



When a game becomes something else.

ntil last year the small Sycuan band of Mission Indians used to chase tourists and earnest anthropologists from their tiny reservation just south of Harbison Canyon, seven miles east of El Cajon. Not any more. Now the Sycuan Indians hire bus drivers and "hostesses" to bring you to their turt. In fact, if you're on Linda Vista Road and Ulric Street and it's three forty-tive in the afternson, any afternson of the week, and you board a red-and-white bus, vintage 1997 with patched seats, you get a free did the way do to they and after the sail the way do to they and after most all the way do to they among a free red will be way do to they among a free red will be way do to the first of the sail the way do to they among is crip twenty-dollar bills while the Indian reservation. Today the deer and the antelope play together with the Running Dog of capitalism, and the aroma is crips twenty-dollar bills while the Indian reservation. Today the deer and the antelope play together with the Running Dog of capitalism, and the aroma is crips twenty-dollar bills while the Indian reservation. Today the deer and the antelope play together with the Running Dog of capitalism, and the aroma is crips town to the said of the said the antelope play together with the Running Dog of capitalism and the aroma is crips to the said of the said of

## City Lights

#### Student Centers On Dispute

students at UCSD vote to pay an additional seventy-five finance a new university center whose projected cost and location were virtually unknown? They would, and two weeks ago they did. But at least one of the 12,000 is dissatisfied with the student fate of the new center and the activist and spokesman for the student Committee for Responsible Spending (organized in opposition to the referendum), feels that his fellow students were duped into making a decision that will burden them with a substantial financial responsibility for the rest of their academic careers at the school. "We agree that there should be a new student center," he says, "but we don" agree with the manner in which the administration has acted to achieve that end

The bulk of Williams's and the committee's concerns are concentrated on the mechanics of the referendum itself. They Board, an ostensibly neutral body which sponsored the election, actually interceded in the referendum process by having pollsters encourage students passing by the polls to vote. In addition, Williams has two signed affidavits from students who state that pollsters actually took from them the ommittee's "vote no" fact sheets that committee member were passing out. According to the students, the pollsters said the sheets were "all lie Since the passage of the fee increase proposal depended upon a simple majority vote of minimum of twenty percent of the school's student body Williams feels that the act of unethical. 'The student center fee was formerly \$12.50 per quarter, while the new \$25.00 fee for the new center will

claim that the Student Cent



bring the total to nearly \$40.00," he says. "That's the

#### Faithful Given Electric Prayer

Pity the tradition minded oman Catholic, to whom the been one big shock after another First the Mass is no longer said in Latin, but in English or some other native tongue. Then, nuns in most orders are told they no longer have to wear habits. Church organs are replaced with pianos, guitars, and drums. A on-Italian - from communis wax votive candles are being replaced with coin-operated electric facsimiles in at least diocese's ninety parish St. Jude's Shrine in

Southeast San Diego, for example, five years ago

replaced two racks containing

one hundred was votive candles each with five electric light units, each with eighty plastic candles. "Traditional wax candles were just going up too high in price, from twenty-six cents each to a dollar, "says Father Jerry Sims, the church's pastor. "We were only asking for a one-dollar donation for each candle, so we weren't making any money - in fact we were losing money." So he removed all but fifty of the wax candles, upped the donation request to two dollars, and brought in the electric units, purchased from a firm in Ireland for more than \$2000 apiece. To light the electric tives, Father Sims says tithers place one dollar in coins into a slot on the side of each unit, enabling them to then press a button in front of

whichever "candle" they wish



the electric votive lights say the reason for the switch was not so much money as safety and overall cleanliness. The smoke from the candles was ruining the inside of the church and the paintings on the ceiling," says Father Paul Marconi of Our Lady of the and Date streets. After interio renovation of his church was completed three years ago Father Marconi says, he

installed five banks of electric votives: four with twenty-eight large candles, with a donation request of one dollar, and one with thirty-four small ones, which parishioners can light for twenty-five cents. "But the main reason is to preserve the beauty of the church, not money." Father Marconi says. "so to make this reason clear to the people and get them to accept the electric candles, we took out the coin me. hanism." — T.K.A.

#### The Tip Jar

All is not well behind the polite countenance of Hob Nob Hill, the First Avenue catery most favored by San Diego's cosmopolites. For four long weeks some of the restaurant waitresses and its owner. Harold Hoersch, have been stating their respective cases before a union arbitrator, and no matter what the outcome. the bad blood won't soon

In April the waitresses' local Restaurant Employees Union filed a grievance against Hob Nob Hill regarding owner Hoersch's change in the tipcollecting procedures of the afternoon and evening shifts For many years the morning waitresses at the restaurant have not had specific table assignments and have pooled customer tips and divided them equally at the end of the shift. But the afternoon and evening waitresses have used the more traditional system of table assignments, wherein one aitress serves a particular set of tables and personally collects whatever tips are left. In early March of this year

announced he was taking a vote on his proposal to change the later shift to the tip-pooling system. He explained the advantages and disadvantages of the change, but apparently didn't realize that some of the waitresses would consider tip pooling a violation of their union contract. Though the vote went his way (eighteen to seven), he may lose in the end A similar move a few years ago by managers of Anthony's Seafood Restaurants resulted in arbitration and an eventual finding that tip pooling violated

the union contract.

Hoersch (who declined to discuss the case) listed as advantages an improved level of service, faster turnover of customers (since so many waitresses are serving them), "no bad days, bad stations, and lousy cheap customers,' management in assigning tables and distributing tips. He listed as the single disadvantage the fact that "every waitress must support in spirit and energy the entire team effort to merit equal ompensation."
Shortly after the tip pooling

began receiving anonymous letters from something called the Public Ethics Investigation



Committee. "It appears that conditions at the Hob Nob Hill restaurant are not improving, read one of the letters. "Our committee reports the fact that there are very few happy employees Responsibility for this condition lies totally with the owner. His rigidity is absurd to an extent that, if continued, his business will eventually be destroyed." Other topics mentioned in the letters were Hoersch's "communistic ideologies" regarding tip pooling, theft by other employees from the tip pools, and a lack of compassion by the owner.

Hoersch simply laughed oif the

Morning waitresses at the restaurant average about thirty-seven dollars per shift in tips, and evening waitresses average about fifty dollars, according to one waitress who asked anonymity. To her, the issue isn't that she's making less money in tips, because she isn't; she says the security of the tip pool, which is placed in containers throughout the restaurant, is questionable. And the issue of privacy, since the owner now knows exactly how much his waitresses make. is important, because of the relatively new IRS requirement

to report a certain portion of tip income for tax purposes. Another source of disgruntlement is that the newest, greenest waitress makes just as much money (all Hob Nob waitresses receive minimum wage plus tips) as the old veterans. But the most important thing to her is the change in the kind of service she gives. "I feel like a robot she says. "It's important to feel that you're really giving service to someone, and you can be tipped for it. Now you're not getting rewarded for personal service anymore.

City Lights

#### Last Of The **Blue Notes**

It was the oldest, earthiest and perhaps the best of San Diego's jazz clubs. Pianist Butch Lacy, saxophonist Daniel Jackson, singer Ella Ruth Piggee, bassist Nathan East all graced its cramped stage at various times, and had they joined together for a final performance, it would have been a sentimental, spectaculi tribute to nearly thirty years o local jazz history. But Archie Payne closed his downtown Crossroads bar May 19 withou warning or explanation. 'It just seemed fitter that it fade away and die," Payne said las week of the Crossroads. "A celebration just wouldn't have been right.

Payne had fought only halfheartedly to save the club he'd owned since 1976. The first four years were good, but a recession and competition from La Jolla jazz clubs caused business to slide at the Crossroads, located at Market Street and Fourth Avenue Worse was the construction in 1981 of Lions Manor, a fourteen-story senior citizens high-rise across Market Street

**New Law May** 

Cause Tow Jam

Merlin Osterhaus figures the record time an abandoned car

Volkswagen bug that sat in the 3100 block of Clairemont Drive for two years before police towed it to the junkyard.

Osterhaus, a retired fireman who spends his spare hours parrolling Clairemont streets

for abandoned cars, gets partia credit for the introduction of a

new San Diego law that allows police to cite the owners of abandoned cars and drivers

who "store" their vehicles or

y streets. As the law reads now, San

Diego police can tow away any

vehicle parked in the same spot

abandoning a car or truck isn't

of itself a city code violation, officers can't ticket the neglected vehicles, and the

owners can't be fined. Worse

cars on city streets for seventy-two hours or more can now simply move the vehicles a few

inches after a police warning is placed on the windshield. An officer must then issue another

warning and wait seventy-two

infinitum.

Councilman Mike Gotch's

prompted by complaints from Osterhaus, would subject such parking violators to a fifteen-

dollar fine and would require

owners to move their car at

least two-tenths of a mile to

avoid the tow-away. (Polic

proposed ordinance, which was

approved last week by a city

council committee and could

take effect this summer, also makes it easier to rid the streets

would record odometer

readings to verify the movement.) The Gotch-

hours before towing, ad

proposed new ordinance.

still, owners who park their

belongs to the burned-ou



from the club. Tenants there kept windows open to cool their rooms, and soon they began grumbling about the complaints last year reached the local office of the stat

Alcoholic Beverage Control department (ABC), which repeatedly told Payne to turn down the club's amplifiers and close the doors early

The warnings went mostly unheeded, and on March 15 the ABC issued Payne an

Saturday, build soundproof foyers around the front doors, seal the windows, and install an air conditioner, or lose your liquor license. Payne did nothing. "The air conditioner alone was \$5000," he complains, "and I didn't have any money." In an effort to 'buy myself some time" h offered temporarily to stop the live music. The ABC declined

Downtown Type

so Payne — unwilling to get a lawyer and fight - sold his liquor license to a North County restaurant for \$58,000 and closed the Crossroad's

Payne notes that the rossroads was never cited by city noise abatement officers or police, and complains that the ABC "didn't have to come down so hard on me." ABC administrator Pete Case says his department had to follow up on the elderly neighbors' complaints, though he also se something of an injustice in the outcome. "The city allowed the Lions Manor high-rise! to be built without air conditioning, knowing the [apartment] windows would be open" and exposed to the Crossroads, says Case. "So [the Lions Manor] came to the nursance, complained about the nursance, and the nursance had

to leave. It's tough."

Case says live music will not be allowed at any new bar or licensed restaurant planning to open at the old Crossroads site And the ABC administrator warms that the neighboring Play semors. Case's office has already logged several complaints from Lions Manor residents over noise coming from Play Bill's adjoining

The May 28 issue of Downtown Newsweekly was fairly typical of all the ones that preceded it. This edition of the free weekly, distributed at more than 200 businesses and prographs, thoughout. newsracks throughout downtown, Hillcrest, Mission Hills, and Mission Valley. featured the usual attractive concise layouts of theater. music, and restaurant reviews as well as regular features such as the ''Downtown Remembered'' nostalgia column, a business briefs section, a social photo montage, and a political opinion column written by

Dana Blasi The only real difference, in fact, was one that wouldn't be apparent at all to the casual reader: the May 28 issue was also the paper's last. A month after trying to keep the publication affoat by going biweekly, publisher Michele Donnelly decided to fold the

construction was bustling right along, the Downto Newsweekly was a losing venture from the start. The paper came close to folding more than once since its more than once since its inception in October of 1980, but each time, a financial benefactor appeared to keep the presses rolling. Donnelly and Los Angeles real estate entrepreneur M.J. Lang were the latest to intervene, and the partnership assumed the paper's debts late in 1981. so after losing a sum of money that Donnelly will only say "is over \$50,000" (but which a source close to the paper says in excess of \$150,000), the thirty-two-year-old publisher decided in late April to give rself thirty days in which to find a buyer or else cease publication. Last month she ctually met with five to terms with none. The reason, she claims, was not solely financial

One of the people who



Such vehicles - which are burned, dismantled, or lacking wheels — can be cited after four hours and towed away after seventy-two. The traffic

because the new ordinance allows meter maids and community service officers to tow-aways.





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A WYENDED

#### Can't Complain

May 31), concretely depicted the sork of Sister Maggie Yee in work of Sister Magger Yee in Tijuana and the misery of the people sin heljo. These people are true stoics, and my heart reaches out to them. Despite their poverty and personal tragedy, I didn's read a single word of complaint from them. Maybe in Mexico complaining is fulle.

omplaining is futile. Finally, Sister Yee made the

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LA JOLLA ZOO

observation that the poor of Mexico have more interest in each other than Americans do, and it's true. But interestingly, we're a pretty soft-hearted lot. Hugh C. Hyde Chula Vista

#### Left With Lump

How good it was to read Jeannette DeWyze's profile of Sister Maggie Yee's work among Tijuana's poor. Besides the intrinsic value of the story itself

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(which was considerable), news about good deeds was a welcome respite from the daily grind of the J. David scandal and election charges and countercharges.

### etters

upbeat ending to her story, leaving me with the vision of confetti in Sister Maggie's hair and a lump in my throat.

Donald H. Harrison

San Diego

Any Chance? Any Chance!

I think it is a crying shame that you did not include some address where one could send donations to Sister Maggie Ye. I'm sure many readers must have fell as flustrated as myself in hearing about this great woman and her good work. In being moved to offer some help, and in not being given any chees as to how — flustrating! Is there any chance you can supply an address?



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\$37.50.

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Address all correspondence and donations to: Sister Maggie Yee, c/o Casa de los Pobres, P.O. Box 2256, San Ysidro, CA 92073.

#### Nun Could Do Much

Do Much
For weeks any readers have
been writing in about the Right To
Life Council also. But your May 31
issue really said in all 'On one page
and on the fairing page was another
full page Right To Life Council
advertisement. How tronic and
and On the fairing page was another
full page Right To Life Council
advertisement. How tronic and
and On was this a Roader staff
member's Freudina stip! If the
concerned about saving loves and
human rights, here why don't they
spend some of their ad campaign
money (which must be in the
surfacing and truly in need? For the
cost of one Reader and, I'm sure
that Sinter Maggie Yee could work
mitacles. miracles.

Dr. Rosalind G. Hussong
Leucadia

#### Apocalypse Later

After reading "Sister of Mercy," I wondered how many readers saw the connection between it and the controversy over the Right To Lafe Council's antiabortion ads.

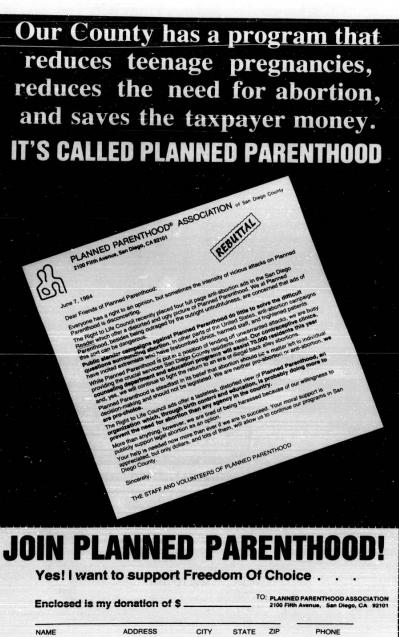
The suffering, poverty, and disease experienced by Sister are a product of the single greatest cause of suffering and death on the planet—overpopulation. planet — overpopulation.

Mexico's current population of 75
million is due to reach a level of
approximately 115 million in only sixteen years! At its current birthrate of thirty-two births per 1000, their population will double to 162.4 million by the year 2020! to 16.2 4 million by the year 20.20?
Does any rational person with a knowledge of basic arithmetic really believe that the suffering of these people can be mitigated with the existence of such an explosive growth rate? A problem is only solved when its causes are deall with rational transfer and the property of the p solved when its causes are dealt with rather than its symptoms. As a nurse. Sister Yee should know that, and so should the Right To Life Council of San Diego Count. The only human enswer to the problems of both poverty and abortion is birth control and sex education. What possible excuse is there for bringing more life into the world when many thousands of children starve to death throughout the world every day? For those continued on page 33/

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Straight from the Hip

Dear Matthew Alice: In 1956 my buddies and I believed that the record "Death of an Angel" was banned from radio airwaves because repeated lis from radio airwaves because repeated lis-tening to its hymotic rhythms caused the listeners to commit suicide. The fact that I was able to hay a copy of the record in the record shop didn't upset my belief. The original recording was by Donald Woods and the Vel-Aires; another version in 1903, by the Kingsmen had a much faster (coppoand was only subject to banning if the speed was turned down from 45 to 33 speed was turned down from 45 to 33 spm. | We also believed Billie Holiday's 'Gloomy Sunday' was subject to the same radio banning for precisely the same same ratio banning for precisely the same reason: that repeated listening to its gloomy morbidness was certain to drive listeners to suicide. I have listened to both of these "suicide" sides thousands of self-destruction. So tell me the truth. Have there ever been records banned from the airwaves to prevent suicide? Who would

do the banning, the FCC? Ron Halbritter

Chula Vista
Hypnotic rhythms indeed. The hoopla nypnote mynns indeed. The noopia you remember surrounding "Death of an Angel" reminds me of the campaign waged a few years ago that sought to ban rock and roll because its insistent four-beat rhythm was said to soften the brains and rhythm was said to soften the brains and enfeeble the will power of the youth of America, making them ripe for Communist propagandists. Remember the Kingsmen's "Louic, Louie" of the early Sixties, which when played at a slower speed would supposedly reveal shocking, obscene lyrics? All that was revealed, of course, was into how shown denty the course, was just how sloppy drunk the band members must have been for the reband members must have been for the re-cording session. And playing their version of "Death of an Angel" over the air at 33 npm would have resulted only in a sudden deluge of phone calls inquiring about the station's defective turntable (or D). Not that there aren't a lot of records that



shouldn't be banned. If I had the power, no one would be subject to the tortures of listening to weak-voiced crooners intone syrupy lyrics while in an echo chamber syrupy lyrics while in an eithe chamber two of the worst offenders are N.D. and B.M.J. But a friend of mine would ban all ending hing proposition. Still, the history of radio broadcasting is filled with equally captrious or overly sensitive "hanning" of records, John Lennon once tossed off some remark about his group's popularity as measured against that of Christ; and many stations refused to play any Beatles songs. Thousands of their records were even tossed on bonfires. "Young Gild" by Gary Puckett was demied air play on many Chicago stations because of its suggestive last verse. The Five Keys released "ling Ting Tong" in the Fifties, but because one of the background choruses consisted of of the background choruses consisted of of the background choruses consisted of the words "I'm a smoka boo," some sta-tions wouldn't play it. Even Cole Porter met with the heavy hand of censorship. His

lous a song. It was, in fact, taken quite seriously by many Hungarians, the coun-try of its birth. In 1933 Reszo Seress wrote a plaintive song about a lover struggling with his decision to end it all and join his with its decision to each to all and plot in the beloved in the next life. According to Rumor! by Hal Morgan and Jerry Tucker, a Budapest shoemaker left a suicide note that contained lyrics from the same song. Soon police realized that seventeen other suicides had been inspired by the tune, some even taking their lives while holding the sheet music. Hungarian authorities banned the song, but the lure of the quick

banned the song, but the lare of the quick buck is strong, and soon American versions of the "Hungarian suicide song" were rampant. The song was widely broadcast in versions by Holiday, Paul Robeson, and Artie Shaw.

Maybe it lost something in translation, though, for no Americans did away with themselves while humming the melody. Certainly the Federal Communications Commission never banned "Gloomy Sunday." The FeC. as a mattee of fact, cannot have been suiced to the strong of the suice of the sunday. The FeC. as a mattee of fact, cannot gray in proscribed from regulating program content. True, George Carlin's well-known "Seven Dirty Words" was "banned" by the courts, but it is the only well-known "Seven Dirty Words" was "baneed" by the courts, but it is the only coord ever so distinguished. Any decision not to play a record would have to originate solely with the station management, not the government. After all, stations are al-ways concerned with meeting their PCC-mandated "Dibligation to serve in the pub-lic interest." And because of the concern with their works. with their public image, some stations un-doubtedly chose not to play "Death of an Angel" or "Gloomy Sunday." But maybe those self-proclaimed cen-

But maybe those self-proclaimed censors have something, and we shouldn't be allowed to hear such unhealthy songs. To wit: Reszo Seress, composer of "Gloomy Sunday," died in 1968 after leaping from a building in Budapest. Perhaps he heard that Marie Oxmond was going to do a version of his song.

ten in its vocal version. Let's see . . that covers sex and drugs; how about violence? Bobby Darin's "Mack the Knife" is a venerable old tune — a classic, we call it now — but at the time of its release many stations on the East Coast wouldn't play it. out of concern for its violent overtones. Suicide congs occupy a much smaller chapter in popular music's history. It's difficult to believe anyone would be concerned with the tragic consequences of listening to "Death of an Angel," I admit I did go into a parovysm of laughter when I head if recently, but I'm glad to say I'm fully recovered now. Unfortunately you'd have to hear the original to understand my amusement; printed words cannot convey the comic effect of the subbing; yowling background word as Donald Woods sings. "That was the earth of an angel doo hoo." out of concern for its violent overtones

"Love for Sale" was often declared verbo-

"That was the death of an angel (boo hoo. etc.) Don't know why, oh why/ I want to be beside her/ But I'm afraid to die." "Gloomy Sunday" is much less frivo-



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graze and rust-colored horses meander in the late-afternoon sun. While the bus clangs and pings uphill, pastoral turns into brush and brush into red clay and clay into pebbly mounds. At dusk, the rocky foothills start turning mauve Past the Cottonwood Country Club and Cuyamaca College and Singing Hills Golf Course, past farms and corrals, through rural El Cajon, the red-and-white chugs on, and there, smack in the middle of all those amber waves of grain (only two-and-a-half roundabout hours from Linda Vista) is the brand-new, 27,000-square-foot bingo palace, situated in the one-square-mile vereign nation of the Sy

After it leaves the Linda Vista starting point, the Bingo Palace Express stops near Salazar's Taco Shop on Genesee just south of Balboa. Chatty, impromptu picnickers are standing on the sidewalk on Genesee and sitting on the bus-stop bench eating out of paper and plastic bags and Kentucky Fried Chicken boxes, and they pass around fruit and cookies while they wait. Newcomers get drawn into conversa-tions right away by old-timers who

Evelyn is an experienced player but she's new to the Sycuan Bingo Palace, which she pronounces "Soo-can" rather than "Sick-wan." Evelyn's husband, an aerospace engineer, drops her off at the bus stop (Evelyn doesn't drive). He sits quietly in a brown Mus-tang in back of Salazar's until the bus takes off heading north on Genesee. By then Evelyn has lit her third kingsize Carlton and she is striking up con-versations with everyone on the bus at once by directing questions to no one in particular but everyone in genera about "warm-ups" and "hard cards and "night owls" and "early birds" and "black-outs" and "regulars" and "doubles." She delivers a nonstop

"Bingo's in my blood. I learnt it offa my parents when I was a kid. Bingo is the only thing that doesn't make me sick. Bingo and pool. I met him offa a pool table in Detroit, she says, pointing to her husband.

stream of unsolicited information about the games and the prizes at Saint Catherine Laboure church in Clairemont and what it's like at the Barona Indian Reservation in Lakeside, where the community hall seats 800 bingo players and there are daily matinees except on Mondays and on Monday nights you can win a new car. In July the Barona tribe will open a 2000-seat bingo palace that cost two and a half million dollars.

Evelyn continues. She tells all the bus people — whether they're listen-ing or not — about the bingo games held under a provisional tent that holds 400 players at the Rincon Indian Reservation near Valley Center and the food at Saint Mary Magdalene church in Bay Park, where for \$2.50 you get mashed potatoes and lotsa gravy and Salisbury steak with lotsa gravy and a roll and butter and something else but she doesn't remember what. Evelyn's large canvas bag (in addition to her purse) is equipped with bingo supplies. Scotch tape, and snacks, but

today she's forgotten what's most essential — chips (used to cover the numbers on the bingo cards). Faye, one of the hostesses or tour guides on the red-and-white, overhears Evelyn's plight. In fast fellowship she and her sister Linda, the other hostess, offer to lend Evelyn a box of red plastic chips, provided she returns them at the end of the night. "We used to lend them out to everyone all the time, darlin', but none of them ever got returned so here's all that's left and we keep track of them," Faye explains in a gravelly voice that suggests a Wild West saloonkeeper, making two facts selfevident: one, sne grew up in Texas, and two, her heart's in the right place. Faye is a widow in her late fifties. She suffers from asthma and chronic lung infections, which explains why she sends the smokers to the back of the bus and why she's not working any more as pastry cook at T.D. Hays and Halligan's in Pacific Beach where one of her sons is a partner. Although the two sisters work the bingo bus every night, they consider it part-time employment. "Just for pin money --for bingo money," Faye says, adding 'per head' percentage by the Sycuan tribe rather than a flat fee.

A bright-yellow nylon jacket with

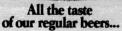
dark-blue letters that read "Sycuan Bingo Palace" covers Linda's hefty frame. Underneath that she wears blue polyester pants and a print top and comfortable-looking "sensible" shoes. Along with the people on the tour and the bus drivers, the two sisters play bingo, too. Fortifying herself with a few bites of cold chicken, Faye admits that bingo can be an expensive habit. "Some of them just hate to be alone and do nothing and they get tired of watching television. Going to bingo is their only social life," she says. Everyone here's real friendly and they don't know where else to go, so they come here because it beats drinkin' in a bar all night. Some of them have plenty of money, but some of them work real hard and don't have much and they can't afford to lose it, but they do. They don't think they're gambling, they think they're just playin' bingo with a bunch of friendly

hile Evelyn again establishes her bingo credentials (Barona, Rincon, Catherine Laboure, Mary Magdalene) with the regulars and summarizes the last few decades of bingo and what her lucky numbers are now and what they used to be, the red-and-white keeps rolling along, north to Clairemont Mesa Boulevard norm to Clatterioni mesa trouterate where more passengers are picked up in front of the Moonglow bar. Some of these passengers display wealth on every finger — rubies, diamonds, sap-phires, emeralds — all set in chunky rold and platinum. Beieweled gold gold and platinum. Bejeweled gold wrists on heavy gold chains, and thousands of dollars worth of precious gems are embedded in their earlobes. Platinum-tinted beehives sprayed until stiff and Brillolike (à la Reno, Las Vegas, and Miami Beach, circa 1950) pink sweats and the kind of slip-or shoes they used to call "mules" back

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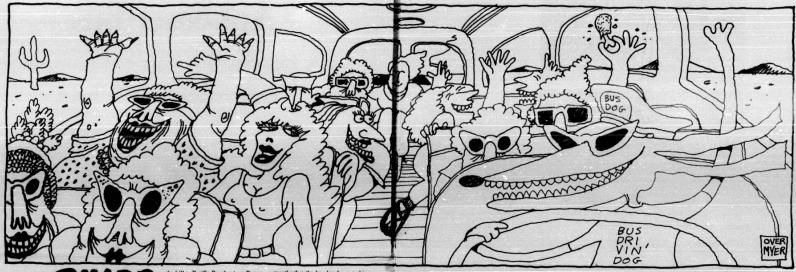
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layers of pancake make-up and mouths defined by pale silvery-orange iridescent lipstick, chewing gum. and extra-long filtered eigarettes — these are the prevailing fishions. The bus heads south to Balboa and Clairemont Drive and then lumbers west and down

the hill to Pacific Beach where Peggy, the grande dame of the bingo bus. comes on board, followed by her regular crew. When the noisy helios subside, Peggy settles into her usual seat up front next to Happy Lena from the Philippines, exchanges a few minutes of conversation and compliments, adjusts her glasses, and then begins to read her paperback about the Kennedy family, Peggy a plastic button carriags match her pale-blue polyester pantsuit and draw attention to her clear, light-blue eyes. Her bingo bag contains not only wooden racks and other bingo aids that mark habitual players, but today she's got a sack full of foil-wrapped chocolate Easter bunnies to distribute to the staff at the Sycuan reservation. "I hope there's enough," Peggy says, "i wouldn't want anyone to feel left out." Within the four the hill to Pacific Beach where Peggy,

months that the bus has been makin its daily trek to the reservation, Peggy has become a legend, probably since the night the security guards got to-gether to present her with a twenty-five-dollar gift certificate to play bingo that particular night. People say they did it because Peggy's so nice to be around and they inst wended to encour.

did it because Peggy's so nice to be around and they just wanted to encour-age her to keep returning. Peggy says she began playing bingo twenty-three years ago at the Naval Taniniag Center in San Diego with the other Navy wives while their husbands were stationed overseas for long periods at a time. Today the seventy-three-year-old grandmother takes care of three elementary-school-age grand-children and their lilvestock ("three dogs, ten birds, and two hamsters") in the small Pacific Beach house she also shares with her husband, who is now retired from the Navy. Besides running shares with her husband, who is now retired from the Navy, Besides running a busy household. Peggy works the morning shift at the 7-Eleven store on Garnet near Mission Bay Drive. She relaxes for an hour a day watching soaps, she says, and then fixes dinner for the family. But nighttime is bingo time. While her husband stays home with the grandchildren and the ani-mals. Prezy rulaxy hipnes even nights a mals, Peggy plays bingo seven nights a week. Seven nights, that is, except if she's on a weekend in Las Vegas with the bingo crew. And when her husband

goes out to the ball game, she stays home those nights with the kids — but she's been to bingo seventy or eighty nights in a row. "I've worked hard all my life and I still do and i'll spend my money the way I damn please!" she tells critics.

tells critics.

"I don't win often," Peggy says, "but when I win, I win big." Last New Year's Eve Peggy played bingo and won a 1984 Cadillac, but she sold it and used the cash to help pay off the house mortgage. Soon after that, she won an all-expense-paid trip to Floriato to play bingo on the Indian reservation near Tampa — and two tickets to the Super Boul were thrown in, but Peggy didn't want to leave San Diego and her husband and grandchildren and her husband and grandchildren and her bingo friends, not even for a little while, so she turned the prize back to the reservation in exchange for a thousand dollars in cash. Peggy listens to your troubles and hands out com-pliments to everyone and she tells you to stick up for yourself. After you ride with her a few times, you wish she were your grandma, too.

As the red-and-white continues

making pickups south on Ingraham. over into Point Loma to the Navy hous-ing near Rosecrans, other stories unfold. They talk about Lucky Theresa's roll. "A few weeks ago. Theresa won \$7000 in one night, and a week later

her husband Johnny won a thousand, and a few nights later, Theresa won another thousand," Faye explains. People like to sit next to winners. Theresa's got lots of people around her now on the bus. She always wins, they'll tell you.

Some players never win but they keep going to bingo. Louise says she played forty-nine nights in a row with-out winning a penny and she was be-ginning to get discouraged. "But or my fiftieth anniversary at Sycuan my ifflieth anniversary at Sycuan biggo I won a great big eight dollars, so I keep coming every night but I don't ever win anything anymore. Just the eight dollars was all I ever won," Louise says. Within minutes, Louise lets her seat companion know that she's divorced, that she's got a bunch of children and a grandchild, and that she once lost sixty pounds but still couldn't get together with a man so she gained back seventy-five. Louise earns a living selling Depression glass and what she calls "joolery" at

Kobey's Swap Meet. Pat Beinlich, editor and publisher of the monthly twenty-page county-wide bingo tabloid *Bingo Bugle* (part of a chain of nineteen others), has a theory chain of nineteen others), has a theory about why many of San Diego Coun-ty's estimated 200,000 bingo players are habitual. "It's become a commu-nity." she explains. "You see the same faces and they become familiar, and for single people, bingo provides a so-cially acceptable night out. It's safe and it's noncommittal." She adds that

## BINGO

result of continued bingo encounters. Unlike Louise, who says she never wins. Nino says he always wins. Nov an accountant in a local law firm, Nino is from New York and has only been in San Diego for a couple of years. He plays bingo at the Sycuan Bingo Palace every night of the week. "What else is there to do in San Diego?" Nino shrugs. As a self-professed veteran of "every bingo game up and down El Cajon Boulevard." Nino says the others on the bus used to go to those games, too, and that's how he knows

There are approximately 300 charity or nonprofit bingo games operating in San Diego, mostly in churches. synagogues, community centers, VFW and American Legion Halls, and Boys and Girls Clubs. They are limited by law to cash stakes of \$250 per game and to volunteer staffs. The idea of running bingo games on Indian terri-tory began in Florida in 1978 on the Seminole reservation. The stakes are unlimited and cannot be regulated by any United States government agency because, according to Sycuan Tribal Chairwoman Anna Sandoval, Indian land is considered sovereign and state laws governing bingo don't apply. Naturally, Irdian bingo caught on and spread quickly throughout the nation. Today, about eighty-five Indian tribes across America are hosting bingo games. Here in San Diego, a three-year series of court battles between Sheriff John Duffy and the Barona In-dians culminated in the U.S. Supreme

Peggy plays seven nights a week; and she's been out with the bingo crew seventy or eighty nights in a row. "I've worked hard all my life and I still do, and I'll spend my money the way I damn please!"

Court retusing to near Durty's appeal of a state supreme court's ruling that gave the Indians legal sanction to stage bingo games. Four months later, in April of 1983, the 300-member Barona tribe opened San Diego County's first official Indian bingo games on their ten-acre reservation. Their victory in court set the necodent for the Bingon. court set the precedent for the Rincon and Sycuan tribes, as well as other tribes in California, to get in on the

hen the Bingo Palace Express reaches its North Park pickup point on Idaho Street, Joyce and Steve and several others enter noisily. Joyce wears clinging beige

her large, matronly shape. Her un-styled blond hair is short and curly, and she wears no make-up. At thirty-five, Joyce is seven years older than Steve, her husband, and she is nearly twice his girth. Steve keeps calling her "Baby." Up until a few months ago, when they moved into a one-bedroom apartment in East San Diego, the couple had shared a small studio

apartment. When Steve, who is a Navy enlistee, is at sea for months at a time,

Joyce earns a little spending money washing clothes for her elderly

neighbors and doing errands for them on foot. At night, when Steve is away,

Joyce goes to the neighborhood bingo games waich she identifies only by street names, near El Cajon Boulevard When Steve is home on leave. nights in a row. Between them they say they spend an average of \$110 per night a car nor a phone and their rent is low, they figure they can afford to lose.

strictly for entertainment. Bingo's in my blood. I learnt it offa my parents line, but none of them worked out and Steve couldn't get work in Detroit, he morning for breakfast, he drew a blank and was unable to remember whether it

they go together to the Indian bingo games, sometimes three and four by buying extra cards to increase their chances of winning. They are seldom successful. But since they have neither "He plays to win," Joyce says, nodding in Steve's direction, "but I go

when I was a kid. I got seven brothers and sisters and we all grew up playing bingo and we all still play. Bingo is the only thing that doesn't make me sick. Bingo and pool. I met him offa a pool table in Detroit," she says, pointing to Steve. Without prompting, Joyce launches into a detailed description of their three years together before they got married. She had a series of short-lived jobs, she says, as a dishwasher, as a masseuse, and on an assembly joined the Navy and they got married in Vegas (where Joyce got on a plane for the first time in her entire life and she told the pilot how scared she was). They wound up in San Diego, even though Joyce's children by her first husband are living in Detroit. Joyce relates years of bingo stories punctuated by family history and by Steve's grinning approval. Joyce tells the well-worn tale of how Steve almost got on a game show but when the pro-ducer asked what cereal he ate that

was Froot Loops or Cap'n Crunch.
Virginia is another of the North Park
riders. She's a seven-night-a-week player who insists that she never wins. 'Only twice since February.'' she claims. Her hair is dyed bright red and she wears lots of rings. She usually comes with her husband Gary, who is from Samoa, and sometimes with her sister. Tonight she is alone and un-characteristically quiet. "I don't feel good," Virginia says, but staying home for a night isn't even considered. "What, miss bingo?" shricks Nino from the seat directly in back. As he flaps his hands in the air until they rest

Itaps his hands in the air until they rest on his dyed-bright-yellow hair, he reveals wildly attenuated fingernails. "You stay home from work before you stay home from bringo!" he laughs. It's clear that for these two, Virginia and Nino, life without bingo would be flat. The big K mart Store on University and Fifty-fourth is the last pickup. point. Mary, a one-legged woman with a cane and a heavy Italian accent, gets on and greets people by announcing,
'I'm a-gonna take a the bigga money
tonight!'' Following Mary is a young
black couple wearing fashionable jeans and sweaters, a Japanese woman called Yoshi, an ice carver from Hawaii named Jake, and Brandy, a blue-eyed Farrah Fawcett blonde blue-eyed Farrah Fawcett blonde wearing a black leather jacket and tight pants. Brandy has been playing bingo for eleven years and averages four nights a week at the Sycuan reservation. When she wins, she says the

money goes to make payments on her husband's tuba.

The bus is carrying a full load of forty-five passengers. Faye and Linda are walking down the aisle collecting game card money from each of them; fifteen dollars buys an evening's pack-et of green cards, but if you buy a

Charles Miller

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twenty-five-dollar packet of red cards, your winnings double — if you win Linda is trying to sell magnetic chips and a matching magnetic wand for four and a quarter, but there are no takers, though several passengers are buying some lower-priced bingo supplies.

Animated conversations are going on all at once. Still plenty of eating, gum chewing, and smoking. Faye is coughing quite a bit and drinking ice water from a thermos. Two humorless white-haired women sit in the back of the bus, chain-smoking from the yel-low packages of generic cigarettes, lighting one after another with an ex-quisite silver cigarette lighter that's encrusted with turquoise. The inside of the old red-and-white now looks like a the old red-and-white now looks like a busload of refugees heading east, heading for tonight's progressive bonanza jackpot possibility of \$70,000. (If no one wins, the jackpot increases by \$500 per night until someone does.) There's a tension in the bus as it draws nearer to California Gold. As the landscape out the win-dow turns from urban to rustic, Linda takes the bus microphone and further stimulates the crowd. "Is everyone feelin' lucky tonight?" she yells.
"Yes!" they yell back. "How many of
you feel lucky?" she calls for a show
of hands. "Y'all wear your Easter bonnets on Sunday, okay?" Linda says. She announces that there'll be prizes on the bus for the best bonnets

prizes on the bus for the best bonnets and bigger prizes for the best-looking bonnets at the bingo palace.

Just beyond a thicker of oak trees and past a small wrecking yard, the bus stops in front of the bingo palace, which, from the outside, resembles a worder Price of the bingo palace, which, from the outside, resembles a worder Price. outside, resembles a woodsy Price Club. During Santa Anas, the smell from the pigpen on the hill above inCAN'T AFFORD YOUR INSURANCE DEDUCTIBLE?

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of other buses and cars converge. After a representative from the Sycuan tribe boards the red-and-white to make a perfunctory, low-key welcome speech (two sentences), all forty-five passen-gers pile out and head inside, into the gers pile out and head inside, into the small entry lobby where they exchange the tickets they bought from Faye for their packets of game cards. It's six o'clock now but game time isn't until a quarter to seven, so there's forty-five minutes to buy more bingo supplies, extra cards, cigarettes at a dollar and a quarter a pack, and Las Vegas-style

"pull tabs" which are, in essence, miniature slot machines, similar to the cardboard supermarket giveaways. If your series matches, you win.

There's also forty-five minutes left

to feed the hungry, though many have been eating continuously on the bus. The plastic marquees at the two food concessions (owned and operated by the Sycuan tribe) reflect an attempt to please the diversity of players: ham-burgers, nachos, egg rolls, chili, and bagel dogs. Aspirin, Rolaids, Alka-Seltzer, and breath mints are given Seltzer, and breath mints are given equal-size billing directly under the food listing. At the counter is a prominent sign that reads, "We Gladly Accept Tips." In case you miss the sign, the message "Tipping Allowed and Appreciated" is printed on the daily program, and if you miss that, too, a similar announcement comes over the

public address loudspeakers.

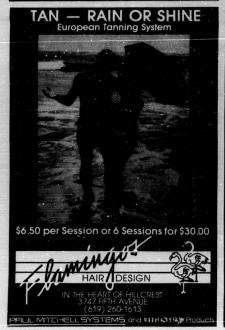
The Sycuan Bingo Palace, largest in the county, was built with prefabricated parts in just six weeks in the fall of last year. The place has as much charm and warmth as a warehouse The 1450 bright-orange plastic seats attached to the floor, eight TV monitors and nine electronic flash-boards, and big red-and-white signs boards, and one rectain with saids and indicating restrooms and concessions, generate a certain gambling hall excitement further stimulated by cigar and cigarette smoke and twenty Sycuan security guards walking around providing protection. According to the managers, there's never been any vio-lence. "There's a lot of stuff here to protect — lots of expensive equip-ment," explains one of the guards. "And we're here to let the cleaning people in at four in the morning," she

says. There are accommodations for everyone here - handicapped facil-ities, wheelchair tables, smoking and nonsmoking sections, and according to the printed program, Braille cards

are welcomed.
It's a few days after "Income Tax
Deadline Day" and a couple of days
before Easter, yet 1200 people show
up. Mainstream America is mingling
unself consciously with Third World
America in accents ranging from Nebraska to Manila to Saigon to Brooklyn
to Naples to Spanish Harlem. Lots of
tattoos and huge crucifixes and polyesters. Eighten-veac-told kids in jeans ters. Eighteen-year-old kids in jeans and eighty-year-olds in wheelchairs and fashionable blonde anorexics and and fashionable blonde anoreaces and hillbilly porkers with paunches hang-ing over their belts. Young pregnant women and lumpen and leisure and blue collars smoking eigarettes, eating









nachos, and chewing gum. You see registered Republican types and people who've never voted in their lives, and obvious gays and straightarrows and entire families (three gen-erations) and couples, and those who come alone. Black, brown, red, yellow, and pink, forming an instant coalescence - united under the bingo banner. And in the middle of all this wonderful humanity are two Indians dressed in Easter Bunny outfits roam-ing around selling bonanza tickets.

Selling Americana.

By now the bingo equipment is spread out on the long tables and good luck charms are in view. The players are supplied with enough cigarettes to last the night, they're hyped on caf-feine, and the 1200 are seated and ready to play. After a few announce-ments are made, the low-ante warm-up games begin. The only sound you hear in this gigantic hall is the sound of the

caller's voice: "N forty-five," he calls. "B nine. O seventy-one." After he calls a few more numbers, someone invariably yells, "Bingo!" The next game is quickly announced, and the next and the next. There are no intermissions. If you have to go to the rest-room, you'd better have someone play your cards or you can forget about go-ing. Everyone in the room is concentrating on the single number that appears on the TV monitors seconds before the caller announces it. The great hall is absolutely still, as still as an exam room during finals. There's no schmaltzy M.C. to warm up the crowd. There's no need for cheap laughs and one-liners to keep the crowd awake. There aren't any Indian artifacts for sale or photos of life be-fore bingo on the reservation. There are no feathers or tom-toms or sideline hawkers of good deals on turquoise rings or leather belts, and there's very

little movement in the hall except for the floor clerks who wear name badges and colored aprons denoting what they sell or what function they perform They move swiftly and quietly around the great hall in their Adidas, dispensing extra cards, taking food orders, emptying ashtrays, and accepting tips. When someone yells, "Bingo!" there's a mild hum.

When tribal chairwoman Anna San-doval attended last year's tribal council meeting in Sacramento, seeking some sort of economic development for the tribe, another member of the Tribal Chairman's Association suggested bingo. Anna thought it was a good idea, especially since she'd been playing church bingo for years (and never won, she says). The funds for the won, she says). The funds for the 1450-seat, million-dollar building were initially provided by the Pan American Management Company, which has handled bingo on Indian reservations in Florida, Arizona, and Minnesota. After Pan American is paid off for the building, the split is 55-45. "Fifty-five percent for the tribe," says Anna. "We hire the management company and we pay them forty-five percent of the profits."

She says that within the six months the games have been open, there have been changes in the quality of life of the tribe members. "Unemployment has been erased," she says. "and everyone who wants to work has a job." According to Sandoval, by next year the tribe will have repaid the management company for the building and will begin funneling profits into health clinics and improving the education of the youngest tribe members. "We're a very small tribe, with less than ninety of us, including children The next generation will reap the profits of bingo," she figures. Mean

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good will in neighboring communities by holding special games to benefit the Great Oaks Village home for retarded adults, by contributing to several volunteer fire departments, and by con-tributing to the Muscular Dystrophy Fund. "Most important," she stresses. is that bingo has given us our

The night is almost over. Lucky Theresa is off her roll. Between buying red cards and extra chances at bonanza jackpots and six extra bingo cards that pay double and lots and lots of pull tabs, Joyce and Steve drop over a hundred between them. Steve is play-ing the standard set of twelve red cards that pay double and he's busy helping everyone, watching their cards and going to the counter for coffee. There's plenty of good-natured kibitzing going on at the table. One man leaves to go to another table that's quieter, more serious. Joyce is concentrating on playing eighteen red cards at once. She spends

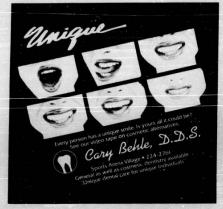
extra money to increase her odds but she still comes up empty. "Missed it by one, Baby," Steve says cheerily. They didn't win anything last night or the night before, but they look happy. After the last game is over, Joyce announces, "Well, we didn't win a dime. A hundred-fifteen down the tube." She laughs. They'll be back tomorrow night and maybe they'll win and maybe not, but they'd rather lose at bingo than be anywhere else in the

spend a few more dollars and get another few rushes of adrenalin and

play a few more rounds in the "Night Owl" games that last for another hour finishing somewhere close to

ing tomorrow night's big bonanza lure, Faye and Linda and the bus driver are beginning to round up their passengers and herd them back to the bus. Faye announces that a Navy wife is one of three winners of an \$11,000 jackpot— her share is \$3667. In addition, she's

her stare is \$3007. In addition, she's won another high-stakes game, giving her a total profit for the evening of \$4174. Everyone has to wait in the bus because the winner is delayed at the Some players want to stay on and Get the message!











San Diego

counter collecting her money. She's an

instant celebrity, and when she comes

on board they all burst into applause,

just like on a game show. Louise, who

never wins, mutters to her seat com-panion that if she'd won, she'd share

\$200; and Brandy, who played gonna do is pour me a double Scotch."
After she leaves, the remaining riders twenty-four cards (doubles) at a time and bought lots of extras, also won continue to talk about the big win. \$200. ("This'll make the last payment on the tuba," she smiles.) Out of They identify with the winner because she's one of them so that makes them forty-five players, there are three win-ners, yet all the passengers look uniall winners. Someone wonders aloud why she didn't take a cab home. The tale will be recounted for weeks, each with her own version of how close she was to getting it, how close she was to coming home with a pocketful of money, and what she'd spend it on.

When the rickety old bus swings

around to Pacific Beach, Peggy's bunch gets off. "I'm so mad I didn't win, I'm not coming back. Not until

tomorrow night," Peggy says with a wink as she steps down onto the curb. It's after midnight now and Peggy has to be at work at the 7-Eleven store by seven in the morning. Faye and Linda and the others wave goodnight to Peggy, knowing they'll see her again in about sixteen hours. As the redand-white heads up the hill to Claire mont, those who are still left start rubbing their eyes and yawning and stretching and complaining about being tired, but they're still talking about the big win and how close they were to making it. Tomorrow night they'll make it for sure.



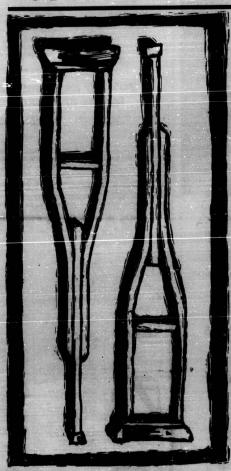


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# The Polio Years

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ow many people dream that they are lying totally paralyzed in a large metal tube that looks like a giant rectangular mirror over their foreheads extending from the cylinder so they can see around hem? I still do, because in my nightmares I have contracted poliomyelitis, a disease that only

polimwelitis, a disease that only intry years ago mean ta lifetime on crutches or an iron lung for its victims, and today remains a source of terrible memories for many members of my generation.

In Fighties' terms, polio was a sort of Legionnaire's disease, herpes, and AIDS all rolled into one, only worse because it randomly struck mostly children — lience the name "infantile paralysis." It was a disease that raged across the nation, striking nearly 60,000 in the U.S. in 1952. But since then it has been all but eradicated in this country (only but eradicated in this country (only six cases were reported in 1981, and the average person today probably doesn't realize the degree to which polio affected our lives in the late

polio affected our lives in the late Forties and early Fifties.

My family was more concerned about health than most; my mother saw that no germs entered the house on solide clothing or dirty little hands. Our washing machine was always running and our cupboards contained more boxes of detergent than breakfast cereal. When I was about four or five, my mother sat me in a kitchen chair and read me the riot act because, while playing in ouy rard. I had accidentally go a large smudge of dirt on one of the sheets he was drying on the clothesline. She constantly primed me with the usual assortment of childhood vitamins, sometimes saturated in large smooth of the sheet of the she

protective, and she was now in supported by my father, who didn't want to see his only kid become a cripple, or worse. I remember once during a particularly bad August in the late Forties, with numerous case: turning up in San Diego every week

BY GERALD A. SHEPHERD

I wanted to see Mighty Joe Young at the neighborhood movie theater. We lived in East San Diego, near Forty-first Street and El Cajon, and the Vista Theatre was only a few short blocks away on University. My dad, however, wouldn't let me go anywhere that weekend, let alone to a place crowded with other youngsters. Another time there was a place crowded with other youngsters. Another time there was to be a yo-yo tournament at the school playground, and because I was fairly adept at it, I had a good chance of winning. But again, my father made me stay home, safe from

Our parents didn't know what to do to protect us except to isolate us from other children, a most unpleasant alternative for anyone who wanted his kids to grow up normally. One time I stuck my hand through a window and badly cut myself, and despite several stitches and wads of protective bandaging, my father still grounded me that week for fear polio germs might filter in through the sutures. Polio truly began to take on Herculean proportions for us kids by Herculean proportions for us kids by

Herculean proportions for us kids by the end of the Forties. Every time one of our buddies got sick, we figured he was headed for the iron lung. Pretty soon we began playing inside our houses just in case the germs wafted through the air, and one time I remember seeing a kid on with block, we are no seeing a kid on with block, we are no seeing a leaf. one time I remember seeing a kad on our block wearing a surgical mask. Fortunately, most of the terrible epidemics took place in the summer when we weren't spewing our germs on each other in school, or San Diego would likely be a ghost town today.

And then one night in the second grade I thought it had happened to me. I remember waking up with a severe stomachache and a vague feeling of homess, which in my susceptible mind became a full-fledged emperature. When I screamed my symptoms to my parents in the darkness, they immediately called the doctor. Since by this time I had also imagined myself into having a stiff neck, another sure sign of polio. I began to wonder whether I would just be a cripple the rest of my life or permanently stretched out in an iron lung. While I lay monaning in the back seat of the family car on the way to Mercy Hospital, I tried to think who I was going to leave each of my toys to affer! I was totally paralyzed and couldn't use them anymore. It's feeling of hotness, which in my

funny when you think you're a goner at seven; I really didn't feel so much cheated out of the rest of my life as the next few days of horseplay with my friends. When the doctors examined me'l had already steeled myself for the worst, and God only myself for the worst, and Goo only knows what was going through my poor parents' minds. Finally the analysis came back: acute appendicitis, immediate surgery required, one week in the hospital and then home with clamps on the

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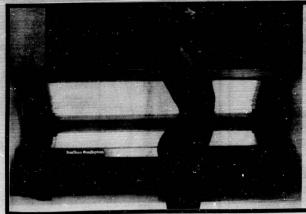
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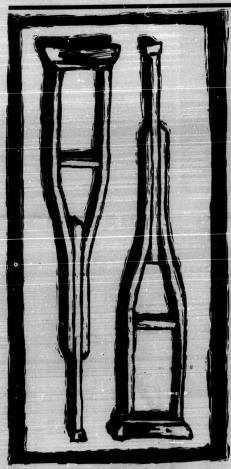
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# The Polio Years

MEMORIES OF FEARS AND VACCINES



paralyzed in a large metal tube that looks like a gian water heater, with only a small rectangular mirror over their foreheads extending from the them? I still do, because in my nightmares I have contracted thirty years ago meant a lifetime crutches or an iron lung for its victims, and today remains a source of terrible memories for many

of terrible memories for many members of my generation. In Eighties terms, polio was a sort of Legionnaire's disease, herpes, and AIDS all rolled into one, only worse because it randomly struck mostly children—hence the name "infamilie paralysis." It was a disease that raged across the nation, striking nearly 60,000 in the U.S. in 1952. But since then it has been all but endicated in this country (only six cases were reported in 1981, and the average person today probably doesn't realize the degree to which polio affected our lives in the late Foottes and early Fifties. Forties and early Fifties

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me to this day.

When polio began to break out more frequently soon after the war, my mother became even more my mother became even more protective, and she was now supported by my father, who didn't want to see his only kid become a cripple, or worse. I remember once during a particularly bad August in the late Forties, with numerous cases nursing up in San Diese overs washe. turning up in San Diego every week.

BY GERALD A. SHEPHERD

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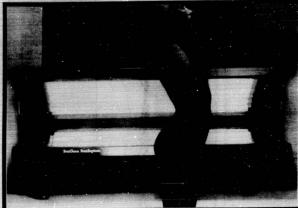
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School, over on Polk Street. The instructor, realizing the awkwardness of most preadolescent boys compared to the maturity of the boys compared to the maturity of the girls at that age, had arranged a box-dinner party for us one night (this involved the boys bidding on anonymous dinners prepared by the

girls so you'd never know whose you got until you bought it). Finally it came down to the last box, and guess who'd been too sly to lay out his dime. After the dance teacher sold me the dinner, a girl came along with it who was so beautiful that I couldn't believe my luck that she was still left. Karen and I hit it off right away, enjoyed our meal — I can still remember the greasy hands I got from her fried chicken - and then began to move around the floor to the scratchy old records as we tried to avoid stepping on each other's feet. We danced time after

time, and later as I walked the short distance home I began counting the hours till I would see her again the

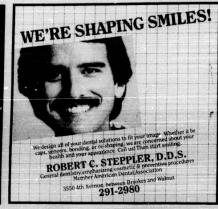
next week.
When she didn't show up then I was naturally disappointed, but when she didn't come the next Friday either. I began to get worried I can't remember how I got the news that she was seriously ill, but before I could get in touch with her I learned that it was too late. She had contracted "bulbar" nolio, the kind that strikes the central nervous system and destroys its victims.

I never heard about any funeral

arrangements or the gory details of how long she lingered, or if there ever was any hope. The disease was considered highly contagious, and for all I knew they burned the victims' bodies in order to prevent spread of the virus. Understandably, the neighborhood parents really began to panie after this. Another friend of mine broke his arm, and even though there was no external lesion or blood, his parents wouldn't let him play indoors with us for fear the germs might somehow invade his fractured limb.

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science began to make some progress toward understanding the disease. We were warned that the deadly germs were probably spread in liquids, so we stopped going to beaches and swimming pools. In San Diego, those were considered to be the prime sources of contagion. Now we washed our hands before going to the bathroom as well as after, never used another kid's canteen or drinking glass, and kept our fingers and hands out of our mouths and noses. These precautions took a lot of fun out of growing up, and though I don't know to what degree I was

permanently affected by them, how many adults today refuse to use a public drinking fountain? How many hold their breath every time an ambulance goes by? How many are honest-to-God hypochondriacs? When Jonas Salk and Albert Sabin

completed their pioneering research and came up with practical preventatives for polio, it offered us a new chance at life; now we were free to be kids. Church bells rang out across the country one weekday morning in April of 1955, heralding the news that tests had shown the

can bet that my parents saw I was among the first to take the Salk shots, and later I gladly swallowed the Sabin vaccine - you could never be too sure with polio, and if there'd been a third or fourth vaccine I'd gladly have taken them also Only later, when problems developed with the live-virus Sabin method and a few cases of polio reappeared, did I realize how lucky I was not to have brought on the disease myself.

Those years are long past now and I wonder how many people under forty or fifty even know about

them today, how many can recall the pathetic poster children wearing those awful metal braces sitting in wheelchairs, or even worse, the photographs of the kids with paralyzed bodies lying in the iron lungs. The March of Dimes, the biggest charity, maybe the only one I can remember that fought polio. has now become a crusade against birth defects. But whenever I see a person my age with leg braces or using crutches, the fears from those days still return, and for those of us who lived through the polio years. I suspect that they always will.

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## A Final Curtain Call



JONATHAN SAVILLE

Alan Schneider — "America's fore most serious director." as Theatre Quar terly called him - died last month in London, where he was working on a produc-tion of a new American play, The War at Home. It was not the first time he had done Home. It was not the first time he had done professional work there. Twenty years earlier he had taken his successful Broadway production of Edward Albee's \*Who's Affaild of Virginia Wooff? to London, where both the play and its staging had received an embussiastic reception. Now so so often in his career, on something new, challenging, experiment. He was taking the risk he had taken at work, as the had taken at work as the had taken at which are the had tak many times before with the plays of Albee, Samuel Beckett, Harold Pinter, and nu-merous others less well known. It was in part a public, commercial risk.

would the production pay for itself, would the audience respond positively? Alan knew all about the possibilities of commercial failure. The American première of Beckert's Wauting for Godor, which he had directed at the Cocount Grove Playhouse in Miami in 1956, had flopped dismally with audiences expecting a light comedy. Abbec a Tiny Altice, on Broadway in 1954, had done little better. But making money in the theater was not hig primary concern in the theater was not hig primary concerning the production of th

are commercial failures." This was not sour grapes. He had directed a number of long-running, money-making. Broadway productions, including such relatively light stuff as The Remarkable Mr. Penny-packer and Anastasia. But he knew that the real daager in any production, the risk that counted, was that of not living up to

his own vision of the play — or, to put it in a way that would have been more conge-nial to him, not living up to the highest nial to him. not living up to the highest standards of theatrical art. He was not ter-ribly worried about what the critics or the public might think. What preoscupied him was whether his staging would do justice to the script. That was the challenge that had to be met, and it could only be met with the greatest cunning and the greatest

ourage.

His death was absurd. He had just crossed a London street to post a letter to his friend "Sam" Beckett. On his way back, a truck stopped at the crosswalk for him. But a motorcyclist, passing the truck on the other side and unable to see the on the other side and unable to see the pedestrian, hit him straight on. Alan was thrown several yards, landing on his head. He died a few days later of brain injuries.

Every death has something of the absurd in it: it throws into doubt the whole nature

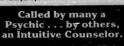
which, though it embraces in its percep-tions the vast universe of experience and can range in its imagination from distant past to distant future, nevertheless carries in its pocket an irrevocable appointment with nonexistence. But this death was particularly arbitrary and stupid, even in dramaturgical terms. It did not grow or-ganically out of character. It had nothing to do with a well-made plot. What it did do was embody a theme: the fragility of life, the unpredictability of events, the sinister mysteriousness of the universe. It might have occurred in a play by Beckett, or Albee, or Pinter. Its meaning, as in so many actions of those plays Alan had directed, was in its very meaninglessness.

rected, was in its very meaninglessness. In a professional career spanning over forty years, Alan directed plays of all sorts, from Shakespeare to Saroyan, from Chekhov to Harvey, Bent Yesterday, and You Know! Can't Hear You When the Water's Running. But his preference was for modern opnonturalistic plays werefor modern, nonnaturalistic plays wres-tling with the possibilities of human existence in a cosmos where God is either absent or so abstract, impersonal, and hidden that he can play no meaningful role in our lives. Among the most recent produc-tions of Alan's I saw were Waiting for Godot (the Acting Company) and Our Town (Guthrie Theater and then in another production at UCSD). These are very dif-ferent plays, and in each case Alan staged them not to illustrate a thesis, but so as to them not to illustrate a thesis, but so as to bring out their own unique qualities as stage-pieces and as works of the imagina-tion. Still it must have been their underly-ing affinities that impelled Alan to choose them (or did the plays choose him?). Beckett's tragic vaudeville is about two-tramps who live nowhere, do nothing, wait for a salvation or instification that will for a salvation or justification that will have coune, and even to exist merely as an interval of suffering between nonbeing and nonbeing. Our Town, in contrast, is a portrait of the everyday life of common folk in a small New England town, with their joys and sadnesses, their friendly gossip, their schoolkids, their funerals. The poetry is different—and the Schneider productions were glorous in their realization of each playing their funerals. The contrast of the same life offers us no meaning, but waits of us to create the came life offers us no meaning, but waits for us to create our own meaning, and we for a salvation or justification that will for us to create our own mean

for us to create our own meaning, and we reate that meaning in the shadow of death. Alan's Waiting for Godot consequently transcended pessimism while giving full weight to the absurdity of life; what I

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remember from it is not hopelessness and doom, but the humor of Didi and Gogo, their affection for each other, their gallan-try, their affirmation. His Our Town said the same thing in a different way. At a moving commemoration of the director' career held at the Mandell Weiss Theater career held at the Mandell Weiss Theater, three UCSD student actors who had been in Alan's production of the Wilder play on that stage performed the exquisite scene in which young George and Emily, standing on ladders so as to look out of the invisible windows of their adjacent invisible houses, talk about homework and the houses, talk about homework, and the moonlight, and (covertly) their romantic feelings for each other. One could see the Schneider hand everywhere — the Schneider hand everywhere — the simplicity and directness, the fidelity to the author's intentions, the delicate expressiveness of the gestures (as when Emily indicated that she had gone as far as she dare go in helping George with his math problem), the decorous balance of humon and tendeness, the flawless musi-tone the contrast and statement of the contrast and

tany tree of photographic realism. And when George's little sister recalled the when George's little sister recalled the ming with name, town, as the significant properties of the significant properties of the significant properties of the significant properties of the infinite smallness and the infinite grantenss of human identity, the fact that in this cosmic context George and Entity's touching and commonplace constitution of the significant properties of the significant propert

tance and spitting it out. With his blue, braided cap he looked like the captain of a tugboat, vigorously giving orders so as to nudge some great vessel into port. There was no false modesty about him. He knew what a good director he was, he knew the high level of his career, and he knew the outstanding value of his productions. These were subjects that did not interest him very much, however. What he was tiese were surjects that dot not interest in interested in what he was interested in the term of the theater. During much of his professional life he held academic posts (first at Catholic University in Washington, and lately at UCSD), expressly in order to pass on to younger directors his sectiniques, his knowledge, his vision. His sectiniques, his knowledge, his vision. His sectiniques, his knowledge, his vision. His continued to the history of the h

judgment on flawed work, for he felt that everyone in the theater was a servant of the truth that only art can reveal, and that truth could not be satisfied with service that was anything less than first-rate. If the theater shows us who we are and where we are going, if it reveals our nature and our destiny, if it makes us see life in all its uncompromising reality, then those who niny, if I makes us see life in all its un-compromising reality, then those who work in the theater are not mere entertain-res whose shoddiness of vision or execu-tion may be excused, on the contrary, they are people engaged in a text of deep moral and existential importance, and the quality of their work must be judged accordingly. These were the same standards he imposed on himself. Unlike directors with a more flamboyant personal stamp, who trans-form scripts into images of themselves, Alan effaced his own ego in his effort to discover what he script reality meant at discover what the script realiy meant at every point and to find ways of communicating that meaning — not his meaning, but the meaning of the play — to the audience. In rehearsal he was fully in charge, demanding, authoritaring; but he knew, and everyone else knew, that the real master was the play: the script and the truth it contained

His most valuable personal trait — be yond his intelligence, his sensitivity, his wisdom, his honesty, his generosity — was his power of concentration. Edward Albee, at the UCSD commemoration. commented that when Alan was preparing to direct one of Albee's plays the did fourto direct one of Albee's plays the did four-cent in all be would pepper the playwright for months in advance with questions about the script, about words, rhythms, stage directions, the shaping of scenes, speeches, phrases. He wanted to under-stand everything, to visualize each detail. Nothing was to be neglected, no matter how apparently insignificant, for it was only by giving life to each minute element that the full, rich life of the whole could be schewed. In this period of programtion.

that the full, rich life of the whole could be achieved. In this period of preparation, and in the rehearsal period that followed, Alan concentrated totally on the play and its production, never slackening, never giving way to Jaziness or indifference or the conviction that things were good enough and need not be pushed further. Basically, be was doing here what his bodi and Goggo, and change, and the production of the production of the control of the ing a world so firm, so full, so detailed, so consciously imgrained, so bound together by meaning and by human solidarity, that the absurdity of the universe had to retreat in temporary defeat. Of course the Absurd knew that it held the better hand, and that though it had lost the trick it would ultimately win the game as it always does; but for the moment it acknowledged its opportunity. Some systems of contract superiority. Some systems of the world of experience by seasing the world of experience by seasing the world of experience by seasing detachment from all objects of desire. The Buddhist and the Stoic, knowing that wanting things produces only suffering, train themselves not to want anything.

Alan Schneider tried it the opposite way. His attachment to his goal was so extrem as to be an obsession. That goal was to bring something true and beautiful into being and the more the goal consumed him, the freer he was, and the nobler.

For several years, Alan Schneider was my colleague at UCSD (he held the Quinn Martin chair in the Department of Drama). At times I would see him four or five times a week. We had a few long conversations but most of our interchanges were short words about practical matters of common interest, or comments about some theatri-cal production one or the other of us had seen. His work in the theater told me that he was a great artist; these personal con-tacts showed me only an energetic. artist, between the pleasant, busy, social exterior and the immense, concentrated imagination and the ardent commitment to truth that resulted in those wonderful productions I had seen. The way to do that was to get to know him better, to invite him to my home more often, to sit in on his classes and his rehearsals, to try to work

classes and his rehearsals, to try to work with him on some project. I intended to do all this. I should have made a point of it, concentrated my attention on it. But I am far less single-minded than Alan was, and I had lots of other things to do as well. In any case, Alan was there so much of the time, he became such a familiar necessor during my work days. there so much of the time, he became such a familiar presence during my work days, that he seemed to have acquired the permanence of the building we host had our offices in. I knew he would be around for years and years, and so there was plenty of time to know him and understand him and earn from him. Next month, thought, I'll invite him and his wife over for dinner again and I'll get him to explain Albec or Pinter to me, or to tell me about his experiences in four decades of the American theater, or to give me some clues as to the source of his imagination and concentrasource of his imagination and concentra-tion and artistic vision. Next month And then, out of the pages of Albee or Pinter, there came that motorcycle.

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## Convention and Beyond



Last week the American Theater Critics Association held its annual convention in Providence, Rhode Island. For five days critics from around the country were treated to verdant New England land treated to verdant New England land-scapes: placid lakes and rustis exaports and seemingly endless forests dotted on occa-sion by the pointilistic presence of white and pink dogwood trees. We toured Provi-dence, Rhode Island, a blue-collar city with red-brick buildings designed, it would

em, by Edward Hopper, New Haven and the mausoleumlike solemnity of Yale University: Harvard Square in Cambridge, the used-book capital of the world; East Had-dam. Connecticut, a drowsy, picturesque village on the Connecticut River; and Newport, Rhode Island, where massive, ornate mansions, the "summer cottages" of the superwealthy, are marble testimo-nials to F. Scott Fitzgerald's observation that the rich are different (they must be, what with forty-five room houses, two-story kitchens, and "morning rooms," the last used solely for a graceful easing into each new day). We saw New England on probably its finest week of the year, a tiny slit between winter's ravages and sum-mer's humidity, and everywhere we turned we were "sceneried." So much so that, in keeping with a central theme of several of the seven plays we saw. I began to speculate on the chicken-egg question of illusion versus reality. New England is truly beautiful. The postcards are right. But which came first: picture postcards of New

England or the place itself?
Taken together the two most inventive productions we saw constitute a polarized debate on the need, importance, and uses of theatrical illusion, the postcardlike semblance of feigned reality in drama. The two productions — Jonestown Express by the Trinity Square Repertory Company of the Tinity Square Repertory Company of Providence, and Six Characters in Search of an Author by the American Repertory Theatre — wrestle with the limits of the stage and fret seriously about the direction of theater in our time. Both plays begin with powerful stories, one derived frora recent history and the other from art; each seeks a proper form of theatrical expres-sion. At issue are the questions of accom-modation and enhancement of the given materials. How can the theater, in other words, give these compelling stories a life that other vehicles — novels, films, televi-sion — cannot? The struggle to transform data to drama is at the heart of each

production.

The main problem with the ambitious production at Trinity Square is that it tries to shove a whole landscape onto a post-card, to put Guyana and the mass suicide of Jonestown on a stage. The attempt, according to director Adrian Hall and playwright James Reston, Jr., is to make sense of Jim Jones and the unthinkable massacre of 913 of his followers. In a panel discussion at the theater, Hall detailed his methods. 'The old rules are death to the craft," he shouted at the seventy-five or so critics gathered there. "They lead to fro-zen opinion and formula solutions, a cookie-cutter approach to drama." Instead of a theater that spoon-feeds its audience

with facile understanding and recognit adorned by pseudoillusory staging, Hall is after a "nontraditional, nondocumentary, ured examination" of the motive and factors that led to Jonestown. Televiand factors that ied to Jonestown. Televi-sion did a slick, surface version of the story, Hall said, but it dehumanized the people and failed to capture the "whole For twenty years at Trinity, Hall has

directed productions that have shunned the techniques of traditional theater. "We take materials, not a text, and explode them. Then we start from scratch in a totally new environment." Hall's bold, anarchical ap proach has rightfully earned him the repu ration as one of this country's more daring directors. But in Jonestown Express, the explosion of his materials was too Jonestown Express is an antsy collage.

Jonestown Express is an antsy collage, it provides brief glimpose into the causes of the event, then blurs them with frenetic staging and unexpected intravious. A portion of the show resembles a musical condy. Congressman Leo Ryan and newman Don Harris, for example, open the second act with a vaudeville routine in which they claim their purpose for going to Guyana is to get "seven minutes on the condition of th Jones's light. We learn of their disaffilla-tion during the Sixties— but little of their lives in the Seventies. We see how the People's Temple offered them the only al-ternative they saw and how, once in Guyana, their search for a new utopia be-came fatal. But anyone who read the pa-pers or the books on the subject, or saw the TV movie is aware of this are already. We did learn the the second of the VENess. TV movie is aware of this are already. We did learn that the people draw. "Flavor-Aid" (not Kool-Aid) and that their deaths were much more violent than had been reported previously (the tranquilizers in the punch took effect long after the cyanide). But as for fresh insights into clones, his spellbinding, dictorial combones, the punch took effect long after the cyanide). But as for fresh insights into lones, his spellbinding, dictorial combones, the combon of the combon of



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production was of little help.

As if from the grave, the story is told from the perspective of the six characters, who often step out of the action and count their lives. Looking back on the event, ghostlike, one character sums up the experience; "what we have to under-stand is that we were 913 individuals" and stand is that we were 913 individuals." and hat "we all determined the depree of our complicity." Both are valid points that help erase the common impression of Jonestown as a fortom collective of brain-mashed drones. But aside from this sum-mation, the production itself fails to underline these; points with concrete in-stances. It moves too quickly from the one to the many, never lingering long enough to humanize any one character. Every time it comes close to doing so, the modustion so humanize any one characte. Every time as humanize any one characte. Every time as humanize as to doing so, the production impass as to doing so, the production impass as to doing so, the condition impass as to do the condition of the conditi

spoken Lee said that years ago he "lost interest in the stage picture, he 'Set' aspect of the set." By this he meant the traditionally formal separation of the audience from the stage and the kinds of static set designs used to represent, say, a living room or a kitchen. Instead of the art gallery approach to theater, where actors move across a still picture, 'Hall and Lee utilize the whole picture, Hall and Lee utilize the whole space at Thinity, All of it. Their aim is to immerse the audience in the event. Thus actors would enter from all directions. They performed on a multilevel stage—and on ramps that circled the house. Like a kaleidoscope, the props on stage would metamorphose, often instantly, into new configurations. None of these changes was concealed; there was no attempt at theatrical make-believe and yet the production



had a well-oiled fluidity that was at times a marvel to behold. But while it continually reminded us, with Brechtian selfreminded us, with Brechtian self-consciousness, that this is just theater, not life, the production worked best when it was most illusory, when it attempted to recreate the manic atmosphere of

Jonestown.

These instances were few and fleeting, but they came closest to the essence of the but they came closest to the essence of the event. At one point the stage is empty. Then a wire cage rises from the floor until its roof is three feet above the stage, Inside is Larry Layton (played by Richard Fernore), the man convicted of killing Ryan and Harris. Jones — played distantly, but in this scene chillingly, by Richard Kneeland — comes down a ramp from the ball-composition of the composition of th

crazy. On another occasion, shortly after a lovely song about harmony and fellowship, gumbets blast across The stage goes almost to black. Lous speakers above us — inside us? — shruther stage. As a long to the property of pairs. The authorities are comings. The poops statter, rushing past us in blind fear. Then a jeep zooms not the stage. A military officer stands on the front seat and bar'ss threats no a bulbron as we are strobed by searchlights. His presence feels like an immense volation. Then we notice that he is holding an umbrella, with rain-start dripping down it. After the initial shock of his intrusion, we peer around drying to find the source of the dripping water. The search for the cause of the illusion pulls us out of the paranoid atmossion pulls us out of the paranoid atmos-phere the scene has thus far created. (Aha! He's got a hose running up the handle of the umbrella. It must be that since there's nothing dripping from the ceiling.)

Yet director Adrian Hall here demonstrated a hypersensitivity to theatrical illusion. Just as he attempted to expose Jones's illusory hold on his followers (and did not succeed in Jonestown Express). Hall also sought to expose those tricks and gimmicks that - combined with a willing suspension of disbelief on the part of the audience — create the semblance of reality in the theater. The umbrella is one exam-ple. It works for an instant then calls atten-tion to itself and steals focus from the tion to itself and steals focus from the drama on stage. We congratulate ourselves for locating the source of the water and we experience a double relief: at the discovery and at our being released from the potential terror of the scene itself. In the long run, Hall may be right: the "old rules," techniques, and traditional means of staging a drama may be "death to the craft." But many of his new means, a revealing track. many of his new means - revealing trickmany of his new means — revealing trick-cry, using unexpected forms like vaude-ville and musical comedy, and refusing to sustain a single tonality for very long— fail to accommodate the materials of the Jonestown story on the stage. It comes to us in self-destructing fragments. And the truth of what happened in that tropical hell remains a mystery. remains a mystery.

Hali's fervid distrust of the old tech-

Hall's fervid distrust of the old tech-niques is not actually new. Much of the art of the Twentieth Century shares a similar disdain for its uncestors. The experimen-tal, metaficitive novels of Gilbert Sorren-tino, Ronald Swenick, and Italo Calvino (whose Invisible Cities could become the data for a wonderful drame, shake in data for a wonderful drama) shake up, distort, and spoof the traditional novel. Our most famous painters snub their noses at the musty old forms of their craft. In the the missy out ours of meir craft. In the theater the major dramatists of the age do the same. Along with a severe disrespect for traditional representation, these au-thors have incorporated a self-conscious, metatheatrical level of questioning into their works. Our theater both acts and acknowledges that it is merely acting. In the process it worries about its own nature, its relation to society, the truths it can convey, the status of its characters, and the place of theater in an electronic age. Luigi





Pirandello's Six Characters in Search of on Author, first produced in 1921, is one of the plays that began this intensive self-interrogation in the theater.

George Bernard Shaw called Six

Characters 'the most original play ever written." Subtitled "a play in the mak-ing," it begins on a bare stage, where a troupe of actors is rehearsing its next pro-duction. Suddenly six figures, a family decised in black mourning clothes, appear on the stage. They claim to be characters from an unfinished drama, abandoned by their author, who grew weary of the idea after just two scenes. Now the characters yearn for life in a play and for a place where their story can be told. Unlike the actors begged to perform the tale, the characters have no existence outside of art itself; they live on a plane of reality that condemns them to repeat their only par-tially completed lives. Theirs is an artistic limbo of endlessly recurring betrayal, suffering, and suicide. After some puz-

element, the actors agree to stage the story

Then they hear the background of this "disgraceful" tale and begin to under-stand why the author left it incomplete. The father a wealthy man married below his social class hoping that his union with a peasant woman would simplify his life. It didn't work, and he sent their only child, a son, to a wet nurse. Then the father en-couraged his suffocating wife to have an affair with his male secretary. Three children resulted from this "demon experiment." The father abandoned them all, his wife included. Years later, bored with life, the father took a new interest in the mother's children. They are impoverished The mother has become a seamstress for Emilio Paz, a local pimp, and the eldest daugher — called the stepdaughter — has become one of his prostitutes.

All of which is heady stuff for a troupe rehearsing — in the American Repertory Theatre's revised version of the play — some breezy, one-act farces by Molière. What follows is a dramatized conflict

between the characters and the actors, among the characters themsel among the characters inemserves, and between the raw data of the story and the ability of the theater to replicate it faithfully on the stage. A simple question emerges: whose story is it? Does it belong to the unnamed author? To the characters who relive it continually? To the stage manager who has agreed to direct it? To the actors? To none/all of the above? Pirandello suspends his answer to this question, thus allowing his "play in the making" to probe the key issues of the creative process in particular, the theater as a mediating

For Pirandello and the dramatists that have followed him, the theater stands between the truth of the story to be told and the audience wanting to hear it. As a go-between, a mediator, the theater must re-shape the story to fit the unique demands of the stage (Jonestown Express, for example, used twenty actors to represent 913 people). In the process a production both provides access to the story and, often un-

intentionally, falsifies and distorts it as well. When it works, theater forges its own truth. Pirandello's characters don't see it that way, though. They want their story told their way; and the actors attempting to told their way; and the actors attempting to play them aren't getting it riple (and aren't even trying to). The woman playing the stepdaughter is too glib. The actor playing the father is too tall — and he is "interpreting" the role as well, adding touches from his own experience to the character, which sends the "reat" tather into a fit. The cheap props bear no resemblance to their originals. And the director swears that the tone of the story is far too impasstunned by the event claim it was just some bizarre hallucination: one labels it a pre-tense. "Pretense?" Father says before he disappears, "Reality, sir, reality." sioned for Sunday matinee audiences. It must be softened quite a bit, he argues, or the season subscribers will cancel future visits to the theater. All this pulling and tugging, the concessions and tamperings necessary to fit the play into the production, please no one in Six Characters. The mediations threaten to muddle the

Amid this philosophical burlesque of



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the limits of the stage, in which the characters accuse the director of creating only the "illusion of reality," a magical transformation occurs. The props, naphazard and threadbare, conjure up the two scenes of the "real" story, to the stronghment of the actors. Faither telipses. astonishment of the actors. Father relives his liaison with Stepdaughter, and Mother re-experiences her horror at finding them together. Little Girl falls into a fountain and drowns, and Little Boy, after rewit-nessing the death of his sister, commits suicide — again. Except for the father, the characters disappear. Those actors not

Six Characters in Search of an Author is a seminal play of twentieth-century thea-ter. The original script is also a full three acts long and is crammed with lengthy acts long and is crammed with lengthy, abstract disquisitions on the nature of the training of the training and the training and the training and tr this masterpiece. Here is an instance where old materials have received a new, splen-did staging. The illusions draw us into them, even though we are told they are just that; and the story of the six characters comes to life, possibly more life than they

have known in their previous attempts to disrupt rehearsals and have their story told. What Brustein and his company have done is rethink and reshape the play for contemporary audiences. They have dared to edit, cut, and pare away the script with an interpretive flair as imaginative as the play itself. Instead of a three-hour sprawl, ART's slender version is only ninety minutes long, without an intermission. This massive pruning, which Pirandello might find far too mediating for his own tastes, has trimmed the play of its flab but, amazingly, has kept its essence intact. One of the many strengths of this production is that, by compressing the script so drasti-cally, it has been able to fuse passion and intellect, illusion and reality; the clashes

and the humor into a fresh, powerful recre ation of the play.

ART's Six Characters was easily the

ART's SIX Characters was easily the best production I saw during the theater critics' convention in New England. And fortunately I don't have to postcard it to you describing the specific details of the show in a "wish you were here" style. The production has been chosen to be part of the Olympic Arts Festival in Los Anseles. production has been chosen to be part of the Olympic Arts Festival in Los Angeles. It will play Wednesday, June 27, Thurs-day, June 28, and Friday, June 29 — with eight o'clock curtains — at the Ralph Freud Playhouse, Macgowan Hall, on the UCLA campus (i.e., get tickets fast). This production of a classic is itself a classic example of how the theater can revive a

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## Daniel, Harry, and Jamie Lee



DUNCAN SHEPHERD

The big ones won't get away. The little ones need attention now, if not sooner.

It is already too late for *Daniel*. It was too late for it, in a sense, before it ever got here. Sidney Lumet's treatment of the E.L. Doctorow novel was plainly conceived as anything but "little" when it was released in some markets last autumn. And I can't let go of the belief, though I recognize the ret go of the belief, though I recognize the voice as bubbling up from that inner Anne Frank part of me ("In spite of every-thing"), that if there are a dozen local theaters, and an anticipated dozen clien-Choo Choo or a Making the Grade there must be one or two — not to be too bullish about it — for the likes of *Daniel*. At this juncture the fundamental and no doubt descrives a wider audience than it can have gotten in its one day last week at the Ken (also known as The Theater of Last Resort: where else can we still have any hope of seeing Godard's Passion. Truffaut's Con-fidentially Yours, Bill Forsyth's That Sink-ing Feeling. Atan Bridges's Return of the

In one way, the delay in its arrival here might have been beneficial to a clear view of the thing. At the time of its original of the thing. At the time of its original release, what with the coincidental publication of a new book on the Rosenberg case and z general renewal of the debate, the temptation among critics to hold up the screen data against the "facts" proved impossible to resist. For any such critic who has difficulty telling Mandy Patinkin from Julius Rosenberg, surely the changing of the characters' names to Isaacson ought to the characters names to isaacson ought to have given a sufficient hint that the criteria of fiction, not those of history, should ap-ply. But apparently not. Personally, I can filmmaker taking out a fictional license and rewriting history (or else severely edit-ing it) to his own preference, especially if it might help explain how the Rosenberg spy case could have become such a key-stone in American Leftist doctrine. (An arguable amount of fictionalizing would seem to have been essential to that process.) I do see something objectionable, on the other hand, about a filmmaker, once having obtained his fictional license, ex-pecting the real-life case to pitch in and do his work for him, to fill in any blanks he neglected or not bothered to fill in iself. There is a bit of that here, to be

Some of the omissions and oversights, however, such as the nature and extent of the Rosenberg/Isaacsons' political activities, the conduct of their trial and their the November praction of their rist and their rist propers, the magnitude of the public outcry, can be defended on the grounds that the story is told from the viewpoint of the now-grown son, and he, after all, was only 
a chief in the flashbacks and would naturally have been oblivious to some of the 
things historians have dug into in the 
meantime. And the best scenes, at that, are 
those from a specifically chief s-eye view: 
the inculcation of the Leftist line on 
Wheaties and Do DiMaggio's endorsement thereof ("That's what advertising 
is," the father drills his son: "Lyingil"), 
the bust rip to a Paul Robeson concert that 
ends in mob violence (the subsequent use 
of Robeson's songs on the soundtrack is 
one of the more meaningful applications of one of the more meaningful applications of musical nostalgia I have encountered in movies), the FBI ransacking of the family apartment and manacling of the father, the "Free Them" rally at which the son and daughter are borne over the crowd's heads like body-surfers, the visit to the parents (one parent at a time) in prison, the escape from a children's home and the return to now boarded-up spartment. And

of the other flashback scenes become open of the other flashback scenes become open to attack — meet glaringly and deservedly the double electr-cution in which Mandy Patinkin and Lindsay Crouse take their dutiful places in the long line of actors who have performed isometric exercises, or faked an orgasm, or done some sort of Zultu dance, in protest of capital punishment. This scene, on top of Timothy Hutton's intermittent straight-to-the-camera peroration on the subject, throws too much weight to that aspect of the case. An over-all lack of balance and coherence is a continual problem here, and hard to ignore. Simply to do the flashbacks in a butter-scotch tint and the present-day (or recent-day) scenes in a frosty blue will not provide a sense of structure, and the film with an abundance of heart - i the bond between the two children. This strengthend, as is well shown, through the shared adversities of youth, remains subreakable even through the divergencies of early adulthood, with the younger sister outracing her bother into rabicalism, proudly bearing the billy-chib bruises on her forearm share an alteration with the riot police, and the brother finally taking up the banner, launching his own private integration into his parents' case, as his sister aligs into catanoica Gespia. the bond between the two children. This

All the strongest threads in the movie are braided into a sort of powerful emo-tional towline at the end. Two funerals, the 

gin? Or the tougher question: where to leave off? The shorter list, certainly, would be what is not the trouble. The Vermont autumn, for example, with its fiery Van Gogh palette, is the one element of the movie that had remained fresh in my mind some patterns are the control of the That, and the accompanying difficulty, at this remove, of figuring out exactly what that attitude is, or was — whether the movie already seemed in 1955 to be as

at the time it may have seemed a bit more impish, a bit more impious, even. The first possibility — a sort of gasping and giggling old ladyishness such as would and giggling old Indysishness such as would regard Agaith Christie as something to be read by flashlight under the bedsheet, or such as would turn up a coat collar and pull down a hat brim when going to see Assentiand Old Lace is not a very attractive attitude in a grown-up. But neither is the likeliest alternative: the superclillosy presumption of one's own grownupness and of everyone cleek's old Indyshness. The casting of John Forsythe, with the homogenized Average American looks of a Dana Andrews or a William Holden, as a devil may eare Bohemina artis; orthoso devil-may-care Bohemian artist, perhaps

quaint and timid as it does now, or whether

gives an indication of just how out of touch the movie really is. Or if not him, then the benighted philistinism shown toward the colored splotches he serves up as art. (Hitchcock's later use of Forsythe, as a suit-and-tie CIA man in Topaz, made better sense.) If the movie recommends itself today at all, it is as a kind of tuning fork for the tone of the Alfred Hitchcock TV series, a tone much more tolerable, or at least less likely to put one into a trance, at the anec-

dotal half-hour length.

In Love Letters. Jamie Lee Curtis is a radio disc jockey at a "progressive" in station where she is allowed to play Cho-pin, and to pantomime the appropriate ingerwork on the control panel, while the deejay on the earlier shift (Bud Cort, who only gets stranger with the passing years) leans toward Little Richard. The death of her mother, and the obligatory sifting-through-belongings, turns up a packet of letters, tied together with the customary faded ribbon, from a secret lover. These,

read aloud on the soundtrack in the sotto voce style which silly actors fall into when reciting Emily Dickinson or Robert Frost, serve first as a sort of inspirational guide-book, and then as a critical yardstick, for the illicit affair into which she promptly embarks with a married man. How's that for motivation?

What we have here is a quasi-Gothic premise of the type that Elizabeth Bowen, premise of the type that Elizabeth Bowen, dressing it up in dazzling syntax and dic-tion and so forth, might have been able to transform into a semblance of psychologi-cal subtlety. (The device of the discovered love letters carries a particularly clear echo of A World of Love.) Very forthright and efficient, Amy Jones, the writer and direc-tor, is no sort of Elizabeth Bowen. And the tendency in some number of the product of product tendency in some quarters to accept this as a serious adult study of a serious adult relationship only goes to show how far the romantic genre, not alone among genres, has been cut back in the Hollywood production line — how rarely nowadays we get to see a straight romance without it

being annexed under some other genre: the thriller genre (Against All Odds), the fantasy genre (Splash), the sports genre (The Natural). And it is a measure of how low critical expectations have sunk when the mere presence of Jamie Lee Curtis, or of the production emblem of Roger Corman, can be seen as reason to breathe a sigh of relief, or even of astonishment, that no-body gets around to hacking anybody up. (True, there is a not very delicately stated (Thue, there is a not very delicately stated threat of daughter-rape by a brandy-sodden father but nothing worse ) My own feeling is that the script as it stands-could have used a bit more Gothic spookiness, a bit more of what someone once dubbed the "Poo-try" of Roger Corman's Tomb of Ligids or The Fall of the House of Uniter, Notwithstanding some snatches of Uniter, Notwithstanding some snatches of Corner of the Corn like bubbles when the protagonist at last

gets to meet her mother's phantom lover (in a graveyard, no less) and comes away with the fairy-tale lesson that Prince

Charming is worth holding out for.

As for what has been touted as the Scream Queen's first real attempt at "serious acting," all that Jamie Lee Curtis showed me here is that she is capable of acting as if she were in a horror movie even when she is not. Well, no. That's not quite when she is not. Well, no. That's not quite all she showed me. But inaxmed as I cannot yet go out in public with complete confidence that no one will bring up the speculative piece I wrote last summer (apropos of Trading Places) as to the provenance and authenticity of the actress's state-of-the-art boson. I really don't care to go into all that again. I will only say that I was not wrong to suspect most and the state of those random lines that serves to size up an entire movie; "Too much tit."

#### STATE-OF-THE-ART SUNGLASSES



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### **OUARTER NOTES**

parodies, the compact canonical



Arnold Schoenberg's one of the seminal works or wentieth century music. At the same time it is the cultimination of a certain strain of nineteenth-century art, the art of Rimbaud, Redon, Huysmans, and several generations of "cursed" poets, painters, and novelists. Symbolists and Expressionists these artists are called by those who approve of their work; those who detest it call them Decadents. Whatever you call it, there is something repulsive and unhealthy about the poems of Albert Giraud (1884) which, through the German translation of Otto Erik Hartleben, became the text of Schoenberg's composition (1912). Pierrot, the sad clown of the commedia ieii arte: lives in a world where even the heavenly bodies are diseased, where ugliness, filth, blood, despair, lust, monsters, terror, screaming, and malicious mockery are the common language of the spirit. It is a world distorted by moonlight: "Du nächtig todeskranker Mond" ("You nocturnal deathly-sick moon"), the dark obverse of the Nineteenth

Century's aggressiv optimism, its democratic rogress, and capitalist

Schoenberg devised a style of ineffable weirdness. Atonal, meredibly compressed, exploiting unusual tone-color asted the pleasures of the ions in the small that cater to the cheerful. sentimental popular temperament, it is strangest of all in its use of the voice. The soprano speaks-chants-sings the texts in Schoenberg's Sprechstimme, which is neither speaking nor singing, but a kind of nightmarish sound of enigmatic in structure the unconscious, the moan of the desperately ill, the shriek of the desperately ill, the shriek of the insane, the lalling singsong of the demented. The effect is sensational: this is sensational: this is
"Decadence" given its own
peerless voice, a whole attitud
toward life realized totally in word and music, as never before or since.

What was so good about the What was so good about the SONOR performance of Pierroi was that it emphasized not only the tormented Expressionism of the work, but also its intricate musical structure. Conductor Keith

Humble continually brought out (for those who could listen) the delicate effects of

orchestration, the clever

imitations, which are concealed beneath the ravings of the singer. It was not easy to pay attention to these matters. for the singer in this case. Carol Plantamura, was so compelling both dramatically and musically (the two cannot really be separated in such a piece) that she naturally dominated the performance. One could admire the luscious smoothness of the voice in all its registers, especially the lustrous chest tones, and the way the huge leaps never interfered with the vocal line But most absorbing was the way Miss Plantamura acted with her voice, conveying not only the wild disorientation of personality expressed in the music, but also its eeriness. frightening moments of quiet,

sickness unto death. Also on the SONOR ogram were Ways, By-Ways by Mr. Humble himself, and Peter Sculthorpe's Requiem for solo cello, with Peter Farrell as the soloist. The Humble piece, for six player (including a large number of percussion instruments), was Beginning with the explosive and disjunctive gestures that constitute the vocabulary of a certain kind of contemporary music, it gradually metamorphosed into a soaring. lyric line on the cello, in a style radically different from what had come before. I found it hard to follow the logic, both there and in the utterly static. quiet ending into which the piece drifted. The Sculthor work was more immediately intelligible: a series of impassioned, expressive meditations on passages from the plainchant of the Gregorian requiem. Mr. Farrell played with conviction and the sort of bardic expressiveness characteristic of the string solos of Ernest Bloch (Schelomo, for example, which the Sculthorpe Requiem occasionally resembled). Here too, however, the series of rather beautiful and moving passages did not seem to add up to a coherent whole; the ending. when it came, did not seem the logical consequence of a completed argument but rather an arbitrary termination of a miscellany.

#### **EL CIMARRÓN**

Important a work as it is, Pierrot Lunaire has not inspired much direct imitation In it the union of poetic text and musical style is so perfec that the style seems virtually undetachable from those particular poems and their sordid, sickly view of life There are a few direct

performance last week. In 1963 the Cuban anthropologist Miguel Barnet interviewed a man named Esteban Montejo, who was 104 years old. Esteban had been a slave under the Spaniards; he had become a runaway (a "cimarrón") and had lived alone in the jungle for many years; when the slaves were freed, he returned to work in the sugar fields, and observed the growing mechanization of the sugar industry at the end of the Nineteenth Century; he participated in the bloody revolution against Spain; and he watched as the Spaniards were replaced as Cuba's masters by American businessmen. The narrative seemed somehow predictive of the later Cuban revolution of Fidel Castro, so it attracted the



descendants of Pierrot however Peter Maxwell Davies used many of the Schoenbergian devices ( ensemble, parodies, Sprechstimme) in his Eight Songs for a Mad King, where the style is appropriate since the style is appropriate since what the piece is depicting is the madness of King George III. The contemporary German composer Hans Werner Henze adapted the Pierroi style to a text of a very different kind in his El Cimarrón, of which the San Diego Public Theatre offered an exciting

leftist German poet Hans Magnus Enzensberger, who turned it into a series of poems in German. The poems are striking in their power and simplicity, their mixture of flat concrete narrative, self-confident political and social critique, and heightened, primitive, almost magical

imagery.

Henze, who in a bizarre fashion combines the identities of ardent Communist and

The rumor is there is no Melvin at Melvin's. Who cares? The food's great.



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with a speaker-singer delivering the texts in various forms of speech and Sprechstimme. It is basically a work for voice and percussion. with some interventions by a guitar and a flute; all four members of the ensemble (including sometimes the vocalist) play a large variety of neluding several kinds of African and Latin-Americal drums and rattles. In this respect, the ancestor of El Cimarrón is not Schoenberg (there are no percussion instruments in Pierrot Lunaire), but Edgard Varèse. the first composer to explore the musical possibilities of a large and varied percussion

ensemble.

In his handling of sonorities and textures, Henze shows himself a master; the inventiveness of the sound effects that accompany the vocalist's recitation is overwhelming, and the voice itself produces a number of sound effects unknown in Schoenberg's day. The evoke the sounds of the jungle, warfare, industrial machines,

African rituals, or Afro-Cuban dances; there are even real chains to make a gigantic clatter when Esteban escapes from which Esteban escapes from slavery. The Sprechstimme is less continually successful. It works wonderfully when the experience being communicated has something to do with witches or spirits or uncanny manifestations of nature, for it is a style innately suited to expressions of anxiety. In the sections describing violence, killing, and maiming, it is also effective, for it can convey as no other musical style can the experience of thought and emotions out of control and in turn-of-the-century German-Expressionist

emotions out of control and in an extreme state of agitation. But most of the time Esteban has nothing in common with pale, sickly, decadent Pierrot. His language (in Enzensberger's version) is usually sensible, natural, down-to-earth. He likes women and freedow, he vomen and freedom: he dislikes slave masters, priests, and Americans. He believes in violent revolution as a way to make society better. His is a mentality a million cultural miles away from that evoked by the poems of Giraud and the

music of Schoenberg, so that whereas in Pierrot style and ubstances are perfectly fused. in El Cimarrón they ofter seem to be at each other's throats. Schoenberg's music illuminates Giraud's poetry; Henze's setting often obscure the grand, simple, imaginative power of Enzensberger's (and Esteban's) words. The musical style in many sections seems artificial, arty, imposed, so that at times one begins to wish one could simply hear the texts recited by a good actor, without all that extraneou

whatever may be said in criticism of the work itself, the performance at SDPT (by Georges Bloch, baritone; John Fonville, flute and percussion; Robert Ward, guitar and percussion; and Daniel Dunbar, percussion; with stage director. Not only has he direction by Adrian Schriel) deserves the highest praise. The musicians coped brilliantly onducting has the passion. with the immense difficulties of this stimulating though flawed score. This was one major musical events of the San Diego season.



### KLOSS AND

SYMPHONY What an astoundingly good choice the board of the San Diego Symphony made when they asked David Atherton to helped to turn the orchestra into the truly excellent ensemble that it now is; in addition, his discipline, intensity, and intellectual power of the very greatest conductors, of a Toscanini, a Szell, a Reiner, a Walter. One could hear these

qualities throughout last week's program of Weber's Oberon Overture, the Bruch G Minor Violin Concerto, and A London Symphony by Vaughan Williams. Soloist in the Bruch was violinist Sherry Kloss. Miss Kloss turned in a workmanlike performance, but a whining tone with excessive slow vibrato and intonation problems (especially in the numerous double-stop passages) somewhat impeded the effect of her musicianship and her evident commitment to the music. She was quite utshone by the splendor of the orchestral accompaniment. The orchestra and Maestro Atherton were in even fitter form in the Vaughan Williams. Maestro Atherton has brought many English musicians to San Diego, but he has not made much of a point of conducting English music here. The London Symphony was the perfect way to begin to rectify this omission, for it is a very great work, poetically evocative, superbly orchestrated, and filled with striking melodic and harmonic inventions. Magnificent music magnificently played.

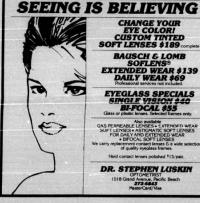


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ELEANOR WIDMER

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Caboose: 755.2605)
Type of Food: Italian
Price Range: Noodle's entrées, \$3.95 to
\$10.95; Caboose, \$8.95 to \$15.95
Hours: Open daily, Noodle's, 5.00 p.m.
to 11:00 p.m. Caboose, 5.30 p.m. to
11:00 p.m.; Friday and Saturday until
miditaible.

On occasion when I eat in an Italian restaurant, I think of Uncle Sally. Uncle Sally was the uncle of my friend, and his full name was Salvatore Toscano. Hardly a stereotype out of The Godfather, he was small, elegant, wiry, and his passion was cooking. He would serve three-hour "dinners" that would start at high moon. The

portions were massive, the food good-tasting, and the sauces were invariably tomato-based. His cooking was not ex-quisite, the dishes did not reveal the sub-teties of northern Italian cuisine, yet they were satisfactory. In fact, Uncle Sally's cooking was on unite that of chef lobe

cooking was not unlike that of chef John Maione, who has been in the San Diego 

owner, Steve Cohen, the forward cars serve southern Italian food and the one in the rear, northern Italian. These distinc-tions are theoretical because even the northern cooking seems to slip southward. I visited twice last week, once at each

car, and I am pleased to report that both are car, and I am pieased to report that both aic immaculate, and the tables attractive and well-arranged. When I complimented the owner on the cleanliness, he replied. "After all, my mother eats here." At Noodle's ter all, my mother eats here. "At Noodle's the top-priced entrée is \$10.95. Eggplant parmigiana and vegetarian lasagne are each \$6.50. Pasta dishes range in price from \$3.95 to \$7.95. However, you don't get salad with the entrées—salads must be ordered à la carte.

Both dining rooms are recommended featheir and biote procedue recommended.

Both dining rooms are recommended for their early brid specials, served nightly. 5:00 p.m. to 7:00 p.m. at Noodle's, and from 5:30 p.m. to 7:00 p.m. at Noodle's. and from 5:30 p.m. to 7:00 p.m. at Noodle's. Roodle's, Fox 5:95 ! enjoyed a really fine, large piece of fresh broiled shark, many fresh carrots, and a good helping of the pasts of the night prepared in an Alfredo sauce. For that modest price, I had more 1- earl than at many a nouvelle cuisine extension of the pasts of the control of the pasts of th

good, though not as successful as the fish

Chef Maione does fish well. We did
share a small Caesar salad (\$3.25), and share a small Caesar salad (\$3.25), and with two glasses of wise and one coffee the bill came to \$23.80 — not outrageous these days. Fer those who like to eat early, Noodie's offers good value in these early-hour specials. Noodie's also serves pizza and appetizers, which include beers and appetizers, which include beers are also as a server of the comparison. The comparison of the compar

to porthern Italian fare. Those of you who ate at Stratford's will recall the mammoth portions; these have surfaced at the

Entrées here are served with soup or salad. I had one of each. The soup that night was clam chowder, and to tell you the truth. I've never had a good New England clam chowder in San Diego — they 're all filled with thickeners. The chowder at the Caboose had more clams than some, but it was still too starchy. It also arrived tepid. Our salads were an interesting combina-tion. California-cum-Italian, containing pasta as well as greens and mushrooms. and covered with lots of creamy Italian dressing. Salads are served in glass soup bowls which adds to the enjoyment of eat-ing; they are accompanied by good garlic

bread.

We could not arrive early enough to take advantage of the budget specials served before 7:00 p.m., but the prices were not excessive. The most expensive entrées are veal dishes which cost between \$14.95 and excessive. The most expensive entries are veal dishes which cost between \$14.95 and \$15.95. The veal, which is milk-fed, is one of the house specialities. I ordered it Piorentine style — layered with spinach and cheese — (\$15.95), and the arrived in the second of the spinach and cheese — (\$15.95), and the arrived in the amount of food on the plate. Fortunately, one of my friends ordered only fettucine Alfredo (\$4.95), so he was able to share one very large slice off my veal. The veal was complemented by well-prepared pasts in peoto sauce, and wegetables. The pasts is imported from Italy and result of the spinach and the spinach sp

etters who think abortion is borrible

who think abortion is horrible, wait until you see the work of the Four Horsemen of the Apoc alypse!! you don't think overpopulation is a problem — you will! Ray Aleksalza San Diego

#### On The Issue Of The Advertisement

On a Thursday afternoon when I would ordinarily be looking through the newest Reader. I am writing to you instead. I am not getting a Reader today or anytime in the future if in doing so I must be subjected to the offensive and false advertising from the antichoice forces that you have

thosen to print.
The Reader has in the past The Reader has in the past represented an alternative; now it seems we have one more reactionary newspaper in San Diego. You are entitled to broadcast your stand on any issue. To do so in this manner, however, goes against the bounds of integrity. The advertising has made false claims about its opponense; if has

The advertising has made false claims about its opponents; it has maliciously printed lies and idistortions about Planned Parenthood in particular, a requisible and community-minded [4] and a number of my acquaintances have chosen to boycott not only the Reader but also its advertisers, and to let them know that we are not doing business with them so no to not support the Reader. You have printing these ads, since they continued after the initial onshapping the printing these ads, since they continued after the initial onslaught of protests; perhaps you feel that, as with Duncan

Shepherd, controversy will be good for business and that you are stirring up healthy agitation. Perhaps it s just a matter of not being able to resist a series of full-page ads. Regardless of the cason. I am extremely lisappointed in the lack of judgment and good taste shown in this matter and regretfully withdraw my readership and good

Alice Lowe San Diego

I am offended by the ad you I am offended by the ad you have been printing in the Reader by the Right To Life Council. Although the council certainly has a right to publicize its point of view, the manner of doing so is disgussting and distorted. The style and taste is way beyond that reasonable for a debate or for reasonable for a debate or for providing a point of view. I feel the Reader should take some responsibility for the manner in which some organizations express their views. Dennis Cook La Jolla

I am tired of throwing up all over the Reader each week when I come across that ad. Far be it from me to call you tacky, but I'm tired of getting the black ink all over my face. S. Ryan Coronado

As a member of Physicans for Social Responsibility I have spoken often about the dangers of nuclear war. The horror of auch a war is so incomprehensible that of it in a process known as "psychic numbing." In order to awaken them, pictures of the victims of Hiroshima and Nagasaki are sometimes shown. These pictures are, a one can imagine.

represent the reality of a nuclear explosion, and if they can break through to the numbed psyche, then their use is justified.

The controversy over the right-to-life ad seems in many ways similar. As a physician I have no desire to return to the day

why shount, as a physicist with days of the cost haight of the cost haight, but it even to the cost haight of the cost and the cost Nonhuman life would be cherished. Thus I would hope that the right-to-life people in their zeal for the unborn would not forget honestly see abortion as their only J.T. Heywood, M.D.

This is to let you know how appalled I am with you and your inclusion of the Right To Life inclusion of the Right To Life Council's advertisements. I believe you one your readership an apology for your extremely poor advertising decision. Too, and maybe even more importantly you owe Planned Parenthood an apology for your shocking thoughtlessness. At this point certainly would not consider for a moment placing my advertisements in your paper.

Who knows what they might be placed near? Smear campaigns hurt everyone. I'm surprised you don't know that. Carol Pierce La Mesa

I am mad, sick, and tired of reading letters from people who have the gall to blame your paper for publishing an ad about what is runtfully and sciencing/bary in the state of the single state of the single

ignorant beings who were lucky enough to be born realize that such ugliness, such "tastelessness," is possible in this world because of people like them. loe A. Maniquis San Diego

I can't believe you did it again!
I've never been upset enough to
send a letter of complaint to
anyone. But this time your
once-admired paper has truly
unbalanced my sensitivities.
As much as I want to, I cannot
turn another nase. My kind

turn another page. My highly active imagination wonders what horrors my eyes will land on next. Why do these right-to-life people use such drastic means to keep me and others from enjoying

keep me and others from enjoying the rest of your paper? It's a shame. I'm only to page nine and will miss quite a bit. But you do understand, don't you? If it's the money you need from the ad, I'we got two suggestions: sell the paper for fifty cents and leave out the ad. I know I'd gladly pay that once a week to get the good old Reader. Or put a warning on the front page stating something such as, "On page nine of this

ssue there are graphic pictures of cut-up human fetuses. Do not read this page if you are easily offended." R. Fawcett Pacific Reach

What is the value of a person, a

What is the value of a person, human being, a living creation? The abortion proponents say a baby is of zero value, or perhaps negative value, to its mother, family, community, or society. It seems incredible that people who are alive and writing letters wouldn't give another who lives it a womb the same opportunity. In response to your prolife advertisements, if should really make little difference how many or

your readers advocate abortion. Life is one absolute right in a seemingly situation-ethics society Prodeath (abortion) advocacy is wrong. It is homicide at its worst, against those who cannot defend hemselves. One does not conside its sequel. In coming years we will see the atrocities growing: infanticide, genocide of the handicapped, infirm, and elderly Already such incidents are coming to light. Will the long-term targets for elimination be based on race, creed, or color? God help us all.

I can easily say I've seen and read more than enough from the Right To Life Council. Planned Parenthood is truly one of the best organizations for free contraceptive and VD information They provide a very valuable

service.

I'm sick of hearing the "New Right" whine every time someone somewhere is doing something that makes them nervous or that they don't like. Propaganda like this

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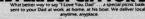


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#### Letters

(continued from page 33) doesn't stop abortion. After all, if Americans didn't want abortions to be legal, then the Supreme Court would not have made it possible

I find it difficult to believe that a newspaper will spend years building a reputation, circulation, and advertisers and then throw it out the window by running a full-page ad depicting in detail a dead fetus and/or concentration

camp atrocities.

The right-to-life issue is both a personal and controversial s and treating it in such a hyst manner can only serve as a

detriment to the issue.

In the past the Reader has projected an image that I have found to be conducive to photographs and/or drawings, I will be forced to advertise elsewhere. Please feel free to print this letter if you feel it is appropriate.
Gary A. Gilmore

Thank you for having the courage to print the right-to-life ads. It is a very shocking story, but someone has to be frank and someone has to be frank and honest about what is happening to the unborn in this country. It is

can imagine those people would have a different attitude if abortion have a different attitude if abortion posed any interat to their own lives It seems unconscionable that we should ask God's blessing or proclaim "In God We Trust" while simultaneously killing over one million babies each year. David Bazley

and people having a right to a free press, but the right-to-life ads have abused these privileges by printing only the partial truth about

footions.
I couldn't believe that you I couldn't believe that you would print an ad which equated Nazi concentration camps with a concentrations? The truth is the Nazis killed Jews and others who were alive and with the potential of living to rid the earth of "those heartible people." Women who have them because they have too hey simply couldn't take care of a

I am sure the Right To Life Council pays well in order to place the ads, but let's see the truth, the whole truth, and nothing but. Jacqueline Simon

### City Lights

#### Downtown

approached Donnelly was publisher Ron Bacigalupo, who owns similar downtow tabloids in Denver and St. Paul, Minnesota. No agreement was reached between these two, however. Donnelly says that "in terms of Donnelly says that "in terms of cilitoria policy and extering to the community, the guy has no class." so she rejected his offer to buy; Bacigalupo, on the other hand, cilims it was he who turned down Donnelly. "Decause her financial vectors are to be a support of the common terms of t

Downtown's demise. He has pegged June 27 as the first day of publication for that effort, to be called Citipages. At first, be called Citipages. At first, Bacigalupo says, the paper will be published biweekly. The front cover will be in magazine format, and the cover photo will be printed in full color "because San Diego cries for color." Bacigalupo claims he is prepared to lose \$75,000 before the paper's expected break-even date of January 1, 1985.

January 1, 1985.

The newest local publisher has flown to San Diego several times, most recently to interview candidates for the slot of editor. But after being turned down by free-lance; Mari-beth Mellin, Downtown Newsweekly editor Margie Mushkin, and another reporter who has requested anonymity, he's decided to edit the first issue himself. "I'm not too concerned about it," he says. "The paper is sort of a

formula, and I don't need a hot

### Dispute

(continued from page 2) run in a fair and ethical manner. He believes that the manner. He believes that the university needs a new center, replies with five to seven restaurants, specialized game rooms, movie theater, and much, much more. "During the past year we've been in a planning process. We did a survey of over 2000 students in indicated an over-whelming need for such a center. The one we have now simply isa? we have now simply isn't adequate enough to care for the students' cultural welfare." Williams says that the

the way in which it was run take precedence over what Tucker feels to be the studen "cultural welfare," and he has contacted the local chapter of the ACLU. He says that he should be hearing from them by the end of the week. Although he needs only one more class to complete his degree in engineering. Williams says that he plans to see the refer through. 'I've been here five years, and I've invested all of that time being involved with issues on this campus," he says. "Even though I won't be here when the center's built. I've as much right as anyone else to question its nature. After all, this school's a public

Paul Krueger, Neal Matthews. Thomas K. Arnold, and Randy Opincar

## Off the Cuff



Kathy Waller Resale Shop Owner Serra Mesa

Ballet exercises. You can hang on to anything and kick it's a great stress reliever. I took lessons for years as a teenager. You get rusty but you don't forget, especially if you had a good teacher. I have five children and my own business
so it can get kind of stressful by
the end of the day. I find that if the end of the day. If find that i can be out in the yard I'm happy — pulling weeds, putting in plants. It's very therapeutic. I have visions of having a beautistly lard — an English flower garden or something. My grandmother had a gorgeous garden and I always appreciated it when I was little. Believe it or not, I also find ironing relaxing — having an hour or two alone, no radio. It's very rare that I can do it for that long without interruption.



Right now everything's stressful — my job. my economic situation, raising four children. That's a lot of responsibility. The cost of housing in California is phenomenal. Occasionally I like to take a drive up to Lake Elsinore and look down on the town from the road. The lake looks like a bowl of soup and all these houses are like pin dots, and I think, "There are dots, and I think, "There are thousands of people down ther and every single one of them has their problems." Then I take a deep breath and realize in the overall perspective of things my problems are diddly squat. If I need an immediate baskets on the side of the house or bang on the piano. That's my real therapy right there, just working it out on the keyboards.



Richard Willmore Systems Analyst Linda Vista

Well, we just found out my wife is pregnant — she's due on Christmas Day. I really find that I enjoy being with my family. I work under stressful deadlines. Generally I travel a week at a time, every other week. The process of being away and then being back is a relief from boredom. But it's always a relief to get back. It here. Doing San Diego things is a great release—going sailing, to the zoo, space learner, San World. After being married for twelve years without a television to speak of we went out and bought a minteten-inch tooler monitor and VCR. We tape the PBS nature shows for our four-year-old son Nathan. My wife records Monty Psthon at night and I watch it at five in the morning.



Kathy Hardin Childbirth Instructor Mission Bay I've been through two major

moves in the last year - that's the most stressful thing, being uprooted from everything I've girlfriend the other day and she and her husband took us sailing. I was a little nauseous but the most unstressing thing about the whole afternoon was about the whole afternoon was hearing two working women about my age saying that they wished they were in my position — being at home with two small children. That was a relief, because I'm trying to decide what to do with my life at this point, to work just for at this point, to work just for money or to return to school for more training. I was happiest when I was working part-time as well as caring for a child at home. As far as physical relief
I'd have to say aerobics and
swimming. I can swim and
swim and never get tired —
when I have time to go to the



Language ! La Mesa

Everything's stressful right now — working full-time and going to school part-time. Then my dad died. Just a lot of things all at once. I find that
I've been reading — on the bus
commuting, at home on
weekends, anytime I get a
chance. It relaxes me. Keeps my mind from dwelling on my woes. You can get lost in the problems of the characters. envisioning what they look like, what they feel. Fitzgerald was pretty depressing, so was Steinbeck but their characters make my problems seem more tolerable. This summer I'm going to try to tackle Nabokot I'm going to pick up the flute again, too. Did I mention the trampoline in my living room? It's great. Turn the music up. Jump, fly, touch the ceiling.

- Lin Jakary



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

#### What's In A Game?

What Palike to know is, how can an eability of San Dego, and all sortes and palicy and all sortes and all become and all and and all all and and all all and contributed white; Witerlimanth chil poet Sane, the new \$50,02,00 solds so on to open at the San Dego Hall of Champtons be just about everything that connects our city with the natureal postine, and there's plenty of newfangled electronic warrafy to bring our there's plenty of newfangled electronic warrafty to bring our sports figures to life as never before: videos, electronic scorebxards, even a computer that spees our statistics by the bucketful. But they'e left out Wiretelmann's chili post, for Pete's sake. And another thing ... where is something to remind us of Hoffywood bombshell Mamie Van Doren's unforgettable. Van Doren's unforgettable contribution to baseball in San

Don't get me wrong — I'm not complaining about the new exhibit. The hall has come a long way since the day it opened in 1961. Twenty years ago there was nothing but glass cases full of musty old gloves and bulls, weathered bats, and boring black and white photographs. But now, in an era when major



#### And Then There Were None

Though a major branch of environmental trendines stends and hopomorphic the great whales, and is therefore a little parionizing to the leviathane, the heart of the annihaling movement is in the right place. Come 1985 the International Whaling Commission (WCC) will impose (for what it's worth) a workhold, they year. a worldwide, five-year mora-forum on commercial whaling. The Soviet Union and Japan have filed formal objections to the ban, and probably won't honor it, and pirate whalers will almost priate whalers will almost certainly profit well during the hiatus, but the moratorium is still an important milestone for mankind that could not have been reached without the huge

been reached without the ruge weight of public opinion. It must be admitted that groups as divergent as the Greenpeaceniks and the Killer Whale wranglers at Sea World share in this global



In my all-time favorite episode of the original "Candid Camera" television program, a ten-year-old miscreant was ushered into a large, empty, book-lined offse of an elementary school, where he left alone to wait for the left alone to wait for the "principal" (who, of course, would rum out to be the show) host. Allen Funth. With the door closed, the boy sat quiety to investigate the office's cluttered desk, bookshelves, sord globe, and hung pictures. Unaware that he was being observed, much less filmed, he scon began performing a silly, spatis that performing a silly, spastic little dance, accompanying it with a



mimicking repetition of the imperative, "Piease be seated and wait for the principal." syllables each time he repeated the sentence, meanwhile accelerating and exaggerating his speech and movements, the boy created a phonemic, rhythmic blur that, in its

childish way, made Swiss cheese of adult decomm and mocks-civility, and temporarily made him master of his imposing surroundings. It was a performance that Lauric Araderson would have loved. Anderson, perhaps the world's most famous and certainly its most commercially successfu

differs from that boy in all the predictable ways. She is older (thirty-seven), presumably wiser, more studied in her creativity and conscious of her performance style, and actively seeks an audience for her staged/spontaneous presentations. But differs from that boy in all the seeks an audience for her staged/ spontaneous presentations. Bur she shares with that kid the impulse to invert reality, to purge language of its implicit fulseness and strip it of its (continued on page 6, col. 5)



#### The More Things Change . .

Question. Where's the best (1) The boardwalk in Mission Beach. (2) The lobby at the Rodes

nightelub.
(3) The Tinuana Cultural

(3) The Tijuama Cultural Center.
Through the end of July, the answer is (3). The Cultural Center's Moseum is presenting "Hoy Como Aver" Tidaly Like Yesterday), an exhibit of clothing and heakhresse worn by many of the fifty sax different Indian cultures indugenous to Mexico. Some of the outilis displayed are the overviday garb Mexico Some of the outline displayed net the everyday garb of their respective peoples, while other outline are strictly ceremonal. All of the clothing is still in use, evidence of the vibrant cultural diversity which is not just Mexico's heritage, but



Name the author of each of the following endings of novels

"Artemio Cruz ... Name ... hopeless ... heart massage ... hopeless ... You will not know now. I carry you inside and with you I die. The

unide and with you I die. The three, we .. will die. You .. die, have died .. I will die. The die excellent the time I before reaching the time I before reaching the time I before reaching the time I before that to would never leave that town, for it was foreseen that the city of mirross yould be wiped out by the wind and exide from the memory of men at the previous Babliams would from the Babliams would finish deephering the parchiments. deciphering the parchment and that everything written on and that everything written on them was unrepeatable since time immemorial and forever more, because races condemnes to one hundred years of solitude did not have a second



## READER'S GUIDE

Contributions of BLATER SUPETY Sweep be received by mail to later than the Financy procedure the Threadys coase in order to be considered for publication. Please do not plum. The Events Edino receives the right to clar all materials. Send complete information, muching 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 contact plum, member for publication contact phone number for publication for READER EVENTS EDITOR. P.O. Box 80803. San Diego, C.A.

#### Dance

7776 Eads Avenue, La Jolla 454-5191.

"Dance Jam," create your own swle in an evening of freeform, recreational dancing every Friday night, 9 p.m., 3255 Fifth Avenue, Hillcrest, 239-1713.

Circle Dancing, meditative "Sufi dancing" is conducted weekly, Mondays, 7 p.m., 4070 Jackdaw Street, Mission Hills, 295-9677.

### Film

THE 60-MINUTE VACATION **FLOTATION TANKS** 

Underwater Cinematographer Underwater Cinematographer Chuck Nickin will present a film of his 1933 expedition to Sri Lanka where he photographed blue and sperm whales members of the production staff will answer question staff with exceeding the staff of the American Cetacon Society Friday, Juny 8, 7-30 p.m., auditorumi, Natural Hosten Museum, Natural Hosten Museum, Bulbou Park, 452-4907.

Nature Films, the conflict between 21 in C Major, Deorak's Symphony No. 9 (New World). Schubert's Overrure to Alfonso e Estrella, and

p.m. and Friday, June 8, 8 p.m. Civic Theatre, 202 C Street downtown, 239-9721. "Diary of a Country Priest," the 1950 French drama about a termi-nally ill priest screens, Wednesday, June 13, 7,30 p.m., Sherwood Au-ditorium. La Jolla Museum of Concerts International continues with Paul and Carla Roberts per-forming international and original music. Thursday, June 7, 7:30 Contemporary Art, 700 Prospect Street, La Jolla, 454-0267.

Music

Choral Performance, UCSD's student Concert Choir will sing selections ranging from motes to American spartrulas to jazz, Thursday, June 7, 8 p.m., Mandeville Auditorium, UCSD Free, 452-3229.

p.m., Mathes Cultural Center, 24 South Kalmia, Escondido 741-4691.

Choral Concert, the MimCosta

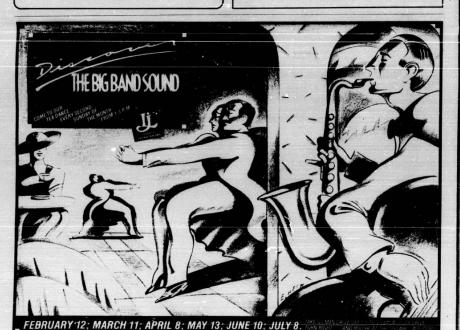
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## TO LOCAL EVENTS

Frishry, June S. 7.30 p.m., the col-lege theater, MiraCosta College, One Barnard Drive, Occanside, 757-2121 or 755-5155.

Classical Guitarists George Svoboda and Ron Sherrod will perform, Friday, June 8, 7:30 p. m., Habitar Beokshop and Cafe, 47th Third Street, La Mesa, 697-7922.

Wind Concert, the UCSD Wind Ensemble, directed by John Fon-

Friday, June 8, 8 p.m., Mondeville Auditorium, UCSD Free, 452-3229.

House Concert Series continues with Cowboy Bob Sasse singing cowboy songs in the Gene Aurry/ Roy Rogers tradition, Friday, June 8,8 p.m., 1260 Robinson Avenue, Hillcrest.

Traditional Irish Airs and dance tunes will be offered by the Siamsa

and 9 p.m., Old Time Cafe, 1464 North Highway 101, Leucadia, 436-4030.

"On and Off Broadway," the Serra-Naders Women's Choras presents its annual concert, featuring selections of Broadway songs, with choreograph, Satur-day, June 9, 7:30 p. m., Serra High Schod, 5156 Santo Read, Tier-rasunta. Free: 279-0574.

Symphony Concert, the Palomar

rsom B210, Mandeville Cente UCSD, Free, 452-3229. Community Crechestra, with con-ductor David Chane, will perform works by Huydin, Mozarr, and Beethoven, Saturday, Jone 9, 8 p.m. and Sunday, June 10, 3 p.m., Palomar College: Theater, Palomar College, 1440 West Mission Road, San Marcos. 744-1156. Quartet Ensemble, Spanish song

Chamber Concert, UCSD chamber ensemble groups will offer works of Beethoven, Hindemith, Mussorgsky, Handel, Scarlarti, Bouffil, Druckman, Leuning, and others, Saturday, June 9, 8 p.m.

Quartet Ensemble, Spanish songs, opera arias, and excerpts from popular American miss, da will be performed by the Quarter of the First United Methodist O arch, Sunday, Jan. 10, 8 p.m., Linder Hall, First United Methodist Clurch, 2111 Camino del Rio, Mission Valley, 297-4366.

"The Origins of the Wind," at Eskimo folk tale, with narrator

### **COMING** TO U.H.S.! A Free Public Lecture

"Studies in Rattle-Induced Trance States for Consciousness Transformation" with anthropologist Felicitas Goodman, Ph.D. Friday, June 15 7-10 pm, Schroeder Hall—FREE Weekend seminar with Dr. Goodman, June 16-17 9 am-7 pm

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La Mesa Village Merchants' Association

### **Arts & Crafts Festival** and Charity Auction

to benefit the East County Child Abuse Coalition

### Saturday, June 9

10:00 am to 6:00 pm Festival all day—Auction at 12:00 noon Live music, food and fun

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## READER'S GUIDE

cai program of works by Schubett, Strauss, and others, Sunday, June 10, 8 p.m., Oven Song Gallery Earth Song Bookstore, 1438 Camino Del Mar, Del Mar, 153-SONG.

"Jazz Live," the Daniel Jackson

"Jazz Live," the Daniel Jackson Ensemble will appear in a concert to be simulcast on KSDS-FM (88-3). Tuesdas, June 12: 8 p.m., City College. Theater, San Diego City College, at Fourteenth Ay-onue and C Street, downtown



Special

Redwood Street, Balboa Park Free 298-0920.

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LAST CHANCE TO SIGN UP FOR THE EVENT OF THE YEAR!

Arts and Crafts Fair, the La Mesa Arts and Crafts Fair, the La Mess Village Merchants Association sponsors the first annual Chantry Arts and Crafts Festival to benefit the East County Child Abuse Co-alition, Saturdas, June 9, begin ning at 10 a.m., on La Mess Beulevard, between Julin Assense and Fourth Street, 464-7108

theatrical and musical work about love and death, Friday, June 8 and Sarurday, June 9, 8 p.m., Sushi, 852 Eighth Avenue, downtown, 235-8466.

Parish Festival, games and contests, plant and craft sales food, and music highlight the two-day festival. Saturday, June 9, 10 a.m. and Sunday, June 10, 9 a.m. Sacred Heart Parish of Ocean Beach. 4895 Saratoga Avenue, Ocean Beach, 244-4481 or 244-6890

### **PSYCHIC** FAIR

First Spiritualist Church Saturday, June 9th, 9 am-5 pm Psychic Art • Tarot Strology • Psychic Readings Oracle Cards — also — Rummage & Plant Sale Delicatessen Delights

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tashort show highlight the thorse sponsored by San Diego Horie Garden Magazine and Genstar De velopment, Inc., Sunday, June 10. 10 a.m., 10150 Bernardo Height Parkway, Bernardo Height. Free 487-9200 or 271-0050.

Gourmet Brunch, the SDMA Gournet Brunch, the SUMA-foung Connoissurs Clab spousors a benefit brunch and membership drive in conjunction with the museum's current exhibit. "Champions The Athlyta in Art." Sunday, June R. Ha, an, Sculpture Garden Cafe. SDMA, Ball-oa Park, 232-7931.

Pupper Show, the Kent family emerts Acsop's classic table The Tersace and the thrue, Fraday, June 8, 10 a.m. and Saturday, June 9 and Sunday, June 10, 11 a.m. 1, 2330, and 4 p.m. Pupper Theater, Presi-dents Way, Balboa Park 420-0794.

A20-0794.
Science Fiction writers Grog Bear and David Brin, who this year won three of the four prestignous Nebula Awards presented by Science Fiction Writers of America, will be homored at a reception, Sunday, June 10, 2p m., Writers' Bookstore and Haven, 3337 Adams Avenue, Normal Heights, 282-3363.

"The Range of Light," a musical photographic procentation of the Siera Newados, including pretares from a twenty-wor period of visit methods, on the other debuild long, ranger at San Clemente State Park, Mondar, June 17, 52 pm., San Diogo Foldroll Saving Lorens from the Flower Hill Shopping Center), Del Mar. 755-824.

Backgammon Tournament, the second annual floating tournasecond annual floating fourna-ment cenducted in (see, indeed) a hor rub, will be held on three con-secutive evenings. Tuesday, June 12, Wednesday, June 13, and Thursday, June 14, 7 p.m., Ofuro Hor Tub Spa, 760 Thomas Av-enue, Pacitic Beach, Registration 483-1684. Sports

series, Frunsday, June F. LeOp m., F. Iday, June 8 and Saturday, June 19, 7:05 p.m., and Sunday, June 10, 1:05 p.m., two games against the Atlanta Braves are scheduled. Monday, June 11 and Juesday, June 12, 7,05 p.m., San Diego Stadium 283 SEAT or 283-4494.

Soccer, the 1984 Women's County Soccer, the 1984 Women's County, Cup Invitational tournament con-tinues, sponsored by the Mira Mesa. Women's Soccer League, Sauricka, June 9, 11 a.m. and Sunday, June 10, 9 a.m., Mira Mesa High School, Mira Mesa Boulevard at Camino Ruit, Free, 566-5316.

Destruction Derby, super car and street stock cars are featured Saturday, June 9, 7:30 p.m., Cajor Speedway, El Cajon, 448-8900.

Running, the third annual Ocean Beach 3K Fun Run and 5K Run will be held, Sunday, June 10, 7:30 and 7:45 a.m., sponsored by Sacred Heart Academy. Late registration information 224-8843.

Orienteering, gauge both the dain-culty and the length of your course and bring a lunch as you find your oan way with the ".elp of a map to different checkpoints in the next event at Laguna Meadows, Mount Laguna, sponsored by San Diego Orienteering, Sunday, June 10, 10 a.m. 286-7958.

#### Radio/TV

Belmont Stakes, the Hoth runs Belmont, New York, Saturday, June 9, 1:30 p.m., KFMB, Channel 8.

"Hamlet," Sir Laurence Olivier, Jean Simmons, and Anthony Quayle star in this classic 1948 film adaptation of Shakespeare's tragedy, Sunday, June 10, noors, KPBS-TV, Channel 15.



## TO LOCAL EVENTS

9 p.m., KPBS-TV, Channel 15.

Lectures

The Development of the Piano from its 1709 introduction to its

"Futureworld," the 1976 sci-fi thriller starting Yul Brynner and Peter Fonda in a futuristic uropian resort screens, Sunday, June 10, 3 p.m., KCSTTV, Channel 39.

"The Shakespeare Plays" con-tinue with the seldom-acted Pen-cles, a romantic drama, Monday, June II, 9 p.m., KPBS-TV, Chan-ical 15.

Twentieth-century Latin American Authors, Gabriel García Márquez is the first of thirteen contemporary authors to be interviewed in a weekly series of conversation and dramatic readings beginning this Monday, June 11, 7,50 p.m., KPBS-FM (89-5).

Science Fiction continues with radio adaptation of "The Fox and the Forest," a short story by Ray Bradbury, Iuesday, June 12, 7,30 p.m., KPBS-FM (89-5).

"Dance in America: Balanchine Tribute," interviews dating from 1939 to 1979 chronicle the life and

from its 1709 introduction to its modern instrumental sophistica-tion will be discussed by loneph Parker, who will also perform a wide selection of music, Monday, June II. 10:30 a.m. Athenaeum Music and Arts Library, 10:50 Wall Street, La Jolla. Free. 454-5872. Critic/Poet David Antin will read from his latest book *Turing*, Mon-day, June 11, 7:30 p. m., D.G. Wills Books, 7527 La Jolla Boulevard, La Jolla. Free. 456-1800.

Cultural Relationships Between the East and West will be discussed by Sanford R. Goodkin, chairman of the Goodkin Group, in a dinner

ddress before the World Affairs Council of Saa Diego, Monday, June H, 7 p.m., Kitayama Restaur-ant, Jack Naiman San Diego Tech Center, 9605 Scranton Road, near the intersection of Mira Mesa Boulevard and Interstate 805, Mira Mesa. Reservations 231-0111.

Opera Previews, Vere Wolf will Opera Previews, Vere Wolf will present a lecture on Verdis 1 Mas-nadiert, Tuesday, June 12, 2:30 p. in. and Wednesday, June 13, 7:30 p.m., third floor auditorium, San Diego Public Library, 820 E Street, downtown, Free, 236-5800.

#### Galleries

"Alice Malice," drawings, pointed sculpture, texts, and architectural installation in the control of the contro

held Friday, June 8, 7 p.m. Mandeville Annex Galler, UCSD 452-2860 or 281-7064.

"Centro in Central," the first in a Southern California will feature the work of Tijuana painter Ignacio Habrika, on view through June 30, with an open reception for the artist Saturday, June 9, 6 p.m., Installation Gallery, 447 Fifth Avenue, downtown, 232-9915.

Monotypes and Paintings by Sam Francis are on exhibit through June, Thomas Babeor Gallery, 7470 Griard Avenue, La Jolla, 454-0345.

Israeli Art, the largest showing of Israeli art ever seen in San Diego County will be on view through June 14, Dana Gallery, 16646 Ber-nardo Center Drive, Rancho Ber-nardo, 485-8888.

"Glass on Metal 1984," the Enamel Guild will present its an-

mal show, which runs through Jur-15, Callery 21, Spanish Village Balbos Park, 233-1991.

"Houses, Carousels, and Vanes," water media works on paper will be on view through June 16, Spectrum Gallery, 726 Seventh Avenue, downtown, 232-9743.

Paintings. Drawings, and Con-structions by Manny Farber may be seen through June 23. Quint Gal-lery, 664 Ninth Avenue, down-town, 239-8592.

New Constructions by Ron Wil-hans are on exhibit through Jane 23, Patry Aande Gallery, 660 Ninth Avenue, downtown, 233-9242.

Faculty Exhibit, painting raculty Exhibit, paintings sculptures, photographs, and video works by Manny Farber, Patricia Patrerson, Italio Scanga, Ernest Silva, Phulip Steinmetr. Harold Cohen, and others will be on display through June 24, Mandeville Art Gallery, UCSD, 452-2864.

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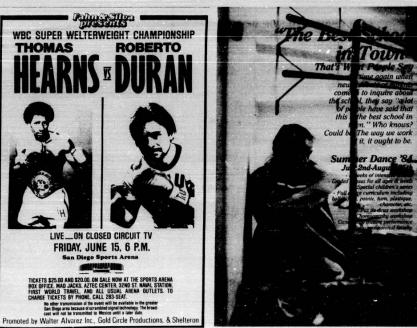


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Civic Theatre Thursday, June 7, 7:00 pm. Friday, June 8, 8:00 pm.

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#### LA MAISON

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Mary Lindbloom
Mary Karo
Randy Brinton
John Stubbs

Tickets are \$4.00. Seating is limited: reservations will be accepted. Join us for hors d'oeuvres, dinner or coffee and dessert before or after the concert.

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## READER'S GUIDE

#### A Game?

aschall talent. When the basebal falent. When the Splendal Splinder reached the majors, he make us forget about San Dego's first many leaguer. Care Carva Carvath—no mean from record before a skirns kid named lable fluid carvath who was forgettent and Carvath who was forgettent carb carvath with Carvath who was forgettent methy every other timple loaguer sank into an eventual was Villams became one of the best ever to plus the game. All the well-known statutes will be

plus the game. All the well-kin was statistics will be evalent in the prominent area of the exhibit devoved to San. Diego's most famous baseball son. 3.44 lictures average (second best), 21 career heners (eighth), last place for the statistic of the San Baseball son. 3.44 lictures of best 5.21 career heners (eighth), last place for which we have been some statistic of the Kal. But where's mention of the Kal. But where's mention of williams's commant from those

liams's roommate from the sin Beston in the Forties! utter who nevertheless knows nore about Withams and about siscball than just about anyone? And where whis ramous por, used

And where s his tamous pot, used to create as narry elementable mode for counties of the Bache players since the days of the Bache.

And only oh solv, did the half segment to the solution of the Bache and only oh solv, did the half segmenters neglect staffet Manie Van Dorent Surely she provised once of the indighelish for Tans of the minor league Padres in the carly Systes. As I remember, she was the comparison of a breath Belinsky, who was more timous for his exploits off the field than on (as arrested to by a dismal

on (as attested to by a dismal 28-51 career record). Though the Padres were a respectable club in those days, we fans had had few tastes of fame equal to what we got the night Belinsky brought his buxom companion to the park to watch him pitch. My year-old eyes were dazzled as

tensecar-old eves were darfied as the scapined actress stood up to acknowledge the cheers of the overflow crowd. I don't remember if to won that game, but I'll always remember Mamie waving — I thought it was to me — as the spotlight caught her seated behind horne plate. And to think that same people call seated behind home plate. And to think that some people call San Diego a minor league town! Well, the Hall of Champions sure missed its chance there. But

there are many other diversions for sports fans, and they're not all related to baseball. Thirry-two sports activities are included in the hall, and a diligent search through the trophy cases will reveal many curious objects, as well as the expected banners and awards and such. Where else, for iwards and such. Where else, to example, can you see a golf ball that was actually used by President Eisenhower! How about the very paddle Party about the very paddle Patry Martines used to capture the 1965 National Table Tennis championship? There's Ed White's face mask, Florence Chadwick's gugdes, Billy Casper's putter, the now-flat baskethall used when Hower Huch wan is fourth consecution.

High won its fourth consecutiv Southern California championship, back in the Thirties — you can even se Willie Shoemaker's tiny shi the very pair he wore to victory astride Swaps in the 1955 Kentucky Derby. Now that's a museum for all tastes.

museum for all tastes.
The grand opening of the new baseball exhibit at the San Diego Hall of Champtons will be held on Saturday, June 9, from 10:00 a.m. to 4:00 p.m., with

special opening ceremonies scheduled for HivÖ a. m. Ön hand will be several current Padres, including Graig Nettles, Steve Garvey, and Tim Flanners. One hopes they will be inspired by the exhibit to go out and play real handball that mady assime Clovinnaria at the stadium. The Hail of Champio is in the Casa de Balboa in Bulbou Park, For further information call 234-2544

- Dennis Parker

#### None

condemnation of whale ocide. And as the public's feeling for whales has grown, s too, has the funding for whale studies. And in the scientists' wake can be found the link between nature and the human heartstring: the wildlife photographer.

Some of the world's best manne-life photographers a found here in San Piego. O them, Chuck Nicklin, buc ampleted an important to Lanka, in the Indian Cvean.
After traveling there in Marchand November of 1983, and,
again in March of this year.
Nicklin has returned with rarefootage of nature's largest
creatures; the blue whale and
the sperm whale.
Local Srt Lankan fishermen
have known about the proximit
of these wholes for returning

of these whales for centuries, but of these whales for centuries, but it was only a few years ago that scientists took notice. The blue whale, which can reach one hundred feet in length and weigh one hundred tons, is on the verge of extinction, and has been spotted only occasionally throughout the world's oceans it throughout the world's oceans in recent years. There appears to be a resident psyndation of blue whales off northern Sri Lanka which, if true, is of major scientific significance. The sperm whales, whose numbers are also dwindling but are thought to be less close to extinction than the blues, also seem to congregate in the same deep water canyon off Sri Lanka. Here, at the outfall of the Mahwhali River, the baleened blues feed on the plankton which thrive in the river's nutrients and, farther out to

the toothed sperm whale the toothed sperm whales manch squid and cuttlefish. Nicklin was hired by independent producer Jim Donaldson to photograph the whales for a story based loxsely around the travels of the research vessel Tulip. The boar lox boars on the producer of p has been carrying scientists on World Wildlife Fund-backed

World Wildlife Fund-backed studies of the whales, which are protected in the recently formed Indian Ocean whale sanctuary. The historic opportunity to film these giants in clear water was not without its difficulties. was not without its difficulties. Filming had to estimence in between the monsoon seasons, and there was no way to avoid the ongoing guerrilla war on Sri Lanka. Canned goods were banned from importation into the country because of the povernment's fears that the governments fears that the supplies would fall into the hands of the guerrillas. And of course there were the usual hazards: weather, sharks, and whale flukes. But, as was demonstrated in a snippet from the film shown at last fall's Underwater Film Festival here Nicklin came back with some stunning footage of some

unning animals The film, Whales Weep Not, ndifference. Unlike her previous San

will be shown under the auspice of the American Cetacean Society (ACS) on Friday, June 8, at 7:30 p.m. in Balboa Park, Natural History Museum, Almission is free, For more information call ACS chapter president Robert Wisner at 452-4907.

- Neal Matthew

#### Shock

traditional power (thus tronically, giving it a new power), to orchestrate the components of verbal communication the way one might arrange a musical ensemble, to gut preconceptic and to rechannel complacent

imagination.
On record, Anderson's modu is a minimalism not unlike that of her musical brethren. Philip Glass, Steve Reich, and Terry Riley. Anderson uses barrery of modified violins r way a hypnotist uses a swing warch or spiraling pattern—to block out external stanuli with rhythmic repetition that opens the recipient to suggestion. He rice recipient to suggestion. Fer suggestions, in turn, are snippers of dialogue, recorded telephone messages, droll observations, aphoristic musings, colloquiatisms, and the like, which, when delivered in an often electronically altered monotone, induce Katkaesaue

images of modern Americat Anderson's two well-receive albums for Warner Brothers 1982's Big Science (which comprised selections from her seven-hour opus, United States I-IV) and the recent Mister Heardneak, are exotic, fun acid-on-metal etchings tha depict even the most mundane of cultural conventions in a spectral, dehumanizing light. (Musically, at least, Mister Heartbreak is the more appealing, and features performances by Peter Gabriel.

provocative. And, as examples of the "cold media" described b Marshall McLuhan in the

— audience participation at reaction. Those reactions n

the gamut from amusement to horror, but rarely include

Sixties, Anderson's

King Crimson guitarist Adran Belew, multi-instrumentalist David Van Tiegham, Chic's Nile Rodgers, singer Pheebe Snow, and the first-person narration of Naked Lunck-author William

Naked Lunck-author William Purroughs.)

But it is in concert that An kers in slabe to call upon An kers in slabe to call upon to the concern concern a musical and a visual artist. A classically trained violinist with a backelor's degree in art history, a master's in sculpture, and a background as a reacher of the concern concern incorporates the spoken and printed word, screen-projected images, sculpture, name.

printed word, screen-projected images, sculpture, mime, lighting effects, tape-activated music, and her own quirky violin playing in a multimedia assault on the senses and sensibilities. In this barrage of sights and sounds, visual images appear in a dreamfunghtmare context, words seem to be drawn from the dark well of the drawn from the dark well of the dark w modernization. We have

idea is that what exists in the

and the writer's compulsive need

### TO LOCAL EVENTS

hive backup group, a fact that promises to make at least a quantitative difference in a program that will emphasize naterial from the Mister Hearthreak album. Her concert will take place Sunday, June 10 at 8:00 p.m. in the Fox Theatre, Seventh Avenue and B Street, downtown. For more information, please call 483-6339.

- John D'Agostino

#### To Marx

(continued from page 1

opportunity on earth."

"The ruins of the fire god's sanctuary were destroyed by fire. In a birdless dawn the magician saw the concentric blaze close round the walls. For a moment. round the walls. For a moment, he thought of taking refuge in the river, but then he knew that death was coming to crown his old age and absolve him of his labors. He walked into the shreds of flame. But they did not bet riot ho is flation, they are seed him and engulfed him without beat or combastion. With relief, with humiliation, with terror, he understood that the too was a more appearance, dream by amother."

another."

The first ending is by Mexican novelist Carlos Fuentes; the second is by Colombian novelist Gabriel García Márquez; and the third is by Agentine poet. third is by Argentine poet, essayist, and short-story writer Jorge Luis Borges. Immensely different writers, from different countries. But at the same time they have many things in common. They are all living Latin American writers. They all mix the realistic with the fantastic. Each of them as processing or properties. interested in creating or uncovering the fundamental mythology of his own country, the stories, fables, and beliefs through which each country finds its national identity. All these writers are refined stylists All of them are concerned with the problematic relationships between the literature of the New World and that of Europe. New World and that of Europe. All of them are even more concerned with the problematic relationships between writing and reality. All of them end their works with despair, loss, hopelessness, failure, or death. And all of them express these ideas, problems, and attitudes— each in bit own way a in the

each in his own way - in the interviews that form part of the PBS radio series, "Faces, Mirrors, Masks: Twentieth-century Latin American Fiction." Here are some excerpts from those

interviews.
Fuentes on the problem of Mexican identity: "Everyone in Mexico has several masks on his face, He is Indian. He is Spanish. He has a lot of French culture and ideology. And then he has a veneer of American modernization. We have superimposed one mask on another in Mexico, while at the same time trying to find ou-what our real face is."

Márquez on the fantastic and the realistic in literature: "My

and the writer scompanies less to keep on trying nevertheless:
"I tried to save from oblivion - - - the vast contradictory library, whose

everything — like a raving god.

louse and the traditional rebus

shawl (both women's wear). The

types of material used, the ornamentation, and the style of wearing these few common elements create the impression of fantastic variety. In addition to the complete

outfits, the exhibit also features outlist, the exhibit also features eight busts which illustrate headgear worn by various Indian women, most of these consisting of complex interweavings of hair and fabric. Another section of

types of material used, the

the display is devoted to

traditional dance raiment more

fanciful and elaborate than the

fanciful and elaborate than the majority of the costumes dreamed up by Hollywood moviemakers. Collectors and connoisseurs of Mexican Indian masks should particularly

appreciate the opportunity to see masks displayed in the context

Avenida de los Heroes in the river zone; signs (which show the center's dome-shaped omnitheater) lead from the border crossing to the Center.

— Jeannette DeWyze

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everything — like a raving god. The thirteen programs in the series also include dramatized readings from these and other Latin American writers, by actors such as David Warrilow, Colleen Dewhurst, and Edward Olmos, and documentary recordings designed to give the listener an insight into the living background of the writers' work. The other writers include Peru's José Maria Arguedas, Cuba's Guillermo Cabrera Infante and Alejo Carpentier, Guatemala's Miguel Ángel Asturias, Brazil's Miguel Angel Asturias, Brazil's Jorge Amado and Clarice Lispector, Puerto Rico's Luis Rafail Sánchez, Uruguay's Juan Carlos Onetti, and Mexico's Juan Rulfo and Elena Poniatowska. In the case of the

four writers who are no longer living, live interviews are replaced by excepts from previously published interviews and essays. In each case, there is masks displayed in the context of complete dance costumes. "Hoy Como Ayer" is being presented as a joint effort of the Mexican National Museum of Anthropology, the National Museum of Popular Arts, and three other cultural agencies. The Tijuana opening initiates tour which will take the exhibit all over Mexico. Although the a commentary that outlines the writer's themes and style and writer's themes and style and places him in the larger context of Latin American literature. "Faces, Mirrors, Masks" can be heard on Monday evenings at 7,30 p. m. on KPBS-FM, 89 on the dial. The first program, on Marquez, will air Monday, June 11; the program on Borges and the succeeding programs and the succeeding programs continue weekly through September 3, For further all over Mexico. Although the notes accompanying the displays are in Spanish, the Cultural Center employs a number of English-speaking guides to aid visitors from north of the border. Museum hours are from 1EO a.m. to 200 p.m. to 200 p.m. on weekends. The Tijuana Cultural Center is on Avenida de los Heroes in the tiver zone; signs (which show

September 3. For further information, phone 265-6431.

### Change . . .

(continued from page 1)
weaving, carding wool,
embroidering, selling wares at a
provincial market. Some of the
costumes thus displayed are
quite distinctive. There's a simple chemise made of lacily thin tree bark, for example, still worn by men in Xicolli Indian ceremonies. Another

La Jolla Academy of Advertising 2. Art mannequin representing a Seri woman from the state of Sonora displays the Seri's long-sleeved displays the Sen's long-steeved, shirt-waisted dress, a style worr today but clearly influenced by Europeans of the last century. Despite these exceptions, the exhibit points out that the majority of the clothing worn b

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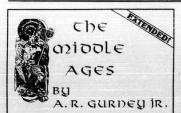
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Jonathan Swittle and Jet Smith, Information is accurate according to material given is so but it is always uses to phone the theater for any last-minute changes and to inquire about ticket availability, Many theaters offer discounts to students, senior citizens, and the military ask at the box office.

ALSOP'S INLANLES
The San Disguist Justice Theatre
opens its first summer season with a
rock-muscal agood of the failbis of
production, and Judy Bow rain is the
production, and Judy Bow rain is the
musical director. The San Dieguito
Justice Theatre will also offer summer
Justice Theatre will also
students in a rain, improvisation, and
stage movement (call the theater for
information — 129-73-73-50, (Sm.)
Fellowship, 1008 Solena Drive, Solana
Beach, Fridge through June 10 AESOP'S FALABLES Beach, Friday, through June 10; Friday through Sunday at 6:00 p.m.

Friday through Standay at 600 p.m.
ANGLE SPAL.
The South Coals Repentery Theatre is insigning Landroid Wilson's deriven about coals repented to the standard Landroid Wilson's Activation of the construction of the construction of the construction of the coal from their impactive destines, they conform constructed of their files, Many B. Robinson, associate artistic director of the hardroid Space Company is when the hardroid Space Company is and the hardroid Space Company is an extensive of the cast include William C.A. Lodded Champs, Pamels Dubley, Co.A. Lodded Champs, Pamels Dubley, South Coast Represery Theatre, Welling Co.A. Lodded Champs, Pamels Dubley, South Coast Represery Theatre, Welling Co.A. Lodded Champs, Pamels Dubley, 2004 Champs, 2004 Champs, 2004 Champs, 2004 Champs, Pamels Champs, 2004 Champs, 2004 Champs, 2004 Champs, 2004 Champs, Pamels Champs, 2004 Champs, Pamels Champs, 2004 Champs, 2

THE BEST LITTLE WHOREHOUSE THE BEST LITTLE WHOREHOUSE. IN TEXAS
The Lyric Dinner Theatre is staging the musical — book by Larry L. Ring and Peter Masterson, music and lyrics by Carol Hall. — based on the demse of the Chicken Ranch, known since the 1850s as one of the better pleasure palaces in all of Texas. While governors, senators, mayors, the sheriff, and the local college football. team light to keep mak house upon a consideral releasion watchdog ties, to close it down. Ken Hill directs the Lipk's production. Brand transagaria the choreographer, and ken Caton it, bein musical director, (Sm. Lyric Dinner Phestrie Caton Lyric Dinner Dinner

THE CALCASAN CHALK CIRCLE
Benob Broch's moral lable, currently
playing at the San Depp Public
Thestre, is a multifaceted classic of the
theater. Is initiated construction
resembles a network of tray doors,
with each opening into new,
unexpected inversions and levels of
resonance. The result is a rich tapestry
that first draws the audience into its
affectivenessing and their thrusts. It has unespected investions and investigation under the production and the result of the first in the submer let foll is intereseating and then throat is book to regard the overald design objectively production, however, reveals killed production, however, reveals killed or production, however, reveals killed or activities of the production of the play, a dress excellent and the production of the play, a dress excellent and the production of the play, a dress excellent and the play of th

certainly there (as are the consequences of Azdak's one good deed). It's the terror that's missing. (Sm.) San Diego Public Theatre, through June 17: Wednesday through Saturday at 8:00 p.m. Matinee Sunday

at 2:00 p.m.

of 200 pm.

CELEBRIT AFTERLIFE IN HELL
MITHOUT A CAUSE and STOOGE
HEAVEN
LIFE AND THE CONTROL OF THE CONTROL
IN Joein Ara Martin, Dustin, and Jeffe Keith Carroll. (Sm.) Marquis Gallery Theater, through June 9; Friday and Saturday at 8:00 p.m.

ELECTRA
The Clof Clobe Theatre presents this tagedy of Sophoctes as the first of as tagedy of Sophoctes as the first of as the second of the s

PATINSTICKS
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GASLAMP QUARTER THEATRE 547 Fourth Avenue, downtown

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

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271-4300 University of California SAN DIEGO UCSD Theater, John Mur Theater, Studio Theater 452-4574 Mandeville Audtonium, Mandeville Rectal Hall 452-2380

UNIVERSITY OF SAN DIEGO Camino Theater, Alcala Park Linda Vista Road, San Diego 121, 6480

#### READER'S GUIDE TO THE THEATER

GAIA. MON AMOCIR
The Sushi Gallery presents Rachel
Rosenthal, one of Los Angeles's m performance artists, in a highly heatrical work about love and death

the play is constructed. Minerva Marquis directs the production. (Sm.) Marquis Public Theater, open-ended run; Friday and Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

MASS APPEAL
The North Coast Repertory Theatre
presents the cornedy/drama by Bill C.
Davis. Father Tim Farley, a lover of the
good things of life, is comfortably
ensconced as priest of a prosperous



THE QLASS MENAGERIE
The Marquis Public Theater presents
Tennessee Williams's "memory play,
Set in St. Louis, Missouri, during the
Depression, the drama explores the
flustrated fives of Amanda Wingfield, her painfully shy and crippled daughter Laura, and Torn, her rebellious son, upon whose m

Catholic church. Almost without realising, it, he has rescreted to flattering the pathicines and orientaining them is pathicines and orientaining them issues—— to preserve the conflors he replay. This will content avoid is a servinion who challenges Prified Times operation, and hard the characteristic and chees the production. Herb Remont is the young servinions (Smr). Profit Coast Repersion, Teach and Survey and Coast Repersion, Teach Survey, July 81 Principle Principle Coast Survey, July 81 Princi

MASS APPEAL.
The Fiesta Dinner Theatre is staging the popular cornedy, by Bill C. Davis, about a young maveries sermanan and his challenge to a cornfortable older priest to change his thinking about some of the taboos of the church. Find Warner forces the

sold press or say in an britany church. Farsik Wiper derest the production. Tom McCorry, to be production. Tom McCorry, to the production. Tom McCorry, to the the Pleasis recent production of but with the production of but with the second production of but with the second production of but with the second production of but Habitary Rounzing, plane Father Time Partice, the editor preside, and from Partice, the editor preside, and from Partice, the editor printed to the power permission. Many Surveilla the Partice Discorre Terridary, Lame de Strongsh, July & Turedor, through Seateding, deman ed. 600 pm. custom at 810 pm. Sandoy, deman All More and Company of More and Company of More and Mo

THE PARCHIMARER
The Plant Displosus is staging the contently by Themson Wilder, about a service, by Themson Wilder, about a service, who decides to hate a wild. To this send the employ, a matchimaker, a sevenan whose who decides to hate a wild. To this send the employ a matchimaker, a sevenan who subsequently becomes involved with two of in merial claims, involved with two of in merial claims, involved with two of in merial claims, the content of the c

THE MERRY WIVES OF WINDSOR As part of its 1984 Summer Festival season, the Old Globe Theatre presents William Shakespeere's cornedy—which, according to lepend. Queen Elizabeth I of England legend. Queen Elizabeth of England requested that he write. When the Queen saw Henry IV, Part I, the character of Sir John Falstaff captivated her, and she wanted to see artistic director of the Seattle Repertory Theatre, directs the production. (Sm.)

Old Globe Theatre, Festival Stage, Friday, June 8 through September 2. Tuesday through Sunday at 8:30 p.m.

THE MODEL AGES

THE PROPOSET AGES

THE PROPOSET SHE Eightles. The LODIN, As in a pay for the Eightles. The LODIN, As in a pay for the Eightles. The LODIN, As in a pay for the Eightles. The LODIN, As in a contract the contract of the contr

a stock, unlikable character. And Nat Modica's Charles, Barney's Brahmin father is a curious cross between a

digriffed symbol of the ruling order and a TV game show host. Overall, the show has many furny moments. But, in spite of efforts to switch is off, the strength of the show has many scenes and blinds one in the end. (Sim.) Caislamp Guerter Theatre, through Staturday at 8:00 pun. Sunday at 3:00 pm.

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season. Showcase San Diego is staging the one-act pilet by William Harles a dimansic comedy with a Donothy Patter flat the censmines the harles and season with whom he is a harring and size of properties of the census of young man with whom he is having an affair. Girny-Lynn Saffood derect the production. Lisis Vargast is having and Risus Libyd is the inhaming and flats Libyd in the centre of the centre o

Avenue, Suite D. Hillcrest, through June 16: Friday at 8:00 p.m., Saturday at 8:00 p.m. and 9:30 p.m. For information call 2:39-4240.

OKLAHOMA!

nce Welk Village Theatre is The Lawrence week vallage I reader staging the musical — music by Richard Rodgers, book and lyncs by Oscar Hammerstein II — based on it play Green Grow the Liflacs by Lynn Riggs. In the musical, which is set jus after the turn of the century, both Jud F<sub>1</sub>y and Curly are in love with Laurey.

niece of their boss Eller Murphy. They compete for her affections as Oklahoma is about to become a state. Oklahoma is about to become a state. The musical boasts such popular favorites as "Oh, What a Beautiful Morning," "The Surrey with the Fringe on Top, "People Will Say We're in Love," and the title song. Cast members for the production include ou Valenzi as Curty, Cheryl Crandall a

Lou Valeruzi as Curly, Cheryl Carndali a Laurey, Cyrthis Pingare as Ado Annie Carnes, and Michael DeVries as Will Parker. (Sm.)
Lawrence Welk Village Theatre, through Judy 29, Tiesday, and Thrussday through Saturday et 800 p.m. Mattinee Tuesday, Wednesday, Thrusday through Saturday at 1,45 p.m.

ON GOLDEN POND
The Coronado Playthouse is offering
Ernest Thompson's popular drama
about an elderly couple who return t seventy-nine and is beginning to fe his life drawing to a close. But he meets a teen-age boy, and the association renews his energy and spirit, (Sm.)

RASHOMON
As part of its 1984 Summer Festival, the Old Globe Theatre presents the centuries-old Japanese fable that explores the many facets of the truth as seen from four contradicting viewsprints. The excipt, written by Fay and Michael Kanin, is based on short stories by Psynossise Abutapeau. Craig Noel directs the production. Hermoses of the cost include his other hermose of the cost include his other hermose of the cost include his other hermoses of the cost include his other hermoses. The cost include his other hermoses and J. Remorth Campbell as tille hands! The scenic designs are by fichad Sigger, the costumes by Levis Brown, the lighting by Newt Dorsey. Based to compose designing in music for has also composed original music for has also composed original music for

SEE HOW THEY RUN
The Larrish Payers Thear is staging the Philip Pring concell, Set lin World Wate Expland, an Armerca is solder with the Pring Pring compel, Set lin World Wate Expland, an Armerca is solder to the Pring Pring Control of the Pring and the sound by Conrad Suse (who has also composed original music for the production) and Tony Tait. Anthony, DeLongis has directed the fight scenes. (Sm.) Old Globe Theatre. Wednesday, June 13 through Suptember 2: Tuesday through Shunday at 80 p.m. Matinee Saturday and Sunday at 2:00 p.m. THE TOOTH OF CRIME

La recordion of the real life of rocks arging— purpose a bit & the superson of the scripts deeper resonances. Frederick Edinand office a common section of the scripts deeper resonances. Frederick Edinand office a common to seed and boiling his nerve. Thom Murany is extreographly purior on the script of the scripts of the script of the script of the script of the script of the scripts of the sc production shows us, but the quality of acting and staging is quite high enough to convey the play's unique imagination and theatrical power. (Sa. San Diego Repetury Theatre, Sixth. Arenue Playhouse, through July 1; Thursday through Sunday at 8.00 p.m. Matinee Sunday, June 24 at 2.00 p.m. Matinee Sunday, June 24 at 2.00 p.m.

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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.

Mention the mandolin and the average listener imagines the instrument's peculiar, the instrument's peculiar, skittering sound wearing like a metallic bee through one of two musical settings. Either the music is Italianate (e.g., Nino Rota's score for the film The Godfather), in which case a mandolin's bittersweet melody duides one on a soft-ficely. guides one on a soft-focus mental travelogue through Venice, Rome, or New York's Little Italy; or the context is American bluegrass and the mandolin dances jigs around other sprightly, country-folkish lines being played by guitar. banjo, or fiddle. The panjo, or fiddle. The classical-music buff might even think of works written for the instrument by such composers as Mozart, Handel, Schoenberg, as Mozart, Handel, Schoenber Webern, Stravinsky, and Beethoven. But you would probably not associate the sound of the mandolin with jazz, avant-garde, or rock and roll forms. That is, unless you are familiar with the music of David Crisman, who not only David Grisman, who not only convokes the traditional personalities of the mandolin in his playing, but also has introduced the instrument to contemporary genres and vice versa. Much of the credit for the mandolin's recent ascendancy as a lead instrument should go to Grisman, whose uses of the

instrument are as varied and colorful as the mandolin's

colorful as the mandolin's family tree.

Although it is a double-stringed, plucked instrument that produces a sharp, intellike tone, in size, shape, and tonal tone, in size, shape, and tonal will be sharp to the shape of the violin, and largely for that reason its adaptability to different musics has traditionally been considered until the shape of the s

played important roles in the musics of other cultures — the Neapolitan, round-backed mandolina in Italy, the domra and balalaika in Russia, the bouzouki in Greece, the bandurria in Spain and Portugal, the "bandolin" in South America — the same cannot be said about its position in the United States. Until Grisman came along, the shallow-bodied, flat-backed. American version of the mandolin had been used primarily as a colorative

the country-swing music of the late Bob Wills and his

descendants.

In Grisman's hands the mandolin has found its complete liberation from stylistic restrictions. Rather than merely absorbing the influences of the great mandolinists (Jesse McReynolds, Bob Osborne, Jethro Burns, Bill Monroe, Frank Wakefield) and then reinterpreting their contributions with a young man's eye on the present and future, the thirty-nine-year-old Grisman began his redefining mandolin artistry nearly twenty years ago by taking the instrument back to square one. He accomplished this by stripping away all preconceiv notions about the mandolin's technical and evocable capabilities, leaving only its distinctive sound — a pristing tingy sound that seems almost too delicate to challenge even the gentler timbres in an acoustic ensemble. Then drawing upon his love and knowledge of disparate musical forms, Grisman concentrated on composing pieces that illuminated the mandolin's individual facets, some of which had rarely, if ever, been exposed. The transcendent virtuosity of Indian music, the harmonic freedom and improvisational interplay of jazz (Django Reinhardt, Stephane Grappelli, John Coltrane, Charlie Parker, Duke Ellington), the exotic

textures of American composer Alan Howhaness, the country-swing of Bob Wills and the Texas Playboys, the spontaneous lyricism of bluegrass, the compelling rhythmic structures of rock — all found their way into Grisman's writing style The result is what he calls "dawg music" (Grisman's nickname is "Dawg"), a music that achieves a balance between precise composition and improvisation without giving short shrift to either, and which shows the mandolin to be much more than a one-dimensional melody instrument. Although Grisman's collaborations with other

famous musicians have a cult history of their own the has history of their own the has played with Grappelli, Darol Anger, Jerry Garcia, Vassar Clements, Richard Greene, Clarence White, Bill Keith, Red Allen, and the *Tonight Show* And the Tomiski Shee shard among cheers, it's on his own albums that you get the most comprehensive picture of Grisman's breadth as an intrumentalist and compose. His best albums — Hot Jang. His best albums — Hot Jang. Mondo Mando — are delightful musical buffets that feature lightly pulsing chamber pieces, brooding modal ballads, there dight abstractions, high-stepping bluegness, lose-broaurs. On them Grisman emerges as a one-of-a-kind musican and a mandolinist of produglous virtuosis soliis.

(continued on next page

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Several shows are also bunched together on Saturday, including Night Ranger and Black 'N Blue at SDSU's Open-Air Theater; Lou Rawls at

Golden Hall; Peter Sprague and his String Quartet performing new material at La Maison Fifth Avenue: Freddie McGregor with the Studio One Band and Michigan and Smiley at Clul Reggae On Broadway in Golder Hill; Violent Femmes at the Spirit; and Pablo Cruise at the San Diego Wild Animal Park's Mahala Amphitheater for the Nahaia Amphitheater for the first of a two-day weekend engagement. Sunday's only concert of note brings p.rformance artist/avant-garde musician Laurie Anderson to the Fox Theatre, downtown (see the front page of this section for more information on more information on

Closing the week are two shows on Tuesday. The "Jazz Live" series continues with a performance by the **Daniel** Jackson Ensemble in San Diego City College's Theater; and **Top** Jimmy and the Rhythm Pigs

#### CONCERTS

The Cr.ckets with Sonny Curtis, the Beat Farmers, and Mojo Nixor Spirit, tonight, Thursday, 9 p.m., 1130 Bueons Avenue, 276-3993.

King Crimson: SDSUs Open-Air Theater, Friday, June 8, 8 p.m., San Diego State University campus. 265-6947.

The David Grisman Quintet: Humphrey's, Friday, June 8, 6:30 and 9 p.m., 2303 Shelter Island Drive, 283-SEAT.

Folk and Poetry Night featuring Mojo Nixon, the Shards, Gary Heffern and Lois Novrkal, and the Neophytes: Greenwich Village West, Friday, June 8, 8:30 p.m., 536 Fifth Avenue, downtown, 237-9351.

Roommates, Army of Love, Touchy Subjects, and A.K.A.: Spirit.

Friday, June 8, 9 p.m., 1130 Buenos Avenue, 276-3993.

Pablo Cruise: San Diego Wild Animal Park's Mahala Amphitheater, Saturday and Sunday, June 9 and 10, 2 p.m., 15500 San Pasqual Valley Road, Escondido, 747-8702. Laurie Anderson: Fox Theatre. Sunday, June 10, 8 p.m., 720 B Street, downtown. 483-6339.

The Peter Sprague String Quartet:

Freddie McGregor with the Studio One Band and Michigan and Smiley: Club Registe On Broadway, Saturday, June 9, 8:30 p.m., 24th and Broadway, Golden Hill. 239-5139 or 283-1566.

Violent Femmes: Spirit, Saturday, June 9, 9 p.m., 1130 Buenos Avenue, 276-3993.

La Maison Fifth Avenue, Satur June 9, 8:00 p.m., 3681 Fifth Avenue, 298-0119.

College Theater, Tuesday, June 12, 8 p.m., 14th and C streets, downtown, 230-2481. University campus, 265-6947. Lou Rawls: Golden Hall, Saturday, June 9, 8 p.m., Community Concourse, downtown, 236-6510

Top Jimmy and the Rhythm Pigs: Rodeo, Tuesday, June 12, 8 p.m., L. Jolla Village Drive and Villa La Jolla Drive, La Jolla, 457-5590.

Oingo Boingo: Del Mar Fairgrounds Grandstand, Thursday June 14, 7:30 p.m., Via de la Valle turnoff from i-5, Del Mar.

Ai Green, Keith Pringle, and Eather Evans: Al Bahr Shrine Thursday, June 14, 8 p.m., 7440 Kcarny Mesa Road, Kearny Mesa

Jack Mack and the Heart Attack and the Rhythm Kings: Belly Up Tavern, Thursday, June 14, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

The Tubes and Wire Train: Del Mar-Fairgrounds Grandstand, Friday, June 15, 7:30 p.m., Via de la Valle turnoff from I-5, Del Mar.

The Vandals and the Cramps Adams Avenue Theatre, Friday June 15, 8 p.m., 3325 Adams









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The Vellowinckets: Humphrey

The Marshall Tucker Band: De-

Simple Minds and China Crisis: Fox Theatre, Saturday, June 16, 8 p.m., 720 B Street, downtown, 231-3554.

David Sanborn: Humphreys, Saturday, June 16, 6,30 and 9 p.m., 2303 Shelter Island Drive, 283-SEAT.

Roger Miller and Lacy J. Dalton: Del Mar Fairgrounds Grandstand, Sunday, June 17, 7:30 p.m., Via de la Valle turnoff from 1-5, Del Mar.

Shake featuring Bonnie Bramlett and Four Eyes: Belly Up Tavern, Sunday, June 17, 9, 15, p.m., 143 Cedros Avenue, Solana Beach, 481-9622.

Gordon Lightfoot: Del Mar Fairgrounds Grandstand, Monday, June 18, 7:30 p.m., Via de la Valle turnoff from I-5, Del Mar.

Weird Al Yankovic: Del Mar Fairgrounds Grandstand, Tuesday June 19, 7:30 p.m., Via de la Valle turnoff from I-5, Del Mar. Ray Charles: Humphrey's, Tuesday, June 19, 6:30 and 9 p.m., 2303 Shelter Island Drive, 283-SEAT

R.E.M. and Dream Syndicate: Del Mar Fairgrounds Grandstand, Wednesday, June 20, 7:30 p.m., Via de la Valle turnoff from 1-5, Del Mar. Cecilio and Kanono: Humphrey's.

David Gilmour and Icicle Works:

SDSU's Open-Air Theater, Wednesday, June 20, 8 p.m., San Diego State University campus. 265-6947.

Backbone: Belly Up Tavern

Wednesday, June 20, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Tennessee Ernic Ford: Del Mar Fairgrounds Grandstand, Thursday, June 21, 2 and 7:30 p.m., Via de la Valle turnoff from 1-5. Del Mar.

Smokey Robinson: Golden Hall, Thursday, June 21, 8 p.m., Community Concourse, downtown, 283-SEAT.

Tower of Power and Sancho Barnard: Belly Up Tavern. Thursday, June 21, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Fairgrounds Grandstand, Sunday, June 24, 7:30 p.m., Via de la Valle turnoff from I-5, Del Mar. Fabian's Good-Time Rock and Roll

Grandstand, Friday, June 22

7:30 p.m., Via de la Valle turnoff from I-5, Dei Mar.

Lee Ritenour: Humphrey's, Friday

The Harry James Orchestra and Danny Gans: Del Mar Fairgrounds Grandstard, Saturday, June 23, 7:30 p.m., Via de la Valle turnoff from 1-5, Del Mar.

Lee Greenwood and Exile: Del Mar

Drive 283-SEAT

and Saturday, June 22 and 23, 6:36 and 9 p.m., 2303 Shelter Island

Sarah Vaughan: Del Mar Fairgrounds Grandstand, Monday, June 25, 7:30 p.m., Via de la Valle turnoff from I-5, Del Mar.

DeBarge: Del Mar Fairground Grandstand, Tuesday, June 26, 7:30 p.m., Via de la Valle turnofi from I-5, Del Mar.

"Jazz Live" featuring Laruie Lehman: San Diego City College Theater, Tuesday, June 26, 8 p.m. 14th and C streets, downtown 230-2481.

Violent Femmes: Rodeo, Tuesday, June 26, 8 p.m., La Jolla Village Drive and Villa La Jolla Drive, La Jolla. 457-5590.

T.G. Sheppard and Atlanta: Del Mar Fairgrounds Grandstand, Wednesday, June 27, 7:30 p.m., Via de la Valle turnoff from 1-5, Del Mar.

New Four-Girls-Four: Del Mar Fairgrounds Grandstand, Thursday, June 28, 2 and 7:30 p.m., Via de la Valle turnoff from I-5, Del Mar.

The Plimsouls: Rodeo, Thursday, June 28, 8 p.m., La Jolla Village Drive and Villa La Jolla Drive, La Jolla, 457-5590.

Ronnie Laws: Humphrey's, Thursday, June 28, 6:30 and 9 p.m., 2303 Shelter Island Drive. 283-SEAT.

The Johnny Otis Show and the Mar

MAGNOLIA MULVANEY'S

Dels: Belly Up Tayern, Thursday June 28, 9 p.m., 143 South Cedros Avenur, Solana Beach, 481-9022.

Deniece Williams: Del Mar Fairgrounds Grandstand, Friday, June 29, 7:30 p.m., Via de la Valle turnoff from 1-5, Dei Mar.

Jose Feliciano: Del Mar Fairgrounds Grandstand, Saturday June 30, 7:30 p.m., Via de la Valle turnoff from I-5, Del Mar.

Patsy Montana: Old Time Cafe. Saturday, June 30, 7 and 9 p.m., 1464 North Highway 101, Leucadia. 436-4030

Saturday, June 30, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022

Jefferson Starship: Del Mar Fairgrounds Grandstand, Sunday, July 1, 7 p.m., Via de la Valle turnoff from 1-5, Del Mar.

CLUBS

Club listings are compiled by Ron Jennings. If you wish to be included, please call 265-9382 Thursday afternoon or Friday before 5:00 p.m. The listings are

**North County** 

Acapulco Restaurant, 1020 West San Marcos Boulevard, San Marcos 471-2150: Steven and Tanya, contemporary, Wednesday through

Barr-X Ranch House, 119 East Broadway, Vista, 724-0510: Live music, Thursday, call club for information: Elton, J.R., and the Country Golds, country, Friday and Saturday, dance instruction, Tuesday and Saturday.

Belly Up Tavern, 143 South C. dros



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Bobby G's, 485 First Street. Encinitas, 436-7397; Shake, rock.

Thursday through Saturday: Network, rock, Sunday through

Bookworks/Pannikin Coffeehou Flower Hill Center, 2670 Via de la Valle, Del Mar. 755-3735; Holly Burke, jazz flute and vocals, Friday

The Bridge, 1103 North Hill Street

The Bridge, 1803 North Hill Street, Oceanside, 722-1904; Denny Tymer, country and contemporary, Tuesday through Saturday; Don Tennison, country and contemporary, Sunday and Monday.

The Captain's Anchorage, 180

Saturday.

North El Camino Place, Encinitas. 942-1400: Fran & Doran, contemporary, Wednesday through

Chartie's Niteclub, 680 West San Marcos Boulevard, San Marcos. 744-4120: Dark Horse, country, Wednesday through Saturday.

The Chopping Block, 1740 East Vista Way, Vista, 726-8770: Outta Controll, rock, Thursday, the Flurts, rock, Friday through Monday; Freewill, rock, Tuesday and Wednesday.

The Country Side Restaurant and Lounge, 450 Douglas Drive. Oceanside. 757-0860: New Country,

country, Wednesday through

Sunday: Lone Star Country, country, Monday and Tuesday

The Del Mar Cattle Company. 12702 Via Corina. Del Mar.

259-8833: Stampede, country, Thursday through Monday; White Lightnin' Express, country, Tuesday

El Comal, 12845 Poway Road, Poway. 486-1010: Don Tennison.

country and contemporary, Wednesday through Saturday.

Fish House West, 2633 South Highway 101, Cardiff. 753-6438:

Gilbey's Cocktail Lounge, 945 West

Valley Parkway, Escondido. 480-0420: Friendship, contemporary, Thursday through Sunday, Gil and Linda, contemporary, Monday through Wednesday.

Henry's, 264 Elm Street, Carlshad.

Jason Chase, contemporary, Thursday through Saturday

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Hungry Hunter, 11940 Bermardo laza Drive, Rancho Bernardo. 66-2400: The Rondeaux Brothers contemporary, Thursday through Saturday; Jinnah Williams, contemporary, Wednesday,

Jolly Roger/Oceanside, 1900 North Harbor Drive, Oceanside, 722-1831: Chuck Showalter, contemporary.

Kirby's, 215 Fifteenth Street, Del Mar. 481-1001: Jeff Proctor, soft rock, Thursday and Saturday.

Muhaney's, 340 East Grand Avenue, Escondido, 741-0935: The Echoes, 60s rock, Thursday through Saturday; Tony Tarvin, contemporary, Sunday and Monday Rich Hunt, contemporary, Tuesday: Secret Service, rock, Wednesday.

Normandy Cocktail Lounge, 215 Normandy Cocktail Lounge, 215 North Hill Street, Oceanside. 722-4771: Freewill, rock, Thursday through Saturday. Hit and Run, rock, Sunday and Monday: Outta Controll, rock, Tuesday and

Old Time Cafe, 1403 North Highway 101, Leucadia, 4363-4303; Joet Edekstein, 161k, Thursday; the Somewhat Sawyers, mourtain music, Friday; the Unstrung Heroes, bluegrass, jazz, and folk music. Saturday; the Orion Duo, classical musics, Sunday; Old Time Hoot Night, Tuesday; Holly Tamen, duclimer music, Wednesday. Sunday Brunch Concert: Catherine Expiroso, Irah hap. Old Time Cafe, 1464 North

Pacific Espresso, 235 North El Stone's Throw, vintage jazz, swing, and rock, Friday and Saturday; Mark Attebery, classical flute,

Pancho's, 1309 Camino Del Mar. 481-9414: Recorded music, Monday through Thursday, Purl, rock, Friday and Saturday; the Five Careless Lovers, blues jam, Sunday.

Paradise Gardens Natural Food Restaurant, 260 West Crest Av Escondido. 489-1217: Paul and Caria Roberts, folk, Wednesday

Pea Soup Anderson's, 890 Palomar Airport Road, Carlsbad, 438-0880; Time Shadow, contemporary, Thursday through Saturday.

Pomerada Club, 12237 Pomerado Road, Poway, 748-1135: High Steppin', country, Wednesday through Saturday; country dance lessons, Wednesday.

Poway Road, Poway, 12375
Poway Road, Poway, 748-7296,
566-2070. One, rock, Prisby and
Saturday; J.J. Donnelly,
contemporary Sunday and Monday,
and Prisby happy hour; live musical
intertainment, Tuesday and
densday, call club for
formation.

Ralph and Eddie's, 390 Grand Avenue, Carlsbad, 729-2989; Live rock, Thursday and Friday, call club for information: Incognito, rock

Ramada Inn, Scotty's Pub, 2500 South Escondido Boulevard, Escondido, 747-5000; Just Us, contemporary, Tuesday through Saturday, inverniskal entertainment, Sunday and Monday, call club for information

Rancho Bernardo Inn. 17550 Bernardo Oaks Drive, Rancho Bernardo, 487-1611 or 277-2146: Jim Gates and Sound Investment conference.





Beer & wine & wells & cover \$1 all night

Friday & Saturday, June 8 & 9 DIRK DEBONAIRE

Sunday, June 10 Columbia Pictures "Karate Kk!"

Mar 190 Dela

Rockin' Video 91X Big Wednesday

25¢ beer, \$1 well, free munchles. A special **Bikini Fashion Show** and live music starting at 9 by

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New music dancing to the hottest D J's in Southern California featuring D.J. Hollywood Hub and V.J. Christa

Ages 17 & up. All concerts minimum age 16 For concert information 741-9394, 8:30-1 35 Wed -Sun All events subject to cancellation.



#### 91X THE **ORIGINAL HAPPY HOUR** OF THE '80s

th RUSS T. NAILZ 6:00 pm-9:00 pm 25¢ drafts, 50¢ hot dogs, cheap wells, hyperactive iced teas, and that 91X cheese. 9:00 pm-close



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The Rodeo is located on the corner of La Jolia Village Dr. and Villa La Jolia Dr.

Rogue Stills, 9850 Carmei Mr. Road, Penasquitos, 578-2144; Peter Jay, contemporary, Monday through Saturday.

Rudi's Hidden Acres, 3700 Carmel alley Road, Del Mar. 481-9656; W. Express, country, Friday and

fista. 724-9090: Coyote, country. Vednesday through Sunday Teepee Room, 1270 Main Street

Ramona, 789-3755; Live country music, Friday and Saturday, call club for information Teguila Flats, 3296 Mission Avenue

Nitewing, rock, Wednesday through Saturday: the Bad Boys, rock Sunday through Tuesday That Pizza Place, 2622 El Camino Real, Carlsbad, 434-3171; Brass Tax, jazz, Friday.

Valley Center Inn Saloon, 27555 Valley Center Road, Valley Center 749-1466: Steppin' Out, country, Friday and Saturday,

Saloon, 3757 South Mission Road Fallbrook, 728-1998; The Belair Boys, vintage rock, Friday and

Vista Entertainment Center, 435 West Vista Way Vista, 941, 1022. Docksy Clube Robon Barns, rock, Thursday through Saturday; Ine-rock, Sunday and Wednesday, call club for information. Turf Room, Image, contemporary, Wednesday, Friday, and Saturday, Derby Room; recorded dance music, Thursday through Saturday.

Whiskey Creek, 14240 Poway Road, Poway, 748-7531: Gail Lee and Firecreek, country, Tuesday through Saturday.

Whiskey Flats, 1260 West Valley Parkway, Escondido, 745-8640; Automatics, rock, Thursday through Saturday, the London Brothers, rock, Sunday and Monday: Planet, rock, Tuesday and

Winner's Circle, 550 Via de la Valle Solana Beach, 755-6666; Bob Long, piano variety, Wednesday through Saturday; Singing Machine, recorded music, sing-along,

Wooden Nickel, 13303 Poway Road, Poway. 748-6364: Ron Morin. country and contemporary. Thursday and Wednesday; Gail Lee and Firecreek, country. Friday and

#### Beaches

Aimee's, Hotel La Jolla, 7766 Fay Avenue, La Jolla, 454-3001; Jiranay Fontane, contemporary, Tuesday through Saturday, J.J. Frank, contemporary and jazz piano, Monday through Friday happy

Atlantis, 2595 Ingraham Street, Mission Bay, 224-2434; The Marley

"Bahia Belle," at the dock, Bahia Hotel, 198 West Mission Bay Drive, Mission Bay, 488-0551; Main Street, contemporary music for dancing. Friday and Saturday.

Bahia Hotel, 998 West Mission Re-Bahia Hofel, 998 West Mission Bay Drive, Mission Bay 488-0551: Mercedes Lourige: Forward Motion, Top 40 dance misse. Tuesday through Saturday, Chearbans Jazz Quartet, Jazz, Suriday, Piario Bar Baildy Reed, Tuesday through Saturday: Rob MacLend, Sanaka and Monday

and Wednesday, call club for

Catamaran Hotel, 3909 Mission Boulevard, Mission Beach. 488-1081: Touch, contemporary,

Polynesian Lounge: Stevie Woods, contemporary. Monday through Friday happy hours, with Don Hertel's 1984 Friendly Follies.

Prospect Street, La Jolla 454-5325. Heaven and Earth, jazz, Wednesday through Saurday, Zzajj, jazz, Tuesday. Chuck's Steak House, 1950

Elario's, 7955 La Jolla Shores



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HAPPY HOURS: WEDNESDAY 8-9, 75¢ Schnapps THURSDAY 7-9, \$1.00 import beer FRIDAY 4-5, 95¢ well drinks MONDAY-SATURDAY 5-7, \$1.35 well doubles



#### TRANZACTION

Thursday, Friday & Saturday June 7, 8 & 9. No cover.



DRIVER Sunday & Monday June 10 & 11. No cover



Tuesday & Wednesday June 12 & 13. No cover

Sat. & Sun. Pool Tournament 2 pm 5046 Newport Ave. • Ocean Beach 222-5300

Drive, La Jolla, 459-0541: Jesse Drive, La Jolla, 459-0541; Jesse Davis, contemporary, Tuesday through Saturday; Stone's Thro vintage jazz, swing, and rock, Sunday and Monday.

Halcyon, 4258 West Point Loma Boulevard, Loma Portal, 225-9559; The Ron Bolton Band, rock The Ron Bolton Band, rock Thursday through Saturday, with the Flexies, rock, Friday happy hour; the Heroes, rock, Sunday and Monday; Automatics, rock, Tuesday and Wednesday.

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

Hotel del Coronado, 1550 Orange Avenue, Coronado. 435-6611: One Plus One, contemporary, Tuesday through Saturday.

Islandia Hotel, Circle Lounge, 1441 Quivira Road, Mission Bay. 224-3541: Sandec and the Ram Band, variety stage show, Tuesday through Saturday.

Jose Murphy's, 4302 Mission Jose Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-3229; Bratz, rock, Thursday through Saturday, Bobby Chevroled and the Shames with the King Biscuit Horns, rock and blues, Stunday and Monday; David Bradley and the Maniac Band, comedy and music. Reesday and Wednesday.

La Avenida, 1301 Orange Avenue, Coronado, 435-6262: Mixed Company, contemporary, Friday and Saturday.

La Valencia Hotel, 1132 Prospect Street, La Jolla. 454-0771; Bob MacLeod, piano and vocal variety,



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EL CAJON 472 Fletcher Parkway

> CHULA VISTA 542 S. Broadway (by "H" Street) 426-6138

early evening Tuesday, and Thursday through Saturday.

Le Chalet, 5046 Newport Avenue Jeran Beach, 222,5306 Ocean Beach, 222-5300; Franzaction, rock, Thursday through Saturday; Driver, rock, Sunday and Monday; France, rock, Tuesday and Wednesday.

McP's, 1107 Orange Avenu Coronado, 435-5280: Black Market, contemporary, Thursday through Saturday; Two Magicians, Irish music, Wednesday.

Mexican Village, 120 Orange Avenue, Coronado, 435-1822: Third Degree, contemporary, Friday and Saturday; Cori Cobb, contemporary, Sunday through Thursday

Mission Rose, 1551 West Mission Bay Drive, Mission Beach, 224-9605; Joey Chess and Stevie Adams, contemporary, Friday and Saturday.

Mom's Saloon, 945 Garnet Aver Pacific Beach, 483-7737: The Blits Brothers, rock, Thursday through Sunday, Pocketful, rock, Tuesday

Mulvaney's, 1031 Orange Avenue. Coronado, 435-4660; Jinnah Williams, contemporary, Thursday, Lee Henning, contemporary, Friday and Saturday: talent night. Sunday

Volume 2, No. 11

Mulvaney's, 4230 Mission

Boulevard, Partic Beach, 483, 7383 John Ingram, contemporary, Thursday through Saturday

Mustang Club, 3595 Sports Ar Boulevard, Loma Portal, 223-5596 In Colour, rock, Thursday through

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach. 270-7522: The Bruce Cameron and Hollis Gentry Ensemble, 3azz,

KING CRIMSON 6/8

LAURIE ANDERSON 6/10

SIMPLE MINDS 6/16

Thursday through Saturday, Ella Ruth Pigglee, jazz and blucs, Sunday, the Echoes, '60s rock, Monday and Tuesday, the Mar Dels, vintage rock, Wednesday.

Rodeo, 8980 Villa La Jolla Drise, La Rodeo, 8880 Villa La Jolla Drive, La Jolla, 457-5590; Moving Targets, rock, Thursday through Saturday; This Kids, rock, and Notice to Appear, rock, Sunday; Top Jimmy and the Rhythm Pigs, rock and rhythm and blues, and the

Sandtrap Lounge, 2702 North Mission Bay Drive Mission Bay 274-3314; Take 3, nostalgia, pop-and blues, Thursday and Wednesday: True Spirit, contemporary, Friday through

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Meet our June

**CELEBRITY BARTENDERS** ... every Wednesday, 5-7 pm, pouring for their favorite charity during Happy Hour: June 6-Special Event (tentative) June 13-OPEN

June 20—The Mulvaneys (Jim & Jim!) June 27—Chargers Kellen Winslow & John Cappelletti



#### Join us for these June SPECIAL EVENTS

June 15—BEACH FASHION SHOW during Fri. Happy Hour. Produced by "UNIQUELY YOU" and featuring the latest summer fashions for guys & gals. Showtime 6 pm. June 27—SUMMER POPS CONCERTS start. Every

Wed, thru Sat. night at 7:30 pm, followed by a fireworks display. Bueno!



Try our delicious

RECIPE OF-THE-MONTH

1 lb. Fresh Fish

ENSENADA-STYLE FISH TACOS 1 lb. Fresh Fish
1 Whole Cabbage (diced)
2 Whole Tomatos (diced)
2 White Onions (diced)
1 lb. Flour batter

Filef fish Into 1% oz. pieces, dip in batter and deep fry in oil Place fried fish in warm taco shell and add diced cabbage salsa tomato, onion, mayonnaise and cilantro. Serve immediately-makes about 12 tacos.



Silver Fox Lounge, 1833 Garnet Avenue, Pacific Beach, 273-9190 Jimmy Nixon and Downhome. country, Priday and Saturday.

Upstart Crow and Co., Seacoast Boulevard, Pacific Beach, 272-8990; Light classical music, Sunday

Vacation Village Hotel, Bay Lounge. Vacation Isle, Mission Bay. 274-4630: Shine It On, contemporary, Tuesday through Saturday; True Spirit,

Victor's, 1403 Rosecrans Street. Point Loma, 226-1871: Upstairs: Music Magic, contemporary Thursday through Saturday Thursday through Saturday: Norman Clifford, Sunday through Tuesday, Piano Bar: Louis Vasquez, early evening, Monday through Saturday, with Norman Clifford and Frankie Ferlin, early evening Friday and Saturday.

Windrose, 1935 Quivira Road, Marina Village, Mission Bay Park, 223-2335; The Siers Brothers, rock, Wednesday through Saturday, live rock, Sunday and Monday, call club for information: the West Coast Twisters, rock, Tuesday.

San Diego North

The Abilene Country Saloon, Town and Country Hotel, 500 Hotel

Circle North, Mission Valley

291-7131: Cimmaron, country

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

Bacchanal, 8022 Clairemont Mesa Boulevard, Kearny Mesa, 560-8022; J.J. Frank and the Coalition Orchestra, iazz, rock, and contemporary, Thursday through Saturday, with Charley's Goodlim Band, jazz. Friday happy hour, Hal Crook's Jazz Band, jazz, Monday.

Ricky and the Jets, vintage rock.

Black Angus, 10370 Friars Road. contemporary. Tuesday through

The Blarney Stone Pub, 5617 Balboa Avenue, Clairemont. 279-2033: Brian Connolly, Irisi-music, Wednesday through

ova, rock. Thursday through

Cafe in the Valley Restaurant, 911 alley, 296-6329; The Brian Jacks Valley, 296-6329: The Brian Jacks Trio, jazz, Thursday through Saturday; Eric Foster, classical guitar, early evening, Wednesday through Saturday; Walter Clark, classical guitar, Sunday early evening, Sunday and Moniay.

Carriage House, 7945 Balboa Avenue, Clairemont, 278-2597; Dan Connor, country originals,

Wednesday Umough Saturday

El Rico's, 5353 Mission Center Road, Mission Valley. 297-8361 Michael Edwards, contemporary Tuesday through Saturday

Gold Coast Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131: Plano Bar; Sharon Skidgel, Sunday, Monday, Wednesday, and Thursday; Kevan Melton, Tuesday, Friday and Saturday.

Hajji Baba, 104 Mission Valley

Center West, Mission Valley, 298-2010: Live Arabic music and entertainment, Wedresday through Sunday, "Greek Night" entertainment, Monday,

Holiday Inn/Mission Valley Cricket's, 595 Hotel Circle South, Mission Valley, 291-5720: Fortune, contemporary, Tuesday through Saturday.

Islands Lounge, Hanalei Hotel, 2270 Hotel Circle North, Mission Valley. 297-1101: The Spud Brothers, comedy and rock, Thursday

through Saturday; Bobby O'Day, contemporary, Sunday and Monday; Doris Cole, contemporary, Tuesday

Kearny Mesa Bowl, 7585 Rearry Mesa Bowl, 7585 Clairemont Mesa Boulevard, Kearry Mesa, 279-1501; Rockol; Beatles music and oldies, Thursand Friday.

La Hacienda Cantina, 878 Hotel Circle South, Mission Valley. 298-8281: Mike Nuen, contemporary, Wednesday throu-Saturday: Jinnah Williams,

Lehr's Greenhouse, 2828 Camino Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley, 299-2828: Ipso Facto, rock, Tuesday through Thursday; the London Brothers, rock, Friday and Saturday; live rock, Sunday and Monday, call club for information.

The Magic Lamp, 9522 Miramar Road, Mira Mesa. 271-8780: Live contemporary music, Thursday through Saturday.





Padre Ticket Night—Oyster bar, outdoor patio bar.
Padre Ticket Night—Ribs & chicken wings, outdoor Thurs. 6/7 Fri. 6/8

Sat. 6/9

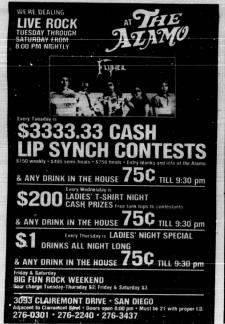
#### A Week's Worth Of Great Events



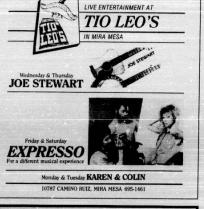
Pader Ticket Night—Ribs & chicken wings, outdoor patto har, prime rib in the dining troon.
Pader Ticket Night—Dos Equis, Coronas, Coervo shooters, specials all night.
Champagne Brunch, Discland Jazz Trio
Pader Ticket Night—Happy Hour, doubles for the 'r price of singles, bot doas & chili dogs.
Mr. Molson's Bady—Molson beer for \$1,00,
South Of The Border—Margaritas \$1.25, liters \$4.00, tacos.

"Padre Ticket Nights"—bring your ticket stub in after the game and get your first beer for 754.

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Monterey Whaling Company, 887

The Moonglow, 4615 Clairement Drive, Clairement, 273-1622. Justice, Top 40 and oldies, Tuesday through Saturday, Immy Nixon and Downhome, country, Sunday and Monday.

Navajo Inn, 8515 Navajo Road, San Carlos, 465-1730: RRC, 1994, Tuesday through Saturday, Red Alert, 1964, Sunday and Monday.

Pal Joey's, 5147 Waring Road, Allied Gardens, 286-7873; Pro Brigham's Preservation Rand Dixieland, swing, and oldies, Friday and Saturday.

Pavillion Lounge, Town and

P.J.'s Lounge, 1/789 Tierrasanta Boolevard, Fierrasanta 292 5CI8 Crossfire, contemporary and country tock, Friday and Saturday.

The Speakeasy, 9379 Mira Mesa Boulevard, Mira Mesa, 566-0970

The Jammy Corsaro Trio, jazz, Friday and Saturday

Spirit, 1130 Buenes Avenue, Bay Park, 276-3993; Buddy Holly's Crickets, rock and rockabilly, the Beat Farmets, rockabilly and country, Mojo Nixon, rhythm and

blues. Thursday: the Roommater

Springfield Wagon Works, 2005 Kearny Villa Road, Kearny Mesa 565-2272; Jo Treamor, piano bar Thursday through Saturday. Smuggler's Inn. 402 Fashion Smuggler's Inn. 402 Fashion Valley Fashion Valley East. 293-1710: Skip Garcia, contemporary, Thursday: Gary Lehman, contemporary, Friday and Saturday, the Boxe Brothers, rock, oldes, connectly, and rhythm and blues, Fussday and Wednesday. Tio Leo's/Mira Mesa, 10787

Camino Ruiz, Mira Mesa, 695-1461; Joe Stewart, contemporary. contemporary, Friday and Saturdal live musical entertainment. Sunday, call club for information: Karen and Colin, contemporary. Monday and Tuesday.

Jam" Night, Tuesday: Elemental P.,

rock, Subject to Change, rock, and Claude Coma and the Ws, rock.

Wednesday.

Tio Leo's/Mission Gorge, 63/3 Mission Gorge Road, Mission Gorge, 280-9944; Costa V. contemporary, Thursday, Sunday, Monday, and Wednesday, Joe Stewart, contemporary, Tuesday, Friday, and Saturday.

Wrangler's Roost, 6608 Mission Gorge Road, Mission Gorge 280-6263: Steer Crazy, country, Tueslay through Saturday, Cimmaron, country, Sunday and Monday.

Anthony's Harborside, Libb North

Aztec Bowl, Turquoise Louige, 4356 Huttieth Street, North Park, 283 3135 Fundi and Good Company, confemporary, Thursday

#### San Diego South

Boat House, 2040 Harbor Islan Drice, Harbor Island, 291 8010; The Twotones, rock, Tuesday through Saturday: Cattails, contemporary, Sunday and Monday.

Cafe del Rey Moro, 1549 El Prado, Balboa Park, 234-8511: Dale Vernon, piano and guitar variety,

Doc Masters, 2051 Shelter Island Drive, Shelter Island, 233-23722 Oh! Ralge, comedy and music, Thursday through Saturday, L.A. rock, Sunday through Tuesday, the Ron Bolton Band, rock, Wednesday,

Dookie's, 42/5 El Caron Bouley, ed. East San Diego, 283-6581; Pauf Gregg, plano bar, Wednesday (brough Monday; Patti Glenn,

Drowsy Maggie's, 31st and University, North Park, 298-8584; Sam Hinton, tolk, Thursday, Rick Saxton and Friends, folk, Friday Backstreets, oldies variety and originals, Satricky Robinjo, flamenco guitar, Sunday, Old Time Hoot Night, Monday, the Stamsa Gael Celli Band, Irish music and originals, Tuesday, Bluegrass Jamborer, Widnesday, Early Evering Shows, Lyon Hall, Latin Jametican Diery, Thimaday, Tion Calson, folk, Saturday.

The Escape Lounge, 421 University Avenue, Hillcrest, 295-8282: The Tony Achilles Trio, jazz, Tuesday through Friday, Barbara Casler, through Friday, Barbara Caster, piano, organ, and vocals, Saturday through Monday, Holly Babel and Eddie Gold, piano, organ, and vocals, Sunday brunch.

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

Harpoon Henry's, 2725 Shelter Island Drive, Shelter Island, 224-8242; J.J. Frank and the Cvalition Orchestra, pop. the Zorgonian Jazz Quartet, jazz, Friday through Sunday.

Hotel San Diego, 339 West Hotel San Diego, 339 West Broadway, downtown, 234-6221; Harry's Bar, Jeannie and Friends, 622, Thursday through Saturday, Dean, contemporary, Monday through Wednesday, Joe Azarello, 622, Monday through Friday happy hours, Continental Room, Ira Cobb's Jazzbo, jazz, Sunday

Humphrey's, Half Moon Inn, 2241 Shelter Island Drive, Shelter Island, 224 3577: Piano Bar: Larry Page, Wednesday through Saturday; Larry Moore, Sunday through Tuesday; Alicia Thomas, Monday through Ecilar Income boyrs. Friday happy hours.

Imperial House, 505 Kalmia (at Park Boulevard), Hillcrest, 234-3525: Wayne Jure and Richard James, jazz, Friday and Saturday.

"The Invader," at the dock at 1066

North Harbor Drive, downtown. 298-8066: The Invaders, contemporary music for dancing. Tuesday through Sunday.

Jolly Roger, 807 West Harbon Drive, Scaport Village, 233-4300; The Night Managers, contemporary, Tuesday through Saturday.

Mandolin Wind, 308 University Avenue, Hillcrest. 297-3017: King Biscuit Blues, blues and rhythm and blues. Thursday through Saturday: the Blonde Bruce Band, blues and rhythm and blues, Tuesday and Wednesday.

Mona Lisa Restaurant and Cocktails, 2061 India Street, downlown, 234–4893: Guy and Jackie with Cil Warner and guests, Italian songs, pop standards, and opera, Saturday.

Our Place, 2424 Fifth Aven Hillcrest. 232-1773: The Bobby Gordon Trio, jazz, Friday and

Pacific Wine Bar and Bistro, 480 Market Street, downtown. 239-9839: Dining Room: Mel Goot, evening Enday and Saturday

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 and Saturday

Prophet Restaurant, 4461 University Avenue, East San Diego 283-7448: Lori Bell and Friends, iazz, early evening Thursday, the Orion Duo, classical guitar, early evening Wednesday and Friday: Walter Clark, classical guitar, early evening Saturday; Lori Bell and Shep Meyers, jazz, early evening

Reuben E. Lee's, 880 East Harbon Island Drive, Harbor Island 291-1974: Gloria Michaels and Spring Fever, contemporary, Tuesday through Saturday.

Salerno's 3102 University Avenue North Park. 280-6163: The Shreeve Brothers Quartet, jazz, Tuesday through Thursday, Anna Biarnson

highlights, pop and show turies, early evening Friday and Saturday.

Sheraton Harbor Island, 1380 Harbor Island Drive, Harbor Island, 291-2900: Trilogy Free, contemporary, Unestay through Saturdae; Ducktail Revue, vintage rock, Thursday and Friday happy hours and Monday evening.

Sheraton Harbor Island West Sandpiper Lounge, 1590 H. Island Drive, Harbor Island 291 6400, Piano Bar, Peter Robberecht, Sunday through Wednesday.

downtown, 232-7588; Freefall, jazz, Thursday through Saturday.

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

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

Thursday through Saturday.

Trojan Horse, 6179 University Avenue, East San Diego, 582-1070: The Us Band, rock, Thursday through Saturday, Strike Force, rock, Sunday and Tuesday, the Blaz Brothers, rock, Wednesday

Tuba Man's, 2551 Universit Avenue, North Park, 295-9426. Sonny Nites, Top 40 and oldies music, Friday.

Tuba Man's No. 2, 7149 El Cajon Boulevard, East San Diego. 698-6042: Tobacco Road, vintage jezz and hoogic woogie. Thursday recorded music, Friday, the Chicago Six, Dixieland jazz, Saturday, all corners jam session, Sunday, recorded music, Tuesday Sunday, recorde and Wednesday.

Viscount Hotel, 1960 Harbor Island Drive, Harbor Island, 291-6700 Jarrett, oldies and newies, early evening Tuesday through Saturday

#### South Bay

Bavarian Inn. 1410 Broadway



BARNACHEBILIS 1880 Harbor Island Dr. 297-1673

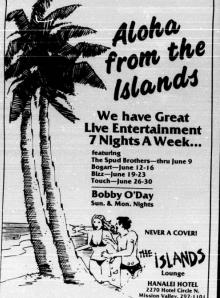




Hot Southern Rock & Roll in Chula Vista 427-4200

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Tuesday-Saturday, June 12-16

Coming back by popular demand **DESTINY** 

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BECAUSE THE '50s NEVER DIED

Black Angus, 707 F. Street, Chula Vista, 426-9200: The Bizz, rock, Tuesday through Saturday.

Bull N. Stick, 508 Palm Avenue Imperial Beach, 429-5330; Strik Force, rock, Thursday through Saturday: Some Girls, rock

Country Bumpkin, 1862 Pale

Dock's Cocktails, 317 Third Avenue, Chula Vista, 422-1506; Tite contemporary, Sunday and Monday

Dance Machine, 1862 Palm Avernue Imperial Beach, 429-H61, Bandit, rock, Thursday through Saturday, live rock, Sunday and Monday, call

Hutch's, 1463 Palm Avenue. Imperial Beach, 423-3479; Country Comfort, country, Friday and

Joey's, 415 Broadway, Chula Vista. 420-4828; Louie, Piña, and Mario, contemporary and Latin, Thursday through Monday; Tapestry, country Latin, and blues, Tuesday and Wednesday.

La Maze, 1441 Highland Avenue, National City. 474-3222: Bruce Robbins, contemporary, Tuesday through Thursday; East Coast, contemporary, Friday and Saturday

Landmark Cocktail Lounge, 2511 Sweetwater Road, National City, 475-7313: Frank Dixon and Countr Night Life, country, Friday and Saturday.

music, Sunday and Monday, call

Marisol, 1980 Broadway (at Main Street), Chita Vista, 429-8045, Colour, Latino, Thorsday (brough

The New Trophy Lounge, 996 The New Frontis Louring, 559 National Cay Boulevard, National Cay, 177-57-58 Verge and the Orient Express, contemporary, Thursday Itrough Saturday, Rapture, contemporary, Monday through Wednesday,

Oasis Bar, 1121 Third Stree Chula Vista, 426-2977; Four Star Country, Friday through Sunday.

Old Bonita Store Restaurant, 4014 Bonita Read, Bonita, 479-3537; Wasne Circ comedy, country, rock, and oldes. Thursday through Saturday.

Palomino Star, 3008 Main Street, Chula Vista, 427-5889: Goodall Hows, country, Tuesday through Saturday

Wild Turkey, 5080 Bonita Road. Bonita, 267-2550; Circles, rock, Thursday through Saturday; Prophet, rock, Tuesday and

#### **East County**

Antonio's Hacienda, 700 North Johnson, El Cajon, 442-9827: Neutral Ground, contemporary, Friday and Saturday.

Baxter's, 1025 Fletcher Parkway, El Cajon. 442-9271; Patrol. rock, Tuesday through Saturday.

Black Angus, 1000 Graves Avenue

E. Cajon, 440-5055; RPM, rock, Tuesday through Saturday.

Blarncy Stone Too, 7059 El Cajon Boolevard, La Mesa, 463-2263; Sean McVicker and Tom McMaster, Irish music, Wednesday through Saturday, the Hintons, Irish folk music. Sunday and Tue sday.

The Boondocks Restaurant, 8320 Parkway Drive, La Mesa, 465-3660; Jerry Burchard, contemporary piano, Thursday through Saturday; Bruce Robbins, contemporary, Sunday and Monday; Jim Moore, contemporary, Tuesday and Wednesday.

Street, El Cajon, 440-5757; The Headband, rock, Tuesday through

Calypso Lounge, 975 Greenfield Avenue, El Cajon, 440-9526: Ron Morin, contemporary, Friday and Saturday.

Boulevard, La Mesa, 464-9555; Tim Knoor, one-man variety, Friday and Saturday.

Circle D Corral, 1013 Broadway, El Carjon. 444-7443; Country Casanova, country, Tuesday through Saturday; live country music, Sunday and Monday, call club for information.

Dock's Landing, 1185 East Main Street, El Cajon. 442-0258: Piano bar: Jim Allen, Wednesday through Saturday; Dale Pearson, Sunday

Don's West, 5286 Baltimore Drive, La Mesa. 462-0533: Southern Comfort, country, Wednesday through Sunday.

THE CIMARRON



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ipso facto

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ROCKIN' WEEKEND

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LONDON

Two bands
Two dance floors
Three bars Three music video screens

SUNDAY

Sunday, June 10





MONDAY

9/ NIGHT with STEVE WEST and 9/ personalities.

> FEATURES Playing Music of the 80s

> > TUESDAY

Tuesday, June 12

SUPER FASHION AUCTION NIGHT WITH FASHION INTERNATIONAL

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WEDNESDAY

MOLSONS NIGHT

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Dress code & picture I.D. strictly enforced.

CABARET DRINK SPECIALS
SUNDAYSI MONDAYSI
Vodka \$1.25 Long Island Iced Teas \$1.25 TUESDAYSI WEDNESDAYSI THURSDAYSI
Kazis \$1.25 Mol.ons \$1.25 Margartas \$1.25

Flinn Springs Inn, 15505 Highwa 80, El Cajon. 443-9568: Free Rein country. Friday through Monday.

George Joe's Restaurant, 9586 Murray Drive, La Mesa. 469-6158: Live contemporary entertainment Thurs-day through Saturday, call club for information

Horseshoe Tavern, 7664 Broadway, Lemon Grove. 469-6344: The Smith Brothers, country rock, Friday and Saturday.

The Hungry Hunter, 402 Fletcher Parkway, El Cajon, 442-0517: Tony Irvine, country and contemporary. Thursday through Saturday.

Kentucky Stud, 11377 Woodside Avenue, Santee. 448-3402: Shadow Riders, country, Friday through

Lakeside Hotel, 9940 River Street, Lakeside, 443-9591; Red Lane and Ramblin' Fever, country, Friday and

Live Oak Springs Resort, Old Highway 80, Boulevard, 766-4288: The Trademarks, country, Saturday

Woo, contemporary, Tuesday through Saturday, Fro Brigham's Preservation Band, Dixieland jazz, Sunday and Monday.

Magnolia Mulvaney's, 8861 Magnolia Avenue, Santee. 448-8550: The Heroes, rock. Thursday through Saturday.

Mama's Mink, 533 East Main Street, El Cajon, 442-5573; Rawhide, country and rock, Tuesday through Saturday.

Mr. Bill's Backroom Saloon, 399
North Magnolia, El Cajon.
447-4500: Hutson and Best with
Dave Sizemore, contemporary and
variety. Wednesday through
Saturday, Stew Moris, comedy and
contemporary, Sunday, live
entertainment, Tuesday and
Wednesday.

Nite Owl East, 667 North Mollison Avenue, El Cajon. 447-3854: Vision, contemporary, Tuesday through Saturday.

Our Favorite Place, 8646 Mission Gorge Road, Santee, 449-6240: Bob Sortillon and Rey Largo, contemporary and oldies, Thursday through Saturday evening, and

The Outpost, 652 Grand Avenue, Spring Valley. 464-9007: County Line, country, Friday and Saturday

The Ox Bow Inn, 9816 Campo Road, Spring Valley, 469-9616: Center Stage, country and music of the 40s and 50s. Tuesday through Thursday; Alton and the Ox Bow Country Lads, country, Friday and Saturday.

Park Place, 1280 Fletcher Parkway, El Cajon. 448-4111. Diamond, rock, Tuesday through Saturday; Spectra, rock, Sunday and Monday.

Sexton's, 7353 El Cajon Boulevard. La Mesa. 460-1500: Chain Reaction, contemporary, Tuesday through Saturday: live musical entertainment, Sunday and Monday, call club for information.

Silver Spur, 7941 Mission Gorge Road, Santee: 448-4882: Jerry Baze and a Touch of Country, country, Wednesday through Sunday.

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

Van Winkle's, 10055 Mission Gorge Road, Santee. 449-0060: California, country, Thurs-tay through Saturday.

**PERFORMERS** 

Performer listings are compiled by Ron Jermings. If you wish to be included, please call 265-9382





NEW DAY Dr. James Downs, Ph.D.

Rock-n-Roll hypnotist

Friday & Saturday

\$1.00

\$2.00

50¢

well drinks, draft beer & wine 8:00-9:00 pm

Tuesday, June 12

3rd Annual San Diego **Original Air Guitar Contest** 

Last year on national T.V. 1st prize: custom made \$800 Zolla guitar with case

donated b John's Guitar & Drum Center

1800 Rosecrans St. Last chance to be in finals: June 19

Tuesday-Saturday June 12-23



**Open Sunday** \$1.00 **Drink Specials** 

Monday New-Mom Goes Surfing

> \$1.00 Kamikazes

\$1.00 well drinks all night

Wednesday \$1.00

Vodka drinks all night

\$1.00 Long Island Iced Teas all night



Sat. & Sun. – 2 p.m.

\$2 plus Park admission.

The San Diego WILD ANIMAL PARK

Children under 48"



8:30 p.m. 1:30 a.m. New Champagne Happy

Pavillon Lounge

Valet parking atop the East Highritse)

TOWN AND COUNTRY HOTEL
500 Hotel Circle N... Mission Valley, 291-7131

the =OLD=

Restaurant Employee Night

4287 Mission Blvd., Pacific Beach, 270-7522

Jeanne Reith Sweet Sound Sweet Sound standard jazz Thursday through Saturday. 7:00-11:00 pm Harry's/Hotel San Diego

State & Broadway



Tuesdays

Ron Sobel productions presents

Adventures With Paradise

### Top Jimmy & the June Rhythm Pigs

Jorma Kaukonen **Del Fuegos** Metropol

June

**Violent Femmes** 

Doors open at 8 pm \$3 at the Rodeo TELESEAT \$21.8 up • 500 draft beers





THE SEVENTH TEL AVIV plus d.i.'s

Coming soon: Monday Nights!

9 pm-2 am Wednesday, Friday & Saturday 135 North Highway 101 · Solana Beach 481-6221 · Minimum age: 18

hursday afternoon or Frid-efore 5:00 p.m. The listing:

#### Rock & Roll

Army of Love: Spirit Ar Nova: Bunbury's Automatics: Whiskey Flats.

The Rad Roys: Tomila Flats BBC: Navajo Im: The Beat Farmers: Bodie's Belair Boys: Valley Fort Restauran The Bizz: Black Angus/Imperial

The Blitz Brothers: Mom's Saloon

Jose Murphys
The Ron Bolton Band: Halcyon Doc Masters
The Booze Brothers: Smuggler's

Bratz: Jose Murphy's Circles: Wild Turkey Claude Coma and the IVs: Spirit Buddy Holly's Crickets: Spiri Crystal: Time Machine/Chez

Dark Ryder: The Lantern Diamond: Park Place Dirk Debonaire: Distillery Viahtslich

Multuney's Escendido, Or Pacific Beach Care Elemental P.: Spirit Flexies: Halcyon The Flurts: Chopping Block Flyweil: Alarno The Forbidden Pigs: Spirit Four Eyes: Belly Up Tavern France: Le Chalet

J.J. Frank and the Coalition Orchestra: Barchanal. Orchestra: Barchanal.
Harpoon Herny's
Freevill: Normandy Cocktail
Lounge, the Chopping Block
The Headband: Bull and Bear
The Heroes: Haleyon, Windrose,
Magnolia Mulavengy's
Hit and Run: Normandy Cocktail
Lounne

Lounge Incognito Rockers: Ralph and Eddie's

Eddle's
In Colour: Mustaing Club
Ipso Facto: Lehr's Greenhouse
The Jonses: Spirit
LA:: Doc Masters
Kerry Livgren and A.D.: Bodeo
The London Brothers: Waskey

Flats, Lehr's Greenhouse
The Lone Riders: Bodie's
The Mar Dels: Distillery Nightclub,
Old Pacific Beach Cafe, Belly Up

Old Paulife Basch Cufe, Belly U Tavern
Tavern
Miss D'Mannerr Pausy Mine Co.
Moving Tragets: Rodeo
Network: Robby G's
Nightwing Tavelule Flats
Notice to Appear Rodeo
One: Pausy Mine Company
One: Pausy Mine Company
One: Pausy Mine Company
Patholis Bastler's
Penetrators: Sprint
Panett: Freside Lourage, Whiskey
Flats

Prophet: Wild Turkey Purl: Pancho's Random Sample: Time Machine/ Chez Orleans
Billy Rankin: Rodeo
Red Alert: Navajo Inn
The Reflectors: Distillery

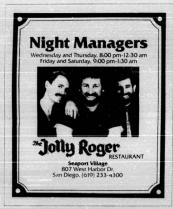
Nightclub
The Rent: Dance Machine
Ricky and the Jets: Bacchana! Carlos Murphy's Pobyn Banx: Fireside Lounge

Pobyn Banx: Firestde Lounge, Vista Entertainment Center Rockola: Kearney Mesa Boul The Roommates: Spirit RPM: Black Angus/El Cajon Screamin' Sirens: Spirit Secret Service: Mulraney S/Escondido Shake: Bobby G's

Some Girls: Bull N Stle The Source: Beach Club Spectra: Park Place The Spud Brothers: Islands

SSQ: Distillery East







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**FREE DRINK** 

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Subject to Change: Swirit This Kids: Rodeo
Top Jimmy and the Rhythm Pigs:

Tranzaction: Le Chalet Tranzaction: Le Chalet
The Twotones: Boat House
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The Us Band: Trojan Horse
The West Coast Twisters:
Windrose

#### Contemporary/ Top 40

The Bobby Adado Trio: Peter D's Judy Ames: Henry's Aria: Black Angus/Mission Valley The Baja Strings: Monk's Salcom John Barker: Hungry Hunter/

Oceanside Black Market: McP's Jeff Bryan: Dock's Cocktails Jerry Burchard: The Boundocks

Restaurant
Denny Cannon: Hungry Hunter/
Imperial Beach
Cattails: Boat House
Chain Reaction: Sexton's
Jason Chase: Fish House West Joey Chess and Stevie Ad Mission Rose

Norman Clifford: Victor's Clutch Cargo: Reuben's Costa V: Tio Leo's/Mira Mesa and Mission Gorge Donna Cote: Tom Ham's

Lighthouse
Community
Lighthouse
Ed Cunningham: Hungry Hunter/
Imperial Beach
Jesse Davis Elario's
Marky Days Quartet Rancho
Bernardo Irm, Atlantis
J.J. Donnelly: Poway Mine
Community

Company
Dusty and Melissa: Tom Ham's

East Coast: La Maze Michael Edwards: El Rico's/Missio

Valley
spresso: Tio Leo's Mira Mesa

Forward Motion: Bahia Hotel Fran & Doran: Captain's

J.J. Frank: Aimee's
J.J. Frank and the Coalition Orchestra: Harpoon Henr Bacchanal Friendship: Gilbey's Cocktail

Lourige Fundi and Good Company: Aztec

Skip Garcia: Smuggler's Inn Jim Gates and Sound Investment

Rancho Bernardo Inn Gil and Linda: Gilbey's Cocktail Lounge Wayne Gire: Old Bonita Store

Wayne Gire: Old Bonita Store Restaurant Lee Henning: Mulcaneys', Coronado Rich Hunt: Mulcaneys', Escondido Hutson and Best with Dave Staemore: Mr. Bill's Backroom Saloon

Saloon Image: Vista Entertainment Center John Ingram: Mulcaney's/Pacific Beach The Invaders: "The Invader" Tony Irvine: Hungry Hunter/El

Cajon
Island Society: Henry's
Jarrett: Viscount Hotel, Monterey
Wholing Company
Peter Jay, Rogue Stills
Justice: Moonglow
Just Us: Ramada Irn
Karen and Collin: Tio Leo's/Mira
Maca

Mesa Gary Lehman: Smuggler's Inn Louie and Piña and Mario: Joey's Rick Lyons: Dock's Cocktails Main Street: "Bahia Belle" Gloria Michaels: Reuben E. Lee's Mixed Company: La Avenida Jim Moore: The Boondocks Larry Moore: Humphreu's

Ron Morin: Calumenta Music Magic: Victor's Mike Nuen: La Hacienda Cantin Neutral Ground: Antonio's

Neutral Ground: Antonios Hacienda Night Managers: Jolly Roge. Seaport Village Nitetrain: Patrick's II

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HARBOR ISLAND'S ONLY CONTINUOUS

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ALL REGULAR COCKTAILS 11:00 am until closing, 7 days a week. Hors d'oeuvres from 4:00-7:00 pm daily Entertainment from 6:30 pm. Tuesday-Saturday



\*\* \* \* \* \* \* \* \* \* \* \* \* \*

"Contestants Wanted" \* Aerobic Dance Contest \*

\$2,000

IN CASH...PLUS PRIZES DanceAerobics \*

LIMITED ENTRIES - CALL SOON (619) 457-0509 or 453-9668 The Contest begins June 28th, running every Thursday Night at 9:00 P.M. through July 26th with the weekly winners competing for the Final Cash Prize of \$1,000 on July 26th...Call Now!

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#### **NEW RELEASES FOR \$5.99!!!**

Bruce Springsteen—"Born In The U.S.A." Stevie Ray Vaughn—"Couldn't Stand" Eddy Grant—"Going For Broke" Siguxsie & The Banshees - "Hyena"

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Speakeasy
The Hal Crook Jazz Band:

Bistro
The Bobby Gordon Trio: Our Place

Bacchanal Freefall: Soledad's

Bruse Robbins: Boordocks
Restaurent, La Meae
The Rondeaux Brobbers: Hungry
Huntier/Runcho Bernardo
Shine II Ore Vaccution Village Hotel
Roper/Cocumentale
Tony Sened and Co.: Herry's
Bob Sertillion and Key Largio Core
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Southwide: Partillion Lourge
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Service Place
Southwide: Pathorn Lourge
Soptial Power Pathorn E. Loc's
Market Southwide: Pathorn E. Loc's
Market Southwide: Pathorn Southwide
Jes Stewart: To Loc's Market
And Mission Groupe

and Mission Gorge Sunny Nites: Tuba Man's Take 3: Sandtrap Lounge

fony Tarvin: Mulvaney's/Escondido

Third Degree: Mexican Village Alicia Thomas: Humphrey's Time Shadow: Pea Soup Tito and Augustine: Dock's

Cocktails Touch: Catamaran Hotel

Triple Play: Kearny Mesa Bowl, Hilton Hotel

The Bobby Gordon Trio: Our Plac Heaven and Earth: Chuck's Steak House Brian Jackson Trio: Cafe in the Valley Restaurant Richard James: Imperial House, Hillon Hotel
True Spirit: Semiran Lourage.
Vacation Village Hotel
Denny Tymer: The Bridge
Vergle and the Orient Express: The
Ment Trophy Lourage
Vision: Nile Ovel East
Janah Williams: La Hacterida
Cantina, Hungry Hunter!
Rancho Bernardo, Mulvarieys/
Coronado

stichard James: Imperial House, Salerno's Jeannie and Friends: Hotel San Diego Wayne Jure: Imperial House Bob Long: Winner's Circle Most Valuable Players: Fat City/China Camp Ella Ruth Plages: Old Pacific Boach Cafe, Triton, Monk's Sales

Saloor: The Shreeve Brothers Jazz Quartet: Salerno's Stone's Throw: Elario's, Belly Up Tavern, Pacific Espresso



KING CRIMSON, Friday, SDSU's Open-air Theater

Tobacco Road: Tuba Man's No. 2 The Zorgonian Jazz Quartet: Harpoon Henry's Zzajj: Chuck's Steak House

Blues/R&R/ Reggae

Terry B.: Spirit

Bobby Chevrolet and the Shames with the Wing Biscuit Horns: Jose Murphy's The Booze Brothers: Smuggler's

Inn
The Five Careless Lovers: Puncho's
Forward Motion: Belly Up Towern
Rick Gazlay and His Blue Zoo
Review: Spirit
King Biscutt Blues: Mandolin

Mojo Nixon: Spirit Ella Ruth Piggee: Old Pacific Beach Cafe, Triton, Monk

Crossfire: P.J.'s Lounge C.W. Exprese: Rudi's Hidden Acres Dark Horse: Charlie's Nitectub Frank Dixon and the Country Golds: Landmark Cocktail

Lounge Four Star Country: Oasis Bar Free Rein: Flinn Springs Inn Wayne Gire: Old Bonita Store

Weyne Give: Old Bonito Store Restaurant Goodal Boys: Palomino Star High Steppis: Pomerado Cuba Torp Irvine: Hungry Hunter El Cajon Red Lane and Ramblin Fever: Labestde Hotel, Belly Ib Toca Aircle. Whistey Creek Nickel. Whistey Creek Toca and Procreate: Wooden Aircle. Whistey Creek Toca Martin Caligno Leurope, Wooden Nickel New Country Country Side New Country Country Side

The Beat Farmers: Bodie's, Belly In Twent California: Ven Winkle's Denny Cannon: Hungry Hunter/ Imperial Beach: Center Stage: Ox Bow Irm Cumtaron: Abiliene Country Saloon, Wanngler's Roost Dan Connor: Carriage House Country Cassnows: Circle D Corral Country Comfort: Hutch's

Restaurant
Jimmy Nixon and Downhome:
Silver Fox Lounge, Moonglow
Lamy Previti: Country Bumpkin
Ravinide: Marna's Mink
Shadow Riders: Kentucky Stud
The Smith Brothers: Horseshoe
Tausen:

The Smith Brothers: Horseshoe Tavern
Southern Comfort: Don's West
Stampede: Del Mar Cattle Co.
Steppin' Out-Violley Center Inn
Salcon
Steve Crasp: Wrangler's Roost
Joe Stewart: To Leo's Kirn Mess
and Mission Gorge
Supercott: Catamaran Hotel
Tapestry, Jougy
Don Tennison: El Comal, The
Bridge
Bridge

Bridge
The Trademarks: Live Oak Springs
Denny Tymer: The Bridge
White Lightnin' Express: Del Mar

veing music, Rancho Bernardo nn, Atlantis Inn, Atlantis Gary Duncan: banjo and guitar,

music, Old Time Cafe Eric Foster: classical guitar, Cafe

in the Valley Restaurant Paul Gregg: piano bar, Dookie's Patti Glenn: piano bar, Dookie's Eddie Gold: piano, organ, and vocals, the Escape Lounge

Guy and Jackie with Gil Warner: variety, pop to opera, Mona Lisa Restaurant

eariety, pep to opera. Mont List
Restaurant
Lynn Hall: Latin American horp.
Drossy Maggie'
Don Iterat's 1804 Frendly Follies:
Columnar Hotel
Steve Hudson: comedy and music.
Monterey Mining Company
Tim Knoser con-man variety.
Oriso Calie
Bob Pack-eed; pions and
Valencia Hotel
Kevan Melton: variety mon, Gold
Cosst Lounge
Steve Moris: cornedy and music.
Mr 1804 Bockorom Salcon.
Hongry Hunter Occasion.
Hongry Hunter Occasion.
Hongry Hunter Occasion.
Holly the Comp. Dec. Master
Holly the Tourn, Dec. Master
Holly the Tourn Frederic

Time Cabi

Dake Parsons piamo carrietg, Dock's Landing
Dake Parsons piamo carrietg, Dock's Landing
Rodrige, ilamenco guitar, Drousy Miggic's he Ram Basht carriety stope shore, blandia Holel
Sharon Shidgilli, piamo har, Oold Coast Langue
Phil Shampes concely and music, Medicery Mindra Campany
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Time



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No matter what your age no matter what type of music you like, you are eligible to win \$1,000's of dollars in prizes!!

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Tapestry: Josep's Top Jimmy and the Rhythm Pigs:

Folk/Ethnic

Tom Cahoon: Drowsy Mac Tom Cahoon: Drowsy Maggie's Brian Connolly: Blarney Stone Pub Joel Edelstein: Old Time Cafe Sam Hinton: Drowsy Maggie's Louie and Piña and Mario: Joey's Seau McVicker and Tom McMasters: Blarney Stone Too Paul and Carla Roberts: Paradise Gardens Restaurant

Gardens Restaurant Rick Saxton and Friends: Drowsy

Maggie's Siamsa Gael Celli Band: Drowsy

Maggie's The Somewhat Sawyers: Old Time

Cafe
Two Magicians: McP's
The Unstrung Heroes: Old Time

Country/

**Country Rock** 

Alton and the Ox Bow Country

Lads: Ox Bow Inn
Jerry Baze and a Touch of Country:

Silver Spur The Beat Farmers: Bodie's, Belly

Sponsoring the HAL CROOK JAZZ ORCHESTRA Every Monday, 8 pm at the Dacchanal

Opening June 13thi "Someone standing in the long line selled out." Is it worth the earlier selled out. It is urorth the earlier gay replied. It's worth the sealist.

Dallas Morning News

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SUGAR D June 19-July 1
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**Everything Else** 

Mark Atterbys classical flats, Facific Expresso Backstreets coldes variety and originals. Draway Maggick PHB Beebers qualter variety, Mille Flows. El Fardarayo Market variety, Mille Salermon and shout turns. Salermon The Booss Brethers rock, dides, connedy, and rhythm and blues, Smuggler's Mille Smuggler's Mille David Bradley and the Manies. David Bradley and the Manies. Marthyly, Belly UP Town Water Clark: classical guitar, Prophel Restaurant. Cale in Mille Miller Clark: classical guitar, Prophel Restaurant. Cale in Miller Prophel Restaurant. Cale in Miller Miller Clark: classical guitar, Prophel Restaurant. Cale in Miller Miller Clark: classical guitar, Prophel Restaurant. Cale in Miller Miller Clark: classical guitar, Prophel Restaurant. Cale in Miller Miller Clark: classical guitar, Prophel Restaurant. Cale in Miller Miller Clark: classical guitar, Prophel Restaurant. Cale in Miller Miller Clark: classical guitar, Prophel Restaurant. Cale in Miller Miller Clark: classical guitar, Prophel Restaurant. Cale in Miller Miller Clark: classical guitar, Prophel Restaurant. Cale in Miller Miller Clark: classical guitar, Prophel Restaurant. Cale in Miller Miller Clark: classical guitar, Prophel Restaurant. Cale in Miller Miller Clark: classical guitar, Prophel Restaurant. Cale in Miller Miller Clark: classical guitar, Prophel Restaurant. Cale in Miller Miller Clark: classical guitar, Prophel Restaurant. Cale in Miller Miller Clark: classical guitar, Prophel Restaurant. Cale in Miller Miller Clark: classical guitar, Prophel Restaurant. Cale in Miller Miller Clark: classical guitar, Prophel Restaurant. Cale in Miller Miller Clark: classical guitar, Prophel Restaurant. Cale in Miller Miller Clark: classical guitar, Prophel Restaurant. Cale in Miller Miller Clark: classical guitar, Prophel Restaurant. Cale in Miller Miller Cla

Prophet Restaurant, Cafe in the Valley Restaurant

Aine 9
MERLE HAGGARD July 5
JOFFREY BALLET
JULY 18, 19, 20 & 21
FRANK ZAPPA July 24
RODNEY DANGERFIELD

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JEFFREY OSBORNE Sept. 1
ALL HUMPHREY'S SHOWS
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Sexton's presents M.D.A. Musical Anniversary



Guest Artists Gravel Canyon Band Linda Rae Terry Adams Theresa O'Dell

**Kenneth Rice Paul Gregg** 

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### **CURRENT MOVIES**

and arreadwes by the bales soot of feeten and the process set for our previous and the process in a newly created role, is a nice ges-ture — a nice tribute to her that is, and a nice treat for her fans. But nothing more. Jeff Bridges, Rachel Ward, James Woods, directed by Taylor Hackford, 1984. \* (College, UA Movies 6, from 6.8)

Adhphane it. The Sequet — Rogine of Egota — Rogi

over for the Kentucky Fried Theater (Sam), timer may be a bit more of a sense of Messon Accomplished. The sheer volume of jokes, however, impresses more by industry than by wit With Robert Hays, Julier Hagery, Peter Graves, Lloyd Bridges, and William Shatter, 1982.

(New Valley Drive In; South Bay Drive In)

holicay one of the fathers has an affair with one of the daughters — not his own. This comes about (Dad blame of the comes about (Dad blame of the comes of the c

Cinema 21, 1140 Hotel Circle North (291-2121) The Netural

FL CAJON-LA MESA

Ace Drive In, 8000 Broadway, Lemon Grove (469-5328)

Beat Street and Fasy Money, from 649

it has their predecessors hand industries of another desired of another district branches of another desired by the desired of the desired by the whole they even those parts of it that Bigh present has each of the story, the whole they even those parts of it that Bigh present has been desired by the desir

beaches will endeat him to the con-improvary increase subsence—partic-ularly when Anthony Hopkins is tight collevel technices a held on against collevel technices as held on against shriness sensuality. And there seems to be no shortout around all the con-spiratorial glances and cylinical and if birring quo ghis and called and if birring quo ghis and raked gigging native girls the greater prox-mits to Takin of the Australian disec-tor. Roger Bonaddon, has resized in couple of theread production num-bers and a single dreamy montage, nothing mole, not alound the From more group and no more shore leave-nous ground and more shore leave-nous ground for more shore leave-nous ground the floggings and rum-leng and Are you with usif-and the short short short short short period to the short s

Breakin'. The only, and ample resemble to see their is the dancing And even that as defected by set since the process of the badly framed and received the set of the

SUSANN'S ONCE IS NOT ENDUGH. reportedly wanted his name taken off the movie altogether. But he, a vocal adversary of he director biss in firm adversary of he director biss in firm quite apart from his two-hundred-grand paycheck, to be associated with a movie that completely obliter-ates the director credit. It is hard to imagine anyone else on this project finding much to be happy about the

Pa Paloma
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ALL ODDS

ALL ODDS

The year of living are 3 to pontree 7 to contree 7 to con-POLICE JUNE 8-12 ACAUTY (R) 855 pm KEMAN JUNE 13 19 (EXCEPT THE DRESSER Racing Hoon with the Moon JUNE 16 Concert by Night ROMEO • SNAKEBYTE

inding much to be happy about. The iddotic hope underlying the thing was that the periodic doses of hardcore sex and sadistic violence would sufficiently entiren a dull history lesson on Pagan Rome, or alternatively that the dull history lesson would somehow dull history lesson would somehow dignify the sex and violence. With Malcolm McDowell. Teresa Ann Savoy, Helen Mirren, Peter O'Toole, and John Gielgud. 1979.

• (UA Glasshouse 6, 6/8 and 9 myteseh).

Children of the Corn — A cross between VILLAGE OF THE DAMNED UNIT OF THE DAMNED WILLAGE AND THE DAMNED WILLAGE OF THE DAMNED WILLAGE OF



La Cage aux Folles — The homosex-ual proprieto: of a homosexual night-club, and long-time lover of his star-drag queen, learns that the son he sired twenty years earlier in a mad moment of highers/ways.

### **CURRENT MOVIES**

Dawn of the Dead — Goorge A. Rumero's companion piece to his NIGHT OF THE LIVING DEAD, set largely (and inspirationally) in a sub-urban Pittsburgh shopping center, less a sequel than a remake, a new and improved version with sticker technique and gaudier special ct. technique and gaudier special ct. fects, and positively guaranteed not to disappoint even the most hysterical sars of the earlier film. It is gratulously, scandalously, nose-thrombingly gory. But it also offers the wickedest sughs of any. American more since SEYOND THE VALLEY OF THE DOLLS—unless, of course, you are one of those persons who under no circumstances can admit the possibility.

one or mose persons who under no orcumstance can admit the possibil-ity of there being anything humorous about, for example, a tesh-eating zombir having the top of his head second cit, very thin like Occa Mayer's function mests, by a helicopter propeller, and then going into a nubber kneed wobble as though for nubber kneed wobble as though like "Seversions" light hand. 1979. """ (UA Glasshouse 6, 6/8 and 9 midright).

The Dogs of War — Christopher Wal-ken as a soldier of fortune hired by foreign platinum investors to over-

throw an Idi Ammi-type Amcan dic-lator. He's a bit delicate-looking to have survived for number of messes. In the survived for the survived for the supposed to have or to handle the deviatating XMIR weapon of which much is made in the final shorous. But he's an amoral peticol here signe for he's an amoral peticol here signe for he's an amoral peticol here signe for day, Jack Cardist photography is somewhat unexen. but accessorally notify amoral the survived for the survived has been survived for the survived for looking and Colin Blakely, directed by John kinn. 1981.

\*

The Dressyn 12. The period of the Second World War, with 18 con-sequent board to the spirit of The Show Med Go Ch. recals Truthursh Colere Contemporary the remains of 10 BE OR NOT TOBE. But tacking the proportiones of either of those, this one, about a broadly systether serves as a bottomiese wester into which the speciator can pour what-serves as a bottomiese wester into which the speciator can pour what-serves as a bottomiese wester into which the speciator can pour what-serves side significant should also the period of the special serves as a speciator can pour what-ches the contemporary, than what is on-

PACIFIC THEATRES

sorcent The move on its own plays althogher for much like a play which of course 4 originally was, and which she play a short of course 4 originally was, and which she play a short of course 4 originally was and which she play a short of the she play a short of the play and concerned move to cover ground than emission and concerned move to cover ground than emission and a she play a short of the play and concerned move to cover ground than emission and emission and concerned move to cover ground than emission and concerned move to cover ground that emission and concerned move that the sale of the shade of the sale of the sale of the sale of the country of the sale of the sale of the country of the sale of the sale of the country of the sale of the sale of the country of the sale of the sale of the sale of the country of the sale of the sal

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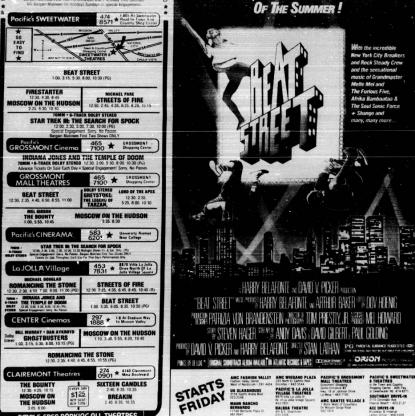
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Theater 1: Ghostbussers, from 6/8 Theater 2: Beet Street, from 6/8 Theater 3: Romancing the Stone Balboa, 4th and E (233-3326) Beat Street and Easy Money, from 6/8

Biljou, 5th and G (235-6064)
Romancing the Stone, Blame it on Rio, and
Young Doctors in Love, from fift Cesino, 643 5th (232-8678) Streets of Fire, D.C. Ceb, and Megaforce from 68

Guild, 3827 5th Hillcrest (295-2000)

Valley Circle, Mission Valley Center West (297-3931) Once Upon a Time in America

Cove, 7730 Girard. La Jolla (459-5404) The Mari Who Knew Too Much, from 6/8 Pine Arts, 1818 Gamer, Pacific Beach (274 4000). El Norte, from 6/8 Cinerams, 5889 University Ave. (583-6201) Star Trek III: The Search for Spoots

Promite Drive in 3601 Midway Dr. (223-5636)
Theater 1: Generics and Never Say Never
Again, non-68
Theater 2: Sist Treal III: The Search for Spock
and Staying Alive
Theater 3: Choostbusters and The Survivors,
from 68

Lome, 3150 Rosecrans (224-3344) Indiana Jones and the Temple of Doom Ken. 400° Adams Ave. (283-5909) Rebecca and Under Capincom, 6:7 61° fopo. 488 Siri and The Scional Agent, 6:10 and 11 La Cape aux Folse and The Tall Blond Men with Che Black Shoe, 6:12 Tolyo Chypael, 6:13

Indians Junes and the Temple of Doom Sports Armes (Stephen, 3005 Sports, Armes (Stephen, 3005 Sports, Armes (Stephen, 3005 Sports, Armes (Stephen, 3005 Sports, Armes (Stephen, 3005 Armes), A

Toma of Enrichment and The Bourry, Item's Quality (275,764).

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Sheet of Fig. Sheet of S Auro Drive In, 3rd and Broadway, El Cajon (444-860) Ster Tree III: The Search for Spock and Space

CLAIREMONT-KEARNY MESA-UNIVERSITY CITY

Greenwint, 5000 Grossnord Center Dr. La Neas Collade, Johnson of the Temple of Door Grossnord Near Treatment, Grossnord Grouping Centre, La Neas 465-3040, Theater 1: Seas Street, Horn 68 Theater 2: Gryssicher The Lagench of Theater 3: The Bounty and a second require Perfective Theaters, 1206 Factor Res (445-7000) Theater 1: Generalize, 1000 Factor Res Theater 3: Christina, 1000 Factor Res Breaker 1: Generalize, 1000 Factor Res Theater 1: Generalize, 1000 Factor Res Bertie Driven, 10000 Webschek Aus Surses Cleil mont, 4140 Clairemont Mesa (274-0901)
Theater 1: Missow on the Hudson and The Bounty, from 6/8
Theater 2: Softeen Candles and a second feature. From 6/8

La Jole Yilling Theaters, 8079 Villa La Jole Drive. (4:3-7831)
Theater 1. Romancing the Stone Ineater 2. Streets of Fire Ineater 3. Instana Joines and the Temple of Doors maker 4. Brail Street, from 6:8 Senise Drive In. 10990 Woodside Ave. Sanise (448-7447)
Theater 1: Indiana Jones and the Temple of Doom and Timewalker Theater 2: Ghostbusters and The Survivors from 68

Mess Cinemas, 8118 Mrs Mess Bivd. Sixteen Candles and Breakin, from

Service Village 8, 1963 Mission Gorge Road (502-7810). Thesian I Service of Five Thesian I Service of Five Thesian I Service of The Mission Thesian E Services Thesian E Services The Mission Of the Mission Thesian E Service Assembly Service Mission I Service Assembly Thesian E Protice Assembly

Spring Valley, 1017 Election Blvd. Spring Valley (466-6633) Finalization and Folday the 13th The Final Chapter, from 6.8

UA Cinemes, interstate 8 at Magnolia, El Cajon (440-0308) Theater 1: Romancing the Stone Theater 2: Breakin Theater 3: Splash, from 6/8 SOUTH BAY

Pleate Twin, 475 Str., Chuis Whate (422-5287)
Theater 1: Terms of Endearment and Swing
Shift, from 68
Theater 2: Stame it on File and Herotbodies

Harbor Drive In, 32nd and D. National City (477-1392) Grentins and The Outsiders, from 6/8

Committee and The Collassines, None GB Personal College of the College of Coll

58
Decido 3 Cinamas, 607 Palm Avenue, Imperial Beach (429-1907)
Thesien 1 Cenystole: The Legend of Terzen, Lord of the Apes and Joanne, From 68
Treater 2 Reveals and Joanne, From 68
Treater 3 The Bounty and Purple Hearts

Seventimes & Theatree, ISOO Sweetwater Fload, National City, 474-7940)
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Theaser 6: Size Teak III. The Search to Spoce

UM Novies 6, 2002 And Ac. Chald Avies 4(25-700),
Theaster 1: Year and Champsons
Theaster 2: Seapen-up Camp and Children of
the Com
Theaster 4: The Boundy and Against All Oxids,
from 68
Theaster 5: Annancing the Stone
Theaster 6: Sciser-Candida
Theaster 5: Sciser-Candida

Village, 820 Orange Ave. Coronado (435-6161) Breakin' and Strange Brew, from 6/8 Wague, 226 3rd. Chula Vista (425-1436) Greystoke: The Legend of Tarzan, Lord of the Apes and a second leasure, from 6/8

Bijou, 509 East Grand Ave . Escondido (743-9082) Spanish movies

General Receiver Service Servi

Cinema Pisza Theatre 5, 2565 El Camino Real, Carisbad (729-7147). Theater 1, Romancing the Stone Theater 2: Circulas, from 6/8 Theater 4: Cincollosters, from 6/8 Theater 4: Cincollosters, from 6/8 Theater 5: Cincollosters, from 6/8

Escondido Drive In, 635 West Mission Ave. (745-2331) Best Street and Lone Wolf McQuade, from 5/8

Flower Hill Cinamus, 263 Via de la Valle, Dei Mar (755-551) Theater 1. Star Trek III: The Search for Spock Theater 2: Streets of Fre Theater 3: Ghostbusters, from 6/6

These 2 Circulturies v. rom-69
4 Paleon. 4.7 Pril. Encoulse (407-460)
7 Pril. Encoulse v. Pril. Encoulse (407-460)
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7 These 2 Ridden Jones (407-460)
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Oceanside 8, 2617 Vista Way, Oceanside (439-7008) Theater 1: Once Upon a Time 8: America Theater 2: Indiana Jones and the Temple of Doorn
Theater 3: Indiana Jones and the Temple of

Plaza Twin, J45 N. Escondido Blvd. Escondido (745-5087) Theater 1: Breakin Theater 2: Streets of Fire

Thinkie Z. Streets of Fer Powery Theater, (2845 Foxes) Pls., Powery (7-26-772). Spass and a second feature, from 6-9 Spass and a second feature, from 6-9 Facebox (25-20). The complete of the theater 6 of the complete of the complete of the theater 6 of the complete of the complete of the theater 6 of the complete of the complete of the complete of the theater 6 of the complete of

Star, 402 N. Hill. Oceanside (722-2895) Firestarter and Up the Cresi: from d/8

Towne, 217 N. Hill, Oceanside (722-2155) King of Kung Fu. Karate Killer, and Shanghar Joe, through 69 An Officer and a Gentleman, Under Fire, and The Dogs of War, 610 through 12

Transet 2: The Hannie Wigged Plans, 20th form III Carmon Reg. Frontest (Ha2-564) 1. The Hannie Reg. Frontest (Ha2-564) 1. The Hannie Reg. Theseler 1 Indiana Jones and the Temple of Doors Theoset 4: A Thomas Longer of Terran. Theoset 4: A Romascong the Store Thanket 5: Anal Sheet, born 6:8 Thanket 5: Gentles, Work 6:8

## **CURRENT MOVIES**

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The whole world

in your hands

upon them On a literal level however, to so few pains have been taken to put the exposition into a comprehensible order that the story never really gets a grip. George C. Scott as an Indian assassin with a gray ponyfal and a martied eye comes along somewhat artishy to inject some robust villainy, and the ending, if you can remanawake for it. Goes not disappoint. Goodness gracious! Great balls of the Even that dappay, however, is a

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on the best that calculated that risk,
on the best that calculated that risk,
on the best that the move audience contains more best that the same and the contains and the calculated that the same contains more best parts and the same contains more than posterior of the risk of the calculated that the same calculated that the posterior of the risks, and the calculated that the posterior of the risks, and the calculated that the posterior of the risks, and the calculated that the posterior of the risks, and the calculated that the posterior of the risks, and the calculated that the risks of the risks o

rapable of when the reaches armiss-contic nuclear explosion, global fis-sion, Armageddon, Mesuphorical son, Armageddon, Mesuphorical Novel, perhaps, or at least a bigger better, notice secule! With Drew Barrynore. David Keets, and Maris 1984. discourse of the perhaps • (Carcusel Chema 6, from 68, Mrs. Mesa Chemas, Santee Village 8, Spring Valley, Iron 63, Star. hom 68. Seventual or 1997.

Gremlins — Monster movie with Zach Gallagan, Phoebe Cistes, and Hoyl As-hon, directed by Jole Dante. (Cinceme Plaza 6: College, Fashion Valley: Fichier Drive In Harbor Drive In: Partway; Plaza Bonilat, Rancho Bernardo, U. M. Gliesshouse 6: Un-versity Towne Center, Wegand Plaza 6, 10m 69).

6. from 68)

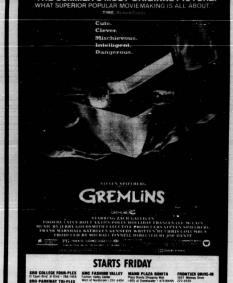
Greystoke: The Legend of Tarzan, Lord of the Apea.—An abaccolarian, Lord of the Apea.—An abaccolarian, and the Company of the Co

(Center 3 Cinemas, Cinema Plaza 5, Flower Hill Cinemas, Frontier Drive in, New Valley Drive In; Parkway, Plaza Bonita; Hancho Bernardo 6, Santee Drive In; Sports Arena 6, University Towne Centre; from 6/8)

'THE SUMMER'S MOST ORIGINAL PICTURE.

by an Arctic research learn volently divided on visit a do on with him. The divided on visit at on own him. The divided on visit a do on with him. The divided on the divid

Indiana Jones and the Temple of Doom — Followup to RAIDERS OF THE LOST ARK. with Harrison Ford and Kate Capahaw. directed by Steven Spielberg. (Grossmont: La Jolla Village; Lona; New Valley Drive in; Cecanade 8; Plaza Bonta; Rancho Bernardo 6; Santec Drive in; South Bay Drive in; Wegand Plaza 6)



### **CURRENT MOVIES**

sical score of Francesco De Masi, utilizing a solo whistler, bells, and so on), as well as a few from James Bond. The results are fractionally acove Chuck Norris's average. Howacove Chuck Norn's average how-ever, the body-count exceeds your fingers and thumbs in the very first scene, and theyer stabilizes for long and you will almost certainly be slap-happy by the time of the final show-down against the former "All-teuropean Kratte Champion". David Carradine, Picher Berton, Burburs 1987 (Escondido Drive In. from 6/8) 1987 (Escondido Drive In. from 6/8)

Moscow on the Hudson — Paul Mazusky's movie about a Russian circus musician who defect in Bloomingdale's is his most thematically even ideologically langy to date in the long run, it is perhaps too intractably thematic in conception. But not in the short run, nor even in the

quite well and quite far as a series of reperiments in cultural chemistry the Russian and Nie Italian griffened, the Russian and Nie Italian griffened, the Russian and Nie Colambia University Poli-Sci. professor, the Russian and he Plans busians and the Plans busians with the Plans busians with the Plans busians and the Plans bu

The Natural — One must of course be willing to go a certain distance, how-ever grumblingly, with time moves will be compared to the country of the part of the country of the country of the salt lore and Arthrusian Romance pre-served from the Bernard Malamud rovel. But the road downward from Arthrusian Romance to the salest seu-conditiented. The problem in an I roly, or even mankly, that "Casey at the Batt might be thought to have but a per-manent end to the epic approach. The problem is also, and malely, that there

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is that the possonal story never remotely comes up to the thematic level
the events. But is, never take on as large a personal meaning as a cultural
is reventiveness and its rowortly when
the original to work on harmalise resolutions and the move loses its drive and
its reventiveness and its rowolty when
the original to work on harmalise resoluing Camino. Cinema 4. from 6.8
Claimmon, Cinema 6. Santee Visage 8,
Sports 7-rena 6)

The Natural — One must of course be

have hown plenty of other treatments of others (or Satanic, or otherwise) of control of the cont

"Conema" 21: Oceaniscie & Vineyard Teler)

Never Say Never Again — With this, me opportunity existed to re-chart me reproductively existed to re-chart me opportunity existed to re-chart me opportunity existed to re-chart me opportunity of the control of the c

\* (Froites Drive In, from 68) An Officer and a Gentleman — You basic basic-training move, with a United States of the Control of the Contr prey upon men in uniform, though it his is a new jolo wirfinke the mechan-ical and sentimental ways it is ironed out certainly seem old: much older, even, than Richard Gere's acting style, which is early John Cassavetes. With Debra Winger and David Keith: directed by Taylor Hackford. 1982. \*(Towne, 6/10 through 12)

Once Upon a Time in America— Sergio Leone's long-awaited gang-ster saga starring Robert De Niro. James Woods. Elizabeth McGovern. Tuesday Weld. and Treat Williams. (Oceanside 8: Valley Circle)

tented all of a sudden to coalt from agers into and Edublishment hereis. This aftering might be viewed with tess rancowing of the eyes if a weren so well known that, after the prod-cing of the production of the coalt. ONE FROM THE HEART France Four Coppola could use a bit of a box-tice hit, and that the most crucial continger of 1980x movelopers is the production of the production of the tribute, however, is so weighted down with tripers owns. It is the followed Expressionems of the Forties and Pfi-tripers owns. The production of the most self-melodramatizing of the most self-melodramatizing of

toens. With Matt Diffon, Ralph Mac chio, C. Thomas Howell, and Diane Lane, adapted from a novel by S.E. Hinton, 1983. 1 (Harbor Drive In: from 6/8)

### FUTON

• (Foo-Tahn) noun

· Derivation—Japanese for bedding

Japan's premier bedding. We use thirty ruits rather than the usual twelve to twenty-four to insure that the batting does not shift under you during the night. Sleep in health on the floor cushloned by six full inches of pure cotton; or mate the futon to our beautiful oak floor frame for the finess in telsure Ming.



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# **CURRENT MOVIES**

(Studio 3 Cinemas)

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

(U.A. Glasshouse 6, 6/8 and 9 nodingili). Purple Nearts — Romance between Navy nurse and doctor in the midst of the Velleram Navy nurse and doctor in the midst of the Velleram Navy nurse and doctor in the midst of the Velleram Navy nurse and doctor in the midst of the Velleram Navy nurse and doctor in the midst of the Velleram Navy nurse and doctor in the midst of the Velleram Navy nurse and doctor in the midst of the Velleram Navy nurse and doctor in the midst of the Velleram Navy nurse and doctor in the midst of the Velleram Navy nurse and doctor in the midst of the Velleram Navy nurse and doctor in the midst of the Velleram Navy nurse and doctor in the midst of the Velleram Navy nurse and doctor in the midst of the Velleram Navy nurse and doctor in the midst of the Navy nurse and doctor in the midst of the Navy nurse and doctor in the midst of the Navy nurse and doctor in the midst of the Navy nurse and doctor in the midst of the Navy nurse and doctor in the midst of the Navy nurse and doctor in the midst of the Navy nurse and doctor in the midst of the Navy nurse and doctor in the midst of the Navy nurse and doctor in the midst of the Navy nurse and doctor in the midst of the Navy nurse and doctor in the midst of the Navy nurse and doctor in the midst of the Navy nurse and doctor in the midst of the Navy nurse and doctor in the midst of the Navy nurse and doctor in the midst of the Navy nurse and doctor in the midst of the Navy nurse and doctor in the midst of the Navy nurse and doctor in the midst of the Navy nurse and doctor in the Navy nurse and doctor in the Midst of the Navy nurse and doctor in the Midst of the Navy nurse and doctor in the Navy nurse and doctor

Racing with the Moon — Pointless wallow in American Innocence teen-age romance under the cloud of World War II, aimed, apparently, at the generation of teenagers who just missed out on SUMMER OF 42, RED SKY AT MORNING, BABY BLUE MARINE, et al. The boy (Sean Penn, with a pood harcus) is a bowling-pin MARINE, et al. The boy (Sear-Penri, with a good harcu) is a bowing-pin state, son of a grave-digger, and a personal properties of the present state of the grave-digger, and a personal produce to cope woods; the grif (Ezzabeth McGoven, with a better particular state diagniter of a bousemant mattern to be the diagniter of a bousemant mattern to be the diagniter or morber is employed—and the chronicle of their resistancies in the rough charantic equivalent of to Jay falls revenue for a response, any terminative control of the production of the produ sponse, bur chorties above all, and simultaneously clonys and ording to anyone not of a sike med. The only observed that the second of the ordinary o

still in the grips of his Healthclift gloom). Based on a Daphne Du Maurier book. With George Sanders, Uddith Anderson. 1940.

"(Ken. 6-7)

Risky Business — A when-the-catin-siany spath connectly by meets cating and turns the family home. In his parents absence into a profinel for his schoolinates. Less subgit than the parents absence into a profinel for his schoolinates. Less subgit than still applicates. And although a de-cent battle is put up against un-subgit yet a design belief all the starved for see, and as fash in the pocket, as cookby at the end of a trial civing? Are three nor girls in high with a starved for see, and as fash in the pocket, as cookby at the end of a trial civing? Are three nor girls in high with a starved of the starved of the starved with a starved of the starved of the with a starved of the starved of the with a starved of the starved of the scenes that only lock like directly displayed to the starved of the faceout, sill controlled to the humon. They controlled to the starved they are the starved to the starved to the starved to the controlled to the starved to the starve Risky Business — A when-the

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Sixteen Candles — The directorial debut of cornedy writer John Hughes, a movin for and about tennagers, and with their same impatience and exaggeration: I'll simply die if I don't get a laugh in the next five seconds. And

the next and the next and the next Anthony Michael Hall, as a socially malariotif rehaman, is given every opportunity to steal the movie, more opportunity even than Sean Penn in FAST TIMES AT BIOGEMONT HIGHOR Christopher Penn in FOOTLOOSE, He steals a few scenes at the least, but Molly Ringwald, playing straight-woman to all the cards and cut-ups, in a pouly but dignified performance as a pouty but dignified performance as e pouty but dignified performance as just sixteen-jear-old whose britt-day is overlooked in all the hubbul over her big justier, swedding (barnote better, the Lig justier, stack, orgh). With Paul Dooley and Justin Henry, 1984. (Camino Cinema 4, fron. 6:8. Clairenorst, storn 6:8. Fashion Valley, Mrx Mess Ceremas, from 6:8. Sartier With Missing Commentation of the Sartier With Missing Commentation of the Commentation of the U.A. Glassinguage 6, U.A. Movies 6.

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Star Trek III: The Search for Spock

— A new mission for Kirk and the
Enterprise: with William Sharter: directed by Leonard Nimoy
Aero Drive In; Carousel Criema 6;
Centraria Flower Hall Chembs; Common 6;
Common 8; Sports Aeron 6; Swettwater 6; University Towne Centre)

Water to Chromatily footine Certific Staying After. More embarassment than an innovent circular assessment in SATURDOV NORTH (SME) assessment to SATURDOV NORTH (SME) assessment to SATURDOV NORTH (SME) assessment of SATURDOV NORTH (SME) assessment (SME) assessment of SATURDOV NORTH (SME) assessment (SME) a

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cuses all of Manero's most deployable character traits as products of an ele-character traits as products of an ele-monial embedies innocience. The finale dry lies, colored lights, and impulsive improvisation—is too much to suppose the improvisation—is too much to live all performed by Stationes brother performed by Stationes brother Frank), the savagely hacked-up dance numbers, and the courtless performed performed the courtless of the grant performance of the courtless of the courtless of the grant performance of the courtless of the courtless of the grant performance of the courtless of the courtless of the grant performance of the courtless of the courtless of the grant performance of the courtless of the courtless of the courtless of the grant performance of the courtless of the courtles glistening eyes telling us again and again how deeply he deserves our pity, if not also our love. 1983. • (Frontier Drive In; New Valley Drive

Streets of Fire — Advertised as a rock-and-roll table, with Michael Pare and Dane Lane, directed by Walter Hill

Hill (Carnino Cinema 4, Casino, from 6/8, College, Fashion Valley, Flower Hill Cinemas: La Jolla Village, Plaza Twin, Santee Village 8; South Bay Drive In, Sweetwater 6; UA Glasshouse 6)

Sweetwater & UA Glasshouse ©
The Survivers — The prelucial
main: Gov Hey Long: Every Man
a King' as surgity PRed's Newman,
sets the tone for this survivers and comedy. It starts out being about
comedy. It starts out being about
pands is horizons — smoothly and
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include other types of hard times.

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"\* (Frontier Drive in; New Valley Drive in; Santee Drive In; from 6/8)

Swing SMIT — Or GOLDIE THE RIVETER OF THOSE WAS need Goldie THE RIVETER. FOR THOSE WAS need Goldie the documentary, ROSIE THE RIVETER. OR the fernale work force in World War II. And over a welfort to war III. And over a welfort to leisure is like, 13 pretty skimpy. And granted that the woman is the rightful locus of attention, a slight bit of interest in what he husband has been up to, once he returns hone from war, would not too much impair her independence. With Kurt Russell, Ed Harns, and Ortstaine Lahri, directed by Jonathan Demme. 1984.

'(Flesta Twin, Mira Mesa Cinemas: from 6:8)

· (Fleets Iven: Max Meta Cineras; tom 6.9)

The Tall Blood Man with One Blood Lauchton 6.9. The International Control of the Control of Control (Ken. 6/12)

tween a single mother and an only daughter (Shirley MacLaine and claughter (Shirley, MacLaine and Debra Winger, respectively), as though no special nisight were called for Nome ac affect overy often, in any concern self not so much with the mother-daughter relationships, on the one hand, and the daughters relationships, on the one hand, and the daughters relationships as with the mother's relationships, on the one hand, and the daughters relationships and warrous other gaps, affects of the property of the property dept. The sexuality dap, and various other gaps, affects of the property of variety gaps, the sexuellar gaps, affects of the property of variety and restrict of the property of variety of the property of variety and the property of variety and variety are inched, in a sense, but a method of character-zation that florest to despote the people with ec-

authors, unique signes of dress, and other attention general roughly equivalent to the novelty storic arrow though the tead the memory, which the procedure that the second secon quotes, unique styles of dress, and the washed-out, talcum-powdered mage suggests apart from all that, that cinematographer Andrzej Barthowak, Mo photographer PRINCE OF THE CITY and THE VERDICT in orar total darkness, has had trouble adjusting pupils or apertures to sun-light With Jack Nicholson, John Lithgow, and Jeff Daniels. 1983.

"Awo, from SB, Flesta Twin, from 6/6, Mira Mesa Cinemes; Strand, from 6/6)

E: Topo (The Mole) — Alejandro Jodorowsky name-making cult tem. with a legend-toned Quest story and a hero (Jodorowsky himsell) who be-gins as an Italian-western figure in black leather and ende as a shaven-headed anchorite its a mess of sym-bols and religiosity and Arrabalian surrealism and Peckinpahan vio-

The Trouble with Harry — Reviewed this issue. With John Forsythe, Shirley MacLaine, Edmund Gwenn, and Mildred Natwick: directed by Alfred Hitchcock (Guild)

Under Capricom — In Australiu, to be more precise, and during the Eighteen Hundreds. A Gothic custume drama from Hitchcock's dull, late-Forties period, just after THE PARADINE CASE and ROPE and just before STAGE FRIGHT. with long takes and long talks and an interesting Ingrid Bergman. 1949.

\* (Ken. 6/7)

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Take pictures. So says the cellinterested priciopumaist on assignment in Noaragus in 1979. And he is
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"(cover, e to through 12) 'Hertil — A glash's ofereainer has got-lini more ambitious, more powerful, not to mention more dud, she has not gotten any more disposed to incorpor-tate these characteristics into her cold-saccept, her her not only as an ado-iscent, but as an adolescent who, with a harcut, can pass hereind off as a state, without with Amy Jirvogh, it is probably too much to sak that she backen and olike hit has to fit in who about a few elleminate man scattered among them to make her all the size among them to make her all the size and the size of the size who will be the size of s

Incs. in the sense that any compar-ble frauma would be memorable, by Alon and Manily Beginsan. "It aems that little game! play Becomes more risky every any." To be carrol fall of that post a many telephono shots.



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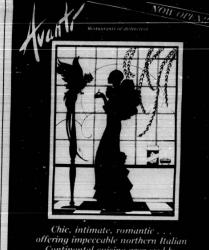
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#### 10 oz. Margarita Enjoy an evening of Nouvelle Cuisine and Musical Surprises

Thursday, June 14 Dinner 7 pm



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Includes glass of champagne, choice of over 15 entrees: omelettes ... repes ... eygs Benedict ... champignon maison ... huevos California ... fresh baked mulfins, and more!

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Choose from homernade Lasagna, Ravioli, Eggplant or Vea Parmigiana. Lunch includes soup o: salad, homernade bread & butter. (Prices range from \*3.95 to \$4.95) Offer valid until 4:00 pm with coupon through 6:20-84. (One coupon per patron please.)



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1924 TOYOTA COROLLA, very reliable, rabbit, wering, PTO, needs new tires, 1925 470 3469 wering. PTO, needs new tires, 1925 470 3469 wering.

1969 MUSTANIC CONVERTIBLE. 102 VB. recent turn up and shocks in good condition. \$3200 or best offer. Joe 461-7101, 450-262. 1974 VOLKSWAGEN SUPER Beete, no rust or dents.

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1978 TRUMPH SPITFRE 1500 convenies, excellent conditions 50,000 original males, AM/FM cassette Must 272-5332, 270-2908 MOTORHOME, FOUR-STAR 20', generator and air, new time, \$11,500,779-8130.

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1973 FORD 3/4 TON squareback van VB, automatic. 52500 Rick 474-8601 days: 223-9107 nights. 1963 SUNBEAM ALPINE, good condition, new rubber, 1967 Surboam, missing front end, Budy, engine and drive train in excellent condition. Sell as package, 1995

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1972 HCNDA 600, yellow, 50 mpg, good condition only \$1100, 223-0903

man parts], \$1500 or best offer Petr 287-9021 1977 HCNDA CIVIC historicock 4 new radial bres. Incertity indust majore. \$1500 Size 455-3597 Gays. 1978 Henry out. \$1979 Magds QLC. right door held stake the doors seek special metriculater. streeting wheel/column. etc. \$277-6078.

1965 MLSTAVC. 6 cylender. 3 speed, 24 mpsi on regular natural processors, for a stress. The residently of a Volvior in a steen set speed on the stress of a Volvior in a stress reducing of a Volvior in a stress reducing or stress reducing of a Volvior in a stress reducing or stre

1938 CHEVY MCN2A Spyder, 305, Automatic, power sciency (scales), AM/AN countre, or, Naded, \$1800 can be driven anywhere, \$495, 296-9131.

1980 TRILIMPH SPITFIRE, get a tan while you drive, 4 speed, only 22,000 miles; 1970 Control GT, 4 speed, 276-4616

ENGINE, 302 from 1975 Ford Gransida, complete needs reduitd, 375, 274-7580. 1982 HONDA CIVIC 1500, 5 speed, AM/FM cassern-very clean; excellent condition. Must sell. 15100 or beni-1975 CADILLAC ELDORADO convertible, original owner, good condition, new radiator and battery 14500, 278-7015.

1979 DODGE 200 VAN, carpeted, etc. Only 36:00 miles, excellent condition with automatic power streng/brakes, AM/FM, cassette, chrome rmo, ct. 6/096 cam 560-5703.

1982 MUSTANG CT, SL-VR, ar. ANVFM cassette mags, 18,000 males, excellent condition, 18000 457,4758 p.

1980 TOYOTA COROLLA Deluie, 2 door, automatic. AAL/FM casette, printripes, only 22,500 maes, excep-tionally clean, 14690 or best offer, 469-3193 1969 VW BUG, runs great, looks sharp! Only 7000 miles on new engine, new brakes, mulfler & paint 11600 or best offer, 261-0825. 1969 VAI BUC, sem-automatic, good transportation New battery, master cylinder. Must sell, 1800 226-4441

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I VAN CHENTOLET # door coupe, Joking \$1900 Ken 977 TOYOTA CELICA GT, 2 door, as, AM/FM same,

1968 DODCH DART, h cylinder, 2 door, air, sound ringine, original owner, 5900, Kevin 270-7580 1977 DATSUN B-210 Nationals, 5 speed, ar condition sig. radials, FM rusio, \$1775, 483-2285

1964 VM SCHAREBACK, new engine, 25-30 mpg, 51500 fem, runs great Recently insulit throughout 420-6020 or 579-8399

1979 TOYOTA SHORT BED truck. 5 speed, ar condi-soning, AM/FM consette player, Camper sheek area. Good condition, 33700 or best offer, 575-8166. 1988 DODGE CLISTOM Sportman van Jeas 8, 118 VB, automatic AM/FM cassette, good running condi-tion, sound body, away certificate, regulated 1985 11075 582-4982 1965 VAF SCHARFBACK station wagon, runs good, body good, \$1000. Shefly \$65,7227 days, 222-6333 meninist and weekings.

1973 DODGE MONACO, 4 door, \$500 or best offer

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1970 CAMARO, 150 VB, automatic transmission, power steering/brakes, all an good condition. Brand new battery, exhaust system mar shocks. Needs paret, interior work, 51000. 459-8815, 452-3210. 1975 VW VAN, equal engine from new tires, 4 spress

CAMPER SHELL for import pickup, short bed, excellent condition, \$125, 464,0963. TO THE CRANER of the green and white Raistern who warts to buy a white 1965 Cornet. call 234-7144, 296-7582 evenings, ask for Judy.

1979 FEAT 2000 SPIDER, brown with a soft DHI Top, 95,000 miles, original owner, excellent body, excellent condition. Will spend up to 5700, 942-0603.

VAN OR TRUCK wanted, will pay up to 1500.

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ONE TON FORD, 1970, automatic, strong Vit, 1950-746-6889 evenings.

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1972 VEGA RUNS GOOD, meeds some work, 1950-40 gallon fisht ank ancludes all accessome. 190-34de pro-ectors. 140-202 AU 20-413.

1983 NISSAN SINTRA Numbers ringe: 5 speed AM/FM steres, surroot interke package, 34 plus rings under 12,000, power stereng/brukes, blue: 571-3445 eversigs/weetersis, 238-8580 days.

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1955 JEEP PICKUP 444, SVam hubs, power winch, cylender, 11595, 436-5490

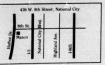
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1972 MGB N ENLELENT mechanical condition with return regime culton revolucies good body Propert to formula lake new micro and rule, 11495, 715-9153, 986 gard, n 11400, 366-1997 enemals.

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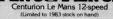
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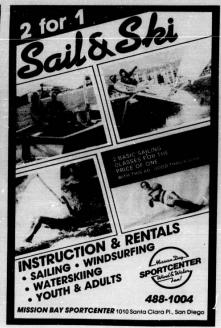
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#### Roommates

HORE CAT 16, trafer, storage box, excelent condition, extrat, \$1775, 436-3956, 753-2490 or 276-1510

FEMALE ROCHAMATE WANTED to share very risk fluir bedroom home on Mt. Soledad. Responsible non-smoker. \$100 months \$220 deposit, rolls utilities 2 ways. Please context seven after 5pm 224-8265. POWING MACHINE DP Bodytone 300, live new, 175 MUST SELL. 26' stoop, excellent condition, many extrai-new sall covers. Shelter bland slip. 38750, 755-8422.

ROOMMAIL WANTED, Australe June 15. Female footmate wanted to thate month painted and tall peted 2 bedroom noise with treplace and yard. Our area near pask, Linda 520-4533 or 2914-0522 4-7pm. Amount 14 700 or Inde No equal value. Chin 200 (al2). Announce of the Property of the Propert

REPONSIBLE RODAMATE WANTED — nice two bedroom dupes, close to Mission BAN, large room, fervired yard, palos, garage, pet okay. \$225/month, \$200 depoint John 275-66/9 after dyem.

BOATING LOUIMENT meand sestant anchor can be be seen and active normalisms of the flag number can be been can be seen and active normalisms of peat section, from the flag solar facts, co-surs soos Creg 453-1132, 450-1280 219

Addition now 483-5121 or message at 223-556e ex

SPORTS & FITNESS | 1919-IL (2811-10ME) private large personne flavore | 1919-IL (2811-10ME) private large personne flavore | 1919-IL (2811-10ME) private large personne | 1919-IL (2811-10ME) personne | 1919-IL (2811-10

PROFESSIONAL FEMALE, to share large, relucion 2 become 2 bette carryon from — 1 beach for Busines 2 bette carryon from — 1 beach for Busines 2 beach for Business 2 be

FEMALE BOOMMATE: July 1st; professional. BOOM TO RENT in horith park, s150 includes utilities inside, inference, quec, clear, considerate. Two long reduction for light services if desired. Sci3-5683 on beach area. Final & security. Intits. 483–4254.

FEMALE ROCKMAN'T WANTED. Two binfroom, two butin apartment in Ocean Seach. 1205 & 1/2 utilities Sony, no pets. Call 222-2989 after 7pm weekstays. (MALE ROCKMARE to share 2 bedroom, 1-1/2 MALE OF FEMALE to share a 3 bedroom apart opts consistent perfect flower as 1 bedroom apart opts and on Pool part of the 1-1/2 MALE OF FEMALE to share a 3 bedroom apart opts and on Pool part of the 1-1/2 MALE OF FEMALE to share a 3 bedroom apart opts and on Pool part of the 1-1/2 MALE OF FEMALE to share a 3 bedroom apart opts and on Pool part of the 1-1/2 MALE OF FEMALE to share a 3 bedroom apart opts and on Pool part of the 1-1/2 MALE OF FEMALE to share a 3 bedroom apart opts and on Pool part of the 1-1/2 MALE OF FEMALE to share a 3 bedroom apart opts and on Pool part of the 1-1/2 MALE OF FEMALE to share a 3 bedroom apart opts and on Pool part of the 1-1/2 MALE OF FEMALE to share a 3 bedroom apart opts and on Pool part of the 1-1/2 MALE OF FEMALE to share a 3 bedroom apart opts and on Pool part of the 1-1/2 MALE OF FEMALE to share a 3 bedroom apart opts and on Pool part of the 1-1/2 MALE OF FEMALE to share a 3 bedroom apart opts and opts and opts a 4 bedroom apart opts a 4 bedroom ap

PRECISION HAIRCUTS 59 MAN GELL:

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HOOM FOR RENT. Powt Lona, Employed male pre-ferred Non-divisier, no drugs. Must be employed. Ref rences, security deposit organics. 1225 utilities as challed 226-2667 evenings.

WORKING PERSON, non-smoking, 5250 ptus 1/3 unities, 1st, list month's rest plus 3100 security depose 292-8372.

MRLOYED MALE. 27, fun: engagoing, with littly instant male on female to Share rice Solana Beach ye. A 481-8029, keep trying. S200/moreti. James 393

# **Ernie Pook's Comeek**



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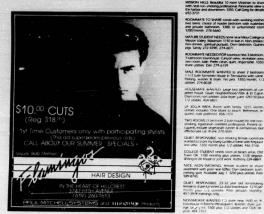
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responsible, heath-oriented, 30an plus, for smokeless home, near park, 5150 month, unlities, deposit, 282-5348 pefore 9.30pm.

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> Futon **E** Bedding

Bedding Co., Inc. 8348 Parkway Dr., La Mesa — 460-3041 — (1/4 bik, east of Jackson Dr.) 1380 Garnet Ave., Pacific Beach — 272-6793 — (Corner of Gresham & Garn WANTED RESPONSIBLE non-snoking adult to share 2 bedroom apartment with mother of 3 year old boy. \$200 monthly, utilizes included 293-7874.



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MAUL HAWAIL BEACH, pool, tennis, lovely custom decorated 1 bedroom condo, sleeps 4, 525-135 daily. Also 2 bedroom available 794-2076.

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PACIFIC BEACH 2 bedroom 4-pex. 1560-2 blocks to beach. New carpet, paint, private windrer/drym. Large patio. Quest only! No pets. 966 Emeratd 274-3400

1350 — 1 BEDROOM fireplace, good i minutes from downtown, five minutes from Valley, 4075. Mariborough, manage Miniborough Nr. 7 584 8864.

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HOUSE FOR LEASE — 2 bedroom, 2 full buth Fireplace, den, large living room, sundeck, carryon view. 3600 monthly, water included. 470-8372.

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1480-1500 2 HEDWOOM 2:1/2 BATH, fireplace, air constitioning, washer/diper, dishwasher, 1200 sq. ft., security building, secure parking 1 year old. 1120 Decker, El Cajon. SBB 5497.

mature web provinced finitions outdoor spotted dog looking for house to met 1750 per month. Javes, 232-5125 Eitem, 233-4464

PACIFIC BEACH, super large studio and one bedroom furnished, walk to bay, vacant June 30, 6-month lease 2155 Gamer: 1350/month; 270,3777 or 298-8340

Real Estate

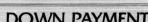
116,000 DOWN LAKE HODGES executive home in

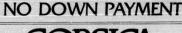
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WANTED 3 because house near LCSD, 1990 moreuse. The slade implying students with good moreuse. There slade implying students with good to provide the slade implying students with good to provide the slade implying students. See Justice 1991 Space rental is only 5162/morets Canada 20-1809.

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COLLEGE AREA 3 bedroom, I bath, Very good shape, in excellent neighborhood, 579,500, 287-7789

REAL ESTATE

2-BEDROOM 2-BATH luxury condo in west Mission Zalley by owner: 1250 sq. ft. Many ameribes: 5% 159m; 190.000, 239-2130

FOR SALE BY OWNER Pine Valley loxury home 4-bedroom, 4-bach, large pool, game noom, horse co-ral much more. Bridged \$149,500, 473,9026.

ASSUME NO QUALIFYING One-year new 3-bedroom, 2-both Mila Miles Inoue Fireplace, re-fragulate, over, dishwalter, carpets, drapes, double garage 110-950. Dennis, 578-5160 mornings, 159-5525, XE70, message

LAKE SHASTINA AREA, northern California 20 view acres, 123,000 Assume 8-1/2% 1st bislance 510,000. Consider trace for ca., boat or RV. 425-2317. POINT LOMA 5 bedroom, 3-1/2 bath house Extra sue lot. View to everywhere: \$349,900 by owner, 224,4495

LARGE 1 BEDROOM condo: 44-725 sq. ft. pato; pool sauna secu-10.5% soan, 164,000, 223-5835 REASONABLY PRICED piece of land warred in East County: Mike 263-3501

ACRES IN Ramona, top of a genter hill good road, lovely view of surrounding country, 14000 1400/month, 487-2803 evenings

ASSUME LCAN, 134,900, 1983 mibile home, room, 2 bath, garden tub, walk-in closet, ca ceilings, dismwisher, washer, dryer, komaker scaped Securey, adults, pets, 690-1049.

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\$3000 DOWN — NO QUALIFITNG 4 bedroom 2-1/2 bvtn 2500 sg it with view. Palm City, San Diego. 280-0424

17500, 16 X 35 FT MOBILE HOME, 2 bedroom, 1 bath security, pool, rec. room, cozyl 263-4105 or 264-1667.

7. One entry per person.

# THE READER PUZZLE

By Don Rubin

Each of the illustrations at the right represents a different well-known character's point-of-view. Name all four below.

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, L, XL).

L, XL).

4. Employees of the Reader and their immediate families are not eligible.

5. In the event of disputes or

ties, decisions of the judges will be final, and arbitrary. We've only got five T-shirts a

week to give away, so if there are more than five winners, we'll have a lottery.

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





@1984 United Feature Syndicate, Inc.

I see you getting a fixed rate, 30-year

I see your down payment as being very.

I see you being given a free refrigerator

# We also predict your landlord will hate us!

condominium for \$49,990, your monthly payment will be \$494, graduating up to a maximum of \$593, plus taxes and homeowner's fees. Plus, you'll have all the advantages of a Mission Valley location, right outside vour door

#### The Right Price.

Studios from \$49,990 One bedroom with den from \$67,990. Two bedrooms from \$80,990. You can't buy any home in Mission Valley at a comparable price.

#### The Right Terms.

Our FHA & VA 30-year fixed rate mortgage allows you to get started on home ownership at 101/2% the first year ... 111/2% the

second year ... 121/2% the third year ... 131/2% the remaining 27 years for an annual percentage rate of 1334% on the best value in Mission Valley. 2.5% down plus closing cost with F.H.A. financing. Vets pay no down with VA financing.



#### The Right Location.

At Park Villas, you'll live on a beautifully landscaped, park-like estate with plenty of on-property recreation. Swimming pools, whirlpool spas and recreation centers. And all the shops, services, sports and entertainment of Mission Valley are close by.

A Mission Valley Home at prices, terms and payments that haven't been seen in San Diego in a decade. The proof is in the seeing. So drive over and visit us today. Models open daily 10:30 to 6:00. Or call 619/299-0029 for more information.

Prices and terms subject to change octange



Limited Number of Free Refrigerators Available

Vinners of and Answers to eader Puzzle #308, Math

Confusion

Math Confusion was a relatively easy puzzle, given a modicum of arithmetic ability. There's not much we can add. The complete solution appears at the right.
Of the 178 entrants, 150

The T-shirt winners are:
1. Dabo Kolkado, San

- Diego 2. Peter Hepburn, San
- Diego 3. Gregg Williams, San
- Diego
  4. Richard Busch, San Diego
  5. Tom Burgess, San Diego

- =) =+==-1) 1+1=2
- -) --(++)=== 2) - 24 + 35 = 11
- +) (x+)-x=((-=)x=)3)  $47+5-7=(4-1)\times15$
- () -..-=..===0.=
- 4) 29.2-19.1=10.1
- )) (+-+).)===.) 5) 4+2+5.5=11.5
- ÷) -+=-(-=-=) 6) 2+124-121=5