 1971, the Stadium Authority (the group that formally administers the stadium for the city) deplored the lack of money being earned by the stadium In the 1969-70 fiscal year, chairman Bill Black noted in his annual report the money from stadium leases (after all expenses had been paid) came to only \$280,000, almost \$1.25 million only \$280,000, almost \$1.25 million short of what was needed that year to pay off the bond holders. In 1972 Richard Silberman, upon retiring from the stadium board, revealed similar results: money earned by leasing out the stadium came up short by about \$1.3 million, and that \$1.3 million had to be drawn from the Midway-Frontier properties and from the city's Capital



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season game filled the stadium. The Holiday Bowl, however, is played

only one day per year. Is that justifica-tion for expanding the stadium? And those boisterous crowds that

show up to hear rock-and-roll superstars? The fact is, most of those

who attend such events stand around on the playing field; the stadium seats

on the playing lierd; the standard sears always nearly empty.

So, then, who needs an expanded stadium? Eugene Victor Klein's San Diego Chargers, and no one else. For the past several seasons, since the team has become a front-runner, every

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rom between a million to a million and a quarter dollars — each year. Last year, though, the stadium did much better, the result of anxious efforts to make greater use of the facility more rock concerts and so on. Still, the latest fiscal year showed a deficit of almost half a million dollars. Natu-rally, members of the Stadium Author-

yes, it's still a deficit, but at least it's a smaller deficit - and they spoke as if the stadium were finally on the verge of paying for itself. (Never mind the huge debts to the city treasury for bor-rowed money, and never mind that desperately needed cash for municipal services continues to flow from the Midway-Frontier properties into the stadium's bank account.)

This city — we citizens — have made a few sacrifices in order to keep our stadium's financial head above wa ter, and we're about to do so once again with the proposed expansion. But then, doing things to help out the

stadium generally - and Gene Klein in particular — has almost become a full-time job at city hall. The tradition began the moment Klein and his partners purchased the team from Bar-ron Hilton back in August of 1966. Hilton himself had been treated very

well by the city. When he brought the Los Angeles Chargers to San Diego in 1961 and signed up to play in Balboa Stadium, the city waived his rent the first year. Thereafter he handed over only five percent of his receipts to the city as lease payment — a very gener-ous arrangement. (His final year at Balboa, 1966, cost him only \$49,800.)

talk of a new stadium, Hilton's position became crucial; without his commitment to move the Chargers into the new facility, the entire project would ave been in jeopardy. Hilton used his leverage to strike a deal with the city, a deal that by all standards was considered to be quite advantageous to his interests. For the privilege of having his team play in the new 52,000-seat beauty, which came with a 15,000-car parking lot, Hilton would pay the city en percent of the money he took in from ticket sales and, in turn, he would receive one-third of the money made from the parking lot and from concessions sold during Charger games.

If it wasn't the greatest possible deal for the city (remember, they soon realized they'd need to supplement the stadium's income in order to pay for its onstruction), at least San Diego now had a professional football team in a professional stadium. For Hilton's part, no sooner had the ink dried on his ontract with the city than he entered into negotiations to sell the Chargers to Gene Klein, a multimillionaire entertainment mogul from Beverly Hills The transfer of controlling interest from Hilton to Klein and some nine-teen token partners from both Los Angeles and San Diego was announced with great fanfare on August 25, 1966. The price was ten million dollars, described then as the largest financial transaction in professional football history.

to take place. E.J. "Buzzie" Bavasi ced in 1968 that he had ended his long association with the Los Angeles Dodgers and had formed a partnership with San Diego's C. Amholt Smith to operate the Padres baseball team. The big news, though, was that together they had obtained a

prized franchise from the National Baseball League, Smith and Bayasi then entered into a lease with the city for use of San Diego Stadium. Now there were two professional teams; sports fans couldn't have been happier.

But Gene Klein took a look at the Padres' lease agreement with the city and decided he was unhappy. What he saw were more favorable terms for the Padres than for his team. He quickly pointed to the fine print in his contract: the Chargers were entitled to adjust-ments in the terms of their lease should any other stadium tenant get a better deal. (This no-lose provision was wrangled earlier by Barron Hilton.) Among other things, the Padres had signed on for only eight percent of their ticket sales as lease payment (to the Chargers' ten percent), and also it appeared to Klein that the Padres got a better deal with the concessions sold during games.

Klein then took the offensive. As reported in large, bold headlines in the October 23, 1968 issue of the San Diego Union, Klein demanded a retroactive adjustment of his rent at the stadium; by that he meant he should get seven years' free rent at the stadium. He also demanded a preferential right to all the net income from concessions during Charger games (He expected to continue receiving his one-third share of the parking revenues.)

This thunderous blast from Klein was answered with nearly equal force by City Manager Walter Hahn, who told the city council that to accept Klein's demands would cost the city some \$300,000 per year. Hahn emphatically recommended to the city council that they say no to Klein. Then it went back and forth: Klein withheld his rent money; the city filed a lawsuit; Klein filed a lawsuit. Just as the Chargers were about to face a court order to pay the city \$215,446 in back rent, Mayor Frank Curran, along with City Manager Walter Hahn and City Attor-ney John Witt, announced that the warring parties had reached an "ami-cable" settlement. Suddenly, Gene Klein was happy again. And no won-der: city officials had come around to seeing Klein's point of view. (And likely had heard his threat that he would move his team to Seattle rather than capitulate.) The settlement re sulted in the Chargers' lease being extended from its 1978 expiration to the

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lease terms to the eight percent the Padres were paying; and the back-rent sum being reduced from the court-ordered \$215,000 to \$118,000.

There followed some losing season: for the Chargers, and with the bad times came lean attendance figures as few as 25,000 discontented and vocal diehards per game. This put a greater pinch on the stadium's ability to pay its own way, and more money was needed from the Midway-Frontier properties and from "loans" taken out of the city's Capital Outlay Fund. But in the late Seventies the team began to shape up and the stadium filled up. Filled up, that is, for Charger games; the Padres and the Aztecs and the Sockers continued to have room to spare at their games. Gene Klein's football fans needed more seats, however, so he began to push for stadium

In early 1980 he appeared before the

Stadium Authority and presented a plan outlining a \$12 million project that would close the open, eastern end of the stadium; where there had been 3000 bleacher seats, Klein would put up 16,000 new seats. Also included in the plan was the conversion of certain suites on the press level to skyboxes. complete with air conditioning. living-room furniture, and wet bars all at no cost to the city's taxpayers. The scheme in part would be financed, Klein said at the time, by increasing the cost of all Charger tickets by dollar. He was vague on needed additional financing. (Somewhat crypti-cally he added that he'd twice discussed his plans with Mayor Wilson and City Manager Ray Blair.) Mem-bers of the Stadium Authority were just as they had been skeptical of several previous expansion proposals that all seemed financially unreasonable. However, they did show interest in the

skybox idea. Events moved quickly from there. and in mid-February the city entered into a lease agreement with Klein for the construction and rental of twentynine skyboxes. The cost of the project was never publicly revealed, but it was

partners. Klein's lease with the city lidn't change with the new skyboxes he'd sell them by the season for what he could (he got between \$17,000 and \$20,000 for each of them) and would give the city eight percent of the

Klein's dream of adding more seats to the open end of the stadium didn't really die, it just went underground and resurfaced at city hall in August of 1981, when the council decided to order up a set of studies that might point the way for stadium expansion Not long after, Mayor Pete Wilson appointed a committee whose task was to develop a specific plan. Several months later the committee reported back that, in effect, if ever there were to be an expansion of the stadium, now was the time - when the Chargers could be expected.

Working with architects from the Hope Consulting Group (who designed the stadium in the first place), this is what Wilson's committee, in concert with the Stadium Authority devised as a plan: Using the score board as a focal point, there would be built below and to each side of it approximately 8900 permanent seats, re placing the 3080 existing bleacher seats, for a net gain of about 5800 seats in the Charger end zone. Extending the loge level on either side would provide an additional 1252 public seats, for a total increase of 7100 end-zone seats.

And there would be more skyboxes, forty-four of them containing seating for 678 people. These would be leased to Klein just as he leased the older twenty-nine boxes. Klein would then sell them to corporations or individuals for an average of \$30,000 per box each year. (At least he hopes he'll get \$30,000 for them.) The boxes would be located in the eastern end zone (thirty), above the western end zone (ten), and at about the thirty-yard line

to be more luxurious than the twenty nine older ones, though the older ones would be upgraded (entirely at the city's expense) under the plan. More private bathrooms, and of course wet bars and comfortable furnishings. For those who can afford the \$150 to \$300 per person per game, they will offer the ultimate in privacy and prestige. The expanded scating and the addi-tional skyboxes may not be enough to



bring a Super Bowl to San Diego, and they definitely are of questionable value to the owners of the Padres and the Sockers, but they won't cost the taxpayers a penny. At least that's the o how will the project be fi-

nanced? According to a report from the city manager's ofsubmitted to members of the council on September 29, 1982, this is how it would be done; extend the Chargers' lease to the year 2003, increase by one dollar per vehicle the parking fee during Charger games (with the city keeping all the money), rent out office space to be built within the stadium as part of the expansion (an anticipated \$100,000 would come to the city each year from this, according to the report), take fifty percent of the money Klein gets for his forty-four new skyboxes for the first ten years (forty percent for the next five; thirty percent for the last five), and increase ten percent beginning with the 1989 ten percent oeginning with the 1989 season. In summary, the report said, "The proposed project can be financed from Stadium revenues and no tax sub-sidy would be required." Total cost: \$11 million, which money would be raised by selling up to \$13 million in revenue bonds

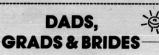
Assistant City Manager John Lockwood is San Diego's in-house expert on stadium matters. He and his staff have been working for several months now to prepare the details of the exnow to prepare the details of the ex-pansion project, and together they have tried mightily to persuade the city council that the financial side of things will pencil out nicely. On March 28 of this year he submitted a memorandum to the council that was supposed to help them in analyzing the proposal. It neignment in analyzing the proposal. It is a brief document, only two pages, and in its simplicity there is a disarming sense of confidence; the figures line up nearly, it is easy to comprehend, and it presents a seductively appealing conclusion that murmurs, Vote yes.

There has been surprisingly little discussion of that Lockwood memorandum, and even less criticism. Critics do exist, however, and I — of course — am one of them. As an example of my gripes, nowhere in any report is there this basic figure: the per-seat cost for the expansion project. I think I know why. The cost is outrageous. Sixteen years ago, when the stadium was completed, the cost per seat came to \$513. (Total cost was

\$25.6 million.) That included everything: a 52,000-seat, floodlit structure built from raw land to a finished, turn-key project, complete with a 15,000-car parking lot, playing field, gates, walls, elevators and escalators, ramps, restaurants and offices, landscaping — everything. Even cranking in the inflation that has bumped up the price of everything, the new cost per scat is enough to make one's eves bulge: \$1410. That's an increase nearly 300 percent.

Then there is Lockwood's estimated total cost itself: \$11,000,000. Keep in mind that this figure is not just the cost of construction; it includes all the architectural and administrative fees furnishings and equipment, together with the required legal cash reserves. Lockwood has told the council that the cost of simple construction alone will be about \$8,900,000, though no bids have been received. (The final architectural drawings aren't yet finished, though there has already been grumbling in the architects' of-fice that the \$8.9 million figure they've been ordered to meet isn't nearly enough.) I'm willing to bet my heretofore good reputation with a cal-culator that \$11,000,000 will not cover the total cost

Lockwood's office has also shown great optimism in the projected interest rate for paying back the bonds. He's and he has based all his calculations on guess: at least nine percent, maybe more than ten percent. Merrill Lynch Pierce Fenner & Smith, the giant stock and bond firm, has been engaged by the city as consultant and possible underwriter for the proposed new rev-enue bonds. As of this week they have not submitted their report to the city and they have declined to make public any prediction of their recomm tions for marketing the sale (up to \$13 million). They also decline to speculate on the rate of interest necessary to make the bonds attractive to buyers. But other knowledgeable bond firm executives with whom I've spoken, including those from Stone & Young original bond sale that built the stadium, are quick to note that the cur-rent market for municipal bonds is nearly saturated; the competition out there is keen. They expect, and I ag-



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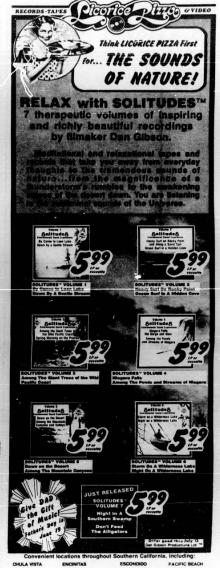
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will have to be paid back within fifteen to twenty years, and that means higher annual payments by the city. Also, they think 8.5 percent is not realistic; maybe nine to 9.5 percent. (Interestingly, the city manager's report from September, 1982, estimated a rate of twelve percent but was lowered sometime between then and the latest report, a change that has certainly made the financing look much more attractive.) Just a week prior to the Lockwood

memo, a manager's report on the stadium expansion had informed council members that the city could expect annual bond payments of \$1.4 million. Lockwood's staff, however. adjusted that figure to a more accept-able \$1.16 million per year. When on April 11 the council finally voted to approve a number of proposals related to the expansion plan, not a single word of the discussion was directed at the discrepancy; in fact, there were almost no critical questions asked whatsoever. But perhaps that isn't too surprising given the optimistic statis-tics officially provided. Lockwood's two-page analysis showed a net loss to the city for the first five years after the expansion, but the losses were rel-\$98,810 in 1985 to about \$40,000 in showed, the city would start raking in the cash: from minus \$40,000 in 1989 to plus \$296,000 in 1990, and continuing on yearly in a steady upward curve that would please the most

hard-nosed businessman.
I've got a number of other gripes about that memorandum of March 28. There are several calculations from Lockwood's office that just don't make sense. For example, the expected city revenue from sales of sky-boxes is weirdly distorted; the money to come from tickets in the expanded end zone is deceptively exaggerated; the profits from concession sales are apparently pulled from thin air; and even the nonsports matter of officespace rental is mathematically

In my opinion, the figures contained

in the Lockwood memo are nothing more than speculative fiction. In the accompanying box below, I examine the memo in detail, but suffice it to say that a more realistic analysis of costs and revenues shows a first-year loss to the city of more than \$500,000, not the

598,810 Lockwood estimates.
Furthermore, Lockwood's optimism shows itself in more ways than just numbers on paper. All his projec-tions are founded on the premise that capacity attendance will be achieved for each Charger game, producing the maximum possible income for the city. Certainly that assumption seems a realistic one for the moment and perhaps for the immediate future. But since the revenue bonds, both the new and the old ones, will have to be paid off over the next twenty years, one can only hope that winning seasons con-tinue. What if Dan Fouts doesn't sign a contract? (Minor problem, maybe.) Suppose Kellen Winslow leaves? (Again, minor perhaps.) But what about the crafty, aging Gene Klein? Or Don Corvell? Remember Halas, Lombardi, Rosenbloom? Don't forget the old L.A. Rams or the high-flying Balold L.A. Rams or the high-riying Bar-timore Colts with Johnny Unitas and company — once at the top of their divisions. Look at them now. If all this sounds a bit shaky for us

city taxpayers, it couldn't be sweeter for Gene Klein. Almost literally without investing a dime, and with virtu-ally no liability, he stands to make an additional two million dollars per year from the end-zone expansion and the new skyboxes. But then, it's always been like that when the city sits down to haggle with the Chargers; the outcome of sending a city committee to negotiate with Eugene Klein is as predictable as tossing a bunch of carrots into a Cuisinart.

Still, nearly everyone seems ex-ceedingly happy about marching ahead. Sometime next month the city council is expected to vote again on various aspects of the expansion, and I expect that they will continue to believe the manager's office and smile as they offer approval. Barring the unex-pected — a serious question or two — construction will begin in October of this year, and by the opening kickoff of the 1984 Chargers' football season, we'll be able to salute the arrival of 10,000 new end-zone seats and forty-four opulent skyboxes. Farewell bleacher burns. Good-bye cheap seats. So long two-dollar parking. Congratu-

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THE BOTTOM LINE

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(continued from parking let holding 16,000 vehicles will bring in \$16,000 even per game, and there will be cleven games. Thus \$176,000. The fact is that nobody, not even executives from Ace Pucking, concessionaires for the parking lot, could tell me precisely how many paid customers they cram in for a Charger game. The city's lease agreement with the Chargers allows for 500 complimentary parking spots, and anyone who has ever attempted to squeeze in between two parking stripes on game day knows that tailgate parties and behemoth recreational whiches pay no heed to painted stripes. Furthermore, it's anyone's guess just how Ace Parking or Lockwood's office expects to accommodate the additional vehicles that woold result from stadium expansion. This one, however, isn't worth arguing about.

Mini-tlekets: Lockwood and I are in disagreement here by only \$3496 per year, which perhaps is not significant. What is significant is that this "mini-ticket" plan is an item at all. Under the plan, the city will purchase tickets to Padre games and then sell them (at a substantial discount) to Klein's organization. The idea came about after Balland Smith grumbled in 1981 that his Padres weren't going to benefit from Klein's twenty-nine newly converted skyboxes. In fact, some of the best seats in the house from which to view Padre games were lost in that skybox conversion. (Klein's twenty-nine newly converted skyboxes.)

The case his continuing pain, Smith negotiated these deals with the city in relation to the new plans for expansion: If the Padress, they had to buy tickets like everyone else, but then they could use their skyboxes to watch the game.)

The same his continuing pain, Smith negotiated these deals with the city in relation to the new plans for expansion: If the Padress should be able to sell out the stadium but are prevented from doing so because of expansion-related construction problems, the city will pay the Pad

Rote this avoice in the control of the Chargers.

Boist payment: Lockwood says we can expect innual payments of \$1,160,000. He came to that sum by means of \$11 million in bonds being sold at an interest rate of \$5.5 percent. He also assumed that the pay-back schedule would be twenty year. This, as I've noted in the preceding sory, is unrealiste. Instead, I've chosen to use an annual payment of \$1,400,000, which is precisely the figure used by Lockwood himself in the city manager 8 report of fast Separate 1 arrived at this number by assumed in the city of the control of the separate 1 arrived at this number by assumed (Again, if I may interject here, I'll be that a remove the control of the separate 1 arrived at this number of the control of the separate 1 arrived at this number of the separate of the control of the separate 1 arrived at this number of the separate 1 arrived at this number of the separate 1 arrived at this number of the separate 1 arrived at the separate 1 arrived at the separate 1 arrived 1 arr

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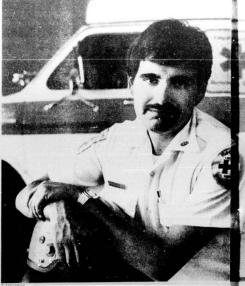
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A paramedic's chronicle



City of San Diego 238-1212

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By Scott LaFee

d Guzman usually divides death three ways; in beds, in acrs, and in alleys, in the beds are the old in cars the unlocky or irresponsible, in alleys the victims. There are, of course, other divisions, other places to die. Guzman could tell you about those, too, in fact, the could spend all day and all ought just telling you a few things he's noticed about

death.

But death occupies only a small part of Guzman's job as a paramedic.

Most of the time, the deals with hurt and confusion. He will tell you about a motorcyclist who scraped off his skin in a skid. He was drunk, Guzman-says. No heimet, no shirt. No sympathy, Or the old woman who called an ambulance because she felt poorly and couldn't afford to go to the doctors. She wasn't really sick, justs scared and lonely. Here, compassion lowers his voice.

He's got this annoying answer for people who ask him what he did at work today. Same old thing, he says, grinning. Saving lives.

"This was a few months ago, in September or something like that," Guzman recalls, "This poor girl was sixteen years old, driving her car along the transition ramp from Highway 94 to the southbound 805. For some unknown reason, she for control of her car, it overturned, and she was thrown out of it. Then another car came along. The driver saw the car, but not the girl in the road. He swered to miss the car and saw the girl. He swerved again but couldn't avoid her and overturned his car, too. He didn't get hurt because he was wearing seathels, but the girl had extensive injuries. Ah geez, she broke almost every bone in her body. She suffered massive head injuries, internal injuries.

"She was in ICU for something like two months, and six nountls in the hospital altogether. No one really expected her to live, and if she did, everyone expected her to be nothing more than a vegetable. Yet little by little, after suffering all sorts of complications in the hospital like preumonia, she finally got better. She was discharged just two weeks ago. She had suffered some neurological damage, but she was walking and talking. That was a pretty miraculous recovery. You just have to picture somehody being run over hy a two- or three-thousand-pound car and that vector deserble it. She jast looked so bad. I thought she were going through the motions. I thought she was going to die for sure. But she didn't. She made it.

"I visited her several times while he was in a corna. When she carre out of the coma, they moved her upstairs and I didn't go up to visit her, so see actually never knew who I was and neither did her family. But yet, I kept an eye on her I was currious. It was a happy ending, and so many times in something like that we see people who are either not that bad or death is imminent and it's so very rare that you can actually rip someone from the jaws of death. In her case we did, literally. We, along with every-body else in the hospital, aswed her

life. She lived to walk out. It was the classic reward of the job."

Guzman admits the "classic rewards" don't come very often. "Asyou begin to work, you realize pretty quickly that only a small part of the calls are true emergencies, the kind people always imagine. Usually they is something less, but we try to treat everyone like it's an emergency Sometimes it's pretty hard. I can lose my temper with the chronic callers the widows or widowers—the people who are lonely. They'll call because they don't want to be alone at night. They may have some small problem that during the day they can handle. At night, however, when it's quiet, the problem just gets too big.

he problem just gets too big.

"At three in the morning, when you've afready been out on three calls since midnight and you've very fired and you recognize the address when the call comes in, you can very easily lose your temper and self-control. The immediate impulse is to lash out at the person who called, but as these things work out, the people who are chronic callers are usually in bad health and you know that one day they're going to have a real emergency. So you always treat them as an emergency.

More often, however, the calls are mundane, the same things over and over again. They vary only in the different parts of the city. In Southeast San Diego and Logan Heights, it's beatings and stabbings. Downtown, it's drunken alcoholic seizures. In Point Loma, heart attacks And in Ocean Beach, where Guzman works move, it's drunken alcoholic seizures. In charmache with the city, there is a kind of call that is predominant. The best plasses to work. Guzman says, are the busy places. From Loma may have a hot of much hussiness out there souther the control of the work of the control of the work and people, but there just out much hussiness out there. Southeast San Diego's you and soutchilled and San Diego's you and soutchilled your south page 18 and 18

Most of us have jobs that require making decisions. Very few of us,

however, have to make any involving — literally — somehody else's life. Guzman does and he loves it "It can be exciting, although it's certainly not always exciting. There's a large per just the left people is too although it's certainly and paramedic to have the opportunity to make decisions, to take action to save a life or relieve suffering, saying that feeds the ego a little more. "Paramedics have a certain arro-

gance about their professional lives. They are very sure of themselves, almost to a fault. Within about five minutes, they have to walk into a situation, gather an impression, and make decisions, often in adverse conditions, though they have to freat painents as if they re in a quiet hospital room. There's a smugness about how they deliver the patient, If 's a common experience among paramedies, waiting in the emergency room after bringing in a patient to see nurses and doctors running around in confusion when a patient walks in. It's kind of amussing."

At the scene of an accident or injury, a paramedic is sustally welcomed as something of a savior. Doctors may save more lives, but they don't do it with exceptody watching. On the street, the paramedics have is concentrated training to handle a few specific life-threatening emergencies. In those areas, there's no doubt in my mind that a paramedic is better able to handle those few emergencies than a doctor. It's beemergencies than a doctor. It's because we have specialized training in a few specialized areas. We aren't supposed to know all about medicine, only a handful of life-threatening emergencies and immediate, direct intercention.

a warm, sunny day in December, a young girl fights san Depen Bay near Ballast Point-San Depen Bay near Ballast Point-Charles of the Control of the Control Above her, white cotton clouds billow to cover a blue sky. Below, a smallercloud spreads slowly away from the girl, darkening the water to a deeprate shade of gray, Inside this cloud of blood, the girl struggles, one amthrashing to stay affoat, the other dampling at her side, connected to be obey only by tagged tendous and far

money und so again control and been perched on the bow of a motorbeat, sunning herself and enjoying the bosuncing field. The the bost angled through a wave awkwardly, perking the bow and the girl into the air. Stifell forward into the water, and the boat raced on and caught her in its propeller. Numby, she can feel her panicked friends, which are feel her boat raced on and caught her in the boat and alaying her gently on the control where, but she feels in pair, she take to her friends while the boat speed.

When the call came in, Guzman was folling around doing nothing in particular. It was one of those day when the calls are infrequent and in momentous. There was time for a big call, the kind all paramedies like in.

wein't sort of way. The young girl was that kind of call.

that kind of call.

"The call didn't come in as a downing. It came in over the alarm system as a stabbing. When we arrived at the harbor patrol. I saw this spirit lying on the lawn in front of the office. She had a lot of obvious training the contract of the contract of

vilapsed because

Death

when we got there, the doctor took over. There was some question about the doctor being led to believe - not by us but by his staff or his own im-pressions — that she was just a simple drowning. He could see her injuries, but because they weren't bleeding profusely and because he didn't have a clear picture of how they had occurred it didn't enter the doctor's mind that she wasn't simply a drown ing victim. It's possible to believe this because it's possible to suffer an am-putated arm without bleeding to death. Her injuries were isolated and she wasn't bleeding. You can't really say that's a terrible thing if you're a physician and you see only these things in your lifetime. He con-tinued on his treatment for drowning for over an hour until she expired The bottom line is that the autopsy revealed she had exsanguinated her entire blood contents. It's not so much the controversy of her drowning. The doctor was right: she had suffered a salt-water drowning. Her drowning alone was probably enough to kill her. And the injury alone was certainly enough to kill her. The two together probably made her nonsalvageable.

even with appressive care The language Guzman uses, the calm, clinical way he can describe a call, makes him seen unfeeling Phrases like chest trauma, mechanis of injury, nonsalvageable are simply decorum. "It's the way doctors talk, the way nurses talk. It's the way we

describe something. Maybe it helps us to remain detached. We can say. Well, the mechanism of injury was such that we suspect internal injuries. or we could say, 'She slammed her chest into the steering wheel and bent it back.' It saves us from being so When Guzman smiles, his twenty-

six-year-old face — mustachioed and slightly cherubic — becomes a portrait of compassionate tolerance and mild good humor. Anger, disgust, hurt are emotions that rarely show, al-though certainly he feels them. The girl's death still bothers him because girl's death still bothers nim because she was so young and beautiful; it seems so pointless. "There's more of a feeling of helplessness, more frust-ration, when these kind of things hapration, when these kind of things hap-pen to somebody young. That's not to say that all people don't deserve the best care, but it always seems to be such a terrible waste and shame when tragedies occur with somebody young. Paramedics are more affected when it happens to the young than they are when it happens to an older person. You relate more to natients your own age. Not so much in a freak boat accident where you might exercise better judgment than she did sitting in the front of the boat like that. You the front of the boat like that. You would hope you know better. It's the things you know you can't control, like for example, when you see young people injured in auto accidents. Nobody thinks it will ever happen to them, but every paramedic has got stories of young people they've seen get killed. The car crashes they've had nothing to do with, minding their

n business driving down the road.
"It's a funny thing about first reactions. I myself have two speeds: slow and fast. You make that initial impres-

whether you can go slowly at a nice. easy pace or very fast because a lot has to be done because somebody's life or limb may hang in the balance When I saw the young girl on the lawn, I switched into the fast mode. In cases like that, I don't usually see the patient's face until well into the run. I see it, but I don't look at it. It wasn't until well into the run to the hospital that I could see what she looked like. That's when it starts getlooked like. That's when it starts get-ting hard. When I'm working fast, the patient's very anonymous. You can detach yourself. But when you get to the hospital and the family arrives behind you and there's a name as-sociated with the patient, you can

look at the patient and watch the scenario unfold. "I rarely get so upset I can't func-tion. It's only happened about twice in my career. Yet I'll still get moved, have bouts of depression and anger. Different things affect me. I remember one case when I wasn't even involved. I was working overtime at the hospital. The paramedics brought in this little old woman. She and her husband — they must have been as old as the hills — in their seventies or eighties. They had been married for eons. Anyway, they were walking, jaywalking across the street and weren't paying attention. It was dark and a driver didn't see them and his car hit the woman and broke her hip, her leg, and some internal injuries. Injuries that to you and me wouldn't be fatal by any means — they would lay us up, but we wouldn't die. It's not us up, but we wouldn't die. It's not the same with an old person. I re-member watching them work on her in the emergency room and they were working very hard. They worked for hours on her, but she died. I reupset then as I have ever been. I felt so sorry for her and her husband waitng outside."

Guzman pauses, dark eyes glistening behind tinted glasses, then goes on. "Because I was the 'tech' Itechnician on duty. I had to see him, talk to him. He was trying to make a phone call to their son. His eyes were bad and he couldn't read the phone book, so I looked up the number and dialed the phone for him. He just seemed so helpless, so pathetic. You could tell he just lived and breathed for his wife. He had no idea she was dying. I knew she was dying and I couldn't tell him."

t is usually a relief to turn a pa-tient over to the hospital. It only gets tough when paramedics re-lease the patient to a doctor they don't trust. "Physicians develop a reputa-tion just like paramedics and anyone else. Sometimes if a good physician will blow it, I'll think that's a terrible thing but he's a good doc, he probably knows he blew it and so I won't feel too badly about it. But there are doctors I don't trust, who I wouldn't let look at me or my wife, Mona. It's frustrating to bring critical patients to those doctors and know they're going to blow it. These doctors are all sur-vivors. They know how to fudge on documentation, on charts to protect themselves. So we try to work around them. If we know a physician we don't trust is on duty, we'll do our darndest not to bring him any critical patients. What we'll do is fudge a little on where we are. The rules say we've got to go limits. I mean, if you're at one end of town and the only hospital at that end is your hospital, it's pretty hard to say you're not going there. But sometimes when you're in the middle, in that gray area of overlapping hospital boundaries, you can pick.

But you can only do that so much and it's really our only recourse. If a physician does something that we think is really terrible, actually detrimental to the patient, we can file a complaint to the emergency depart ment. Nothing will ever happen, but at least . . . well, you never know. I can't really say that, that's cynical. There will be an investigation. It's just tough because the first thing they'll say What makes you, someone who's had maybe a couple of years of experi-

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ence, six months' training as a paramedic, what makes you think you could possibly know what a doctor

Although Guzman says paramedics share very little in common, they must all have one thing: the ability to make decisions, quickly and confidently. A paramedic can come in any size, shape, shade, or gender, but they must have that one quality. Guzman doesn't look like a paramedic. At least not like the paramedics of the old television chested, and inclined toward pudgi-

wanted to be a fireman. He went into the physical with folded paper taped to the soles of his feet and two pairs of socks in order to meet the minimum height requirement of five-foot-six He taped ankle weights beneath his 140 pounds. He got halfway through the training before his body told him is didn't want to be a fireman.

Physical bravery is not part of the job. Guzman leaves that to cops and firemen. "I don't get paid to risk my life for things like shootings or stabbings. It's also policy that in a shooting or stabbing, we wait until the police

arrive and tell us the scene is secure Otherwise, we could end up hostages or worse. So we don't go in even when we know someone may be bleeding to death, because we have to think of our own safety and the safety of the people who aren't involved first, and then the well-being of our patient."

There have been times when Guz-man has wondered what the hell he was doing wandering around deserted, dangerous neighborhoods. "I got scared mostly working at Southeast and Logan Heights. One time we got a call for this beating victim in front of a



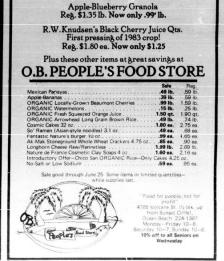


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Death

we tried to assess this drunk who had been hit over the head with a bottle or something. He was being real un-cooperative, kind of belligerent. We cooperative, kind of belligerent. We were trying to ask him questions and people were coming out of the bar saying. 'Leave him alone, he 'll be okay.' We're saying. 'Why don't you let us check him out?' My partner Lynda and I were trying to be real low-key. They're getting more excited so we call the policy on our radio. This is call the police on our radio. This is outside the bar and the crowd is getting bigger. Then somebody throws a bottle at our feet. At that point we left — without the drunk. 'Sorry, buddy, we

gotta go.'
"We got back into the ambulance and I radio all this in, making it sound a little more dramatic. Boy, it didn't take one minute for the whole place to

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be surrounded by police cars. Brought their paddy wagon in, closed the bar, and took everybody, including our patient. We drove back and everybody

"There have been some scary times, always late at night. There are some places in Southeast, like around the fire station at Thirty-sixth and Ocean View, that are really scary. I think that place is the most dangerous most violent block in the city of Sar Diego or the county. You can just feel the tension in the air. At any time, day or night, there are always groups of people hanging out on the streets in front of liquor stores or on the curbs. You feel very uneasy, and going there at night is very frightening. On that street, I know I won't — and I know most paramedics won't — go into that area without the police. In Logan Heights, it's around Chicano Park. It's pretty scary there because there aren't many residences. It's all industrial and

very dark. A very violent area.
"Still, people are a little more pas-

sive there [in Logan Heights]. I think maybe it's their perception of us. For ome reason, they don't bother us. They're glad to see us. They apciate our efforts and think of us as basically the good guys. In Southeast San Diego, I don't know if we're viewed as an authority figure or what, but we seem to be resented. That's an awful generalization because lots of times we go on calls and people are grateful for what we do, but we run into a lot more resentment and threats of violence in that area than we do in Logan Heights, even though both are

w-income, minority areas."
Working in places like Logan Heights and Southeast changes a paramedic. There, the most common calls are the result of abuse or crime -

beatings, fights, alcoholic seizures. "When you see these kinds of people so often, when the problems are mostly those of abusing their own bodies through alcohol or poor nutri-tion, you can't help but become bitter and start taking it a little personally

when you keep being called out of bed. Many times these people are not nice individuals Paramedics sometimes take a lot of verbal and even physical abuse. But medics are like everyone else. They need to be appreciated, maybe more than others. They like to be heroes and sometimes, some paramedics expect to be treated like

coming cynical and embracing pat answers for complex issues. It's toc easy to become cynical about human nature. The racial issue affects some more than others, but I think it affects everybody to some point. I won't say working in Logan Heights and Southeast San Diego has made me preju-diced. I will say that it has made me more moderate, more realistic. Maybe even more pessimistic about life and people. I used to think of myself— jokingly—as a bleeding-heart liberal. It was probably fairly true, but after being in these areas I think I can consider myself more of a moderate. I



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don't think I'm a bigot. Yet at the same time, I find myself having to work at considering each person as an individ ual instead of grouping people — and it's not just by race. Now that I work in Ocean Beach I see all the longhairs who are all druggie-loads and hang out at the beach. The same thing is going to happen there. If I'm not careful when I look at a longhair or someone who's slightly grungy, I'll just assume they're a drug fiend. Just like people did with hippies in the Sixties. Of course, then they all were." Guzman

laughs, remembering the days when he wore beads and long hair. The job demands teamwork and a special bond between partners and between paramedics, a bond that is reinforced by a sometimes macabre sense of humor. They talk about "kill lists," imaginary lists of the people they have personally killed. They complain about some dead guy not being able to take a joke. "He didn't even die laughing." And there 's the line about an old, perhaps terminally ill person being reluctant to go to the hospital: "Like a Roach Motel, they check in, but they don't check out."

'The humor is absolutely necessary," Guzman says. "We do have a macabre sense of humor. It's a coping mechanism. The more stressful the call, the crazier I get afterwards. Everything's silly.

"The kill lists are just a part of the humor. We joke more about the ones we kill than the ones we save because most of the seriously ill still die and only a handful live. So often we get called out even when someone has al-ready died. What happens so often is that people will die in bed, but stay nice and warm. The obvious signs of death won't set in for quite a long time. In the morning, we'll look at that pa-tient and say he's probably been dead for a couple of hours but he's not cold yet so we've got to work him up. There's a very strict set of guidelines for not initiating CPR, cardiopulmonary resuscitation. Things like rigor mortis have to set in, signs that the

blood has pooled in the body or they have to be cold. Those things don't happen if somebody's in bed. They don't happen for a couple of hours. So we go through the motions because we don't make those judgments. That's somebody on the kill list. They were long dead before you saw them. There was nothing you could do.

"We only joke about the ones where there was nothing we could have done that would have made any difference. That makes them fair game for humor If you had someone you really worked hard on, really fought for like this girl in the bay — although I knew in my heart she was going to die — you'll work very hard because she was so young. We don't joke about her. At least I don't. There are people who would, but I don't think it's funny."

The apartment complex on Del Monte Avenue in Ocean Beach was one of those typically nondescript buildings slapped up to house students and lower-income families. It makes

no pretense at personality. Guzman and his partner, Tom Vrooman, roll quietly down the street looking for it. Finding it, they hurry through the open security gate, lugging a tackle box full of needles and drugs, an oxygen bot-tle, and their electrocardiograph machine. The inside of the complex is no more interesting. Two stories of apartments rimmed by walkways encircle a small, rectangular pool Somewhere nearby an old woman waits, having called earlier complain-ing of pain. They find the apartment easily enough, but it is locked and the manager is gone. The living room drapes are open, however, and inside lies the woman propped against a bed. She is half sitting, half lying on the floor. Her head is slumped forward and she is leaning motionlessly against an end table covered with medicine bottles.

Guzman crawls through the window and opens the door. The apartment is small and dimly lit. An oscillating fan



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Death

paisley nightgown of the old woman. Despite the fan and open windows, the air is warm and still. A sickly sweet odor of medicine and age hangs in the air. The paramedics are solicitous and concerned. They call her "honey" and 'dear.' The old woman moans and looks up; she is in terrible pain and cannot move. Her voice is low and raspy. Her name is Ivy. She fell and didn't want to bother her doctor. But the pain became too much, she couldn't take it anymore.

Vrooman gently eases her into a more comfortable position and Guzman attaches wired pads to her chest to monitor her heart. Ivy looks fearfully at them and says she has black lung. She used to work in a glue factory until it went under. Vrooman nods, under-standing now the reason for the scratchy breathing. The heart seems okay, but the medics are concerned about all the medicines nearby. There

end table. "Ivy, do you take all these?" Ivy nods yes. She is seventy-two years old and very sick.

There isn't much they can do for her but get her to a hospital for x-rays-Vrooman picks her up and gingerly lays her on the gurney. It is easy be-cause Ivy must weigh less than ninety nounds Ivy will not leave however until she has her purse and the paramedics close up and lock her apartment. The paramedics gather her things, turning off the lights and closing the windows. There is something unsettling about doing this, as if they are closing up for good, never to return. As they trundle Ivy through the door, she asks Guzman if the window screen he took off has been replaced. She is scared and it shows; there is suspicion she might never come back. She turns to Vrooman and tells him she has cancer in her chest.

Ed Guzman doesn't know what happened to Ivy after they left the hospital. He left her with nurses in the emergency room and soon departed on another call involving drunks in Ocean Beach. "To be honest, I don't think about Ivy these days," he says. "Except when I pass her apartment and see the 'For Rent' sign. Then I wonder."





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High Notes and Low



JONATHAN SAVILLE

"If music be the food of love, play on," "If music be the food of love, play on," says Duke Orsino to his court musicians, in Shakespeare's Twelfth Night. "That strain again!" he goes on, "it had a dying fall. ... "And finally, having commented that no music, no experience whatever, can match or satisfy the imagination of the lover, he counted his might be magination of the lover, he concludes his initial speech: "So full of shapes is fancy, /That it alone is high

So Shakespeare expeditiously and economically alerts us to the themes of his

festive comedy: music, love, melancholy (the "dying fall" of the music), and the tendency of lovers to prefer fantasy to reality, to create their own objects of desire, and so to transform the world. Actor Jack Wetherall speaks these lovely words at the very beginning of Jack O'Brien's Old Globe, production of Twelfb Night; and Globe production of Twelfth Night: and

Mr. Wetherall's singsong delivery — with each phrase and gesture artificial and calculated, devoid of the requisite tone of self-indulgent, delicious sadness, and above all lacking a sense of real character behind the language — alerts us to some-thing other than the themes of the play. namely, to the fact that this production is

adequate acting.

Other characters appear, and this first

heart-sinking impression is intermittently attenuated. The Olivia of Katherine McGrath is a radiant characterization, coy, tender, vulnerable, yet dignified, and spoken with a magisterial command of the true Shakespearean music: beautiful language that rises from a center of character, sur-rounds it, bathes it in light and shadow and color, and eventually reveals its every minute contour. Tom Lacy offers us a grandly comic Malvolio, grim and self-important in his early scenes, preposter-ously foolish when convinced that Olivia

when imprisoned as a madman, and at once ridiculous and ferocious when he takes his disgrantled leave vowing to be revenged "on the whole pack of you." Not only is the character fully there, but the comic business that accompanies its man come. Sestness that accompanies its man-ifestations is carried out with incompara-ble drollery (and precision of timing). The Maria of Christine Healy is so filled with vitality and ensoyment, as though the acvitainy and enjoyment, as inough the ac-tress (like the character) were having an authentically good time throughout, that one is scarcely aware of the technical mas-tery that makes all the fun possible, the practiced (and totally convincing) natural ness of those sparkling eyes and that de-lightfully sweet and mischievous smile. And G Wood gives the clown Feste an unaccustomed richness and depth (not to speak of age, so that one senses behind the clever wit and the liveliness of disposition a mature and opignant understanding of the world's follies; in particular, Mr. wood's wonderfully delivered song:— this is singing that never creases to be ac-ing, and acting of a most opignation of the liveline of the control of the control of the choly that underlies the profession of clowning as if does the comic love affairs accustomed richness and depth (not to clowning as it does the comic love affairs of the play.

Around these four consummate per-

formances, unfortunately, there circulates a constellation of smaller roles cast with considerably less success than in most of the previous Old Globe Shakespeare Fes-tivals I can remember. Here there is incomprehensible ranting reminiscent of the Shakespeare parody in Beyond the Fringe, there there is ineffectualness and drabness, and occasionally there bobs up an actor or two who would have to be charaminor roles rises to its peak in some of the major ones, a far more serious flaw. Jonathan McMurtry used to be okay in clownish roles, where he made use of cer-





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High Notes and Low

tain repetitive vocal mannerisms to good comic effect. But for some years now this actor has been growing, technically, emo-tionally, and spiritually, to the point where now seems most at home in serious characterizations, and at his best when (as in sections of Dear Liar or The Dining Room) he is evoking tears rather than laughter. Mr. McMurtry has brought these qualities to Sir Toby Belch, where they do qualities to Sir Toby Belch, where they do not belong. The name Shakespeare has chosen for this jolly, drunken roisterer hardly suggests the air of sadness that per-vades this actor's interpretation; the sense of brooding on inner sorrows, along with certain refinement of manners, does in-deed reinforce the play's theme of melan-choly and its ambiance of aristocrass. choly and its ambiance of aristocracy— but in the wrong place. This is a Sir Toby Belch with little fun, little laughter, and little of the comic energy that is the charac-ter's reason for being.

Mr. McMurtry is an excellent Shake-

spearean actor whose conception of this particular role is unaccountably wrong-headed. Marsha Mason, who plays the central role of Viola, is — on the evidence of this performance — not a Shake-spearean actress, and perhaps not a stage actress at all. Miss Mason is remarkably short-winded. Her span of concentration encompasses a phrase, a sentence or two, or (at her best) a brief passage; she seems incapable of any sustained movement of language or emotion; and consequently she performs the role not with the long, richly modulated Shakespearean line it demands but in a series of short takes, as these short takes, one can hear Miss Mason working conscientiously at reading the lines correctly and giving words the proper rhetorical emphasis and emotional con-

SAM Mc BRIDE

tent. Her efforts are occasionally re-warded, and for a moment the disguised girl who dare not tell her love seems real and poignant. But most of the time the effortfulness is evident, the devices (though never stupid or inappropriate) do not quite work, and the performance comes across as one by a hard-working, moderately talented acting student who has learned her lessons fairly well, but who has not yet gotten to the point where what has not yet gotten to the point where what has been learned coalesces into a spontaneous-seeming embodiment of lived experience, that is, where the actor (nc. to speak of the acting student) disappears into the role. Beyond these weaknesses of technique, Miss Mason at the Globe is distinctly lack-ing in that personal magnetism without which no actor in the live theater can make

his mark. One might instructively compare Miss Mason with Miss McGrath in this regard. Quite apart from Miss McGrath's far greater knowledge of Shakespearean style and her more accomplished tech-nique in handling it, this actress com-mands the stage utterly whenever she is on mands the stage utterly whenever she is on it. She does not even have to speak; she simply is, to an extreme degree; and her mere presence absorbs the audience's attention. Though in fact only a human being like us, on stage she seems larger, grander, more intense, her vitality more concentrated, her every feature of face or gesture of hand more important and more process.

gesture of hand more important and more precious.

A professional stage actor with a lasting career necessarily has this quality, or knows how to create the effect of its existing the contraction of the

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best moments, seems desperately in need of a camera to view her close up; when she is on stage with these others she virtually disappears; and it is hard to remembe what she looked like, how she sounded how she read any given line, or how she how she read any given line, or how she reacted in any given situation. This is a miniature performance, perhaps suitable for the movies, but far too small for the Globe and for Twelfth Night. I find this bit of easting quite inexplicable. Can it be that Miss Mason was brought in on the strength of her success in the movies, a star name which those who otherwise never go to the theater would nevertheless recognize? If so, it is a case of some actors having great-ness thrust upon them — a procedure which, as Malvolio might tell us, benefits

hels invast upon uren a which, as Malvolio might tell us, benefits neither the actor nor the play. Back O Brien's production aims at being straightforward, uncluttered, and actor commend in the past, this discrete has had excented in the past, this discrete has had excented in the past, this discrete has been considered in the past, this discrete had considered in time and space, so as to give considers in time and space, so as to give us a fresh look at things an eighteenth-century Midstummer Night's Dream, a Spanish Mach Ado Abou Nothing, an As You Like It in French Canada, complete with Indians. Such is Mr. O'Brien's good taste that these directorial inventions have invariably worked — the reason for their success being not their proof of the director's cleveness but their unique aid in creating what Mr. O'Brien is chefly after an atmosphere, a tonality, an emotional coloration, a visual music, which will reveal the essence of the script. In the present coloration, a visual music, which will reveal the essence of the script. In the present instance, he has curbed his imagination a little, attempting to reproduce something like the original conditions of performance, in Whitehall during the Christmas season of 1601. No matter: the atmosphere is no less lovely and evocative, and the director's inventiveness is no less fruitful for its self-closen historical confusementable of the con

Schmidt's handsome set — the interior façade, stairways, and balcony of a Renaissance palace - may be historically accurate, but its chief function (aside from providing a number of interesting playing spaces) is to lend a note of decorous somberness: the imposing, elegant, but heavy forms, and the dark, burnished wood pro-

forms, and the dark, burnished wood pro-vide a perfect emotional backdrop for "That strain again! it had a dying fall," and "She never told her love, /But let and "She never told her love, 'But let concealment, like a worm 'the bud, 'Feed on her damask cheek,' and "For the rain it raineth every day." The set also provides the opportunity for a wonderful scenic effect, when the heavy draperies concealing the upper-floor windows are drawn aside toward the end of the last act, and the wan daylicht nours, just the enclosed interior, as

toward the end of the last act, and the wan daylight pours into the enclosed interior, as though the revels had lasted through the inght and now morning has come to clear up the plot and marry off the correct pairs of lovers.

These all-night revels Mr. O'Brien represents (you can never keep an inventive director from inventing things) as conjured up by Feste the clown, with the players now and then donning or doffing half-masks, like a group of imagined aristocrats whiling away the night of Epiphany in a dance, a masquerede, or amatter ut theatriwhiling away the night of Epiphany in a dance, a masquerede, or antacur theatri-cals. In this way the director gives the entire action something of the half-unreal quality of a dream: "So full of shapes is nacy/That is done is high fantascial." It is a dream, in this production, filled with music that has a dying fall; sadness is everywhere, yet applied with so light a touch that the melancholy is often no more than an evanescent play of light, shining subtly through the connedy like the dm luster of the underlying metal when silver plate is close to being wom through. The overall conception — of the music, of what the music sepresents, and of the pur-duction as a whole — is beautifully touch-ing, and fully appropriate to a play in ing, and fully appropriate to a play in which irrevocable death and hopeless



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with miraculous recoveries of those who were thought to be dead and equally

were thought to be dead and equally institutions discoveries of suitable persons to love and to be loved by.

Those in charge of the physical productions of the production of

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attempted to make an exquisitely moving moment out of the conversations of Duke Orsino and his servant Cesario (actually Viola in disguise) in which the feeling of their mutual love almost manages to break through their necessary reticences. His pacing of these interchanges — along with the blocking — is itself a perfection of music, the music of sound, sight, and the heart. To further the effect, he has transferred the characteristically sad song about unconsummated love, "Come away, come away, death," from the clown to Viola, whose feelings it so closely mirrors. A wonderful idea, which would — in principle - greatly increase the emotional reso-

10a.m.-2p.m.

nance of the scene. But this transfer means that the song cannot be sung by G Wood, who knows precisely how to touch the heartstrings with a musical phrase or a quiver of the voice. Instead it must be sung by Miss Mason, whose command of the art of acting through song is negligible, and whose singing lenhique is so defective as to be laughtable. As a result, the envolved means that the property of the control of the contro might have been one of the loveliest moments in the staging of any Shakespearean comedy is turned into a vocal and aural ordeal. "She never told her love," says Viola. Would that Miss Mason had never sung her song

The imperfections of reality, as Shake-speare well knew, inevitably frustrate our ideal pictures of it, mixing the dross of contingency, matter, and human frailty into the precious metal of the imagination. If this production of *Twelfth Night* does not fully live up to the possibilities of the script (or to the director's vision of the script (or to the director's vision of the play), we need not be too surprised. But I, for one, can't help feeling that things might have been a lot better — and not in some ideal world where all theater workers are geniuses, but in this America of 1983, with its copious supply of first-rate, experienced, and underemployed stage actors.

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ELEANOR WIDMER

Whenever I go to my friends' homes for dinner, there's usually a guest who will ask, "Are you going to review this meal?" I don't act as a critic at the table of my friends or my loved ones. So I write this story of my elder son's wedding feast and how I came to transport a fragile wedding cake from La Jolla to Santa Barbara, not as

cake from La Jolla to Santa Barbara, not as a critic but as a mother. In the fall, my son Matthew called to tell me that he and Lesa Brown would be marme that he and Less brown would be mar-ried in the spring. Theirs was an estab-lished relationship almost a decade old. Less had come to my house when she was in the ninth grade, a beautiful teen-ager who wore Wallabee shoes and wool socks. who wore Wallabee shoes and wool socks. Through the years I have regarded her as one of my own children. Last year, when Matt and Less went off to Europe, I assumed that they would fling open my door when they returned and tell me that they were married. They did not. Instead, they waited to settle in Santa Barbara, after moving from Berkeley, before they announced their plans.

The wedding was to be held on May 28.

Estantays of Memorial Day weekend—

ne Saturday of Memorial Day weekend— not in my home, as I had assumed, but in Matt and Lesa's recently purchased house

before the event that I could get my son to discuss the problem of food for at least

that since wedding cakes are fragile, the that since wedding cakes are fragile, the most sensible thing would have been to order it in Santa Barbara. Yet what mother applies common sense to weddings? If mothers did, we would all be eating yogurt and sliced apples and toasting with carrot juice — which few of us do. The owner of the French Gourmet pressed for the obcolate mouses wedding.

have been frozen beforehand, the straw-berry cake could not.

On Friday, the day before the wedding, my sister, brother-in-law, and I set out to harvest the food that I had ordered by phone. The owner/chef of Effendi had prepared a platter of stuffed grape leaves that measured a foot and a half at all sides and rose about it inches his Selenditt to

and rose about six inches high. Splendid to behold, it contained no less than one hundred lesses dolmades, decorated with

before the event that I could get my son to discuss the problem of food for at least fifty guests.

In all manners of love I am excessive. Since food is a form of loving, I always err on the side of "onto of food," an expression that my children learned at my knee. The country of the country to the country to be assuaged with just some bubbly and sweets.

At first I hought would have to practice some subtle form of persuasion to come subtle form of persuasion to cook guest own prelief Less asid, ""Y upto Matty," and Matty said, "What do you have in mind, Ellie?" What a question! What I had in mind was "tons of food." For a wild moment I thought of doing a great deal of the cooking myself, but then rejected the plan. My son requested smoked burkey and duck plate, and I used my judgment on the rest. The most difficult question was that of the wedding color.

I am a great partisan of the French Journet bakery and its talented baker.

lemon slices and black olives. Another tray that was two feet long and almost as wide held what looked like spring rolls but commodated trays of that size. Eriend's sowner soothed my frazzled nerves by saying, "No need to refrigerate. In Turkey, we prepare for a wedding three days in advance and we don't refrigerate the

food."

When we hauled what appeared to be enough food for a small army, I smote my brow and cried, "Ellie's folly!" It would brow and cried, 'Eline's folly: It would require a caravan to get this to the wed-ding, not to mention the cake. That cake kept me up most of the night. Why hadn't I let the children order one in Santa Barbara, let the children order one in Santa Barbara, Iquestioned, too late. So it wouldn't be a gournet cake, but at least it wouldn to be mashed, smashed, soggy, or sour. I had gone to visit the cake on Friday aftermoon and viewed it in its glorious, pristine con-dition, safe in the refrigerator. But the Big Schlepp was now at hand. At I've in the morning I dressed and at six, Julie, my younger son's girlfriend, and I set out for the French Gournet. The morning was unusually foggy, the

the French Gourmet.

The morning was unusually foggy, the streets wet and deserted at that hour. The baker at French Gourmet was packing the cake into an ice chest when we arrived, each layer in a separate box. He had the foresight to provide me with additional whipping cream and shaved white chocolate to patch the edges. These were put to

The owner of the French Gourmet presed for the chocolate mouses wedding cake, a sophisticated confection which I and sampled at several recent weddings. At first I agreed. Then I had nightmares of Los Angeles and arriving as chocolate soup. Four days before the wedding, a change of heart made me call the bakery and we worked out the details of the three-tiered strawberry bagatelle, to be covered with whipped cream and shaved white chocolate. There was one major problem: though the chocolate mouses cake could have been frozen beforehand, the strawberry cake could not. late to patch the edges. These were put to good use later on.

When we arrived in Santa Barbara four when we arrived in Santa Barbara four hours later, the groom-to-be was still in his jogging shorts, the bride-to-be was out buying flowers. The best man, my younger son Jonah, had just finished vac-uuming. If I thought I had been anxious before, it was as nothing compared to slid-ing the first layer of the cake out and onto the platter. At the very bottom of the largest layer was a thin, fragile coating of chocolate, and some of the juice from the strawberries had begun to seep slightly. strawberries had begun to seep slightly But we placed the cake in position, build income unsuccessive layers. My fingers from

where in fact borek, spinach and feta cheese in filo dough — 150 portions. Only a commercial refrigerator could have accommodated trays of that size. Effendi's

bled as we put fresh strawberries around the edges of the two bottom layers. We covered the entire top with blue and vellow flowers. Despite my apprehensions, the result was smashing.

Eventually all the people involved in transporting food arrived: Lesa's mother, with her contribution of ham and home made rolls, my sister and brother-in-law, my sons' father. Typical of Southern California, everyone who had traveled

wore shorts or jogging suits and then changed clothes in the bedrooms. Because of the commotion of changing and dressing, my son's friend Bruce and I did the platters and arranged all the food. Here's what the wedding feast consisted of: tons of extra-jumbo-size shrimp, a pale

orange mesa of incredibly delicate smoked salmon (Santa Barbara's best), several large platters of smoked turkey and smoked ham, the glittering mountain of stuffed grape leaves, pate, hundreds of cheese puffs, hundreds of borek stuffed with spinach and cheese, a vat full of fresh fruit salad and another of fresh vegetables, dozens of loaves of French bread and wheat rolls. The cake was majestic, the wheat rolls. The cake was majestic, the flowers at its peak less stylized than the small bride and groom which ordinarily tops such cakes. And the white chocolate that covered it later sent a murmur of intense pleasure around the room for those who had mistaken it for coconut.

The wedding ceremony took place in the patio and, of course, I cried softly. Low

clouds hung over the green hills. The women looked like beautiful swans, but none more radiant and composed than the bride in her lace gown with a wreath of fresh lavender roses in her hair. For me, the moment was one of silent thanks. During the late Sixties and early Seventies, I had had three major illnesses, and I often feared that I wouldn't live to see my sons grown to manhood. And there they stood in their tuxedos, both six feet four, one the groom, the other the best man, towering over me like giant California redwoods.

The ceremony was nonreligious, but out of deference to me it ended with my son breaking a covered glass under his foot, the symbolic conclusion to Jewish wed-dings. Then the cries of "Mazeltov" rang through the air.
Matt and Lesa slipped away about 4:30

p.m., and some of the guests lingered until six. My sister and I took off our wedding finery, and a few of us began to clean up. Of the bounteous offering of food, only some ham slices and fruit salad were left. The cake had vanished on the tongues of the guests like ambrosia — not even crumbs remained behind.

We began our homeward trek a little after 7:00 p.m. Had we waited a few minatter 7:00 p.m. Had we waited a tew min-tutes longer, we would have encountered the bride and groom again, who had left heir hotel room, lured by the visions of the food they had been too excited to eat dur-ing the reception. They had to settle for fruit salad and sandwiches.







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Two Looks At Love





their situation. Their dialogue, spiced with poetry and references to science, suggests

poetry and references to science, suggests that sexuality is only one of sever; pleasures they share. It is certainly a part, here, ever, and when the man wants to see his lover, something they have yet to do, but services a match. No? She balks, apparently from excessive modesty, and orders him to extinguish the flame. But modesty is not extinguish the flame. But modesty is not only the services of the service

together, she reminds him. Were they ais-covered, they could receive seven years imprisonment for their "crime." This simple exchange, with flickers of fear and anger, consolidates their condition. And though it prevents their full enjoyment of each other, the darkness is, in effect, their ally

each other, the darkness is, in efrect, mear alty.

Until they are caught. Like Adam and Eve expelled from the Garden, they cover their nakedness amid a flurry of flash-bulbs. When they were alone, they opened their souls to each other with contessions ship and the pain of its incompleteness. What follows their arrest is a severe strip-ping away of their identities. This occurs as the state, in the form of a chillingly exact detective named Du Preez, actually

exact detective named Du Preez, actually fills in their biographical data. Frieda, we

JEFF SMITH

The San Diego Public Theatre is currently offering a double bill of dramas about ill-starred relationships: Athol Fugard's Statements After an Arrest Under the Immorality Act and Gardner McKay's the Immorality Act and Gardner McKay's See Marks. A quick glance at the bill, however, leads to schizophrenia, since toth authors are recognizable, but for dif-ferent reasons. And one wonders what the San Diego Public Theatre, which has the oddball Happy Birthday, Freddy' to its discredit, is up to this time Fuzuerd is cer-tainly a plus. Many consider the South African playwright to be one of the most important dramatists of our time. His play Boesman and Lena— which I wish some company in this town would do—is al-ready a classic of post-modern heater. So ready a classic of post-modern theater. So far so good. But Gardner McKay? Wasn't he in that old TV series Adventures in Paradise? Yeah. He played this liminal type who floated around the Pacific in a huge sailboat. He'd sit in the back of the boat, holding on to a rope or two, and always had a faraway look in his eyes (his one expression), and a chisled jaw, wavy black locks, and an inscrutably Zen relabet they had a hard time refraining from calling the thing Happy Birthday.

Guess again. Gardner McKay, it turns Guess again. Gardner McKay, it turns out, can do much more than merely give his long (for the early Sixties) mane of hair a pre-Charlie's Angels shake. In many respects, his Sea Marks compares favorably with the Fugard piece. And taken as a unit, both plays comprise an evening of engrossing theater, one that looks at love and the contemporate barriers, the torse and the contemporate barriers whet seems and the contemporate barriers are seems and the contemporate barriers and the contemporate barriers are seems and the contemporate barriers and the contemporate barriers are seems and the con contemporary barriers that appear deter-mined to deny its fulfillment. In the proc-ess of the evening, something else has happened. These productions conclude the San Diego Public Theatre's first season— an uneasy; Padres-like slate of good pitch-

an uneay, Padres-like slate of good pitching and no hitting, resulting up to now in 500-ball at best — with two solid shows. The SDPT has come a long way since Happy Birthday, Freddy! It is now up to speed. And accelerating.

Sutements: first. The opening scene of the Fugard play occurs in aimost total dataness. We see two ghostlike forms, of a black man and a white woman. Though black man and a white woman. Though the seed of the play — which refers to a expressive South African law that prohibits inter-

learn, was a librarian, Errol a school prin-cipal and a married man. The detective presents this information in the past tense because, as a consequence of their violat-ing the Immorality Act, their status in the world is now nonexistent. Their selves shrivel before our eyes, and Statements concludes with a series of fragmented, im-pressionistic scenes, which mirror the in-creasingly fragmented identities of its protagonists. The detective details their ac-tivities with voyeuristic relish. Frieda (who may not have been arrested but who is doomed nonetheless) takes stock of what little remains of her life. And Errol, in a

little remains of her life. And Errol, in a compelling speech, recounts the ruin of his fissured soul at the hands of the state. Somewhat surprisingly, the Fugard play ignores many opportunities to swing into a lengthy sermon on the evils of the Immor-ality Act and apartheid discrimination practices in South Africa. The nondidactic practices in South Africa. The nondidactic drama eschews proselytization. Instead, it focuses its attention on the human effects of the Act—which by 1966 had resulted in more than 6000 convictions—and on the lives of two people devastated by its enforcement. Frieda and Errol begin the play as voices in the dark, almost incor-noreal beines. They conclude it in a similar. play as voices in the dark, almost incor-poreal beings. They conclude it in a similar manner. As dramatic characters, they are never fully realized. But, the play shows us eloquently (and without trumpets blar-ing as it makes its point), under such a system they, and their love, never could be a system they.

System day, and then love, never con-trol SDPT is staging Statements at the B Street (formerly the Wing) Cafe, a small, surface of the Wing) Cafe, a small con-page of the stage of the stage of the Stage Fugard is forced to use in his own country. Aside from the temperature of the room, which rises exponentially during the course of the evening, the theater's primi-tive lighting conditions are amajor (but the course of the evening, the theater's primi-tive lighting conditions are amajor (but the outpet of the evening, the theater's primi-tive lighting conditions are amajor (but the hock's, on rapid (but apositions) of scenes, now shadowy, now bright. A simple knock on the wall, for example, puts the lovers' fears inside you. And Tumara Boucher's lighting designs, which are practically a fears inside you. And Timara Boucher's lighting designs, which are practically a fourth character on the stage, consistently enhance the mood of the play. The execution of the lighting cues on opening night, however, was hapharard. They were often late, just enough to allow the pace and reduce the impact of the intended joils. For Sastements to be truly effective, the audithment of the control of the control of the control of the control of the decided by the interorable events that follow. On opening night the vertigo was

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The individual performers, capably di-rected by Adrian Schriel, more than make up for the dilatory lighting. In his brief appearances as the detective. Steve Pear son underplays the sinister Du Preez, a choice that gives his character a numbing objectivity. The two principal characters, Robyn Hunt and Warren C. Bowles, have known runn and warren C. Bowles, nave the unenviable task of playing characters who are often more pulses than people (and whose diction, in spots, strains un-necessarily toward the literary and the seudo-poetic). Both are first-rate. Hunt's Bowles, on loan (would that it were per-

nanent) from the Mixed Blood Theatre Company of Minneapolis, effectively cap-tures the quality of a being whose essence has been ripped away. His final speech, in which Errol's emasculation by the state is now complete, is a harrowing testimony to the dehumanizing power of the law.

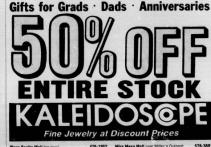
The dramatic tensions of Statements The dramatic tensions of Statements, along with the performances of the cast, constitute a full evening of theater. But with Sea Marks appearing on the same program (at 7:00 p.m., with the Fugard play at 9:30 p m.) the San Diego Public Theatre is offering a truly plentiful double bill. Though different in tone and style, the two plays have several similarities. Both are concorned with relativistics. In each a reprocued with relativistics. In each a are concerned with relationships. In each a

love grows out of common intellectual pursuits, but it is unable to endure the environmental pressures that surround it Statements, the barriers are racial and legal. Errol and Frieda know the risks they are taking in that dark room. In the gentler Sea Marks, Colm and Timothea foresee no obstacles to their growing attraction for each other. All they envision is the possi-

bility of a loving companion and a shared tife, which neither has known before. In skeletal form, the play looks like a real snooze. Colm Primrose is a fisherman, a rustic whose thirty-five years have been spent at Clifthorn Heads, a rugged island off the Irish coast. "I couldn't be closer to the sea," he says, "without

drowning in it." Like Colm, Timothea Stiles is also independent. She has lived her thirty-plus years in Liverpool, Eng-land, working for a publisher — who occasionally, and much to her delight, asks he opinion on a book. Both live relativel opinion on a book. Don't received the simple lives, sustained by habitual solitude and conditioned by their very different surroundings. Colm first saw Timothea at a wedding in Ireland. She doesn't remember him, even though he wasn't hard to miss at the sight of her, he slipped and ended up elbow deep in the punchbowl. They correspond, for a year and a half. They meet discover common bonds, and Colm de cides to pay her an extended visit in Liver-





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Two Looks At Love

pool. Without his knowledge, Timothea pool. Without his knowledge, Timothea has published his letters to her, which are rich in imagery of the sea. Colm becomes a minor celebrity in Liverpool, a "primitive poet" who should, in the words of the publisher, train his sensitive eye onto an urban landscape. Their lives, both public and private, are filled with promise.

and private, are filled with promise.

I must confess that for about the first twenty minutes of this play I wondered if its author could sustain his plot for the next fifteen. Colm and Timothea begin by exfifteen. Colm and Timothea begin by ex-changing letters. They are nice enough, though hardly what one would call excit-ing. And while the static, epistolary format of the initial scenes is just right for them, it doesn't foreshadow a compelling drama to follow. But Colm is a disarmingly honest man, continually so. And Timothea's re-sponses also have surprising candor and thoughtfulness. Their language, especially Colm's bucolic descriptions of his life at somehow untainted by modern conven-tions and attitudes. Both of them, in fact, are refreshingly free from excessive selfare refreshingly free from excessive self-consciousness. And slowly they, and the comparative simplicity of their correspon-dence, become attractive. Suddenly Colm and Timothea stand right before us, clear and real. We like them, care for them, and — possibly because of these feelings — we want to overlook a few potential dangers to their union that reside in their early exchanges.

exchanges.

Sea Marks appears to stand outside a definite period of time. Except for a single reference to a car, it could be happening in any of the last three centuries. Its dominant mode is pastoral, an unmodern genre that places the city and country in opposition to each other with the nexpective of the each other, with the perspective of the country used to comment on civilization's many discontents. This perspective, the voice of the primitive Colm, also contributes to the sense of timelessness. But the

themes of the play, minus the contemporary jargon that usually attends them, are definitely of our era. In particular, Sea Marks carefully details the conflict at present between work and love in a two-career relationship. Both Colm and Timothea want to live and work together. And though she may have exploited her lover's personal letters to her by having them published. Timothea's aims for Colm in Liverpool are heartfelt. She prefers life in the city to living in "a place where things taste good simply because they re so hard to come by." and thus she has provided her man not only with a home but also with a man not only with a home but also with a purpose (and a literary reputation). At first Colm assents. But his calling, proclaimed in his popular hook, is the sea—to which, after much conflict, he returns in the end. The play concludes on a note of ambguity, suggesting that Colm and Timothea may get back together. Or maybe that note sounded only in my mind — and in the hope that, somehow, they will.

The tru of Bowles, Hunt, and Pearson carifed a simple yet powerful production. They are aided, of course, by a script that treats current themes in new, proyocative ways, that has two fully believable characters, and that senaks post one be barriers of

ters, and that sneaks past one's barriers of disbelief with ease. Bowles's direction clean and unfussy, allows the script to un fold without effort. The stresses are right fold without effort. The stresses are right-fully on the language of the play and on merely trusting the two characters to work their sad magic. And both Hurt and Pear-son are excellent. Hunt gives Timothea an madomed quality that is hugely sympathetic, and Pearson's Colm is a gem. His character has the look of an original crea-tion, possibly unique in contemporary drams. Pearson, who looks as though he drams. Pearson, who looks as though ne drams. Pearson, who looks as though the drams. Pearson and the commence of the con-traction of the control of the control of the detailed understanding of his character that is most impressive. Both Hunt and Pearson are unafraid to add less than likable edges. are unafraid to add less than likable edges to their roles. But in the end, it is risks such as these that make us appreciate Colm, Timothea, and the work of the San Diego Public Theatre all the more.



Off the Cuff

How do you feel about the telephone



mainly because I'm locked into phone, they're a lot cheaper. I was \$200 for this one. It's one of those small ones with memory, seven or eight functions, and a real space-age ring. It's also an extra twenty bucks a month. If I pull out of the agreement, I lose about eighty dollars. I'd also like to ion that I don't think it's right for someone to be able to tap in on a private conversation. They can get a court order if they suspect you of doing something. Even if you're not doing anything wrong it could happen to you.



East San Diego
I love to talk on the phone.
It's really nice to be able to talk to people you haven't heard from in a while. I had a friend call, I hadn't heard from them call. I hadn't heard from them for about three years. I didn't recognize their voice. They said, "Do you remember me?" I hate when people try to make you guess who it is or they don't identify themselves. As soon as I figured it out! said, "Where have you been?"! I said, "Where have you been?"! where have you been? I hate when people call after midnight or before 8:30 in the morning. We unplug the phone at night now. I also keep a whistle by the phone. When you blow a whistle in their car, it usually discourages weird callers.



Health Food Store Owner
Spring Valley
I hate to talk on the phone. I

prefer talking to people in person. I feel that it takes away from time I could spend being with that person, which is the way I would prefer it. I spend a tremendous amount of time on the telephone doing business, but I wouldn't if I didn't have to. I use the intercom at the store sometimes so I don't have to hold the phone up to my ear. I have a Trimline Touch-Tone at home. Don't get the wrong idea — I don't spend much time in phone stores. I also dislike phone machines, but they seem to have become a necessary part of life.



middle of watching a good show like Family Feud and the phone rings and everyboo yells, "Telephone," and nobody wants to get it so you run into the kitchen to get it because it might be your best friend and it turns out to be for your mother. Last summer at your mother. Last summer at camp there was only one telephone, kind of like the old days when it was just for an emergency. I have a friend who calls people out of the phone book and she says, "Pardon me, is your refrigerator running?" Then she says, "You better go catch it." She's still pretty immature.



spend hours on it. It's too impersonal. When someone engages me in a long phone conversation, I get bored and very uneasy. I don't get rude. don't cut then; off, but if they keep talking and talking my response is usually just. "Yeah, yeah, uh-huh lived on Dwight Street when PSA went down and I got phone calls from people I hadn't heard from in years calling to see if I was okay. It was nice to know people were concerned. As kids we used to look up weird names in the phone book and then call the people and say something stupid. Poor Mr. Takeshita I've gotten a few calls from kids myself.

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Fundamentally Melody

The Japanese musician prepares to play a reciral on the national instrument, the koto. Dressed in traditional costume. instrument placed on the floor before him. It belongs to the zither family, for it has many strings which are played by being plucked. In the case of the koto, the strings number thirteen, and they are stretched over a sound board, the entire instrument board, the entire instrument measuring between six and seven feet in length. The strings go over small wood or ivory bridges, which during the performance the musician will constantly adjust in order to constantly adjust in order to change the pitch, while his other hand is occupied with the actual plucking, making use of three ivory picks shaped like elongated fingermals. The performance itself is beautiful to watch: the left hand hovering over the bridge, adjusting them over the bridges, adjusting them

and pressing the strings, the right hand plucking out the melody and its accompaniment at once, and the musician himself seated almost reverentially, in a position of graceful decorum.

The koto is often used to accompany singing. But there is a large body of solo pieces as well. A classical form of koto music is Danmono, a set of formal variations. In addition, the instrument's repertoire includes arrangements of popular and folk tunes. The koto characteristic plangent, breathy

is often played in combination with other traditional Japanese instruments, such as the shamisen and the shakuhachi. The shamisen is a guitarlike instrument with three strings stretched over a resonating chamber covered with cask in introduction is the stretched over a resonating chamber covered with catskin. The strings are plucked with a pick that may also strike the catskin drumhead, producing a sound of curious double timbre. The shakuhach is a five-hole bambso flure, with a characteristic planeer. Freath

and depicts a nude woman and depicts a nude woman coming out of a tree trunk, her arm extended towards the sky. From today's distance, it is hard to see what Stieglitt was

seceding from. Some of the work that he published in the early

that he published in the carly years of Camea Work seems to be precisely the kind he was rebelling against claying, sentimental, serrostypical, and stupid. As the years seen by, stupid. As the years seen by, champion modern at and straight photography, sharp, clear, unmanpulated. This columnated in the magnificent issue of June, 1917, which featured the work of Paul Guiller work of Paul Spiller, which we work of studies are seen as the property of the work of Paul Spiller, which we work of Straight Spiller, which we work is "The work is brandly direct."

Devoid of all flim-flam; devoid Devoid of all film-flam; devoid of trickery and of any 'ism'; devoid of any attempt to mystify an ignorant public, including the photographers themselves." It was the last issue of Camera

Work
Quite naturally, original
copies of Camera Work are now
collector's items. Stieglitr always
had pride in the high quality of
his gravure reproductions, which
were hand-printed separately
and then tipped into each copy
of the magazine. In issue number
XII of 1906 he wrote. "In many

XII of 1906 he wrote. "In many instances these 'reproductions' can in reality be considered original prints, having been made directly from the original negatives and printed in the spirit of the original picture and retaining all its quality." Streights went on a pour our that when

introduction is the seventeen string base lots, which extends the range of the ensemble downward. A group combining these instruments is known as a surface of the first masses of the surface of the first masses of the first masses of the first masses are surfaced by such an ensemble is quite different from that of Western chamber music, which reflex so fundamentally so harmony. In Jaganese minus it is needed and barmony, and when the instruments play in ensemble, instruments play in ensemble

models, at the some time, with each part performing meledic or thythine variations and inhelialiments (this is called "heterophomy"). Another important characteristic differentiating this mass from its Western counterpart is the paority of the basic material our of which the music is composed. The material is deliberately restricted, and the excellence of the composition depends on the subflexy and material is deliberately restricted, and the excellence of the composition depends on the subflexy and more time the conlety and inventiv

soldiers and inventiveness with which the materials treated.
Live performances of koto music—and even more so of the sankyoku ensemble—are hard to come by in our country. But this weekend, San Diego music knews will be able to hear a concert by one of Japan's chemistry of the control of the sankyoku ensemble. Yasuko Nikokhima (headmatters of the Botta-Schud of koto in Tokyo), and other musicans. Mr. Yuge is sother musicians. Mr. Tune is known in the West particularly for his joint recitals with Yehudi Menuhin, David Ostrakh, and Ravi Shankar, but this will be a (continued on page 6, col. 4)



Out Of Focus

Arr historian Lloyd Goodrich Art historian Lloyd Goodrich called it "the most radical American magazine of arts and letters." George Bernard Shaw was a contributor and Gertrade Stein had her first published piece in it. The works of Rodin, Ceanne, Matisse, and Picasso Paul Strand, and Clarence I

on nineteenth-century pictorial art and ushered forth twentieth-century ideas about photography and art.

Shortly before starting Camera Work, Stieglitz had broken away from the aesthetic based on stereotyped formulas that dominated camera clubs at the time. He and other like-minded photographers called themselves the Photo-Secession. Camera Work became their forum.

retaining all its quality." Stieglit: went on to point out that when the original photographs failed to arrive at an exhibition in Brussels, the organizers hung the photogravures from the magazine instead. This practice, which might normally be frowned upon In its pages were fierce debates, not only on the burning issue of the day — whether photography is art — but also on theories of modern art in general, its contents of provides general. Its contents chronicle the slow but perceptible change in sensibility taking place in Stieglitz himself. In the early

On The Verge and kitschy, such as the series of nudes by Annie W. Brigman. For instance, one of these is titled Soul of the Blasted Pine,

As has been widely observed As has been widely observed, the Reagan presidency, with its emphasis on arms buildup and the mad notion of a "winnable" nuclear conflict, has ushered in nuclear conflict, has ushered in a new Cold War that has taken us back to the paramoid years of the Fifties and early Sixties. If this is true, the Reugan years have also seen the flowering of a large and active antinuclear movement very reminiscent of the "Ban the Bomb" days of twenty years ago, before peace activism was sidetracked by the Vietnam War. That earlier movement was

largely ignored by American filmmakers (and itself lost considerable steam after the 1962 Test Ban Treaty). No

Background for conventional suspense (Fall Safe) and high burlesque (Dr. Strangelove). But the new freedom granted movies over the two decades since has made cinema an extremely important adjunct to the current annuale movement. This raised conscisusness is only now beginning to be seen in Hollwood (the nut-released War Games), but his already made itself known in a recent string of highly committed, independently made coumentaies. These have give a form to the deadly serious Dark Crick and The Day After Truity. Trinity.

Among the most honored and

Among the most to a red and yet most controversial of recent documentaries is the 1982 short from the National Film Board of Canada. If You Love Trus Planet This film features the undiluted message of physician and antinuke activist Dr. Helen



READER'S GUIDE

Commutations to READER EVENTS must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not phone. The Events Editor not phone. The Events Editor reserves the right to edit all materials Send complete information, including a description of the event, the date and time it is to be held, the precise address of where it is to be held, and a

Dance -

Fridays starting June 17 9-1 53.00
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Visiting Dance Company, the lot-frey Bullet will be presented by the San Diego Arts Foundation on Thursday, June 16, and Friday, June 17, 8 p.m., Civic Theatre, 202 C Street, downtown, 236-6510.

New Works will be performed by

Jazz Unlimited Friday, June 17 and Saturday, June 18, 8 p.m., San Diego City College Theater, Thir-teenth and C streets, downtown, 457-2679.

Big Band Sound, dance to these big band times, played by Billy Britt and San Diego's Finest. Sunday, June 19, 2 to 5 p.m., CW-Salson (termerly Little Bayaria), Carmel (formerly Little Bayaria), Carmel Valley Road, Del Mar. 576-0405.

"If You Love This Planet," the Canadian film against muchar war which was declared "political prop-gendia," by the U.S. Department of Justice, Liter winning the Academy Award for best short-subject documentary, will be shown with America: Front Hider to MX. a documentary on armaments manu-facturers. Sattoday, June 18, 11 a.m., Ken Cinema, 4061 Adams Avenue. Film "Bombs Will Make the Rainbow Break" and No Frames. No Bound-aries, two films concerning nuclear disarmament, will be presented by

"Following the Tundra Wolf," which documents the tundra wolf as it follows the caribou herds from the winter range to the calving grounds, will be shown with a film Edvard Grieg Festival continues with two evenings of films concern-ing the Norwegian composer: Song

Sunday

June 19, 4 pm **Bullring Tijuana**

of Norman on Thursday, June 16, 8 of Norsary on Thursday, June 16, 8
p. m. Sherwood Auditorium, La
Jolla Museum of Contemporary
Art, 700 Prospect Street, La Iolla,
and The Norsary of Educated Grag.
The Life of Educat Grag. The FinLine of Shekman June 17, 8 p.m., Casa
del Paddo, Goom 207, Balboa Park,
299-4217.

"The Love Bug," a trip down the toad with Herbie, that crary Volkswagen, will be screened Monday, June 20, 330 p.m., National City Tublic Library, 200 East Twelfth Street, National City-Free, 474-8211.

"The Wizard of Oz," the 1939 classic starring Judy Garland, will be unspeoled Tuesday, June 21, 7 p.m., Coronado Public Library, 640 Orange Avenue, Coronado, Free, 435-4187.

Children's Films, Rookie of the Year starring Jodie Foster as the only girl on her brother's baseball team, will be shown with The Bal-loon Tree, Thursday, June 23, 3 p.m., Coronado Public Library,

Children's Pilms, Fish Hooked, Wilbur's Stary, and Swass Family Robinson will be screened Thurs-day, June 23, 3:30 p.m., Confer-ence Room, National City Public Library, 200 East Twelfth Street, National City, Free, 474-8211.

"If You Love This Planet," the

Plaza, Museum of Man, Balboa Park Kleewyk Society

AND

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describing evolution from primi-tive fishes to air-breathing quad-rupeds entitled From Water to Land, Saturday, June 18 and Sun-day, June 19, 2 p.m., Natural His-tory Museum, Balboa Park, 232-3821. Children's Films, Fish Hooked.

Music

Classical Guitarist Becky Roberts will play selections by Milan, Viv-aldi, Bach, Ponce, and Villa-Lobos, Fridsy, June 17, 77-30 p.m., The Habitat Book Shop, 4711 Third Avenue, La Mesa, 697-7922.

"Children of the Sun," a concert of original music by poet-guitarist Thomas H. Heiman, will be pre-sented Friday, June 17, 8 p.m., Grass Roots Cultural Center, 1947 30th Street, Golden Hill. 232-5009.

"Intercon 83," sponsored by the Center for World Music, will fea-ture Zimbabwe musician Erhat Afternoon Concert, soprano Beda Farrell will perform songs by Gersh-win, Porter, Vaughan Williams,

Music Festival, the New Expression, the Old-Time Fiddlers of Dariett 7, and the Country Rainbow Dancers will perform on Saturday, June 18, 1 to 4 p.m., parking lot, Loma Square Shopping Center, Midwaya and Rosecrans streets, Point Loma Free. 224-422.

Coffee Concert, the Peter Sprague String Quartet will perform on Sunday, June 19, 11 a.m. to noon, Old Amsterdam Gallery, 1130 Camino Del Mar, Del Mar, 481-2566.

All-Request Organ Concert will be performed by Jared Jacobsen on Sunday, June 19, 2 p.m., Spreckels Organ Pavilion, Balboa Park, Free.

Dixieland Music will be presented by the San Diego Hysterical Banjo Society on Sunday, June 19, 2 to 4 p.m., gazebo, Seaport Village. Free. 235-6568.

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Sports

Roller Games, the eternal world champion Los Arageles Thunder-burds will engage in a "President's Cup" tournament with the New York Bombes and the Detroit Dev-ils, Friday, June 17, 7 p.m., and Saturday, June 18, 8 p.m., Sports-Arena. 224-4176.

Padre Baseball, the Houston As-tros will be in town for a three-game series Friday, June 17 and Saturday, June 18, 7:05 p.m., and Sunday, June 19, 1:05 p.m. San Diego Stadium, 283-4494.

Amateur Body Board Contest, hosted by Scott Hawaii, will take place Sarunlay, June 18, all day, Tamarack Beach, Carlsbad, 721-9332.

San Diego Classic, the Tenth Annual San Diego Hobie Car Regatta, teaturing nearly 400 Cats in a series of four races, will be held Saturday.

June 18 and Sunday, June 19, be-ginning at 10:30 a.m., south San Diego Bay, between the Coronado Bridge and Imperial Beach, off Silver Strand State Beach.

NASI. Soccer, the San Diego Sock ers will play host to Vancouver o Wednesday, June 22, 7:30 p.m. San Diego Stadium, 280-GOAL

Radio/TV

"All My Children," Opal and daughter Jenny are slow to make amends after Sam's expressed love amends after Sam's expressed love interest in the younger Gardner, Erika and Palmer plot to bury Lar-cosmetics emptie while Monique must choose between Lars and former hubby Palmer, and Tad con-tinues to scheme. Mondays through Fridays, noon, Channel 10.

"SCTV Network," in its final days

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and others, Wednesday, June 22, 2 p.m., Carlsbad City Library, 1250 Elm Avenue, Carlsbad. Free, 438-5614.

Special

Del Mar Fair, the 103rd edition of the Southern California Exposi-tion, featuring entertainment, parades, horse shows, livestock, flower and gaden exhibits, food, arts and crafts displays, and carm-ol booths and rides, will open Fri-day, June 17, and contribue through the 4.9 a.m. to 10 pcm. Del Mar 19th 4.0 a.m. to 10 pcm. D

Lopez Canyon Hike, sponsored by the Los Perusquitos Cultural and Natural Resource Center, will take place Saturday, June 18, 8 a.m. to noon, meeting at the west end of the Penusquitos Canyon Preserve, at the end of Sorrento Valley Boulevard, 271-6710.



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SUN RUNNER service begins June 18 and ends September 11. Buses will run on July 4 and Labor Day holidays.



THE SAN DIEGO SYMPHONY

TO LOCAL EVENTS

company Diamano Coura, Sunday, June 19, 3:30 p.m., Organ Pavil-ion, Balboa Park. Free. 265-4243.

"Sacred Music Series" will con-clude with a program of light opera, sacred, and secular songs performed by the Chancel Choir Quartet, Sunday, June 19, 4 p.m., La Jolla Presbyterian Church, 715 Draper Avenue, La Jolla. Free, 454-1605.

"The Creation," Haydn's oratorio, will be performed on the pipe organ, Sunday, June 19, 7p. m., First Presbyterian Church, 320 Date Street, Free, 232-7513.

Street: Prec. 225-713.

Summer Twilight Concerts will kick off with the Sun Harbor Chonss, Tuesday, June 21; and the Navy Concert Band on Wednesday, June 22, both at 6:30 to 7:30 p.m., Organ Pavilion, Balboa Park, Free, 236-5717.



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READER'S GUIDE TO LOCAL EVENTS

"Nebraska by the Sea," a talk show starring Mark Wenrel and produced by Christopher B. can be seen Sunday, June 19, 8/30 p.m., Southwestern Cable Chan-nel 15.

"Music from the Hearts of Space," traditional "space" music, can be heard Sundays. II p.m., KPBS-FM

MON



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Lectures

Master Furniture Builder Tage Frid of Denmark will speak Friday, June 16, 7 p.m., Canyon Room,

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Poetry Writing Workshop

Bicycling in Sri Lanka will be the topic of a slide presentation by Jeff Nystuen on Friday, June 17, 7:30 p.m., Natural History Museum au-ditorium, Balboa Park, Free. 233-7144.

Town Meeting for the art commu-nity will feature a lecture by guest Susanna Dakin entitled "Susanna Dakin: An Artist for President."

Poetry Reading, Guilford Dudley will read selections from his work.

followed by an open reading. Sunday, June 19, 3 p.m., Friends of

Tues. & Thurs. evenings beginning June 21 Free to California resident

Steve Kowit 222-6585

AIDS, a punel of professionals will present an assessment of the Ac-quired Immune Deticiency Syn-drome crisis on Sunday, June 19, 7 "How to Use the Small Claims Court" will be the subject of a law lecture by local attorney Stuart Schechter on Thursday, June 16, 7 p.m., Far West Savings, 5575 La Jolla Butleward, La Jollia, and Tues-day, June 21, 7 p.m., Glendale Federal Savings, 2995 Clairemont Drive, Free, 279-7913. p.m., First Unitation Church, 4190 Front Street, 260-1304. "Stress and Heart Disease" will be

"Stress and Heart Disease with or the topic of the next program in the "Health Perspective," 83" educa-tion program, Tuesday, June 21, 7:30 p.m., Scripps Clinic am-phitheater, 10666 North Torrey Pines Road, La Jolla, 455-8133.

"The Philosophy of Humanism" will be the subject of a lecture given by Fred Krager and Frank Mortyn on Wednesday, June 22, 1:30 p.m., Community Room, San Diego Federal Savings and Loan, 3954 West Point Loma Boulevard, Free, 474-7320.

"Italo Scanga's Art," a lecture by Los Angeles Hotald Examiner art crit-ic Christopher Kinght, concerns the current "Archimedes' Troubles.

Galleries

"The Lao Folk Tale of the Crea-tion of People," a watercolor exhibit by young Hmong artist Xoua Her will remain on view through June 18, Lotus Folk Art Center, 3701 India Street, Mission Hills, 574-6686.

"Patterns of Paradise: Styles and Significance of Bark Cloth Around the World," a traveling exhibition of Tapa garments, frag-ments of cloth, Tapa tools, masks, dance costumes, and figure image on loan from the Field Museum on loan from the Field Museum of Natural History in Chicago, will be on view through June 26, Minger International Museum of World Folk Art, University Towne Centre, 453-5300.





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mimes and magicians ... immes and magicians ... immes the sizzling fire-eart ... ilve music and entertainment, including The West Coast Band. Heartspace. Peter Sprague. Ed Seycota. Andrea Faith George. Sande Hershamn. Joseph Alough and Spirit Flight. Bruce Thorpe. Cypsy Moon Tiro. Sabra Wooley, Rushing Water, David Randel. Tainsha and Company ... martial arts demonstrations ... film famele. Tainsha and Company ... martial arts demonstrations ... film intensive series with San Diegos to no M.D. S. psychiatrists and psychologists. including Warren Farrell, Ph.D. Harold Bioomfield. M.D. andre Melizer M.D. Ir. Natz. P.D. Benard Cunther. Ph.D. Leonard Orr. Sun celebration with Margarer Rainey ... comedians. novelry acts, and much much much much so

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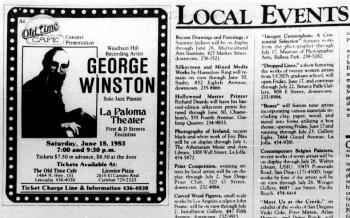
Location:

Needed:

King Henry VIII, members of the court, international folk dance groups, M.C.s (no amplification), jesters, musical groups, original acts volunteers & extras. Come in costume.

231-1937 Frotay, June 17 from 9:00 am 5:00 pm or 239-1311 from 10:00 am 4:00 pm





. ...



JOY HUJSAK-harp

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STAGE

EDWARD VILLELLA

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AUTO ALARMS

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PROGRESSIVE CAR STEREO 295-8565

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"Then and Now," drawings and paintings of Harry Sternberg will remain on view through August 24, Deicas Art Co., 1224 Prospect Street, La Jolla. 456-1555 or 459-3651.

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contemporary - played on

contemporary — played on purely lapanese instruments.
The concert of Japanese music will take place on Sunday, June 19, at 7:00 p.m., at the La Jolla Museum of Contemporary Art. For further information, call the museum at 454-3541. Tickets must be obsticed by solving at may be obtained by phoning the may be obtained by phoning the sponsoring organization, Masazumi Ka (a San Diego koto group), at 465-7590. There will also be a conference and workshop on koto music — information at this last number. — Thomas Arne

Out Of Focus

(continued from page 1)

(continued from Dees 1)
taken from several issues of the
magazine. Most of the
photographers ranmed above are
represented, including Stieglithimself—with the motable
exceptions of Stieglit's most
famous picture. The Sterenge
(issue of October, 1911), and
Paul Strand's photography
and June, 1912). The show is thus
an incomplete sampling of an incomplete sampling of Camera Work, and lacks the dramatic punch of its final

chapter.
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— Alberto Lau

On The Verge

(continued from page 1) Caldicott (also the subject of the

Caldicort (also the subject of the 1981 nuclear power to the 1981 nuclear power of the medical consequences of atomic radiation. Earlier this year, the film found itself in a strange position as the recipient of an Academy Award nomination for best the the center (also my white the power of the 1981 nuclear power of the 1981 nuc

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The San Diego premiere of h
You Love This Planet will take
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- Rick Geary

READER'S GUIDE TOTHE THEATER

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

at the box office.

ALVITE MANE
The PRISP Playbouse offers Jerome
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Gundley, June 26 at 200 pm. CREDIERT OF ALESSER GOD Incommend that you see the San Deppe Rep is production of the Method dharma. Twice, I say this not make the same of the sa Consequently, a first look creates a certain friction between the surface — the obvious tastes involved in staging a play with deaf and hearing audiences — and the depth of the play isself. The play, the completaties of the production, and the many forms of expression in it — drama, speeches in

THE BOWERY THEATRE 480 Elm Street, San Diego 232-4088

CORONADO PLAYHOUSE 1755 Strand Way, Coronado 435-4856

EDUCATIONAL CULTURAL COMPLEX
THEATER
4343 Ocean View Provi

CIVIC THEATRE 202 C Street, downto 236-6510

C.R.A. THEATRE

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

Diego 230-2800

FOX THEATRE 720 B Street, downtown 233-6331

GASLAMP QUARTER THEATRE 547 Fourth Avenue, downtown 234-9583

JEWISH COMMUNITY CENTER Front and Center Theater 4079 Fifty-fourth Street, San Diego 583-3300 x36

LA JOLLA PLAYHOUSE

LA JOLLA STAGE COMPANY

LAMB'S PLAYERS' THEATRE

805.3 University Avenue, La Mesa 464-4598

LAMPLIGHTERS COMMUNITY THEATRE

234-9383
GROSSMONT COMMUNITY COLLEGE
Stagehouse Theatre
8800 Grossmont College Drive, El Cajon
465-1700 x410

Language, mirne, gesture, and body language — make Children of a Lesser God a polybnoic event. As do the performances of Peter A. Jacobs, as James Leeds, and Ralitsa — Serial Norman. Eoth are constanding, Jecobs, in effect, must communicate all his lines twice — in English and in American Sign. — since Popcheva is deal and must rely on him for Valuad cues. Jucobs also

more than any of the play's discussions about the alleged handicaps of the deaf and hearing-impaired. These "handicaps," is shows repeatedly, are strengths. The splendid direction of Sam Woodhouse, a fine supporting cast, the efforts of Jacobs and Popcheva.

Theater Directoru

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

749-3448 LEMON GROVE PLAYERS Lemon Grove Junior High School 3146 School Lane. Lemon Grove 456-5579. 466-1445

LYRIC DINNER THEATRE 7578 El Cajon Boulevard, La Mesa

MARQUIS PUBLIC THEATER MARQUIS GALLERY THEATER 3717 India Street. San Diego 296-8111

298-8111
MRACOSTA COLLEGE
Little Theater
One Barngrd Drive, Oceanside
757-2121 x236

OLD GLOBE THEATRE Old Globe Theatre Cassius Carter Centre Stage Festival Stage, Balboa Park 239-2255

239-2255
OLD MISSION PLAYERS
Mission Basilica San Diego de A
10618 San Diego Mission Road,
278-0021, 464-0401

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

PATIO PLAYHOUSE Vineyard Shopping Center 1151 E. Valley Parkway, Esci 746-6669

PINE HILLS LODGE 2960 La Posada Way, Julian 765, 1100

POINT LOMA COLLEGE Salomon Theatre

PALOMAR COLLEGE Palomar College Theatre, San Marcos 744-8860

NORTH COAST REPERTORY THEATRE Plaza of the Four Flags Lomas Santa Fe Road. Solana Beach 481-1055

NORTH COUNTY COMMUNITY THEATRE Vista 724-3421

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COMEDY TONIGHTI

is now a Saturday afternoon matinee. Lee Conavay and friends present their



Where 's Charley'

Note 's Charley'

The Be deded reportability of heirig

to memorite all Seath's lines, which

he mad 'voic, 'remailing her hand

gettures for the audience. Genn these

performance by lis socie would have

been an achievement. But he does

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more than any of the alers. show of improvised corredy routines, which includes a corredy workshop prior to the performance. Designed to give sudience the opportunity to "go sudiences the opportunity to "go sulfo" on stage, the workshop offers instruction in the techniques and practices of improvisational corredy. B Street Caberst, 2753 B Street, San Diego; Statuday at 12340 p.m. For information call 239-4275.

DESIGN FOR LIVING
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controlled to the controlled to the controlled to the control to the controlled to the con

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

SAN DIEGO CITY COLLEGE THEATER Thirteenth and C streets. downtown 239-7854

SAN DIEGO JUNIOR THEATRE Casa del Prado Theatre. Balboa Park 239-8355

9*N DIEGO MESA COLLEGE 7250 Mesa College Drive, San Diego 279-2300 x236 SAN DIEGO REPERTORY THEATRE 1620 Stath Avenue, downtown 235-8025

23-8025
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265-6947

SAN DIEGUITO LITTLE THEATRE Del Mar Fairgrounds, Del Mar 755-7358

Wangenheim Junior High School Auditorium 9230 Gold Coast Drive, Mira Mesa 566-7300 x216

STARLIGHT Starlight Bowl, Balboa Park 232-3049 or 234-STAR

UNITED STATES INTERNATIONAL UNIVERSITY Zabie Theater 10455 Pomerado Road, Scripps Ranch 271-4300

UNIVERSITY OF CALIFORNIA SAN DIEGO UCSD Theater, John Muir Theater, Studio

Theater, John Huir Theater, Studio Theater 452-4574 Mandeville Auditorium, Mandeville Recital Hall 452-2380

UNIVERSITY OF SAN DIEGO Camino Theater, Alcala Park Linda Vista Road, San Diego 291-6480

SCRIPPS RANCH COMMUNITY THEATRE Wangenheim Junior High School

admire, are really irresponsible egotists and hedonists, with not a care in the world about kindness, moral obligation, or even ordinary courtes, Donna Walker, Don McManus, and Steve Gubin do a decent job with their

— but what is needed for this play is a trion not of competent action but of the stricted dernigods. Design for Lating is a four, just by play — and certainly no one watching the end of the stricted scenes would wish it. Holy directed scenes would wish it. Holy directed scenes would wish it. Casalismp Casaler Theatre, through June 25: Wednesdey through at 8:00 p.m. Sunday at 3:300 p.m.

A00 p.m.
PRODLER ON THE ROOF
The Lawrence Wisk Village The stars
present the cleaser invasical — book by Joseph Sein, music by Jenny Book,
obby Joseph Sein, music by Jenny Book,
obby Jenny Boek,
music by Jenny Boek,
and Je

OTPSY
The Pestal Dinner Theatire presents
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the mastical — mast by Jule Syre,
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Track Wayme directs the production.
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Nanon Tygett, Biff Wiff, Vernori Nelson, Liz Wunsch, Kent Blacic, Devid C, Heikkila, Molly Bowman James A, Strait, Christine Burko, Dee Ann Johnston, who is also Dee Ann Johnston, who is also __e choreographer of the shlow, (Sm.). Flesta Dinner Theatre, through JL ly 3; Tuesday through Saturday, dinner at 6:30 p.m. curtain at 81:5 p.m. Sunday, dinner at 5:30 p.m., curtain at 7:15 p.m. Mutinee Wednesday and Sunday, buffel huncheon at noon, curtain at 1:15 pm.

HENRY IN PART I
As part of its Summer Freehold 83, the As part of its Summer Freehold 83, the As part of its Summer Freehold 83, the Shadespearsh Interpretable 19 and the Shadespearsh Interpretable 19 and the Shadespearsh Interpretable 19 and the Interpretable 19 and 19 and

JOHES
Byen Productions presents the West
Coast generate of William Norms
Coast generate of William Norms
Coast generate of William Norms
among men. By means of short
Members of the cast include James
Bill Park Final Parkets (Groupe F. m.
Kyle Flanders, and Terry
Cappeters (Sim)
Short (Bull St. By Branches downton)

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PAM STUBBS-piano

BILL CANTOS-piano

rday, June 25 8:30 pm NANCY TURETZKY-flute

JOY HUJSAK-harp

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The concert of Japanese music will take place on Sunday, June 19, at 7:00 p.m., at the La Jolla Museum of Contemporary Art. For further information, call the museum at 454-3541. Tickets

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Out Of Focus (continued from page 1)

- Thomas Arne

taken from several issues of the magazine. Most of the photographers named above are represented, including Stieglir: himself — with the notable exceptions of Stiegliff's most famous picture. The Steerage (issue of October, 1911), and (issue of October, 1911), and Paul Strand's photographs (issues of October, 1916 and June, 1917). The show is thus dramatic punch of its final

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— Alberto Lau

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(continued from page 1)

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at the box office.

ANATTE MANE
The Palo Rephase offers Jerom
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CHILDREN OF A LESSER QO I Incomment that you see the San Diego Reys production of the Marks and Diego Reys production of the Marks and Diego Reys production of the Pain, and the Comment of the Pain of Marks and Diego Reys and Conference and a fee fee fee of the Pain of CHILDREN OF A LESSER GOD the obvious tasks involved in staging a pley with deaf and hearing audiences — and the depth of the play itself. The play, the complexities of the production and the many forms of expression in R — drama, speeches in English and American Sign

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MARQUIS PUBLIC THEATER MARQUIS GALLERY THEATER 3717 India Street. San Diego 288-8111

298-8111
MIRACOSTA COLLEGE
Little Theater
One Barnard Drive, Oceanside
757-2121 x236

OLD GLOBE THEATRE
Old Globe Theatre
Cassius Carter Centre Stage
Festival Stage, Baboa Park
239-2255

OLD TOWN OPERA HOUSE 4040 Twiggs Street, Old Town 296-0082

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PALOMAR COLLEGE
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744-8850

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NORTH COAST REPERTORY THEATRE Plaza of the Four Flags Lomas Santa Fe Road, Solana Beach

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all combine to make this one of the Rep's finest productions. See it. Twice. (Sm.) San Diego Repertory Theatre, through July 2: Wednesday through Sunday at 8:00 p.m. Matines Sunday at 2:30 p.m. and Saturday, July 2 at 2:30 p.m.

COMEDY TONIGHTI Is now a Saturday afternoon matinee. Lee Conavay and friends present their

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when's Clarity?

In the about a separation of the separation of th show of improvised comedy routines, which includes a comedy workshop prior to the performance. Designed to give audiences the opporturity to "gr wild" on stage, the workshop offers instruction in the techniques and instruction in the techniques and improvisational comed of improvisational comed to the common of the common

DESIGN FOR LIMING
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and look in row we can reserve.

admire, are really irresponsible egotists and hedonists, with not a care in the world about kindness, moral obligation, or even ordinary courties). Donna Wallier, Don McManus, and Steve Gubin do a decent job with their

Stern Cubin do a decert job with their roles — they speak ell and look good — but what is needed for they play is a tilt not not of competer actions but of theathful demayds. Design for Lething is a long study regime — and Lething is a long study regime — and effect demayds. Casillary production, non-whetstanding, some centerstaining played and defly directed scenes, would wish it lenger. (Sa) — land the study of the competence of the compe

3:00 p.m.

PRDDLER ON THE ROOF
The Lawrence Welk Williago Theater
presents the classics runaiced — book by Joseph Sein, music by Jenny Bock, and bytes by Seinder Mariek. —

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Marie Lawrence Welk Williago Theater

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Marie Lawrence Welk Williago Theater

Tradition. 1 is directed by Condon

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Nanon Tygett, Biff Wiff, Vernori Nelson, Liz Wunsch, Kent Blacic, David C. Heikkila, Molly Bowman, James A. Strait, Christine Burko, and Dee Ann Johnston, who is also a choreographer of the show (See). Dee Ann Johnston, who is also ... choreographer of the show. (Sm.) Flesta Dinner Theatre, through July 3; Tuesday through Saturday, dinner at 6:30 p.m., curtain at 81:5 p.m. Sunday, dinner at 5:30 p.m., curtain at 7:15 p.m. Matinee Wednesday and Sunday, buffet luncheon at noon, curtain at 1:15 p.m.

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As part of its Summer Feedbard 33, the
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25; Friday and Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m. For information call 724-3421.

PETER AND THE WOLF
The Magic Machine Children's
Repentry Company begins as second
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PLAZA SUITE
The Lyric Dinner Theatre is staging the Neil Simon triptych: three episodes in the life of Suite 719 of the

Plaza Hotel in New York. In the first Place Noted in New York, this reason replaced, a side amonementary by returning to the scene of their programments of their programments of their last scenarios. The scene of their programments of their last scenarios. The scene of their programments of their their programments of their their programments of their t

curtin at 149 p.m.
THE RAINAKER
The Pine Hills Lodge Flayers present
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The Hills Lodge A trough August 6;

p.m. Clans SEA MARKS Reviewed this issue. B Street Cafe. 2753 B Street. San Diego, through June 19; Thursday through Sunday at 7:00 p.m. For ***reation call 296-0658.

STATEMENTS AFTER AN ARREST UNDER THE IMMORALITY ACT Reviewed this issue. B Street Cafe, 2753 B Street, San Diego, tierough June 19, Finley through Sundey at 9:30 p.m.

TALLEY'S FOLLY
The Old Globe Theatre is staging the comedy by Lanford Wilson, which

won the Pulitzer Prize in 1980. Set in the Talley family's boathouse in Lebanon, Missouri, in 1944, the play concerns the courtship of a skittish, concerns the counthip of a shifting thirty-cropy-and Signifier. Sally Talley, by Met Friedman, a determined folly the system of Sally Talley, by Met Friedman, a determined folly the system of the Sally Sa

TWELFTH NIGHT Reviewed this issue. Old Globe Theatre, through August 27; Tuesday through Sunday at 8:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

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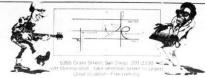
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READER'S GUIDE TO THE MUSIC SCENE

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

Their appearance here will cause hardly a ripple by comparison to the buzz that will attend certain other concerts this summer, but for my money the most intriguing act coming to town in this very busy week is the Fyrebyrds. The odd spelling of the band's name is no coincidence, as two of the four musicians are former members of the long-lamented Staties group, the Byrks. Lamented, that is, by those — like me — who considered the Byrds — who considered the Byrds — the country, intringuing because the Pyrebyrds is not an ad host catempt at a Byrds "runnion," but apparently a band formed yand around Gene Clark, the first and around Gene Clark, the group original Byrds and easily the most enigmatic of that quinter coincidence, as two of the four original Byrots and easily the most enigmatic of that quintet (the other original Byrd in this new group, Michael Clarke — no relation — kept a low creative and public profile as the drummer for both that group and his last band, Firefall).

For a droup whose

For a group whose combination of celestial harmonies, soaring twelve string guitar, and generally roseate lyrics produced an uplifting sound,



fore in Clark's recordings subsequent to his departure from the Byrds' camp, and was in fact intensified once Clark teamed with banjo player Doug Dillard in 1968 (the Dillard and Clark Expedition) to play in a purer, largely acoustic purer, largely acoustic country folk style. Ironically, the musicians with whom Clark had had such an acrimonious failing out over musical differences were also neaded in a similar direction, as the suddenly countrified Byrds gave way to two offshoots — the Flying Burrito Brothers and the Frazer, Noses (such exertually Flying Burnto Brothers and th Frozen Noses (who eventually changed their name to the less incriminating Crosby, Stills, and Nash). None of Clark's post-Byrds albums burned rubber going up the charts (one effort, Gene Clark, was a pretty effort, Gene Clark, was a pretty decent evocation of middle-period Dylan), partly because his songwriting became increasingly personal in style and lyrical content, to the extent that he moved farther away from the mainstream of

away from the mainstream of pop music with each recording. Except for his contribution of two countryish tunes to the Byrds' poorly received reunion album in 1973 (they were the best tracks on the record), Clark has been about as visible as Robert Vesco during the past decade, so one can only Robert Vesco during the past decade, so one can only speculate as to his productivity or level of performance. The Fyrebyrds, whose two other members are Mark and Mati. Andes (they have performed together and separately with the

KGB+FM 101 WELCOMES IN CONCERT

Firefall, Heart, and the Kim Carnes Band) have an album due out shortly. For those of you too curious to await that record's release, the band will be at the Belly Up Tavern this

at the Belly Up lavern this
Sunday night.
Words such as "elegant,"
"stately," and "erudite" come to
mind when I think of the
Modern Jazz Quartet. Once ions (or, at least, lion cubs) of the behop movement, pianist John Lewis, vibraharpist Milt Jackson, bassist Percy Heath. Jackson, bassist Percy Heath, and drummer Connie Kay are all sixty-ish now, and so one tends to regard them more with reverence than awe. As in all art forms, what was revolutionary in jazz many years ago has become part of the college curriculum today, and the curriculum today, and the sound created by this quartet seems tame to our contemporary sensibilities. That is not to denigrate the band, but only to point out that one cannot reasonably expect to be startled by what these startled by what these gentlemen play anymore. But then, that is not why fans of the quartet attend their concerts. They attend because no other aggregate that rushes to mind has performed this jazz equivalent of chamber music with a keener sense of refinement and taste, a sense refinement and taste, a sense that could only have been acquired over thirty-odd years of playing together. For anyone who can appreciate those qualities, the Modern Jazz



nuersion to the air travel necessitated by touring, Before leaving the band, Clark had contributed to the Byrds repertoire several tunes that belied his bellicose reputation,

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TICKETS AT TICKETRON



Quartet's two shows Friday night at Humphrey's will rate high on the list of this weekend's priorities.

64.0

And speaking of venerable, two of American music's legendary figures will follow one another to the grandstand stage of the Del Mar Fair this

Carmen McRae mcld. Unlike those singers, she sought less to stretch and redefine songs through idiomatic jazz interpretation than to bring to a decent tune subtle jazz inflections that augmented the melody without compromising it. For that reason and because her voice was clearer and "sweeter" than those of her sweeter' than those of her counterparts, Fitzgerald has been considered a pop rather than a jazz singer in some quarters (and, indeed, she's had some success in that geme). A few listens to some of her reissued earlier work with Chick Webb's band and her later Verve recordings will altest not only to considerable such a size furnity rooted in jazz, but a safe furnity rooted in jazz, but as a furnity rooted in jazz, but as seen furnity rooted in jazz, but as seen furnity rooted. Ray Charles has also had considerable success as a pop

considerable success as a pop singer, but has enjoyed an ever more varied career. One of the

first black artists to bring gospel and the blues to a large, white audience, Charles has been Del Mar Fair with country Del Mar Fair with country music on Friday night at the grandstand stage; while at the Spirit, the Fleshtones, Joey Harris and the Speedsters, and Bruce Joyner and the Plantation's New Band will hold equally adept at bridging the gaps between black music and both country and western and Tin Pan Alley styles. Because h owns one of the most imitated voices in music history, Charles's skills as a writer and way. The **B-52s** will be at SDSU's

Open-Air Amphitheatre
Saturday night on a bill with
Red Rockers, a Louisiana-based
band that has recently released band that has recently released a fine "progressive-punk" album, Good As Gold (which includes the single "China"); that same night, several miles and musical light years away. George Winston will perform the plano music that has made him the toast of "new age" music, in two shows at the La Paloma Theatre in Enchinates. Planoma Theatre in Enchinates with the same and the matronly set in the first of a bow-day sint at the San Diego Wild Animal Park's Mahala Amphitheatre.

Sunday has Ayanna Hobson and Clarence Bell at the Multicultural Arts Institute Gallery; while Spyro Gyra plays the first night of a two-night the first hight of a two-night engagement at Humphrey's; on Monday, Mac Davis, for whom a lack of any discernible talent has proved no obstacle to has proved no obstacle to success in show bit, will be at the fair, with comedian Kip Addotta opening the show, Tuesday brings the Tom Finder This, the Joa Assardle Quinter, Freefall, and the Ross Quartet to Humphrey's for a special "happy hour" jazz concert; and OXO and Medje appear at the Del Mar Pair Ister that night.

Closing the week is America at the Del Mar Pair. This bands at the Del Mar Pair. This bands at the Del Mar Pair. This bands the Del Mar Pair is the Company of the Pair of the





arranger have been given less ink, but these were the talents

ink, but these were the talents that gave his peers cause to label him a genius years ago. Wheelther he's a genius or not, Charles can always be counted on to give a good performance, and his show Sunday night in Del Mar should provide one of the weekend's highlights. In other concerts this week, NRBQ and the Whole Whest Homs will be at the Belly Up Towern tonight, Thursday, while round the performance of the weekend's highlights concluding at the Belly Up Towern tonight, Thursday, while rockeding at the Belly Up Towern tonight, Thursday, while received the performance of the



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NRBQ and the Whole Wheat Horns: Belly Up Tavern, tonight, Thursday, 9 p.m., 143 South Cedm Avenue, Solana Beach, 481-9022.

Billy "Crash" Craddock and une 17, 7:30 p.m., 1-5 at Via de la

Modern Jazz Quartet: Humphrey's

the Speedsters, and Bruce Joyne and the Plantation's New Band:

Fairgrounds grandstands, Saturday June 18, 7:30 p.m., 1-5 at Via de la Valle.

The B.52s and Red Rockers:

Bobby Vinton: San Diego Wild Aramal Park's Mahala

Ayanna Hobson and Clarence Bell: Multicultural Arts Institute Gallery Sunday, June 19, 3 p.m., 425 Market Street, 236-1521.

Ray Charles: Del Mar Fairgrounds grandstands. Sunday, June 19, 7:30 p.m., 1-5 at Via de la Valle.

The Tom Finklea Trio, the Joe Azarello Quintet. Freefall, and the Ron Satterfield-Keyyn Lettau Quartet: Humphreys. Ituesday, June 21, 4:30 p.m., 2303 Shelter Island Drive, 224-3411. OXO and Moio: Del Mar

Mac Davis and Kip Addotta: Del

Fairgrounds grandstands, Tuesday June 21, 7:30 p.m., I-5 at Via de la Valls

America: Del Mar Fairgrounds grandstands, Wednesday, June 22, 7:30 p.m., 1-5 at Via de la Valle.

New 4 Girls 4 and Danny Gans: Del Mar Fairgrounds grandstands. Thursday, June 23, 7:30 p.m., 1-5 at Via de la Valle.

William Ackerman, Alex DeGrassi and Liz Story: Humphrey's, Friday June 24, 6:30 and 9 p.m., 2303 Shelter Island Drive, 224-3411.

The Ascenders and Radio Bandits: Spirit, Friday, June 24, 9 p.m., 1130 Buenos, 276-3993.







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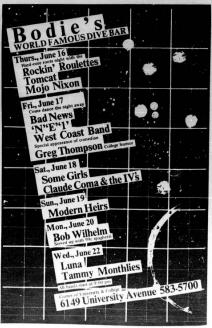


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Glen Campbell and Claudia Nygaard: Del Mar Fairgnounds grandstands, Sunday, June 26, 7-30 p.m., 1-5 at Via de la Valle. Joan Armatrading: SDSU's Open-Air Amphitheatre, Sunday June 26, 8 p.m. 265-6947.

The Johnny Winter Group: Rodeo Sunday, June 26, 9 p.m., La Jolla Village Drive and Villa La Jolla Drive, La Jolla, 457-5590.

The Pointer Sisters: Del Mar Fairgrounds grandstands, Monday June 27, 7:30 p.m., I-5 at Via de la

June 27, 6:30 and 9 p.m., 2303 Shelter Island Drive, 224-3411

The Limelighters and the Four Freshmen: Ficsta Dinner Theatre, Monday, June 27, 7 and 9:45 p.m., 9665 Campo Road, Spring Valley, 697-8977.

The Roommates and the Brass Band: Del Mar Fairgrounds grandstands, Tuesday, June 28, 7:30 p.m., 1-5 at Via de la Valle.

"Jazz Live" featuring Art Resnick and Friends: San Diego City and Friends: San Diego City College Theatre, Tuesday, June 28, 8 p.m., 14th and C streets, 234-1062,

Leon Redbone: Humphreys. Tuesday, June 28, 6:30 and 9 p.m., 2303 Shelter Island Drive, 224-3411.

The Bellamy Brothers and Janie Fricke: Del Mar Fairgrounds grandstands, Wednesday, June 29, 7:30 p.m., 1-5 at Via de la Valle.

Jan and Dean: San Diego Wild Animal Park's Mahala Amphitheatre, Friday, July 1, 7:30 m.; and Saturday, July 2, through londay, July 4, 3:30 and 7:30 p.m. 15500 San Pasqual Valley Road, Escondido, 747-8702.

Charo and Danny Gans: Del Mar Fairgrounds grandstands, Saturday July 2, 7:30 p.m., 1-5 at Via de la

John Schneider and Stampede: Del

The Captain and Tenille and Avaz:

A Flock of Seaguils and the Fixx:

Iron Maiden, Saxon, and Fastway: Sports Arena, Friday, July 8, 7,30 n.m. 224, 4376

Animal Parks Mahala Ammal Parks Mahala Amphitheatre, Friday, July 8, 7:30 p.m.; and Saturday and Sunday, July 9 and 10, 3:30 and 7:30 p.m., 15500 San Pasqual Valley Road, Escendido, 747-8702

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Charlie's Nightclub, 680 West San

The Chopping Block, 1740 East Vista Way, Vista, 726-8770; Dakota, rock and roll, Tuesday through

Saturday. C.W.'s Saloon, Carmel Valley Road at Via Cortina, Del Mar. 275-6556: Posse, country, Wednesday through

Distillery East, 755 Metcalf Street, Escondido, 741-9393: Live rock and roll, Thursday, call club for information; dance to recorded music with Rockin' Stevie W. Friday

Distillery Nightclub, 140 South Sierra Boulevard, Solana Beach, 755-6733: Bratz, rock and roll, Thursday through Saturday

The Flying Bridge, 1103 North Hill

Highway 101, Cardiff, 753-6438: Django, jazz, Thursday through

Gizmo's, 380 North El Camino Real, Encinitas, 942-1676: The Hurricanes, rhythm and blues. Thursday through Saturday Island Rhythms, rock and rhythm and

Henry's, 264 Plm Street, Carlibad 729-9244. Torn Socieciand Court Judy Ames, contemporary. Tresdar through Saturday.



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ROCKIN' WEEKEND



Two dance floors Three bars

SUNDAY

KGB-FM 101 PARTY

Premiere Party! NGS FM TWILIGHT TONE

TOYS

MONDAY

TOYS

Dan Slegel Rescheduled Monday, July 11

ractions: July 4 & 5 — formerly of the Doc Cornellus Bumpus: July 18 — Seawind

TOYS



2828 Camino del Bó South, Mission Valley 299-2828

TUISDAYS WIDNISDAYS THURSDAYS Orange Crush \$1.10 Mark \$1.10 Markathas \$1





Thursday Ladies' Night

Long Island iced teas \$1.25







Tequila Tuesday \$1.25

Vodka Wednesday \$1.25

Happy Hour

Sunday-Thursday 50¢ beer Friday & Saturday 75¢ wells 8-9pm



Every night's a special night at M's Club tact Talavisions 275-4315 or 755-3443

rockabilly, ballads, and variety, Sunday and Monday.

Hungry Hunter, 1221 Vista Way. Oceanside, 433-2633: The Russ Kirkpatrick Band, rock and cour rock, Wednesday through Saturday Zuma, contemporary, Sunday through Tuesday.

Jolly Roger, 1900 North Harbor Drive, Oceanside, 722-1831: Second Wind, contemporary, Wednesday through Saturday.

Monterey Jack's, 11940 Bernardo Plaza Drive, Rancho Bernardo.
566-2400: Robb Huff,
contemporary, Sunday; Ken
Anderson, contemporary, Monday
and Tuesday, Brian Stevens. ontemporary, Wednesday,

Old Time Cafe, 1464 North Highway 101, Leucadu, 436-44030; Magical Strings, traditional and original Celtic music. Thursday, Berline, Cray, and Hiskman, Stuegrass, Friday the Big Jewish Band, Idegmer music, Tebaco, Road, Jazz, Sunday; Old Time Hoot Night, Tuesday, open pertry reading, Wednesday.

Pancho's, 1309 Camino Del Mar. 481-0414: The Jack Costanzo 481-0414: The Jack Costanzo
Quintet, contemporary Latin and
American music, Thursday through
Saturday; rhythm and blues Jam
session featuring the Five Careless
Lovers, Sunday afternuon.

Pea Soup Andersen's, 890 Palomar Airport Road, Carlsbad, 438-0880; Kicks, rock and roll, Thursday through Saturday; Chime, top 40,

Pizza Chalet, 918 South Santa Fe, Vista, 758-3740; San Diego North County Bluegrass Club open stage fourth Tuesday of each month.

Pomerada Club, 12237 Pomerado Road, Poway. 748-1135; Telegraph Canyon, country, Wednesday through Saturday, with country dance lessons early evening

Poway Mine Company. 12375 Poway Road, Poway. 748-7296, 566-2070: The Johnny Almond Rhytim Revue, rock and blues. Wednesday through Saturday.

Ralph and Eddie's, 390 Grand Avenue, Carlsbad. 729-2989; CW Express, country rock, Friday and

Ramada Inn. Scotty's Pub, 2500 South Escondido Boulevard. Escondido, 747-5000: Ted and Dave contemporary. Tuesday through Saturday. Magic. contemporary. Sunday and Monday.

Rancho Bernardo Inn. 17550 Rancho Bernardo Inn. 17530 Bernardo Oaks Drive. Rancho Bernardo. 277-2146: Veranda Lounge (downstairs): Debi Pace and Friends. contemporary. Tuesday through Saturday.

Red Dog Saloon/Valley Fort Steakhouse. 3757 South Mission Road, Fallbriok, 728-1968. Ray Sanders, country and pop. Friday and Saturday.

Roxy, 517 East First Street Encinitas, 436-5001: The Peter Sprague Quartet, jazz, Friday and

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

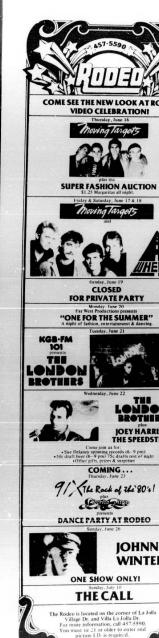
The Shepherd Cafe, 1126 South The Shepherd Cafe. 1125 South Highway 101. Familian 753-1124; Rent Homer, contemporary piano, Thursky, Michael Rhodes, contemporary piano, Thiday, Airen Jake, contemporary piano, Saturday, Sue Jo Mitchell, contemporary piano, Sunday, Magile Whight, contemporary piano, Sunday, Sunday, Magile Whight, contemporary, againt. Mendos Cinton Serio, original gatta. Mendos Contemporary, and classical music, lunch time, seven days.

Stage Coach Inn. 1865 Vista Way. Vista, 724-9090: Texas, country, Thursday through Saturday, Fou



FOR INFORMATION CALL 481-9022







ONE SHOW ONLY!

THE CALL





Sunday & Monday only, June 19 & 20



ROCKIT!

Tuesday & Wednesday, June 21 & 22

and Saturday.

Ribe Parot, 1298 Prospect Street, La Jolia, 454-9131: Kathy Shoemaker Quartet, jazz, Thursday, Charles McPherson Quintet, jazz, Friday and Saturday, Ioe Marillo Quartet, jazz, Sunday, Diango, jazz, Monday; Denise Jeter Quartet, jazz, Tuesday, Travellers, jazz, Wednesday.

Carlos Murphy's, 4303 La Jolla Village Drive, La Jolla 457-4170: Beotones, rock and roll, Saturday; Robb Huff, contemporary, Monday and Tuesday, with Talent Night Monday; Spider Murphy and the

Blind Tiger Band, 30s and 40s swing, Thursday.

Catamaran, 3999 Mission Boulevard, Mission Beach, 488-1081: Southwind, contemporary, Tuesday through Saturday.

Coaster Saloon, 744 Ventura Place Mission Beach, 488-4438: Rick Lyon, top 40, Friday and Saturday

Chuck's Steak House, 1250 Prospect Street, La Jolla, 454-5325: Purl, jazz, Wednesday through 00

曲

Ensemble, jazz, Wednesday through Sunday; Ron Satterfield and Kevyn Lettau, jazz, Monday and

. . .

Halcyon, 4258 'West Point Loma Boulevard, Loma Portal, 225-9559: Heroes, rock and roll, Thursday through Saturday; Foreign Affairs, rock and roll, Sunday and Monday; Four Eyes, rock and roll, Tuesday and Wednesday.

Headquarters Nightclub, 4617 Mission Bay Drive, Pacific Beach.

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270-ROCK, 270-7881: Live rock and

Hilton Hotel, Cardo Bar, 1775 East Mission Bay Drive, Mission Bay. 276-4010: People Movers. contemporary, Wednesday through Saturday; Triple Play. contemporary, Sunday through Tuesday

Islandia Hotel, 1441 Quivira Road, Mission Bay. 224-3541: Art Resnick Trio, jazz, Tuesday through Thursday; the Tom Barabos Trio. jazz and standards. Friday and

Islands Saloon, First Street and Orange Avenue, Coronado. 435-3456: The Constables,

Jose Murphy's, 4302 Mission Boulevard Facific Beach. 270-3220: David Bradley and the Maniac Band, comedy and runsic. Thursday through Saturday; the Nomads, rock and roll. Sunday and Monday; Bobby Chevrolet and the Hurricanes, rock and blues. Tuesday and Wednesday.

Le Chalet, 5046 Newport Avenue Ocean Beach, 222-5300:

Knucklehead, rock and roll Thursday through Saturday; Solutions, rock and roll, Sunday and Monday: Rockit mck and roll

LJ's Bar and Grill, 1250 Prospect Street, La Jolla, 454-4244; Sue Berman, contemporary, Friday and Saturday.

McPs, 1107 Orange Avenue. Coronado. 435-4280. Spider Murphy and the Blind Tiger Band. 30s and 40s swing, Friday and Saturday, the Billy and Annette Duet, contemporary, Monday, John Waybrant, contemporary, Tuesday.

"Mission Rose," Islandia Sportfishing dock, 1551 West Mission Bay Drive, Mission Bay, 224-9605: Carol and Chris, contemporary music for dancing, early evening Friday and Saturday

Moby's Broller, Adam's Rib Restaurant, 1403 Rosecrans Street. Point Lom. 226-1871: The Moody Dudes, contemporary, Thursday through Saturday, Johnny Cadillac and Ace, contemporary and jazz.

Mom's, 945 Garnet Avenue, Pacific Beach, 483-7737: Dirk Debonaire, Beach. 483-7737: Dirk Debonaire, rock and roll, Thursday through Saturday; live rock and roll, Sunday and Monday, call club for information; RV and the Shadows, rock and roll, Tuesday and Wednesday.



Mulvaney's, 1031 Orange Avenue, Coronado. 435-4660: Johnny Cadillac and Ace, contemporary and jazz, Friday and Saturday.

Phone 223-2572

Thursday-Saturday, June 16-18

Margarita Thursday

\$1 Margaritas

every Thursday all night long

Sunday & Monday, June 19 & 20

BARKER & ORR

Tuesday-Saturday, June 21-25

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TOYS

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Mulvaney's, 4230 Mission Boulevard, Pacific Beach, 483-7383: The Billy and Annette Duet, contemporary, Thursday through Saturday.

Mustr. ag Club, 3595 Sports Arena Boulevard, Loma Portal. 223-5596: Gerry Baze and a Touch of Country, country, Tuesday through Saturday; Stagecoach, country, Sunday; Country Jambore featuring two bands, Monday.

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach. 270-7522: Jim Hawley. contemporary, Wednesday through Saturday; Ella Ruth Piggee, jazz. Sunday; Ooo, rock and roll, Monday and Tuesday.

Rodeo, 8980 Vis La Jolla, La Jolla. 457-5590: Moving Targets, rock and roll, Thursday through Saturday, with Joey Flarris and the Speedsters, rock and roll, Thursday, live rock and roll, Monday, call club for information, the London Brothers, rock and roll, Thesday and

Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay. 274-3314: Donna and Andy, contemporary, Thursday through Saturday.

Silver Fox, 1833 Garnet Avenue. Pacific Beach, 273-9190: Stan and Jerry, oldies, country, and jazz for dancing, Friday and Saturday.

Texas Teahouse, 4970 Voltaire Street. Ocean Beach. 226-8849; Tom "Cat" Courtney, blues. Thursday; the Balzi Band, rock and roll, Friday.

Vacation Village Hotel, Bay Lounge, Vacation Isle, Mission Bay, 274-4600: Shine-It-On, contemporary, Tuesday through Saturday, musical entertainment, Sunday and Monday, call club for information.

Windrose, 1935 Quivira Road. Marina Village, Mission Bay Park. 223-2335: The New Dallas Collins Band, rock and roll, Thursday through Saturday; the Siers Brothers, rock and Beatles music, Sunday and Monday; Heroes, rock and roll, Tuesday and Wednesday.

San Diego North

The Abilene Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131 Lanny Pruitt and Cinna

country. Tuesday through Saturday.

The Alamo, 3093 Clairemont Drive, Clairemont. 276-2240: Flyweil, rock and roll, Tuesday through Saturday.

Black Angus, 5247 Kearny Villa Road, Kearny Mesa, 279-3100: Silver Wing, top 40, Wednesday through Sunday

Black Angus, 10370 Friars Road, Mission Valley, 563-5862: RPM, rock and roll, Thursday through Sunday; Flyer, rock and roll, Tuesday and Wednesday.

Blarney Stone Pub, 5617 Balboa Avenue, Clairemont. 279-2033: Brian Connelly, Irish music, Wednesday through Saturday

Bunbury's, 9906 Mira Mesa Boulevard, Mira Mesa. 578-8666: Live music, Thursday through

Crystal's Frat House, 5404 Balboa Avenue, Clairemont. 279-2390: Bill Brackett, comedy and music, Tuesday through Saturday.

Donegal's, 5323 Mission Center Road, Mission Valley. 297-6370: Jim Moore, contemporary, Tuesday through Saturday.

Flanigan's, 5373 Mission Center Road, Mission Valley. 291-8635: Live rock and roll, Thursday through Saturday, call club for information.

Gold Coast Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131: Dave Rodgers, piano bar, Tuesday through Saturday; Gary Narramore jazz, Sunday and Monday.

Hajji Baba, 104 Mission Valley Center West, Mission Valley. 298-2010: Live Arabic music and entertainment, Tuesday through Saturday, with open stage belly dancing Tuesday, live Greek musi

Holiday Inn/Mission Valley, Cricket's, 595 Hotel Circle South, Mission Valley, 291-5720: Chain Reaction, contemporary, Tuesday through Saturday; live entertainment, Sunday and

Islands Lounge, Hanalei Hotel, 2270 Hotel Circle North, Mission Valley, 297-1101: Harvey and 52nd St. Jive, Jazz, swing, standards, and show tunes. Tuesday through Saturday; Mike and Lynn Cherry, contemporary. Sunday and Monday.

Kearny Mesa Bowl, 7585 Clairemont Mesa Boulevard, Kearny Mesa. 279-1501: Third Degree, top 40. Thursday through Saturday.

La Hacienda Cantina, 878 Hotel Circle South, Mission Valley. 298-8281: Mike Murphy, variety. Thursday through Saturday;

Neuncausy.

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley.
299-2828: The Ron Bolton Band, rock and roll. Thursday through Saturday, with the London Brothers, rock and roll, Fiday and Saturday; the Tops, rock and roll, Sunday through Tuesday; the Ron Bolton Band, rock and roll.

Monk's 10475 San Diedo Mission Road, Mission Valley, 563-0060: Forward Motion, top 40, Tuesday through Sunday.

Monterry Whaling Company, 887 Valley, 291-1638; Oh! Ridge, comedy and music, Tuesday through Saturday: the Twotones rock and roll. Sunday and Monday

The Moonglow, 4615 Clairemont Drive, Clairemont, 273-1022; Justice, top 40, Tuesday through Saturday, Lanny Pruiti and Cinnamon Ridge, country, Sunday and Monday.

Navajo Inn, 8515 Navajo Road, San Carlos. 465 1720: Quest, rock and roll, Tuesday tirrough Saturday; Diamond, rock and roll, Sunday and Monday.

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

Pavillon Lounge, Town and Country Hotel, 500 Hotel Circle North, 291-7131: Larry Keys Trio, contemporary dance music and swing, Tuesday through Saturday.

P.J.'s Lounge, 10789 Tierrasanta Boulevard, Tierrasanta. 292-5338: Jiramy Nixson and Downhome, country, Thursday through Sunday.

Smuggler's Inn, 402 Fashion Valley, Fashion Valley East. 291-7770: Joe and Don Gaynor, contemporary, oldies, and "Elvis," Tuesday through Saturday.

Thesday through Saturday.
Spirkt, 1108 Burno Anomus, Bay
Park, 276-5993: Brocksts, rock and
roll, Mitchell Comist and the
Hellhounds, rock and roll,
Playground Shar, rock and roll,
Thursday; the Pleshtones, rock and
roll, Joy Harris and the Speedisters,
Thomas and the Speedisters,
Thomas and the Speedisters,
Thomas and the Speedisters,
Thomas and the Spirkt All Spirkt All

Springfield Wagon Works, 5255 Kearny Villa Road, Kearny Mesa. 565-2272: Piano Bar: Dick Johns Thursday through Saturday; Jo Treanor, Sunday through Wednesday.

Tio Leo's/Mira Mesa, 10787 Camino Ruiz, Mira Mesa. 695-1461: Joe Stewart, country and contemporary, Tuesday through Saturday; Johnny Cadillac and Ace,

Tio Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge, 280-9944: Espresso, contemporary, Tuesday through

Wrangler's Roost, 6608 Mission Gorge Road, Mission Gorge. 280-6263: Steer Crazy, country.



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San Diego South Pal Joey's, 5147 Waring Road.

> Anthony's Harborside, 1355 North Harbor Drive, downtown 232-6358: Spring Fever, contemporary, Tuesday through Saturday.

> > Aztec Bowl, Turquoise Room, 4356

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273-4567

223-9979

30th Street, North Park, 283-3135: The Breakers, rock and roll, Wednesday through Saturday.

Barnacle Bill's, 1889 Harbor Island Drive, Harbor Island. 297-1673: Eddie Preston, contemporary, Wednesday through Saturday.

Boat House, 2040 Harbor Island Drive, Harbor Island. 291-8010: The Spud Brothers, '50s and '60s rock, Tuesday through Saturday; live entertainment. Sunday and Monday, call club for information

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Balboa Park. 234-8511: William Wright, piano bar, Tuesday through Saturday; Benji, jazz, Sunday.

Chateau Lounge, 3623 College Avenue, College Grove, 582-5820: Smokey Joe, top 40, Friday and

Crossroads, 345 Market Street, downtown. 233-7856: Zzajj, jazz. Thursday through Saturday

Dance City, 6875 El Cajon Boulevard, East San Diego. 697-1811: Live rock and roll, Friday call club for information.

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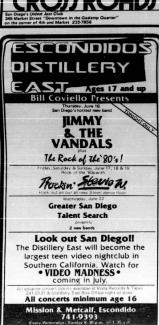


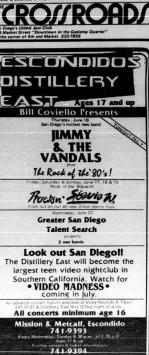


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Doc Masters, 2051 Shelter Island Doc Masters, 2001 Shelter Island Drive, Shelter Island, 232-2572; Roys, rock and roll, Thursday through Saturday; Barker and Orr, comedy and music. Sunday and Monday; Termor, rock and roll, Tuesday and Wednesday.

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

Drowsy Maggie's, 31st Street and

298-8584: Tod Connor and Terry Short, topical folk and originals, Thursday, Karen Mullally, folk Thursday, Karen Mullally, folk music, Friday, Cathy Curlis, country and folk, Saturday, Zmiros, klezmer music, Sunday, Old Time Hoot Night, Monday, Richard Freeman, folk and bluegrass, early evening Tuesday, Siamsa Gael Ceili, traditional Insh music, Tuesday; Bluegrass Jamboree, Wednesday, Bluegrass Jamboree, Wednesday.

University Avenue, North Park

Fat City/China Camp, 2137 Pacific

Highway, downtown, 232-0686: Most Valuable Players, pop and jazz, Friday and Saturday.

Grass Roots Cultural Center, 1947 Thirtieth Street, Golden Hill. 232-5009: Tom Heiman, topical felk music, Friday, Melissa Morgan, Irish and Paraguayan harp, Saturday.

Hamburguesa, 4016 West Wallace Street, Old Town. 295-0584: Robb Huff, contemporary, Thursday, with

open stage talent night Thursday jam nights Friday and Saturday.

Harpoon Henry's, 2725 Shelter Island Drive, Shelter Island. 224-8242: J.J. Frank and Zargen, new jazz wave, Friday and Saturday

Holiday inn/Embarcadero, Porthole Lounge, 1355 North Harbor Drive, downtown, 232-3861 Stephen and Tonya, contemporary, Tuesday through Saturday.

Humphrey's, 2241 Shelter Island Drive, Shelter Island, 224-3577: Larry Page, contemporary, Wednesday through Saturday.

Jolly Roger, 807 West Harbor Drive, Seaport Village. 233-4300: Barker and Orr, cornedy and mus Wednesday through Saturday.

Kelly's Pub, 6344 El Cajon Boulevard, East San Diego. 286-0400: Rusty Jones, contemporary folk, blues, and

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Kung Food, 2949 Fifth Avenue Hillcrest. 298-7302: Llama, classical guitar, Tuesday and Wednesday Julio Aguirre, classical guitar Thursday: Doug Hewett, original and soft folk music. Friday Walter lassical guitar, Saturday and

Mandolin Wind, 308 University Avenue, Hillcrest. 297-3017: King

and blues, Thursday through Saturday; Rocco, rock and roll, Tuesday; Starfire, rhythm and blues, rock, and soul, Wednesday

McDini's Downtown, 647 Market Street, downtown, 232-1795: Mike Broward, contemporary, Monday through Friday, with "Catch a Rising Star, West" amateur talent shows, late afternoon Thursday and Friday; Ransom Simonds, piano variety, lunch time Monday through Friday.

My Rich Uncle's, 6205 El Cajon Boulevard, East San Diego. 287-7332: Crystal, rock and roll, Tuesday through Saturday, with the Monroes, rock and roll, Thursday through Saturday, Ella Ruth Pigge, jazz and rhythm and blues, Monday.

No. 1 Fifth Avenue, 3845 Fifth

Bible, contemporary, Monday, and Thursday through Saturday.

Old Town Saloon, 2495 San Diego Avenue, Old Town, 298-2209; Tim Reed, rock and roll, Wednesday and Thursday; Man's Best Friend, the Band From Mars, rock and roll, Friday and Saturday.

Our Place, 2424 Fifth Avenue, Hillcrest, 232-1773: Jazz piano

and Saturday

Pacific Wine Bar and Bistro, 486 Market Street, downtown. 239-9839: Mel Goot, jazz piano, early evening in the dining room Thursday through Saturday.

Papagayo, West Harbor Drive, Seaport Village, downtown. 232-7581: Barry Craig, contemporary and jazz, Tuesday through Saturday, Joseph Hoey,



Wednesday-Saturday 9:30 p.m.-1:30 a.m. Jim Hawley

Sunday Night Jazz 9:00 p.m. -1:00 a.m. Ella Ruth Piggee

Monday is

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No interest . Layaways Private lessons \$6 1/2 hour Patrick's II, 428 F Street, downtown, 233-3077; The Sy Rainey Trio, jazz, Wednesday, Fre jazz, early evening Thursday. Nitetrain, '50s and '60s light rock for dancing, early evening Friday

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

Raphael's, Travelodge Tower, 1960 Harbor Island Drive, Harbor Island, 291-6700. Mardi Milligan, guitar variety, Tuesday through Saturday; Joe Azarello's Singér's Showcase, new talent showcase, early evening the second and fourth Sundays each mouth.

Sheraton Harbor Island, 1380 291-2900: Reflections: Ducktail Revue, vintage rock, Thursday Time Machine, vintage rock, Friday, Saturday, and Wednesday; Harvey and 52nd St. Jive, jazz, swing, standards, and show tunes, Monday.

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cont imporary music by various artists including Leslie Gold. Monday and Tuesday, and Vickie McMaster, Saturday happy hour Sheppard's: Vickie McMaster, standards and contemporary Sunday through Wednesday

Soledad's, 425 West B Street, downtown, 232-7588: The Jaime Moran Trio, Latin, jazz, contemporary, Thursday and Friday.

Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island. 291-9110: Dusty and Melissa. contemporary, Wednesday through Sunday; Donna Cote, contemporary, Monday and Tuesday.

Triton, 6011 El Cajon Boulevard. East San Diego, 583-3240: Ella Ruth Piggee, jazz and rhythm and blues. Thursday through Saturday.

Trojan Horse, 6179 University Avenue, East San Diego. 582-1070: The Blitz Brothers, rock and roll, Wednesday through Saturday; live rock and roll. Sunday, call club for information.

Tuba Man's, 2551 University Avenue, North Park, 295-9426: Sunny Nites, "goodtime music" and variety, Friday; West Coast Band. rock and roll, Saturday.

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

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

East County

Baxter's, 1025 Fletcher Parkway, El Cajon. 442-9271: Hot Shot, rock and roll. Tuesday through Saturday; Charlie Hewitt, contemporary, early evening Sunday and Monday.

Black Angus, 1000 Graves Avenue, El Cajon, 440-5055: Planet, rock and roll, Tuesday through Sunday.

Blarney Stone, Too, 7059 El Cajon Boulevard, La Mesa, 463-2263: Sean McVicker, Irish music, Wednesday through Sunday. Driftwood Lounge, 5286 Baltimore Drive, La Mesa. 462-0533; Carl Simnons and Southern Comfort, country, Tuesday through Saturday; Country Justice, country, Sunday The Boondocks Restaurant, 8320 Parkway Drive, La Mesa. 465-3660: Harmonica John and Cruise

Control blues country, and rock Friday and Saturday evenings and Tuesday afternoon.

The Calypso Lounge, 975 Greenfield Avenue, El Cajon. 440-9526: Ron Morin, country.

Thursday through Saturday.

Circle D Corral, 1013 Broadway, El Cajon. 444-7443: Country Casanova, country, Tuesday through Saturday, Ron Couch and Cimarron, country, Sunday and

Dino's Cocktail Lounge, 9711 Campo Road, Spring Valley, 464-9502: Headway, jazz and

rhythm and blues, Friday and

Saturday.

Flinn Springs Inn. 15505 Highway Brannen's Place, 7973 Mission Gorge Road, Santee, 562-1934: Harmonica John and Mutiny, country and blues, Friday and Southbound, country, Thursday through Sunday.

Horseshoe Tavern, 7664 Broadway, Lemon Grove. 469-6344: The Smith Brothers, country rock, Friday and Bull and Bear, 690 North Second Street, El Cajon. 440-5757: Steve Mouzas and Finest Action. contemporary and oldies. Tuesday through Saturday. Saturday.

Hungry Hunter. 402 Fletcher Parkway, El Cajon. 442-0517: Rich Faulkner, contemporary, Tuesday through Thursday; Mike Edwards, contemporary, Friday and Saturday

io. El Cajon, 443-9568:

Kentucky Stud, 11377 Woodside Avenue, Santee, 448-3402; Country Justice, country, Thursday through Saturday; Free Rein, country, Sunday.

Lakeland Resort, Highway 79. Cuyamaca. 765-0736: Trance, rock and country rock, Friday and

Lakeside Hotel, 9940 River Street, Lakeside, 443-9591; Supercolt, country rock, Friday and Saturday evenings, Sunday aftermoon.

La Pizza House, 566 Paraiso Avenue, Spring Valley, 475-0912: Just Practicing, music and comedy. Wednesday through Friday.

Legend's Restaurant, 2754 Alpine Boulevard, Alpine. 445-5545: Double Vision, contemporary, Wednesday through Sunday.

Lorenzo's, 596 Broadway, El Cajon. 442-9696: Jack Pollack and Coast to 442-9990: Jack Pollack and Coast of Coast, contemporary, Tuesday through Saturday, Fro Brigham's Preservation Band, Dixieland jazz, Sunday and Monday.

Magnolia Mulvaney's, 8861 Magnolia Avenue, Santee. 448-8550: Stampede, country, Thursday through Saturday; the New Dallas Collins Band, rock and roll, Wednesday.

Mama's Mink, 533 East Main Street, El Cajon. 442-5573: Gravel



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The Ox Bow Inn, 9816 Campo Road, Spring Valley. 469-9616: Dan Rivers and Terry, country, Thursday, Leather and Lace,

Park Place, 1280 Fletcher Parkway, El Cajon. 448-4111: Prophet, rock and roll, Thursday through Saturday; Status, rock and roll, Sunday and Monday; Bandit, rock and roll, Tuesday and Wednesday.

Pelikan Pub. 7828 Broadway mon Grove. 464-9284; Fortune untry rock, Friday and Saturday

Pine Valley Restaurant, Old Highway 80, Pine Valley. 473-8727; Elton and J. R., country, Friday and

Sexton's, 7353 El Cajon Boulevard. La Mesa. 460-1500: Clutch Cargo. contemporary. Thursday through Saturday, the Del Bylee Big Band. big band swing, Monday, Miss D'Meanors, contemporary. Tuesday and Webnesday.

The Turquoise Lounge, 5975 Severin Drive, La Mesa. 465-1525: Status, rock and roll, Tuesday through Saturday.



Bagdad de Noche, 4200 Salinas Boulevard, Tijuana, Mexico. 1-70-66-856-6711: Manifest Destiny. rock and roll, Accendial Soulucion Mortal, rock and roll, Friday.

roll, Thursday through Saturday; U.S. Male, rock and roli, Tuesday

Dance Machine, 1862 Palm Avenus Imperial Beach, 429-1161; Bandit, rock and roll. Thursday through Saturday, live rock and roll. Sunday and Monday, call club for information: the Press, rock and roll. Tuesday and Wednesday

Mickey D's. 9563 Mission Gorge tee, 448-9934; White Dwarf, rock and roll, Thursday through Saturday

Mr. Bill's Backroom Saloon, 399 North Magnolia, El Cajon. 447-4500: Live music, call club for

The Olympic Flame, 8629 Mission Gorge Road, Santee, 449-1366: The Athens Express, Greek and American contemporary music. American contemporary music, with belly dancing, Tuesday through Sunday.

The Outpost, 652 Grand Avenue, Spring Valley. 464-9007: Billy Thomas and the Ambush Gang, country rock, Friday and Saturday, the Smith Brothers, country rock,

Reuben's, 5455 Grossmont Center Drive, La Mesa. 465-3464: Charlie Hewitt, contemporary, Tuesday through Saturday.

Van Winide's, 10055 Mission Gorge Road, Santee, 449-0060: The Brand X Band, country, Thursday through

Baloots at the Beach, 717 Seacoast Drive, Imperial Beach, 575-0889; Wally and the Weasels, rock and roll, Thursday through Saturday.

Black Angus, 707 E Street, Chula Vista, 426-9200: Flyer, rock and

Country Bumpkin. 1862 Palm Avenue, Imperial Beach. 429-116 Live country music. Tuesday through Saturday, call club for information.



OUR NEW SUMMER SCHEDULE

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HEAD QUARTERS

ELEGANT JAZZ TRIO



Gunnar Biggs (bass) & Kevin Koch (drums)

Tom Barabas Trio



Saturday.

Joey's, 415 Broadway, Chula Vista, 420-4828: Nick Montana, country, Latin, standards, and top 40, Friday and Saturday.

La Maze, 1441 Highland Avenu lational City, 474-3222: Bruce Robbins, guitar "sing-along," Tuesday through Thursday; East Coast, contemporary, Friday and

Landmark Cocktail Lounge, 2511 Sweetwater Road, National City, 475-7313: Fonda Turner and the Silver Spurs, country, Friday and Saturday.

The Lantern, 1322 Third Avenue, Chula Vista, 427-4200: Live rock and roll, Wednesday through Saturday, call club for information.

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita. 479-3537; Wayne Gire, contemporary and country rock, Thursday through

Palomino Star, 3008 Main Street, Chula Vista. 427-5889: Branded, country, Friday and Saturday.

Royal Vista Inn, 632 E Street, Chula Vista. 426-2500: Mike Sanders, contemporary, Tuesday through Saturday: Gary Lehman, contemporary, Sunday and Monday

Teapot Inn. 1060 Broadway, Chula Vista. 427-1304: Bach-a-la Trio, contemporary, Wednesday through Sunday.

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

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and roll, Thursday through Saturday; the Head Band, rock and roll, Sunday; Illusion, rock and roll, Monday and Tuesday; Radio Romance, rock and roll, Westpeeds.

PERFORMERS

Shari Galve, Il you wish to be included, please call 231-7821 Thursday afternoom or Friday before 5:00 p.m. The listings are

Rock & Roll

Accendial Soulucion Mortal: Bagdad de Noche
The Johnny Almond Rhythm
Revue: Bobby G's, Poway Mine

Co.
The Steve Arthur Show: Tequila
Flats
Audiobop: Spirit
The Balzi Band: Texas Teahouse
Bandit: Dance Machine, Park Place
The Blitz Brothers: Trojan Horse
The Blitz Brothers: Trojan Horse
The Ron Bolton Band: Lehr's
Commission

Creenhouse
Bratz: Distillery Nightclub
The Breakers: Aztec Boul
Bobby Chevolet and the
Hurricanes: Jose Murphy's
Claude Coma and the IVs: Spirit
Mitchell Cornish and the
Hellhounds: Spirit
Coun de Grace: Spirit

ngham: Hill House

Dakota: The Chopping Block Dirk Debonaire: Mom's

Island
The Fleshtones: Spirit
Phyer: Black Angus/Mission Valley
Phyeell: The Alamo
Poreign Affairs: Holeyon
Four Eyes: Halcyon
Four Eyes: Halcyon
The Pyeebynis: Belly Up Tavern
Joey Harris and the Speedsters:
Bodos: Sind

Illusion: Bobby G's, Wild Turkey Incognite Rockers: Distillery Island Rhythms: Gizmo's

Horns: Belly Up Tavern Network: Vista Entertainmen Center, Whiskey Flats The Nomads: Jose Murphy's Oozo: Old Pacific Beach Cafe Open Fire: Spirit Pink Mink: Whiskey Flats, Vista Fink Mink: Wriskey Flats, Vist Entertainment Center Planet: Black Angus El Cajon Playground Slap: Spirit Premonition: Tequila Flats The Press: Wild Turkey, Dance

Prophet: Park Place

Mars: Old Town Saloon The Mar Dels: Helly Up Tawern Mojo Nixon: Spirit The Monroes: My Rich Uncle)

Moving Targets: Roden NRBQ and the Whole Wheat

Quest: Navajo Inn Radio Bandit: Spirit Radio Romance: Wild Turkey Tim Reed: Old Town Saloon The Reflectors: Distillery

The Reflectors Dictillery
Mightidth
Robyn Banx: Whisby Flats
Robyn Banx: Whisby Flats
Repth: Elock Angus Mission Valley
Ry and the Shadows: Morn's
The Siers Brothers: Windrose
The Don Snow Band: Toguida Flats
Solutions: Let Chalet
Spellbound: Reputile Flats
The Spal Brothers: Boat House
The Spal Brothers: Boat House
This Mission Editory Nightidah
Time Machine: Sheraten Harbor
Island

Island
Tys: Lehr's Greenhouse. Doc
Musters
Tremor: Doc Musters
The Twotones: Monterey Whaling
Co., Hungry Hunter Oceanside.
Carlos Murphy's
U.S. Male: Black Angus/Chula
Vista Bruce Joyner and the Plantations: Spirit Kehl and the Ratmers: Beach Cluic Ricks: Pea Soup Anderson's The Russ Kirispatrick Band: Hungry Hunter/Occurside Knuckelsead: Le Cholet London Brothers: Lehr's London Brothers: Lehr's Manifest Destiny: Bogdod de Noche Man's Best Friend, the Band From

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Sundown: Charles Night Mess
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Elton and J.R.: Pine Valley Restaurant Fortune: Pelikan Pub Four Way Deal: Stage Coach Inn Richard Freeman: Drowsy

Maggie's Wayne Gire: Old Bonita Store Restaurant Harmonica John and Mutiny:

Brannen's Place Kanyon: Barr-X Ranch Hous The Russ Kirkpatrick Band: Hungry Hunter/Oceanside Leather and Lace: The Ox Bow Irin Lone Star Country: The Countryside Lounge Slim Mackin and the Descanso Kid

New Country: Country Side

Lounge Jimmy Nixson and Downhome:

Gang: The Outpot

Gang: The Outpot

Fonda Turner and the Silver Spurs:

Landmark Cocktail Lounge

Whiskey River: Oasis Bar Duck Soup Nick Montana: Pal Joey's Ron Morin: Calypso Lounge, The Wooden Nickel

Contemporary/ Top 40

Telegraph Canyon: Pomerada Club Don Tennison: The Flying Bridge Texas: Stagecoach Irm Billy Thomas and the Ambush

Judy Ameri, Henry).

Nen Anderson: Monteroy Jack's
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Willie Browant's E-Mills Deurston
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Juny Mission Valley

Ness and Lynn Cherry Islands

Chime: Fou Soup Andersors

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Lighthouse

Lighthouse

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Lonna and Amy's Sendings Lounge

Long Sendings Lounge

Lounge

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nna and Andy: Sandtrap Lounge

Restaurant
Dusty and Melissa: Tom Ham's East Coast: La Maze Mile Edwards: Hungry Hunter/El

Espresso: Tio Leo's/Mission Garge Rich Faulkner: Hungry Hunter/El Cajon
Forward Motion: Monk's

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Joe and Don Gaymer Smaggler's Jon Jon Comment of the Market Store University of the Market Store Leafs Code Shention Harbor Island Bullet Hewith Readers Led Mean Keet Homers Led Mean Keet Homers Schepfurd Coffe Robb Hafft Hemburguese, Carlos Marphys, Merchard Lade Hotton and Dusty Best! Lannie Richard Coff Lannie The Visupper Justice: The Mechanic Lade Lannie Lade Lannie Lade Lannie Lade Lannie Lan

Roberta Linn: Atlantis The Dan Luevano Trio: Springfield Wagon Works Rick Lyon: Coaster Saloon Magie: Ramada Inn/Escondido Magic: Ramada Irm/Escone Main Street: "Bahia Belle"

Island
Miss D'Meanors: Sexton's
Sue Jo Mitchell: Shapherd Cafe
The Moody Dudes: Moby's Broiler
Jim Moore: Donegal's
Jaime Moran Trio: Soledad's
Ron Morin: Calypso Lounge. The
Wooden Nickel
Steve Mouzas and Finest Action:
Bull and Bear

Bull and Bear Nitetrain: Patrick's II One + One: Hotel del Coronado Debbi Pace and Friends: Rancho

Bernardo Inn
Larry Page: Humphrey's
People Movers: Hilton Hotel
P.F. Flyers: Bahia Hotel
Jack Pollack and Coast to Coast:

Jack Pollack and Coast to Coast: Lorenzo's Eddie Preston: Barnacle Bill's Michael Rhodes: Shepherd Cafe Bruce Robbins: The Isoendocks Rictaurant. La Maze Second Wind: Jolly Roger (Oceanside Cina Serio: Shepherd Cafe Shine It On: Vacation Village Hotel

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Blues/R&B/ Reggae

Bobby Chevrolet and the Hurricanes: Jose Murphy's Tom "Cat" Courtney: Toxas

The Five Careless Lovers: Panch

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D.J. Pancho

Starfire: Mandolin Wind Stone's Throw: Belly Up Tavern

alter Clark: classicat and flamenco guitar, Prophet Restaurent, Villa Rosalie ul Gregg: piano bar, Dookie's t Hall: piano bar, Rudy's Hidden

Oh! Ridge: comedy and music, Monterey Whaling Co. Buddy Reed: piano bar, Bahia Hotel

Dave Rodgers: piano bar, Gold

Folk/Ethnic

The Athens Express: Olympic

Flame
Berline, Crary and Hickman: Old
Time Cafe
The Big Jewish Band: Old Time

The Big Fewha Bank See Line Cafe
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Brian Connelly, Blarney Stone Pub
Todd Connor and Terry Short:
Drocesy Maggie's
Jack Costanzo Quintet: Pancho's
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Melisas Morgan: Grass Roots
Cultural Center
Karen Mullish/ Droosy Maggie's
Siamsa Cael Celli Band: Drousy

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Everything Else

Julio Aguirre: classical guitar, Kung Food Tom Barnbos: easy listening, Islandia Hotel Barbar and Orr comedy and music, Jolly Roger Susport Village, Dor Haster Village, Dor Haster Surpada Ford House Grystal's Part House Brit and McDonald (formerly Texas Tunedo): cornedy and music, Fill House

CURRENT MOVIES with the breatop of the positionent marmagins and envision, and and an account of the first extramantal embrace. The effect of this arrangement is to ensire that every step of the way the step of the step

All reviews are by Duncan Shepherd. Priorities are indicated by one to five stars and antipathies by the black spot. Unrated movies are for now unreviewed. All About Eve — Joseph Mankiewicz accepts all the Broadway Backstage

accepts all the Broadway Backstage stereotypes and hones them into a like-new sharpness, a little dulled again before move's and Bette Davis is the insecure star and Anne Baxter the ambitious ingenue climbing up her back. Gary Merrill, Davis's real-tile husband, plays her husband, and George Sanders and Marilyn Monroe populy now and then as, respectively, the scentic critic Addison De Wit and a budding actives.

done with the Jean-Luc Godard origi-nal, whether by conscious choice or by native temperament, is to translate it back into the *film noir* idom from which Godard first snatched it. It is a It back into the film now idon from which Godard fill sta and the fill state and the fill

The little of a Cricago Instant rate, when in manner of presentation, e.g., the rape-victim's acream that imerges when in manner of presentation, e.g., the rape-victim's acream that imerges consequence to convention, is a combience of convention, is a combience to convention, in a combience to convention, is a combience to convention, in a combience to convention, and convention, in a combience to convention, and convent

La Cage aux Folles II — Enemy agents, multiple stiffs, and a missing microfilm capsule are not apt to strike fans of the earlier movie as constitut-

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shrieks, whimpers, yips, and hiccups holds up better than Ugo Tognazz through this second ordeal, or maybe it's just that his character is the easier ir's just that his character is the easier one to write for. Most of the attempted humor depends on somebody, usually Serrault, drossing up as something else, the instance of this that works best, and lasts shortest, is Serrault's masquerade as a manity must abover With Marcel Bozzuff, directed by Edouard Molinaro. 1980. "(Ken, 1985)."



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CURRENT MOVIES

United States? Corruption in high United States? Corruption in high places, capitalistic back-statebung places, and capitalistic back-st

Chan is Missing — Half mystery, half documentary, adding up to half a move. We are fee of course, to see in the title as alteriors, the title as alteriors of the title as alteriors of the chinese people — Charlie Chan — and to interpret the title as a somewhalf less proviocative version of 'God is Dead. We are, in fact, encouraged to do so represent the chinese of the chinese somewhalf less concept to the chinese of the chinese somewhalf less provided the chinese and chinese and the chinese somewhalf less than actual Chan in the move — or rather, nor in the movie, insamulch as he has disappeared, along with several thousand collate he even so he had operation in the chinese chinese and the chinese chinese and the chinese chi

GRAND OPENING

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rather, again, not much like Charlie Chan after all. Their missing-person Chan after all. Their missing-person search, taking them all around San Francisco's Chinatown, does not go smoothly. This is partly because of the Oriental inscrutability of the case, and smoothly. This is partly because of the Onertal inscribability of the case, and two detectives to Charle Chan. It is also, however, due to the myster plot being continually stopped cold, the director's cultural show and-lest clinical verifications show and-lest clinical verifications show and-lest clinical color, rummative addies, schol-ary lectures, ethnic im-pless ("Nem Charles tendino not "Rock Around Clock at "Samural Night Fever-etic, etc. Produced for \$20,000 with grants from the American Film Institute and the National Endowment for the Artis, directed by Wayne (Ken. 617)

The Dark Crystal — Toklen-esque tarriary, designed by British illustration and Creater of the Muppels and Frank Oz (voice of Mas Piggy, Yodk et al.), and enraced by a new bread of convenient label. The mapor design-getton are proportionally and the proposition of the Crystal and Creater that look not quite like anything you have seen some things you have seen volumes. Start Duple before the Creater of the Cr say Amen, someoouy tels, roll dolls, Oille the Dragon, Mia Farrow (as she would appear on a canvas by Walter Keans), and so on. The results are decidedly mixed Broad, rounded features identify the forces of Good: narrow, pointy ones the forces of Good: narrow, pointy ones the forces of Good: narrow, and the forces of Good: narrow, pointy ones the forces of Evilt: and our aesthetic the forces of Evil, and our aesthetic sympathies go entirely to the latter. The effort to animate both these fac-tions is a separate matter altogether, and the slow, bobbing movements of all the main characters prove deadly to the movie's pace, 1982.

*(Clairemont: Oceanside 8; from 6/17) ರ್ಜ್ಗ Dawn of the Dead — George A Romero's companion piece to his NIGHT OF THE LIVING DEAD, set largely (and inspirationally) in a sublargely (and inspirationally) in a sub-urban Pittsburgh shopping center-less a sequel than a remake, a new and improved version with slicker-technique and gaudier special ef-fects, and positively guaranteed not to disappoint even the most hysterical fans of the earlier film. It is gratitious-ty, scandaloush, nose-thumbingly. fanc of the earlier film. It is grabitously scandalously noise-flumbingly
gory, But it also offers the wicksdess

BEYOND THE VALLEY OF THE

DOLLS — unless of course, you are
not of those persons who under no.

If the property of the property of the property

sy of their being anything flumbing
about, for example, a flesh-eating
zombe having the lop of his head
scled off, very his file Occur Mayer's
propeller, and then going into a

La Paloma Theater 7 436-SHOW

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rubber-kneed wobble as though he had just experienced Teofilo Stevenson's right hand. 1979.
"" (UA Glasshouse 6, 6/17 and 18

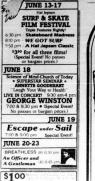
Death Wish — A -ophimists of New Death — A -ophimists who had not either like rejects from a WEST SIDE STOPT audition. In effect, the Michael Story and the state of the Story and the Story and Stor

Doctor Detroit — Dan Aykroyd impersonates a Comparative Lit professor who impersonates a Rhett Butter-ish Southern gentleman, a hapkbdo master, and an iron-fisted (titerally) mobster. Nothing goes than anything else and nothing goes to see in the With Howard Heaseman Life Carrier, and Kale Murtaugh, de-

• (College, Crest, from 617; Presta Wink, Palms Neater)

Escape From New York. — The year is 1907, the entire island of Manhattan has been converted into a seating 1907, the entire island of Manhattan has been converted into a seater of the seater of th

The Evil Dead — A you-too-can-make-a-movie-movie. All you-need is a camera, a willing group of college kids, a makeup kit, and a familianty with a few horror movies that had no more to work with. This one, which has a better stocked makeup kit han most, and which desorbes itself and the ultimate auperience in governing.



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horror" (and got Stephen King to de-scriber as "feroclosis") orgina" I was made by a tempt-year-old Michigan State student named sam Ramr. He uses enough tool wade-engle shots, bud high-angle shots, and enough bud high-angle shots, and enough as subjective tracking shots, to last a lifetime. 1982. «(Ace Drive In, from 6/17; Mra Mesa Chiemas.) Santee Drive In, Star, from 6/17; an abstract, James Bond-style credits sequence but furns out to be a preview of an actual event — that is sequence but furns out to be a preview of an actual event — that is set on the sequence of an actual event of the sequence of th

from 617). Selection 617, selection

First Blood — A purgative for Viet-nam veterans' feelings of rejection. Jack Starrett is back in the same role - sadistic law officer — in which he used to aggravate whole gangs of Hell's Angels into tearing apart peace-ful smalltowns, here he gets the same results in a programming on a stonic full shallowns, here he giest he same results by agarnating only a single ex-Green Beret ("Those Green Beret — they re real badasses"). The action and suspense are well sustained, department of the statement of the seasons of the seasons of the damages of the Vertical Health of the seasons of the seasons

Flashdance Jennifer Beals stars as a construction worker who aspires to be a professional dancer; directed by Adrian Lyne (Center 3 Genema 2, Oceanside 8, Partway 3, Plaza Bonita, Rancho Bernardo 6, Sports Arena 6, University Towne Centre; Wiegand Plaza 6)

Fliash Gordon — Much fun, when not trying extra extra hard also to be funny. A bit like a BARBARELLA on a much bigger budget. It is a cruel fact of fantasy hish money counts for more in this sort of endeavor than in most others, and Druce Lauderlike, who controlled the purse strengs on both work of the controlled the purse strengs on both with Sam acres. Medical Anderson. Max Von Syudov. Omella Mut. Manages Mession and Topoli enter by

The Flight of the Fagle The race to the North Pole via palloon in the 1890s seems to have had some of the same intensity or aweder and horway hall me race to the moon had somewhat.

High Road to China - By way of High Road to China — By way of Lurwey, Affyanistan India, and Nepal Fine hope apparently, is that a generatory our amount of geography, costumes, explosions, aerial photography, and so forth, will be perceived as high Ad-venture, and no material Brain Hul-ton has direction that second-class four guide squiring around a busical of listless senior classes. It patterns isself after 1500s-model adventure isself after 1930s-model adventure movies, even down to the misiness of the violence, but the old borns are of the violence, but the old borns are preferenced. First not camp,—you can say that for it. But if is not much of anything else, either With Tom Select. Best Anstrong, Jack Weston, and the select of th

The Hunger — This works hard to obsoure the fact that it is a vampire movie (the rearrait word is never under the rearrait werd is never under the word of the sound these who don't case for the son of thing, and will manage only to make thing, and will manage only to make thing, and will manage only to make the sealural Popole feetsyle, with live Beautiful Popole feetsyle, with rive son on seems to be the sole concern of both the head vampire (Catherine Deneuve) and her director. This Scott.
Ridley Scott — has hereInfore de-

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48 Hrs. — After the passoral interfudes
of THE LONG PIDENS and SCUTHfile Control of the Control of the Control
The LONG PIDENS and SCUTHfile Control of the Control of the Control
The UNARISON but his decire since the later pair continues no enheliate. The Control
The Unarison control of an image and the present vion is the abandorment of an image and the present vion is the abandorment of an image and the present vion is the abandorment of an image and the present vion is the abandorment of an image and the present vion is the abandorment of an image and the control of Scotlan in the morning confes the bathered and rusted ratefully of a categories. The polyent impact, and a system of human communication based almost enterly on a categories and a system of human communication based almost enterly on a categories and a system of human communication based almost enterly on a categories and a system of human communication based almost enterly on a categories and a system of human communication based almost enterly on a categories and a system of human communication based almost enterly on a categories and a system of human communication based almost enterly on a categories and a system of human communication based almost enterly on a categories and a system of human communication based and a system of human communication of scotland and the properties and scotland and the pro

Clandial — The project that Richard Attendency the do to Try to Truston Clandial — The project that Richard Attendency the do to Try to Truston Clandial — The style of Newfry years earlier, the style of a David Learn not lage Plaza Bonita Poway

"A MARVEL." The Night of the Shooting Stars

FINE ARTS

CURRENT MOVIES

voted his talents to TV commercials and never before to feature films, One wants to say "never yet." He has advanced at all beyond the relevation-ad mentality, it is only as far beyond as an MTV video. With David Boxie and Susan Sarandon. 1983.

• (Star, from 617)

The Hunter — Sleve McCluren as a modern, urban version of Josh Rambalt, the Old with bourly hunter he played on I'V in the late fifther. Some control of the played on I'V in the late fifther. Some control of the late of th

address, he pays a call, and all heli-breaks loose. Directed by Buzz Kulik 1980 * (Aztec, from 6/17)

Life of Brian — The emotional blackmail register in the feducia Bibli-can apport, from the Monthy Python and apport from the Monthy Python you are liable to be taken for a bluenose. Bood to be argued, though that the followers of Ceol B. DeMile schuligh have been of Jesoph H. Christ With Graham Chapman, Michael Pa-lin, John Cleese, Eric Idea, and Tell John Ceol Ceol Control of the Monthy John Control of the

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RETURN OF THE JEDI

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Local Hero — The plottine co chase a Scottish fishing village, lock, stock, and barrel, as the site for a mammoth refinery. But plot is not the main thing here. This is a movie of character and, even more, of setting.

Wintage.

Clothing

ing unusual about seeing such a

scenic values, though there is some-thing unusual about such values not being overinflated, not being com-pacted into pristine, postcard views What-makes the depiction most un-usual however, is the attention paid to

a new set of clothes. The effect is made primarily on an \$80,000-per-annum junior executive from Texas, who describes himself at the outset as

mont of a titles man. and secondarily on the Bristish brinnesh colleague, who is abordinates business pursuits to the recreational pursuit of an eight water purpose and the secondarily of the secondarily of the reversible of their soprour are visual incongruely of their soprour are visual incongruely of their source and briefcases against the incal backbrop of believes, recreated the sands of Sar Clemente in the sergic and briefcases against the sands of Sar Clemente in the sergic process grazularly toward puriouser and bear stubble. His British counterpart ferman more partial for the sands of Sar Clemente in the sergic process grazularly toward puriousers and bear stubble. His British counterpart ferman more partial for the sands of Sar Clemente in the sergic to the swading nock-deep into the sufficient process grazularly toward the more should be a sand to the sergic process of the sergic partial for the move, to put if an an amount of the move, to put if an amount of the move to put if an amount of the m

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MISSION VALLEY Center 3 Cinemas, 2120 Caming del Rio North (297-1988) Theater 1: The Man with Two Brains Theater 2: Pleahclance Theater 3: Return of the Ject Cinema 51: 1140 Noted Circle North (291-2121) Blue Thunder

Bue Thunder
Fashion Valley 4, 110 Fashion Valley (291-4404)
Theater 1: Superman III, from 6/17
Theater 2: Psycho II
Theater 4: Soperman III, from 6/17
Theater 4: Sociale

Valley Circle, Mission Valley Center West (297-3031) (a Traviate

Cinerama, 5889 University Ave. (583-6201) War Games

EL CAJON-LA MESA

University Towns Center 6, 4525 La Julia Village Dr. (452-7765). Theater 1: Psychol if Theater 2: Doctar Treater 3: Local Hero and funder Mercins Theater 4: Experimental, From 617 Theater 6: Supplemental, From 617 Aziec, 665 5th (239-9239) Psycho If, Terror, and The Hunter, from 6:17 Balboa, 4th and E (233-3326) Superman III and Firefox, from 6/17

Bijou, 5th and G (235-5064) Chained Heat, The Man with Two Brains, and The Sender, from 6-17 Casino, 643 5th (232-8678) Call theater for program information

Guild, 3827 5th. Hillcrest (295-2000) To Begin Again, from 6/17

Cove, 7730 Girard, La Jolla (459-5404) The Right of the Eagle, from 6/17

The Fight of the Eagls, from 6:17

Fine Arts, 16:18 Garnet, Pacific Beach (274-4000)
Say Arma, Somebody
Frontise Drive In., 3601 Midwey IV. (223-5555)
Theater 1. Superman III and High Road to
Ches., from 6:17
Theater 2. The Man with This Shains and
Chained Heat
Theater 3. Physich II and Bed Boys

Theater 3: Physical if and Bac Boys
Lams, 3150 Recogning (224-324)
Texting Places
Sports Avens Stuples: J350 Sports Avens Blind:
(225-3330)
The Mark with Fire Orans
Theater 2: Supermoral 9: 5000-517
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Theater 5: Fugation

Strand, 4950 Newport, Ocean Swach (223-3141) Call theater for program information

Call holes for program elements

All Glasshouse 5.155 Sports Arena Brd.
(22-2-2-4) Psychol. 9.

France 2. Frey Rear to Chine and Mac Dugan.

These 2. Frey Rear to Chine and Mac Dugan.

These 2. Frey Rear to Chine and Mac Dugan.

These 2. Frey Rear to Chine and Mac Dugan.

These 3. Entry I from 5.17

France 5. Retroit from 5.17

France 5. Retroit from 5.17

These 6. Rodan. Into 16 June 6.

Sam 7 to Line from 18 June 18 June 6.

Sam 7 to Line from 2 June 18 Ju Ken, 4001 Asiama A.ve. (285-9009) Sunset Boulevard and All about Fee, 6:16 Chan Is Mosaing and The Raturn of the Secaucial Seven 6:17 La Tage aut Folles and La Cage aux Folles II. 6:18 The Samural Bridgy, 6:19 through 25

CLAIREMONT KEARNY MESA-UNIVERSITY CITY

Ace Drive In, 8000 Brnadway, Lemon Grove (469-50:9). Charrier Heat and The Evil Dead, from 6:17 Aero Drive In, 3rd and Broadway, El Cajon (444-8800). Superman III and High Road to Chine, from inemont, 4140 Clairemont Mesa (274-0901) Theater 1. Breathesis and Sophie's Choice, from 617 from 6:17
Theorer 2: Time Blanchts and The Dark Crystal. from 6:17

Brown 9-17

Jolla Village Theaters, 6679 Villa La Jolla Drive.
(453-7831)
Theater 1 Gardh
Theater 2 Debtyal from 6-17
Theater 2 Debtyal from 6-17
Theater 3 Return of the Jed.
Theater 4 Theater 401 The

(66-1912) Theater 1: Chained Heat and The Eurl Dead Theater 2: High Road to Ohiou and The Young Activerturers Theater 3: 885 Smokin and Up in Smoke, from

Santee Drive In. 10994 Woodsco. Ave. Santee 448-1447 Treater - Pressure II are The Car Liver Treater 1977 The Ara Larth Lard Barn Ling 1986 Santee 1909 5 North Spacehorter Advantages in the Liversider Zone and Hash Gordon, North

Spring Valley, 1057 Election Blvd., Spring Valley (406-6533) Spacehunter, Adventures in the Forbidden Zone and The Young Adventurers, from 617

UA Cinemas, interstate 8 at Magnolia, El Cajon (440-000) Theater 1. Return of the Jeol Theater 2. Tootsie Theater 3. The Man with Two Brains Theatin S. Rocker

Creek, 102 N Freeman, Oceanside (722-6561)
Docto Celetal and Neighbors, from 617

Escondido Drive In, 635 West Mission Avo.
(745-231)
Breathess and First Blood, from 617

Pleate Twin, 475 5th, Chule Vista (422-5987)
Teater 1: Breethiese and First Blood, from
617:
Theater 2: Doctor Devos and Skill Smokin'
Herrbor Drive In, 32nd and D. Nesional City
(477-1987)
Superman III and High Road to China, from
617

Pacific 6 Theatree, 1920 Sweetwater Road, National City (474-7969). Theates: 1.7n Swood in the Stone and Theates: 2.7n Swood in the Stone and Theates: 2.8nd Gloys and The Cutations, from 617. Theates: 4.8nd Gloys and The Cutations, from 617. Theates: 4.7nd Gloys and The Cutations, from 17. Theates: 4.7nd Gloys and The Cutations, from 17. Theates: 5.7nd Gloys and The Cutations.

Palme Theater, 627 Palm Avenue, Imperial Beach (429-1082)
Theater 1, Doctor Derroif and Salt Smokkin Theater 2: Spacehunter: Advantures in the Forbiotion Zone from 617 Theater 3: Breathless, Imm 617

reases 1 sheathests from 6.17

Plaza Bonita, 605 Fromway at the Sruth Bay
Fromway (479-6060)
Theses 1, Superman III, from 6.17
Theses 6, Garath
Theses 4, Superman III, from 6.17
Theses 6, Spachtanos

We Games
College, 6300 El Cajon Blvd. (286-1455)
Theater 1: Psycholi in
Theater 2: Space-invester Adventures in the
Forbidden Zone, from 617
Theater 3: Chaimer Heal and 46 fris.
Theater 4: Doctor Denot and a second leatur Theater 5: Flashdance
Theater 6: The Man with Two Brains and
Tender Mercus

South Bay Drive In, 270 Coronado, Impensi Beach (#25-270 Thesian 2, 270 Coronado, Impensi Beach (#25-270 Thesian 1, Psychol II and Bad Boys, from 6-17, 1 healer 2, The Sifer with Two Branes and Thesian 3, Brouthless and Chemed Hear Village, 820 Orange Ave., Coronack: (435-6161) Garoth: from 6:17

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Prover Hill Ciseman, 2630 Via de la Valle, Del Mar (755-561) Theater 1: Gandh Theater 2: Superman III, from 6/17 Theater 3: The Man with Two Brains

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La Palaces, 4.71 Pics. Excitates (40.7-460) per Apparox Surcitioner Reserve, through (17) per Apparox Surcitioner Reserve, through (17) per Apparox Surcitioner Reserve, through (17) per Apparox Surcitioner Reserve, Subdivision Ave. Oceanside (17)-500.

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Thesis 4. Octopussy and Proced Megalect Cocensides, 28 25 Vise May, Consolidad, 429-2008) "Procedy Places 1 Thesis 2" Superman III from 617 Thesis 2" Superman III from 617 Thesis 3" The Man with Tell Related Thesis 5" The Man with Tell Related Thesis 8" The Service 1 are Stores and The part Cityste Rom 617

Plaza Twin, 345 N. Escondido Blvd., Escondido (745-5087) Tileater 1. War Games Theater 2: Ortopussy Poway Theater, 12845 Poway Rd., Poway (748-711): The Outsiders (matiness crity), Gandhi (evenings), from 6:17

Plancho Bernardo 6, 117 de puedo 4 de 20 (44).

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Theoder 8 Research of the Jens
Indian 8 Space described from June 10 Be

The Man with two Brains — A world Fenomed brain surgeon whose favorite mone would of course be DON/CWAN SERAN. The label in the DON/CWAN SERAN. The label in the DON/CWAN SERAN. The label is uply as sin (inflostly) and versify to be specific land then falls in five 4-th a most the hast net body at the order to be specific and then falls in five 4-th a most the hast net body at the order to be specifically service suppersist sets of the audience sooner than to the surgeon section to where suppersist sets of the surgeon of come does a steady and with it on Stew Martin, Kathleen Turner directed by Carl Rener 1883.

"Body, than 6-17, Center 3 Cinema Carlotte (La John Williage, "Coeraide 9 F. Takway 1, Taza Borita, Throthe Der Takway 1, Taza Borita, Throthe Der Takway 1, Taza Borita, Throthe Der John Bay (John Illay Drive III). Sports Arena 6; UA Cinema 3) The Man with Two Brains - A

Max Dugen Returns — This could be uniqued together with ONIX WHEN 1 AUGH and I DUGHT TO BE IN PICTURES, to form a soft of Generational Country of the Countr

Neighbors — There's a preface to this move, surely some sort of test in come havely some sort of test in comean hastory, composed of critical blutbs of the Thomas Berger novular these tips you of the sound of the

Octopussy — Roger Moore returns as James Bond, to go up against Maud Adams and Louis Jourdan, di-rected by John Glen (Cinema Paza 5, Grossmant, New Valley Orive, in, Plaza Twin 2)

An Officer and a Gentleman

Duzzle why a movie in this day and age would take so long going over these fundamentals. But then it is designed to the source of the source o

Christie

Brinkley

cal and sentimental ways it is nored, out certainly seem old much older of the control of the co

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(Towe, from 6-17)

Plak Flamingor — John Waters made-in-Baltmore cut piece about the battle for the suf of Fathwest Person Alive. The combalants are, in one of the combalants are combalants are combalants are combalants. In order that the combalants are combalants are combalants are combalants are combalants. In order that the combalants are combalants are combalants are combalants are combalants. In order that combalants are combalants are combalants are combalants. In order that combalants are combalants are combalants are combalants. In order that combalants are combalants are combalants are combalants. In order that combalants are combalants are combalants are combalants. In order that combalants are combalants are combalants. In order that combalants are combalants are combalants are combalants. In order that combalants are combalants are combalants are combalants. In order that combalants are combalants are combalants are combalants. In order that combalants are combalants are combalants. In order that combalants are combalants are combalants are combalants. In order that combalants are combalants are combalants. In order that combalants are combalants are combalants are combalants. In order that combalants are combalants are combalants. In order that combalants are combalants are combalants are combalants. In order that combalants are combalants are combalants are combalants. In order that combalants are combalants are combalants are combalants are combalants. In order that combalants are combalants are combalants are combalants are combalants. In order that combalants are combalants are combalants are combalants are combalants. In order that combalants are combalants. In order th

Psychol II—Unauthorized follows to brinst might be Hichocoks most over-traded miller. The project rispins Aus-donated miller. The project rispins Aus-do a sort of Hitu II representation of the date: But except for an isolated moment or two, it hasn't inspired him the literal overhead shorts above the rooftop or down the stancase of that was a stready outdated twenty-add years arafter. Anthony Pennis doesn't degagoe himstell or his memory in a ne has a tricky time steering around the cumbersome plotting and sintle mocks him. beckors him. With Vera Miles. Meg Tilly, and Robert Loggis. 1983. Under Province of the Control of Valley, Frontier Drive in Oceanado 6. Pacific 6. Raincho Bernardo 6. Santelo Valley, Frontier Drive in Oceanado 6. Pacific 6. Raincho Bernardo 6. Santelo Torren 617. U.S. Gasshouse 6. Uni-versity Towne Centre: Wiegand Plaza 6)

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AT JACK LALANNE'S.

Pink Floyd, the Wall — A sort of "Video Jukebox" selection, but on a very large and very lavish scale, even allowing for the vast amount of foot-age run through more than once Blood, dangling telephone receivers, pg-faced masks; more blood, vomit-

camerawork and country, more blood, and so on, are meant to communicate the depth of anguish of a spaced-out rock star and son of a Second World War casualty. Immaturity runs not With Bob Geldof, directed by Alan Parker 1982.

• (UA Glasshouse 6, 6/17 and 18 midnight)

Return of the Jedi — Another genealogical revelation, very much must be a supported to the process of the support of the supported to the support of support of the support of suppor

The Return of the Sectacous Seven — John Saylers is characters are the — John Saylers is characters are the Verlama Way years, who, a decade later, have found niches for themselves in such meaningful fines of control of the seven in the se these people and the present general sound individe that probably con-lored for the probably con-folio of raves. That, and the pre-disposition of critics to be over-generous to any move costing just on the probably control of the pro-gramment of the probably con-passon for papers or their esteem for indiaton-fighters. Fugality, mough only becomes a virtue in movies to the ture, and SECALOUS SEVEN's basin-commensurately small virtues. Any part of the probably shall be controlled to the probably discussions of whether or not they discussions of whether or not they want to have babbles, shall knot of brith control devices they employ, who is many that they are proposed to the probable topics, or any of the others touched topics, or any of the others.

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of the opening namilator plus montage, soon settles down to abbirate level and the move (centred as was start of the move (centred as was start of the move) (centred as was start opening the centred as the centred as

Horton Foote, this is a return to the milieu of BABY, THE RAIM MUST FALL, a movie that conveyed to per-fection the sensibility and the storyline of a country-western ballad—and decilibries sensitivity and until automatical sensitivity and the sensitivity of the sens

Say Amen, Somebody — George T. Netenbergs a modest documentary on gaspel singing, or what Willie Mac The principal occasion is a soldent-anniversary frobust to Monther Smith in The principal occasion is a soldent-anniversary fribute to Mother Smith in St. Louis But the National Convention of display the National Convention of Gosphel Conservation of Control Smith Control Smith

Caron as Castiglouds master, and caron as Castiglouds master, and menual proportion, is Cole Porters and Castiglouds and Casti Sophie's Choice — A boll-down of a large William Styron novel, and an in-transigently literary movie. The growth of the born between the central trio — Singo, the aspring young Southern noveiest (and narrator of the tale); Sophie the beautiful Polish-Catholic concentration-camp victim. Nathan-her volatile Jewish Lover — is quite tilelike and involving. A couple of tilelike and involving. A couple of

Michael Dotsey, doled up as Southor and get a female role or in 3 TV
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Sunset Boulevard Typically trashy

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standing, stepping and walking feet. From these studies came the famous Birkenstock cork footbed designed to duplicate the yielding properties of natural ground—a break-through in comfort!

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CURRENT MOVIES



daringly) demonstrated by Zef-in THE CHAMP and ENDLESS. What movies might be able to opera, on the other hand, apart mere promotional work, is not

shown to a seatigate lever. It's hue that the loss of a state of the s

Up in Smoke — Cheech and Chong's marijuana puff piece is simply a stinker (a pot stinker? a stinkpot?)

Los Agles 1976.

**Diffra Meass Cremss, from 6:17.

War Cames

Doormoday findler neatly adapted to fill the homeneatly adapted to fill the homewhich equalies nuclear war with incarcioe Desperent principles of the control of

The Warriors — Waiter Hill's unrealis-tic; or anti-realistic; street gang movie has an obvious kinship with the



with the advanced education and knowledge of creating the cut, perm, highlighting especially for you.



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Saturday, June 18, 7:30 pm until? Join us for the finals. Future star talent competes for a trip to Cabo San Lucas. McDini's

(San Diego's longest running act, established 1890) features song stylists, comedy acts, musicians and more in a carnival of entertainment.

Performers: Camille Strate, Stacy Roberts, Kate Beck, Mark Wenzel Ken Evans, Jimmy McGee, Skip Garcia, Marilyn Brown, Joe Reeves, Jose Sinatra, Eddie Amber, "Mariner," Gina Roblas & Carl Ross

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OF THE WEEK:

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\$6.95

includes baked potato and cole slaw

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Offer good through June 22

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Monday-Roast Beef Sandwiches 25°

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At Windrose, we serve fun!

HANDMADE CRAITS instructioned Bowte & Court-bours Square patterns. 1942: 746-754.

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WCMENS CLOTHES are small constructions Large MEDIA ABBRIDGES GRITT We duplicate business card section 500 cas 270 7007 and note that the construction of the case 270 7007 and note that the construction of the case 270 7007 and note that the construction of the case 270 7007 and note that the construction of the case 270 7007 and note that the case 270 7007 and not the case 270 7007 and

ARCHING, NEUT SELL entire invaeilul of antiques and fine turniture. Amoire secretary, dinning set, disuble bost, booksitees, buffer, and much more. 576-1623, keep trying.

perces, 156 carass total Absolutely beautiful Conserva-tively appraised, February 1983, 99112, Sell 57100, Buy low: Consider trade, 299-1309.

GROW LIGHTS, full fluorescert strop saturates 6 list area toto of extra grow butth, dozen's patient possiveth in the destrate of the strong strong lists. 195. Zera 1912. 1919. Secretary control of the strong strong lists are strong lists between control on 277-4056.

SUPER SUNDAY

CHAMPAGNE

BUFFET BRUNCH

10:00 am - 3:00 pm

Imagine dining on a lavish Sunday buffet

brunch filled with salads, fresh fruit, entrees,

egg dishes, pastries, desserts,

complimentary champagne and an early

1900's French farmhouse atmosphere

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Enjoy this classic feast every Sunday

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CHARMING, OLIAINT, wooden, country-like litchen table, 140, 299-0888 after 5pm

BEAUTIFUL DIAMOND ring set. 3 rings, many diamonds, gold, eng. 1/4K Pioneer laser disc. Dan 489-1556

8' COUCH, FLORAL good condition, 540 cash 287-2962

ATARI 2600. Cornes with 17 cartridges, case, new joy-statis. 1400 or make offer, 487-9945.

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See 1997 to 1997 and 1998 and 1998 to 1998 to 1998 and 1998 to 199 REFINGERATOR I BCLL FT. frost-free, 2-door, excellent running consistion, 5125, 584-1078.

6-SIDED BRICK stepping stones for sale. Good condi-tion, retail 11 apiece. Will sell for half price. 571-5302 after from

GANERAL ELECTRIC refrigerator/freezes for sale, yet-low, 23.5 cubic feet, water and ice, upragit, excellent condition, 9450-275-4311

OFFICE DESK 30x60, well-made, perfect condition dark-wood frien, \$100, 481-5966

CUEEN MATTRESS set & hame. 570 Used gas BIO.

VICTOR ADDRNG machine: Luxyboy loungerchae, both 550m Times step projector and record luteraties, See the 50m times of the 1854-638.

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NEW 2-PECE 15' comer sectional couch. Wild Clates beige, \$750 or best offer. Dennis 571-5899 after Spin. OUVETTI MANUAL portable typewater with case, ex-cellent condition, 165, 454-8425.

FORTABLE TYPE/WRITER, compact, manual, full Manager: lape with exclusive "X" search, 158. Call Manager: lape

reflant, Theoretic and Sample Carl. 18 . .

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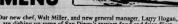
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DINETTE APARTMENT size wantet color, metal legs.

ETHANALEN step end table, botton
south margine, salaring lesso, write;
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GOMEN'S AND GRIL'S clother, sizes 7-14, diesses, govern, sizes, bicuses, most handly worn, everything, to play 450-0126, across, professements, professement

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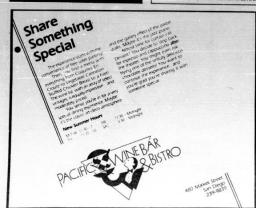
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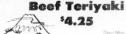
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1966 VW BEETE, mrt condion koks and driver perfect, kely restored, sedus, 1200 or best offer 737-70066 1981 (1691 negatable, Escondo) 1965 CONVENTIBILE Club Cuttess power top Make straight Must see to appreciate 36700, 225-9874. Other Cut 491-2705 or 449-6635.

1978 VM RABBIT DRISKL Z door are sterno, 4 spent, 4 spent

1966 MUTANCE 287 Accounts new paint transmis-tors radial ception radiator celebact interior amend-ture, lier new 13400 or best 234-7269 work or 232-8316 norm 2

1941 PORD FALCON, Zoon & cylinder, 3 gend, new bettey, good tiers and brakes flura strong, need paint. Good rigg. 1400. 442-4130.

remorbation. ANTHAL casents good condens 11800 contens 118 47 (2) and \$2 (3) or weekly.

ATRINION SECURE and assertion upgray of the superior of the supe

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HAVE 2 VM BUSS, one 1967 and one 1964 many parts from both Jack 416-2382 after 5pm and 74000 miles New seets gets 25 mgg 1900 or best generating 1975 TECHNICADORS (A number condition have severed). 1768 BLICK LE SABRE, 4 door, hard top: Automatic, as-power sterring fraises, risdo & heter. Gusty all original vericle. Chreen risky, 5602 272428; 1997. 19 WANTED ALSTIN-Healey 3000 Mir. 8 of 81, under 15500 Dermy 459-7033 emmirgs or 457-793 drys. 1707 POBGCH 911, Has a 1797-915 27 engine. 5 CAMPER, TRAVIEL CULEN 8-1/2, with slove, registrate jacks porta potta 15000 298-397. https://doi.org/10.1000/298-397. 1731 pilot des Teny 556-119.
1981 PILOCOT Tubo deser Ten with series use
1982 PILOCOT Tubo deser Ten with seri 1981 VW RABBIT deset: Ar. AAL/FM casette, extra tank, excitent condition No down! Assume lease of 175 pair axis. Ferry S60-18 or 1850 Dev 450-9080 late eversing. 1979 MAZDA GLC Desure hetchback: Automotic entermely clean: \$3500, 273-3559 between 5-figm.

BATTERED AND BRUSED 1970 Toyota Corotta 2 door wagon 4 speed, no fills, runs well \$775 or best offer. Call only, 283-6 i 13 after 5om. 1956 VOLVO 1800 S. runs great needs interior work. minor Eddy. Red. good radials. casette. \$2000. great 28 mg \$1600 or best offer. 272-3266. 1965 MERCEDIS BENZ 220'S 6 cylender, automatic, great burgarnely body, looks Seautiful, new viring top, good reteror, films well, must see 11995, 491-105.

ACR STEREO, Clarico 37006 push-button AM/FM. Level 6 mortes, excellent condition Aed 5201-35, sec-refices 1300 cash 14st Sectory's year variantly. Kevin 197 ONISAN POLIF, some contain make no contain 1955 F-BRD, 2 DOOR new brakes, good samports:
1973 ROBD MJSTANG, original owner, tow mileage, 289-4505, new trees, trend glass East ance, 1200, nor. 274-1164 after digm. power sterong, 1/200 miles size conginer misses.

Son of engine transmission top, remoir and body
16950 Sene 223-2241, 464-295 evening.

199044

COTINGNES 1 TIT AMAC Comes ANDRE causes

ONE STATE record \$50.000 mins 1 tensor \$50.000 1974 TRE BRTTSH sizing green, excelent condition in an out-time to the street of the street street in the street s

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1972 IVE COLUMENTACE for poor operatings as experiences as experie

1966 VM SCLAREBACK survoid. AM/FM casette.

Fine datch and park very dependation runs and looks great leader and run. I 1900. Mark 468-5772 is seen to started runs in good nursing condition? \$250 down from the control of the contro 1980 DODGE D-50 goot truck 5 speed with lumber risk option Only 25,000 miles, excellent condition 1950 or best offer, 488-7161. in good unineig condition. 322-4479.

1993 NOCHOTA CARRIAL, good car for transportation (8) JOOD, transportation (8) JOOD

1966 /EEPWAGCONEER 444, 327 engine. It runs excel-ience, has many extras, plus low mileage. \$2000 film. 422-4753. 449-7728 or 579-2513.

1970 VW BUS. \$1500 or best. Good transportation 272-2620.

507. 274-7764 airt spin. 31-10. ren rolated, 317-786. 1994. PM-ARCOT FM-C Creation, russ good new services and spin of the COLDENSORSE, all powers, fusers of the Superior centering seen. Allering 1000 creations and spin of the Superior centering seen. Allering 1000 creations and spin of the Superior centering seen. Allering 1000 creations and spin of the Superior centering seen. Allering 1000 creations and spin of the Superior centering seen. Allering 1000 creations and spin of the Superior centering seen. Allering 1000 creations and spin of the Superior centering seen. Allering 1000 creations and spin of the Superior centering seen. Allering 1000 creations and spin of the Superior centering seen. Allering 1000 creations and spin of the Superior centering seen. Allering 1000 creations and spin of the Superior centering seen. Allering 1000 creations and spin of the Superior centering seen. Allering 1000 creations and spin of the Superior centering seen. Allering 1000 creations and spin of the Superior centering seen. Allering 1000 creations and spin of the Superior centering seen. Allering 1000 creations and spin of the Superior centering seen. Allering 1000 creations and spin of the Superior centering seen. Allering 1000 creations and spin of the Superior centering seen. Allering 1000 creations and spin of the Superior centering seen. Allering 1000 creations and spin of the Superior centering seen. Allering 1000 creations and spin of the Superior centering seen. Allering 1000 creations and spin of the Superior centering seen. Allering 1000 creations and spin of the Superior centering seen. Allering 1000 creations and spin of the Superior centering seen. Allering 1000 creations and spin of the Superior centering seen. Allering 1000 creations and spin of the Superior centering seen. Allering 1000 creations and spin of the Superior centering seen. Allering 1000 creations and spin of the Superior centering seen. Allering 1000 creations and spin of the Superior centering seen. Allering 1000 creations and spin of the

990 Size 22-221. Met 42-375 emerg. 1970-MALI 4-dox anamer. 2014 is constant.

1970 Chemistr 1/2 to many get duyes
1970 Chemistr 1/2 to man

CARTOP CARRIER for VW Bug or similar plus 3 large plants bags, 139, 296-2389.

1975 DATSUN 710, regular gas, new paint, radiats, 1400-1964 VW Baga ventrice, 1200cc off-road 6 on, lost of new stuff 1000, all regiousses. 450-5159. 1979 MERCIDES 300 D. 4 door sedan, excellent max consistor, 17/000 miles, 4 speed 115/500 582-3100 office, 263-9700 Charles, 4 speed 115/500 582-3100 ten, excellent condition, 1900, Jake 262-7790. 1902 (280 CAB DODGE tox 1, 1 Tox dishere and service of the servic

1972 PRIOL DeVISION, Super-conductor.

1973 PRIOL DeVISION, 2000c. super-conductor.

1973 DATEAN 510 wapers, sery-good conductor, and an extra service super-conductor and services. Services super-conductor and services super-conductor super-conductor and services super-conductor sup 1971 CAMARO, VB, accounts with air conditioning and AMARA pages (1800 etc.) \$1,000 435-3349 other system automatic winter air AMARA caucitie. In 1973 VM THINKS new shall, new battery new village with overdine automatic winter air AMARA caucitie. Including a 19750 or best perfect signor 272-748.

1974 MAN 2002 FRSH engine, nev part. AM-7M.

1975 WE SQROCCO, good tens, needs body work.

1976 VEV FATBACK. 1990 or best other. David.

1975 VECA COCCO Banagoridatis, event taine clear.

1976 VEV FATBACK. 1990 or best other. David.

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1974 DATIV.N B410 stroom wayon frameter shet.

1974 MAZDA EX. 4 good constitut, 4 door, 4 good, and the sheet of the constitution of the constitut

1999 BMF 210, excellent contion, set instructed. CMMRF 96LL 8 long large door 1990 in the set. Set in the set of the control o

1963 VM BLD, instpandound window, rebuilt engine, transmission, low mileage, radius, 12 void system.
1964 CHEV1 3/4 ton pickup truck with carper shell.
256 CHEV1 3/4 ton pickup truck with carper shell.
256 CHEV1 3/4 ton pickup truck with carper shell.
256 CHEV1 3/4 ton pickup truck with carper shell.
256 CHEV1 3/4 ton pickup truck with carper shell.
256 CHEV1 3/4 ton pickup truck with carper shell.
256 CHEV1 3/4 ton pickup truck with carper shell.

1975 TOYOTA PICKUP SR5 20R. With camper shell. 1967 THUNDERBIRD, 4 door Landau, excellent original spread nurs good, \$1700, 454-7202. https://doi.org/10.12200.272-2222. oner Jan 334751 night.

1993/SCASSEA/SIN R.G. simb sproof may great. Only personal personal great. Only personal personal great. Only personal personal great. Only personal p

1977 FORD RANCHERO, automatic, new transmission, mag wheels, air shocks. Good condition, \$2895, 287-1867 evenings. 1969 MG MIDGET. AM/FM cassette sterro. marcon with black interior. 4 speed, 3 covers. new clutch, excel-ient, mechanical condition, uses regular gis. 11200. Kerty \$63,8269. BLAMPER & PUSH BAR, never used, fit all Datsun trucks. 155 each 579-3000

1976 CHRYSLER NEWPORT. Automatic. power steering/trakes, door looks and windows. 360 CID engine Needs minor repairs. 1875; 270-4150.

LEAVING COUNTRY Must see 1968 but Volencement engine Needs minor repairs. 8/15; 279-4190

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1967 VW SOLWHEIMACK Receiter controls AMA/FM

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DATSUN ENGINE, 1977-820, 2 liter overhead cam engine, compete with estati. 3375. Datsus 610-4 speed zamanission, 1300-44-4328. 2009. 200 VOLUMACIÓN WHITE, sostnet type for liverer, en
enrylysterescuter) geocionosteren (15 del 2728716)
por CELLACO TS geoch AdM/M error, no good
unds require que factory air conditioning, alaining
2704 486-6054 1/27/0 486-0405. The conditioning alliving 1978-1/2007-1/2006-1/2 TACO 1961 VMVs one has never leaders range on the control for which can control for which can control for which control for the control for vmvs on the first control for control for which can control for many control for control for many contro CAMPRESHLL for minitruck, paneled, insulated 5165 1970 VNF BLIG, good condition, 51400 222-0406 Monday-friday, 6-5pm roma, zero miles, new radias, top, carpeting. 1973 COUGAR, 2 door, air conditioning almost new tasks. Light cream and burguindy. 15395. tales, 280-6751 after 7pm. 421-5276 VB 84.8 LGC print tradition, storing 1700 mices. 1990 LBC 1870 VB 84.8 LGC print tradition, storing 1700 mices. 1990 LBC 1870 VB 84.8 LGC print tradition, storing 1700 mices. 1990 LBC 1870 VB 84.8 LGC print tradition, storing 1700 mices. 1990 LBC 1870 VB 84.8 LGC print tradition, storing 1700 mices. 1990 LBC 1870 VB 84.8 LGC print tradition, storing 1700 mices. 1990 LBC 1870 VB 84.8 LGC print tradition, storing 1700 mices. 1990 LBC 1870 VB 84.8 LGC print tradition, storing 1700 mices. 1990 LBC 1870 VB 94.8 LGC print tradition, storing 1700 Mices. 1990 LBC 1870 VB 94.8 LGC print tradition, storing 1700 Mices. 1990 LBC 1870 VB 94.8 LGC print tradition, storing 1700 Mices. 1990 LBC 1870 VB 94.8 LGC print tra 1981 FORD EXCORT, size new. 4 spend, AMA/FM care settle, 1995, 270-98462 after spen.

1977 FORD LTD Landau, 4 door, All power including this wheek, AMA/FM tope deck. 12500 or best offer wheek, AMA/FM tope deck. 12500 or best offer to receive a company care. 12095 or 2009-2009.

1977 FORD LTD Landau, 4 door, All power including tools. New trains and trees. Parenter tampy car. 12095 or 2009-2009.

1977 FORD LTD Landau, 4 door, All power including tools. New trains and trees. Parenter tampy car. 12095 or 2009-2009.

1977 FORD LTD Landau, 4 door, All power including tools. New trains and trees. Parenter tampy car. 12095 or 2009-2009. reference of APA-SAST.

167 Head once (APA-SAST)

167 Head once (APA-S 1971 MERCUET MCNITICO, automotic, ill cylender.

1975 CARREST STATES & SERVE 2005/07 1976 VAV SUPER Bettle Crient trigner, body, part
rescribert, priesco brandler, 1900 or level of the Company of the C 1969 TOYOTA CORONA runs good Brand new ra-dials, regular gas. 1800: 226-6079. 1978 S-AM 99 Tutto / A. AM/TH Control surroot Color Medica in two brains, new Blassman stocks, care court, excriters condition inside/out. Asing \$6500 277-7382. 1975 ALDI 100 LS. hel syrcton, automatic, aut. new 1977 PONTINC CATALINN- good condition inside and increase compare covers and number of the condition inside and control condition inside and control condition inside and control control condition inside and control cont 1978 FORD PMICD Nationals, 34,000 miles, AMAPIA high fielding value, power secretary trains, 4 spired, ex-certain criteria contacts 1980, 299-296, while 1980, 297-4945, 282-778. 1981 CADRLIAC ELDORADO, loaded, tright white leather, immaculate Bought another, must sell, asking 1970 DATSLIM Fig. 1970 or better, clear, rurs leather, immaculate Bought another, must sell, asking 1970 or best first Spike 1972 4499-1577 agreet, 11000 Laure 206-5621 work, 229-5005 house Maxi see to appressee. No. 224-1351s, employing 1975-AMC MATACOR 4 door, Vill good running con-cition, some rust. 5255, 299-7681, in see missage.

GAPARIC ECUALIZER by car. Small size fits conse-mently anywhere. Less than 6 months old Autopro-AZ-50, 350, 560-4477, itemp to year. ACIO: 380 SECTION 1997 COUNTY PROPERTY OF THE ACIONS MARCH 1997 COUNTY OF THE ACIONS MARCH 1997 COU 1907 FORD CALANIE 500, 390, ar condisioning, 4 door, AM/TM caserier, Great condision, and securities. 1909 VW VMN Surn see a details Leaving country, made set 1900 or best offer 429-4491, keep trying. 1967 BLIG. NEW PAINT, tires, 6 intense, all new mechanical new regime with 2-year, 24,000 warranty, 12750 481-614-336-6342. OR take over the leate, 1982 Toyota Celear coup. Excellent constition, are conditioning, AM/TMI stems. many entry, 17,438-6342.

1973 VW BUS with surroot. Good condition, rebuilt engine. Ternasinta area. 569-0343 or 450-9252 (anisoteity, material). But a second research and second research and second research and second research and second research.

1968 R10 RLPAS, need to sell. 1500 or best offer 483-0965 TRED OF SEARCHING ADS? Let our computer help you find private party sellers. It's free to buyers. Call Classifieders Inc. 296-6912. 1976 HONDA CC station wagon, 5 door, excellent condition, low mileage. Asking \$2350 or best. 1976 FLYMOUTH ARROW natchback, 70,000 miles, automatic, clean, \$1895, 566-6206. 1980HONDIA ACCORD, perfect condition. New paint, no dents. AM/TM tape with 4 speakers. Ruris perfect! 15000 fem. left 753-2491. Environ. 1967 MERCEDES 2305. 4 door, 4 speed, sunroot, mechanically excellent, perfect compression, attractive restored appearance, no rust, 22 mpg regular. Must sell, 14495. 729-7046. MERCEDES BENZ running and body parts. Glenn 483-7513 1970 TOYOTA CORCINA, automatic, air conditioning. 4 door, 1850-270-5026 evenings. 1970 FORD TORINO, runs, needs body work, good 1980 TOYOTA PICKLP truck, 4 speed, AM radio, low tires, 1300-280-8571 after 6pm. 453-3501 miles, excellent condition, 13500 firm, 453-3501 1972 RENAULT R 15, very sporty looking, clean inside and out. Runs well, must sell! 1950 Adrienne 184-2622. 1977 HONDA CVCC. 4 speed, good mirage, uses regular gas. Good body, clean car. \$1890, 270-9088. 1966 VW BUG, runs good, all maintenance records since 1971, 5800, 226-7772. 1972 FIAS 124 Spyder, restored the new. Receive en-gine overhaus. AME/FM. mags, new interior, tonneau. 1800 Invested, alleng 1278-578-7807. TRES. Snew160-15 mounted on wheek. 4 of them air reteats. 130 each or best offer 52-7160. 1971 PONTIAC 350 Le Mars coupe, whys root, are conditioning. Excellent shape 276-1703 PARTING CUT 1973 Fait 124 sport coupe. 1600cc engine, 5 sared transmission, same as Fair Sparer except for the body style, 942-1964. 1978 DODGE COLT, 30 mpg, AM/TM stereo casserti.
samooti, nivery good condition. Comsumer Reports best
uned car halp below windersiase lies 1995, 286 5-5442.

1979 PAST STRADA, 40 mpg, 2 door blue interior, white
neters new sees, surroot rebasit transmission. Must 1971 AGGE CONVERTIBLE. Buris great, fair body.
AMOTHA Cassette. Microelin ridulus: \$1100. Bob
272-2525, team emcauge.

1980 or direct proper clean middle and the proper clean middle and control. 1350 or direct. 272-790. 23' ATCO TRAVEL trailer, sleeps 6, double/buriks, avri-ing, screened room, mintr \$3400. Must self! Diane Printed Class: 1800 c 1 months of 1904 Auditing good cores from which shall repeat out good to 1904 Auditing good cores from with shall repeated up good 1915 Class 1910 AUGUSTAN 1910 August a speed as mercupated and reverse for forces, reduce, box mercup 5 speed as mercupated and 1910 AUGUSTAN 1 1998 (200 M HAN May refer, care log, our group of the property Miles or one was a service of the se 1977 RED HONDA CAIX CVCC. 35-mpg_ant had major turn-up and new stereo tape deck pat in Asking 1990. Brenty 456-6500 days, 128-0331 venturings. 1977 COLT, 2 door, 4 spred transmission. Good gas mileage, 46,000 instex, Michelin best. Evenings, 287-8825. FASS COST COMPUTATION IN LINEAR PROPERTY AND ADMINISTRATION OF THE PROPERTY AND ADMINI

TOT DATES AND CONTROL OF THE PROPERTY OF THE P

1979 VW SCIROCCO, 5 speed, surroof, AM/FM cas-sette, excellent condition, Must see, 54200, 582-9275. 1967 FORD, 4-wheel drive, 6 cylinder, low-miles. Neve off-road. Neech cosmetic repair. 12500, 578-1310. 1979 JEEP C.I-7, black, 6 cylinder, extras, clean, 15600 ir best cifler, 274-2326.

1968 DODGE POLARA station wagers. Power strengthams, abovers. Good tools, rum good. Internation leads, 5900, 278 (2002). Book power strengthams, abovers. Soon 278 (2002). Book power seek page 92/10/2. Book power power seek power seek power seek power seek power seek power seek power seek. SUBSTER SPECIAL LINKS Chewy ET Cameric outstammags. 1977. MAVERICK, great fixer-upper. No rust and new times. \$1500 or best, 434-7291. https://doi.org/10.1001/j.jpec.297.4213.wirk. 1975 MAZDA, erigine is 2 years old. Good transporta-tion car. Licensed and ready for you to drive away. 1000 or best, Lawy 223-9214. Septembers, low mileages, white, habites being. 1972 FORD PINTO, 2000c engine: body good, engine: 1976 2802, PEARL WHITE, air, Jouens, support specified print on gas, mech realized; tree, 2nd overer, 1902, 255-2666, Seen engine. 1978 HONDA ACCORD, 5 speed, lifeback, AM/FM classifier ml. excellent condition Must sell, 13350, Sem 294-4797. 1979 B-ARRITZ CADILIAC. mgg wen deset in-marulate condition Must sel immediately. Make me an ofter, Leave message, 223-9188. BLG-EYED ALSTEN Healey Spate nose, needs some work \$175, Canest 297-9283.

1975 VM DASHER Well maintained. Low miles, good mod 2 dots: 4 speed, AM/FM 31500 Bib 487-4100 copes, automatic, air conditioning, Dark red with vinys fell business, nours, 485-1661 home. 48 Downs nous show a system 4 years and 200 mers wise 5 years arrange 5000 mers wise 5000 mers wise 5 years arrange 5000 mers wise 5 years arrange 5000 mers wise 5000 mer gord sowing need immor work Best ofter 457-0219

1997 CARGLAC SIDAN De Viter in good condition

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1998 INVARIANCE DANI BLGDY Village have no engine reed-since among the following the second of the second that 1973 OPELMANTA billey. 1 91er. 4 Gyinder, cadas, 4 1970 CABLAN SERAN DIVER, 1910 CABLAN SERAN DI VIBLO OPER DATA OF THE SERVICE AND SERVIC 448-037 1974 JACIUAR 4 door sndan, 40,000 mies, books great. 1990 H3NDA GOLDWING intensizer. AM/FM, CB. PATAMAG WHREELS with bires, 13" x4-1/2", 4 holes at mmoon with red intensizer. 140,000 or best offer. 223-8197 (wights. DATE.IN 2402 1 owner. California car'd sprend sheep-sen sed covers, car cover. Must see to appreciate 49400 274-9604 control of the control has other 25th the secondary 1,2000 miles from 1 1979 JEEP CJS, excellent condition, full roll cage, san denin seatu, paler htm. Wayne 280-7:131. defini sessi, salen Into. Wayer 280-7133.

CAMPIE 16 of accordanced demolsors channel mayer

1-71-VIO Sample semi-suproor. AM-7M cassette, bus.
serving men campion, AM-7M cassette, bus.
serving men campion, and camping men campion, sold camping men camping m 1977 DODG: TB/DISMAN van. AM/TM stereo.
50000 min. Mo Vs. automus. *an good* condition.
5000 min. Mo Vs. automus. *an good* condition. F95-COM/AR MONZA sport coape: 110 np. acroma-tic. 29,000 mars. Ser/drive to appreciate 33400 of 974-F08D MAVERICK Grapper, rurs very good prior of work Looks good, 1,000 or best offer 274-6390 or offer 273-9790 enemps. -869 VW BUCI, Next and clean made and out. \$2000 1973 MERCEDES 280 SE. 4.5 rebuilt, survoid. \$4500 or on PED, 1981 YAMA-HOPPER excellent condition on best offer 272-1566.

MOPED, 1981 YAMA-HOPPER excellent condition on best offer 272-1566. or Set dairy 272-1565.

1773/CUSSIA/CON environment Set, contract preference of the contract preferenc 190 CREVINDIA 5 primer severy parting on 12 and another; or derive primer prime 1974 DATUM 8210, excelent part, runs well, new framension AAVFM casette, 30 mgg, 51400. Ton the mension AAVFM casette, 30 mgg, 51400. Ton 1974 MAZDA 80:4 wagon, 1 owner, ar. automatic.
Adals, engine has 45,000 miles excellent condition. Motorcycles

monormular 88 PT PT PERMIC CYCLE PRINTS

1972 TAMENA SE SO DE CENTRE RESPECTATION

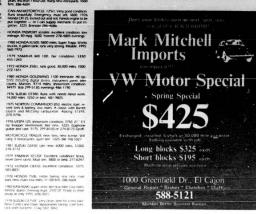
1972 TAMENA SE SO DE CENTRE CONTROL CASA DE CENTRE CONTROL CONTROL CASA DE CENTRA DE CEN CAMPER Sett of alamoum floorgass or thermodes six waters for fullar pickup with long water bod feeds to be figured; reasonally price; 196-1901. Here 25 of 187 of must write their platform fill or beneficially seen to \$2.2071

1995 DEVENTABLE 104 stork signed sex where 1995 DEVENTABLE 104 stork signed sex where the St AS IS, 1980 Honda Mini-trail 70, low mileage, Inquire SRB-2320 after 3:30pm. 1975 MUSTANC CHEA, well maintained, original owner, metalls browns principe; saddle streams, vib. 4. CASH FOR STREET motorcycles. We also buy street speed styled street wineted, unjfyling new tiers. AAVIN. 1996 FOR STREET motorcycles. We also buy street Yamban new or used parts 1698-6599. 1971 & 1976 ELDORADO convertibles, good condition for restoration Like new motors. 1971. \$2600, 1976. many, many estras. Sandra 224-3441, 280-6222. Robot 496-723. 296-938. CAMPER 9-ELL Ris long-bed mini pickup trucks. Insu-lated, cargo door, calavets, regular door entity, white Good condition great for campen, '200, 279-4408 275-2848, 277-286. 1974 BLG WITH SLINBOOF, excitent interior excite term shape, AM/FM radio, new tren. Make offer miles exists 3190 bibs 236-0951 days 483-2605 ever-mels exists 3190 bibs 236-0951 days 483-2605 ever-pairs and care, 1575 294 dillor or 24-8873 Gentl. 1975 TOYOTA TRUCK not real printy but an excellent 1976 SULTACO ALPINA Findure fully street legal 400 great sound system 1175 or best 299-1499. In a condition, must ride, 5550 Biol 272-2741. 1974 LOTUS LUROPA Spacus: 32,000 miles Not only a Ain car to driver but a good investment as well: 58500 - Needs work, 3100, 566-8061. 1965 N.S.U. SUPER MAX 350x; single. German made. Needs work, 1100, 566-8061. Office (Lik) pack grad screen) indicate law file of the State Stat

1981 FIAT SPIDER conventible, 26,000 miles, 1 owner, suctions condition, AMVIM tape player, furl injection, 5 speed transmission, 16950, 223-0455 after 5pm.

1980 SUZUKI GBASO E. 1825. Top ronation, lo runs ginut. New brakes, good ties, recently With cover and helmet. Geng 483-7997. HONDAST 90-great for summer fun Engine is in abox, though: A neat fiver-upper for only 350. Share 436-644 KEARNY MESA VOLKSWAGEN PEUGEDT 1976 YAMAHA YZ 100. Good condition, rurs great, good dirt bike for beginning rider. Only 1375. Jim 461-0469 kyenings. Kurt Steiger gre, original owner. 31000 htm. 272-9370 after fight. 1972. VOLKSWAGEN SUPER Beetle. Rebuilt engine. 100 milinage, Best offer Noghts 466-7016. Compac. Key Mark 466-73 no en escape and the superiority of the SSO Bell Mark 456-73 no en escape and the superiority of the SSO Bell Mark 456-73 no en escape and the superiority of the sso of the superiority of TIRED OF SEARCHING ADS7 Let our computer help you find private party sinters. It's free to buyers. Call never dropped, must sell, 1850, 274-2257. \$20 off any 1967 HONDA CB450 DOHC saver and black classic. Best offer over 1500, 698-4446. service work 1969 YAMAHA 250cc Enduro dirt bike, runs good \$150 Rudy 449-2786. FREE shuttle service 4970 Kearny Mesa Rd. San Diego YAMAHA DIRT BIKE and Sears gas mower, neither work. Name your price. 452-9316. 1981 YAMAHA 400 Special, 3300 miles, like new, must see: \$1075 fem: 232-4381 x35: 589-8017 evenings, wereings, Lorraine

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24 JUNE 16, 1983

DELMARULA JOURS professional commission in professional commissions (county for home to some with male or female Need continuer) Look for house or getter? Maury 277-4810 days. 755-0937 earnings. CHRISTIAN, FEMALE Incommuter wanted to share Pacific Beach 2 bedroom spartment, makeber stay 1 1197-50 month plus utities. Mickle 239-9091 days 270-2824 evening.

FEMALE ROCHMMATE wanted for confortable 2 bed-room apartment in Ocean Brach, 2 blocks from beach. No tobacco, 5205 a moven and 1/2 utables, \$100 decost, 221,4498.

HOUSEMATE to store Point Loria home. Top of hill caste TV. garage, dishwasher, washer/diyer. Norsenoker, \$175 mooth Tom or Mae 225-1152.

NONSMOKERS, sture new condo available August 1. Babboa/Genesee area. \$300 per month. 1/3 usides. 459-4034

2 SEDROOM, 2 path apartment in Ocean Beach, Nocilication to town, and beach, \$230 pas utilities, Eli 222-3251 daily before 6pm. CATCH THE SUMMER SUN: Female roommate wants for large Mission Bay house: A pleasant and fun en-ronment, sunders, year, \$175 monthly, 275-0757.

NORMAL HEIGHTS, M/F to share luxury condo. 2 bed-room. 2 buth, fireplace microwave: dishwasher: \$200 Kaz 286-6310 or 280-5027 ROOMMATE WANTED: 3 begroom: 2 bath condo hoot acuza sauna 5 miles SDSU. Fully furnished: 5190 plus: 1/4 utilities: Marcy: Tom 469-7994

pedroom apartminic in North Park. \$170 monthly in-uses used: 291-4801.

FEMALE ROOMMATE needed to share 2 bedroom house 1 buth 1 child accepted, 5125 plus 1/2 utilities 262-0784 after 8-30pm

LARGE CIVILIBRISHED bedroom. Open-minded male age 30 plus. Washer/dryer. Near Money Field. \$100 depose, \$200 month. Larry 282-9912. (SD AREA: Share large 4 bedroom, 2 bath home with quert professional. Own room buth parking. Must be responsible near, \$190 plus utilities, \$29-3508. POOMMATE WANTED Your own room and own it's closs to State and Grossmore, \$200 mores, \$200 is post, s. of 6/95-5022

MISSION VALLEY 4774 Alvarado Canyon Road 287-8490 Mon.-Fri. 8-6, Sat. 9-5

Programmer 15:09541 std-drops
FEMALE ROCKMATE monomore next clear to
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Rockmate monomore

VEGETARIAN LADY 40 plus quest conservative Chris-tian. to share large, wornserful quest nome with same. 1275 Connoted Lady only Card 435-0720 until testes. Note quest magnifectured screen. 449-3327 BARTER RENT for cooking, cleaning, yoga, total heatin support. In kusury Mission Valley condo. Pools, Jacuzzi. termis courts, 282-4366, leave message.

Konica FR.

A SIMPLE BREAKTHROUGH.

Sunpak 422D w/Modual \$75.95

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MISSION VALLEY 1540 Frazee Road 299-1420 Mon.-Fri. 8:30-5

ROOM FOR RENT, Claremont, \$225 and 1/2 utilities. Yard, view, washer/dryer, garage, 292-8533.

The Konica FP-1 eliminates

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ROOMMATE WANTED strain 2 bedroom 2 both in Christian ROOMMATE wanted to beautiful 4 bedroom 2 are ares 1975 to 1990 a 1/2 utilizes Furnish and a 1990 to 1990 and 1/2 utilizes Furnish a 1990 to 1990 and 1990 to 1990 and 1990 to 1990 and 1990 to 1990 and 19 utities Dave. 452-2759, 279-8299 Yard, seni, supplied dying gas page 7/2 8/33.

CLASS SERECULATIONS Series large new 5 bedroom from Prof. Jacobs 40 UTC. Steep sign new 5 bedroom from Prof. Jac

LIVE-IN FEMALE companion/housekeeper wanted for riderly lady. Room and board furnished plus salary. Golden Hills area of San Diego, Haroa, 422,0128. OLD WORLD CHARM. Share my house with patio.
Near downtown \$180, first and last, \$50 deposit, 1/3 justice. Caring housemates werkconer 232-9788.

ROOMMATE: TWO bedroom, Pacric Beach, ocean sees: \$225 plan usrines Femile: Seen, happy, no hampus, Available also 1st and last 48,81810. a and inclus only 1100 deposit. 286-9940.

ROOMMATE SOUGHT for 2 bedroom, 2 bath de-tached Mea Condo. Furnished, fireplace, pools, pillo volleyball, jacuzzis, danwasher, laundry, storage, carport, \$275, plus, utilities, 566, 968.

LARGE BEDROOM and private both in South Claire-ment home. Carryon siews, new paint and carpets. Ceah and quiet. Norunisking liter over preferred. \$250 month glas. 1/2 utilities. 292-8526.

DELLINE NORTH PACIFIC Brach apartners. Per five rooms, walk-in closes and path, plus share as

ROCHMATE TO SHARE 3 bedroom, 2 buth with firmwaters Big back yard near SDRJ Short term, 5160 monthly plus utibles, 5410 to move in 286-0276.

SDSJ AREA Beausiful large 4 bedroom, 4 bath, 3 den house, with fireplace, pool, more, Neod friendly room-mates, M-F-OK, smokers OK, by end of June, \$205 plus gatters and deposit. \$82,9146.

MALE ROOMMATE to share 2 bedroom Lemon Grove home. Clean nonumbing person. \$180 a month in-cludes utilities. 469-4830 after 8pm. CUIET, RESPONSIBLE person needed for own bedroom in 3 bedroom house in Mission Hills. \$250 & 1/3 297-5764.

SHARL LOVELY nome in excellent 5. Claimmont loca-tion. Nommoker/drinker, employed, social person. 5225 plus 1/3 expenses. Faye 275-3833. LA JOLLA, SHARE 3 bedruom home near beach Prefix female nominisker, neat, happy, responsible, rea-sonably quest, 1250 plus 1/3 utilities, Ann 459-2146, leave message.

ROCMMATE WANTED. I female for 3 bedroom house. Own room and buth. Responsible. Excellent area in La Mesa. \$200 plus ustrees. 6/98-6276. POST OFFICE MALE clerk, computer student, nonverser, responsible, clean, quer, locking for quer place to share with decent roommate by August 1 Cutrest 299-7929.

WEST EL CAJON home, furnished room with private entrance. Share bath, kitchen, pool, jacuzzi. No smok-ing good health hubbs. \$185, utilises paid 648-1201 HOUSEMATE WANTED: \$230 monthly gets a clean, nonenciare, all carpeted large 2 pedicom house in a very nice neighborhood near 70th & El Cajion Boulevard, Oan noom, waster, solar dryer, references, child or pot considered 464-6821.

OWNER SEKS 2 male nonsmoking roommutes for 4 bedroom La Jolla home. 1 room \$335, 2 rooms \$595, 1/3 upities, 459-3741 or 272-0234.

MALE OR FEMALE to share 1 bedroom large apartment in Pacific Brach (nice) 3200 month includes utilities, 223, 2234. HOUSEMATE WANTED female, unique situation, nonsmoker, no pets, near Mesa College, usuality, utilities excluded 768-9567.

ROOMMATE WANTED femule working responsible, apr 21 to 30. 2 bedroom: \$220 plus \$150 deposit. 1 block from beach. Available immediately. Keis 224-5472.

A CONGENIAL MALE or female wanted to share quiet
Dath 1250 month pays 1/2 unities. Date 565-6205 ROOMMATE, MALE/FEMALE, share 3 bedroom house, Limitin Grove. Own room, share rest of house, noramoter, \$175 plus 1/3 utilities. Caros or Date 463-2618. SHARE CULAN newly painted house. North Park, Large room, double closets. Large fenced yard, garden, park-ing, storage, freeway access. Pet OK. Prefer female florsensker. 262-6908.

ALTO MECHANIC type wanted for gedroom, use of lattren, bath, garden Lemon Grove, Quet, country atmosphere. Rent negotiable, exchange services. Coulde considered, 697-7662.

FEMALE ROCKMATE warend new SDSU, one bed-room, 1175 morth. Needen ASAP 286-2201, leave one Darter 464-3205.

ROOMMATE FEMALE, nonsmoker \$195 pags 1/2 utilities and \$100 depose, 741-5280 after 6pm.

FEMALE 2 ROOMS available in nice 2 story, 5 bed-room southeast Chula Vista house. Own bedroom bath kitchen and poor privileges. \$130,422-1044.

ROOMMATE WANTED to state 2 bedroom town-house with pool in It Lone with professions, tersion-sible, met. open-minded man. No. cigs. \$250. \$256.4756. [Feet. open-minded man. No. cigs. \$250. \$126.4756.

HOOMMATE. MALE/FEMALE for three bedroom no_se in Claimmont. Clean, quert non-smoker, own burn. \$208 plus utilities. Dave or 8ob. 277-2874.

HOUSIMATE WANTED, normoder: in quiet Limer-logy City: Over room, birth, share listchen, laundy, surrey yard, fireplace. Employed, 25-35 preferred. 275-7/mornic, Carl. 455-9187.

FEMALE ROOMMATE TO SHARE a beautiful condo in La Mesa. 1-1/2 miles from SDSU. 5175 for your own room. 698-6504

SOLANA BEACH. Own room in large house with yard Quiet, responsible, employed, \$200 month; 1st & last, plus deposit. No pets, tobacco. 481-2157, leave

ROOMMATE TO SHARE 2 bedroom Mission Hills apartment 5225 milt plus half utilities. Call evenings.

WANTED, CLEAN, pinasert 20-30 year old female roommate. Own soom in a 3 bedroom fouse: 1-1/2 mass from SDSU, 5130, and 1/3 utilities & deposit. 365-2021 westerness.

TEMALE ROOMMATE WANTED. Single parent with 2 saughters. Three bedroom house in Del Mar. \$210, no estions. Alan. 481-0637.

VIEW OF ALL San Diego from 900 ft, above Spring Valley Share furnished house, non-siroker, \$215 share unities; 296-4409

SHARE TWO BEDROOM home with health and growth oriented couple. Positive persons call 236-1254.

WANTED — PROFESSIONAL female to look with same for a nice 2 bedroom apartment in good area. I have furniture except for 1 bedroom 232,4505 or 560-7683.

SINCLE PARENT, looking for roommate to share 3 bed-room condo in Escondido. Two pools, ferced yard. Washer and dryer, \$250 Steve, 746-3434.

WORKING MINISTER wen family desires to share/ rent/lease home. Prosperity consciousness. Rev. Se-vers. 692-6421, day or 485-1183 evenings.

FURNISHED ROOM, includes utilities, latchers and burndry privileges. Near State College, 5175, Call eve-nings, 265-2811.

FOR RENT, \$225 per month, furnished room in University City home. Richen, laundry, all amenities. Must be employed, 453-7079.

5250 AMONTH Large, furnished, Bay Park Walk to Bay, Bedroom with H.B.O. Non-s posit, 275-6357

Call for information 224-7145
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ROCAMATE WANTED HEALPILL SPAKING HOUSE LO-cated in University City, it's only a short drive from UCSD LITCO I Julia 3200 to 5225, Call Peter or Larry at 457-2274

9-JARE 3-BEDROOM HOUSE, male non-wroker, \$225.

Ernie Pook's Comeek



IT'S NOT THAT I DON'T BELIEVE YOU ITS JUST THAT I FEEL SO CLOSE TO
YOU - AND I DON'T WANT ANYTHING AT ALL BETWEEN US THERE
REALLY HASN'T BEEN ANYONE ELSE IN 3 YEARS? REALLY?)



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Arission VALLEY, male/female roommater to share 2 bedroom, 2 bath Friar Hollows condo (west end of Friars by YMCA), Pool, jacob, termin, etc. 3275, 298-5756 or 297-7600, Terry, message

EMPLOYED MALE ZB, needs home in helic Brain. HCD/SESTENG — FREE, by importable Christian. BCD/SMATE, NEEDCO Large to Mink Interp. Norw with quite responsible considerate non-incise. In a found to the contract of the contra

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CLASSES

NEAT, RESPONSIBLE female to share large 3 bedroom. 2-1/2 buth townshouts freplace garage buristy, proc. jacuaza La Jolla mar S. 5270 plus utilities. Pat. 754-1734. 450,0725.

VEGETARIAN FEMALE needed for large 3 bedroom in North Park area Clean and responsible: \$225 month & 1/3 ublittes: 584-4705 evening.

DEL MAR, ocnan-verw apartment to share from each July 2 bedroom, 2 bath. Half 1920 plus utilities, frefer quest, non-smoker, 755-2627. NEEDED A ROOM in family with provide bath for Ph.D. student for August 25th near Clairemont. \$78-0534

ROOMMATE FOR 3 pedroom 2 bith conductors Stadium Own room, poot jacuza, firepace, waster dryer 1200 morth, Avasable now, 292-7280 OLIET NON-SMOKER to share Serra Mesanome. Own bedroom, private bath, Large yard, consider pet. Kitchen saundry all utilities for 1215 month; 279-0296. HOUSSTING, Oil waterd by student. Livial care from AMPIT to share 3 beforein 2 out-more in capital hands. Livial care for by you yield and post, his security grad arrang 46-5-55 error. Similar for the control of the

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DISCERUNG? PERFECT literayle for another mature female. Rencho Massin parse triseet condo Every possible metrolybic garage privacy. 3350 564-7745. 299-3520.

CHILA VISTA & South Bay wick internal Hage selection in all states. 8 prices Family 2 bendroon just 3300 Kds welcome! (42088) Dati 425-7151. Telerent 7 days! Selection of the Selection S

For Rent

LAMESA 2 bedroom apartment, nice upstains unit, near 70th & Linkersity close to all ready Aay 1, 284-8000 or 692-1806.

1325. I BEDEXOM new condo Lipper floor security building, convenient till 865. Assistble Azne 19 HILLORS? — DELLOR I Dedocen condo in weurey building, convenient till 865. Assistble Azne 19 HILLORS? — DELLOR I Dedocen condo in weurey building, convenient till 865. Assistble Azne 19 HILLORS? — DELLOR I Dedocen condo in weurey building, convenient till 865. Assistble Azne 19 HILLORS? — DELLOR I Dedocen condo in weurey building, convenient till 865. Assistble Azne 19 HILLORS? — DELLOR I Dedocen condo in weurey building, convenient till 865. Assistble Azne 19 HILLORS? — DELLOR I Dedocen condo in weurey building, convenient till 865. Assistble Azne 19 HILLORS? — DELLOR I Dedocen condo in weurey building, convenient till 865. Assistble Azne 19 HILLORS? — DELLOR I Dedocen condo in weurey building.

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For Mi FLETCHER HILLS, 2 bedroom, 1 buth furnished apart-ment, 5210 month plus 1/2 utilities, Marty, 579-0601

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COMMENT INSTANCES TO THE PLANT OF THE PLANT

2 BEDROOM: 1-1/2 BATH, townhouse in Point Loma Tennis Cub. Upgraded pool and spa. 1550 plus depose. 294-4995.

PACIFIC BEACH, one-car garage Rent \$50 per month, known for storage, no flammables. Alley access, 489,4740 persons.

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Our business poor 2 persons 1 bits 155 feet.

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LA JOLLA cottage, 1 person, no pets. 1 bedroom, fire-place, \$525, 1/2 block ocean, June 20th, 459-1384.

I BEDROOM APARTMENT, 3295 month. Nice upstans unit with view, like new. Near 54th and University 3662 Attadena, 479-0363.

CONDO: UNIVERSITY CITY, 3 bedroom, 1-1/2 bath tetrigerator, washer, dryer, available July 3, 5700 month 455-6301 after 6pm before Sam. CONDO IN Fashion Valley. 2 bedroom, 2 bath. up-graded, nice place, 1600. Jons 692-9348, 464-7801. OCEAN BEACH. Newly remodeled 1 bedroom, lots of windows and stylights, sundeck and small yard. \$375 month, guiet non-smoker, no ures, 222-4747.

BAY HO PLUS I bedroom condo, 1425 includes pool, jacuzzi, clubhouse, stove, refrigerator, dishwasher. Available now to adults only, no pets. 280-3455 for

large patio. 1565 month No pet. Available July 1. Pool, termis. Jacuzzi. 2632 Worden Street. No. 195. 724-1672

RAUL HAWAIL luxury oceanfront condo at beautiful Princeville. Golf. rennis, pool and spa. Decorator fur-nished. Special discount rates. Owner, 450-4395. WANTED GARAGE to rent as near Tournatine Surf Park as possible 483-2924

BIG BEAR RENTAL, targe summer house near take & mountains. Daily, weekly & monthly rates, 233-5492 or 748-0376.

CITY HEIGHTS. One bedroom apartment. \$275. Bus Stop in front, Safeway at end of block. 3766 Fairmount. 284-0814

\$750. CONDO OFF MISSION Bay. 2 bedroom. 1500 50, ft. Juszinus, pool, jacuza, underground parking. 275-1004

NORTH-VISTA Lake Guijome Park, Share quiet home, beautiful view, amenities, Non-smokers, male,

540 GARAGE DRY strage only, 4331 49th St. 5D

2 BEDROOM, DEN, C-Zone, alley access, huge yard, older house but comfortable, good area, near all, safe neighborhood, good "vibes." 281-0145, 284-2931. MISSION VALLEY 1 bedroom condo ideal location full security building private parking pool Jacuzzi, sauna exercise facilities, \$425 per month, 223-2215.

MRA MESA 2 bedroom 2 bath condominium, re-frigerator, dishwasher, stove, disposa, pool, Jacuzas, drapes, carpeting, Awatable now, 5925 monthly, 453-509 3-225 ABA-0185.

5220 FOR COMPORTABLE. furnished studio downtown at 1534 from Street. Bistus: included to be being available. Take our 10-7/8h san plus new 234-5450 Ban-11 am or 5-8pm or 693-0766 anytime. 234-5450 Ban-11 am or 5-8pm or 693-0766 anytime.

OPEN LOTS!

Sunday 1:30-4:00 pm, Lundy Lake Dr., Escondido, n axt to exclusive Lake Hodges Estates. 1—1.62 acre sites, \$87,900 to \$89,900. TERMS! Call LA-MAR REALTY — Margie 755-4423: 481-0350

LOOKING FOR AN AFFORDABLE CONDO?

2 bdrm, 11/2 bath, \$60,000 Also 2 bdrm, 2 bath & 3 bdrm, 21/2 bath.

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SSSEED REPORTED LITERATION OF THE ADMINISTRATION OF THE ADMINISTRA

MAZATLAN BIRALTHIAL beach condominium fur-nismed All amerides. Siegs 4. June 24-30, 5375 Owner 277-850 or 279-3717. LA XULA 130 for 300 s) it studies Ne pers need feet statements of the State Study Funered Mary, 459 173, way 250 for 16 th Statement American Custom 1 and the Statement Stateme

APARTMENT: LINFLENUNHED. North Pask, Large 2
2890 DOWN — ALST dowing costs for vetal super bedicions 1360-3 Stoke refregarator, new carpets and dispers. Liurity anglavaring Class and vetar pask Stow-drops Laurity anglavaring Class and vetar pask Stow-nry 6 cleaning, 1200, 276–2374 or 275-0792.

2890 DOWN — ALST dowing costs for vetal super subject and super-sured continues and super-sured con 5400 — MIRAMESA condo Avallable Aire 15th Large 1 bedroom, bath, refrigerator, pool, jacuzzi, tennis. No pets. Ted White. 292-1818. 271-0760 evenings.

SNCLES — WHY PAY high rent & income taxes? Co-own 2 bedroom. 1-3/4 bath, fireplace cindowith a friend Law down — love payments per person. Call Kelly Thompson, broker, 619-556-3802 or 560-4585.

Emerica (1986) (

Grossnort College area. 460-2307.

MMSSON VALUTY — like new, race 1 dedocom clands.

SAMMER RINTAL two bedroom farm house, race)
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Real Estate FORECLOSURE - 3 BEDROOM 3-1/2 bath, 1/2 acre. Grante Hills, 1135,000 Doona, agent, 250-4051 443-3096

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5874-MONTHEY & SILLER will pay cosing costs Super-swap 3 bedsom. 2 both home with country letters. waused college, freplace & more New loanity Agent. 948-6465, 277-869.

PF300 - 38/DROWN Zobnidujel townorm in RAJANJUNE CURMACA 25 acres off Engineers designeer free and ures. Along 130:000. Owner. 466-9187 in 28-019.

MOBBE HOME: 12:56. fortunate: view, large moore, loss diplanaky, nore folgen pairs. Great buy, 19:000 or ofter: 561-14/20 or 443-644.

wret PAY RENT when you can own a 1 bedroom condi-in Bonita for about the same? Excellent location and many upgrades. 267-5373, evenings.

VIEW CREST LOT — BI Capon problem let: Too small for traditional septic, 515,000 or trade for service or diamonds. Fabulous view. Tom, P.O. Box 8281, San Dego 92102.



Live in Point Loma for less than \$70,000.

This has to be the best take your pick of 1-, 2- and 3bedroom models that feature large rooms, wood-burning fireplaces and a

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TRADE: 7-1/2 ACRES on booming Otay Mesa for beach condo, beach cottage, or? in San Diego or Hawaii.

TIMESHARE CONDO for sale. Excellent tax break. Va-cation anywhere in the world. All amenties. Cable TV. maid service, jacutus 2 bedroom 2 bath. Make an offer-lorn, 569-1691 after 5gm.

OWNER SELLING chaming 2 bedroom North Park house. Garage, fireplace, formal dining, arched door-way. Corner Howard and Litah Zoned R-3-A. 383-500 ideal for professionals. 455-7079. 994-9914. TRIPLEX 185,000, no money down if you qualify for exating loan Drive by 4786 Oceanwew Blvd. Tommy 239-3908

W.ANTED — MOBBLE HOME, cap sale For 2 adults, 2 aboved 40 X 10 with 2 Explands. Covered parting, between Kearny-Mess. Seria Mess. Sincer. Alled covers 455-95.

PACE I EAST-I med groups, from pace 1991/20.

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The DEED COLD hours over 40th foreign groups, ACRES NEAR Cottonwood Golf course water, pavement, pads, telephone, electric, small patience, frade in/our state. Corner Jamul Drive — Atta Loma, 579-9383. Recorder, 427-2642.

MLST SELL 3 bedroom house, 5 blocks from ocean in Imperial Beach: Large yard, laundryroom 2 car garage, Ideal for handyroom, 171,500, 429-1929, evenings.

AUST SELL Beausiful studio condominium in Bay Ho-Condominiums (oversceing Misson Bay). Way under-reselved at 45000 Need \$13.200, can down to 15 feb-sional at 45000 Need \$13.200, can down to 15 feb-sional at 45000 Need \$13.200 and down to 15 feb-sional at 45000 Need \$13.200 nei BEAUTIFUL, ROCATY, one bedroom mobile name for sale in adult park in La Mesa. Gas piped in pool, bundry favories, 325, 928.

TO(ANI-COUSE — BONITA AREA: Specious carryon view townhouse: 3 bedrooms: 2-1/2 caths, family room, 1940 sq. ft., wood/ceramic bie floors; \$112,500. PHA/VA. Evie. 421-0840/5:30.

ULTRA PRIVACY 2 bedroom, 2 bath, family room, pool, patro, in super Kensington, great financing, \$132,500, 20% down or offer, John, 450-1130.

ROUNDTRIP

■ Ground Transportation

Trip Requirements
Offer is subject to space availability.
A brief presentation will be required

LAKE TAHOE

CALIFORNIA PINES Northern California Own an ace of sall pines, perfect for a cloth Lake, ponds, fishing, eter, sking, 1550 cash or great terms, 469-4691, make offer, 169 150, Super nice, 459-0827.

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MOBILE HOME. 10x58 with extension. California room, enclosed back porch. Chula Vista adult park. For details call 426-4632 after 5pm. 2 HOUSES, \$114,900 for both, Assume 590,000 at 11,5%, \$12,000 down, No qualifying, Nice area of East San Diego, Ires. \$915/month, Payments. \$941/month. 444-8838.

HOMESITE AT OREGON border, 2.5 acre parcel Northern California, roads in utilities near, 35500 smill down or swap for surbout or vehicle. Louise, P.O. Bos 62823, 30 29 2138.

CONDO WEST La Mesa. 2 bedroom, 2 bath Fishaven. Garage, terms, pool, spa. 567,000, 462-1102 owner. Minutes to SOSU.

MISSION BAY view, large 1 bedroom, 1 bath end unti-condo, model decorated, post Jacuzzi, clubriouse, mile, no agents, great location. Owner 270-5842, 378,900. CONDO: 1 BEDROOM in San Carlos Hyde Park Villas, excellent view with most amenities. Low. low price, 206-6334.

sundeck. Near ocean and r ing. \$109,900, 483-7990.

2 BEDROOM, 1 BATH, garage, freplace, calc floors, recently upgraded, older but very rice. \$67,900. 3687 Mente.

NOW DOWN, VA, approximately 1850 monthly. Mira Mesa 3 bedroom home, new drapes and yard, up-graded carpet, corner lot, mire condition, no agents.

MCBELE HOME Lake Worlford, east of Escandado, ex tremely large lot overlocking lake, country atmosphere restaurant, poor, fishing, ar strip, \$10,000, 480-859. MOBILE HOME in excellent retrement park. 2 bed-room, 2 bath, air conditioning, convenient location, secluded Prot pinuze, sauna. \$23,000, 461-7179. seclared Prof. parsags: sanna 123,000. 461-7179.

AFFORDABLE BERCH's bring. Clause. 32: 1 between the common precise, very clean, 135,000. 460-6226.

273-2707.

EASTFEA NOW & Debtoron, 3-12 beth home in the COLOR continer to be tree. Used on the COLOR of th

THE READER PUZZLE

Right? 162 oN

By Don Rubin

Several of the images at the right are wrong and are backwards, as if seen in a mirror. Cross them out The images left are right Just circle them.

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

T-shirts.

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

3. All entries must be

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

Employees of the Reade
 and their immediate families

are not eligible.

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

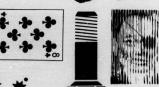
 6. All answers must be entered in the space allotted on the puzzle page. And please, no phone calls or trips to our office. 7. One entry per person.

10. Chrysler/Plymouth
11. pay/toll
Nearly all of the 636 ent

Beach 2 Sally Brown, Santee Ann Pryor, Chula Vista
 David Austin, Pacific 5. Nancy Cunningham, La

ere able to see the light.
The T-shirt winners are:

1. Colleen Floyd, Pacific





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