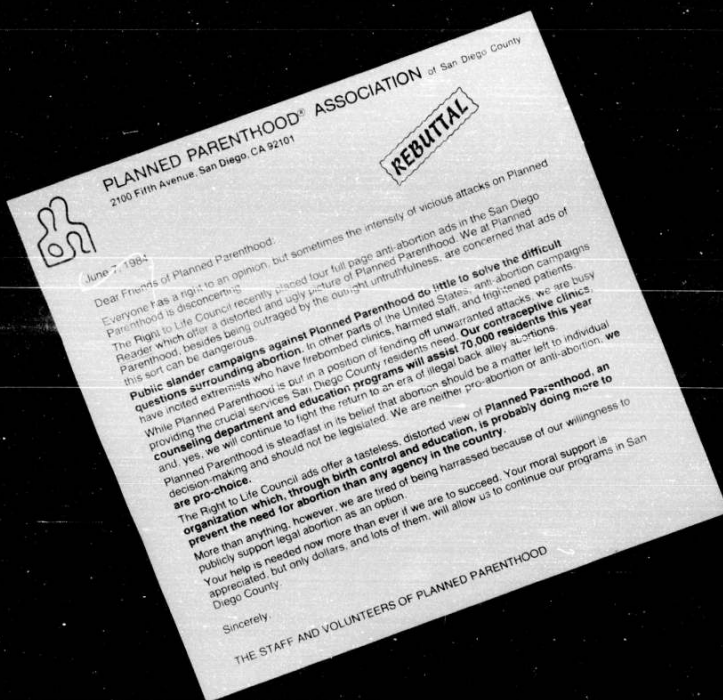


**Our County has a program that
reduces teenage pregnancies,
reduces the need for abortion,
and saves the taxpayer money.
IT'S CALLED PLANNED PARENTHOOD**



JOIN PLANNED PARENTHOOD!

Yes! I want to support Freedom Of Choice . . .

Enclosed is my donation of \$ _____ TO: PLANNED PARENTHOOD ASSOCIATION
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READER
VOLUME 13, NO. 23, JUNE 14, 1984 SAN DIEGO'S WEEKLY

Hard Times High School



The kids who go to Valley are not exactly like Ken and Barbie.

When he was fourteen years old, Robert Bertheola had an unusual sense of humor. One day he went into a bank in Los Angeles and placed a piece of paper before the teller that read, "You'd better give me \$3 million." For his account number, Robert put "44 Magnum." The people at the bank, apparently, weren't in a good mood that day. "I was only joking," Robert insists. "They took it the wrong way." So did the police. They

booked him on attempted bank robbery and sent him to jail. He did three months and got out "when the judge decided I was just joking too." But Robert was destined to be a troublemaker, to be the kind of kid only Father Flanagan of Boys Town could love. Numerous other encounters with the law led to arrests and incarceration in mental institutions. "My parents had some money," Robert says, "so they would pay to

send me to mental institutions to keep me out of jail."

Three years later, Robert, a slim young man with a bulbous Afro hairstyle, looks back on his past as one might look at a landscape scarred by a long, slow battle. "I've been through a lot," he says. "There is an oldness in his dark brown eyes that contrasts strangely with a youthful face that sprouts a five-day beard and

continued on page 101

**By
Stephen
Meyer**

Photographs by Craig Carlson

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PLANNED PARENTHOOD® ASSOCIATION of San Diego County
2100 Fifth Avenue, San Diego, CA 92101

REBUTTAL

June 7, 1984

Dear Friends of Planned Parenthood:

Everyone has a right to an opinion, but sometimes the intensity of vicious attacks on Planned Parenthood is disconcerting.

The Right to Life Council recently placed four full page anti-abortion ads in the San Diego Reader which offer a distorted and ugly picture of Planned Parenthood. We at Planned Parenthood, besides being outraged by the outright untruthfulness, are concerned that ads of this sort can be dangerous.

Public slander campaigns against Planned Parenthood do little to solve the difficult questions surrounding abortion. In other parts of the United States, anti-abortion campaigns have incited extremists who have firebombed clinics, harmed staff, and frightened patients.

While Planned Parenthood is put in a position of fending off unwarranted attacks, we are busy providing the crucial services San Diego County residents need: **Our contraceptive clinics, counseling department and education programs will assist 70,000 residents this year** in making their own decisions about abortion.

Planned Parenthood is steadfast in its belief that abortion should be a matter left to individual decision-making and should not be legislated. We are neither pro-abortion or anti-abortion, we are pro-choice.

The Right to Life Council ads offer a tasteless, distorted view of Planned Parenthood, an organization which, through birth control and education, is probably doing more to prevent the need for abortion than any agency in the country.

More than anything, however, we are tired of being harassed because of our willingness to publicly support legal abortion as an option.

Your help is needed now more than ever if we are to succeed. Your moral support is appreciated, but only dollars, and lots of them, will allow us to continue our programs in San Diego County.

Sincerely,

THE STAFF AND VOLUNTEERS OF PLANNED PARENTHOOD

JOIN PLANNED PARENTHOOD!

Yes! I want to support Freedom Of Choice . . .

Enclosed is my donation of \$ _____

TO: PLANNED PARENTHOOD ASSOCIATION
2100 Fifth Avenue, San Diego, CA 92101

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READER
VOLUME 13, NO. 23, JUNE 14, 1984 SAN DIEGO'S WEEKLY

Hard Times High School



Phil, Shari, Robert

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(continued on page 10)

**By
Stephen
Meyer**

Photographs by Craig Carlson

City Lights

Where The Bums Are

Police officer R.D. Brown isn't sure exactly when he first noticed the growing number of transients in Mission Valley — but he does know that they appeared rather suddenly. And after several weeks of spending the first two or three hours of his 7:30 a.m.-to-3:00 p.m. shift rousting an average of two dozen or so "river people," as he calls them, from five impromptu camping areas, he's also come up with quite a few tidbits of information about these most unwelcome newcomers to a neighborhood consisting mostly of condo dwellers, office workers, and hotel guests.

For one thing, Brown says, they are a lot younger than the other transients traditionally found on Gaslamp Quarter benches or in Balboa Park slumbers. They're also a lot more mobile, on his morning patrols, Brown states, he rarely comes upon a familiar beard. The transients are pretty much confined to five encampments, three of them in the San Diego River bed; about a quarter-mile north of Interstate 805 underneath the Interstate 805 overpass, "which provides a natural shelter from rain and wind," Brown says, and where two partially rolled-up mattresses are stored in plain sight against a bridge abutment at nighttime



Photograph by Robert Berninger

use, behind the Easy 8 Motel on Hotel Circle Place in the west end of the valley, and behind the YMCA on Friary Road, also in the valley's west end, where a trail through

brush and trees leads to a secluded sandy area ideal for undisturbed slumber. (The other two campsites are in Palm Canyon in Presidio Park and a hillside just south of the

Holiday Inn on Hotel Circle South that's being cleared for University Hospital expansion.)

What bothers Brown and his fellow officers most, though, is that these young, mobile transients are also prone to committing "nuisance crimes" such as burglaries and car break-ins: Brown reports that the "peaceful bums" image has been shattered, once and for all, by more than forty reported crimes in just the last month in Mission Valley. Hardest hit have been the office buildings and condo complexes that border the riverbed — a four-building office complex in the 7800 block of Mission Center Court, for example, was burglarized six or seven times, and the Commonwealth Bank Building's parking lot on Camino del Rio North experienced fifteen car break-ins, all in May — and in each case, evidence suggests transients were responsible.

"The doors are always pried open in a real crude way, and the stuff that gets taken is change, petty cash, or maybe a coffee can in which people put their dimes for a cup of coffee," Brown says. "And when a guy goes in, ransacks the place, and takes only what he needs, it's a real pain."

Also victimized are the

(continued on page 42, col. 3)

Joey Doesn't Honk Here Anymore

If Job had had a 6000 trained parrot to work with him at his Rove-n-Stove concession at RV shows, it would have most certainly been a parrot like Joey. Rick Laub can testify to that, having been Joey's owner until 11:30 a.m., Saturday, May 18. He and Joey were both working a boat show at Sea World near Perez Cove that day. Joey was a big attraction, drawing crowds to Laub's stand. The bird "could allow himself to be petted by potential customers, he would play dead, and he would even let Laub hold him upside down by his feet as Laub dangled him above a smoking Rove-n-Stove and said, 'Hey, let's toss him on the grill!'" The customers loved it. Joey, apparently, did not.

On that fateful Saturday he jumped out of his cage, took off into the air, and landed on a tree on a traffic island where Ingraham between West Mission Bay Drive and Laub ran after him and climbed up into the tree. As soon as Laub reached the branch on which the bird sat, Joey took off again, swooping under the West Mission Bay Bridge and landing in a tree on another traffic island between Quivira Road and West Mission Bay Drive, near Seaport Landing. Laub called the fire department for assistance, but the dispatcher told him that she couldn't send a truck out to rescue a parrot. She suggested



Butch, Joey's brother

that Laub wait until the tree with the bird's cage equipped with some food and water. He took the dispatcher's advice and stood under the tree, with the cage, for two and a half hours. Then Joey flew away from the tree and Laub lost sight of him.

The disconsolate ex-owner returned to his booth at the boat show, where a Sea World security employee informed him that a man had called the amusement park from the Dana Marina Hotel complaining that there was a parrot screaming outside his window. Laub dashed over to the hotel and located Joey after hearing the characteristic "honking" sound that the parrot makes when flying or upset. But when

Laub finally sighted Joey in a tree, the bird took off again and returned to his original perch on the West Mission Bay Drive traffic island. Feeling defeated, Laub returned to the boat show. At four-thirty the parrot flew over Laub's Rove-n-Stove concession, honking loudly, only to return to his tree on West Mission Bay Drive once again. Laub says that he took the parrot's action as a brazen attempt to taunt him, and he swore then that he would eventually catch the bird.

At eight-thirty Saturday evening, Laub approached the firemen at the station on Kemper Street, near Lower Records across from the Sports Arena. As he recounted his

story, one of the firemen admitted to having a macaw of his own and encouraged the other firefighters to help Laub retrieve his bird. When they reached Joey's tree at 9:00 p.m., the bird was asleep. Immediately the firefighters set to work, rigging their hundred-foot hydraulic ladder and positioning three spotlights to beam directly on the parrot. As the firemen on the ladder slowly inched his way toward Joey, the bird woke up. Terrified by the lights and the crowd gathered around his roost, he screamed off to another tree across the street. Laub, firemen, and onlooking children pursued the bird from

tree to tree for more than two hours, but finally gave up. Laub decided to return to the island early the next morning. After another failed attempt to capture Joey at 5:30 a.m., Sunday morning, Laub returned home. He had an idea: perhaps if he got Joey wet enough, the bird wouldn't be able to fly! Laub gathered up a dozen or so garden hoses from his and neighbors' houses. He rented a five-horsepower water pump with a special spray attachment. He called his friends and parents to borrow more hoses, and by nine-thirty he had secured more than 450 feet of the rubber tubing. Laub raced over to the tree on Quivira Way where he had last seen his pet, but when he arrived there, the parrot was gone. While returning the pump the following morning, Laub accelerated to avoid being hit by a truck coming off a freeway exit ramp. The water pump crashed through the rear window of his Volvo, causing nearly \$250 worth of damage. He then placed a ad in the "lost and found" section of the San Diego Union, and he heard from several people who claim to have spotted Joey in the Hillcrest and downtown areas. Laub, however, has not had the time to pursue his bird any further. He says that if the reports he has received are true, Joey is in good health. Meanwhile, he is busy selling Rove-n-Stoves, and with good reason. Shortly after having his car's rear window repaired last week, it was shattered again by Laub's milkanon on his early morning delivery route.

R.O.

Riffs

The list of local arts casualties has, in years past, included such noteworthy cultural events as the San Diego Opera's Verdi Festival and the San Diego International Film Festival. This year, add to that list the San Diego Jazz Festival, which would have held its sixth annual production this August.

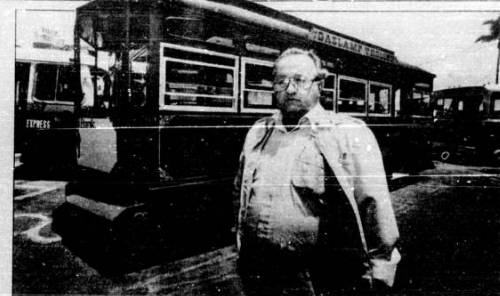
Last fall, promoter Rob Hagey joined forces with the KOOL Jazz Festival and presented a ten-day, thirty-art extravaganza subsidized by KOOL parent, the Brown & Williamson Tobacco Company, to the tune of \$150,000. Shortly thereafter, however, KOOL severed the relationship. As a result, the sponsorless Hagey initially planned to produce a scaled-down festival this year with less than a dozen acts spread out over just two days, August 24 and 25. But at a June 5 meeting, the nine-member festival board of directors voted that it would be better to produce no festival at all, and concentrate instead on a succession of individual and series concerts to keep the San Diego Jazz Festival name alive until a new sponsor can be found for a revitalized 1985 production.

—T.K.A.

The Great San Diego Trolley Competition

The logical choice to manage the Gaslamp Quarter's new trackless trolley system would appear to be Bob Smith. Smith's fleet of nine "Base Express" mini-vans has been shuttling thousands of off-duty sailors between downtown and area bases for four years. He's a local boy in a city often criticized for giving lucrative contracts to out-of-towners, and he offered to ply his two motorized trolleys on a route winding from Seaport Village and Harbor Drive up through the Fifth Avenue Gaslamp Quarter to Balboa Park for the seemingly reasonable fee of \$58,000 for five months. Smith even put one of his motorized trolleys on the street this March as a subsidized trial run.

Still, the downtown's Central City Association (CCA) — sponsors of the new transportation system — instead chose to go with the Phoenix-based Molly Corporation to run a pair of similarly decorative trolleys on the route from Harbor Drive to Balboa Park. CCA's directors were impressed enough with the Molly Corporation's



Bob Smith

presentation and experience that they guaranteed the firm \$80,000 for five months of trolley service, \$22,000 more than Smith's bid. CCA executive Peggy Ralph says her group first heard Molly's proposal last year when the company president addressed the CCA directors. Casual negotiations followed, and when Smith's counterproposal surfaced in March, CCA was too enamored in discussions with Molly to abandon their course and take Smith's offer. "It

would have looked very unethical... as if we'd taken all of the Molly Corporation's knowledge and used it to sign with someone else," explains Ralph.

Undaunted, Smith will keep his \$38,000 trolley on the streets and add a second one in August. Rides are free on the competing Molly Trolleys (which aren't yet licensed by the city), so Smith has dropped his plan to charge up to a dollar per ride and is circulating thousands of gratis trolley tokens through Gaslamp

merchants. He says 150 passengers ride his trolley daily; the Molly trolleys, which just started operation last week, have no ridership counts yet. With no revenue from the farebox, both trolley lines look to charter and the sale of onboard advertising to underwrite their operations. CCA, which plans to pay its \$80,000 lease fee to Molly by selling ads on the two Molly Trolleys, is charging from \$300 for a small interior billboard to \$2800 for a large exterior ad. CCA has used its extensive

business connections to sign up Anthony's restaurants, PSA, Ernest Hahn's Horton Plaza, and the Holiday Inn. Smith is undercutting the competition by charging \$1500 for his most expensive outside ads and \$200 each for small interior signs. He's so far attracted small retailers including the Farmer's Bazaar, Play Bill's bar, and the Independent Barber College. The Bank of San Diego, which is financing Smith's trolley purchases, also bought a large ad.

Smith says merchants solicited for advertising are sometimes confused about which trolley they're being asked to buy space on, and he claims at least one Gaslamp businessman canceled an ad he'd mistakenly purchased from a Molly Trolley salesperson instead of Smith's salesmen. CCA's Ralph says her group welcomes the competition from Smith's trolleys. "There's enough business down here for ten different trolleys," she assures. But another competitor withdrew two weeks ago from the Gaslamp's transit free-for-all. San Diego Transit took its two-year-old, revenue-losing Seaport Village-to-Balboa Park "Headline Express" off the streets when the private trolleys began service.

—P.K.

Diamonds And Cactus

Clifford Carlton Cravath, more commonly known as "Gavy" or "Cactus" by his fellow big leaguers, was the first San Diegoan to play major league baseball. And if you can forget Ted Williams for the duration of this story, Gavy Cravath was also the best hometown boy to ever bludgeon the homefield.

Cravath's name was more or less lost to local history until Frank Kern, curator at the Hall of Champions in Balboa Park, set out to make a list of every player in the bigs who hailed from San Diego County. The project was part of the new baseball exhibit that just opened last week at the museum. Kern found approximately sixty locally produced major leaguers, and a quick check of the record books shows that the first was almost the best.

The *Baseball Encyclopedia* says Gavy Cravath was born in Escondido on March 23, 1881 (sportswriters dubbed him Gavy because they somehow thought he came from Gaviota, California, players call him Cactus because California was still considered the Wild West in the early 1900s). But the city of Escondido wasn't incorporated until 1888, so there's some question as to exactly where in the county he was foaled. Kern discovered that Cravath played for the San Diego team in the California League in 1902, and then played for Los Angeles in the Pacific Coast League from 1903 to 1907, where he picked up an award as most valuable player one year. Baseball records show that he went into the big leagues with the Boston



Gavy Cravath

Red Sox in 1908, played for the White Sox and the Senators in 1909, and began an illustrious ten-year career with the Phillies in 1910. After a long post-baseball tenure as an Orange County justice of the peace, Cravath died in Laguna Beach in 1963.

Cravath stood five feet, ten inches tall, weighed about 186 pounds, batted and threw right-handed, and played right field. He hit fifth in the batting order most of the time, and the year after he came to the Phillies he became baseball's leading slinger. In 1913 he led the majors with nineteen homers and 128 runs batted in (RBIs), and again led the leagues with the same number of homers in 1914. But it was 1915 that was his peak year, when he hit twenty-four homers, a huge number during the so-called dead-ball era, and led the Phillies (who had finished sixth the previous year) to the pennant and the World Series.

Though Philadelphia lost to Boston in five games in the fall classic of 1915, Cravath was able to post some immortal numbers that year. He hit four doubles in one game on August 8, which ties him for second place with many others

on the list of National League players with the most extra-base hits in one game. Only three National Leaguers, including Steve Garvey, have gotten five extra-base hits in one game. Those four hits also tie Cravath for first place (with eighteen others) for the most doubles ever hit in one game. And the two doubles he hit in one inning that day put him on the list of only forty National League players, including Pete Rose, Leo Durocher, and Mike Ivie (who did it when he played for the Padres), to perform such a feat.

Cravath's eight runs batted in on August 16, 1915, tie him for fifth place in the most RBIs-in-one-game category. (Also on that list are Nate Colbert of San Diego, Willie Mays, Mike Schmidt, and Dave Kingman.) But it was his home runs for which Cravath was most famous. Frank Kern tracked down one of Cravath's granddaughters in Laguna Beach, who reports that Gavy was once fined for hitting too many homers, presumably because baseballs were expensive in those days. And he was the undisputed home run king in all of baseball until 1919 when a kid named Babe Ruth hit twenty-nine into the nickel seats, breaking Cravath's record of twenty-four set in 1915.

His granddaughter, Ginger MacMillen, told Kern that Cravath was also a creative baserunner. In a game between the Phillies and the Braves one day, she recounted how Gavy was on first and took off for second when a grounder was hit toward shortstop. He was forced out at second, but when the second baseman threw to first to try to complete the

(continued on page 42, col. 3)



Miller Bridges

What's The Difference?

Cynics may very well slap their thighs and chortle derisively at the thought of a forty-two-year-old ex-graduate getting our city's mayor to adopt and endorse a cartoon character named "Sparky" as the "Ambassador of Excellence and Positive Spirit for America's Finest City." But Helene Bridges (formerly Lee Geserman, nee Arlene Roth), is convinced in her heart that if she can just get enough people to recognize "Sparky," that if she can just pin enough

people with strips of blue ribbon that read "Who I Am Makes A Difference," San Diego could become a model of excellence and positive spirit for the entire world. Those in this city who equate positive thinking and "difference making" with a species of bright-eyed, utopian vapidity had best take heed. Bridges claims that more than 50,000 people have been "pinned" locally, and says that by 1986 everyone in San Diego will be making a difference.

(continued on page 42, col. 3)



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Just Baby & Bingo

What a refreshing contrast! Sue Carson's June 7 cover story, "By Bingo Possessed," renewed my faith in your publication. So far this year, I have only found two cover stories of interest to read fully. One was by Neal Matthews concerning the work being performed at Naval Ocean Systems Center ("The Eureka Factor," February 2) and Carson's humorous account about the binger bus.

I expected to read the ongoing depressing correspondence concerning your Right to Life Council's anti-abortion ads. As expected, many letters continue to flow. I would like to say that I am thankful my daughter is as against abortion and close to be the

mother of a precious little girl who is now two and a half. At the time of her pregnancy many of my acquaintances were surprised, if not appalled, by the fact that she wanted to keep her baby. Part of my life would be gone if she had chosen abortion.

It was time for some humor and Carson's article certainly hit the spot. Let's have more of her Damon Runyon characters! *Betsy Dodds, San Diego*

Let's Go Get Stones

I am happy to see Jan Wahl and the Reader's "Matthew Alice," May 24) address the subject of the

Calvary Cemetery tombstones stockpiled in a canyon on Mt. Hope Cemetery property. Your readers may be interested in the recent formation of the Cemetery Preservation Committee. As an

Letters

adjunct of the San Diego Historical Society, one of the group's major concerns is the preservation of the Calvary gravemarkers. Our goal is to insure the protection of these symbols of our San Diego heritage. We hope to locate a place where the Calvary headstones will best be preserved. Interested

parties may contact San Diego Historical Society committee members at 232-6203 or 297-3258. *Dot Brovinsky, Cemetery Preservation Committee*

Just A Touch

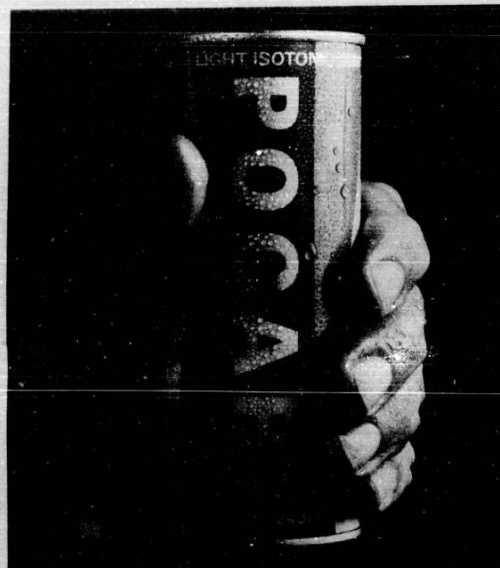
Thank you for bringing up the seemingly omnipresent subject of stress ("Off the Cuff," June 7). I was sorry to see no mention of one proven stress-reducer, therapeutic massage. Stress and body tension perpetuate each other in a vicious cycle. Everyday frustrations as well as more severe life changes lead to muscle spasm and tightness; the resulting pain and awkwardness interfere with the ability to sleep deeply, think clearly, and work successfully. Chronic tension contributes to serious health problems by making the body more susceptible to injury and disease.

The various forms of body therapy, including deep tissue Swedish and acupuncture, all focus on releasing the client's specific patterns of tension. In addition to the immediate physical relief, the state of deep relaxation rejuvenates like a minivacation. The awareness of the body's potential ease and vitality carries beyond the session into the client's life as a positive balance to recurring stresses. From the friendly hug to the professional massage, touch is one of the most powerful and effective means of restoring calm and communicating relaxation we humans have. *July Heyboer, Hillcrest*

Gem On A Par

In Jonathan Saville as drama/critic for the Reader, the paper possesses a valuable gem. He is the best drama critic in San Diego and on a par with the finest critics in New York, Chicago, and Los Angeles.

His reviews always have depth, perception, philosophic edge, and a keen sense of the vagaries of life. Although I am in no position to attend all the productions he reviews, his critiques are so vivid and lively I feel I am a member of the audience, seeing the play as produced on stage. In this respect, he functions as a true drama critic. I often save his reviews for they constitute a chronicle and history of the drama as art. *Jay M. Morgan, La Jolla*



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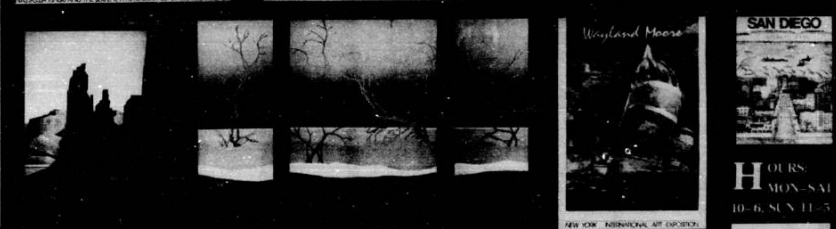
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Straight from the Hip

Matthew Alice

Dear Matthew Alice:

Now that watermelon season is here, could you tell us the best way to pick a nice ripe watermelon? Whenever I pick one out at the store it's always fuzzy or not quite ripe yet. I've seen people "thumping" watermelons and they say you have to listen for the sound of the thump to pick out a good one. I've tried, but it doesn't seem to work for me.

Ralph Muñoz

Chula Vista

What do you think, watermelons are bongo drums in disguise? And I suppose when I tell you that the melon originated in Africa, you'll say that the natives probably used them to send messages to each other. Well, I'm not going to fall for that (though the inhabitants of Naples do point out the multifaceted character of the watermelon by saying it is the only way to eat, drink, and wash your face at the same time). African natives were quite ingenious, cultivating the wild vine for its crop during drought season, and carrying the watermelon along on journeys through arid lands. Rather awkward canteens, but certainly more nutritious and interesting than plain water.

Thumping a watermelon won't tell you much about what's inside — though an overripe melon will have a "dead" sound. No, the only way to pick out a ripe one is by appearance. The skin, or rind, should have a velvety bloom; any that are shiny or look old are no good. The blossom end should be flush to the contour of the fruit. If there is an indentation, it means that the melon was picked too soon. Color of the "belly," where it rested on the ground, is final: yellow or amber is good, but a white tinge to this area indicates a poor choice. It's all rather subjective, and professional growers have the only foolproof method for choosing a good watermelon. Before they harvest a field, they go out and split

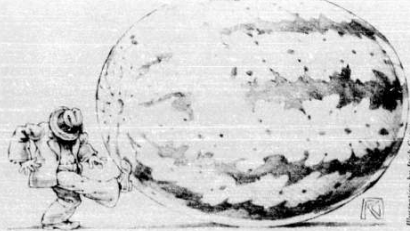


Illustration by Rick O'Neil

open the first few melons to determine the ripeness of the crop.

Dear Matthew Alice:

Did I have too many beers one Sunday night, or was that really Roger Hedgecock appearing in the last scene of a recent CBS Sunday Night Movie, *Borderline*? The film starred Charles Bronson and was filmed in San Diego, so I guess it was possible, or is there a Hedgecock clone?

Sammy Smith

Curdliff

I detect a pattern in our mayor's life that runs counter to the lives of many politicians today. No more salient an example of an actor moving into politics can be found than the current inhabitant of the White House. But Ronald Reagan merely set the stage for his fellow thespians, and one could think of many similar examples of actors seeking the political limelight. Roger Hedgecock, however, is doing things his own way. Here we have a politi-

cian who seems to feel a definite attraction for life at twenty-four frames per second. His first appearance on film was in a bit part in Robert Redford's *The Candidate*, a 1972 movie made in San Francisco where Hedgecock was a student. But the life of an actor is an unpredictable one, and eight years passed before another part came his way (I guess he turned to politics to get him through the tough times). Perhaps I should not frame it in such a passive manner; a source tells me that "there was interest on both sides" in the then-supervisor appearing in *Borderline*. True, Hedgecock showed up in only one brief scene in the 1980 film, in which he played an attorney who gets the bad guy off the hook. He must have made a good impression in Hollywood, though, for this was soon followed by a small role in the television series "Simon and Simon," in which the mayor played a lawyer (clever casting) who was looking for some nasty horse thieves. I don't know if he caught them, since I man-

aged to miss his performance (and his two earlier ones as well. I think I was watching a rerun of "Mr. Rogers' Neighborhood" at the time. I apologize, and I vow not to miss Mayor Hedgecock's next fictional role on my TV screen.

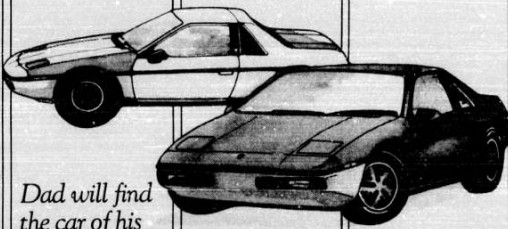
Just about everyone who responded to my question about Dagwood Bumstead's occupation knew he worked for the J.C. Dithers Company as an office manager. Only a few, however, knew that the precise nature of that firm has never been revealed. Although his answer was not the first I received, Jim Pascarella of El Cajon had the best reply. According to Jim, Dagwood is in the same line of work as Ward Cleaver (and, as we all know from Fred Rutherford's many references to it, that job is in the "salt mines"). Jim also knew that Blondie's maiden name was Boopadopol, but the honors for being first to respond correctly to both questions must go to Glen Schnepf of Spring Valley. For those of you who can't remember back to 1930, at that early stage in the comic strip's development, Dagwood was a rich playboy who fell for the slightly dizzy flapper named Blondie. Dagwood's parents disapproved of the liaison, and Dagwood was forced to go on a hunger strike to win their consent for the marriage — all to no avail; he was disinherited anyway. All the modern conveniences you now see in the Bumstead home are strictly the result of Dagwood's hard work, whatever that may be. One last bit of Blondie trivia: our heroine's first words, uttered on September 8, 1930, were "Oh, tee-hee, I always feel so boopadopol when I meet my boyfriends' paps."

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

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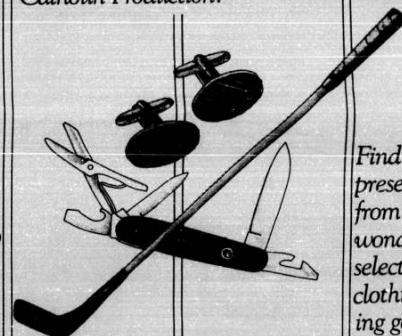
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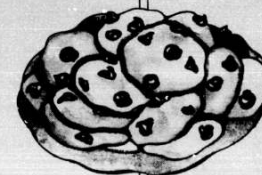
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THE INSIDE STORY

BY PAUL KRUGER

THE MOST THREATENING challenge to Mayor Roger Hedgecock's controversial "managed growth" program has until now been La Jolla Valley, 3100 acres of rolling hills and scrubland northwest of Peñasquitos that is the proposed site for development of a Christian college, business parks, and homes. Hedgecock and his environmentalist allies say the expansive La Jolla Valley project is premature; if approved, they argue, it would compromise the city's ten-year-old growth plan and encourage the construction of up to seven other residential industrial projects proposed for that last frontier of city land, sandwiched between Interstate 5 and Interstate 15 north of Mira Mesa. The stakes are high: La Jolla Valley's developers—the Campus Crusade for Christ, Inc.—have already spent \$1.25 million in legal fees, public relations assistance, and engineering studies. Hedgecock's doggedness was demonstrated when he refused to reappoint city planning commissioner Fil Chavez after Chavez endorsed the project this year.

La Jolla Valley, however, is now being pushed out of the managed-growth spotlight; a city council debate and vote on that development, which had been scheduled for next Tuesday, has been delayed until September. But soon the stage will be taken by a new actor—the 4-S Ranch, a neighbor of La Jolla Valley that is owned by the Ralphs family, former proprietors of the Ralphs supermarket chain. The Ralphs want to exploit the value of their 3600-acre ranch by developing an assemblage of homes and industrial and

commercial areas—just the sort of ambitious frontier development Hedgecock would be expected to horsewhip. The mayor, though, may not have an opportunity to do so.

Unlike La Jolla Valley, which is within the San Diego City boundaries, the 4-S Ranch property is located on county-controlled land. The Ralphs family wanted their land to be annexed to the city, in large part because water and sewer hookups are cheaper and easier to obtain from the city than from the county. But the Hedgecock administration vehemently opposed the proposed annexation. City staff, knowing that Hedgecock and his council allies consider the 4-S Ranch project as much a threat to their managed-growth policy as La Jolla Valley, never included the Ralphs project in future sewer and water planning, so technically at least, there is no available water and "no room" in the city sewer lines. The Ralphs family argued that the city needed their industrial acreage to accommodate new high-tech firms, an opinion buttressed with statistics from the publicly funded Economic Development Corporation. But the city planning department—always sensitive to the desires of an incumbent mayor—presented its own statistics claiming that sufficient industrial acreage exists without the Ralphs property. These city hall skirmishes convinced the Ralphs family that they should not pursue their plan to have the city annex 4-S Ranch. This was an apparent victory for the mayor. Yet the win ultimately may undercut Hedgecock's position by clearly highlighting the weaknesses of the managed-growth argument and giving the council's pro-development faction

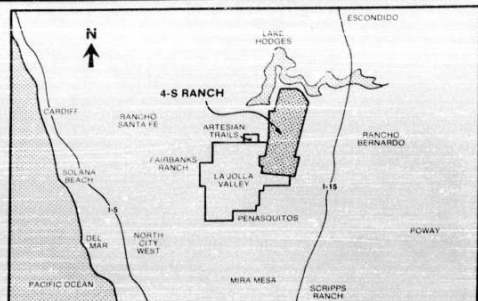
ammunition to help defeat the mayor and environmentalists in future battles over land development.

Those who fault Hedgecock's reasoning note that the 4-S Ranch abuts the eastern border of Rancho Bernardo's thriving industrial parks, and so is thus more logically suited for development than La Jolla Valley, which sits as an island west of Interstate 15. Yet the Hedgecock forces have treated the two proposals with equal disdain. Much of the current appeal of growth management derives from the potential for saving the pristine acreage north of Mira Mesa, but Rancho Bernardo and Peñasquitos are steadily gobbling up those acres from the east, while Fairbanks Ranch and North City West are encroaching from the west. Construction of the 4-S Ranch under the less-restrictive county hand might crowd the area to the point that, à la Mission Valley development, fewer arguments can be made for saving the remaining open space. And should the 4-S Ranch be built under the county's auspices and ahead of the city's growth-management schedule, the La Jolla Valley project becomes more logical in that the properties share a

common east-west boundary, making La Jolla Valley a contiguous development to the 4-S Ranch, as 4-S is now to Rancho Bernardo. Moreover, other north city developers with the option of a city or county relationship—including the 160-acre Artesian Trails project—could defect to the county, further diluting the city's influence on future planning.

With the loss of the 4-S Ranch, Hedgecock will also have to defend the loss of at least \$110 million in capital improvements and a portion of the 5000 jobs that would be generated by the first 635-acre phase of the ranch. Property tax monies which would have gone to the city will go to the county instead, leaving the city to suffer the negative effects of sprawl and traffic jams while it enjoys none of the financial benefits. "The city will continue to lose its reach development to the outlying areas—Fallbrook, Vista, Escondido," says Mac Strobl, of the Economic Development Corporation. Strobl cites as an example the 300-acre Hewlett-Packard plant that located in Fallbrook rather than wait out the approval process for city land. Mayoral challenger Dick Carlson could make a campaign issue of such

criticism. Hedgecock's staff concedes that a Ralphs defection would harm its strategy. It contends, though, that the project, if in county hands, may not be financially feasible. Under county jurisdiction, the Ralphs family would be obligated to build a sewage plant for the initial phase of the project, and that is expected to cost between five and six million dollars. Water, which would be bought from the Olivenhain Water District, would cost thirty percent more than city water. "They're a long way from actually building," says Hedgecock staffer Dave Nielsen, who will lobby the county board of supervisors to deny the project. The success of those efforts depends in part upon the new makeup of the board, and the election last week of Brian Bilbray isn't a promising omen for conservationists. The Ralphs family is moving ahead with county negotiations, but they still hope Hedgecock will re-examine their project and agree to annex the property. Such a change of heart will have to come before November 7, when county supervisors are scheduled to vote on the Ralphs project. November 7 is the day after the Carlson-Hedgecock election. □



Map by Peter Harned

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VALLEY HIGH

(continued from page 1)

mustache, both of which are sparse as an April field, both of which are probably five weeks old. Today Robert attends Valley High School in Escondido, and he's turned his life around. He's got friends, he's got dreams, and he's got motivation.

What do you call the place where all the bad boys and girls go? The ones who don't do their homework? The ones who play hooky? The ones who call the teacher "Daddy-O"? The ones who are "different," who aren't socialized enough to recognize limits, who dress outrageously, whom drugs make dysfunctional? What do you do with the incorrigibles?

For students in the Escondido Union High School District, the caboose on the educational train is called Valley Continuation High School, a huddle of squat buildings just off Bear Valley Parkway not far from Interstate 15. It is the place students go when no one else will take them. Officially, Valley High is for students who "frequently exhibit disruptive, defiant, defensive, delinquent, apathetic, and/or unmanageable behavior when acting out against the comprehensive school system." Principal Bob Lewis describes his school in more human terms. "Valley is a place for the abused kids, the misunderstood kids, the neglected kids, the kids who have been through a lot of trauma, a lot of pain." In the shade of a eucalyptus tree near the school's food



Smoke break

stand, a sleepy-eyed stoner, showing the laconic candor nonadolescents can only feign, cuts to Valley's essential core: "This school," he says, munching a greasy poor boy sandwich, "is where they send the fuck-ups."

Head counselor Megan Gamble is the first person most students get to know at Valley. It is her job to make them feel comfortable and to facilitate their reentry into the classroom. "For the most part," says Gamble, "we get the severely damaged kids at Valley. We get the walking, crawling wounded."

Gamble, who is tall, slim, deeply tanned and forty, has been at Valley since 1979. A compassionate woman with large, probing blue eyes, she has worked with kids most of her adult life, not only here but in Australia and

in Africa, where she was a Peace Corps volunteer. Essentially, she patches up the students emotionally so they can get down to the business of studying. Their emotional problems, according to Gamble, are almost always related to family trauma. "Occasionally we'll get a kid who has two supportive parents, but has some genetic problem. However, that's rare. Most of our students have been wounded at a young age by their environment. I had a seventeen-year-old girl in a class today whose mother woke her up at six in the morning to smoke a bong with her. Now, this girl doesn't smoke dope, and she's embarrassed that her mother gets high every day. Out of love for her mother, though, she tells us, 'Oh, she can quit any time she wants to.' Essentially, the message the girl gets from her mother is, 'If you love me, you'll smoke dope with me.' This poor girl

came to school early this morning in order to get out of the house. She needed to find a place that was safe."

It is difficult to converse with Gamble anywhere but in her office, because students follow her around as they might a mother duck. She is very popular at Valley High. "She's from outer space, if you ask me," says Steve, a former punk. "She can place herself at anybody's level. You don't meet too many people like that. Even if she totally disagrees with what you're saying, she'll listen to you."

And then she will probably hug you. Gamble seems determined to make the handshake obsolete; she hugs indiscriminately just about everyone who crosses her path. "These kids have serious self-esteem problems. What we do here is a sort of re-parenting. We try to show them that love can be expressed in ways other than what they're used to at home. Essentially, the philosophy of the school is, 'We accept you, so you can accept you.' Jeanie is a 'mod.' She is a 'Petite Oriental girl who wears a skirt that is Sixties short, a hair band years out of style. She looks older than her sixteen years. Escondido High School kicked her out for 'ditching' (hooky). 'I was bored there,' she says, and so came to Valley High."

Her friend is Shari the Punk. Heavy black army boots. Black shirt. Cute and sharp. Her hair looks like something that grows on the ocean floor, some mysterious black plant in which lurks danger, or some dark secret. Each hair has an unruly personality of its own, seeming to go its own independent way. Here is an anti-hairdo, a hairstyle's nightmare, calculated organic anarchy. Shari's soft, peaceful face presents a visual oxymoron, as

(continued on page 12)

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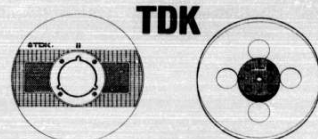
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VALLEY HIGH

(continued from page 10)

confusing to the senses as the sound of a wailing siren on a stationary fire truck.

Shari the Punk is fourteen. "I tried to enroll in Escondido High School," she says, "but the principal took one look at me and said I couldn't dress like I do or wear my hair like this. They didn't want me." She speaks these last words with the self-pitying resonance of a child whose big sister has stolen her toy. Shari's identity seems to be tied into that theme: "they" don't want her. "I mean, if they can't accept me for what I am," says Shari the Punk, "I don't want to go there anyway. I don't want to be like all other people. I don't like the way everybody all looks the same."

At first glance, the students at Valley High don't look so different from those in a regular high school, except that they smoke cigarettes on campus, a privilege denied their mainstream peers, and on hot days half the guys are shirtless. The students move and speak with characteristic adolescent awkwardness, though some are asked that awkwardness to the level of unrefined grace. There are punks, mods, new wavers, trendies, breakers, cowboys, stoners, heavy metal rockers, low-riders, a few geeks, and some who vehemently refuse to be labeled. Valley is a potpourri of adolescent weirdness, the kind of place that makes stuffy adults' skin crawl. Conspicuously absent are the jocks, the cheerleaders, and the "Einstein" — the clean-cut sons and daughters of subur-



Classroom

bia who go to proms and get excited about football. Even the neatly dressed "nerds" — imitators of the early-Beatles/Connie Francis look that died twenty years ago — have an edge to them. Their dress is an ambiguous voice that speaks for most Valley students. It says, "We're not what you think we are."

"I think Valley is a cool school," says Rick, a sixteen-year-old Valley student who gazes at the world with bloodshot, tired eyes and has a peculiar habit of repeating questions that are asked of him. "I couldn't hang in the regular schools," he says. "I was ditching all the time. I couldn't conform to their rules, and besides, I'd rather do what I want. It's a lot more fun to go off and party than to go to school."

"Is school important? Yeah, school is important, but it's weird," says Rick, seemingly lost in a vaporous thought. "Once you start ditching and going off and partying, school seems

like a total drag.

"What's partying mean?" he repeats with a laugh that conveys his astonishment at the naivete of the question. "Partying means, I don't know, going out and having fun. Hanging out. Getting high."

No-shirt Nick joins the group. "This is a bad school," says the short, spunky fifteen-year-old who, for once, is wearing his shirt. "The teachers don't hassle you as much as at regular schools. You can smoke cigarettes where you want. I used to go to Orange Glen, the funkiest school in Escondido. It's a raw deal there. 'cut the principals, teachers, and security guards hassle you all the time. This place is cool. I mean, if this place wasn't cool, would they have Jim Morrison over there or what?" On the wall opposite is a mural of Jim Morrison's head framed in a black star.

Valley High has a very good reputation among educators in the Escondido School District. Everyone is genuinely

relieved that a place exists to accommodate troublemakers and other students for whom the standard schools are inappropriate. Pat Ross, principal at nearby San Pasqual High, says, "Valley meets a very real and important need for students who have trouble in schools like mine." Forest Fouts, Escondido Union High School Superintendent, is very enthusiastic about Valley. "They have a difficult job," he says, "but you've got to hand it to them. They work very well with the kids."

Because Valley is so small, the students, teachers, and counselors all know one another and address one another by their first names. Contrary to its reputation, it is a very friendly place. Though many students at the school have caused serious trouble elsewhere, Bob Lewis, principal of the school, claims that fighting and vandalism are almost nonexistent at Valley. There is no graffiti in the classrooms, and even the bathroom walls are clean. Unlike other schools in San Diego County, there are no on-site security guards. Nobody can remember a teacher having been threatened.

"We take the pressure off the kids and let them be what they are," says Megan Gamble. "At Valley, they don't have to play the tough guy or the tough chick. People fight from a sense that they aren't okay the way they are. Our kids fight when they're off campus, but since we let them be themselves here, this place has become sort of a sanctuary, like an embassy."

Among the general public, however, Valley suffers image problems. The school is the object of derision (from students in other schools), fear (from parents who dread their child may end up there), and contempt (from

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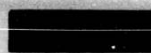


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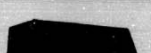


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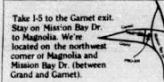


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VALLEY HIGH

(continued from page 12)

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Robert points to another symptom of Valley's distorted reputation:

"Some kids actually mess up on purpose so they can get in here. There's a mystique about us that comes from stories about all the terrible things we do. But most of it is BS. The kids come here for the wrong reason if they want to keep screwing up. We're here to get out of that, not perpetuate it."

Both Rick and Nick show anger when reminded of Valley's poor reputation. "I'd rather be here than in any other school," says Nick. "And I don't really care if other schools think of us as fuck-ups."

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Over a Happy Cheeseburger and a Sprite at Carl's Jr., a sixteen-year-old Valley student — call him Duffy — explains that when he grows up he wants to join the police force and become part of the vice squad.



Megan Gamble (center rear) with friends

"But you smoke dope," says another student.

"So?"

"Well, don't you think you'll have to stop smoking dope to become part of the vice squad?" he is asked.

"No, not really. 'Cuz I wouldn't do it when I was on the job. You know, you do what you're going to do on the job, but when you're off work, that's your own time."

The other student interjects, "But wouldn't you feel uncomfortable busting somebody during the day for smoking marijuana, then going home at night and lighting up a bong yourself?"

That thought had apparently never occurred to Duffy. "No, not really," he replies. "You see, I wouldn't bust anybody for having less than an ounce or so. I just want to be one of those cops who kicks back. I don't want to be one of those dicks. I want to be cool."

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One young man insists that ninety-five percent of Valley's students do drugs regularly and that it is not uncommon for them to get high on campus. "One day I saw two guys snorting coke right in the classroom," he says. But another student, who makes it clear he gets high regularly, says: "The active drug users number more like fifty percent of the student body. Principal Lewis does what he can to curtail drug abuse; he has a reputation for 'beating bushes' trying to catch kids using drugs on campus. One day recently he caught a student with two bags of marijuana. He called the police and the boy was arrested."

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Though the staff tries to minimize the extent of drug abuse, the problem is bad enough to have resulted in a schedule change not long ago. Valley used to have a half-hour lunch break at 11:00 a.m., after which students attended their final class of the day. But during the break many would go to nearby Kit Carson Park and smoke dope. "There would be as many as a hundred kids there every day," says seventeen-year-old Jennifer. "They'd just be kicking back, getting high. Then they'd return to classes all messed up." Valley has cut out the lunch breaks, and now most students attend four fifty-minute sessions. With breaks between classes, this keeps them at Valley from eight in the morning until noon.

"One of the most abused drugs on this campus is crystal methedrine," says Gamble. "Crystal is a major problem; it is cut with so much bad stuff, and when the kids come down off it they experience what they call 'the melt.' They experience huge emotional swings, depressions that sometimes look like psychotic breaks.

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Valley's campus, which covers only a few thousand square yards, is little more than a handful of trailers ("relocatable buildings," in school administrative parlance) bunched together, and a peck-marked dirt parking lot. Not a classy layout, by any means. Dreary, in fact. It's been there fourteen years, but still seems to have one foot on the platform, the other on the train. Valley looks unwanted and unloved, as transitory as the lives of its students. A peek into Valley's classrooms reveals that there are few "classes" in the strict sense of the word. Teachers don't lecture groups of students studying the same material. Every student has his own self-paced curriculum. The students sit at their desks in individual

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Students who are very bright can move much more quickly through Valley than they can a typical school. Seventeen-year-old Jamie, for example, plowed through a year's worth of credits in nineteen weeks. He could have gone faster, though. "For a while my study habits got very bad," he said. "There's no pressure on you in this system, and it's very easy to come home and say, 'Shine the work.' ... A phone call from a teacher

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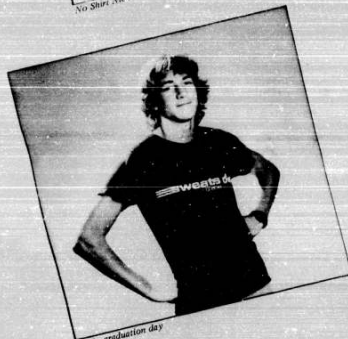
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No Shirt Nick



Jamie, graduation day

VALLEY HIGH

(continued from page 12)

anyone who needs a scapegoat. A staff member once told a woman at her dentist's office that she worked at Valley. "Goodness," replied the woman, "how can you stand working there?" A long-haired student, walking innocently along the road one day, was stopped by a cop and asked to present identification. When he learned the boy was from Valley, the officer said, "It figures."

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VALLEY HIGH

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criminal behavior, drugs, and, as if that weren't enough, the intrusion of contemporary societal values that depreciate the importance of education. The problem Valley's teachers face becomes clear in the class entitled "Decisions."

It's ten o'clock on a Friday morning, and "Decisions" has just begun. Though the course is required of a few "emotionally disturbed" students, many others choose to come on their own. "Decisions" is based on the principles of school psychologist Michael Salzano's "decisional model," a process the students can use to help them "think before they act." Salzano presides over the discussion, which has turned to "adults."

"They think they know it all," one boy says. "They try to teach you something, but they try to shape you. That's the wrong approach. Everyone should be their own self. When someone is always nagging you, it gets on your nerves."

"But they think they're helping us," a shy young man points out. "Yeah," interjects a pretty brunette with a stuffy nose, "but look how screwed up they are." Everyone laughs.

"My stepdad thinks he's the big guy with authority," puffs a small guy with a look of tight-chinned contempt. "He's got this big image. He thinks, you know, 'I'm a dad now, and I can tell this kid what to do.' He thinks he's the big all-time dude. He's an asshole."

No-shirt Nick can't sit still. He stands up, sits down, stands up again, chats with his neighbor, fiddles with his pencil, and taps his fingers on the desk. When he finally gets settled in his chair, his head darts from one side to the other, trying to find something that interests him. Apparently the discussion can't hold his attention for



Michael Salzano, Bob Lewis

more than a minute or so.

"I don't think parents do anything to consciously hurt kids," says the shy boy. "It's just that parents and kids are talking two different languages. Parents talk about love, but they're really afraid. They just don't want us to get massively into drugs, drop out of school, and get arrested. They have a point, but they deal with the problem in the wrong way."

A baby-faced fourteen-year-old has been trying to voice his opinion since the discussion began. It's obvious that all this frivolous talk has been boring him. It skirts the real issue, which he clears to him from the start. "Hey," he says, "we just want to party, that's all."

In response to a question about how many of the twenty-five students have been arrested, three-quarters of the class raise their hands. The charges? No problem getting answers from these kids. A swell of criminal accusations rises from all corners of the room: burglary, assault and battery, petty larceny, grand theft, MIP (minors in possession), dealing in controlled sub-

stances, shoplifting, truancy, possession of firearms, disorderly conduct, and so on. Conspicuously silent is Phil, a sixteen-year-old with long, straight blond hair, combat pants ripped at the knee, a bandanna tied warrior-style around the head, and the hardened look of someone who's seen the world from behind bars more than once.

Phil is asked what he has been arrested for. He shifts in his seat. "Burglary," he says. "And buds (marijuana). And grand theft auto. And stealing a gun."

The proud din of defiance in the room has turned to deferential silence. Phil has established himself as the heavy. "I also have six drunk-in-publics," he adds, his head bowed, hiding a coy smile. When he looks up, his classmates respond with a polite round of applause.

Phil looks like a teenage Country Joe McDonald, a hippified anachronism displaced in the year of Big Brother. His long, straight hair, his bandanna, and his combat pants evoke images of militant peacebunks back in

the Sixties. But Phil is 1980s "heavy metal" through and through, and a typical Valley student—a trouble-maker, an outsider, a victim of a broken home.

"When he arrived at Valley three years ago," says Michael Salzano, "you couldn't get near him. He hated all authority." Phil has been in a lot of trouble. The reasons are classic. His parents were divorced; he fought often with his father; at age nine he was hanging around with kids as old as eighteen, who introduced him to drugs. He developed a liking for alcohol. "I've got problems with the bottle," he says. "I get violent when I get drunk. My doctor says I have an allergic reaction to it. Not long ago I got drunk in a Boll Weevil and I just got wild, breaking pool cues, throwing pool balls, trying to hurt people."

Phil knows he's got to change. "I just figure I gotta straighten my ass up. I'm sixteen years old, and I don't want to go to jail. If I get one more felony, I get fourteen months."

However, Phil is no more willing than Shari Pank to change his appearance. "When I walk into a store with my mom, I feel bad for her sake, because I know it's embarrassing for her. But I'm not going to change the way I look. I say, 'Shine 'em.' I like this look. I like long hair. I am what I am whether others like it or not. You shouldn't judge people by the way they look."

Phil attributes much of his progress in the past three years to Salzano. "He helped me a lot," says Phil. "He showed me how to think, rather than react. If I'm doing something wrong, I stop, take five seconds to think about it, then decide if I should do it or not. Salzano's a real teacher."

This school makes you look at your responsibilities. Responsibilities and decisions are mostly what this school is all about. It's getting you prepared for the world you'll be living in when you get out. That's what this school means to me.

The discussion in "Decisions"

class turns to the value of the humanities. For the most part, the students' attitudes are negative. English, history, foreign languages, and the great works of Western literature are not on their list of priorities in life (not that they would be in a regular high school). "It's nice to go to school and learn all that stuff," says one fellow, "but once you get out what are you going to do with it?"

"History is a waste of time," he continues. "We're so into the future with computers and stuff, why are we looking back on the past?" The class echoes almost unanimous approval.

A black student, who makes it known he has been no stranger to racism, complains that history has failed blacks. "Black people were in history," he says, "but they weren't in the history books very much." Salzano asks him if he has studied the history of black people. "Not to the fullest extent," he answers. Someone suggests that perhaps he could be the person to give his people their due. "Well, yeah," he replies thoughtfully.

The pretty brunette with the stuffy nose risks an unpopular view. "I think history is important," she says. "They say that history repeats itself, so that knowing the past can help us understand the present and the future."

"Bah," interjects a young man. "What do we care about some dead person?"

Sentiment is building in the room for the brunette's point of view. "What about rock and roll?" says a bright-eyed teenybopper. "What about the history of rock and roll? Isn't that important?"

In the midst of thoughtful silence, several wrinkled brows turn to the fellow who thought history was a waste of time. With reluctant sheepishness, he admits what everyone knows is true: "Yes, the history of rock and roll is important."

The Valley High Schools of the world need a Father Flanagan. Valley has one, a fifty-two-year-old man with a mission. His name is Michael Salzano, a tall, firmly built Italian with curly gray hair, a silver-

streaked beard, and a deeply lined face that looks as if it has been chiseled from solid rock. His friends call him Sal. All the kids at Valley High call him Sal.

Salzano wants to change the world, and he has decided to start in an educational shantytown in Escondido. The oldest staff member at Valley High, Salzano was there when it all began in 1970 with nineteen students. For fourteen years he has been the school psychologist, helping rejects readapt, making misfits fit, reminding the forgotten that they count too. "I've seen so many things and heard so many stories that I don't even know what's extraordinary anymore," says Salzano. "I used to react to the ugliness, to the kids getting knocked around by their parents, to little boys and girls being used by their parents for sexual favors, to the neglect, and so on. I'd get angry and want to save the kids. But it doesn't really make me angry any more. It makes me sad."

He tells of a boy he had at Valley years ago whose father allegedly forced him to perform homosexual acts. "The man had the boy convinced he'd kill him if he talked. The wife and family knew about it and ignored what was going on. The kid ended up committing suicide. He OD'd on downers and alcohol, then got into a Jacuzzi and drowned. It may have looked like an accident, but that kid knew what he was doing. He wanted to die."

Salzano knows that there is still a lot of abuse going on. And he knows that Valley is an obvious dumping ground for the victims of sick adults. "Oh, they're out there, but I don't hear much about them," he says. "You see, if a kid comes to me with a problem, I'm required by law to report it to the police. I'll only encourage a kid to tell me something if I think he or she can handle it. Normally, I try to get the kids to a place where they feel strong enough to reveal what's going on."

"The kids in the regular schools are going to make it. But the kind of kids we get at Valley can undermine everything we've got in this society. They are the ones the police departments

exist for. They're going to be on the welfare rolls, or in the prisons. They're going to be the drunks, the drug addicts, the dealers, the abusers. They are a force we don't want to reckon with because they are potentially so destructive. The thing is that if we don't reckon with them, they will become destructive."

The students at Valley love Salzano. Bob Lewis, the principal, half-jokingly refers to him as Valley's "gun." His office is constantly filled with the buzz of adolescent chitchat. When he walks out into the main quadrangle he is immediately surrounded by students. Some don't even address him; they just want to be near Salzano's role model. He's got something the kids at Valley want.

Salzano likes to tell his students the story of the "one-hundredth monkey." It goes like this: An anthropologist had been observing a group of chimpanzees on an island for some time. One day a chimp dropped a recently picked sweet potato into a stream he was crossing. He picked it up and ate it, noticing, no doubt, that it tasted better because it wasn't covered with dirt.

The next time he ate a sweet potato he went to the stream and washed it first. Soon the other ninety-nine chimps on the island began imitating his behavior. Then, inexplicably, chimps on nearby islands, who had no contact with their enlightened neighbors, began washing sweet potatoes as well. "I try to tell the kids that they are the one-hundredth monkey, the one who first discovered the secret," Salzano says. "I try to convince them that we could change the world. I have great faith in each individual; each person is part and parcel of everything that goes on in this world. It's like Charles Manson said: 'I don't know what you people are complaining about, you created me.' He was telling us something; he was saying, 'Your anger, your hatred, your prejudice created me. I bought it and I killed somebody with it.'"

"The point in the one-hundredth monkey story is that somehow the message about washing sweet potatoes

was conveyed to nearby islands spontaneously. If there was a way to expand positivity to the point where it could be conveyed spontaneously, what kind of a world might we have?"

Robert is one student for whom Salzano's monkey story seems particularly appropriate. When he was small his adoptive parents split up, and Robert spent his childhood "hopping between my mother and my father. My attitude was that life sucked and that everybody was out to get my head and that if I couldn't get what I could right now, then I wasn't going to get anything. I just felt like nobody gave a fuck what happened to me, that I wasn't important."

In his early teens Robert took to the streets, where he panhandled and played the street con. "We had great scams worked out," he said. "Me and this guy I knew would park the car on the street, open the hood, and tell people we were outta gas. I'd give them the whole spiel and they'd give me ten or fifteen bucks. It was incredible."

Robert got involved with bikers, who exposed him to drugs. He also became adept at the martial arts, which he used to "thrash" people. "I guess I broke some people up," admitted Robert, "but I never wanted to kill anybody." In one fight, Robert got broken up himself. "I threw a guy down on the ground," he explained, "but he pulled a gun and took a .22 in the leg and in the hip."

"It got to the point where I was seeing people getting shot all the time. I saw a guy get his face beat with a ratchet so bad that he had to have thirteen hours of reconstructive surgery. At that time I was saying, 'What's the difference? I didn't care about anything anymore. A buck's a buck. Any one's life didn't really matter.'"

"I spent a lot of time in mental hospitals, trying to get off on that scam. Those places are like Holiday Inns. You can just kick back, take it easy, and get drugs when you want them. We used to get violent with the staff. I

(continued on page 18)

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VALLEY HIGH

(continued from page 17)

remember a riot we had once where we were throwing the staff through Plexiglass windows, the kind that are supposed to be unbreakable."

Last September Robert enrolled at Orange Glen High School in Escondido. He didn't last long. "I got mad at a teacher and punched out a window," said Robert. "They claimed I intended

to punch the teacher, so they sent me to Valley."

When Robert came to Valley last October he dressed in black leather, wore dark sunglasses, and called himself "Conan." "I was into badmouthing teachers," he says. "I had no friends. I was threatening. Nobody ever saw Robert; they just saw Conan. But slowly Sal coaxed me out of my shell."

Robert, who says he wants to enter a graduate program in psychology, preferably at Berkeley, makes no secret of his admiration for Salzano. "He turned my life around completely. I

know where I was heading when I came here, and I know I'd have gotten in a lot more trouble. For some reason I listened to him. I think people hear him more than they hear others. He talks to us kids in a different way. Maybe it's because he's been there, because he has had the experiences himself."

In his twenties Salzano was part of a car-stealing ring in New Orleans. "I was a thief and an exploiter," he says. "I had eighteen arrests and thirteen convictions, five of which were felonies. At that time of my life my attitude was 'Hey, they owe it to me,' so I went out and got it. Ripping people

off was no problem for me."

After three years in jail, Salzano decided to straighten himself out. Though he had no degree at the time, he managed to get a job teaching part time at a high school. When someone quit unexpectedly during the year, Salzano was asked to take over. "There was an incredible shortage of teachers in Louisiana at that time, so I got the job," he says. "But I was learning the material right along with the kids, staying just a few chapters ahead of them." He loved teaching, and noticed he was very good at it, so he started taking classes to finish up his bachelor's de-

gree. He has been working with kids ever since, trying to get young people like Robert to change. "These kids don't realize that they don't have to behave as they do. Drawing from my own experience, I try to show them that they have choices."

The subject taken in Salzano's "Decisions" class is "love experiences," and the class is being conducted by Lydia Bettig, who works as a counseling intern at Valley. Salzano assists. The idea is that since most Valley students come from broken homes, they probably haven't experienced much love during their

childhoods. Bettig hopes to help them better understand how their upbringing has affected them. "Some of these kids," she explains, "have never been given so much as a word of encouragement in their lives. Nobody has ever told them they did something right, or that they were good people."

The class gets off to a rocky start because half the group has forgotten to bring pencils. Phil is leaning back on his chair, tapping his fingers to cerebrally composed heavy metal, looking as though he would rather be just about anywhere else. His neighbor whispers, "Hey, have you got an extra pencil?"

As if breaking bread, Phil, without a moment's hesitation, splits his pencil in half and hands the splintered stub to his chum.

Bettig plays a tape of the soundtrack from the final scene of the film *The Rose*, with Bette Midler, a story based loosely on the life of Janis Joplin. Midler's character has just shot her last fix before going on stage. She stands in front of her audience muttering incoherently like a lost child, as if trying to spit out a pathetic, lamenting farewell to a world in which she never found love. Midler is brilliant, but the students respond with blank faces that


conceal their churning emotions. Before she gets to the song she intended to sing, "Let Me Call You Sweetheart," the Rose falls and dies of a drug overdose. Then the voice of Midler singing the title track cuts in: "Some say love, it is a river that drowns the tender reed/Some say love, it is a razor that leaves your soul to bleed."

Teenagers do not like to talk about love. When Bettig turns off the tape, the nervous, adolescent energy hangs in the air as thick as tar. It's there in the fidgeting and the creaking chairs that

(continued on page 20)

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VALLEY HIGH

(continued from page 14)

fill the room like an anxious, subterranean hum. For most of these fourteen- to sixteen-year-olds, having to deal with this is punishment. They keep looking at the clock, but it's at least twenty minutes till the buzzer will sound to end the session.

Bettig scans the room and asks for reactions to the song. There is none.

Salzano speaks up. "Okay, we're going to talk about something you all hate—it's called love." Comic relief.

Bettig goes to the blackboard. She reads what she'd written earlier: "In

order to understand why I experience love the way I do, I need to identify what I believe love is. I realize that my understanding of love is based on my past experiences. To see the situation clearly, I need to examine these love experiences, to identify how they have programmed me for either a positive or a negative love life." She asks if anyone would like to tell the class of a time in the past when he or she felt loved. The students bow their heads. No one responds.

"Come on," says Salzano. "Don't wait around for someone else. Take a chance."

No one does, so both Salzano and Bettig relate experiences from their own pasts when they felt loved. The nervousness in the room subsides and the kids all look up, listening attentively and empathetically.

"Now," says Bettig, "who would like to share a love experience?"

Heads dip like dive bombers and the fidgeting commences like the sound of crickets stirred unexpectedly in the night. Salzano calls on a couple of people, but no one can think of a suitable event to share.

"Take a risk," insists Salzano.

"Don't worry about . . ."

The buzzer sounds, interrupting him in midsentence, and before you can sigh with relief, two-thirds of the class is out the door. The razor touched the skin, but no blood was spilt in third-hour "Decisions" class today.

Afterward Salzano and Bettig discuss why the students didn't respond very well. "When you're talking about an area as conflictual as love, you have to expect that," says Salzano. "Even adults don't like to talk

about love. We were asking the kids to do some heavy introspection and they may not have been ready for that."

"Besides, that is a particularly tough group, those kids between fourteen and sixteen years old. They're in such a state of flux that they don't know whom to believe. It's much easier to work with kids who are a little older."

At Carl's Jr., several students talk about the morning's "Decisions" class that didn't seem to work.

"Sal and Lydia are human too," says Robert.

"Sometimes what happens in there touches everyone in a little way," says Jennifer, another student and Robert's girlfriend.

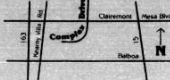
"I know with me that things click later on."

"That song affected me," Daffy admits.

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"I could tell everyone in that room was affected," insists Jennifer. "They put on an act to make it look like it didn't touch them, but it did."

Daffy, Robert, and Mike all concur: "Yeah, everybody was moved."

The following day five students came to Bettig and asked her to play the tape again at the next class meeting.

"What you see at Valley High is an indictment of our society," says Valley High principal Bob Lewis. "These kids are the product of broken homes, of family trauma, of the media, of the drug culture, of a society that places more value on entertaining its children than educating them."

Indeed, the children of Valley High seem to embody everything that is most ephemeral in American culture.

They are to adults what the nouveaux riches are to the gentry—embarrassing in their guileless excess: hyperbolic in their use of drugs, in their thirst to be distracted and entertained, in their ignorance, and in their narcissism. They even have the nerve to flaunt what they are—with pride, honesty, and vitality. Certainly Julie is one of them. She is energetic and talkative, and though she is only sixteen years old, she speaks with a combination of wisdom and cynicism that belies her age.

"I hate authority," Julie says. "I've been rebellious since fifth grade." She used to go to Orange Glen High School but she left because, she says, the students and teachers refused to accept her. "Everybody used to call me a dirthead. That means a stoner. I don't think of myself as a stoner, though. I

just think of myself as a person who likes to party. I like to go out and get blitzed listening to heavy-metal music. I don't usually get high at school, though. But do I smoke every day? Sometimes. Well, yeah, a lot."

Julie claims that her attitude toward school has changed dramatically since she's come to Valley. "They treat you like an adult here," she says. "They let you make up your own mind. If you don't want to work, that's your choice; you just graduate later."

Several other students gather around and join the discussion as Julie continues. "At Orange Glen, you go to school all day and you come home totally burned out," she complains.

"Yeah," says another student only half in jest, "you're so burned out you can't even party."

"Then you have homework," con-

tinues Julie. "I don't see the point in doing school work after school. I mean, they give you enough while you're there. That's what turned me off at Orange Glen. We were overworked."

"And the teachers there [at Orange Glen] were so boring," says another girl. "All they do is lecture you, and if you didn't buy what they were saying, they'd get all upset."

"They'd make us diagram sentences," says Julie. "I mean, what are you going to do—go around the rest of your life diagramming sentences? I know a girl who had to write a composition, so she wrote the whole thing in diagrammed sentences. She got an F. I mean, what do these teachers want?"

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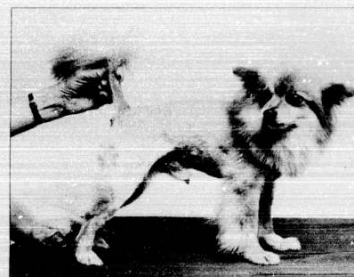
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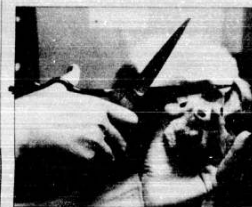
The Wonderful World of Pampered Pets



Angel at Earl's Pampered Pooch



Leon out at Betty B's



By Sue Garson



Deborah Jones' Pooch at Betty B's

If you've never been to the section of Ocean Beach just north of the pier that's known among dog owners as "Dog Beach," or if you weren't awakened early yesterday morning by the persistent howling of your neighbor's lonesome dog, or if some clever canine hasn't circumvented the water-filled glass jars you strategically laid out on the grass to discourage him from fertilizing your Bermuda lawn, then you may not realize that San Diego is a big dog town. Big means 120,000 licensed dogs. For as many dogs that are licensed with the county animal control department, people in the dog business figure there's almost an equal number of unlicensed dogs.

Although a tail count is impossible, it's conceivable that San Diego County has nearly a quarter of a million dogs. Considering our sizable dog population and our anthropomorphic tendencies, you can bet that a goodly amount of money is lavished on San Diego's dogs. Clues to the kinds of attention money can buy are offered in San Diego's *Yellow Pages*: Doktor's Pet Supplies, for instance, has four San Diego County branches, accepts credit cards, and makes financing available so that San Diego's domestic animals can wear designer T-shirts emblazoned with such slogans as "Killer," "Super Stud," "Pierre Cardin," and "Christian Dior." "I thought it

hardly ever rains here, plaid raincoats are available. So are tiny corduroy jackets for boy dogs and pinafores for the girls. Booties and snakeskin collars are unisex. Doktor employee John Weaver says that Four Paw, a puppy perfume that costs \$7.49 for three ounces, is a good seller. "When the economy is down," says Weaver, "everyone suffers except house pets." In San Diego there are veterinarians who make round-the-clock house calls. The Animal Eye Clinic in Mission Valley limits its practice to ophthalmology, and although all veterinarians work on dogs' teeth, there's one local vet who specializes in orthodontia. Some vets are still general practitioners, but the move toward specialization is becoming apparent; there are animal cancer clinics and animal dermatology clinics and there's an American Veterinary Holistic Medical Association in Peñasquitos. San Diego has dog training centers and an elementary school for dogs that grants a diploma after the dog has satisfactorily completed a twelve-week session. The local dog tattoo parlor tattoos the dog's license number or the owner's social security number either under the dog's ear or on the inside of a leg to facilitate identifying dognap victims. Pet health care is expensive — the treatment for a poisoning could run \$600 or more, and a multiple fracture could cost \$1500 — so pet

medical insurance has now become a reality. One company offers policies with an eighty percent-twenty percent ratio (after a small deductible is paid) for major medical coverage and hospitalization, but cosmetic surgery, such as eye tucks, is excluded. In their attempt to convince you that the drooling creature burying bones in your back yard has human characteristics, some local kennels call themselves "resorts" and "hotels." One of San Diego's three pet cemeteries calls itself the "Zoo in the Sky." Spaying and neutering places now refer to themselves as "animal birth control clinics." Not surprisingly, a considerable portion of the money we spend on our pets goes to making them look good. Once the domain of only the wealthy, professional dog grooming has been trickling down to the middle classes. Student enrollment at Betty B's Dog Grooming School in North Park is not only increasing, but it's attracting potential animal groomers from as far away as Hawaii and even Japan. "The grooming business is really booming," says Betty B., owner-operator of the school. "In a warm climate like San Diego, people bring their pets in quite often to be groomed, especially in the summer." She says that dog groomers do scissored, layered, and feathered cuts on canine hair just as hair stylists do on human hair. One local groomer even gives punk



Betty B. at Betty B's

haircuts to pets of owners of that persuasion. High-style haircuts are time consuming and can cost between sixty dollars and seventy-five dollars. "A beaded braid hairstyle, for instance, is quite elaborate and can take several hours to do," she says. "White-haired dogs get tinted with nontoxic vegetable coloring that can cost up to seventy-five dollars per tint." During the summer months, Betty B. says it's quite possible for a dog owner to spend a few hundred dollars a month on his pet's grooming if he goes in for elaborate styling. "Of course, all grooming includes bows and nail polish that match the dog's collar," she adds. Pet grooming parlors (including

mobile groomers in self-contained vans that make house calls and office calls) in nearly every neighborhood from Santee to La Jolla have the most predictable names: Pauline's Poodle Palace, Pink Poodle, Connie Castle, Dapper Dog, Shaggy Dog, Paw Alley. Snooty's is just where you'd expect it to be — in La Jolla — as is Earl's Pampered Pooch, which merged two and a half years ago with Barking Lot. Although the names imply dog grooming, Earl's Pampered Pooch has twenty steady cat customers who come in for baths and brushings in addition to Earl's 300 canine clients. Feline or canine, they come in regularly and they come in style. It's

continues on page 34

The Wonderful World of Pampered Pets



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Lion out at Betty B's



By Sue Garson



Domingo awaiting transport in Deaklen's car

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Richard fine out at Betty B's

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(continued on page 24)

Pets

(continued from page 23)

common to see a cab or a Mercedes or even an occasional Rolls Royce pull up in front of Earl's unpretentious wood-shingled cottage on Marine Street just a door east of La Jolla Boulevard. Every Friday morning a long limousine pulls up in front of Earl's establishment. The driver, dressed in a dark business suit, honks his horn to signal the arrival of his lone passenger, Angel.

Angel is a fifteen-pound, copper-colored cocker spaniel who sits alone in the back seat. After the driver parks and escorts Angel inside, Earl's assistant, Lauri Simmons, bathes the dog and puts her in the drying cage for a while and then dries her by hand. After an hour, Angel is happy and frisky and ready to be driven back to the home she shares with the Reverend Terry Cole-Whittaker.

After Angel's departure, there's a parade of cabs and cars depositing and delivering pets. Inside the grooming room, Sadie Blumenthal, an ordinary alley-cat-cum-La-Jolla-house-cat (who undoubtedly thinks she's Persian) waits quietly in the cage she is sharing with her housemate Zoey, a dog of unknown parentage, while their third

nonhuman housemate, Engel, a Lhasa apso, is being clipped and dipped. Two miniature schnauzers, Gucci and Ho Chi Minh, are on their way in, and Spoiled Rotten, an Afghan, is on her way out — in a Mercedes.

Pampered Pooch proprietor Earl Miner is a groomer, breeder, handler/owner of an undisclosed number of show dogs — standard poodles, Afghans, and Bedlington terriers — and an animal rescuer (his shop also houses rabbits, mice, guinea pigs, and a gigantic pink and white cockatoo, and is often called the "Rescue Mission" or "Noah's Ark"). He says some pet owners become offended when their animals' names are misspelled in his appointment book. Like others who have been in the animal business for

a while, Earl says he'd rather work with them than with their owners because the pets don't care who you are or how you look or how you spell their names. "They're less trouble than people," says Earl. "I've-ause they give so much and demand so little."

Earl Miner should know. He's lived with animals all his life. Born in La Jolla forty-five years ago to parents who left the Ukraine in the early Thirties and immigrated to the United States, Earl grew up in a house on Virginia Pines Road (which was later bought by Jascha Heifetz's son and is presently occupied by Heifetz's daughter-in-law, Ruth). There the family kept dogs, cats, and ducks. Earl's stepmother showed her dogs

at shows in San Diego and up and down the West Coast. But when he was in his late teens, Earl rebelled against the animal-filled environment and went off to the Drexel Institute of Technology in Philadelphia to pursue a degree in library science. He began missing the familiar environment, however, so he left school sans degree and began hanging around dog kennels in Los Angeles. He begged kennel owners to let him work without pay, just to be around dogs, and he quickly absorbed training and grooming techniques. During those apprenticeship years in the early Sixties, Frank Sibella, America's top dog groomer at the time, kept an eye on Earl and eventually offered him an paying job as his assistant.

Compared with conservative La

Jolla, the Los Angeles dog world was flamboyant. Earl remembers eccentric clients who dressed like the Munsters. "When I'd go over to their place to groom their dog, I'd see place settings for the dogs at the dining room table," Earl chuckles.

Besides Los Angeles weirdness, there was Los Angeles glitter. Jack Webb's three silver standard poodles (purchased in France) arrived regularly for grooming via Rolls Royce and accompanied by servants. Amanda Blake's poodles arrived by limousine, and Efrem Zimbalist Jr.'s Yorkshire terriers came in the antique cars Zimbalist collected.

"Dogs frequently turned up in Rolls Royces and Bentleys, and frequently their owners' checks bounced," Earl remembers.

When the Los Angeles dog world became too much for him, Earl returned to San Diego, and in 1969 he opened his first shop on Turquoise Street. He later moved it to Pearl Street in La Jolla, then five years ago he moved to his present location on Marine Street. One of Earl's first clients was a regal woman whose late husband, James Crofton, was one of the original builders and owners of Agua Caliente racetrack. "Mrs. Crofton held court at dog shows all over the country," says Earl, who traveled with her to groom her show dogs. "She had flats and flats of dichondra shipped from the West Coast to her hotel suite in New York City because Rosie, her apricot-colored poodle, wouldn't shit anywhere else except on dichondra."

Because Earl grooms dogs of La Jolla's upper crust, this robust man who dresses in nondescript shorts, sweat shirts, and tennis shoes — and sometimes orange socks that are a bit too bright — is included on some of La Jolla's most exclusive guest lists. He remembers a birthday party that took place four or five years ago on La Jolla Scenic Drive. The guest of honor was Kemo, a mixed-breed dog. Seven or eight other canines were invited to join the birthday celebration on the lawn, but the owner's well-intentioned plans went awry when the dogs got overstimulated, forgot their party manners, and refused to share food. "The ruckus resulted in a vicious territorial dogfight," says Earl, "and the dogs finally had to be separated

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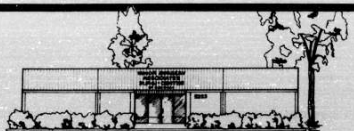
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Pets

from each other with brooms." "Not all dog birthday parties are in La Jolla. Barney Bernstein is a chocolate-colored miniature poodle who shares a small tract home in University City with his working-class owners. On June 30, Barney will be celebrating his tenth birthday in the same way he's been doing every year since he was a puppy. Human guests are invited to a barbecue in Barney's honor. Guests and family eat char-broiled hot dogs and hamburgers while Barney is treated to a large char-broiled T-bone steak — done the way he likes it. During the festivities, movies are taken of Barney enjoying his birthday present.

Doelawn Christiansen, the original Mother Goose in the 1950 El Cajon Mother Goose Parade, keeps four female Afghans at her La Mesa home. Each dog occupies her own luxurious custom-built eight-foot-by-eight-foot playhouse, Swiss chalet-style with shutters, shake shingles and a pitched roof, and an individual nameplate affixed to the entrance of each miniature house. For listening pleasure, each dog has her own portable AM-FM radio. As a basic staple, owner Doelawn cooks ten pounds of lean hamburger meat every other day, drains the fat, adds Cheerios, and seasons it all with garlic. She's done their astrological charts and has painted individual portraits of each of them plus portraits of herself posed with them, and these paintings hang in the main house.

Doelawn claims that each dog has a different personality. "Domingo, the youngest, was named for Placido Domingo," she says. "She just loves to dance. I dance her in my clothes because we just happen to be the same size. Domingo's favorite outfit is my red off-the-shoulder blouse and matching gypsy skirt." Doelawn adds that Domingo also likes hats. "And Vedanta — she likes poetry, so I read Tennyson and Whitman to her. They all have something in common, though. Their favorite ice cream flavor is chocolate so we stick to chocolate ice cream cones. You know, I spray them all with Jungle Gardenia perfume and they smell pretty. The girls like perfume so much better than flea spray."

When Doelawn's dogs are driven around in her black Jaguar, they wear color-coordinated leg warmers and hats and sweaters. "Every Sunday night the girls are invited into the house for their glass of champagne. They're so elegant and they look so deserving. If I didn't do these things for them, I think they'd feel deprived," says Doelawn, who is a regular fixture — without her dogs — at the local dog shows. "I never take the girls with me to the dog shows because I don't want them to pick up any bacteria," she explains earnestly.

Dog expert Earl Miner explains that dogs not only become surrogate children for childless couples, but dogs can often be the only substantial link between the parents and the child after the child leaves his parents' home. "When the grown kid takes his things and leaves and all the parents are left with is the pet that their child has outgrown, the

parents often tend to pamper the pet excessively in an effort to keep the connection with their child," Earl observes.

When dogs come to Earl's shop to be groomed and they begin to exhibit bizarre behavior, Earl sometimes recommends that the owner consult with behavioral psychologist Dennis Fetko, the most prominent dog therapist in San Diego. Known in the *Yellow Pages* and on local radio and television talk shows as "Doctor Dog," Fetko has been dealing with animal behavior problems for twenty-four years. Since he moved to San Diego in 1976, he's helped approximately 1500 to 2000 San Diego dogs adjust to their environment. Fetko explains that dogs suffer traumas, become phobic, feel abandoned, are shy of noises, and exhibit unpredictable behavior. Their antisocial behavior can manifest itself in biting, jumping, chewing, and breaking things. Fetko defines a spoiled dog the way people describe a spoiled child — one that gets away with whatever it wants to.

"The more spoiled the dog is, the less control the owner has," he says.

Fetko claims that dogs generally reflect their owner's behavior. "When the owner is nervous and anxious, for instance, the dog is skittish, nontrusting, hyper-reactive, exhibits avoidance/approach behavior, and is highly vocal." How are these problems treated? "Therapy can involve several modes [and can also involve several months], including behavior modification, imprecision therapy, drugs including amphetamines and tranquilizers, and sometimes drugs combined with other therapies," he says.

According to Fetko, canine development parallels the development of the human race. "The canine human bond has existed since the caveman era," he says, "and the more impersonal the society, the greater the attachment is to companion animals." Fetko adds that for some people, particularly for those who lead a cloistered emotional existence and especially for senior citizens who live alone, the pet represents the sole source of affection and sometimes the total social interaction. Therefore, the material and interactive attention lavished on pets is understandable.

"Pets provide the only love money can buy," says Doctor Dog. Today hundreds of well-loved dogs are jogging on Dog Beach, local attorneys are drawing up legal instruments that bequeath small and large fortunes to dogs, and Mother Goose's lady Afghans are anticipating their Sunday nightcap. Earl Miner is getting ready to take Lauren Hutton (an Afghan) on the road to show her off. But just before he leaves, Claudia Thompson arrives at Earl's Pampered Pooch to pick up Pouche, a fastidious white miniature French poodle who goes to Earl's every week for a bath. Mrs. Thompson appears to be in her late fifties. She has blondish-white hair piled on top of her head. "Have you been a good boy?" she greets Pouche, whom she hasn't seen in over an hour. She kisses Pouche on the nose, cradles him in her arms, and then kisses Earl. "Nobody does them like Earl," she smiles. "Earl gave you your first puppy trim nine years ago, didn't he?" she asks Pouche as they go out the door together.

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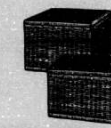
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QUARTER NOTES

BY JONATHAN SAVILE

DON PASQUALE

The San Francisco Opera's revival of Donizetti's *Don Pasquale*, one of the four offerings in their summer season, is extraordinary in the impression it gives of flawlessness. Everything seems utterly right. One might perhaps quibble just a bit with one element of John Cookin's otherwise thoroughly delightful sets. The charmingly detailed realistic sets, most of which represent early-nineteenth-century interiors, are set on a broad platform, framed by a freework proscenium on stage, and backed by a skyline of Rome against a lofty blue sky. Does the skyline belong to Don Pasquale's house, as the view from his windows, and are the platform and the proscenium purely theatrical additions, designed to remind us of the artificiality, the *nonrealism*, of this cleverly plotted comic opera about elderly Don Pasquale and his fresh young "bride"? Or are we to suppose that we are seeing a performance of the opera out-of-doors in a Roman piazza, with the proscenium forming part of a portable stage, and the skyline belonging with the piazza rather than with Don Pasquale's house? If one objects to ambiguity in a production otherwise so totally clear in its shape and direction, one might want some more indications as to what the model of the set actually is. I myself found that the ambiguity simply added to the delicate perfection of the whole.

There was certainly no ambiguity about the quality of the acting and singing. It is commonly thought that opera singers are bad actors, and this is indeed sometimes the case. There is one form of opera, however, in which good acting has always been the rule, and



that is the opera buffa, the genre of Italian comic opera of which *Don Pasquale* is one of the most brilliant examples. In the present instance, the entire cast is remarkable for its mastery of the opera's style, both the neatly turned comic business and sparkling type-characterizations of the acting and the tuneful lyricism and flamboyant agility of the bel canto singing style. Bass Paolo Montarsolo, an old hand at the game, is both Don Pasquale and the production's stage director, so his ineffable sense of humor is to be found everywhere. His own characterization of the foolish old fellow, bamboozled by his nephew Ernesto, his friend Dr. Malatesta, and Ernesto's beloved Norina, lets no

opportunity for laughter slip by. Mr. Montarsolo's confrontations with the spicy Norina (acted with great comic flair by soprano Diana Soviero) are especially funny. But he knows where to stop: this is always the comedy of farce, and one can believe (or at least half-believe) in the reality of the old man while at the same time laughing at his follies.

Time has taken a certain toll on Mr. Montarsolo's voice, which now tends to wobble a bit, but that sort of vocal defect is just what one expects (within reasonable bounds, as it is here) from a *basso buffo* singing this role. His command of the patter-song style, in contrast, has lost nothing in virtuosity or panache. One of the show stoppers in the San Francisco *Don Pasquale* is the patter-song *duo* sung by Mr. Montarsolo and Pablo Elvira (Dr. Malatesta). It is so sensational that audience applause "compels" the singers to repeat it twice—each time with different business. For the audience's enthusiasm has been predicted, and the encores have been thoroughly prepared. Mr. Elvira is a lyric baritone of notable gifts, making the most of Dr. Malatesta's music. Francisco Araiza is an ideal Ernesto, with his sweet, light tenor voice reminiscent in its phrasing (if not in its timbre) of Tito Schipa, whose performance of the role was transcendent. Mr. Araiza's performance of Ernesto's serenade in the garden scene had much of the enchanting quality Schipa brought to that lovely melody. Miss Soviero's Norina was equally enchanting. Her agility is excellent; she can act with the voice so as to convey the full range of Norina's tenderness and malicious wit; and her top

notes are beautifully floated. Guido Ajmone-Marsan conducted with verve and grace, making his notable contribution to the general impression that everyone in this production was exactly right for what he or she was assigned to do.

AIDA

One could not say the same thing for the San Francisco *Aida*. I had seen (and reviewed) this production in 1981, at which time I expressed strong reservations about the gaudy sets of Douglas Schmidt (a cross between Cecil B. DeMille and Walt Disney), the ghastly fake-Egyptian choreography, and the unintentional humor of the "spectacular" crowd scenes (especially the silly triumph

Price. This time *Aida* is being sung (in half the performances) by the other Price, Leontyne, and while the audience went wild over her performance, I regret to say that I found it positively bad. Miss Price is a notoriously inept actress; it is singers like her who have given opera the reputation in some circles of not being theater at all. Her acting in this role consists of a series of extraordinarily exaggerated gestures of horror, shock, joy, dismay, despair, and the like; it is the horrible old acting of Victorian melodrama, everything external, extreme, and preposterous. She is, of course, the first *Aida* to use (and abuse) this style, though I don't remember ever having seen a worse one. But the real problem is that Miss Price's grossness of acting is also to be



mark). The sets now are the same, the dancing is as bad, and Bruce Donnell's stage direction is not much better. The most horrendous staging of *Aida* can be saved by the singing. In 1981, I was enthusiastic about Margaret

found in her vocal acting, which for opera lovers is a much more crucial flaw. Though she is in her late fifties, Miss Price has through good technique and good luck preserved her vocal instrument with scarcely any diminution in

its power, range, or quality. But in order to express what she takes to be the emotions in *Aida*'s music, she resorts to a large number of vocal devices as grotesque and distorting as her acting techniques. There is a hoaty, cowered tone, intended to express deep feeling of various sorts, and rendering all the consonants unintelligible. There is a hideous, cawing use of the chest voice for expressive purposes, as in her horrifying "E poi morir, e poi morir," which sounds like a professional wrestler groaning from the mat. There are dead, "white" notes in excess, especially on short syllables, creating an unpleasant flickering effect in the vocal line. There is her tendency, in descending passages, to spill the tone down over the individual pitches, a habit which, along with the hoat and the dead tones, produces an effect like the howling of Irish wolves. As a lover of Verdi and of good singing I found all this unendurable. And then, in the midst of it all, there would come some of those ravishing top notes, creamy, unforced, warm, tender, feminine, and I would remember Leontyne Price in the earlier years of her career, before all her screwy notions about emoting through the voice had become ingrained. There were times in the San Francisco performance when the lovely memories of yesterday were sustained almost the length of a full aria: her "O patria mia" was the outstanding example, chiefly because the only emotion she

was attempting to express was simple nostalgic sadness, which in Miss Price's vocal, emotional vocabulary does not seem to require hooting, spilling, white notes, or raw chest tones.

In my review of the 1981 San Francisco production, I complained about Luciano Pavarotti's Radames, but for all his mannerisms of that period (he is singing much better lately) Pavarotti was thrilling compared to the bland performance of Franco Bonisoli this season. Mr. Bonisoli has a pleasant voice, well produced, but without anything exciting in it. Nor did he make up for this with any special insight into the musical values of his role; indeed, he demonstrated a tendency to keep a little behind or a little ahead of the orchestra at all times, distorting the rhythmic shape of Radames' phrases and fighting against the powerful, idiomatic, and rhythmically forthright conducting of Edo de Waart.

There were much more acceptable performances from Kevin Langan as Ramfis and Juan Pons as Amonasro, singers notable for their vocal richness and for the discreet expressiveness of their acting, both vocal and physical. Mr. Langan and Mr. Pons offered proof that it is possible to perform an opera like *Aida* with emotional truth, and without dragging the audience back to the unconvincing conventions of bad melodrama. Mezzo Ruza Baldani acted convincingly too, but she was

consistently below pitch. The San Francisco performances of *Aida* in the second half of June will substitute John Tomlinson for Kevin Langan and Bulgarian soprano Stefka Evstatieva (whom I admired in the Opera Company of Philadelphia's *Queen of Spades* recently) for Miss Price. Some of these performances will continue the company's experiment with supertitles, which I hope to report on at some future date.



COOPER & SYMPHONY

The final concert of the Symphony's 1983-84 season exhibited everything that has come to seem so valuable in the concerts under David Atherton's direction. The programming was, as usual, both traditional and inventive: two familiar works from the Classic-Romantic repertoire

(the Mozart Piano Concerto No. 21 and Dvořák's "New World" Symphony), a relatively unfamiliar work by a familiar composer (Schubert's overture to the opera *Alfonso and Estrella*, a lovely orchestral composition that ought to be heard more often), and something modern but accessible (Anton Webern's *Three Orchestral Studies on a Ground*, an early work preceding the composer's Opus 1, but already anticipating the extreme compactness and brevity and the intricate formal organization of his later compositions). The conducting was of the quality we have come to expect from Maestro Atherton: commanding, unmaneuvered, and with a sure sense of the style of each composer and each piece. It was remarkable how fresh the conductor made the "New World" Symphony seem; without eccentricity and without calling attention to his personal interpretations of the music, he nevertheless succeeded in illuminating the work in individual phrases and in larger structures, so that instead of sinking comfortably into the well-known tunes, one's attention was kept constantly alert, perceiving the music in a new and invigorating way.

The concert was also typical in its revelation of the orchestra's continuing artistic growth. The violins, which have always been the ensemble's weak point, are now thoroughly respectable in

their intonation and unanimity. The brass and percussion are splendid, as they have been for quite some time, and the woodwind section boasts a number of wonderfully able players, whose sensitive and shapely performances of their solo passages (in the Dvořák above all) seemed fully in accord with Maestro Atherton's grandly conceived and meticulously detailed approach to the various scores.

The only excellence that was ungrudgingly dictable in this concert was the soloist. Inogen Cooper, whom I confess I had never heard of before, proved herself a Mozart pianist of refined sensibility, with a limpid touch, and a broad palette of emotional nuances. Her performance of the perfect slow movement, in particular, was characterized by the inwardness, the serenity touched with melancholy, that is inherent in so much of Mozart's music for piano and orchestra, but that only the rare artists—such as Rubinstein, a Gieseking, or a Clara Haskil—know how to bring out so affecting. This was music-making of the first order, and the high level of Miss Cooper's playing was matched by the orchestral contribution.

Can there be any doubt about it? This has been the finest season in the San Diego Symphony's history. Last week's concert was doubly pleasing because its quality came as no surprise. It leaves us with a delectable foretaste of even better seasons to come.

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JEFF SMITH

If any other comic playwright of the Elizabethan Renaissance had written *The Merry Wives of Windsor*, the play would probably be anthologized today as an example of what Shakespeare's competition was doing at the time. The play would receive some praise for its comic effects, its quadruple plotting, and its picture of everyday life. It would compare, though not always favorably, to the works of

Thomas Dekker, Robert Greene, and the collaborating team of Beaumont and Fletcher — all decent craftsmen whose lack it was to live in the age of a great writer, assuming that their own efforts, by means of literary propinquity, would live on. Anthologized in this way, *Merry Wives* would be granted a form of second-class immortality, and companies wanting to produce an undemanding period piece would discover that it actually plays pretty well and can still engage modern audiences with its antic shenanigans. Instead, it's Shakespeare's child, an aberrant runt

curled forever by cringing Bardolaters to sound off key amid the tonic chords of his otherwise majestic opus. Among its critics *The Merry Wives of Windsor* has always had the status of an illegitimate child at a family reunion.

One reason is that the play was strictly a commercial venture, an unthinkable act in the minds of those (who conveniently forget that he penned every single word for money) for whom the Bard was eternally in the thrall of much higher muses. Shakespeare wrote the play, legend has it, at the command of Queen Elizabeth I. She asked Sir John Falstaff in *Henry IV, Part I* and urged the playwright to "show him in love." According to that same legend, one fostered by scholars eager for excuses regarding the play's comparative halfheartedness, the queen had no feel for the skull-scratching demands of the creative process. She commanded Shakespeare to write the play immediately, thereby converting the gentle poet from Avon into the Stephen King of Renaissance comedy. *Merry Wives* was written on deadline, a sprint from curtain to curtain. Seen from this perspective, the play looks impressive. *Merry Wives* is a remarkable example of what Shakespeare could do under the gun. The queen wanted the equivalent of dinner-theater fare and Shakespeare produced it in only two weeks.

A second reason is the portrait of Falstaff in the play. Sir John was born, at age fifty, in *Henry IV, Part I*. A "bun of humors," a "swollen parcel of dropsies," a "huge bombard of sack," a "stuffed cloak-bag of guts," Falstaff was a fictional character plunked into the middle of a history play. Much of his wondrous humor and menacing presence gain their magic from this placement. In both parts of *Henry IV*, Falstaff provides a necessary counterweight to the inexorable flow of England's sober destiny. His pointed comments leaven the pretensions of the nobility, and his anarchical hedonism, which threatens to undo history, makes the achievements of Prince Hal all the more

admirable. In *Merry Wives*, however, the fictional Sir John finds himself in a fictional comedy surrounded by commoners and dolts. The context shrinks his stature. He is older but dumber. His instinct for self-preservation, which kept him alive during the fierce Battle of Shrewsbury, has practically disappeared. There are no wits around to match his. And rather than infect the world with his unquenchable thirst for life — or threaten to denolish it with his monstrous appetite — Falstaff is played by plotting bumpkins who play Humpty Dumpty with this once-titanic "hill of flesh." The wives may be "merry" in this light, farcical play, but for fans of Falstaff the comedy could be retitled *Sir John in Hell*.

Once larger than life, Falstaff is, at best, only life-size in *Merry Wives*. He is also undergoing something that didn't have a name until recently. At roughly age fifty-five, Falstaff is having a midlife crisis. He's broke, as usual, and while he is experiencing "the decay of lust," Falstaff decides to woo Mistress Ford and Page. Both women, he is convinced, have graced his being with ample instances of eye-contact (known back then as "the leer of invitation"). His motive for the twin seductions is as gross as ever, though. He's doing it for the money each woman controls in her respective household. And Falstaff isn't alone in this regard. The town of Windsor is as attracted to money as flies are to Fat Jack. Miss Anne Page, among whose many gifts is a sizable dowry, has unintentionally drawn a gaggle of suitors to her door. There's the aptly named Slender, who has the IQ of a dung beetle; and Doctor Caius, a French physician who speaks fluent *Franglais*; and Fenton, a nice guy who, compared to his fellow suitors, looks like the catch of the century to all but Anne Page's father. Were it not for the wiles of the women, greed would reign supreme at Windsor.

Whether it was motivated like its characters by an eye for quick cash — or by fear of beheading — *Merry Wives* does have an overall thinness of texture when

compared to its siblings in the Shakespearean canon. The play bears the earmarks of a first draft. It entertains certain notions only to abandon them. Its exposition, especially in the first two acts, is lengthy (with far more time taken to set up situations than to act them out). The language is sparse and relatively unadorned. The character of Falstaff is also slimmer down; he is an object of ridicule, much of it severe and cruel, rather than the source of considerable horseplay. Nonetheless, the play's many intricate patterns of scheming — the three dupings of Sir John by Mistresses Ford and Page, the bumbling attempts of Anne Page's unpromising suitors, and the frantic jealousies of husbands Ford and Page — can still make for a lively show. *Merry Wives* remains one of Shakespeare's most popular plays among theatergoers possibly by virtue of the vices — its svelte shape in particular — the critics have railed at over the years.

Although he wrote it in haste, Shakespeare was fortunate to have a definite audience in mind for the play. He tailored *Merry Wives* for a performance at Windsor Castle on April 23, 1597 (his thirty-third birthday), where the Knights of the Garter, an elite group of aristocrats, were initiating new members into their organization. Shakespeare preferred to write about the past and other countries. But for this occasion, he set his play in contemporary Windsor, a middle-class town about twenty miles from London and, if the play is any evidence, light-years away from the

Knights in class, style, and sophistication. Except for those assembled at the castle, this Windsor is a bookends of tawdry idiots who crave the things the Knights already have in abundance. In effect, *Merry Wives* is a paean to the distinction of its audience. Shakespeare warps his portrait of the town to flatter the Knights at every turn.

In keeping with Shakespeare's anti-patrician emphasis, the Old Globe Theatre's production of *Merry Wives*, which opened last Friday night at the Festival Stage, has made no attempt to co-opt the play's wily wit. Daniel Sullivan, guest director from the Seattle Repertory Theatre, has refused to "camelot" his stage the way most productions of the play do with bright colors, lavish apparel, and the elegance of the Knights of the Garter. Sullivan's Windsor is a drab nut-brown, graced by the occasional spring flower and littered with the detritus of the age. Steven Rubin's set, which features a revolving stage in the center to facilitate scene changes, replicates the town's grungy look effectively. And Robert Morgan's costumes — frayed (and sometimes sweat-soaked) leather for the men and the then-fashionable, rib-crushing dresses/harnesses for the women — complete the picture of an environment where people confuse mud for soap and where leavings toward refinement are instantly mocked by their surrogates.

But while the Old Globe captured the play's shabby look quite well, a full reali-

zation of the comedy's energetic spirit was missing on opening night. There was nothing inherently wrong with the show — no glaring gaps, comatose performances, or obvious shortcuts through Shakespeare's prose. The staging rarely matched the venturesomeness of its setting. It offered few genuine moments of merriment, and it tended to struggle with the play's many expository passages in ways that often lulled the pace. In short, it was a pedestrian production that took a long time to get off the ground. When it did, the show never remained long on the wing.

James Blenkins' in-and-out performance as Falstaff — played along lines similar to David Ogden Stiers' wonderfully toned-down work of last summer — typifies the evening. There are times when Blenkins is able to fuse the dual natures of his character: the fading gleams of lechery and avarice and the doddering causes of the fade itself. But Blenkins' portrayal also has an odd elegiac quality that tempers Falstaff's sense of sport and fun, and so many of the production's comic effects, too finely. This is an old man, maybe a legend once, with few sparks left. Blenkins sprinkles ear-jarring notes of dignity into Fat Jack's once-sprawling assertions and also gives the character an overly rhetorical habit of speaking. This formal delivery separates Falstaff from the grammar-garbling menials around him but dries up his vital juices as well. In his best moments, like a resurrected lounge clown given one more chance at the mike, Blen-

dict's Falstaff is eager to provoke laughter, even though the laugh is on him. The rest of the time — as if Falstaff were familiar with the script and what it will do to him — Blenkins' character performs a resigned tiptoe through the scenes and seeks sympathy from the audience all along the way.

Once on intimate terms with all seven of the deadly sins, a man who guzzled everything and belched it back at the world, Blenkins' Falstaff and the Old Globe's production of *Merry Wives* in general sip at love and sack in decent ways that would have barely pleased the Virgin Queen. The production tastes but doesn't savor itself — its language, its lusts, its lunacy — as much as it could. Queen Elizabeth would have loved actor Tom Lacy, though. As Doctor Caius, the essence of pomposity, Lacy performs an odyssey of language — part French, part English — that shipwrecks itself halfway across the English Channel. And she would have enjoyed Dennis Bailey's work as Abraham Slender, a brain-numbing rustic cursed to say the opposite of what he means. These two actors — along with Don Sparks, Robert Darnell, Rhoda Gemignani, and, when given the opportunity, the members of "The Young Globe Company" in lesser roles — would certainly please the queen with their energy and relish for the play. But Queen Elizabeth wanted to see folly epitomized on the stage. And for the most part, the Old Globe's production has produced it, at best, only tentatively. □

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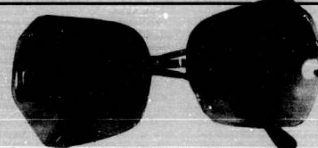
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Cowboys and Engines



Streets of Fire

DUNCAN SHEPHERD

Streets of Fire is the movie so far this year that I would most be interested to see again. Not because it's so deep that layers of meaning have still to be penetrated. On the contrary, there is nothing much beneath the surface, but that isn't to say that no paths of exploration are open. The characters, for example, the commonest element in a movie through which to look for a third dimension, will not show any depth when probed by the traditional psychoanalytic dstick. They are not that kind of character, and you will get nowhere with them by trying to go inside the screen. You would do better to go outward from it, treating the characters as two-dimensional paper kites whose strings might be traceable to an off-screen ma-

nipulator: mere fantasy projections, in other words, of a certain kind of moviemaker, and perhaps also (the moviemaker might have hoped) of a certain kind of moviegoer, too.

Whatever intrinsic interest the characters here possess must be limited to a single unchanging trait, and within that limitation the interest is rather higher than might be expected. Amy Madigan's jump-suited and leather-capped soldier-of-fortune, for instance, embodies an unusual amount of sexual ambiguity, and outright man-haters in the audience will be given much to cheer. Even more unusual, and more amusing as well, is Rick Moranis' dangerous combination of the physical whimsiness of a Woody Allen and the bad manners of a Sam Spade or a Mike Hammer. Quick to back down in a situation of bodily threat, he is equally quick to bounce back with a wisecrack or a leer

(how does he escape a punch in the nose?), and he is able thereby to retain that modicum of integrity and self-respect allotted to all the characters in a Walter Hill movie, from the most peripheral and ineffectual cop to the most active and effective villain. If the Moranis character does little to reverse or slow down the trend toward the sort of dogfight dialogue that Hill has come to prefer over all other sorts, at least he does something to lighten the tone of it.

On the other hand, the central character, that sturdiest and highest-flying kite, would be of little interest if he couldn't be traced to origins off screen. (Michael Pare, not yet out of the shadow of Bruce Springsteen, having lip-synched to the Springsteenese pop songs in *Eddie and the Cruisers* and now having to cavort under the title of an actual Springsteen song, adds little interest of his own.) Clues to what sort of man we are dealing with are plentiful: a man named Cody, an Army veteran, a loner and a drifter, a self-described "tequila man," a man who hops the next train when he receives a telegram that says only "Please come home. I need you," a man with a scraggly cotton-candy beard and a knee-length leather duster. The duster, purchased from the same Western Wear shop that outfitted the James Gang in Hill's *The Long Riders*, is the biggest tip-off. Although *Streets of Fire* would appear superficially to be a return for Hill to the turf of *The Warriors*, it, even more clearly than that other, is a transplanted Western. "Another time, another place," asserts one of the two postscripts to the main title. Indeed, Another time and place than those inhabited by another man named Cody.

Where the narrative pattern of the earlier movie was the simple passage through hostile territory, the pattern here is the rescue of a Captive Woman therefrom, with a motorcycle gang called The Bombers doing duty as the Indians or Banditos or Savages-of-Your-Choice and a rock-and-roll singer named Ellen Aim (played, but not sung, by Diane Lane) as the woman in distress. But the other time into which this Western has been transplanted is not

exactly, or merely, our own. Again like *The Warriors* and again superficially, *Streets of Fire* belongs to that somewhat starchy branch of science fiction — the same branch, though not quite as far out on it, as is occupied by *Mad Max* and *Escape from New York* — which assumes no further advance of our present society, only decline and decay. It is not clearly, that has not advanced beyond its present state is pop music, which brings us to the second of the two subtitles mentioned above: the movie's self-classification, not as some sort of science-fictional Western, but as "a rock-and-roll fable." Certainly the iconography of the movie derives from the rock-and-roll grab-bag: motorcycles, custom cars, *Walking in the Rain*, My Boyfriend's Back, and, unavoidably, a rumble. And the movie seems to me to give very full expression to the melodramatic passions roused by a certain type of rock-and-roll. (In that regard, any shadow of Bruce Springsteen that still clings to Michael Pare is all to the good.) *The Warriors*, of course, did much the same thing without the conscious and conspicuous use of actual rock-and-roll. But that added element, and its broad definition here to include both a primitive Fifties rock quartet (the Sorels) and the glittery New Wave heroine, helps to increase the hybridization of the movie. The further we get from a realistic social context and the further into a private fantasy world — and thus the less need to worry about possible moral ramifications.

And at this point I might mention that one minor reason to want to re-see the movie is to take an accurate body-count. My impression on one viewing is that, for all the marauding and sharpshooting and car-crashing and whatnot, the number of fatalities never climbs above zero. I suppose that the anti-violence lobby, who will close their eyes, for example, as soon as they see that sledgehammers have been selected as dueling weapons for the final (highly stylized) action scene, will not be interested in such fine points. But perhaps

they ought to be. Another such fine point, I could mention, is that, in contrast to the much-chastised *Warriors*, we never really have to fear for the hero; as is established very near the outset in a five-against-one Western-style barroom brawl (actually, coffee-shop brawl). His success there, and elsewhere, may partially be explained by his — and his female sidekick's — experience in the Army, but it can more fully be explained by his and her being figures of fantasy. There is a consequent loss, I think, in sympathy for the hero, and in overall dramatic tension, but there must then be an equal reduction in moral culpability. And from a different angle, the pernicious influence of the outlaw-hero may be further diminished by the fact that he, like the one in another of Hill's transplanted Westerns, *The Driver*, is portrayed as something very near a full-fledged psychopath. He is not, for the variety of reasons cited, the easiest of characters for the audience to identify with. Particularly the teenage audience. How many

teenagers nowadays, after all, know anything of the Code — or more specifically the Code — of the West?

However that may be, the larger and better reason to see the movie again is for its style, for that very surface below which there is so little. The first image, an Abstract Expressionist smear that turns out to be the reflection of a neon marquee on wet asphalt, gives notice that Hill is back in form. This means, for one thing, that he has cut down considerably on those long-distance telephoto shots which he had become so enamored of, and which had caused so much topographical erosion. Here again he is pretty much back where he was with *The Warriors* — he, that is, and his same cameraman, Andrew Laszlo — although the buzz-saw wipes, between scenes, are an interesting innovation over the finger-to-the-lips ones employed before. It is true — as detractors, almost to a man, have pointed out — that whole chunks of the movie could be lifted out of context and, without re-editing, plunked

down on MTV. But MTV would never have established itself as the new universal standard in awfulness if its videos, as a rule, showed half the stylistic flax exhibited here — most particularly if they showed half as much attention to narrative rhythm as to the musical kind. There is, after all, a lot of space between those MTV-like chunks, and what you get here that you do not get on MTV, is beautifully proportioned storytelling. There is an art — not to overstate the case — to knowing how long to dally over any one thing and when to move on to something new, and *Streets of Fire* has more than its share of art. Movies that presume to "say" a great deal more could take a few lessons here in how to get it said.

And even if this movie, finally, seemed to me more vacuous or noxious in content than it does, I don't think I could be bothered to spend any time worrying about it. There are too many other movies around with no less in content to worry about, and with much less in style to compensate for

it. I don't know (and neither, apparently, does anyone else) that a sloppy style, independent of content, doesn't have an ill effect all its own. And I don't know that the opposite sort of style doesn't have, however subliminally, the opposite sort of effect. But the question in this particular case is quickly becoming academic. I would not have expected, and I can't imagine Walter Hill could have expected, that many moviegoers would be properly tuned in to all the necessary cultural channels. Not many among them, to pick a very minor example, could be expected to care, or even to notice, that the grizzled alley dweller outside the motorcycleists' lair takes his name from a character out of my beloved Robert Louis Stevenson. And I am not surprised, everything considered, hybridization, stylization, and all that the early box-office returns have been sluggish. Social watch-dogs and den-mothers will perhaps see this as the only legitimate reason not to worry about the movie. I can't see it that way.

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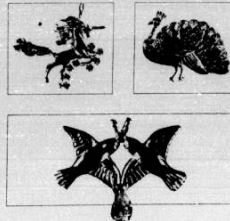
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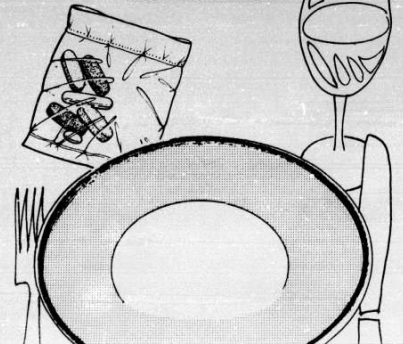
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Two for a Quarter



ELEANOR WIDMER

The Restaurant: Golden Lion Tavern
The Location: 801 Fourth Avenue (Fourth and F Streets), downtown San Diego (233-1131)
Type of Food: Seafood and steaks
Price Range: \$2.25 to \$11.50
Hours: Closed Sunday. Open Monday through Saturday, 11:00 a.m. to 11:00 p.m.

The Restaurant: Melvin's
The Location: 802 Fifth Avenue (Fifth and F Streets), downtown San Diego (232-8678)

Type of Food: Continental
Price Range: \$8.95 to \$11.95
Hours: Open daily. Lunch, Monday and Tuesday, 11:00 a.m. to 4:00 p.m.; Wednesday through Saturday, 11:00 a.m. to 5:00 p.m.; Dinner, Wednesday and Thursday, 5:00 to 10:00 p.m.; Friday and Saturday 5:00 p.m. to midnight. Sunday brunch, 10:00 a.m. to 3:00 p.m.; dinner, 5:00 p.m. to 10:00 p.m.

A funny thing happened to us on the night we planned to dine at Melvin's on Fifth Avenue and F Street in the Galatrap Quarter. Due to a sudden change in its dinner hours, my friend and I found Mel-

vin's closed. We circled the block and discovered the Golden Lion Tavern, a place we had both intended to visit.

Let me say straight out that I am not a drinker, but I've enjoyed many an excellent and hearty meal in taverns, both in this country and abroad. So with the prospect of some succulent, juicy morsels in mind, we handed over our car to the valet and walked past the young man dressed up in a Keystone Kopp outfit at the door. Once inside, we let out a gasp of astonishment at the interior.

It featured a fabulous stained-glass dome, twenty-five feet in diameter. According to the owners, it had been installed in Stockton, California, at the turn of the century. It was brought down to San Diego piece by piece, to be reassembled at the newly refurbished Golden Lion Tavern, which itself had been at this same location in 1906. The floors are still covered with many of the original white tiles. The wooden bar seems as long as a pier, and at the far end of it is an oyster bar. Small, high tables surrounded by stools occupy the central area. My first thought was that this looked like a Bay-area bar.

The room, though filled with convivial talk and laughter, was terribly sooty — either because of the height of the dome or because of the tiled floors. But my friend and I got into the atmosphere of the place and hoped to have a high-spirited time. Three elements would have made this possible: good food, good service, good management. None of these is apparent at the Golden Lion Tavern.

You may have heard me speak of the waitresses who say, "Hello, my name is Linda and the catch of the day is red snapper." Well, we had a waiter who should have said, "Hello, my name is Joe and I know nothing about the restaurant business and even less about this place." He was forever wandering off or being distracted and he was so laid back that when we asked him for water at the end of our meal, he didn't even apologize because he hadn't brought it before. "Oh, water," he replied, as if he had heard of the concept

for the first time. At one point, because of the din, we actually yoo-hooded to him and then started singing. He seemed always to be hovering close to the attractive hostess who appeared a half-mile across the white tiled floor.

As for the management, I'm sympathetic to their problems but believe their policies work against the people who eat there. Every piece of food is recorded on a computer. We asked for a half-order of shrimp, but we couldn't have it because a half-order wasn't allowed to show up on the computer. Then we asked if we could sample one shrimp, but that would have upset the whole cost-accounting system. I would rather eat at the smallest mom-and-pop restaurant than suffer at an establishment where every grain of pepper and every lettuce leaf has to be counted and where special accommodations can't be made because of computer tyranny.

The care taken in measuring out and accounting for the food at the Golden Lion is not carried over into its preparation and service. At best, the food is edible. The dinner salad was watery, the bread tasteless, the fresh-frozen swordfish (\$8.75) no more than adequate, and the rib-eye steak (\$10.50) dull. The best dish came from the oyster bar: an oyster and clam combination that costs \$4.25 and whose ingredients are flown in from the East Coast. It's too bad that the food isn't better and more interestingly prepared because the Golden Lion Tavern would be great to visit both before and after the theater.

What this room cries out for are white-banded chefs to preside over barrels of roast beef and corned beef, fresh turkey, and outrageously succulent hamburgers. These chefs should make whopping sandwiches on terrific pumpernickel or sourdough bread. The food should be prepared at a food counter adjacent to the bar, so that when you walk into this cavernous tavern you see and smell real food. I've had many a fine sandwich meal of this sort in Oakland and San Francisco and I can see no reason why the men from computerland should take over and punch out these

standard inedibles on their keyboards. Nonetheless you should experience the Golden Lion Tavern for its physical beauty when you're downtown. If the Golden Lion Tavern should inaugurate the menu I've described, I'd be the first one to get in line for the food.

This brings me to Melvin's, which used to be the Melvin Deli on E and Front streets. The old-time hangout for the downtown office crowd, including a number of lawyers, the deli was named after a well-known attorney Melvin Belli and was often referred to as "Melvin's Belli." The deli moved from its place in a building that was being refurbished as part of the redevelopment surrounding the new Horton Plaza shopping complex. When it moved to the Fifth Avenue and F Street location (formerly Andersons, Too!), it revamped its menu and is now open for dinner as well as lunch.

What can I say about the location? It's less than ideal. The street people are not harmful but they're there. On both nights I visited, I was constantly distracted by the noise on the street and by the people who stared in the windows; this gave me a sense of unease. Morgan restaurant, a few blocks further down Fifth Avenue, is so arranged that the street scene is kept out of the restaurant by an atmosphere that is cloistered and self-contained. But at Melvin's, you're always aware of the activities of the

street. Not only do the curtains come only a quarter of the way up the narrow windows, but the doors are kept open. This is a mistake. On the night I dined there, some dazed folk wandered in and out from time to time. Also, men dressed so casually that they were wearing tank tops came in for dinner.

The major question Melvin's has to face is whether the restaurant is intended for theater and concert people or whether it wants the casual passerby. If the owner wants to pitch this restaurant for the moneyed, gourmet crowd, the doors must be closed and curtains installed for privacy. In addition, the stained-carpet should be replaced and some good art hung on the walls.

Both the lunch and dinner menus are ambitious. For lunch there are not merely sandwiches, but pasta, quiche, seafood salads, and three preparations of chicken. At lunch, many people may not be too concerned about the atmosphere outside the restaurant and may even consider the street people colorful. But at night, at a restaurant where the entrées cost between \$8.95 and \$15.95, diners are entitled to clean floors and some feeling of distance from the outside thoroughfare. This is true for any restaurant, even a spiffy one. When you enter, say, L'Escargot in La Jolla, it's an enclosed universe. Melvin's has to work to create this, or it won't attract

diners whose meals, with appetizers or dessert, wine, and beverage, will add up to twenty or twenty-five dollars per person.

The food itself is more than adequate; it's even good. But this is not, as yet, a first-class house. The first night I was there, my friend had the cold seafood salad (\$6.50) and I ordered the poached fresh sea bass (\$11.95). I was surprised at the excellence of the crab and shrimp in this large salad, which had the Louie dressing served separately. The semolina bread (Solento's finest) proved to be excellent as always. My sea bass was fresh, nicely poached and served with a fresh boiled tomato, baby carrots with their leaves, and mussels of potatoes which, like those served at the Abbey, look gorgeous but can't be penetrated by a fork.

On the second night I was really bothered over by the seafood soup (\$3.50), which contained a great deal of seafood, was in no way tasty, and whose flavor was memorable. My friend had the chicken breast Florentine, a very large white breast, pounded thin, stuffed with spinach and cheeses, and covered with a mild sauce (\$8.95). This was well worth the price and was again accompanied by the aforementioned vegetables.

I was reluctant to order the veal because it wasn't white veal, but the knowledgeable maître d', Mr. Dahl, recommended the veal Oscar (\$13.95) and I wasn't dis-

appointed. It was surprising that although the veal was dark in color, it wasn't tough. The crab was very fine and the asparagus was fresh. The béarnaise sauce was nothing to be ashamed of. It wasn't the kind of veal Oscar you'd find in one of the top French restaurants in San Diego (mostly because of the quality of the veal), but the dish had good flavor.

This time around we shared one very fine chocolate soufflé with vanilla sauce (\$4.25). My friend was especially pleased that Melvin's served breaded decaffeinated coffee. The service and attention of the maître d' were outstanding. He comes from the Casina Valdoster restaurant and shows it.

There is much that is inconsistent at Melvin's: the gourmet menu juxtaposed with its "open-door" policy; the elegant manners of the maître d' and the extremely tiny tables where even the bread basket crowds things; the desire to attract sophisticated diners and the soiled carpet. Like many other people, I'd like the Galatrap Quarter to succeed. But if people are going to drive downtown to Melvin's, they need elegance within. If they're going to rough it, the prices have to come down and the lunch menu may have to make do for dinner. The management of Melvin's really has to decide what is feasible in that location and then operate the restaurant accordingly.

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SPORTS

If you're not Larry Bird or better, keep your silly white sneakers off of center court at Muni.

BY JOHN D'AGOSTINO

It is one o'clock in the afternoon and the San Diego Clippers' Bill Walton is shooting baskets in a corner of Balboa Park's Municipal Gym (commonly referred to as "Muni"). Wherever he goes, the six-foot, eleven-inch Walton usually attracts a crowd, but although there are a lot of people in the gym today, no one is paying attention to his solitary workout. Instead, those who are not themselves engaged in a game of basketball are watching the action on the middle court of Muni's three courts, where a game in progress is quickly reaching a critical point. In a contest that has seen the teams trade hoops for nearly forty minutes, Ollie Reece has scored seven of his side's thirteen baskets, and he wants another one. Searching for an opening in the other team's defense, Reece sees a teammate set a pick (a noncontact body block) on an opponent at the top of the key. As the answer half of this synchronized shift, Reece glides to his left, sets up behind the pick, and lofts the ball toward the basket. The ball is covered by the twenty-odd feet to the basket in the blink of an eye, drawing nothing but net, and the resulting swish sends the rope basket fisttailing up over the metal rim, where it gets caught.

"Game," says Reece matter-of-factly, and heads for the sideline.

"That's not 'game,'" returns an opponent. "It's fourteen-forteen."

Reece wheels around, his brow knotted in the middle. "Whatchyou mean, 'fourteen-forteen'?" I got 'fourteen' the last time down."

"That was 'thirteen,'" the opponent rejoins coolly, unwavering by Reece's apparent anger. "Tie game."

"It's 'fourteen,' man," a teammate reassures Reece, putting him on the ramp. "Let's play it."



Illustration by Tom Van

Reece continues to argue the point, loudly, as the other team brings the ball upcourt. A player crosses the midcourt line with the ball and attempts to switch his dribble from his left to his right hand, but the upset Reece reaches in and knocks the ball loose. Pouncing on it, Reece takes four long strides toward the opponent's hoop, planting his foot on the last step and going airborne like a high-jumper. He covers the remaining distance to the basket in the air, swinging the ball into position high over his head in one hand. Reece slams the ball hard through the hoop, and the force of his stuff threatens to tear the rim from its mooring.

"There, goddammit. Game!" he yells as he hits the floor. This time no one counters. It isn't often that one sees successful slam-dunks in unorganized pickup games such as this one, and at "only" six feet, four inches Reece isn't the likeliest candidate to be the exception to that rule. Still, the handful of spectators—most of whom are waiting to play themselves (or to "run," in the court vernacular)—are not overly impressed. In the only visible reaction to Reece's shot, a couple of guys in the portable bleachers quietly strip off their sweatbands.

Although sweating and breathing heavily,

Reece, too, is anxious for more action, and appoints himself recruiter for the next round. "You run!" he asks each of the young men in the bleachers, and two of them answer in the affirmative. Scarcely thirty seconds have passed since the end of the game, hardly enough time to tie one's shoelaces, let alone catch one's breath, and yet essentially the same teams are back on the court.

One of the two new "runners," Carl Dufresne, will be playing on the "skins" team, and as he crams his T-shirt into what looks like a brand-new leather sports bag—which stands out among the more weathered nylon models lining the sideline—he turns to his female companion, who is seated nearby in the bleachers. "Don't let nobody mess with my bag, baby," he says flatly, and walks onto the court.

Dufresne doesn't seem to know the other players, yet no one makes an effort at introductions. Instead, Reece appears determined to test the newcomer early by driving at him with the game's first possession. Stopping short of actually running into Dufresne, Reece stands in place and dribbles the ball in front of the man, and the two lock eyes in a face off that lasts several seconds. Then in an instant, Reece pushes the ball between Dufresne's legs,

catching it on one bounce behind Dufresne and continuing in a smooth movement that culminates with Reece going high to slam-dunk another point. The newcomer has been made to look silly. He is not amused.

Dufresne glares at Reece while a teammate brings the ball out, then he gestures for the ball. Waiting no time, Dufresne races downcourt with the ball, past Reece and finally through a couple of defenders who have positioned themselves under the basket. Leaping vertically at the last moment, Dufresne places both hands on the ball and violently slams it through the hoop, making the rim spring like a diving board. Turning to run back downcourt, Dufresne tosses another killing look at Reece, who avoids eye contact and says nothing. With his basket, Dufresne has made a point in more ways than one. He can "run."

In the bleachers, Willie Gaines leans back and laughs to himself. "These boys sure be clownin'," he says. Is Gaines waiting to "run"? he is asked. "With them?" he replies, laughing again. "Naw. Them dudes is crazy."

Gaines's laughter is a welcome relief. I have by this time watched two hours of fast-paced, no-nonsense basketball with many poker-faced athletes filtering in and

out of three different games, and Gaines's is the first smile I've seen. I knew of Muni's reputation as the site of some serious competition, but I hadn't realized that the description could be applied so literally.

On any given day, but especially on the weekends, Muni's three basketball courts are the scene of a pickup game at the other end of the financial scale of the world. With the exception of those part-time athletes who sign up to play in the city-league games, most of the basketball players attracted to Muni have no affiliation with any professional or official amateur sports organization. But they are not amateur in the sense that they are unskilled. Many of them are excellent ballplayers, and they come to Muni because they know that they can strut their stuff in pickup games that by their ad hoc nature discourage teamwork and favor the mavericks, like Reece, who view the game less as a team sport than one in which individual heroics are paramount.

It is not unusual to watch several games at Muni without once seeing anything resembling even a basic play, and seldom is there an effort on the part of a team to work the ball to an open man for a high-percentage shot. Rather, it is an every-man-for-himself situation in which whoever takes the in-bounds pass acts as though there are only seconds left in a crucial game and it's up to him to score the winning basket. In this freewheeling atmosphere, head-dogging is not only tolerated but condoned, providing the person showing off is skilled enough to get away with it. Most of the players I've seen so far are sufficiently talented to excel on this high-performance stage. If they weren't, they wouldn't be playing on Muni's center court.

As at Wimbledon, where the true champions play on the center court, it is on Muni's center court that the real game is played. Hard-core amateur basketball can be found at other games in the San Diego area—most notably at the Presidio Gym in Old Town, the Pacific Beach Recreation

Center, the Chula Vista Recreation Center, and the UCSD Gym—but if you talk to regular hoopers, they'll usually allow that the best games in town are played on Muni's center court. The courts on the extreme ends of Muni's spacious floor see a lot of activity, on this particular day there is a city-league game taking place at one end and a casual pickup game at the other. But despite a respectable amount of hustle and some fine shooting in those games, the caliber of play never approaches that seen in the center court, a sort of no-man's-land into which the lesser players do not venture except to observe.

One reason why the level of competition is so much higher in the center court games is because in addition to the contingent of mostly amateur regulars there is frequently a sprinkling of professional and college players, as well. If one visits Muni often enough, one is likely to see such past and present college standouts as Percy Gilbert, Zack Jones, and Michael Cage of San Diego State, former Clipper Freeman Williams, and any number of familiar faces. Another thing one notices is that all of the players on action that is almost relentless, with the ball traveling from one end of the court to the other so rapidly that each game seems more like a half-hour of wind sprints. Most of these players think nothing of playing four or five consecutive games. No wonder they call it "running." When the pace isn't punishing enough, the play more than makes up for it. The basic rules of basketball apply in these center court games, but there is rarely a need to enforce them, and when there is it is usually in the cases of blatant physical fouls. Declared fouls often touch off debates that are not governed by formal forensic guidelines.

"Foul!" says one of the shirts, after being pounded on the arm while attempting a shot that goes awry.

"Foul!" cries the alleged perpetrator. "It's kind of interesting," he says. "Unless a white guy makes it clear that he has

"next game," the black guys will ignore him and pick up only black players. Only these white players taller than six five even bother to try, anyway."

Haupt can also attest to the intensity of the competition. During his tenure at Muni, he has had to break up two or three fights. "Every once in a while, someone loses their temper," he says, "and the fight flies. A few months ago I broke up a fight between two guys on center court, and when they walked off in different directions I figured everything was okay. But one of them went into our maintenance closet and broke off a broom handle to use on the other guy. When the other guy saw the broom handle he took off, ran out the side door and never came back, and that was the end of it."

To play basketball well, it is necessary to be in good shape, and ten or fifteen minutes of full-court play can send even the reasonably well-conditioned weekend athlete wheezing to the sidelines, his knees buckling, his guts threatening explosion, his lungs pleading for a quick and painless death. On Muni's center court the players thrive on action that is almost relentless, with the ball traveling from one end of the court to the other so rapidly that each game seems more like a half-hour of wind sprints. Most of these players think nothing of playing four or five consecutive games. No wonder they call it "running."

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"I got hurt!" "Ball, shit!" "I got the goddamn ball!"

By now the two are face to face, gesturing and hollering, and they are joined in short order by the other players, all of whom participate in a series of heated reenactments of the play in question. I hear at least three loudly voiced versions of what had transpired before the angry chorus swells to a cacophony that reverberates throughout the gym and compels some of the players in the other games to stop and watch. As the din reaches a peak, the biggest man on the court, a tall, brawny member of the skins who looks as though he could offer Larry Holmes at least a couple of tough rounds, bellows in a deep, resonant bass, "The ball's ours, okay?"

As if a switch had been pulled, the argument ceases instantly, and the still-mumbling players assume their positions. The peacemaker, it turns out, is a former San Diego State player who had started for the Aztecs a few years ago, before incurring the wrath of coach Smokey Gaines. He appears taller by a head than the other players, but to this point he had not asserted himself or called upon his imposing size. No one seems in awe of the man's physical prowess—in fact, a couple of the players are critical of his playing when he is not within earshot—but in this instance none seems willing to challenge his judgment.

Play resumes, and there is, somehow, even more intensity than before. If Reece had dominated the previous game with his fast-breaking slams, head-dogging honors in this one may go to David Oliver, who at six feet, two inches has the size, the court savvy, and the deadly ball-handling skills of a natural point guard. Oliver shoots infrequently—albeit with deadly accuracy—but his passing wizardry is the surprise. He passes the ball expertly, and Oliver brings the ball downcourt as though

(continued on page 38)

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(continued from page 37)

determined to take it to the hoop himself, only to pass the ball off to a teammate just as Oliver has collapsed the interior defense around his middle-lane drive. His assortment of passes is varied and nearly indefensible. He has a behind-the-back lateral pass; a no-look, over-the-shoulder pass to a teammate standing behind him; an over-the-head, one-handed lateral pass that he makes in midair while pretending to go for a lay-up, and the more common place bounce passes, shovel passes, and the like. But he saves his coup de grace for the game's final point. Driving toward the hoop, Oliver confronts a player who has established a blocking position. As the defender lunges for the ball, Oliver in one fluid motion brings the ball behind his back and then forward again under his other arm. The ball sails past the bewildered defender and into the waiting hands of Oliver's teammate, who catches it chest-high and lays the ball up for the winning basket.

"Whoose!" exclaims an impressed Gaines as the teams retire to the sidelines. Two of the shirts slip lives for their winning effort, but otherwise there is little interaction between the players, who head for their bags to grab towels or fresh T-shirts.

Congratulate Oliver on his skillful passing. He isn't surprised to hear that he looks as good as some National Basketball Association guards. "That's what I'm counting on," he says as he sits down to towel off. "I might have been playing pro ball by now, but I got married when I got out of high school, and pretty soon I had a family to support. So I joined the Marine Corps instead [of playing basketball]. I'm twenty-three now, and I'm out of the corps, but it's tough to devote enough time to getting your game together when you have a couple of kids to feed. I'm gonna play in the summer pro league this year [a pro-am league that features both amateurs and NBA stars], so maybe some pro scouts will see me and like what they see. This year's [college] draft is heavy on the 'big

men,' like Akeem [Olaajun, the seven-foot All-American from the University of Houston], but it's real tight on guards, so maybe I'll get a shot as a free agent."

Carl Dufresne, the newcomer, has no such aspirations. "Shit," he says, "I gave up that dream a long time ago. I played at Wayne [State University, in Detroit], but I knew I wasn't good enough for the NBA. I play [pick-up games] once in a while with guys like Isaiah Thomas [a star with the Detroit Pistons of the NBA], but I'm no fool. [NBA players] are in another class, another world."

At twenty-eight, the six-foot-six Dufresne owns his own sporting goods store in Detroit, and is in San Diego visiting relatives. "I called up my cousin before I drove out here and asked him if there was a good place to 'run' in this town. He said this place was as good as any, probably better." What does he think of Muni's players so far? "Well, some of these dudes are pretty damn good, you know," he says looking around the gym. "For amateurs."

After having played only one game, Dufresne gathers up his leather bag, takes his lady companion by the hand, and exits the new-looking Cadillac Seville and drive away.

Reece, meanwhile, has been practicing shooting on the center court while waiting for the other players, including some new ones, to regroup for another game. When approached, he is wary of my motives, and says nothing for a minute or so. Eventually he agrees to answer a few questions, but only after securing a promise not to refer to him by name (Ollie Reece is not his real name). "I've been coming here for a few years. Some of these dudes still don't know who I am. A lot of them don't like it when I'm doing it [hot-dogging], but I don't give a shit. That's my game." A graduate of Morse High School, the twenty-two-year-old Reece had once entertained thoughts of someday playing in the NBA. "Any of these dudes here who say they ain't wanted to play pro be lyin', that's all," but his grades weren't good

enough to get into college. "And besides, I hurt my ankle [while playing at Morse]. It's still bothering me."

Reece and I walk to his car, which is parked in the middle of the vast parking lot that borders the gym and the Starlight Bowl. The car is a Sixties-vintage Buick Skylark with no hubcaps, a missing rear window, and a front passenger door that is joined to the rear passenger door with rope and wire. In its former life the car was apparently metallic blue, but is now a patchwork of oxidized brown and primer gray. Reece bangs hard on the car's trunk and the lid pops up. Inside are boxes of rusted tools and various articles of clothing. Reece extracts a pair of high-top sneakers and throws the low-cut ones he's been wearing into the trunk. "When my ankle be hurtin'," he explains, "these are solid."

Since graduating from high school, Reece has not had a steady job, and a recent string of odd jobs has given way to near-total unemployment. He lives in East San Diego with his mother and two brothers and plays basketball every chance he gets. "It burns me sometimes when I see some of these [pros] play, and they're makin' half a million, a million, and I'm beggin' for a job at a car wash. Shit, I be as good as a lot of 'em."

Reece slips into his high-tops just in time to enter the next fray. There are several fresh runners this time, including a young black woman — the only woman I will see on center court over a two-week span. She is Dee Dee Duncan, who played for the San Diego State Lady Aztecs during the season just ended. As the game heats up, a group of five very tall black men enter from the side door and stand on the sidelines to watch. One of them is wearing a gold earring and a velvet jogging outfit, and begins stretching in preparation for a long-distance jog that will preclude participation in any basketball action. After watching for a few minutes, he turns to a companion with a pained expression on his face. "Damn," he declares, "do you know how hard it is not to

'run' when you know you could be on a solid squad? Damn!"

Meanwhile, Duncan has not yet touched the ball, and one senses that this could be by design. One of the bleachers must sense the same thing, and calls out in the direction of the players. "Let Dee have the ball!" Everytime the shirts bring the ball downcourt the man yells out a variation of that imperative, but the players on center court pay no attention. Finally, a loose ball bounces toward Duncan, who scoops it up and fires a perfect jump shot for a basket. During the next twenty minutes she will be accurate on six of seven shots from the floor, and the red-shoed man who has been trying to guard her looks a bit perturbed. The man with the earring waits until Red Shoes passes close by the bleachers, then says loud enough for everyone — including the player — to hear, "Brother don't like havin' his ass whipped by a girl," and the other bystanders laugh loudly in appreciation.

But the player in question is not amused. Following Duncan's next basket — she seems to be making them effortlessly — Red Shoes takes a long in-bounds pass from Reece, races the length of the court, and slam-dunks the ball home. He repeats it's same play several times, his last dunk winning the game for the skins. He is vindicated. With the game over, most of the players walk around to keep loose or head for the water fountain, but Red Shoes walks directly over to the man with the earring.

"You runnin'?" asks Red Shoes. The man ponders the question for a few seconds as if rethinking his plan to jog, then answers the challenge. "Shit, yeah," he says unzipping his velvet suit. "I'll run."

Moments into the game, Red Shoes and the man with the earring are face to face in a shouting match over a disputed foul. The other runners join in, as do a few of those watching from the sidelines. Red Shoes has to be restrained at one point in the disagreement. It's just another friendly pickup game on Muni's center court. □

Greek to Greek



Katherine McGrath (center), Anne Gee Byrd, Terrence O'Connor, Dianne Harper

JONATHAN SAVILLE

Sophocles' *Elektra*, currently in an inadequate staging by Diana Maddox at the Carter Centre Stage, is one of three plays on its subject that have come down to us from ancient Greece. Each of the playwrights — Aeschylus, Sophocles, and Euripides — treated the mythical material in significantly different ways. Sophocles' treatment has a number of highly disconcerting features, and we must be aware of the difficulties they present in any staging if we are to understand just what has gone wrong at the Carter.

The underlying story — pieced together from the three plays and from other references in ancient literature — involves a series of revenges in the family of the Greek general Agamemnon. To satisfy an offended goddess and to further the course of the Trojan War, Agamemnon has sacrificed his daughter Iphigenia. Agamemnon's wife Klytemnestra has taken revenge for the murder of her daughter by helping her lover Aegisthos to kill Agamemnon. Another daughter, Elektra, and her brother, Orestes, subsequently collaborate to avenge this assassination by killing Klytemnestra and Aegisthos. It is at this point that major divergences are found in the three dramatic versions of the story.

In Aeschylus' *Choephoroi*, the moment the killings of Klytemnestra and Aegisthos have been accomplished,

Orestes perceives that he is being pursued by the Furies, hideous goddesses of the underworld who punish blood guilt within the family. In Euripides' *Elektra*, the guilt is treated psychologically rather than as a supernatural punishment: both Orestes and Elektra are overcome with terror and remorse. The epilogue to Euripides' play spells out the tragic conflict clearly. Orestes was compelled by filial piety and by command of the god Apollo to avenge the murder of his father by killing his mother. But at the same time, matricide is itself a horrible crime, one which must be punished. Orestes and Elektra found themselves in a terrible dilemma, where for the sake of right they were obliged to do wrong; they were guilty whether they killed Klytemnestra or whether they refrained from killing her. Euripides' play, like Aeschylus' before it, thus presents a profound statement about the irreconcilable demands of life, the painful ambivalences of family relationships, and the inability of our fundamental problems.

Sophocles, in contrast, represents the murder of Klytemnestra as an unalloyed good. She deserved to die, and it was proper justice that Elektra and Orestes should engineer her death. No guilt need follow for the murderers, no remorse, no punishment by external or internal demons. The curse on the house of Atreus (Agamemnon's father) has been exercised, and the chain of murders and re-venues has been decisively broken. The chorus at the end of Sophocles' *Elektra* declares: "O race of Atreus, your sufferings were yours before you came at last so hardly to freedom, perfected by this day's deed" (in the translation by David Grene, in general far superior to the Watling translation chosen by Miss Maddox).

This ending, with the matricides crowing in glee, is thoroughly unsatisfactory from any normal moral point of view. It does not accord with ancient Greek ideas about murder within the family: more importantly, it demonstrates an astounding shallowness in its attitude toward the psychological complexities of human existence. It is as repellent to a modern audience as it may have been to the ancient one.

There are several ways in which a modern production of the play could make the ending morally and dramatically intelligible. For example, the triumph of the victors could be treated ironically. Perhaps Sophocles was relying on his audience to know that Orestes would be punished for his crime, and therefore to recognize that the cheerful affirmations of the final chorus would soon be belied by the appearance of the Furies. There are no indications in the text that this is what the playwright intended, but such an approach would have the virtue of giving some human truth to an ending which, in terms

of real human life, actions, and feelings, is thoroughly false. For such an interpretation, acting, lighting, sound effects, and other such devices of staging could indicate to the modern audience that the murderers and the chorus are deceiving themselves, and that guilt, remorse, and punishment are knocking at the door. Alternatively, a director might adhere to the more literal intentions of the text, but make sense of the ending by indicating what kind of people these are who can kill their mother (however guilty she herself may be) and feel just fine time it afterward. A brutal Orestes, a crazed Elektra — such interpretations of the characters — might — motive matricide-without-guilt, but at least they would enable the audience to put the odious actions and feelings in an understandable human context.

Now, the basic trouble with Diana Maddox's production is that she takes no stand whatever on these issues. She scarcely seems aware that they exist, and she makes no effort to find a way of responding to the audience's inevitable confusion and dissatisfaction at what appears to be the moral message of Sophocles' play. What she has done — and does splendidly — is to coach her actors in the clear, intelligent speaking of Sophocles' lines. Rarely in the Old Globe playhouses have we heard such beautiful diction, such understanding of the balance and shape of sentences, such a lucid communication of the linguistic surface of the script. It is a pleasure to listen to the melodious rhetoric projected by Katherine McGrath (Elektra), Jill Tanner (Klytemnestra), James Horan (Orestes), and the other members of this excellent cast.

But what Miss Maddox has not done is to interpret the play as a whole, to make sense of it as a living theatrical experience. This omission appears to be intentional. Miss Maddox's attitude seems to be that Sophocles' *Elektra* is a classic, that it has lasted some two-and-one-half millennia because of its self-evident dramatic and literary virtues, and that all that is needed in a production is for the text to be allowed to speak for itself. The director's function, consequently, is to make sure that the actors recite their lines effectively, and all the rest will take care of itself.

Miss Maddox is to be admired for having the courage of her convictions. But she is dead wrong. The notion of "the classic" is an invention of Renaissance scholars for determining which texts ought to be taught and studied in schools. In the theater, strictly speaking, there are no classics. The only theater is contemporary theater. The actors are living now, the production is taking place now, the audience belongs to this time and this place. The script may be an ancient one, but the theatrical experiences of a production based on that script is a part of the world of today.

(continued on page 46)

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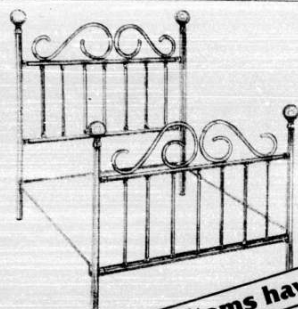
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Beauty In The Beast

Ross was relieved that the bouncer didn't go off. Pierre had seen to that little detail. This job was going to be tough enough, he thought, without having to deal with inquisitive gnomes asking a lot of annoying questions. Just in case he was seen, though, Ross had put on some of his fancier clothes. No sense in looking disreputable here in Paris, where people were so fussy about appearances.

The room was almost dark now—perfect for Ross's task. If only he could get this stretch of moth balls out of his nostrils, he

thought. And the dust there's so much dust in here. . . . The sound of a foot scraping across the floor shattered the silence. It's only the caretaker, Ross realized. No problem there. Still, the place was eerie, almost unreal with all these huddled, looming, half-visible shapes. It's like a cross between the "Twilight Zone" and seeing God, he thought to himself.

Over in a corner Ross found what he was looking for. Calculating the amount of light in the room, he carefully set up his equipment, triggered the switch, and waited. Then the tiger moved. Ross hadn't expected that. Through the gloom he could see the frozen snarl on the animal's face, the

(continued on page 5, col. 2)



Illustration by Richard H. Ross

The Price Of Plunder

As my friends know (and deplore), I am an obsessive collector. As a child, I acquired a complete collection of Nancy Drew books in first editions. Later on, I switched to Hummel figurines, of which I bought several hundred before I learned to hate them. I have in weaker moments (during my breakdown, for example) experimented with stamps, matchboxes, and Lawrence Welk memorabilia. In recent years, however, with increasing maturity of taste, I turned to serious collections of important objects, such as Chinese porcelain, vintage records, leather-bound sets of Shakespeare, movie-star autographs, and other extravagant occupiers of space. It was in this phase of my collecting career that I began to frequent the San Diego Police Auctions, of which there will be another this weekend.

I have been much criticized for this habit. "Why do you want to go messing with the police, Violet?" they say. "What if they find out about that pressure-cooker scandal in

A Minor Revolution

They're hardly going to inspire another "La Marseillaise," but they are the precursors of a minor French revolution. A new generation of French artists (most of whom are in their early to mid twenties) is emerging to the European fore, and if these young artists are not garnering unequivocal acclaim, their exhibitions are certainly eliciting a vigorous response across the Continent, particularly in Germany and Italy, where similar artistic trends are burgeoning.

And high time, too. For the past two decades the French art scene has been essentially dormant, if not moribund. The natural proximity of the French toward a national chauvinism is partly to blame; while the rest of the global art community was engaged in a frenetic whirl of cultural exchange, France alone turned an atavistic eye inward. It is true that the flurry of artistic activity around her was dominated (to the ultimate detriment of other European art centers) by New York museums, galleries, collectors, and the unprecedented outpouring of American art upon the international market; even so, France had problems enough of her own. Her visual arts were insufficiently funded, ideologically debilitated, and considered, for the most part, unworthy of that attention devoted to other artistic/cultural endeavors. Moreover, that nation's agency most responsible for the development, support, and acquisition of contemporary art, the Service de la Création Artistique, was credited with "a failure to recognize the importance of virtually every major modern development since Impressionism."

Well, times have changed.



Installation by Daniel Tremblay

Two years ago French President François Mitterrand announced an ambitious program of nearly six billion francs, of which a significant portion was directed to France's twenty-two provinces specifically for the regional acquisition of art.

The provincial cities, however, were ahead of the game. Grenoble and Marseilles, for instance, already had well-established museums, and Sainte-Etienne had been

accumulating regional contemporary art for the past thirty-five years. At Bordeaux, the *Centre d'Art Plastique Contemporain* had already achieved worldwide renown for its active forays into both the provincial and international art markets.

What these regional centers and museums discovered, and what has recently created sensational waves across Europe,

(continued on page 6, col. 4)

partially right. The police department itself, or other agencies of city government, do get those articles they can make use of. Those items for which the bureaucracy has no use are discarded. But in between, there are all sorts of things that an ordinary person—or even an extraordinary collector like me

—can buy and make use of. That's why I attend each of the six or so auctions held each year, although I do skip those auctions devoted exclusively to bicycles (I have given up bicycling since the disgraceful incidents of my last bicycle race).

Let me tell you about some of my purchases at previous

auctions. Of the approximately 200 lots offered at each auction (a value of from \$8000 to \$15,000), I am particularly fond of those fifty or so grab bags, in which miscellaneous articles are packed together. I bid successfully on one last year that an inner voice told me contained a Ming vase, and while I did not find a Ming vase I did get a man's sweater, a pair of pliers, and part of an automobile tape deck. On another occasion, mine was the winning bid for a package I absolutely knew would contain an original pressing of a record

(continued on page 7, col. 3)



Illustration by Tom Voss

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Channel 10.

Jazz Pianist Oscar Peterson guests
on "Marian McPartland's Piano
Jazz." Saturday, June 16, 10 a.m.,
KPB-FM (89.5).

Golf, eighteen-hole coverage of the
third and fourth rounds of the
eighty-fourth U.S. Open Golf
Championship from Winged Foot
Golf Club in Mamaroneck, New
York begins Saturday, June 16, and
continues Sunday, June 17, 11
a.m., KGTV, Channel 10.

Radio/TV

"War and Power: The Rise of
Syria," the emergence of Syria as a

dominant Arab power is examined.
Thursday, June 14, 8 p.m., KGTV,
Channel 10.

Jazz Pianist Oscar Peterson guests
on "Marian McPartland's Piano
Jazz." Saturday, June 16, 10 a.m.,
KPB-FM (89.5).

Golf, eighteen-hole coverage of the
third and fourth rounds of the
eighty-fourth U.S. Open Golf
Championship from Winged Foot
Golf Club in Mamaroneck, New
York begins Saturday, June 16, and
continues Sunday, June 17, 11
a.m., KGTV, Channel 10.

READER'S GUIDE

Lectures

"French Spirit Today," Jean-Louis
Fremont, director of Centre d'Arts
Plastiques Contemporaines, in his
lecture will speak about the new
exhibit of ten French artists.
Thursday, June 14, 8 p.m., Sher-
wood Auditorium, La Jolla
Museum of Contemporary Art, 700
Prospect Street, La Jolla.
454-1341.

Poetry. Richard Robbins and Can-
dace Black will read from new and
previously published works. Friday,
June 15, 7 p.m., Tenenbaum Gallery,
516 Fifth Avenue, downtown.
(373-9351) or 213-49251, open
poetry readings will be held Friday,
June 15 at 7:30 p.m., Sears Savings
Community Room, 345 West
Broadway, Vista (726-9159) or
722-5093) and Friday, June 15,
7:30 p.m., Writers Bookstore and
Haven, 3137 Adams Avenue,
Normal Heights (282-3363). Hillel
Schwartz will read from his work,
Sunday, June 17, 11 p.m., Friends of
Jung Center, 3525 Front Street,
Hillcrest. 283-0962.

Author Robert Skimin will discuss
his acclaimed Japanese-American
saga *Chikara*. Monday, June 18,
7:30 p.m., D.C. Villa Books, 7527
La Jolla Village Drive, La Jolla. Free.
456-1803.

Opera Preview. Verne Wolf will
discuss Verdi's *Simon Boccanegra*.
Monday, June 18, 8 p.m., A1-
theatrum Music and Arts Lib-

Galleries

Chinese Calligraphy and Brush
Painting are on display, sponsored
by the San Diego Chinese Brush
Painting Society, opening on
Saturday, June 16 and continuing
through June 30, Gallery 21,
Spanish Village, Balboa Park.
755-9218 or 233-1991.

Subliminal Artist John Alan Smith
will exhibit paintings and
sculpture from Saturday, June 16
through July 5, Multicultural Arts
Center Gallery, 425 Market Street,
downtown. 236-1521, an open re-
ception for the artist will be held,
Saturday, June 16, 7:30 p.m., Al-
ternative Space Gallery, 562 Fifth
Avenue, downtown.

Three-person Exhibition, jewelry
of Kim Yoo, ceramic work by
Carol Lebeck, and hand-blown
glass pillows by Louis Scalfani are
on display from Friday, June 15
through June 21, Gallery Eight,
7464 Girard Avenue, La Jolla.
454-9781.

TO LOCAL EVENTS

"French Spirit Today," paintings,
photographs, collages, and
installations by ten new French arti-
sts are on exhibit from Saturday,
June 16 through August 1, La Jolla
Museum of Contemporary Art, 700
Prospect Street, La Jolla.
454-1341.

New Constructions by Ron Wil-
liams are on exhibit through June
23, Patti Aande Gallery, 660
Ninth Avenue, downtown.
233-5242.

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

Faculty Exhibit, paintings, photo-
graphs, and video works by Mary
Farber, Patricia Parson, Ingo
Silva, Philip Steinmetz, Harold
Cahen, and others will be on dis-
play through June 24, Mandeville
Art Gallery, UCSD, 452-2864.

Photographic Motion Studies by
Edward Maysberry, "Father of the
Motion Picture," are on display
through June 24, Museum of Photo-
graphic Arts, Balboa Park.
236-5262.

"Centre in Central," the first of a
series of reciprocal exhibitions be-
tween artists from Tijuana and
Southern California will feature
the work of Tijuana painter Ignacio
Habrak, on view through June 30,
Jovellano Gallery, 447 Fifth Ave-
nue, downtown. 232-0915.

Print Competition, graphic works
from the Second Original Print
Competition are on view through
June 30, San Diego Print Club, 370
G Street, downtown. 242-4884.

"The Unseen Photographs," a
selection of work from the gallery's
inventory will be on display

through June 30, Photography Gal-
lery, 7464 Girard Avenue, La Jolla.
454-1341.

Lapp Art, an exhibit of Sami art
and craftsmanship will be on dis-
play through July 2, Miguel Inter-
national Museum of World Folk
Art, 4405 La Jolla Village Drive,
University Towne Centre.
453-5300.

Monotypes and Paintings by Sam
Francis are on exhibit through July
7, Thomas Baber Gallery, 7470
Girard Avenue, La Jolla.
454-0145.

Paintings, Drawing, and
Sculpture by Dennis Jellies con-
tinue on view through July 7,
Richard Peterson Studio, 711
Eighteenth Avenue, downtown.
236-0284.

"Champions: The Olympic Ath-
lete in Art," more than fifty rare
Olympic posters are on display in
an exhibit running through July 8,
San Diego Museum of Art, Balboa
Park. 732-7391.

"Mayan Images," the daily life of
the Maya of Guatemala is recorded
in a series of photographs by
Michael Piller, on view until Sep-
tember 16, Diego Museum of Art,
Balboa Park. 239-2001.

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better view of him over the
zebra's back. Time to leave, Ross
said to himself. He came back
tomorrow and look for the duck
then.

Richard Ross has been
photographing animal exhibits
in museums since 1977, intent
on capturing on film how people
are "presenting animals for what
reality is." Three years ago he
saw the Musée National
d'Histoire Naturelle in Paris, and
he knew immediately that he
had to photograph its unusual
collection. The Paris exhibits
were assembled in a strangely
different manner, one that
reflects the wide gulf between
nineteenth- and
twentieth-century museums.

Instead of placing the animals in
a situation in which an observer
might expect to see them in real
life, the curators and
taxidermists had arranged them
in dramatic, almost theatrical
poses, apart from any natural
environments. And unlike the
modern American sense of
aesthetics, which calls for
displaying each animal behind
glass, the French collection was
set out on the floor in an open,
almost haphazard style. The
leopard skeleton of a blue
whale was stretched out next to
eight giraffes standing in a
pyramidal formation; the animals
on the center platform seem-
ing to stand on the shoulders of the
ones at their feet. Next to them
could be anything from a stuffed
swallow to a hawk. One could
walk up and shake a gorilla's
hand. Ross recalls.

Lending a sense of mystery

Lending a sense of mystery

Lending a sense of mystery

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Aboard the romantic ship
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18 Monday	Gordon Lightfoot	23 Monday	Danny Gans & Harry James Orchestra

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Scottish Rite Center
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Mission Valley

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READER'S GUIDE TO THE THEATER

Theater listings are compiled by Jeff Smith, contributing editor to *San Diego Reader*. Information is accurate according to material given us, but it is always wise 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.

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Angels Fall and Willow is a drama about an individual's journey through life's circumstances in a remote New Mexico town. Cut off from their respective families, they confront their options at this unexpected crossroads of their lives. Mary B. Robinson, associate artistic director of the Hartford Stage Company, is guest directing this production. Members of the cast include William Cain, Jordan Champ, Pamela Dunlap, Tony Schatz, and Patricia Welling. (Sm.)

THE BEST LITTLE WHOREHOUSE IN TEXAS
The Lyric Dinner Theatre is staging the musical — book by Larry L. King and Peter Masterson, music and lyrics by Carol Hall — based on the lives of the Chicken Ranch, known since the 1800s as one of the better pleasure palaces in all of Texas. While governors, senators, magicians, the sheriff, and the local college football team fight to keep Max Moris open, a crusading television writer tries to close it down. Ken Hill directs the Lyric's production. (Sm.)

THE CAUCASIAN CHALK CIRCLE
Berkshire Theatre is currently playing at the San Diego Public Theatre. As a multilayered classic of the theater, its intricate construction resembles a network of trap 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 interwoven and then thrusts it back to regard the overall design objectively. The San Diego Public Theatre's production, however, reveals little of Chalk Circle's complexity. With few exceptions, the production is largely a walk-through of the play, a dress rehearsal rather than a show. It lacks the crispness and the dramatic interweaving necessary to enable Brecht's coy maneuverings to come to life. The first act, in particular, is a bore. The production does have some pluses: Roger Colletti's costumes, parts of Peter Ward's original musical compositions, and the performance of J.S. Pearson as Adolphus. (Sm.)

THE FANTASTICS
The North County Community Theatre concludes its thirteenth season with a staging of the popular musical by Harvey Schirach and Tom Jones about the innocence of youth and, according to Jones, "the necessity of winter to insure the rebirth of spring." Cast members for the production are: Steve Wase, Richard Harris, Carl Hogue, Dick Stern, Bill Phillips, Ron Wood, Bob Paschke, and Marie Smoot. (Sm.)

THE GLASS MENAGERIE
The McQuinn Public Theatre presents Tennessee Williams' "memory play" set in St. Louis, Missouri, during the Depression. The drama explores the frustrated lives of Amanda Wingfield, her painfully shy and crippled daughter Laura, and Tom, her rebellious son, upon whose memories the play is constructed. Patricia McQuinn directs the production.

many uninspired ones. An example is *Grusha*. Without changing a word, *Grusha* could be improved considerably if the ensemble players around her were more sharp and dark, more Brechtian. But instead of creating a chaotic universe through which the good *Grusha* must navigate with a stolen child, the ensemble players are timid in their choices and their depiction of an appropriately bizarre environment. One of the play's major themes is that in a time of crisis, "terrible is the seductive power of goodness." At the San Diego Public Theatre, the "goodness" of *Grusha* is certainly there (as are the consequences of *Grusha*'s one good deed). It's the terror that's missing. (Sm.)

ELECTRA
Reviewed this issue. Cast: Carter Center Stage, Balboa Park, through September 2, Tuesday through Sunday at 8:00 pm, Matinee Saturday and Sunday at 2:00 pm.

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HOT FLASHES
And that they are. This women's improvisational comedy group made up of Goffrey, Maggie, Gail, Sheri, and Robyn Samuels, will perform an extended run at the Old Town Opera House. Adapt at both humor and seriousness, the group combines improvisational games, songs, and written sketches. Their material, both improvised and scripted, is often genuinely funny. It is also, on occasion, both insightful and moving. (Sm.)

LAST OF THE RED-HOT LOVERS
The Pine Hills Players present the Neil Simon comedy about a middle-aged man's affair with a young woman. Barney Cashman is a fish-house proprietor and a faithful husband for twenty-five years. Now forty-seven, Barney decides that his life is passing him by and years for his romance. Since his mother's apartment is conveniently empty during the day, Barney attempts a series of afternoon seductions. Scott Kinney directs the production. Jim Nelson is Barney. Other members of the cast include Sue Solleder, Linda Fay, and Alice Green. A barbecue dinner precedes the show. (Sm.)

MAN OF LA MANCHA
North County Community Theatre presents Dale Wasserman's musical about Miguel Cervantes and the fate of a manuscript he has written called Don Quixote. Heavily revised to reflect the dubious claims, Cervantes possesses only the manuscript, and when his fellow inmates question its value, he urges them to act. The musical, which includes such songs as "The

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The Olympic Arts Showcase is presented by the San Diego Arts Foundation and Jacquelyn M. Littlefield.

Theater Directory

ADAMS AVENUE THEATRE
3329 Adams Avenue, Normal Heights
292-1984

THE BOWERY THEATRE
480 Elm Street, San Diego
233-4086

CIVIC THEATRE
202 E. Street, downtown
236-0910

CORONADO PLAYHOUSE
1795 Strand Way, Coronado
435-4850

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

EDUCATIONAL CULTURAL COMPLEX THEATRE
4341 Ocean View Boulevard, Northeast
267-8977

FOX THEATRE
720 Broadway, downtown
233-6331

GASLAMP QUARTER THEATRE
547 Fourth Avenue, downtown
234-9583

GROSSMONT COMMUNITY COLLEGE
3400 Grossmont College Drive, El Cajon
465-1700 x417

JEWELRY COMMUNITY CENTER
Front and Center Theatre
479 Fifth Avenue, San Diego
963-3300 x16

LA JOLLA PLAYHOUSE
Mendel Weiss Center, UCSD
453-1969

LA JOLLA STAGE COMPANY
Parker Auditorium, La Jolla High School
750 La Jolla Village Drive, La Jolla
459-7773

LAMB'S PLAYERS THEATRE
2001 E. Plaza Boulevard, National City
474-4542

LAMPFRIGS COMMUNITY THEATRE
Ben Davis Fine Arts Center
8053 University Avenue, La Mesa
464-4098

LAWRENCE WELK VILLAGE THEATRE
8960 Lawrence Welk Drive, Escondido
439-3448

LEMON GROVE PLAYERS
Lemon Grove Junior High School
3146 School Lane, Lemon Grove
466-5579, 466-1443

LYRIC DINNER THEATRE
1798 E. Ocean Boulevard, La Mesa
464-1196

MARQUEE PUBLIC THEATRE
MARQUEE GALLERY THEATRE
3117 India Street, San Diego
238-4111

MIRACOSTA COLLEGE
Lila Theatre
One Barnard Drive, Oceanside
757-2121 x236

NORTH COAST REPERTORY THEATRE
Play of the Four Plays
Lomas Santa Fe Road, Solana Beach
481-1055

NORTH COUNTY COMMUNITY THEATRE
1201 East Vista Way, Vista
734-3421

OLD GLOBE THEATRE
Old Globe Theatre
Cassius Carter Center Stage
Festival Stage, Balboa Park
234-2255

OLD TOWN OPERA HOUSE
4440 Teague Street, Old Town
248-0082

PALOMAR COLLEGE
Palomar College Theatre, San Marcos
746-4860

PALOMAR PLAYHOUSE
Viewpoint Shopping Center
1111 E. Valley Parkway, Escondido
746-6669

PINE HILLS LODGE
3861 La Presa Drive, Vista
765-1100

POINT LOMA COLLEGE
Selmon Theatre
3000 Lomaland Drive, Point Loma
252-6478 x248

SAN DIEGO CITY COLLEGE THEATRE
Thermon and C. Streets, downtown
239-7054

SAN DIEGO JUNIOR THEATRE
Casa del Pueblo Theatre, Balboa Park
239-8035

SAN DIEGO MESA COLLEGE
7250 Mesa College Drive, San Diego
238-4144

SAN DIEGO PUBLIC THEATRE
311 Eighth Avenue (at K), downtown
232-7378

SAN DIEGO STATE UNIVERSITY
Main Stage and Experimental Theatre
265-6084

OPEN AIR THEATRE
265-6087

SAN DIEGO PLAYHOUSE
Del Mar Playgrounds, Del Mar
757-7258

SCRIPPS RANCH COMMUNITY THEATRE
Walter Henry Junior High School Auditorium
9231 Golf Coast Drive, San Marcos
757-7300 x116

SOUTHWESTERN THEATRE
600 Town Center Drive, Costa Mesa
714-957-4053

SOUTHWESTERN THEATRE
Anna Theatre, Mayan Hall
9001 Del Mar Road, Chula Vista
421-1180

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

UNITED STATES INTERNATIONAL UNIVERSITY
Zabala Theatre
10455 Potomac Road, Scripps Ranch
271-4300

UNIVERSITY OF CALIFORNIA
UCSD Theatre, Jepson Hall
Studio Theatre
452-4574

UNIVERSITY OF CALIFORNIA
Mendel Weiss Center, UCSD
453-1969

UNIVERSITY OF CALIFORNIA
Carnegie Theatre, Balboa Park
239-7054

READER'S GUIDE TO THE MUSIC SCENE

Music commentary is by John D'Aquino. Please send concert information and photographs to Reader Music Scene, P.O. Box 80803, San Diego 92188.

A colleague recently wondered aloud if it could be possible to get through an entire day without hearing the name Michael Jackson.

Certainly the singer's name, face, and music are ubiquitous and have become imbedded in the nation's subconscious; this multiple exposure has surely affected Jackson's marketability. It has probably also bothered

Weird Al Yankovic, who has had moderate success of his own doing send-ups of well-known songs ("Another One (Bites the Dust) Rides the Bus," "I Love (Rock and Roll) Rocky Road," "My (Sharon) Bologna"). In his most elaborate parody to date, Yankovic scored recently with the much-ballyhooed and painstakingly detailed "Eat It" video which, of course, is a spoof of Jackson's frenetically choreographed video "Beat It."

The buzz about "Eat It" and the seemingly incessant play it receives on MTV have delivered Yankovic to the masses and made him a bona fide rock star if one uses the criteria of fame, success, and popularity. But there's the rub.

Now it seems impossible to go anywhere—or stay at home—for that matter—without seeing, hearing, or hearing about Yankovic's latest



WEIRD AL YANKOVIC

burlesque. Instead of making home recordings and having his songs played on Dr. Demento's radio show, Yankovic now records for the mammoth Epic Records label and appears on nationally televised entertainment specials; he is being promoted like a new dandruff shampoo in every conceivable medium. What made Yankovic's underdog humor work so well in the past was its very shadiness—the cheap-sounding accordion in place of an electric guitar, foot

stomping in lieu of drums, et cetera. But now that he has gone big-budget, Yankovic is in danger of undermining his own power base. Don't be surprised if what was once wildly clever material begins sounding strained very soon—or if someone gets the bright idea to begin doing parodies of Yankovic. At any rate, Yankovic's appearance at the Del Mar Fair Tuesday night promises to be one of the more heavily attended of the young summer. This week could set a new

record for most concerts in mid-June, so it seems advisable to list the concerts chronologically and to save analysis for a less intense week. The Del Mar Fairgrounds Grandstand will be the site of some pretty decent shows this summer, not the least of which will be two concerts this week that bring *Oingo Boingo* to town tonight, Thursday; and the *Tubes* and *Wire Train* on Friday. Thursday's other shows include *Al Green*, *Keith*

Pringle, and *Esther Evans* at the Al Bahr Shrine auditorium; and the Memphis-style rhythm and blues of *Jack Mack and the Heart Attack* at the Belly Up Tavern; Friday's other attractions are the *Vandals* and the *Circle Jerks* at the Adams Avenue Theater; and the *Yellowjackets* at Humphrey's for two shows.

Tony Bennett will perform a benefit concert to raise funds for refurbishing the Zoo's big cat enclosures this Saturday night in the San Diego Zoo's Wegeroth Bowl; while the *Marshall Tucker Band* is at the Del Mar Fairgrounds; and *Simple Minds* and *China Crisis* offer an appealing double-bill at the Fox Theatre; saxophonist *David Sanborn*, a fine musician who is probably best known for his work in the "Saturday Night Live" band, will be at Humphrey's on Saturday for two shows; and this month's winner in the Best Rock Group Name category—*A Blind Dog Stares*—will join *Touchy*

Subjects, *Splatters*, and *Friends of Ghosts at the Spirit*. Come to think of it, the entire lineup for that show could share such an award. Last, and possibly least, *Three Dog Night*, those folks who brought you such gems as "Celebrate," "Joy to the World," and "One Man Band" (and, in all fairness, a couple of good tunes by decent writers—Randy Newman's "Mama Told Me Not to Come" and Harry Nilsson's "One"), will be at the San Diego Wild Animal Park's Mahala Amphitheater Saturday and Sunday for afternoon shows.

The *Red Clay Ramblers* will perform a concert of "Old-Timey" music on Sunday to benefit the La Jolla Playhouse. The combination concert/barbecue will be held at UCSD's Mandell Weiss Center for the Performing Arts. That night a couple of miles away at the La Jolla Museum of Contemporary Art's Sherwood Auditorium, veteran jazz man *Horse Silver* will be leading his quintet in an event that will also feature a preview of art works by *Guillermo Acevedo*. At about the same time, country stars *Roger Miller* and *Lacy J. Dalton* will be kicking some dung at the Del Mar Fairgrounds; and the great jazz trumpeter, *Freddie Hubbard*, will be doing two shows at Monk's in Mission Valley. Sunday's only other show of note brings the band *Shake*, featuring *Bonnie Bramlett*, to the Belly Up Tavern on a bill

(continued on page 14)

SOUTHLAND CONCERTS

HUMPHREY'S CONCERTS

City by the Bay

UPCOMING SHOWS

Ray Charles
June 19

Geddy & Kapeone
"Final Reunion Tour"
June 20

Lee Ritenour
June 22-23

ALL SEATS RESERVED
All Shows 6:30 and 9:00 p.m.
Dinner Packages available call 263-5647

263-5647

Tickets at Convention Center Box Office and 88 Consoles. Arena Center Box Office and 48 Consoles. Tickets available at Humphrey's day of performance.

The Yellowjackets
June 18

JUST ADDED
Sheila E. - July 2
Mona Markey - July 10
Brendan Markey - July 16
Jon Miller Holiday (new date) - July 3
David Sanborn SOLD OUT - thanks

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Lionel Richie

SPECIAL GUEST STAR

TINA TURNER

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SAN DIEGO SPORTS ARENA

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(Continued from page 12)

with the new **Four Eyes**. Monday's only show has **Gordon Lightfoot** at the Del Mar Fairgrounds.

In addition to the Yankovic show, a busier than normal Tuesday finds former Jefferson Airplane guitarist **Jorma Kaukonen** at the Rodeo with **Del Fuegos** and **Metropole** and the influential and still lively **Ray Charles** at Humphrey's for two shows. Fittingly, the week closes with a bang. **R.E.M.** and **Dream Syndicate** offer another

tantalizing double-bill at the Del Mar Fairgrounds. Hawaii's **Cecilio and Kapono** are at Humphrey's for two shows. Former Pink Floyd stalwart **David Gilmour** joins the terrific **Ice Works** for a gig in SDSU's **Backbone**, a band that brings together some of L.A.'s better session musicians, will be at the Belly Up Tavern; and the always-splendid blues harpist, **Charlie Musselwhite**, will perform at Mandolin Wind in Hillcrest. Where...

Al Green, Keith Pringle, and Esther Evans: Al Bahr Shrine, tonight, Thursday, 9 p.m., 7440 Kearny Mesa Road, Kearny Mesa.

Jack Mack and the Heart Attack and the Rhythm Kings: Belly Up Tavern, tonight, Thursday, 9 p.m., 141 South Cedron Avenue, Solana Beach, 481-9022.

Luna, Urban Umbrella, and A.K.A.: Spirit, Thursday, June 14, 9 p.m., 1130 Buena Avenue, 276-1903.

The Tubes and Wire Trane: Del Mar Fairgrounds Grandstand, tonight, Thursday, 7:30 p.m., Via de la Valle turnoff from I-5, Del Mar.

The Circle Jerks, The Vandals, and Love Canal: Adams Avenue Theatre, Friday, June 15, 8 p.m., 3325 Adams Avenue, Normal Heights.

The Yellowjackets: Humphrey's, Friday, June 15, 6:30 and 9 p.m., 2303 Shelter Island Drive, 283-5847.

A Blind Dog Stares, Touchy Subjects, Splatters, and Friends of

Wegforth Bowl, Saturday, June 16, 7 p.m., 231-1515.

The Marshall Tucker Band: Del Mar Fairgrounds Grandstand, Saturday, June 16, 7:30 p.m., Via de la Valle turnoff from I-5, Del Mar.

Simple Minds and China Crisis: Fox Theater, Saturday, June 16, 8 p.m., 770 B Street, Escondido, 231-3554.

David Sanborn: Humphrey's, Sunday, June 17, 6:30 and 9 p.m., 2303 Shelter Island Drive, 283-5847.

Clousewitz: Spirit, Saturday, June 16, 9 p.m., 1130 Buena Avenue, 276-1903.

Three Dog Night: San Diego Wild Animal Park's Mahab, Amphitheater, Saturday and Sunday, June 16 and 17, 2 p.m., 15500 San Marcos Valley Road, Escondido, 747-8702.

Elton J.R. and the Country Golds: Old California Market Place, Sunday, June 17, 1:00 p.m., 1020 San Marcos Boulevard, San Marcos, 744-0550.

Iron Cubby's Jazz's Benefit Concert for Grace Twedd: Hotel San Diego, Sunday, June 17, 5:30 p.m., 339

West Broadway, downtown, 234-0221.

The Hot & Rambles: UCSB's Randall Robb Center for the Performing Arts, Sunday, June 17, call for time, University of California at San Diego campus, La Jolla, 233-1300.

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

The Horace Silver Quintet: Shennwood Hall, Sunday, June 17, 8 and 9:30 p.m., La Jolla Museum of Contemporary Art, 2100 Prospect, La Jolla, 284-7902.

Freddie Hubbard: Monk's, Sunday, June 17, 9 and 11 p.m., 10475 San Diego Mission Road, Mission Valley, 584-0075.

Shake featuring Bonnie Bramlett and Four Eyes: Belly Up Tavern, Sunday, June 17, 9:15 p.m., 141 South Cedron Avenue, Solana Beach, 481-9022.

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.

Jorma Kaukonen, Del Fuegos, and Metropole: Rodeo, Tuesday, June 19, 9 p.m., La Jolla Village Drive and Villa La Jolla Drive, La Jolla, 457-5586.

Ray Charles: Humphrey's, Tuesday, June 19, 6:30 and 9 p.m., 2303 Shelter Island Drive, 283-5847.

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

Cecilio and Kapono: Humphrey's, Wednesday, June 20, 6:30 and 9 p.m., 2303 Shelter Island Drive, 283-5847.

SDSU's Open-Air Theater: Wednesday, June 20, 8 p.m., San Diego State University campus, 265-4947.

Backbone: Belly Up Tavern, Wednesday, June 20, 9 p.m., 141 South Cedron Avenue, Solana Beach, 481-9022.

Charlie Musselwhite: Mandolin Wind, Wednesday, June 20, call for time, 308 University Avenue, 297-3017.

Tennessee Ernie Ford: Del Mar Fairgrounds Grandstand, Thursday, June 21, 6 and 7:30 p.m., Via de la Valle turnoff from I-5, Del Mar.

PACIFIC ESPRESSO

Come see **Dance of the Universe** featuring **Peter Sprague** and **Kevyn Lettau** for a Grand Reunion Friday and Saturday, June 15 & 16, 8:00 pm-11:30 pm



Clos du Bois wine tasting & lecture

Saturday, June 23, 4:30-7:30 pm. Male. Reservations.

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Beer, wine & well drinks \$1.50
Wednesday Night
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Happy Hour Monday-Friday 11:00 am-6:00 pm
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Complimentary hors d'oeuvres 4:00-6:00 pm
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Shrimp cocktails \$1.25, 7 days a week, 2-8 pm

9IX
The Rock of the '80's! WELCOMES

ICICLE WORKS



with special guests
URBAN UMBRELLA and THE SEVENTH SPIRIT
Friday, June 22, 9:00 pm

Tickets: \$8.00 Advance, \$9.00 at the door
Available at the Spirit and all Telesat outlets

and coming soon to the Spirit

ICON
with special guests
Saturday, June 23, 9:00 pm
Advance tickets available at the Spirit for \$5.00
For information on both shows call 483-6339

SOUTHLAND CONCERTS
In association with The Nederland Organization

9IX
The Rock of the '80's! WELCOMES
BRILLIANT THINGS WITH

SIMPLE MINDS



PLUS GUESTS **CHINA CRISIS**
SAT JUN 16 8:00 PM
FOX THEATRE
GOOD SEATS AVAILABLE

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A SUN & SURF CELEBRATION:
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EXHIBITS • MUSIC • CONTESTS

LIVE BANDS IN CONCERT
BANG BANG • JACK MACK & THE HEART ATTACK
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FROM HAWAII: BUTTONS
GLENN SUPER "MR. BULL HORN"

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SURF • WATER SKI • SAILBOARDS • HANG GLIDERS
CATAMARANS • SKATEBOARDS • BEACH FASHIONS
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BODY BUILDER COMPETITION • JET-SKIS
BIKINI CONTEST • GAMES • BREAK/POP DANCING
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CLASSIC SURF FILMS:
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FIVE SUMMER STORIES • FOLLOW THE SUN

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MERLE HAGGARD
DANA HAGGARD
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RHYME & REASON TOUR '84
SATURDAY—JULY 14—8 PM
TICKETS: \$14.75, \$19.75



FRANK ZAPPA
TUE—JULY 24-7:30 PM
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PLEASE BRING SEAT EVERY NIGHT

Avalon

Thursday, June 21, 8 p.m.
Community Convocation, downtown
283-SEAT

Tower of Power and Sancho
Bernard: Belly Up Tavern,
Thursday, June 21, 9 p.m., 143
South Cedros Avenue, Solana
Beach, 481-9122.

Fabian's Good-Time Rock and Roll
featuring Fabian, the Diamonds,
the Marvelettes, and Freddie
Cannon: Del Mar Fairgrounds
Grandstand, Friday, June 22,
7:30 p.m., Via de la Valle turnoff
from I-5, Del Mar.

Lee Ritenour: Humphrey's, Friday
and Saturday, June 22 and 23, 8:30

and 9 p.m., 2303 Shelter Island
Drive, 283-SEAT

America: San Diego World Animal
Park's Nubia Amphitheater, Friday,
June 22, 7:30 p.m., and Saturday
and Sunday, June 23 and 24, 7 and
7:30 p.m., 15000 San Pasqual Valley
Road, Escondido, 742-9502.

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

The Cramps, the Red-hot Chili
Peppers, and the Evil Cows: Adams
Avenue Theatre, Saturday, June 23,

8 p.m., 3325 Adams Avenue,
Normal Heights.

Lee Greenwood and Exile: Del Mar
Fairgrounds Grandstand, Sunday,
June 24, 7:30 p.m., via de la Valle
turnoff from I-5, Del Mar.

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

John and Donald Mills and Patti
Page: Pacific Drive Theatre,
Monday and Tuesday, June 25 and
26, 6:45 and 9:30 p.m., 9665
Campos Road, Spring Valley,
697-8077.

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

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

Violent Femmes and WHITE:
Rocky: Tuesday, June 26, 8 p.m., La
Jolla Village Drive and Villa La Jolla
Drive, La Jolla, 457-5599.

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

New 4-Girls-4 and the Harry James
Orchestra: 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: Rocky, Thursday,
June 28, 8 p.m., La Jolla Village
Drive and Villa La Jolla Drive, La
Jolla, 457-5599.

Ronnie Laws: Humphrey's,
Thursday, June 28, 8:30 and 9 p.m.,
2303 Shelter Island Drive,
283-SEAT.

The Johnny Otis Show and the Mar
Dele: Belly Up Tavern, Thursday,
June 28, 9 p.m., 143 South Cedros
Avenue, Solana Beach, 481-9022.

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

The Belair Boys' Tribute to Elvis
Presley: O'Brien Stage, Del Mar
Fairgrounds, Saturday, June 30,
7:30 p.m., Via de la Valle between
I-5 and Pacific Coast Highway, Del
Mar.

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

Patry Montana: Old Time Café,
Saturday, June 30, 7 and 9 p.m.,

1864 North Highway 101, Leucadia,
436-4030.

The Spencer Davis Group and
Sancho Bernard: Belly Up Tavern,
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 I-5, Del Mar.

Alcatraz, Assassins, and Romeo:
Fox Theatre, Sunday, July 14,
8 p.m., 720 B Street, downtown,
231-3554.

CLUBS

Club listings are compiled by Ron
Averaging. If you wish to be
included, please call 283-4032
Thursday afternoon or Friday
before 5:00 p.m. The listings
are free.

North County

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

Barr-X Ranch House, 119 East
Broadway, Vista, 724-0510: Elton
Jazz and the Country Cousins,
country, Friday and Saturday; dance
instruction, Tuesday and Saturday.

Belly Up Tavern, 143 South Cedros
Avenue, Solana Beach, 481-9022:
Jack Mack and the Heart Attack
rock and rhythm and blues, and
the Rhythm Kings, rhythm and
blues, Thursday; Fritz, rock, Friday
and Saturday; Shake, rock and
rhythm and blues, and Four Eyes,
rock, Sunday; the Mar Dele, vintage
rock, Monday; Small Axe, reggae,
Tuesday; Backbone, rock,
Wednesday. Afternoon Concerts: the

Chicago Six, Dixieland jazz, Friday;
the Spud Brothers, comedy and
rock, Sunday; Stone's Throw,
vintage jazz, swing, and rock,
Wednesday.

Bobby Cox, 485 First Street,
Encinitas, 436-7397: Network,
rock, Sunday through Saturday;
Random Sample, rock, Sunday
through Tuesday; the Source, rock,
Wednesday.

Woodworks/Panadilla Coffeehouse,
Flower Hill Center, 2670 Via de la
Valle, Del Mar, 755-3735: Bill
Cantos, Steve Feierabend, and Bill
Strauszberg, jazz, Friday.

The Bridge, 1103 North Hill Street,

MAGNOLIA MULVANEY'S

Wednesday-Saturday



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Wednesday—50¢ beers all night
Thursday—Summer fun with shorts, shots and rock 'n' roll.
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9:30 pm-1:30 am **Bruce Cameron/Hollis Gentry**
Jazz Ensemble

Sunday
9:00 pm-1:00 am **Ella Ruth Piggee** Jazz

Monday & Tuesday
9:30 pm-1:30 am **Ricky & The Jets** Rock 'n' Roll

Wednesday **MarDele**

Thursday is **Restaurant Employee Night**
Wear your T-shirt. \$1.00 drinks

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Freddie Hubbard

Sunday, June 17
in concert
2 shows, 9 pm & 11 pm
\$5 admission
Good for both shows

Thursday through Saturday
Baja Strings

Monday, June 18
Ella Ruth Piggee

Starting Thursday, June 21
Craig Rice & Feelin'

283-5402

Monk's
10475 San Diego Mission Rd.
563-0060

TIM MAZE
PRESENTS

Circle Jerks
VANDALS • LOVE CANAL

FRIDAY,
JUNE 15
ADAMS AVE.
THEATRE

CRAMPS
RED HOT CHILI PEPPERS • EVIL COWS

RAVEN MEGAFORCE
METAL ATTACK!

NEW DATE
THURSDAY,
JULY 5
ADAMS AVE.
THEATRE

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MEAT PUPPETS • SACCHARINE TRUST
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2051 Shelter Island Drive
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Thursday, June 14-Saturday, June 16

Ron Bolton Band



Beginning Tuesday, June 19
Tuesdays-Saturdays

The fabulous Spud Brothers

Sunday & Monday, June 17 & 18

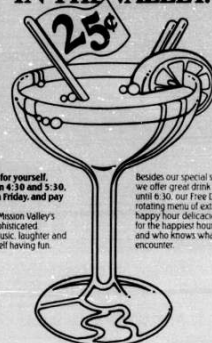
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Exciting. Full of music, laughter and
people like yourself having fun.

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relating menu of extraordinary
happy hour delicacies. Join us today
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and who knows what you'll
encounter.

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TONIGHT!

Thursday, June 14
CAMPUS NIGHT
price admission with student I.D.
75¢ drafts until 10:00 pm

ipso facto



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THURSDAY NIGHT CLUB
9:30 to 11:30 pm
Hours of ouevres • Dancing

ROCKIN' WEEKEND
Friday & Saturday, June 15 & 16

ipso facto



Two bands
Two dance floors
Three bars
Three music video screens
\$3

SUNDAY

Sunday, June 17



MONDAY

Monday, June 18

9IX NIGHT with **STEVE WEST**
Drink specials, surprises, fun and **9IX** personalities



TUESDAY

Tuesday, June 19

SUPER FASHION AUCTION NIGHT
with **FASHION INTERNATIONAL**

ipso facto

WEDNESDAY

Wednesday, June 20

MICHELLOE NIGHT
\$1.25 Michellos

ipso facto

Dress code & picture I.D. strictly enforced

CABARET DRINK SPECIALS

MONDAYS
Vodka \$1.25 Long Island Iced Teas \$1.25

TUESDAYS
Kahlua \$1.25

WEDNESDAYS
Michelob \$1.25

THURSDAYS
Margaritas \$1.25

2828 Camino del Rio South, Mission Valley 299-2828

Oceanside, 722-1904; Denny Tymor, country and contemporary, Tuesday through Saturday; Don Tomison, country and contemporary, Sunday and Monday.

The Captain's Anchorage, 180 North El Camino Place, Encinitas, 942-1805; Pam & Don, contemporary, Wednesday through Saturday.

Charlie's Niteclub, 680 West San Marcos Boulevard, San Marcos, 734-4100; Dark Horse, country, Wednesday through Saturday.

The Chopping Block, 1740 East Vista Way, Vista, 726-8770; Procell, rock, Thursday through Saturday; the Echoes, 168 rock, Sunday and Monday; Outta Control, rock, Tuesday and Wednesday.

The Country Side Restaurant and Lounge, 430 Douglas Drive, Oceanside, 757-0860; New Country, country, Wednesday through Sunday; Lone Star Country, country, Monday and Tuesday.

The De Mar Cattle Company, 12702 Via Corina, Del Mar, 258-8833; Stampede, country, Thursday through Monday; White Lightning Express, country, Tuesday and Wednesday.

Distillery Nightclub, 140 South Sierra Boulevard, Solana Beach, 753-6723; The Reflectors, rock, Thursday through Saturday; Incognito Rockers, rock, and the Rumble, rock, Sunday; Del's, vintage rock, Tuesday; Four Eyes, rock, and the New Presidents, rock, Wednesday.

El Comal, 12845 Poway Road, Poway, 486-1010; Don Tomison, country and contemporary, Wednesday through Saturday.

Fireside Lounge, 439 West Washington, Escondido, 743-1901; Robyn Banks, rock, Thursday through Saturday; live rock, Tuesday; call club for information; Bandit, rock, Wednesday.

Fish House West, 2633 South Highway 101, Carlsbad, 753-6438; Janet Ryder, contemporary, Thursday through Saturday.

Gilbey's Cocktail Lounge, 943 West Valley Parkway, Escondido, 439-1420; Friendship, contemporary, Thursday through Sunday; Gil and Linda, contemporary, Monday through Wednesday.

Lenny's, 264 Elm Street, Carlsbad, 729-9244; Tony Soraci and Co. with Judy Ames, contemporary, Tuesday through Saturday; the Island Society, contemporary, Sunday and Monday.

Hill House, 2730 Via de la Valle, Del Mar, 753-6614; The Echoes, 168 rock, Thursday through Saturday.

Hungry Hunter, 1221 Vista Way, Oceanside, 433-2633; Steve Morris, contemporary and music, Wednesday through Saturday; John Barker, Top 40 favorites, Sunday through Tuesday.

Hungry Hunter, 11940 Bernardo Plaza Drive, Rancho Bernardo, 566-3494; Steve Hudson, comedy and music, Thursday through Saturday; Jinnah Williams, contemporary, Wednesday.

Judy Roger/Oceanside, 1900 North Harbor Drive, Oceanside, 722-1801; Chuck Showalter, contemporary, Wednesday through Saturday.

Kirby's, 215 Fifth Street, Del Mar, 481-1911; Jeff Proctor, soft rock, Thursday and Friday.

Mahoney's, 340 East Grand Avenue, Escondido, 743-6933; Secret Service, rock, Thursday through Saturday; Tony Tardis, contemporary, Sunday and Monday; Rich Hunt, contemporary, Tuesday; Random Sample, rock, Wednesday.

Normandy Cocktail Lounge, 215 North Hill Street, Oceanside, 722-4771; Outta Control, rock, Thursday; the Flare, rock, Friday through Sunday; Procell, rock, Tuesday and Wednesday.

MOM'S

276-4653
945 Garnet, P.B.
Live rock 7 days a week

Thursday-Saturday, June 14-16
Tuesday-Saturday, June 19-23



POCKETFUL

Every Wednesday
Dr. James Downs, Ph.D.
Rock-n-Roll hypnotist

Friday & Saturday
\$1.00 cover 8:00-8:30 pm
\$2.00 cover 8:30-9:00 pm

50¢
well drinks, draft beer & wine
8:00-9:00 pm

Tuesday, June 19
3rd Annual San Diego Original Air Guitar Contest

Last year on national T.V.
1st prize: custom made \$800 Zolla guitar with case donated by **John's Guitar & Drum Center**
1800 Rosecrans St.
Last chance to be in finals.

COMING ATTRACTION
Sunday & Monday
June 17-18 & 24-25
ZZYZX

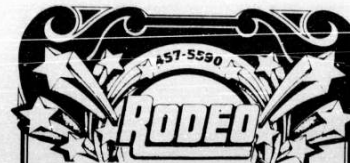
NO COVER
Open Sunday
\$1.00
Drink Specials

Monday
New—Mom Goes Surfing
Live band
\$1.00
Kamikazes

Tuesday
\$1.00
well drinks all night

Wednesday
\$1.00
Vodka drinks all night

Thursday
\$1.00
Long Island Iced Teas all night



Thursday, June 14
9IX presents
THE ORIGINAL HAPPY HOUR OF THE '80s RUSS T. NAILZ' BIRTHDAY
6:00 pm to 9:00 pm
Come and help us celebrate. Dumb gifts are encouraged.
25¢ drafts, 50¢ hot dogs, cheap wells, hyperactive ice teas, that 9IX cheese plus a new special—FRESH STRAWBERRIES courtesy of B.M. Produce.
9:00 pm—close



Friday, June 15
5:30-8:30 pm
Be a star during Happy Hour. The producers of **LOVE CONNECTION**

will be here interviewing for their nationally syndicated T.V. show. Mark D. says, "I can't wait! I'll get on the show, pick my date, love her, leave her then tell the whole nation about it."
9:00 pm—close



plus **FOUR EYES**
Saturday, June 16
Moving Targets **FOUR EYES**

Sunday, June 17
CLOSED FOR A PRIVATE PARTY
Tuesday, June 19
JORMA KAUKONEN
(former lead guitarist for The Jefferson Airplane)
Acoustic solo
METROPOL plus DEL FUEGOS

Ron Sobel Productions Presents
ADVENTURES WITH PARADISE
Every Tuesday
\$1.00 drinks

Wednesday, June 20
WGB-FM 101 NIGHT with DJ **DAVID GOOD** giving away good stuff. 6:00-9:00 pm 25¢ drafts, 25¢ well, \$1.01 well drinks.
9:00 pm—close

ST. ELMO'S FIRE plus local favorites **RAVEN MAD**
Upcoming Concerts
6/24 **PENETRATORS**
6/26 **SOUL, SALAD & PASTA BAR**

Rodeo is now open for lunch
11:30 am-2:00 pm, Mon-Fri.

The Rodeo is located on the corner of La Jolla Village Dr. and Villa La Jolla Dr.
For more information, call 457-5590.
You must be 21 or older to enter and picture I.D. is required.
Dress Code.

Old Time Cafe, 1461 North Highway 101, Lucania, 436-4100; Maggie Wright and Pam Carr, 168, Thursday; Denny Tymor and Lisa Orstein, French-Canadian traditional music, Friday; the Unstrung Heroes, bluegrass, country, and swing, Saturday; the L.A. Catin Band, Cajun music, Sunday; Old Time Heat Night, Tuesday; Bonnie Carol and Doug Berch, mountain and hammer dulcimer music, Wednesday; Sunday Brunch Concert: Catherine Espinoza, Irish harp.

Pacific Espresso, 235 North El Camino Road, Encinitas, 436-1248; The Chace of the Universe Orchestra with Kevin Lettini, jazz, Friday and Saturday; the Peter Sprague Duo, jazz, Sunday brunch.

Pancho's, 1309 Camino Del Mar, 431-0114; Recorded music, Monday through Thursday; Paul, rock, Friday and Saturday; the Five Careless Lovers, blues jam, Sunday.

Pea Soup Anderson's, 800 Palomar Airport Road, Carlsbad, 438-0889; Time Shadow, contemporary, Thursday through Saturday.

Potrera Club, 12237 Potrero Road, Poway, 748-1115; High Steppin', country, Wednesday through Saturday; country dance lessons, Wednesday.

Poway Music Company, 12375 Poway Road, Poway, 748-7236; 56-2070; Steppin' Out, rock and country rock, Tuesday through Thursday; One, rock, Friday and Saturday; J.J. Donnelly, contemporary, Sunday and Monday, and Friday happy hour.

Ralph and Eddie's, 390 Grand Avenue, Carlsbad, 729-2899; Incognito Rockers, rock, Friday and Saturday; F.J. Fog, contemporary, Sunday.

Ramada Inn, Scott's Pub, 2500 South Escondido Boulevard, Escondido, 747-5000; Just Us, contemporary, Tuesday through Saturday; live musical 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, contemporary, Tuesday through Saturday; the Marley Days Quartet, contemporary, Sunday and Monday; Dining Room: Peter Robberecht, pianist, Thursday through Saturday; Jim Malone, pianist, Sunday and Monday; Greg McGinnis, pianist, Tuesday and Wednesday.

Rosen's, 2515 El Camino Real, Carlsbad, 434-1766; Clutch Cargo, contemporary, Tuesday through Saturday.

Rogue Silla, 9850 Carmel Mt. Road, Portofino, 578-2144; Peter Jay, contemporary, Monday through Saturday.

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

Stage Coach Inn, 1865 Vista Way, Vista, 724-9090; Coyote, country, Wednesday through Sunday.

Tepee Room, 1270 Main Street, Ramona, 789-3725; Live country music, Friday and Saturday, call club for information.

Tequila Flats, 3296 Mission Avenue, Oceanside, 757-7757; Nitewing, rock, Thursday through Saturday; Hit and Run, rock, Sunday through Tuesday; the Bad Boys, rock, Wednesday.

That Pizza Place, 2622 El Camino Real, Carlsbad, 434-3711; Brass Tax, jazz, Friday; Bluegrass Etc., bluegrass, Saturday.

Time Machine/Chaz Orleans, 302 North Highway, Escondido, 743-1722; Crystal, rock, Thursday through Saturday; Destiny, rock, Tuesday and Wednesday.

Valley Center Inn Saloon, 27535



141 SOUTH CEDRO/ RUE FOLDING BECH CD 92075

TONIGHT, Thursday, June 14 9 pm
Tickets available at Belly Up and Ticketron



JACK MACK
THE HEART ATTACK
with guitarists
THE RHYTHM KINGS

Friday, June 15 9:30-10:00 pm
CHICAGO SIX
Friday 15, Saturday, June 16 10:15 9 pm
Rock & Roll with



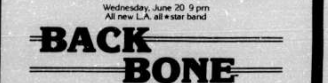
Sunday, June 17 6:00-9:00 pm
SPUD BROS.
9:30 pm



Monday, June 18 9 pm
MAR DELS

Tuesday, June 19 9:30 pm
SMALL AXE

Wednesday, June 20 9 pm
All new L.A. all star band



Thursday, June 21 9 pm
Tickets available at Belly Up and Ticketron outlets

TOWER OF POWER
with guests **SANCHO BARBAUD**



Coming
Friday, June 22
Saturday, June 23
Sunday, June 24
Thursday, June 25
Friday, June 26

REBEL ROCKERS
JAMES HANCOCK
CHICAGO 15/BLUES BISCUIT BLUES BAND
JOHN OTIS BROW AND THE PAW DELS
SPENCER DAVIS GROUP

FREE AFTERNOON CONCERTS
HAPPY HOUR PRICES 7 DAYS A WEEK TO 7 PM

Weekends, 6-8 pm
Fridays, 5:30-8 pm
STONE'S THROW
CHICAGO SIX
SPUD BROS.

Sunday, June 27 6-9 pm

FOR INFORMATION CALL 481-9022

Valley Center Road, Valley Center
749-1466: Steppin' Out, country,
Friday and Saturday.

Valley Fort Restaurant, Red Dog
Saloon, 3757 South Mission Road,
Fallbrook, 728-1998: The Red
Boys, vintage rock, Friday and
Saturday.

Vista Entertainment Center, 435
West Vista Way, Vista, 941-8032:
Jockey Club, In Colour, rock,
Thursday through Saturday; live
rock, Sunday and Wednesday; call
club for information. Tuff 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, 1280 West Valley
Parkway, Escondido, 745-8646:

Planet, rock, Thursday through
Saturday; Toys, rock, Sunday and
Monday; Dirk Debonair, rock,
Tuesday and Wednesday.

Whiner's Circle, 250 Via de la Valle,
Solana Beach, 755-6666: Bob Long,
piano variety, Wednesday through
Saturday; Singing Machine,
recorded music, sing-along,
Tuesday.

Wooden Nickel, 13103 Poway Road,
Poway, 748-6364: Ron Moran,
country and cont., --open,
Thursday and Wednesday; Gail Lee
and Firecreek, country, Friday and
Saturday.

Beaches

Aimee's, Hotel La Jolla, 7769 Fay
Avenue, La Jolla, 454-3001: Jimmy
Fontaine, contemporary, Tuesday
through Saturday; J.J. Frank,
contemporary and jazz piano,
Wednesday and Saturday.

Monday through Friday happy
hours.

Atlantis, 2595 Ingraham Street,
Mission Bay, 224-3434: The Marley
Band, rock, Tuesday through Saturday.

"Bahia Belle", at the dock, Bahia
Hotel, 998 West Mission Bay Drive,
Mission Bay, 488-0531: Main Street,
contemporary music for dancing,
Friday and Saturday.

Bahia Hotel, 998 West Mission Bay
Drive, Mission Bay, 488-0531:
Mercedes Lounge: Forward Motion,
top 40 dance music, Tuesday
through Saturday; Chestnut's Jazz
Quartet, jazz, Sunday; Piano Bar:
Buddy Reed, Tuesday through
Saturday; Bob MacLeod, Sunday
and Monday.

Beach Club, 1921 Bacon Street,
Ocean Beach, 222-6822: Anytime,
rock, Thursday; Yikes, rock, Friday
and Saturday.

Carlos Murphy's, 4303 La Jolla
Village Drive, La Jolla, 457-4170:
Ricky and the Jets, vintage rock,
Thursday through Saturday; the
Music Machine, recorded music
sing-along, Sunday and Monday; live
musical entertainment, Tuesday
and Wednesday; call club for
information.

Catamaran Hotel, 2999 Mission
Boulevard, Mission Beach,
488-1081: Touch, contemporary,
Tuesday through Saturday;
Polynesian Lounge: Steve Woods,
contemporary, Monday through
Friday; happy hours, with Don
Hertz's 1984 Friendly Folks,
variety show with music, Monday
evening.


Chuck's Steak House, 1250
Prospect Street, La Jolla, 454-3825:
Heaven and Earth, jazz, Wednesday
through Saturday; Zazzy, jazz,
Tuesday.

Elario's, 7955 La Jolla Shores
Drive, La Jolla, 459-0541: Jesse
Davis, contemporary, Tuesday
through Saturday; Steve's Throw,
vintage jazz, swing, and rock,
Sunday and Monday.

Halcyon, 4258 West Point Loma
Boulevard, Loma Portal, 225-9559:
Automatics, rock, Thursday
through Saturday; with live rock,
Friday; happy hour, call club for
information; the Heroes, rock,
Sunday and Monday; the London
Brothers, rock, Tuesday and
Wednesday.

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

Hotel del Coronado, 1550 Orange



TUESDAYS
Ron Sobel Productions presents
**ADVENTURES WITH
PARADISE**, featuring June 19
JORMA KAUKONEN
Acoustic solo
DEL FUEGOS plus **METROPOL**
Coming June 26
VIOLENT FEMMES
with **W.W.III**
Doors open at 8 pm at the **RODEO**
21 & up • 50¢ draft beers
Tickets available now for both shows
283-5247 •
TELESEAT



SOUTHWIND
Tuesday-Saturday
8:30 p.m.-1:30 a.m.
New Champagne Happy Hour
beginning at 9:30 p.m.
Pavillon Lounge
Valet parking
(Located atop the East Highrise)




THE CIMARRON
Now appearing
Tuesday-Saturday
beginning at 9 p.m.
Don't miss a classic great time show. And if you can't dance to Country Music, we'll teach you. Live shows from 7 to 9 p.m. HAPPY HOUR weeknights from 4 to 9 p.m. with munchies served until 7. Wed. to "Ladies Night" with \$2 margaritas. Try our great SUNDAY BRUNCH 9 a.m. to 2 p.m. \$4.95.

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

HALCYON
4258 W. Point Loma, 225-9559

Thursday, Friday, Saturday
June 14/15/16




Every Friday
ROCK & ROLL HAPPY HOUR: T.G.I.F.
5:30-8:30 pm
* Free food * **Notice to Appear** * Great drink specials

Sunday & Monday
June 17 & 18

THE HEROES
plus
JOHNNY ALMOND
of Mark Almond/Johnny Almond Rhythm Revue

Tuesday-Saturday June 19-23



THE LONDON BROTHERS

EARLY BIRD DINNER SPECIAL
every day except Friday between 4 and 6 pm
TERIYAKI, HAWAIIAN OR
KANAKU CHICKEN DINNER—\$3.95
FRESH FISH DINNER—\$4.95

REFLECTIONS
REFLECTIONS
welcomes



TRILOGY V
in their first San Diego appearance.
Tuesday-Saturday from 8:30 pm

**The Best of the '50s
with Ducktail Revue**
Every Monday night from 8:30 pm,
every Thursday & Friday 5:00-8:00 pm

Happy Hour
Monday through Friday, 5:00-7:00 pm
Double well drinks \$1.50 Complimentary hors d'oeuvres

Sheraton-Harbor Island East
1380 Harbor Island Drive, San Diego

THE BIG WHITE PLAYHOUSE COMES TO THE VALLEY!! JOIN US FOR THE BEST HAPPY HOUR IN TOWN!!

4:45 pm to 8:00 pm Monday to Friday

Thursday, June 14th

SWEETHEART NIGHT

For you players who missed out last Wednesday here's your chance to get lucky! It's Sweetheart Night and the feeling's right! Everyone will be treated with 75¢ wine & champagne. "Paul the Greek" will provide a luxurious time to take a lucky couple off to an exciting evening and dinner for two at "Humphrey's"—contest at 10:00 pm.

Friday & Saturday, June 15th & 16th

IT'S THE WEEKEND—CUT LOOSE!

Try the valley's newest, classiest nightclub! Cut loose at our two dance floors and be a part of our \$100,000 light show & fogger machines. Dynamic sound system and the hottest DJ's in town! Saturdays open 6:00 pm.

Sunday, June 17th

PLAYERS 1ST ANNUAL SALON OLYMPICS

It all starts with our High Fashion Night at 7:30. Soak us in a complete first-class event. \$1000 Grand Prize! Special drink prices and concessions that will cut your hair. Come let your hair down.

Monday, June 18th

RESTAURANT APPRECIATION NIGHT

Hear ye! Hear ye! All you fellow restaurant employees: Come party with the people who know how. Happy Hour prices all night long. Antlers up! Tonight is Finlandia Night, special prices, contests and prizes. Monday's Happy Hour at Players never ends!

Tuesday, June 19th

LADIES' & GENTS' NIGHT

The best hors d'oeuvres in the valley are right here at Players from 5:00 to 7:00 pm all week. Tuesdays feature all-Vodka well drinks and tasty margaritas for \$1.00 all night long!

Wednesday, June 20th

PLAYERS CELEBRATES PHASE II

Come christen our new dance floor and down oyster shooters at our aphrodisiac bar. We will open our downstairs with a wine & cheese party; 25¢ wine & champagne; 5:00 to 8:00 pm.



Players presents

A Fashion Extravaganza, top design
collections are modeled by the dazzling
Fantasy Fashion Girls Sunday, June 17th



Come play at

**PLAYERS
OF SAN DIEGO**
425 Camino Del Rio South • Hotel Circle • 297-5103

Avenue, Coronado, 435-9611: One Plus One, contemporary, Tuesday through Saturday.

Island Hotel, Circle Lounge, 1441 Quivira Road, Mission Bay, 224-1341: Sander and the Ram Band, variety stage show, Tuesday through Saturday.

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-3220: Dirk Debonaire, rock, Thursday through Saturday; Bobby Chevrolet and the Shames with the King Biscuit Horns, rock and blues, Sunday and Monday; David Bradley and the Maniac Band, comedy and music, Tuesday and Wednesday.

La Avenida, 1301 Orange Avenue, Coronado, 435-8382: The Bruce Brothers, rock, blues, comedy, and rhythm and blues, Friday and Saturday.

La Valencia Hotel, 1132 Prospect Street, La Jolla, 534-0771: Bob MacLeod, piano and vocal variety, early evening Tuesday through Saturday.

Le Châlet, 5046 Newport Avenue, Ocean Beach, 222-5306: The



THE YELLOWJACKETS, Friday, Humphreys

Hurricanes, blues and rhythm and blues, Thursday through Saturday; the U.S. Band, rock, Sunday and Monday; Modern Art, rock, Tuesday

and Wednesday.

McP's, 1107 Orange Avenue, Coronado, 435-3280: Expresso, contemporary, Thursday; In the

Groove, contemporary, Friday and Saturday; The Hinton, Irish music, Wednesday.

Mexican Village, 120 Orange

Avenue, Coronado, 435-1872: Live musical entertainment, Tuesday through Thursday; call club for information; Third Degree, contemporary, Friday and Saturday; Jim Moore, contemporary, Sunday and Monday.

Mission Rose, 1551 West Mission Bay Drive, Mission Beach, 224-9605: Ivy Chase and Stevie Adams, contemporary, Friday and Saturday.

Mom's Saloon, 945 Garnet Avenue, Pacific Beach, 483-7737: Pocketful, rock, Tuesday through Saturday; ZZYZX, rock, Sunday and Monday.

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

Mulvaney's, 4230 Mission Boulevard, Pacific Beach, 483-7383: John Ingram, contemporary, Thursday through Saturday.

Mustang Club, 3595 Sports Arena Boulevard, Loma Portal, 223-5596: Bandit, rock, Thursday through Saturday.

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach, 270-7522: The Bruce Cameron and Halls Gentry Ensemble, jazz, Thursday through Saturday; Ella Ruth Piggie, jazz and blues, Sunday; live rock, Monday and Tuesday; call club for information; Mar Del, vintage rock, Wednesday.

Roden, 8980 Villa La Jolla Drive, La Jolla, 457-5990: Four Eyes, rock, Thursday through Saturday; with Moving Targets, rock, Friday and Saturday; Jorma Kaukonen, rock, Metropolis, rock, and Del Fuegos, rock, Tuesday; St. Elmo's Fire, rock, and Raven Mad, rock, Wednesday.

Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay, 274-5111: Bob's 7, nostalgia, pop, and blues, Thursday and Wednesday; True Spirit, contemporary, Friday through Sunday.

Silver Fox Lounge, 1833 Garnet Avenue, Pacific Beach, 273-9190: Jimmy Nixon and Downhome, country, Friday and Saturday; Bolt, blues, ballads, and rock, Tuesday and Sunday.

Texas Tishouse, 4970 Voltaire



R.E.M., Wednesday, Del Mar Fairgrounds

Street, Ocean Beach, Tom "Cal" Courtney, blues, Thursday; Chuck Bolt, blues, ballads, and rock, Tuesday and Sunday.

Upstart Crow and Co., Seacoast Square, 4475 Mission Beach Boulevard, Pacific Beach, 272-8990: The Pacific Ensemble, light classical

music, Sunday brunch.

Vacation Village Hotel, Bay Lounge, Vacation Isle, Mission Bay, 274-4638: Shine It On,

contemporary, Tuesday through Saturday; True Spirit, contemporary, Sunday and Monday.

Victor's, 1460 Rosemarin Street, Point Loma, 226-1871: Upstairs Music Magic, contemporary, Thursday through Saturday; Norman Clifford, Sunday through Tuesday; Pano Bar, Louz Vaizquez, 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 through Tuesday; call club for information.

San Diego North

The Athlete Country Saloon, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7231: Cimarron, country, Tuesday through Saturday; country dance lessons, Tuesday through Thursday.

LIVE JAZZ
Tuesday-Thursday 8:30-11:30 pm
Tuesday, June 10: **JAZZ JAMBOREE** featuring Tom Finkles
Tuesday, Wednesday, Thursday, Happy Hour 7:30-8:30
10¢ beers, Wednesday, June 20 and
Thursday, June 21, 6 & 21
SHREVE BROTHERS QUARTET
featuring Bill Shreve, sax & flute
Bud Shreve, guitar, also
TOM AZARILLO, bassist, **TOMMY AROS**, percussionist
Opera & Show tunes
at your table Friday & Saturday
Seating limited • Reservations suggested
Salerno's
Call 280-6163
3102 University Ave.
San Diego, CA 92104
Your hosts Herman & Rose Salerno

Now open!
"Confetti is a 220-volt, super-charged
Art Deco dreamland."
Tampa Bay Monthly
Confetti
UNDRINKABLE
5373 Mission Center Road/291-8636
IT MAKES YOU FEEL SOOOOO GOOD!

BEACH CLUB
Ocean Beach, California
1921 Bacon Street (Newport and Bacon)
Ocean Beach, 222-6827
Thursday, June 14
Late night **HAPPY HOUR**
1:00 am till closing
With drinks \$1.10, domestic beer \$1.10
Friday & Saturday, June 15 & 16
Friday night is
\$1.65 Cerveza Gold Shooters
Saturday night is
Kali Shooters
BLOND BRUCE & VV
Next week

Now open!
"Someone standing in the long line
yelled out, 'Is it worth the wait?' The
guy replied, 'It's worth two waits.'"
Dallas Morning News
Confetti
UNDRINKABLE
5373 Mission Center Road/291-8636
IT MAKES YOU FEEL SOOOOO GOOD!

CLUB I-D
Very popular record
assortment: Milliway, Pro-
punk, funk, glam rock. Aht,
the Bar goes on.
Every Monday & Friday
at the Copa Club
2201 El Cajon Blvd.
454-0856

Bible Black
IN CONCERT • DEL MAR FAIR
Monday, June 16, 2:30 • North 40 Stage
Monday, June 25, 4:30 • North 40 Stage
Monday, June 26, 1:30 • Calico Stage
Monday, July 1, 11:30 • Calico Stage
For BB info call 429-7284

BODIES
Thursday, June 14
LONE RIDERS
Friday & Saturday, June 15 & 16
THE BEAT FARMERS
Jerry Bauer, Barry Blue, Mike Foster, County Rock
"The Beat Farmers may be the best 'country-rock-blues' band to come down the pike since Creedence Clearwater Revival" —Billboard Magazine
"The Beat Farmers sound like a cross between Creedence Clearwater Revival and the Blasters, but with a great sense of humor" —L.A. Weekly
"The Beat Farmers prove when good old-fashioned song writing is combined with a driving performance the results can be hard-hitting and affecting." —S.D. Union
Sunday, June 17
MITCHELL CORNISH & THE HELHOUNDS
announce
THE THREE NIGHT WEEKEND 7 to 12
featuring Syndicate of Soul, famous guest star Mojo Nixon (with Skid) starts 5 to 7. Mitchell's gin special 75¢ and of course Mitchell Cornish and the Helhounds.
Monday & Tuesday, June 18 & 19
BAM-BAM
Wednesday, June 20
LONE RIDERS—T-Shirt Contest
Win a trip to Hawaii plus cash prizes.
6149 University Avenue • 583-5700

Thursday, Friday & Saturday, June 14, 15 & 16
J.J. FRANK & THE COALITION
THE BEST IN TOP 40
ROCK AND NEW MUSIC
Sunday, June 17, 3-7 pm
CHAFFEY COLLEGE JAZZ ENSEMBLE
Worldwide touring 20-piece collegiate big band
Sunday, June 17, 8 pm • Night Life Productions presents
SUBJECT TO CHANGE
BROTHER YOUNG • BAND OF AGE
Monday, June 18, 8 pm
HAL CROOK'S 14-PIECE JAZZ BAND
Tuesday, June 19, 8 pm
IN FLIGHT TO FANTASY
A New York stage production. Choreography by Mr. Oliver La Ray
"The hottest dance show to hit the west coast"—L.A. Times
An American fantasy explodes with lights, colors and music.
HAPPY HOURS—NO COVER
Thursday, 9-10 pm
MEN A Happy Hour you'll never forget
Friday, 5-8 pm
CHARLIE'S GOOD TIME DIXIELAND JAZZ BAND
Wednesday, 5-8 pm • Nostalgic Rock
Ricky & The Jets
Bacchanal
8022 Clairemont Mesa Blvd. 560-8022
(between Hwy. 163 & 805)

WE'RE DEALING
LIVE ROCK
TUESDAY THROUGH
SATURDAY FROM
8:00 PM NIGHTLY
AT THE AZAMO
FLIPPER
Every Tuesday is
\$3333.33 CASH
LIP SYNC CONTESTS
\$150 weekly • \$495 semi-finals • \$750 finals • Entry Monks and info at the Azamo
& ANY DRINK IN THE HOUSE 75¢ TILL 9:30 pm
Every Wednesday is
\$200 LADIES' T-SHIRT NIGHT / CASH PRIZES Free tank tops to contestants
& ANY DRINK IN THE HOUSE 75¢ TILL 9:30 pm
Every Thursday is **LADIES' NIGHT SPECIAL**
\$1 DRINKS ALL NIGHT LONG
& ANY DRINK IN THE HOUSE 75¢ TILL 9:30 pm
Friday & Saturday
BIG FUN ROCK WEEKEND
Door charge Tuesday-Thursday \$2; Friday & Saturday \$3
3093 CLAIREMONT DRIVE • SAN DIEGO
Adjacent to Clairemont Bowl • Doors open 8:00 pm • Must be 21 with proper I.D.
276-0301 • 276-2240 • 276-3437

TUXEDO CHARLEY'S
Restaurant & Bar
The Party to End All Parties
Tuesday-Saturday night, 7 pm till close
The Singing Machine
This Tuesday Night
You're the Star!
You get up and sing to pre-recorded music.
Your friends will love watching you.
Balloon Night
Every Wednesday—Pop the balloons, win a prize
2 for 1 Surfboard Pizza
Every Saturday night
Tuxedo Charley's
285-9023
Facing Lindbergh Field • 2888 Pacific Highway

Mr. Bill's Backroom Saloon, 399 North Magnolia, El Cajon. 447-4500; Hulson and Best with

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

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

Black Angus, 707 E. Street, Chula Vista. 426-9200: The Bizz, rock. Thursday through Saturday; Aria, contemporary. Tuesday and

Joey's, 415 Broadway, Chula Vista, 420-4828; Louie, Piña, and Mario, contemporary and Latin, Thursday

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

Rock & Roll

The Blue Drivers: *Troyan Hone*
Bobby Chevrolet and the Shame
with the King Biscuit Horns:
Jose Murphy's
The Ron Bolton Band: *Doc*
Masters

Dirk DeDonare: *Whiskey Flats, Jose Murphy's*
Drive-Ins: *Spirit*
Ducktail Revue: *Sherraton Harbor Island*
The Echoes: *Chopping Block, H House*

The Headband: *Bull and Bear*
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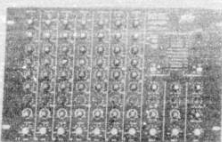
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Rockin': Loco: Mesa Bowl
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Some Girls: Bull V Stick
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Spectra: Park Place
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Tavern, Dec: Maders
Star: V: Tequila Flats

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John Bakers: Hungry Hunter
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Rise: Billy Up Lounge
Bugs: Mori's Saloon
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Denny: Cannon: The Leo's: Mori
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Larry Moore: Hungry Hunter's
Ron Moran: Calypso Lounge

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Music Magic: Victor's
Mike Nemes: La Hacienda Cantina
Neutro: Cousins, Asentosa
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Night Managers: Judy Roger's
Super Village
Nightline: Anthony's Harbor
Shirley: Patrick's II
Bobby O'Day: Island Lounge
Ona Plus One: Hotel del Coronado
People Movers: Hilton Hotel
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P.J. Fog: Ralph and Eddie's
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Jeff Preston: Kings: Cafe in the
Valley Restaurant
Rapture: New Trophy Lounge
Peter Rabbards: Ranch
Bernardo: Inn, Sheraton Harbor
Island West
Bruce Robbins: Boardwalk
Restaurant, La Maza
Juan Robbins: China Five
Restaurant
Janel Robert: Fish House West

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Chuck Showalter: Judy
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Take 3: Sandtrap Lounge
Tony Tardis:
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Don Tension: El Comal, The
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Third Degree: Mexican Village
Alicia Thomas: Humphrey's
Time Shadow: Piz Soap
Anderson's
Tito and Augustina: Dock's
Cocktails
Touch: Calamansi Hotel
Trilogy: Piz, Sheraton Harbor

Island
Triple Play: Reuben Mesa Bowl,
Pucari: Hail
True Spirit: Sandtrap Lounge,
Vacation Village Hotel
Denny Tymen: The Bridge
Voyage and the Orient Express: The
New Trophy Lounge
Voyage: Nite del East
Jonah Williams: Hungry Hunter/
Ranch: Bernardo, Mahoney/
Covers
Yoursell: Del Mar Fairgrounds

Bruce Cameron and Hollis Gentry
Ensemble: Mori's Saloon, Old
Pacific Beach Cafe
Bill Cantos, Steve Fernald, and
Bim Strassberg:
Bookworks/Pacific
Covers
Charley's Goodtime Band:
Bachhand, Billy Mart's No. 2
Cheatham's Jazz Quartet: Bahia
Hotel
The Chicago Six: Billy Up Tavern
Ira Cobb's Jazz: Hotel San Diego
The Jimmy Casano Trio: The
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Cotton Mouth: Denny with Chris
Norris: Billy Mart's No. 2
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Orchestra: Pacific Express
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J.J. Frank: Angus's
J.J. Frank and the Coalition
Orchestra: Harpoon Henry's,
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Freddie: Solero's

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House
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Keon Lettice: Pacific Expresso
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Sue Palmer: Old Town Opera
House
Ellis Ruth Piggies: Old Pacific
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Saloon
The Sy Bailey Trio: Patrick's II
Joanne Reith with Sweet Sound:
Hotel San Diego
Art Resnick Trio: Our Place
The Shreve Brothers Jazz
Quartet: Salerni's
The Peter Sprague Duo: Pacific
Expresso
The Peter Sprague Trio: Drowsy
Magpie's
Stone's Throat: Elam's, Belly Up
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House, Drowsy Magpie's

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Saloon, Wrangler's Road
Dan Connor: Carriage House
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Country Line: The Outpost
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Goodall Boys: Palm Springs Star
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Ron Tabors: Palomino Star
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Don Tenneson: El Comal, The
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Pub
L.A. Cajun Band: Old Time Cafe
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Sean McVicker and Tom
McMasters: Harpway Stone Two
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Tom "Cal" Courtney: Texas
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The Five Careless Lovers: Plancha's
Rick Gayley and His Blue Zoo
Reviews: Spirit
The Hurricanes: Le Chatelet
King Biscuit Blues: Mandolin
Wired
Jack Mack and the Heart Attack:
Belly Up Tavern
Charlie Mussewhite: Mandolin
Wired
Sue Palmer: Old Town Opera
House
Ellis Ruth Piggies: Old Pacific
Beach Cafe, Triton, Monk's
Saloon
Rhythm Kings: Belly Up Tavern
Small Axe: Belly Up Tavern
Tapestry: Joey's

Everything Else
Ken Backler: twelve string
originals, Drowsy Magpie's
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Plaza, El Farolito
Anna Bjarnson and Herman
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The Boice Brothers: rock, oldies,
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David Bradley and the Maniac
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Donnie Coral and Doug Berch:
mountain and humor
dinner music, Old Time Cafe
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Propriet Restaurant, Cafe in the
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Mesa, Alamo
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variety, Radio Hotel, La
Valencia Hotel
Kevan Nelson: variety piano, Gold
Coast Lounge
Steve Morris: comedy and music,
Mr. Bell's Backroom Saloon,
Hungry Hunter/Oceanside
The Orion Dots: classical guitar
music, Prophet Restaurant
The Pacific Ensemble: light
classical music, Uptown Crow
and Company
Dale Pearson: piano variety, Dock's
Landing
Sandee and the Ram Band: variety
stage show, Islandia Hotel
Sharon Skidgell: piano bar, Gold
Coast Lounge
Phil Stamp: comedy and music,
Monterey Wedding Company
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